POEMS
UPON
SEVERAL OCCASIONS,
ENGLISH, ITALIAN, AND LATIN,
WITH TRANSLATIONS,
BY JOHN MILTON.

VIZ. LYCIDAS, L'ALLEGGRO, IL PENSEROSEO,
ARCADES, COMUS, ODES, SONNETS,
MISCELLANIES, ENGLISH PSALMS, ELEGIIARUM LIBER,
EPIGRAMMATUM LIBER, SYLVARUM LIBER.

WITH NOTES CRITICAL AND EXPLANATORY,
AND OTHER ILLUSTRATIONS,
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THE SECOND EDITION,
WITH MANY ALTERATIONS, AND LARGE ADDITIONS.

"SI QUID MEREMUR SANA POSTERITAS SCIENT."
AD I. ROUS. V. 86.

LONDON,
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MDCCXCI.
THE poems which compose the present volume were published almost thirty years before the appearance of the PARADISE LOST. During that interval, they were so totally disregarded, at least by the general reader, as scarcely to have conferred on their author the reputation of a writer of verses; much less the distinction and character of a true poet. After the publication of the PARADISE LOST, whose acknowledged merit and increasing celebrity might have naturally contributed to call other pieces of the same author, and of a kindred excellence, into a more conspicuous point of view, they long continued to remain in their original state of neglect and obscurity. At the infancy of their circulation, and for some years afterwards, they were overwhelmed in the commotions of faction, the conflict of religious disputation, and the professional ignorance of fanaticism. In succeeding years, when tumults and usurpations were at an end, and leisure and literature returned, the times were still unpropitious, and the public taste was unprepared for their
their reception. It was late in the present century, before they attained their just measure of esteem and popularity. Wit and rhyme, sentiment and satire, polished numbers, sparkling couplets, and pointed periods, having so long kept undisturbed possession in our poetry, would not easily give way to fiction and fancy, to picturesque description, and romantic imagery.

When Sir Henry Wootton, 1637, had received from Milton the compliment of a present of *Comus*, at first separately printed by the care of Henry Lawes, he returned a panegyric on the performance, in which real approbation undoubtedly concurred with the partiality of private friendship, and a grateful sense of this kind testimony of Milton's regard. But Wootton, a scholar and a poet, did not perceive the genuine graces of this exquisite masque, which yet he professes to have viewed with singular delight. His conceptions did not reach to the higher poetry of *Comus*. He was rather struck with the pastoral mellifluence of its lyric measures, which he styles a certain Doric delicacy in the songs and odes, than with its graver and more majestic tones, with the solemnity and variety of its peculiar vein of original invention. This drama was not to be generally characterized by its songs and odes: nor do I know that softness and sweetness, although they want neither,
her, are particularly characteristic of those passages, which are most commonly rough with strong and crowded images, and rich in personification. However, the Song to Echo, and the initial strains of Comus’s invocation, are much in the style which Wootton describes.

The first edition of these poems, comprehending Comus already printed, and Lycidas, of which there was also a previous impression, is dated in 1645. But I do not recollect, that for seventy years afterwards, they are once mentioned in the whole succession of English literature. Perhaps almost the only instance on record, in that period of time, of their having received any, even a slight, mark of attention or notice, is to be found in archbishop Sancroft’s papers at Oxford. In these papers is contained a very considerable collection of poetry, but chiefly religious, exactly and elegantly transcribed with his own hand, while he was a fellow of Emanuel college, and about the year 1648, from Crashaw, Cowley, Herbert, Alabaster, Wotton, and other poets then in fashion. And among these extracts is Milton’s Ode on the Nativity, said by Sancroft to be selected from “the first page of John Milton’s poems.” Also our author’s version of the fifty-third Psalm, noted by the transcriber, I suppose, as an example of uncommon exertion of genius, to have been done
done in the fifteenth year of the translator's age. a
Sancroft, even to his maturer years, retained his
strong early predilection to polite literature,
which he still continued to cultivate; and from
these and other remains of his studies in that
pursuit, now preserved in the Bodleian library,
it appears, that he was a diligent reader of the
poetry of his times, both in English and Latin.
In an old Miscellany, quaintly called *Naps on
Parnassus*, and printed in 1658, there is a
recital of the most excellent English poets; who,
according to this author's enumeration, are Chau-
cer, Lydgate, Hardýng, Spenser, Drayton, Shake-
speare, Jonson, Donne, Beaumont and Fletcher,
Sandys, Cowley, and Clieveland, with some
others then living and perhaps in fashion, but
now forgotten. But there is not a syllable of the
writer of *L'Allegro*, *Il Penseroso*, and co-
mus: b Langbaine, who wrote his dramatic bio-
ography in 1691, a scholar and a student in En-
glish poetry, having enumerated Milton's greater
English poems, coldly adds, "he published some
"*other* poems in Latin and English, printed at
"London, 1645." Nor is there the quantity of
an hemistich quoted from any of these poems,
in the Collections of those who have digested
the Beauties or Phrases of the English Poets
from 1655 to 1738, inclusively. The first of

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a MSS. Coll. *Tann.*, Num. 465. See f. 34. 60.

these,
these, is the *English Treasury of Wit and Language*, by John Cotgrave, 1655. The second, the *English Parnassus, or an Help to English Poesy*, by Joshua Poole of Clare-Hall, 1657.

And not to omit the intermediate labours of Byshe and Gildon, the latter of whom promises "to give the reader the great images that are to " be found in our poets who are truly great, as " well as their topics and moral reflections," the last, and by far the most copious and judicious compilation of the kind extant, is the *British Muse* in three volumes, by Thomas Hayward, with a good Preface by Oldys, published in 1738. Yet this author confesses chiefly to consider, "neglected and expiring merit, and to re- "vive and preserve the excellencies which time "and oblivion were upon the point of cancel- "ling, rather than to repeat what others had "extracted before.""

Patrick Hume, a Scotchman, in 1695, published a large and very learned commentary on the *Paradise Lost*, to which some of his successors in the same province, apprehending no danger of detection from a work rarely in- spected, and too pedantic and cumbersome to attract many readers, have been often amply in-

\[a\] Reprinted, 1677. 8vo.

\[b\] Pref. p. xx. We are surprized to find Dennis, in his *Letters*, published 1721, quoting a few verses from Milton's Latin Poems, relating to his Travels. See p. 78, 79. But Dennis had them from Toland's *Life of Milton*

debted,
debted, without even the most distant hint of acknowledgment. But Hume, in comparing Milton with himself, perhaps conscious of his importance as a commentator on the sublimities of the epic muse, not once condescends to draw a single illustration from this volume of his author. In 1732, Bentley, mistaking his object, and to the disgrace of his critical abilities, gave a new and splendid edition of the *Paradise Lost*. The principal design of the Notes is to prove, that the poet's native text was vitiated by an infinite variety of licentious interpolations and factitious readings, which, as he pretends, proceeded from the artifice, the ignorance, or the misapprehension, of an amanuensis, to whom Milton, being blind, had been compelled to dictate his verses. To ascertain his criticisms in detecting or reforming these imaginary forgeries, he often appeals to words and phrases in the same poem. But he never attempts to confirm his conjectures from the smaller poems, written before the poet was blind: and from which, in the prosecution of the same arbitrary mode of emendation, his analogies in many instances might have consequently derived a much stronger degree of authority and credibility. The truth is, Bentley was here a stranger. I must however except, that he once quotes a line from the beginning of *Comus*.

*Parad. L. B. i. 16.*

One
One of the earliest encomiums which this volume of Milton seems to have received, was from the pen of Addison. In a Spectator, written 1711, he mentions Milton's Laughter in the opening of L'ALLEGRO as a very poetical figure: and adds, citing the lines at large, that Euphrosyne's groupe of Mirth is finely described. But this specimen and recommendation, although from so favourite a writer, and so elegant a critic, was probably premature; and I suspect contributed but little to make the poem much better known. In the mean time I will venture to pronounce, that although the citation immediately resulted from the subject of Addison's paper, he thought it the finest groupe or description either in this piece or its companion the PENSEROSE. Had Addison ever entered into the spirit and genius of both poems, he certainly did not want opportunities of bringing them forward, by exhibiting passages of a more poetical character. It has been observed in the Essay on the Genius of Pope, that Milton's nephew, E. Philips, in his "Tractatus de carmine " dramatico poetarum veterum cui subjungitur "Enumeratio Poetarum, Lond. 1670." mentioning his uncle's PARADISE LOST, adds, "præter alia quæ scripsit elegantissime tum An- "glice tum Latine." p. 270. And Toland, from the same quarter, says of COMUS, "like which
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"piece, in the peculiar disposition of the story, " the sweetness of the numbers, the justness of " the expression, and the moral it teaches, there " is nothing extant in any language." Life, prefixed to Milton's Prose Works, Amst. 1698. And of Lyceidas, "the Monody is one of the " finest [poems] he ever wrote." Ibid. p. 44. These indeed are early testimonies; but as coming from his relations, are not properly admissible.

My father used to relate, that when he once, at Magdalene college Oxford, mentioned in high terms, this volume to Mr. Digby, the intimate friend of Pope, Mr. Digby expressed much surprise that he had never heard Pope speak of them, went home and immediately gave them an attentive reading, and asked Pope if he knew any thing of this hidden treasure. Pope availed himself of the question: and accordingly, we find him soon afterwards sprinkling his Eloisa to Abelard with epithets and phrases of a new form and sound, pilfered from Comus and the Penseroso. It is a phenomenon in the history of English poetry, that Pope, a poet not of Milton's pedigree, should be their first copier. He was

2 It ought to be added, that in the fourth edition of Dryden's Miscellanies, published 1716, and as it has been reported at the suggestion of Elijah Fenton, L'Allegro, Il Penseroso, and Lycidas, were inserted in that collection, and they are much praised by Fenton in his life of Milton, 1725. Il Penseroso was quoted in the Spectator, No. 425, in the year 1712, in a paper on the Seasons, however
however conscious, that he might borrow from a book then scarcely remembered, without the hazard of a discovery, or the imputation of plagiarism. Yet the theft was so slight, as hardly to deserve the name: and it must be allowed, that the experiment was happily and judiciously applied, in delineating the sombres scenes of the pensive Eloisa’s convent, the solitary Paraclete.

At length, we perceive these poems emerging in the criticism of the times. In 1733, doctor Pearce published his *Review of the Text of Paradise Lost*, where they frequently furnish collateral evidences in favour of the established state of that text; and in refutation of Bentley’s chimerical corrections. In the following year, the joint labour of the two Richardson’s produced *Explanatory Notes on the Paradise Lost*, where they repeatedly lend their assistance, and are treated in such a style of criticism, as shews that their beauties were truly felt. Soon afterwards, such respectable names as Jortin, Warburton, and Hurd, conspired in examining their excellencies, in adjusting their claims to praise, and extending their reputation. They were yet further recommended to the public regard. In 1738, *Comus* was presented on the stage at Drury-Lane, with musical accompaniments by Dr. Arne, and the application of additional
ditional songs, selected and adapted from L'Allegro, and other pieces of this volume: and although not calculated to shine in theatrical exhibition for those very reasons which constitute its essential and specific merit, from this introduction to notice, Comus grew popular as a poem. L'Allegro and Il Penseroso were set to music by Handel in 1741; and his expressive harmonies here received the honour which they have so seldom found, but which they so justly deserve, of being married to immortal verse. Not long afterwards, Lycidas was imitated by Mr. Mason: as L'Allegro and Il Penseroso had been before, in his Il Bellicofo ed Il Pacifico. In the mean time, the Paradise Lost was acquiring more numerous readers: the manly melodies of blank-verse, which after its revival by Philips had been long neglected, caught the public ear: and the whole of Milton's poetical works, associating their respective powers as in one common interest, jointly and reciprocally cooperated in diffusing and forming just ideas of a more perfect species of poetry. A visible revolution succeeded in the general cast and character of the national composition. Our verification contracted a new colouring, a new structure and phraseology; and the school of Milton rose in emulation of the school of Pope.
An editor of Milton's juvenile poems cannot but express his concern, in which however he may have been anticipated by his reader, that their number is so inconsiderable. With Milton's mellow hangings, delicious as they are, we reasonably rest contented: but we are justified in regretting that he has left so few of his early blossoms, not only because they are so exquisitely sweet, but because so many more might have naturally been expected. And this regret is yet aggravated, when we consider the cause which prevented the production of more, and intercepted the progress of so promising a spring: when we recollect, that the vigorous portion of his life, that those years in which imagination is on the wing, were unworthily and unprofitably wasted on temporary topics, on elaborate but perishable dissertations in defence of innovation and anarchy. To this employment he sacrificed his eyes, his health, his repose, his native propensities, his elegant studies. Smit with the deplorable polemics of puritanism, he suddenly ceased to gaze on such sights as youthful poets dream. The numerous and noble plans of tragedy which he had deliberately formed with the discernment and selection of a great poetical mind, were at once interrupted and abandoned, and have now left to a disappointed posterity only a few naked outlines, and confused sketches. Instead of embellishing original tales of chivalry,
of cloathing the fabulous achievements of the early British kings and champions in the gorgeous trappings of epic attire, he wrote smec-tymnus and tetra-chordon, apologies for fanatical preachers and the doctrine of divorce. In his travels, he had intended to visit Sicily and Athens, countries connected with his finer feelings, interwoven with his poetical ideas, and impressed upon his imagination by his habits of reading, and by long and intimate converse with the Grecian literature. But so prevalent were his patriotic attachments, that hearing in Italy of the commencement of the national quarrel, instead of proceeding forward to feast his fancy with the contemplation of scenes familiar to Theocritus and Homer, the pines of Etna and the pastures of Peneus, he abruptly changed his course, and hastily returned home to plead the cause of ideal liberty. Yet in this chaos of controversy, amidst endless disputes concerning religious and political reformation, independency, prelacy, tythes, toleration, and tyranny, he sometimes seems to have heaved a sigh for the peaceable enjoyments of lettered solitude, for his congenial pursuits, and the more mild and ingenuous exercises of the muse. In a Letter to Henry Oldenburgh, written in 1654, he says, "Hoc cum libertatis adversus inopinatum certamen, diversis longe et amanioribus omnino me, studiis intentum, ad se rapuit imitum."
And in one of his prose-tracts, "I may one day hope to have ye again in a still time, when there shall be no Chiding. Not in these Noises." And in another, having mentioned some of his schemes for epic poetry and tragedy, "of highest hope and hardest attempting" he adds, "With what small willingness I endure to interrupt the pursuit of no less hopes than these, and leave a calm and pleasing solitariness, fed with cheerful and confident thoughts, to embark in a troubled sea of noises and hoarse disputes, from beholding the bright countenance of truth in the quiet and still air of delightful studies, &c."

He still, however, obstinately persisted in what he thought his duty. But surely these speculations should have been consigned to the enthusiasts of the age, to such restless and wayward spirits as Prynne, Hugh Peters, Goodwyn, and Baxter. Minds less refined, and faculties less elegantly cultivated, would have been better employed in this talk.

— Coarse complexions,
And cheeks of sorry grain, will serve to ply
The sampler, and to tease the huswife's wool:
What need a vermeil-tinctur'd lip for that,
Love-darting eyes, and tresses like the morn?"
XXXI

PREFACE.

For obvious reasons, the Latin poems of this volume can never acquire the popularity of the English. But as it is my wish that they may be better known than before, and as they are in this edition, partly on that account, and for the first time, accompanied with a series of Notes of proportionably equal extent with those attached to the English text, I have thought it proper to introduce them to the reader's acquaintance by some general remarks, from which an estimate of their character might be preparatively formed, and at one view.

Our author is said to be the first Englishman, who after the Restoration of letters wrote Latin verses with classic elegance. But we must at least except some of the hendecasyllables and epigrams of Leland, one of our first literary reformers, from this hasty determination.

In the Elegies, Ovid was professedly Milton's model for language and versification. They are not, however, a perpetual and uniform tissue of Ovidian phraseology. With Ovid in view, he has an original manner and character of his own, which exhibit a remarkable perspicuity of contexture, a native facility and fluency. Nor does his observation of Roman models oppress or destroy our great poet's inherent powers of invention and sentiment. I value these pieces as much for
for their fancy and genius, as for their style and expression.

That Ovid among the Latin poets was Milton's favourite, appears not only from his elegiac but his hexametric poetry. The verification of our author's hexameters has yet a different structure from that of the Metamorphoses: Milton's is more clear, intelligible, and flowing; less defective, less familiar, and less embarrassed with a frequent recurrence of periods. Ovid is at once rapid and abrupt. He wants dignity: he has too much conversation in his manner of telling a story. Prolixity of paragraph, and length of sentence, are peculiar to Milton. This is seen, not only in some of his exordial invocations in the Paradise Lost, and in many of the religious addresses of a like cast in the prose-works, but in his long verse. It is to be wished that in his Latin compositions of all sorts, he had been more attentive to the simplicity of Lucretius, Virgil, and Tibullus.

Dr. Johnson, unjustly I think, prefers the Latin poetry of May and Cowley to that of Milton, and thinks May to be the first of the three. May is certainly a sonorous versifier, and was sufficiently accomplished in poetical declamation for the continuation of Lucan's Pharsalia. But May is scarcely an author in point. His skill is in pa-
rody; and he was confined to the peculiarities of an archetype, which, it may be presumed, he thought excellent. As to Cowley when compared with Milton, the same critic observes, "Milton is generally content to express the thoughts of the ancients in their language: "Cowley, without much loss of purity or elegance, accommodates the diction of Rome to his own conceptions.—The advantage seems "to lie on the side of Cowley." But what are these conceptions? Metaphysical conceits, all the unnatural extravagancies of his English poetry; such as will not bear to be clothed in the Latin language, much less are capable of admitting any degree of pure Latinity. I will give a few instances, out of a great multitude, from the Davides.

Hic sociatorum sacra constellatio vatum,
Quos felix virtus evertit ad æthera, nubes
Luxuriae supra, tempestatesque laborum.*

Again,

Temporis ingreditur penetrabilis celestia futuri,
Implumesque videt nidis coelestibus annos. b

And, to be short, we have the Plusquam visus aquilinus of lovers, Natio verborum, Exuit vitam aeriam, Menti auditur symphonia dulcis, Naturæ archiva, Omnes symmetria sensus con-


b Ibid. p. 399.
gerit, Condit aromatica prohibetque putescere laude. Again, where Aliquid is personified, Monogramma exordia mundi.\footnote{Poemata Latina, p. 386, 397, 399, 400.}

It may be said, that Cowley is here translating from his own English \textit{dauides}. But I will bring examples from his original Latin poems. In praise of the spring:

\begin{quote}
Et resonet toto musica verna libro;
Undiquè laudis odor dulcissimus habet, \&c.\footnote{Plantar. Lib. iii. p. 137.}
\end{quote}

And in the same poem in a party worthy of the pastoral pencil of Watteau.

Hauerunt avide Chocolatam Flora Venusque.\footnote{L. iv. p. 207.}
Of the Fraxinella,
Tu tres metropoles humani corporis armis
Propugnas, uterum, cor, cerebrumque, tuis.\footnote{L. ii. p. 126.}

He calls the Lychnis, \textit{Candelabrum ingens}, Cupid is \textit{Arbiter formæ criticus}. Ovid is \textit{Antiquarius ingens}. An ill smell is shunned \textit{Olfactus triticitatem sui}. And in the same page, is \textit{nugatoria pestis}.\footnote{See L. iv. p. 210. L. iii. p. 186, 170. L. ii. p. 407, seq.}

But all his faults are conspicuously and collectively exemplified in these stanzas, among others, of his Hymn on Light.\footnote{See p. 407, seq.}
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Pulchra de nigro foboles parente,
Quam Chaos fertur peperifse primam,
Cujus ob formam bene rifit olim
Maffa fevera!
Rifus O terra x facer et polorum,
Aureus vere pluvius Tonantis,
Quæqæ de cælo fluis inquieto
Gloria rivo!—
Te bibens arcus Jovis ebrioius
Mille formosus removit colores,
Pavo cæleftis, variamque pafcit
Lumine caudam.

And afterwards, of the waves of the sea, perpetually in motion.

Lucidum trudis properanter agmen:
Sed refifentum* super ora rerum
Lonitur stagnas, liquidoque inundas
Cuncta colore:
At mare immensum oceanusque Lucis
Jupiter cælo fluit empyraeo;
Hinc inexhausto per utrumque mundum
Funditur ore.

Milton's Latin poems may be justly considered as legitimate classical compositions, and are never disgraced with such language and such imagery. Cowley's Latinity, dictated by an irregular and unrestrained imagination, presents a mode of dic-

* Standing still.
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tion half Latin and half English. It is not so
much that Cowley wanted a knowledge of the
Latin style, but that he suffered that knowledge
to be perverted and corrupted by false and ex-
travagant thoughts. Milton was a more perfect
scholar than Cowley, and his mind was more
deeply tinctured with the excellencies of antient
literature. He was a more just thinker, and
therefore a more just writer. In a word, he had
more taste, and more poetry, and consequently
more propriety. If a fondness for the Italian
writers has sometimes infected his English poetry
with false ornaments, his Latin verses, both in
diction and sentiment, are at least free from those
depravation.

Some of Milton's Latin poems were written
in his first year at Cambridge, when he was
only seventeen: they must be allowed to be very
correct and manly performances for a youth of
that age. And considered in that view, they dis-
cover an extraordinary copiousness and command
of ancient fable and history. I cannot but add,
that Gray resembles Milton in many instances.
Among others, in their youth they were both
strongly attached to the cultivation of Latin
poetry.

But I hasten to give the reader an account of
my design and conduct, and of what he is to ex-
pect, in this edition.

My
This volume exhibits those poems of Milton, of which a second edition, with some slender additions, appeared in 1673, while the author was yet living, under the title, "Poems upon several occasions, by Mr. John Milton. Both English and Latin, &c. Composed at several times." In this collection our author did not include his Paradise Regained and Samson Agonistes, as some later editors have done. Those two pieces, forming a single volume by themselves, had just before been printed together, in 1671, for Milton here intended only an edition of his Juvenile Poems.

The chief purpose of the Notes is to explain our author's allusions, to illustrate or to vindicate his beauties, to point out his imitations both of others and of himself, to elucidate his obsolete diction, and by the adduction and juxtaposition of parallels universally gleaned both from his poetry and prose, to ascertain his favourite words, and to shew the peculiarities of his phraseology. And thus some of the Notes, those I mean which relate to his imitations of himself, and to his language, have a more general effect, and are applicable to all Milton's writings.

Among the English poets, those readers who trust to the late commentators will be led to believe,
believe, that our author imitated Spenser and Shakespeare only. But his style, expression, and more extensive combinations of diction, together with many of his thoughts, are also to be traced in other English poets, who were either contemporaries or predecessors, and of whom many are now not commonly known. Of this it has been a part of my task to produce proofs. Nor have his imitations from Spenser and Shakespeare been hitherto sufficiently noted.

When Milton wrote these poems, many traditional superstitions, not yet worn out in the popular belief, adhered to the poetry of the times. Romances and fabulous narratives were still in fashion, and not yet driven away by puritans and usurpers. To ideas of this sort, and they corresponded with the complexion of his genius, allusions often appear even in Milton's elder poetry: but it was natural that they should be found at least as largely in his early pieces, which were professedly written in a lighter strain, at a period when they more universally prevailed, and were more likely to be caught by a young poet. Much imagery in these poems is founded on this source of fiction. Hence arose obscurities, which have been overlooked or misinterpreted: and thus the force of many strikingly poetical passages has been weakened or unperceived, because their origin was unknown, unexplored,
unexplored, or misunderstood. Coeval books, which might clear such references, were therefore to be consulted: and a new line of commentary was to be pursued. Comparatively, the classical annotator has here but little to do. Doctor Newton, an excellent scholar, was unacquainted with the treasures of the Gothic library. From his more solid and rational studies, he never deviated into this idle track of reading. Milton, at least in these poems, may be reckoned an old English poet; and therefore here requires that illustration, without which no old English poet can be well illustrated.

Hitherto I have been speaking of the Notes to the English poems. As to those on the Poemata Latina, of which something has already been incidentally said, they may have their use in unfolding many passages even to the learned reader. These pieces contain several curious circumstances of Milton's early life, situations, friendships, and connections; which are often so transiently or implicitly noticed, as to need examination and enlargement. It also seemed useful to shew, which of the antient Roman poets were here Milton's models, and how far and in what instances they have been copied. Here a new source of criticism on Milton, and which displays him in a new light and character, was opened. That English notes are joined with a Latin text, may be censured as an inconsistency,
ency, or as an arbitrary departure from the customary practice. But I know not any satisfactory reason, why books in a learned or unfamiliar language, should be always explained in a language equally difficult.

It was no part of my plan to add to my own the Notes of my predecessors. Perhaps it has happened, that some of my remarks have been anticipated by doctor Newton and others. Such coincidences are accidental and undesigned. I have been favoured with a few Notes by the late Mr. Bowle, the learned and ingenious publisher of Don Quixote, extracted from his interleaved copy of Milton's second edition of these poems. A few others have been communicated by my brother; and I am convinced that my reader will concur with me in wishing, that his indispensable engagements would have permitted him to communicate many more. These valuable contributions are constantly marked with the names of their respective authors: as are some observations of Bishop Warburton, and of Bishop Hurd, distinguished by the initial letters of their names, W. and H., and which were kindly communicated to me by the latter of these two learned prelates.

I must add one or two more circumstances relating to my revision of this volume. I have found it expedient to alter or enlarge Milton's
own titles, which seemed to want fulness and precision, yet preserving their form and substance. Nor have I scrupulously followed the order used in his own editions, which yet I have not greatly violated. In disturbing the series of the pieces, my meaning was, not to study capricious and useless novelty, but to accommodate the reader, and to introduce uniformity, by a more methodical but obvious arrangement. I have endeavoured to render the text as uncorrupt and perspicuous as possible, not only by examining and comparing the authentic copies published under the author's immediate inspection, but by regulating the punctuation, of which Milton appears to have been habitually careless.

THIS new edition of Milton's Poems was completely finished for the press, and delivered to the printer, with the many alterations and large additions that now appear, some months before the lamented death of the editor. Among the additions will be found Remarks on the Greek Verses of Milton, by the learned Mr. C. Burney; and also, what the lovers of this great poet will look upon as a curiosity, his last Will and Testament, in which will be seen, many circumstances of his Life, Manners, and Habits, not known before.

APPENDIX
APPENDIX

TO THE

PREFACE.

THE

NUncUPTATIVE WILL

OF

JOHN MILTON.*

WITH

NOTES BY THE EDITOR,

MEMORANDUM, that John Milton, late of the parish of S. Giles Cripplegate in the Countie of Middlesex gentleman, deceased, at several times before his death, and in particular, on or about the twentieth day of July, in the year of our Lord God 1674, being of perfect mind and memory, declared his Will and intent as to the disposition of his estate after his death, in these words following, or like effect:

"The portion due to me from Mr. Powell, my former wife's father, I leave to the unkind children I had by her, having received no parte of it; but my meaning is, they shall have no

* As propounded in the Prerogative Court.
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"other benefit of my estate than the said portion, and what I "have besides done for them; they having been very unduti-"full to me. All the residue of my estate I leave to [the] "disposal of Elizabeth my loving wife." Which words, or to the same effect, were spoken in the presence of CHRISTOPHER MILTON. b

X [Mark of] ELIZABETH FISHER. c

Nov. 23, 1674. d

I.

The Allegation propounding the Will, on which Allegation the Witnessès be examined. e

Negotium Testamentarium, five probacionis Testamenti nuncupativi, five ultimæ Voluntatis, JOHANNIS MILTON, nuper dum vixit parochie S. Ægidii Cripplegate London generosi, defuncti, habent, &c. promotum per Elizabetham MILTON Relictam, et Legatariam principalem nominatam in Testamento nuncupativo, five ultima Voluntate, dicti defuncti, contra Mariam, Annam, et Deborah MILTON, filias dicti defuncti.

THOMPSON. CLEMENTS.

Secundo Andrae, A. D. 1674. Quo die ... Thompson, nomine, procuratione, ac ultimus procurator legitimus, dictæ

b JOHN MILTON's younger brother: a strong royalist, and a professed papist. After the civil war, he made his composition through his brother's interest. Being a practitioner in the law, he lived to be an antient Bencher of the Inner Temple: was made a judge of the Common Pleas, and knighted by king James the second; but on account of his age and infirmities, he was at length dismissed from business, and retired to Ipswich, where he resided all the latter part of his life.

c A servant-maid of JOHN MILTON.

d Regist. Cor. Prærog. Cant. This Will was contested by Mary, Deborah, and Anne Milton, daughters of the poet's first wife Mary, daughter of Mr. Richard Powell, of Forthhall in Oxfordshire. The cause came to a regular sentence, which was given against the Will; and the widow, Elizabeth, was ordered to take Administration instead of a Probate. I must add here, that this cause, the subject of which needed no additional labour from great names, was tried by that upright and able statesman, Sir Leoline Jenkins, Judge of the Prerogative Court, and Secretary of State; and that the depositions were taken in part before Dr. Trumbull, afterwards Sir William Trumbull, Secretary of State, and the celebrated friend of Pope. As a circumstantial and authentic history of this process, the following instruments, which were otherwise thought too curious to be suppressed, are subjoined.

e Viz. CHRISTOPHER MILTON, and JOHN MILTON's two servant-maid's ELIZABETH and MARY FISHER. Witnessës on the part of the widow.

f This was his third wife, ELIZABETH MINIHULL, of a gentleman's family in Cheshire. He married her at the recommendation of his friend, and her relation, [Dr.}
TO THE PREFACE. xxix

Elizabethæ Milton, omnibus melioribus et effectualioribus [efficacioribus] via, modo, et meliori forma, necnon ad omnem juris effectum, exhibuit Testamentum nuncupativum dicti Johannes Milton defuncti, sic incipiens, "MEMORANDUM, "that John Milton, late of the parish of S. Giles, Cripple-" gate, &c." Which words, or words to the same effect, were spoken in the presence of Christoher Milton, and Elizabeth Fisher; et allegavit consimiliter, et dicens prout sequitur: I. Quod præfatus Johannes Milton, dum vixit, mentis compos, ac in sua fana memoria existens, . . . Testamentum suum nuncupativum modo in hoc negotio exhibuit . . . temporis schedulae. . . . testammentarize condidit, nuncupavit, et declaravit; ceteraque omnia et fingula dedit, donavit, reliquit, et disponuit, in omnibus, et per omnia, vel similiter in effectum, prout in dicto Testamento nuncupativo continetur, ac postea mortem obiit: ac Principalis Pars ifta proponit conjunctim, divisisim, et de quolibet. II. Item, quod tempore conditionis, declarationis, nuncupationis Testamenti, in hoc negotio exhibiti, præfatus Johannes Milton perfecta fruabatur memoria; ac proponit ut supra. etc.

Interrogatories addressed to the Witnesses examined upon the Allegation.

Decemb. 5, 1674. Interrogatoria ministrata et ministranda ex parte Anna Marieæ et Deboræ Milton, testibus ex parte Elizabethæ Milton productis sine producendi sequuntur.

Dr. Paget, about the year 1661, and in his fifty fourth year, soon after he had obtained his pardon from the restored King; being now blind and infirm, and wanting some more constant and confidential companion than a servant to attend upon his person, The elder Richardson infinuates, that this lady, being no poet or philosopher like her husband, used frequently to teaze him for his carelessness or ignorance about money-matters, and that she was a termagant. He adds, that soon after their marriage, a royal offer was made to Milton of the resumption of his old department of Latin Secretary, and that being strongly pressed by his wife to an acceptance, he scornfully replied, "Thou art in the right; you, as other wemen, would ride in your Coach. My aim is to live and die an honest man." Laff, &c. p. xix. f. e. edit. 1734. From these papers, however, it appears, that she consulted her husband's humours, and treated his infirmities with tenderness. After his death in 1674, she retired to Nampwich in Cheshire, where she died about 1729. Mr. Penant says, her father, Mr. Minshull, lived at Stoke in that neighbourhood. W. Tour, and Gough's Camden, Cheshire, p. 436.

The third edition of Paradise Lost was published in 1678: and this is the poet's widow, to whom the copy of that work was then to devolve by original agreement, but who hold all her claims to Samuel Simmons, his bookseller, for eight pounds, according to her receipt given Decemb. 21, 1680.


Imprimis,
APPENDIX

Imprimis, Ask each witness, what relation to, or dependance on, the producent, they, or either of them, have; and to which of the parties they would give the victory were it in their power? Et interrogatur quilibit testis conjunctim, et divisionem et de quolibet.

2. Item, Ask each witness, what day, and what time of the day, the Will nuncupative was declared; what positive words did the deceased use in the declaring thereof? Can you positively swear, that the deceased did declare that he did leave the residue of his estate to the disposall of his wife, or did hee not say, "I will leave the residue of my estate to my wife?" Et fiat ut supra.

3. Item, Upon what occasion did the Deceased declare the said Will? Was not the Deceased in perfect health at the same time? Doe you not think, that the Deceased, if he declared any such Will, declared it in a present passion, or some angry humour against some or one of his children by his former [first] wife? Et fiat ut supra.

4. Item, Ask each witness, whether the parties ministrant were not and are not greate frequenters of the Church, and good livers; and what cause of displeasure had the Deceased against them? Et fiat ut supra.

5. Item, Ask Mr. [Christopher] Milton, and each other witness, whether the Deceased's Will, if any such was made, was not, that the Deceased's wife should have £1000, and the children of the said Christopher Milton the residue; and whether she hath not promised him that they should have it, if shee prevailed in this Caufe? Whether the said Mr. Milton hath not since the Deceased's death confessed so much, or some part thereof? Et fiat ut supra.

6. Item, Ask each witness, whether what is left to the Ministrants by the said Will, is not reputed a very bad or altogether desperate debt? Et fiat ut supra.

h Here seems to be an infusion, that our poet's displeasure against those three daughters, arose partly from their adherence to those principles; which, in preference to his own, they had received, or rather inherited, from their mother's family, who were noted and active royalists. Afterwards, the description good livers is not be understood in its general and proper sense, which could not have offended Milton; but as arising from what went before, and meaning much the same thing, that is, regular in their attendance on the established worship.

1 That is the marriage portion, promised, but never paid, to John Milton, by Mr. Richard Powell, the father of his first wife; and which the said John bequeathed
7. Ask the said Mr. Milton, whether he did not get the said Will drawn up, and inform the writer to what effect he should draw it? And did he not enquire of the other witnesses, what they would do could depose? And whether he hath not solicited this Cause, and paid fees to the Proctor about it? Et fiat ut supra.

8. Item, Ask each witness, what fortune the Deceased did in his life-time bestowe on the Ministrants? And whether the said Anne Milton is not lame, and almost helpless? k Et fiat ut supra.

9. Item, Ask each witness, what value is the Deceased's estate of, as near as they can guess? Et fiat ut supra.

III.

Depositions and cross-examinations of the said witnesses.


They were married in 1643. I have now before me an original "Inventorie of the goods of Mr. Richard Powell of Forresthill, in the county of Oxon, at the roth of June A.D. 1646." This seems to have been taken in consequence of a seizure of Mr. Powell's House by the rebels. His distresses in the royal cause probably prevented the payment of his daughter's marriage portion. By the number, order, and furniture of the rooms, he appears to have lived as a country gentleman, in a very extensive and liberal style of house-keeping. This I mention to confirm what is said by Philips, that Mr. Powell's daughter abruptly left her husband within a month after their marriage, disaffected with his spare diet and hard study, "after having been used at home to a great house, and much company and joviality, &c." I have also seen in Mr. Powell's house at Forresthill many papers, which shew the active part he took in favour of the Royalists. With some others relating to the Rangerhip of the Shotover forest, bearing his signature.

k She was deformed, and had an impediment in her speech.

His grand-daughter Elizabeth Foster, by the third daughter Deborah, often spake of his harshness to his daughters, and that he refused to have them taught to write.


m Sic, ut et in infra, pro Milton.
ad Testamentum nuncupativum JOHANNIS MILTON, genereosis, defuncti, in hoc negotio datum et exhibit. deponit et dicit, That on, or about the twentieth day of July, 1674, the day certain he now remembret not, his Deponent being a practicer in the Law, and a Bencher in the Inner Temple, but living in vacations at Ipswich, did usually at the end of the Terme visit JOHN MILTON, his this Deponent's brother the Testator articulate, deceased, before his going home; and soe at the end of Midsummer Terme last past, he this deponent went to visit his said brother, and then found him in his chamber within his owne house, situate on Bunhill a within the parish of S. Giles, Crepelgate, London: And at that tyme, he the said Testator, being not well, (and this Deponent being then going into the country,) in a serious manner, with an intent, (as he believes,) that what he then spake should be his will, if he dyed before his this Deponent's coming the next time to London, declared his Will in these very words as neare as this Deponent can now call to mynd.

Viz. "Brother, the porcion due to me from Mr. Powell, my "former [hirft] wife's father, I leave to the unkind children I "had by her: but I have receaved noe part of it, and my "Will and meaning is, they shall have noe other benefit of "my estate, than the said porcion and what I have besides "don for them: they haveing been very undutiful to me. "And all the residue of my estate I leave to the diposall of "Elizabeth my loyable wife." She, the said Elizabeth his "the Decesed's wife, and Elizabeth Fyther his the Decesed's "then maide-servant, was [at the] same tyme going up and "downe the roome, but whether she then heard the said de-

ceased, soe declare his will as above or not, he knoweth not. And the said testator at the premis was of perfect mind and memory and talked and discoursed sensibly and well, et aliter resecit deponere.

CHR. MILTON.

a Sometimes called the Artillery-wall, leading to Bunhill-fields. This was his last settled place of abode, and where he lived longest. Richardson calls this house a "small house, where he died about fourteen years after he was out of public "employ." Ubi supr. p. xciii. It was here that he wrote of finished PARADISE LOST, PARADISE REGAINED, and SAMSON AGONISTES. But in 1665, when the plague broke out in London, he retired to Chalfont Saint Giles, where his friend Ellwood, a quaker, had taken a house for him; and the next year, when the danger was over, he came back to Bunhill-fields. The house at Chal- tont, in which he resided in this short space of time, and where he planned or be- gan PARADISE REGAINED, is still standing, small, but pleasantly sitted. See Ellwood's LIFE of Himself, p. 246. Who calls it "a pretty box."
TO THE PREFACE. xxxiii

Ad Interrogatoria.

Ad 1st. Interr. respondet, that the party producet in this cause was and is the reliet of the said deceased, who was his this respondent's brother; and the parties ministring these interrogatories were and are in repute, and soe he beleeveth his the said deceased's children by a former wife: and for his part, he wishet right to take place, and soe would give it if in his power; and likenwise wisheth that his brother's will might take effect.

Ad 2nd. Interr. respondet, that on what day of the moneth or weeke the said deceased declared his will, as is above depoed, he now remembret not precisly; but well remembret, that it was in a forenoone, and on the very day he this deponent was goinge in the country in [the] Ipfwich coach, which goeth not out of towne till noone or thereabout: and he veryly beleeveth in his conscience, that the residue of his estate he did then dispoe of in these very words, viz. "And all the residue of my estate I leave to the dispoe of Eliza-" beth my lovinge wife;" or he used words to the selfe same effect, et aliter referendo se ad pe. depo. nescit respondere.

Ad 3rd. Interr. respondet, that the said deceased was then ill of the goute, and what he then spake touching his will was in a very calme manner; only [he] complained, but without passion, that his children had been unkind to him, but that his wife had been very kind and careful of him; and he beleeveth the only reason induced the said deceased at that time to declare his will was, that he this deponent might know it before his goinge into the country, et aliter referendo se ad pe. depoita, nescit respondere.

Ad 4th. Interr. respondet, that he knoweth not how the parties ministring these interrogatories frequent the church, or in what manner of behaviour of life and converfacion they are of, they living apart from their father four or five yeares past; and as touching his the deceased's displeasure with them, he only heard him say at the tyme of declaring of his will, that they were undutifull and unkind to him, not expres-""ing any particulars, but in former tymes he hath herd him complain, that they were careles of him being blind, and made nothing of deserteing him, et aliter nescit respondere.

Ad 5th. Interr. respondet, that since this respondent's cominge to London this Michaelmas Term laft past, this respondent's...
fifter, the party now produceant in this cause, told this respondent, that the deceased his brother did after his this respondent's going into the country in Trinity Vacacion last summer [say,] that if he should have any overplus above a 1000l. come to her hands of his the deceased's estate, she should give the same to this respondent's children: but the deceased himself did not declare any such thing to this respondent at the tyme of his declaring his will, the tyme above depo'd of.

Ad 6m. Interr. respondet, that he beleeveth that what is left to the parties ministring these interrogatories by the said deceased's will, is in the hands of persons of ability abell to pay the same, being their grandmother and uncle; and he hath seen the grandfather's will, wherein 'tis particularly directed to be paid unto them by his executers, et aliter nefit respondere.

Ad 7m. Interr. respondet. that he this respondent did draw upp the very will executed in this cause and write it with his owne hand, when he came to this court, about the 23d. of Novem-ber last past, and at that tyme this respondent did read the same all over to Elizabeth Fisher the said deceased's late maid servant, and she said she remembered the same, and in confirmation thereof set her marke thereto in manner as on the same Will executed in this cause is now to be seen. And this respondent waited on the said deceased's widow once at Doctor Exton's chambers about this suite, at which tyme she wanted some halfe crownes, and this respondent lent her then two halfe crownes, but more he hath at noe tyme paid either to Doctor or Proctor in this cause.

Ad 8m. Interr. respondet. that he knoweth of noe fortune given by the said deceased to the parties ministring these interrogatories, besides the portion which he was promised with his former wife in marriage, being a 1000l. which is still unpaid besides the interest thereof for about twenty yeares, faveing his charges in their maintenance and breeding, et aliter nefit respondere, faveing that Anne Milton interv. is lame and helples.

Ad ult. reddit causas scientiae suæ ut supra.

Die prid.

Repetit. cor. Doctore.
Lloyd Surrog.  

Chr. Milton.

Milton
TO THE PREFACE. xxxv


Sup. All artic. et Testamento nuncupativo Johan. Milton defuncti ex parte Elizabethae Milton in hujusmodi Causa dat. et admiss. examinat.

15° Dec. 1674.

Maria Fisher foluta famul. domestica Johan. Batten habitan. in vico vocat Bricklane in Old Streete ubi moram fecit per Spacium sex hebdomadarum aut eo circiter, antea cum Benjamingo Whitcomb Mercatore habitan. in vico vocat Coleman Streete London per Spacium 3m. Mensium, antea cum Guiddon Culcap infra locum vocat Smock Alley prope Spittlefields per Spacium unius anni, aut eo circiter, antea cum Johanne Bayley infra Oppidum Milton in Com. Stafford per Spacium duorum annorum, antea cum Johanne Baddily infra parochiam de Milton præd. per Spacium trium annorum, et antea cum quomodo Rogers Hargrave infra parochiam de Milton præd. per Spacium duorum annorum aut eo circiter, orta infra parochiam de Norton in Com. Stafford præd. ætatis 23 aut eo circiter, testis, &c.

Ad omnes articulos dictæ Allis et ad testamentum nuncupativum Johan. Milton testatoris in hac causa defuncti in hujusmodi neg°. dat. et exhibit. deponit et dicit, that this deponent knew and was well acquainted with the articulate John Milton the testator in this cause deceased, for about a twelve moneth before his death, who dyed about a moneth since to the best of this deponent’s remembrance; And faith, that on a day hapning about two moneths since, as neare as this deponent can remember, this deponent being then in the kitchen of the house of the foresaid John Milton situate against the Artillery Ground near Bunhill Fields, and about noone of the same day, the said deceased and the producent Elizabeth his wife being then at dinner in the said kitchen, hee the said deceased amongst other discourse then had betweene him and his said wife, did then speake to his said wife and utter these words, viz. “Make much of mee as long as I live, for thou knowest “I have given thee all when I dye at thy disposall.” there being then presmont in the said kitchin this deponent’s sister and conter a namely Elizabeth Fysher. And the said deceased was

* i. e. Fellow-witnes Con-Testis.
at that time of perfect mind and memory, and talked and
discourfed sensibly and well, and was very merry, and seemed
to be in good health of body, et aliter nescit.

Signum

MARIAE FISHER.

AD INTERROGATORIA.

Ad primum Interr. respondet, that this respondent hath
noe relation or dependance on the producent Elizabeth Mil-
ton, that it is indifferent to this respondent which of the par-
ties in this suite obtaine, and would give the vichtig in this
cause if in her power to that party that hath moft right; but
which party hath moft right thereto this respondent knoweth
not, et aliter nescit.

Ad secundum Interr. respondet, that this respondent doth not
remember the day when the deceased declared the words by
her pre-depofed, but remembreth that it was about noone of
such day that the words which hee then declared were thefe,
viz. "Make much of mee as long as I live, for thou knowest
"I have given thee all when I dye at thy dispofell;" then
speaking to his wife Elizabeth Milton the party producent in
this cause, et aliter nescit.

Ad tertium Interr. respondet, that the deceased when hee
declared the words pre-depofed was then at dinner with his
wife the party producent and was then very merry, and seemed
to be in good health of body; but upon what occasion hee
spoke the said words hee knoweth not, et aliter nescit.

Ad quartum Interr. respondet, that this respondent knoweth
neither of the parties miniftrant in this cause saving this re-
pondent once saw Anne Milton one of the miniftrants, et nescit
respondere per parte sua.

Ad quintum Interr. nescit respondere,

Ad sextum Interr. nescit respondere.

Ad septimum Interr. non concernit eam; et nescit respondere.

Ad octavum Interr. respondet, that this respondent once
saw the Interr. Anne Milton but doth not remember whether
shee was lame or helpleffe, et aliter nescit.

Ad nono. Interr. respondet, that this respondent knoweth
nothing of the deceased's estate or the value thereof, et aliter
nescit.

Eodem Die

Repetit coram Doctoro,

Digby Surro. &c. pntc.

Tho Welham, N: P.

Signum

MARIAE FISHER.

Eodem
Eodem Die


Ad omnes articulos dictæ Allæ et ad testamentum nuncupativum Johan. Milton testatoris in hac causa defuncti in hujusmodi negotio dat. exhibit et admitt. depotit et dicit, that this deponent was servant unto Mr. JOHN MILTON the testator in this cause deceased for about a yeare before his death, who dyed upon a Sunday the fiftteenth of November laft at night, And faith that on a day happenning in the month of July laft, the time more certainly the remembereth not, this deponent being then in the deceased's lodging chamber, hee the said deceased, and the party producent in this cause his wife, being then alsoe in the said chamber at dinner together, and the said Elizabeth Milton the party producent having provided something for the deceased's dinner which hee very well liked, hee the said deceased then spoke to his said wife these or the like words as neare as this deponent can remember, viz. "God have mercy Betty, I see thou wilt performe according to thy promis in providing mee such dishes as I think fitt whilst I live, and when I dye thou knowest that I have left thee all," there being nobody present in the said chamber with the said deceased and his wife but this deponent: And the said testator at that time was of perfect mind and memory, and talked and discoursed sensibly and well, but was then indisposed in his body by reason of the diftemper of the gout, which hee had then upon him. Further this deponent faith, that hee hath sevrall times heard the said deceased since the time above depos'd of, declare and fay, that hee had made provision for his children in his life time, and had spent the greatest part of his estate in providing for them and that hee was resolved hee would doe noe more for them living or dyeing, for that little part which hee had left hee had given it

a His grand-daughter Elizabeth Foster, by his third daughter Deborah, use to say, that he was delicate, but temperate in his diet.
to his wife the articulate Elizabeth the producent or hee used words to that effect. And likewise told this deponent, that there was a thousand pounds left in Mr. Powell's hands to be disposed amongst his children hereafter. By all which words this respondent verily beleeveth that the said testator had given all his estate to the articulate Elizabeth his wife, and that shee should have the same after his decease, et aliter nefsit respondere, having that the said deceased was at the severall times of declaring the words left pre-deposed alsoe of perfect mind and memory.

Signum

ELIZAB. FISHER.

AD INTERROGATORIA.

Ad primum Interr. respondet, that this respondent was servant to the deceased in his life time and is now servant to the producent and therefore hath a dependency upon her as her servant, that if the victory were in this respondent's power shee would give the deceased's estate equally to be shared betweene the ministrants and the producent, et aliter nefsit.

Ad secundum Interr. respondet, that this respondent doth not remember on what day the deceased declared the words first by her afore deposed, but it was about noone of such day when hee was at dinner that the precife words as neare as this respondent can remember which the deceased used at that time were these, viz. "God have mercy Betty (speaking to his wife Elizabeth Milton for hee was usually called her) "I see thou wilt performe according to thy promife in pro-"viding mee such dishes as I think fitt whilst I live and when "I dye thou knowest that I have left thee all," et aliter nefsit, faying that this respondent well remembreth that the deceased declared the words left by her deposed to the articles of the allegation to this respondent once on a Sunday in the afternoon, but on what day of the month or in what month the said Sunday then happened this respondent doth not remem-ber.

Ad tertium Interr. respondet, that the occasion of the deceased's speaking of the words deposed by this respondent in her answer to the next preceedent interrogatory was upon the producent's providing the deceased such victuals for his dinner as hee liked and that he was then indifferent well in health faving that some time he was troubled with the paine of the gout and that hee was at that time very merry and not in any passion or angry humour neither at that time spoke any
any thing against any of his children that this respondent heard of, et aliter nescit.

Ad quatum Interr. respondet, that this respondent hath heard the deceased declare his displeasure against the parties miniftrant his children and particularly the deceased declared to this respondent that a little before hee was married to Elizabeth Milton his now reflict a former maid servant of his told Mary one of the deceased's daughters and one of the miniftrants that shee heard the deceased was to be married, to which the said Mary replied to the said maid servant, that that was noe news to heare of his wedding, but if shee could heare of his death that was something: and further told this respondent, that all his said children did combine together and counsel his maid servant to cheat him the deceased in her marketings and that his said children had made away some of his bookes and would have sold the rest of his bookes to the dunghill women, or hee the said deceased spoke words to this respondent to the felle fame effect and purpofe: that this respondent knoweth not what frequenter of the church, or what good livers, the parties miniftrant or either of them are, et aliter nescit.

Ad quintum Interr. respondet, that this respondent doth not know that the deceased's wife was to have 1000l. and the interrogative children of Christopher Milton the residue nor doth this respondent know that the said Elizabeth, the deceased's wife, hath promised the interrogative Christopher Milton or his children any such thing in case shee should prevale in this caufe, that the said Mrs. Milton never confessed soe much in this respondent's hearing, or to any body else that this respondent knoweth of, et aliter nescit.

Ad sextum Interr. respondet, that this respondent believeth that what is left the deceased's children in the will nuncupative in this caufe executed and mentioned therein to be due from Mr. Powell, is a good debt; for that the said Mr. Powell is reputed a rich man, et aliter nescit.

Ad septimum Interr. respondet, that this respondent did voluntarily tell the interrogative Mrs. Milton, what shee heard the deceased say which was to the effect by her predeposed et aliter nescit.

Ad octavum Interr. respondet, that this respondent knoweth not what the deceased did in his life time bestow on the miniftrants his children, and that the interrogative Anne Milton is lame, but hath a trade and can live by the fame, which is the making of gold and silver lace and which the deceased bred her up to, et aliter nescit.
APPENDIX

Ad nonum Interr. respondet, that this respondent knoweth not the deceased's estate, or the value thereof, et aliter nescit.

Eodem Die Repetit coram Doctore Tho. Welham, N. P. a

Eodem Die Signum

Repetit coram Doctore

Trumbull Surro. &c.

Tho. Welham, N. P. a

GEORGE GOSLING, JAMES TOWNLEY, ROBERT DODWELL.

a Cur Praeg. Cant. ut supra.
Grant of Letters of Administration to the widow Elizabeth.

Die 25° Februarii 1674.

JOHANNES MILTON. Vicesimo quinto 
Die Februarii emanavit Committio
Elizabethe MILTON Relicte JOHAN-
NIS MILTON nuper Parochiae Sancti
Egidi Cripplegate in Com. Mid. De-
functi, hentis, &c. ad Administrandum.
bona, jura, et credita dicti defuncti, de
bene &c. jurat, Testamento Nuncu-
pativo dict. defuncti: aliter per ante-
dictam Elizabetham MILTON Allega-
to, nondum Probato.

GEORGE GOSTLING,
JAMES TOWNLEY,
ROBERT DODWELL,

† The reader will compare these evidences with the printed accounts of Mil-
ton's biographers on this subject; who say, that he sold his library before his
death, and left his family fifteen hundred pounds, which his widow Elizabeth
seized, and only gave one hundred pounds to each of his three daughters. Of
this widow, Phillips relates, rather harfly, that she persecuted her children in his
life time, and cheated them at his death.

Milton had children, who survived him, only by his first wife, the three
daughters so after named of these, Anne, the first, deformed in stature, but with a
handsome face, married a master builder, and died of her first childbirth, with
the infant. Mary, the second, died single. Deborah, the third, and the greatest
favourite of the three, went over to Ireland as companion to a lady in her
father's life time; and afterwards married Abraham Clarke a weaver in Spital-
fields, and died, aged seventy-fix in August 1727. This is the daughter that
used to read to her father; and was well known to Richardson, and Professor
Ward. A woman of a very cultivated understanding, and not inelegant of
manners. She was generously patronised by Addison; and by queen Caroline,
who sent her a present of fifty guineas. She had seven sons and three daugh-
ters, of whom only Celeb and Elizabeth are remembered. Celeb migrated to
Fort Saint George, where perhaps he died. Elizabeth, the youngest daughter,
moved Thomas Foster a weaver in Spittle-fields, and had seven children, who
all died. She is said to have been a plain sensible woman; and kept a petty
grocer's or Chandler's shop, first at lower Holloway, and afterwards in Cock-
lane near Shoreditch church. In April, 1750, Comes was acted for her benefits.
Doctor Johnson, who wrote the Prologue, says, "she had so little acquaintance
"with diversion or gaiety, that she did not know what was intended when a
"benefit
"benefit was offered her." The profits of the performance were only one hundred and thirty pounds; although Doctor Newton contributed largely, and twenty pounds were given by Jacob Tonson the bookseller. On this trifling augmentation to their small stock, she and her husband removed to Illington, where they both soon died. So much greater is our taste, our charity, and general national liberality, at the distance of forty years, that I will venture to pronounce, that in the present day, a benefit at one of our theatres for the relief of a poor and an infirm grand daughter of the author of Comus and Paradise Lost, would have been much more amply and worthily supported.

These seem to have been the grounds, upon which Milton's Nuncupative Will was pronounced invalid. First, there was wanting what the Civil Law terms a rogatio testium, or a solemn bidding of the persons present, to take notice that the words he was going to deliver were to be his Will. The Civil Law requires this form, to make men's verbal declarations operate as Wills; otherwise, they are to be presumed to be words of common calling or loose conversation. And the Statute of the twenty-ninth of Charles the Second [c. iii.] has adopted this Rule; as may be seen in the 19th clause of that Statute, usually called the Statute of Frauds, which passed in the year 1676, two years after Milton's death. Secondly, the words here attested by the three witnesses, are not words delivered at the same time; but one witness speaks to one declaration made at one time, and another to another declaration made at another time. And although the declarations are of similar import, this circumstance will not satisfy the demands of the Law; which requires, that the three witnesses who are to support a Nuncupative Will, must speak to the identical words uttered at one and the same time. There is yet another requisite in Nuncupative Wills, which is not found here; namely, that the words be delivered in the last sickness of a party; whereas the words here attested appear to have been delivered when the party was in a tolerable state of health, at least under no immediate danger of death. On these principles we may presume Sir Leoline Jenkins to have acted in the rejection of Milton's Will; although the three witnesses apparently told the truth in what they deposed. The Judge, deciding against the Will, of course decreed administration of the Intestate's effects to the widow.

For an investigation of these papers in the Perrogative Registry, for an explanation of their nature and purport, and of other technical difficulties which they present to one unacquainted with the records and more ancient practice of the Perrogative court in telenimentary proceedings, I must confess myself indebted to the kind attention and friendship of Sir William Scott.

There are other papers in the Commons belonging to this business; but as they are mere forms of law, as they throw no new light on the cause, and furnish no anecdotes of Milton and his family, they are here omitted.
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POEMS.
In this Monody, the author bewails a learned friend, unfortunately drowned in his passage from Chester on the Irish seas, 1637. And by occasion foretells the ruin of our corrupted clergy, then in their height.

Yet once more, O ye laurels, and once more ye myrtles brown, with ivy never sere,

V. 1. Yet once more, &c.] The best poets imperceptibly adopt phrasés and formularies from the writings of their contemporaries or immediate predeceffours. An Elegy on the death of the celebrated Countess of Pembroke, Sir Philip Sidney’s sister, begins thus.

Yet once againe, my Mufe.

See Songs and Sonnettes of Vnctertain Auctours, added to Surrey’s and Wyat’s Poems, edit. Totell, fol. 85.

It is a remark of Peck, which has been silently adopted by doctor Newton, that this exordium, Yet once more, has an allusion to some of Milton’s former poems on similar occasions, such as, On the death of a fair Infant, Epitaph on the Marchioness of Winchester, &c. But why should it have a restrictive reference, why a retrospect to his elegiac pieces in particular? It has a reference to his poetical compositions in general, or rather to his last poem which was Comus. He would say; “I am again, in the midst of other studys; unexpectedly “and unwillingly called back to poetry, again compelled to write “verses, in confluence of the recent disaftrous los of my ship—“wrecked friend, &c.” Neither are the plants here mentioned, as some have suspected, appropriated to elegy. They are symbolical of general poetry. Theocritus, in an Epigram which shall be cited in the next note, dedicates myrtles to Apollo. Doctor Newton, however, has supposed, that Milton, while he mentions Apollo’s Laurel, to characterifie King as a poet, adds the Myrtle, the tree of Venus, to shew that King was also of a proper age for love. We will allow that King, whatever hidden meaning the poet might have in enumerating the Myrtle, was of a
LYCIDAS.

I come to pluck your berries harsh and crude;
And with forc'd fingers rude,
Shatter your leaves before the mellowing year:

Bitter constraint, and sad occasion dear,

proper age for love, being now twenty-five years old: and the Ivy our critic thinks to be expressive of King's learning, for which it was a reward. In the mean time, I would not exclude another probable implication: by plucking the berries and the leaves of laurel, myrtle, and ivy, he might intend to point out the pastoral or rural turn of his poem.

2. Ye myrtles brown.] Brown and Black are classical epithets for the Myrtle: Theocritus, EPIGR. i. 3.

Tel e ΜΕΛΑΜΦΥΛΑΙΑ ΔΑΦΝΑΙ τι, Πιθε Παλας.
At nigrą folia habentes myrtī tibi, Pythie Apollo.

Ovid, Art. Amator. Lib. iii. 690.

Ros maris, et lauri, nigrąque myrtus olet.

Horace contrasts the brown myrtle with the green ivy, Od. i. xxxv. 17.

Læta quod pubes edera virenti
Gaudet, pulla magis atque myrto.

ibid. —With ivy never sére.] A notion has prevailed, that this pastoral is written in the Doric dialect, by which in English we are to understand an antiquated style. Doctor Newton observes, "The reader cannot but observe, that there are more antiquated and "obsolete words in this, than in any other of Milton's poems."

Of the three or four words in LYCIDAS which even we now call obsolete, almost all are either used in Milton's other poems, or were familiar to readers and writers of verse in the year 1638. The word sére, or dry, in the text, one of the most uncommon of these words, occurs in PARADISE LOST, B. x. 1071.

—With matter sére foment.

And in our Author's Psalms, ii. 27.

If once his wrath take fire like fuel sére.

5. Shatter your leaves before the mellowing year.] So in PARAD.

L. B. x. 1066.

—Shattering the graceful locks
Of these fair spreading trees.

Ibid. —Mellowing year.] Here is an inaccuracy of the poet. The Mellowing year could not affect the leaves of the laurel, the myrtle and the ivy; which last is characterized before as never sére.

Compels
Compels me to disturb your season due:
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer:
Who would not sing for Lycidas? He knew
Himself to sing, and build the lofty rhyme.

11. —To sing, and build the lofty rhyme.] Euripides says still
more boldly because more specifically, "Αἰώνας ἐνυπηργεῖ." Suppl. v. 997.

The lofty rhyme is "the lofty verse." This is unquestionably
the sense of the word rhyme, in Parad. L. B. i. 16.

Things unattempted yet in prose or rhyme.

From Ariosto, Orl. Fur. C. i. st. ii.

Cosa non detta in profa mai, ne in rima.

Where Harrington for once is a faithful and intelligent translator.

A tale in prose ne verse yet sung or said.

I cannot however admit-bishop Pearce's reasoning, who says,
"Milton appears to have meant a different thing by Rhyme
"here from Rime in his Preface, where it is six times men-
tioned, and always spelled without an h: whereas in all the Edi-
tions, Rime in this place of the poem was spelled with an h.
"Milton probably meant a difference in the thing, by making so
"constant a difference in the spelling; and intended we should
"here understand by Rhyme not the jingling sound of like End-
ings, but Verse in general." Review of the Text of Parad. Lost, Lond. 1733: p. 5. At least in this passage of
Lycidas, we have no such nicety of spelling, but Ryme ap-
ppears in the editions of 1638, 1645, and 1673. Nor are the bi-
shop's proofs of the true meaning of the word at all to the point,
from Spenser's Sonnet to Lord Buckhurst, and the Faerie
Queene, i. vi. 13. He rather might have alleged the following
instance from Spenser's October.

Thou kenst not, Percy, how the Ryme should rage,
O, if my temples were disdained with wine;
And girt in girlands of wilde fuie twine.
How should I rear the Muse on stately stage, &c.

That is, "my poetry should then mount to the highest elevations
"of the tragic and epic muse." But Fletcher more literally, in an
Ode to his brother Beaumont; on his imitations of Ovid; st. ii.

The wanton Ovid whose enticing rimes.

It is wonderful that Bentley, with all his Grecian predilections,
and his critical knowledge of the precise original meaning of
LYCIDAΣ.

He must not flote upon his watry bier
Unwept, and welter to the parching wind,
Without the meed of some melodious tear.

Begin then, Sisters of the sacred well,
That from beneath the seat of Jove doth spring;
Begin, and somewhat loudly sweep the string.

ΠΥΘΟΜΟΣ, should in the passage from Paradise Lost, have wished to substitute Song for Rhime. Gray, who studied and copied Milton with true penetration and taste, in his Music-ode, uses Rhyme in Milton's sense.

Meek Newton's self bends from his state sublime,
And nods his hoary head, and listens to the Rhime.

12. He must not flote upon his watry bier.] So Johnson, in Cynthia's Revels, acted by the boys of queen Elizabeth's Chapel, 1600. A. i. S. ii.
—Sing some mourning straine
Over his watrie Hearse.—

13. Unwept, and welter; &c.] Thus in our author's Epitaphium Damonis, a Latin poem on the death of another of his friends. v. 28.

Indeplorata non comminuere sepulchro.

14. —Melodious tear.] For Song, or plaintive elegiac strain, the cause of tears. Euripides in like manner, Suppl. v. 1128.

"Πα δέκυμα φίλοις φίλοι—δελωτόν." "Where do you bear the tears of the dead, i. e. the remains or ashes of the dead, which occasion our tears?" Or perhaps the passage is corrupt. See Note on the place, edit. Markland. The same use of tears, however, occurs, ibid. v. 454. "Δέκυμα δ' ἱρομακένω." H.

The passage is undoubtedly corrupt; Πα is superfluous, and mars the context. Reiske, with little or no improvement, but justly rejecting the interrogation, proposed, "παϊς, δέκυμα." The late Oxford editor seems to have given the genuine reading, "Ναὶ δέκυμα φίλοις φίλοι." Hāce, lacrymas aduersuservas. [v. 1133.]

17. Begin, and somewhat loudly sweep the string.] Tickell reads louder, in his edition of 1720, against the authority of the early editions, which have all loudly. He was perhaps thinking of a line in Dryden, an author whom he seems to have known better than Milton.

A louder yet and yet a louder strain.

Fenton has adopted Tickell's reading in his edition of 1725.

Hence
Lycidas.

Hence with denial vain, and coy excuse:
So may some gentle Muse
With lucky words favour my destin’d urn;
And as he pass’d turn,
And bid fair peace be to my fable shroud.
For we were nurt upon the self-same hill,
Fed the same flock by fountain, shade, and rill.
Together both, ere the high lawns appear’d
Under the opening eye-lids of the morn,

18. *Hence with denial vain, and coy excuse.*] The epithet *coy* is at present restrained to Person. Antiently, it was more generally combined. Thus a shepherd in Drayton’s Pastorals,

Shepherd, these things are all too coy for me,
Whose youth is spent in jollity and mirth.

That is, "This sort of knowledge is too hard, too difficult for me, &c." Eclogues, vii. vol. iv. p. 1418. edit. Oldys, 8vo. Lond. 1753. Our author has the same use and sense of *coy* in the Apology for Smectymnuus. "Thus lie at the mercy of a coy flattering style, to be girded with frumps and curtail gibes, &c." Prose Works, by Birch, i. 105. edit. 1738.

25. *Together both,* &c.] Here a new paragraph begins in the edition of 1645, and in all that followed. But in the edition of 1638, the whole context is thus pointed and arranged.

For we were nurt upon the self-same hill,
Fed the same flock, by fountain, shade, and rill;
Together both, ere the high lawns appear’d, &c.

26. *Under the opening eye-lids of the morn.*] Perhaps from Thomas Middleton’s Game at Chesse, an old forgotten play, published about the end of the reign of James the first, 1625;

--- Like a pearl,
Dropt from the opening eyelids of the morn
Upon the bashful rose.

I find *glimmering* instead of *opening*, in the first edition, 1638. And in the Cambridge manuscript at Trinity college. He altered the reading in the second edition, 1645. None of the variations in the edition of 1638, have hitherto been noticed. Shakespeare has the Morning’s Eye. Rom. Jul. A. iii. S. v.

I’ll say yon grey is not the Morning’s Eye.

Again,
We drove afield, and both together heard
What time the gray-fly winds her sultry horn,
Batt'ning our flocks with the fresh dews of night.

Again, A. ii. S. iii.

The grey-eyed morn smiles on the frowning night.

27. "We continued together till noon, and from thence, &c." The Gray-fly is called by the naturalists, The Gray-fly or Trumpet-fly. Here we have Milton's horn, and sultry horn is the sharp hum of this insect at noon, or the hottest part of the day. But by some this has been thought the chaffer, which begins its flight in the evening.

27. We drove afield.—] That is, "we drove our flocks afield." I mention this, that Gray's echo of the passage in the Church-Yard Elegy, yet with another meaning, may not mislead many careless readers.

How joyous did they drive the team afield.

From the regularity of his pursuits, the purity of his pleasures, his temperance, and general simplicity of life, Milton habitually became an early riser. Hence he gained an acquaintance with the beauties of the morning, which he so frequently contemplated with delight, and has therefore so repeatedly described, in all their various appearances: and this is a subject which he delineates with the lively pencil of a lover. In the Apology for Smectymnuus he declares, "Those morning haunts are where they should be, at home: not sleeping or concocting the surfeits of an irregular feast, but up and stirring, in winter often before the sound of any bell awakens men to labour or devotion; in summer, as oft as the bird that first roufes, or not much later, to read good authors, &c." Prose-works, i. 109. In L'Allegro, one of the first delights of his careful man, is to hear the "lark begin her flight." His lovely landscape of Eden always wears its most attractive charms at sun-rising, and seems most delicious to our first parents "at that seafon prime for sweetest fents and airs." In the present instance, he more particularly alludes to the stated early hours of a collegiate life, which he shared, on the selfsame hill, with his friend Lycidas at Cambridge.

29. Batt'ning our flocks with the fresh dews of night.] To batter is both neutral and active, to grow or to make fat. The neutral is most common. Shakespeare, Ham. A. iii. S. iv.

Could you on this fair mountain leave to feed,
And batter on this moor?
L Y C I D A S.

Oft till the s tar that rose, at evening, bright,
Toward heav'n's descent had flop'd his west'ring wheel.
Mean while the rural ditties were not mute,
Temper'd to th' oaten flute;
Rough Satyrs danc'd, and Fauns with cloven heel
From the glad found would not be absent long;
And old Damoetias lov'd to hear our song.


Their b a tt ening flocks on graffie leas to hold.

Milton had this line in his eye. B a t f u l l, that is p lenti ful, is
a frequent epithet in Drayton, especially in his P o y o l b i o n.

30. Oft till the s tar that rose, at evening, bright.] Thus the
edition 1645. In the edition of 1638, and Cambridge manus-
script,

Oft till the evn-ftarre bright.

And in the next line, b u r n i s h t was altered to w e s t e r i n g.

31. — Had slop'd h i s we s t'ring wheel.] B eside to w e s t e r in
Chaucer, of the sun, we have to w e s t in Spenfer, F. Q. v.
Intr o d. 8.

And twice hath risen where he now doth west,
And wested twice where he ought rise aright.

32. — The rural ditties were not mute,
Temper'd to th' oaten flute.] So Phineas Fletcher, a popular
author in Milton's days, P u r p l. I s l. C. ix. ft. iii.

T e m p e r ' d their sweetest notes unto thy lay.

And the same writer, in P o e t i c a l l M i s c e l l a n i e s, Cambr.
1633. P. 55. 410.

And all in course their voice a t t e m p e r i n g.

And Spenfer, in J u n e.

— Where birds of every kind
To th' waters fall their tunes a t t e m p e r right.

It is the same phraseology in P a r a d. L. B. vii. 598. Of va-
rious instruments of music.

T e m p e r ' d soft tunings.—

36. See Note on El. i. 15. And the la st N o t e on this piece.

But,
LYCIDAS.

But, O the heavy change, now thou art gone,
Now thou art gone, and never must return!
Thee, Shepherd, thee the woods, and desert caves
With wild thyme and the gadding vine o’ergrown,
And all their echoes mourn:
The willows, and the hazel copses green,
Shall now no more be seen
Fanning their joyous leaves to thy soft lays.

39. Thee, Shepherd, thee the woods, and desert caves, &c.] It is thus in the first edition, 1638.
Thee shepherds, thee the woods, and desert caves, &c.
That is, “thee the shepherds, thee the woods, and thee the caves, "lament." Without the address to Lycidas. Gray has hence adopted each desert cave.

40. With wild thyme and the gadding vine o’ergrown.] Docto Warburton supposes, that the vine is here called gadding, because, being married to the elm, like other wives she is fond of gadding abroad, and seeking a new associate. I have met with a peculiar use of the word gadding, which also shews its antient and original spelling. From the Register of a Chantry at Godderston in Norfolk, under the year 1534. "Receyvid at the "GADYNG with Saynte Marye Songe at Cristmas." Blomf. NORF. iii. 404. That is, "AT GOING ABOUT from houfe to houfe at "christmas with a Carol of the Holy Virgin, &c." It seems as if there was such an old verb as gade, a frequentative from go. Chaucer, Rom. R. 938.

These bowis two held Swete-Loking,
That ne semid like no gadling.
That is, "no gadder, idler, &c." And in the Coke’s Tale of Gamelyn, v. 203.

Stondeth still thou gadling.

As killing as the canker to the rose,
Or taint-worm to the weanling herds that graze,

45. As killing as the canker to the rose.] Shakespeare is fond of this image, who, from frequent repetition, seems to have suggested it to Milton. Sonn. lxx.

For canker vice the sweetest buds doth love.

Again, ibid. xxxv.

And loathsom canker lives in sweetest bud.

Again, ibid. xcv.

Which, like a canker in thy fragrant rose,
Doth spot the beauty of thy budding name.

And of a rose again, which had feloniously stolen a favourite boy’s complexion and breath, ibid. xcix.

But for his theft, in pride of all his growth,
A vengefull canker eat him up to death.

And in the Two Gentlemen of Verona, A. i. S. i.

— As in the sweetest buds
The eating canker dwells, so eating love, &c.

Again, Tempest, A. i. S. ii.

— Something stain’d
With grief, that’s beauty’s canker.—

And in the First P. of Henr. vi. A. ii. S. iv.

Hath not thy rose a canker, Somerset?

And in Hamlet, A. i. S. iii.

The canker galls the infants of the spring
Too oft before their buttons are disclos’d.

And in K. Richard ii. A. ii. S. iii.

But now will canker sorrow eat my bud.

And in the Rape of Lucrece, Malone’s Suppl. Shakesp. i. 52.

Why should the worm intrude the maiden bud?

And in the Mids. N. Dr. A. ii. S. iii. The fairies are employed,
Some to kill cankers in the musk-rose buds.

Canker-Blooms are mentioned in Shakespeare’s Sonn. liv.

The canker-Blooms have full as deep a dye
As the perfumed tincture of the roses.

But there the canker-Bloom is the dog-rose. As in Much Ado about Nothing, A. i. S. iii. “I had rather be a canker in “a hedge, than a rose in his grace.” Shakespeare affords other instances.
Or frost to flow'rs, that their gay wardrobe wear,
When first the white-thorn blows;
Such, Lycidas, thy loss to shepherds ear.
Where were ye, Nymphs, when the remorseless deep
Clos'd o'er the head of your lov'd Lycidas?

For neither were ye playing on the steep,
Where your old Bards, the famous Druids, lie,
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wizard stream:

Theocritus and Virgil are obvious here. But see Spenser's

50. Astrophel, s. 22.

Ah, where were ye the while his shepheard pears, &c.


54. Nor on the shaggy top of Mona high.] In Drayton's Polyolbion, Mona is introduced reciting her own history; where she mentions her thick and dark groves as the favourite residence of the Druids.

Sometimes within my shades, in many an ancient wood,
Whose often-twined tops great Phebus fires with food,
The fearleffe British priests, under an aged oake, &c.

Where, says Selden, "The British Druids tooke this isle of Anglesey, then well-stored with thick woods and religious groves, in so much that it was then called Inis Dowl, The Dark isle, for their chiefe residence, &c." S. ix. vol. iii. p. 837. 839. Here are Milton's authorities. For the Druid-sepulchres, in the preceding line, at Kerig y Druidion, in the mountains of Denbighshire, he consulted Camden's Britannia.

ibid. — Shaggy top—] So Parad. I. vi. 645. The angels uplift the hills,

—By theis shaggy tops.

55. Nor yet where Deva spreads her wizard stream.] In Spenser, the river Dee is the haunt of magicians. Merlin used to visit old Timon, in a green valley under the foot of the mountain Rauravaur in Merionethshire, from which this river springs. Faerie Queene, i. ix. 4.

Under the foot of Rauran mossy hore,
From whence the river Dee, as siluer cleene,
His tombling billowes rolls with gentle rore.
Ay me! I fondly dream!
Had ye been there, for what could that have done?

The Dee has been made the scene of a variety of antient British traditions. The city of Chester was called by the Britons the Fortref upon DEE; which was feigned to have been founded by the giant Leon, and to have been the place of king Arthur's magnificent coronation.


Carlegion Chester boasts her holy Dee.

Compare Speifer as above, iv. xi. 39.

——Dee which Britons long ygone
Did call divine.—

And Browne, in his Britannia's Pastorals, B. ii. S. v. p. 117. edit. 1616.

Never more let holy Dee
Ore other riuers braue, &c.

In our author's At a Vacation Exercise, Dee is characterized, "ancient hallowed Dee." v. 91. Where see the Note.

Much superstition was founded on the circumstance of its being the antient boundary between England and Wales: and Drayton, in his-tenth Song, having recited this part of its history, adds, that by changing its fords, it foretold good or evil, war or peace, dearth or plenty, to either country. He then introduces the Dee, over which king Edgar had been rowed by eight kings, relating the Story of Brutus. See also S. iii. vol. ii. p. 711. S. xii. vol. iii. p. 901. But in the Eleventh Song, Drayton calls the Weever, a river of Cheshire, "The wisard river," and immediately subjoins, that in Prophetick Skill it vies with the Dee. S. xi. vol. iii. p. 861. Here we seem to have the origin and the precise meaning of Milton's appellation. In Comus, wisard also signifies a Diviner where it is applied to Proteus, v. 872.

By the Carpathian wisard's hook.

Milton appears to have taken a particular pleasure in mentioning this venerable river. In the beginning of his first Elegy, he almost goes out of his way to specify his friend's residence on the banks of the Dee; which he describes with the picturesque and

real
LYCIDAS.

What could the Mufe herself that Orpheus bore,
The Mufe herself, for her enchanting son;

real circumstance of its tumbling headlong over rocks and precipices into the Irish sea. El. i. 1.

Tandem, care, tue mihi perveneres tabellæ,
Pertulit et voces nuntia charta tuas,
Pertulit—Occidua DEÆ CESTRENSIS ab ora,
Vergivium prono qua petit amne salum.

But to return home to the text immediately lying before us. In the midst of this wild imagery, the tombs of the Druids, dispersed over the solitary mountains of Denbighshire, the shaggy summits of Mona, and the wifard waters of Deva, Milton was in his favourite track of poetry. He delighted in the old British traditions and fabulous histories. But his imagination seems to have been in some measure warmed, and perhaps directed to these objects, by reading Drayton; who in the Ninth and Tenth Songs of his POLYOLBION has very copiously enlarged, and almost at one view, on this scenery. It is, however, with great force and felicity of fancy, that Milton, in transferring the classical seats of the Muses to Britain, has substituted places of the most romantic kind, inhabited by Druids, and consecrated by the visions of British bards. And it has been justly remarked, how coldly and unpoetically Pope, in his very correct pastorals, has on the same occasion selected only the fair fields of Isis, and the winding vales of Cam.

But at the same time there is an immediate propriety in the substitution of these places, which should not be forgotten, and is not I believe obvious to every reader. The mountains of Denbighshire, the isle of Man, and the banks of the Dee, are in the vicinity of the Irish seas where Lycidas was shipwrecked. It is thus Theocritus asks the Nymphs, how it came to pass, that when Daphnis died, they were not in the delicious vales of Peneus, or on the banks of the great torrent Anapus, the sacred water of Acis, or on the summits of mount Etna: because all these were the haunts or the habitation of the shepherd Daphnis. These rivers and rocks have a real connection with the poet's subject.

56. Ay me, I fondly dream!
Had ye been there—for what could that have done?] So these lines stand in editions 1638, 1645, and 1673, the two last of which were printed under Milton's eye. Doctor Newton thus exhibits the passage.

Ay me! I fondly dream
Had ye been there, for what could that have done?

And
Whom universal nature did lament,
When by the rout that made the hideous roar,
His goary visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore?

And adds this note. "We have here followed the pointing of "Milton's manuscript in preference to all the editions: and the "meaning plainly is, I fondly dream of your having been there, for "what would that have signified?" But surely the words, I fondly dream had ye been there, will not bear this construction. The reading which I have adopted, to say nothing of its authority, has an abruptness which heightens the present sentiment, and more strongly marks the distraction of the speaker's mind. "Ah me! "I am fondly dreaming! I will suppose you had been there—but "why should I suppose it, for what would that have availed?" The context is broken and confused, and contains a sudden elision which I have supplied with the words in italics.


--- Nor could the Muse defend
Her son.---

And his murderers are called "that wild rout," v. 34. Calliope was the mother of Orpheus. Lycidas, as a poet, is here tacitly compared with Orpheus. They were both victims of the water.

60. —Universal nature.—] So "universal Pan," PARAD. L. iv. 266.

63. Down the swift Hebrus to the Lesbian shore.] In calling Hebrus swift, Milton, who is avaricious of classical authority, appears to have followed a verse in the Envid, i. 321.

---Volucremque fuga prævertitur Hebrum.

But Milton was misled by a wrong although a very ancient reading. Even Servius, in his comment on the line, with an aggravation instead of apology, blames his author for attributing this epithet to Hebrus, "Nam quietissimus est, etiam cum per hyemem "crescit." [See Burman's Virgil, vol. i. p. 95. col. 1. edit. 1746. 4to.] Besides, what was the merit of the amazon huntress Harpalyce to outstrip a river, even if uncommonly rapid? The genuine reading might have been EURUM.

---Volucremque fuga prævertitur EURUM.

This emendation is proposed by Janus Rutgerius, Lection. VENUSIN. c. vi. But Scaliger had partly suggested it to Rutgerius, by reading, "Eur hyemis Sodali," instead of "He-
LYCIDAS.

Alas! what boots it with incessant care
To tend the homely flighted shepherd's trade,
And strictly meditate the thankless Muse?
Were it not better done, as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Næra's hair?
Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind)
To scorn delights, and live laborious days;
But the fair guerdon when we hope to find,
And think to burst out into sudden blaze,

"Bro," Hor. Od. i. xxv. 20. See also Huetiana, lxiv. If, however, a river was here to be made a subject of comparison, there was a local propriety and an elegance, in the poet's selection of the Thracian river Hebrus.

When Milton copies the antients, it is not that he wants matter of his own, but because he is fond of shewing his learning; or rather, because the imagery of the antients was so familiar to his thoughts.

68. To sport with Amaryllis in the shade."
69. Or with the tangles of Næra's hair."
70. Fame is the spur, &c.] These noble sentiments he afterwards dilated or improved in Paradise Regained, B. iii. 24.

—Glory the reward
That sole excites to high attempts, the flame
Of most erect'd spirits, most temper'd pure
Ethereal, who all pleasures else despise,
All treasures and all gain esteem as dross.

71. That last infirmity of noble mind.] Mr. Bowle observes, that Abate Grillo, in his Lettere, has called "Quella sere di fama "et gloria, ordinaria infirmita de gli animi generosi."


74. And think to burst out into sudden blaze.] He is speaking of fame. So in Parad. Reg. B. iii. 47.

For what is glory but the blaze of fame, &c.

Comes
Comes the blind Fury with th' abhorred shears, 75
And slits the thin-spun life. "But not the praise," Phoebus reply'd, and touch'd my trembling ears;
"Fame is no plant that grows on mortal foil,
"Nor in the glift'ring foil

75. Comes the blind Fury with th' abhorred shears.] In Shake-speare are the shears of Destiny, with more propriety. K. John, A. iv. S. ii. The king says to Pembroke,

Think you I bear the shears of Destiny?

Milton, however, does not here confound the Fates and the Furies. He only calls Destiny a Fury. In Spenser, we have BLIND Fury. RUINS OF ROME, St. xxiv.

If the BLINDE FURIE which warres breedeth oft.
And in Sackville's GORDOBUCE, A. v. S. iii.

O Joue, how are these peoples hearts abvs'd,
And what BLIND FURY headlong carries them?

See OBSERVATIONS on Spenser FAERIE QUEENE, vol. ii. p. 255. edit. 2.

76. —But not the praise, &c.] "But the praise is not intercept." From hence, I have arbitrarily thrown the remainder of the paragraph, but not without good reason, into inverted commas. While the poet, in the character of a shepherd, is moralizing on the uncertainty of human life, Phoebus interposes with a sublime strain, above the tone of pastoral poetry. He then, in an abrupt and elliptical apostrophe, at O fountain Arethusa, haitily recollects himself, and apologizes to his rural Muse, or, in other words, to Arethusa and Minicius, the celebrated streams of bucolic song, for having so suddenly departed from pastoral allusions, and the tenour of his subject. "But I could not, he adds, resist the sudden and aweful impulse of the god of verse, who interrupted me with a strain of a higher mood, and forced me to quit for a moment my pastoral ideas:—But I now resume my rural oaten pipe, and proceed as I began." In the same manner, he reverts to his rural strain, after S. Peter's dread voice, with "Return Alpheus," v. 132. infr.

78. Fame is no plant, &c.] I think I remember the sublime morality of part of this allegory in Pindar. But I cannot readily turn to the passage.

79. Nor in the glift'ring foil
Set off to th' world.—] Perhaps with a remembrance of Shakespeare, PART i. HENR. iv. A. i. S. ii.

And
LYCIDAS.

Set off to th’ world, nor in broad rumour lies; 80
"But lives and spreads aloft by those pure eyes,
"And perfect witness of all-judging Jove;
"As he pronounces lastly on each deed,
"Of so much fame in heav’n expect thy meed.”

O fountain Arethusa, and thou honour’d flood, 85
Smooth-sliding Mincius, crown’d with vocal reeds! That strain I heard was of a higher mood:
But now my oat proceeds,
And listens to the herald of the sea
That came in Neptune’s plea;
He ask’d the waves, and ask’d the felon winds,
What hard mishap hath doom’d this gentle swain?
And question’d every gust of rugged wings
That blows from off each beaked promontory:

And like bright metal on a fullen ground,
My reformation glittering o’er my fault,
Shall shew more goodly, and attract more eyes,
Than that which hath no foil to set it off.

80. — Those pure eyes.] Perhaps from Scripture, “God is of
"purer eyes than to behold iniquity.” And hence an epithet,
sufficiently hackneyed in modern poetry, Com. v. 213. “Wel-
come pure-eyed Faith.”

85. In giving Arethusa the distinctive appellation of Fountain,
Milton closely and learnedly attends to the antient Greek writers.
See more particularly the scholiast on Theocritus, Idyll. i. 117.
And Servius on Virgil, Æn. iii. 694. Ecl. x. 4. Homer says,
Odyssey. xiii. 408.—’Εμι τι ΚΡΗΝΗ Ἀξιόων. Compare He-
sychius, and his annotators, V. ΚΟΡΑΚΟΣ, ΑΛΦΕΙΟΣ ΑΡΕΘΟΥΣΑ.

90. Triton came, in defence of Neptune.

93. And question’d every gust of rugged winds.] We find Winds
for wings, in Tonfon’s very incorrect but elegant octavo edition
of Milton’s Poems on several occasions, 1705. They make the greater part of his second volume of all Milton’s poetry.

94. — Each beaked promontory.] That is, prominent or pro-
jecting like the beak of a bird. Harrisson in Hollinshead has vesel-
beaked. Descript. Engl. p. 172. Our author has the “beak-
ed
They knew not of his story;
And fage Hippotades their answer brings,

"ED prow," of Noah's ark, Parad. L. B. xi. 746. Drayton has, still more appositely, "The utmost end of Cornwall's fur-

95. —Of his story.] So B. and Fletcher, Philaster; A. i. S. i. vol. i. p. 109. edit. 1750. "I ask'd him all his story."

96. And fage Hippotades their answer brings.] Hippotades is no very common or familiar name for Æolus the son of Hippotas. It is not in Virgil the great Storm-painter, and who appears to be so perfectly acquainted with the poetical family of the winds. Perhaps I may be mistaken, but it occurs only in four classic poets either absolutely or conjunctively. In one of these, however, it occurs repeatedly.

In Homer, Odyssey. x. 2.  

Aiolin δ' είς Υπον ανθνημεδ', ειθα δ' ίταιν.  

'Οιον ῬΙΠΟΤΑΔΗΣ. —

Again, ibid. v. 36.  

Δωρα παρ' Ἄιολα μεγαλητόρος ῬΙΠΟΤΙΔΑΩ. 

In Apollonius Rhodius, a Greek poet whom I have frequently traced in Milton, Argon. iv. 819.

— 'ΡΙΠΟΤΑΔΗΝ δ'  

'Ωιον αετίας ανήνων αίνας ἑριζένι. 


Imperet Hippotades sic tibi triste nihil.  

Again, Epist. ex Pont. L. iv. x. 15.  

Excipit Hippotades, qui dat pro munere ventos,  
Curvet ut impulso utilis aura finus. 

Again, Metam. L. iv. 661.  

Clauserat Hippotades æterno carcere ventos. 

Again, ibid. L. iv. 707.  

Hippotadea quo domos regis.—


Æolone Hippotaděn frenantem carcere ventos. 

In Valerius Flaccus, Agron. L. i. 610. ——Tum valido contortam turbine portam  
Impulit Hippotades.—

The name is seldom mentioned even by the mythologists. I must not forget, that it is found in the geographical poem of Dionysius, with an allusion to the Odyssey, v. 462.
That not a blast was from his dungeon stray'd;
The air was calm, and on the level brine
Sleek Panope with all her sisters play'd.
It was that fatal and perfidious bark,
Built in th' eclipse, and rigg'd with curses dark,
That funk so low that sacred head of thine.

Next Camus, reverend fire, went footing flow,
His mantle hairy, and his bonnet sedge,
Inwrought with figures dim, and on the edge

100. — That fatal and perfidious bark,
   Built in th' eclipse, and rigg'd with curses dark.] Although
   doctor Newton mentions the Ille et naves, and Mala soluta navis
   exit alite, of Horace, as two passages similar to this, yet he has
   not observed how much more poetical and striking is the imagery
   of Milton, that the ship was built in the eclipse, and rigged with
   curses. Dr. J. Warton.
   Evidently with a view to the enchantments in Macbeth, A. iv.
S. i.

— Slips of yew
Sliver'd in the moon's eclipse.
Again, in the same incantation.
Root of hemlock digg'd i' th' dark.
The shipwreck was occasioned not by a storm, but the bad con-
dition of the ship, unfit for so dangerous a navigation. See the
end of the last Note on this poem.

103. Next Camus, reverend fire, went footing flow.] Compare
Sams. Agon. v. 326.
But fee, here comes thy reverend sire,
With careful step, locks white as down,
Old Manoah.—
Again, ibid. v. 1456.
— Say, reverend sire, we thirst to hear.

105. — Figures dim.— ] Alluding to the fabulous tradi-
tions of the high antiquity of Cambridge. But how Cam was dis-
tinguished by a hairy mantle from other rivers which have herds
and flocks on their banks, I know not; unless "the Budge doctos
"of the Stoic fur," as Milton calls them in Comus, had lent
him their academic robes. W.
It is very probable, that the hairy mantle, being joined with
the sedge-bonnet, may mean his rusby or reedy banks. See Notes
on El. i. 89. It would be difficult to ascertain the meaning of
figures
Like to that fanguin flow'r inscrib'd with woe.

"Ah! Who hath reft (quoth he) my deareft pledge?"
Last came, and laft did go,
The pilot of the Galilean lake;
Two massy keys he bore of metals twain,
(The golden opes, the iron shuts amain)
He shook his miter'd locks, and ftern bespake:
"How well could I have fpar'd for thee, young swain,

figures dim. Perhaps the poet himself had no very clear or determine idea: but, in obscure and mysterious expressions, leaves something to be supplied or explained by the reader's imagination.

107. Ah, who hath reft (quoth he) my deareft pledge? Mr. Bowle compares this line with one in the Rime Spirituali of Angelo Grillo, fol. 7. a. It is a part of the Virgin's lamentation on the Passion of Chrift.

Deh, diffe, ove ne vai mio caro pegno?

"Alas, quoth he, where goeft thou, my dear pledge?" And he adds, that Raft was here perhaps immediately taken from a paflage in Spenser's Daphnaida, where the subject is the fame.

And reft from me my sweet companion,
And reft from me my love, my life, my hart.

110. The golden opes.—] Mr. Bowle thinks this an allusion to the Italian proverb, "Con le chiavi d' oro s'apre ogna "porta," to which one in Spanish corresponds. Saint Peter's two keys in the Gospel, seem to have supplied modern poetry with the allegoric machinery of two keys, which are varioufly us'd. In Dante's Inferno, the ghost of a courtier of the emperor Frederick tells Virgil, that he had posfessed two keys with which he locked and unlocked his master's heart. Cant. xiii.

And hence perhaps the two keys, although with a different application, which Nature, in Gray's Ode on the Power of Poetry, presents to the infant Shakespeare. See also Dante, ibid. C. xxvii. In Comus, an admired poetical image was perhaps suggested by faint Peter's golden key, v. 13. Where he mentions

That golden key
That opes the palace of eternity.


Et quid Apostolicae possit cuftodia clavis.

See also the Key of Sin in Parad. L. B. ii. 774.

112. King was intended for the Church.
"Enow of such, as for their bellies sake,
"Creep, and intrude, and climb into the fold? 115
"Of other care they little reckoning make,
"Than how to scramble at the shearsers feast,
"And shove away the worthy bidden guest;
"Blind mouths! that scarce themselves know how
"to hold
"A sheep-hook, or have learn'd aught else the least
"That to the faithful herdman's art belongs! 121

114. — Such, as for their bellies fake.
Creep, and intrude, and climb into the fold.] He here animadverts on the endowments of the church, at the same time infinuating that they were shared by thofe only who fought the emoluments of the sacred office, to the exclusion of a learned and conscientious clergy. Thus in Parad. L. B. iv. 193.

So clomb this first grand thief into God's fold:
So since into his church lewd hirelings climb;
Where lewd signifies ignorant. Even after the dissolution of the hierarchy, he held this opinion. In his sixteenth Sonnet, written 1652, he supplicates Cromwell,

—To save free conscience from the paw
Of hireling wolves, whose Gospel is their maw.

During the usurpation, he publifhed a pamphlet entitled "The likeliest means to remove hirelings out of the church," against the revenues transferred from the old ecclesialfick establishment to the presbyterian ministers. See also his book of Reformation in England, Prose-works, vol. i. 28. Where, among others which might be noticed, is this passage. "A teaching and laborious miniftry, the paitor-like and apostolick imitation of meek and unlordly discipline, the gentle and benevolent mediocrity of church-maintenance, without the ignoble huck-
"stereage of paying tythes." More will be said of this matter hereafter.

120. The sheep-hook.—] In the tract on Reformation he says, "Let him advise how he can reject the paiterly rod and "Sheep-hook of Christ." Prose-works, vol. i. 25. Wicke{liff's pamphlets are full of this pastoral allusion.

What recks it them? What need they? They are sped;
And when they lift, their lean and flashy songs
Grate on their scrannel pipes of wretched straw;
The hungry sheep look up, and are not fed, 125
But swoln with wind, and the rank mift they draw,
Rot inwardly, and foul contagion spread:
Besides what the grim wolf with privy paw
Daily devours apace, and nothing fed;

herdman (not herdman) has a general sense in our old writers; and, as Mr. Bowle remarks, often occurs in Sydney's Arcadia, a book well known to Milton. As thus, vol. i. p. 151. edit. 1724.

A herdman rich, of much account was he.

In our old Pastorals, Heard-groome sometimes occurs for Shepherd.

122. See Note on Com. v. 404. He might here use reck as a pastoral word, occurring in Spenser's Calendar, Decemb. "What recked I of wintry age's waste,"

124. Scannel is thin, lean, meagre. "A scrannel pipe of straw" is contemptuously for Virgil's "tenuis avena."

128. Besides what the grim wolf, &c.] It has been conjectured, that Milton in this passage has copied the sentiments of Piers, a protestant controversial shepherd, in Spenser's Eclogue May. Of this there can be no doubt: for our author, in another of his puritanical tracts, written 1641, illustrates his arguments for purging the church of its rapacious hirelings and insidious wolves, by a quotation of almost the whole of Piers's speech; observing, that Spenser puts these words into the mouth of his righteous shepherd, "not without some preface of these reforming times." Animad. on the Remonstr. Def. ubi supr. vol. i. p. 98.

129. Daily devours apace, and nothing fed.] In edition 1638, it is "little said." For which reading, nothing is blotted out in the margin with his own hand. But in the edition 1645, nothing fed appears. I have hence adopted fed. This Spelling was customary for the sake of the rhyme. So in L'Allegro, edit. 1645. v. 101.

She was pinch'd and pull'd she fed,
And he by friers lantern led.

And in our author's Epitaph on Hobson, of the same edition, v. 17. "It shall be fed." In Harrington's Ariosto, we have..."
"But that two-handed engin at the door
Stands ready to smite once, and smite no more."

"As before I sed." vii. 64. Again, "Those wofull words he sed." v. 60. Again, "Looking grimly on Ferraw he sed." i. 26. And in other places. And in the Faerie Queene, vi. xii. 29. I prefer, yet I have not used, the reading Little. Some suppose, that our author in this expression infinuates the connivance of the court at the secret growth of popery. But perhaps Milton might have intended a general reflection on what the puritans called unpreaching prelates, and a liturgical clergy, who did not place the whole of religion in lectures and sermons; three hours long. Or, with a particular reference to present circumstances, he might mean the clergy of the church of England were silent, and made no remonstrances against these encroachments. It is in the mean time certain, that the verb to say was a technical term for the performance of divine service, as in Albion's England, B. ix. ch. 53. p. 238. edit. 1602. He is speaking of ignorant enthusiasm intruding into the churches, and in contempt of order praying after their own way.

Each for impugning order saith, and doth his fantasia;
Our booke of Common Prayer, though most found diuinitt,
They will not reade; nor can they preach, yet vp the pulpit towre,
There making tedious preachments of no edifying powre.

130. But that two-handed engine at the door
Stands ready to smite once, and smite no more.] In these lines our author anticipates the execution of archbishop Laud by a two-handed engine, that is, the ax; infinuating that his death would remove all grievances in religion, and complete the reformation of the church. Doctor Warburton supposes, that saint Peter's sword, turned into the two-handed sword of romance, is here intended. But this supposition only embarrasses the passage. Michael's sword "with huge two-handed swayne" is evidently the old Gothic sword of chivalry, Parad. L. B. vi. 251. This is filed an Engine, and the expression is a periphrasis for an ax, which the poet did not choose to name in plain terms. The sense therefore of the context seems to be, "But there will soon be an end of "all these evils: the ax is at hand, to take off the head of him "who has been the great abettor of these corruptions of the gospel. "This will be done by one stroke."

In the mean time, it coincides just as well with the tenour of Milton's doctrine, to suppose, that he alludes in a more general acceptation to our Saviour's metaphorical ax in the gospel, which was to be laid to the root of the tree, and whose stroke was to be quick
L Y C I D A S.

Return, Alpheus, the dread voice is past,
That shrunk thy streams; return Sicilian Muse,
And call the vales, and bid them hither cast
Their bells, and flourrets of a thousand hues.

Ye valleys low, where the mild whispers use
Of shades, and wanton winds, and gushing brooks,
quick and decisive. MATT. iii. 10. LUKE, iii. 9. "And now
" the ax is laid to the root of the tree: therefore every tree which
" bringeth not forth good fruit is hewn down, &c." That is,
" Things are now brought to a crisis. There is no room for a
" moment's delay. God is now about to offer the last dispensation
" of his mercy. If ye reject these terms, no others will be offered
" afterwards: but ye shall suffer one final sentence of destruc-
" tion, as a tree, &c." All false religions were at once to be
done away by the appearance of Christianity, as when an ax is ap-
plied to a barren tree: so now an ax was to be applied to the cor-
rup tions of Christianity, which in a similar process were to be de-
stroyed by a single and speedy blow. The time was ripe for this
business: the instrument was at hand. Our author has the same
metaphor in a treatise written 1641. "They feeling the ax of
" God's reformation hewing at the old and hollow trunk
" of popery." PROSE-WORKS, ut supr. vol. i. 17. Where he
also says, that "the painted battlements, and gaudy rottenness, of
" Prelatry, want but one puff of the king's to blow them down,
" like a paste-board house built of court-cards." ib. 18. But he
is rather unhappy in his comparison, which follows, of episcopacy
to a large wen growing on the head: for allowing such a wen, on
his own principles, to be an excrescence and a deformity, to cut it
off may prove a dangerous operation; and perhaps it had better
remain untouched, with all its inconveniences.

It is matter of surprise, that this violent invective against the
church of England and the hierarchy, couched indeed in terms a
little mysterious yet sufficiently intelligible, and covered only by a
transparent veil of allegory, should have been published under the
sanction and from the press of one of our universities; or that it
should afterwards have escaped the severest animadversions, at a
period when the proscriptions of the Star-chamber, and the power
of Laud, were at their height. Milton, under pretence of ex-
posing the faults or abuses of the episcopal clergy, attacks their
establishment, and strikes at their existence.

133. That shrunk thy streams.—] In other words, "that fi-
" lenced my pastoral poetry." The Sicilian Muse is now to re-
turn, with all her her store of rural imagery.

On
On whose fresh lap the swart-star sparely looks;  
Throw hither all your quaint enamel'd eyes,

138. On whose fresh lap the swart-star sparingly looks.] Swart or swarth. "Your swarth Cymrian." Tit. And. ii. iii. The dog-star is called the swart-star, by turning the effect into the cause. Swart is swarthy, brown, &c. Shakespeare, Com. Err. A. iii. S. ii. "Ant. What complexion is she of? S. Swart, "like my shoe, but her face nothing like so clean kept." And in First P. K. Hen. vi. A. i. S. ii. 

And whereas I was black and swart before. 
And in King John, A. iii. S. i.
Lame, foolish, crooked, swart, prodigious.


And the swart plowman for his breakfast spaid.


The tyred bodie of the swartie cloute. 
Hence we see the process to the present word swarty. In Le-land's Itinerary, this word denominates a dark-coloured sort of stone. "The castel is waullid with a very hard swart Stone "hewid." vol.i. fol. 39. Of the same complexion is the "swart faery of the mine," in our author's Mask, v. 435. The word occurs both in Chaucer and Spenfer.

Perhaps looks is a term from astrology. So in Arcades, v. 51. 

Or what the crost dire-looking planets smites: 

The Aspect of a star was familiar language in Milton's age. See Parad. L. B. vi. 313. Shakespeare in one citation will illustrate what I have said. Winter's Tale, A. ii. S. i. 

---There's some ill planet reigns;  
I must be patient, till the heavens look  
With an aspect more favourable.---

Milton is more likely to have here had an eye to Beaumont and Fletcher's Philaster, than to Horace's Fount of Blandufia, as alleged by Doctor Newton. A. v. S. i. vol. i. p. 159.

---Whose still shades  
The worthier beasts have made their layers, and slept  
Free from the SIRIAN STAR.---

139. Eyess.] The term Eyes, is technical in the Botany of flowers.

That
That on the green turf suck the honied flowers,
And purple all the ground with vernal flowers. 141
Bring the rathe primrose that forsaken dies,

142. Bring the rathe primrose that forsaken dies.] It is obvious,
that the general texture and sentiment of this line is from the Win-
ter's Tale, A. iv. S. v.

— Pale primroses
That die unmarried, &c.—

Especially as he had first written unwedded for forsaken, which
appears in the edition of 1638. But the particular combination of
"Rathe primrose" is perhaps from a Pastoral called a Palinode
by E. B. probably Edmond Bolton, in England's Helicon,

And made the Rathe and timely Primrose grow.

In the west of England, there is an early species of apple called the
Rathe-ripe. We have "rathe and late," in a Pastoral, in Davison's Poems, edit. 4. Lond. 1621. p. 177. In Ba infield's
Epigrams, printed 1598, I find "The Rashèd Primrose, and
"the violet." Lib. i. Epigr. 34. p. 21. 12mo. Perhaps Rashèd
is a provincial corruption from Rathe. But why does the Prim-
rofe die unmarried? Not because it blooms and decays before
the appearance of other flowers; as in a state of solitude, and with-
out society. Shakespeare's reason, which follows his lines just
quoted, why it dies unmarried, is unintelligible, or rather is such
as I do not wish to understand. The true reason is, because it
grows in the shade, uncherished or unseen by the sun, which was
supposed to be in love with some sorts of flowers. Thus in Dray-

Than roses richer to behold
That trim up lovers bours;
The panfie and the marigold,
The' Phæbus' Paramours.

And again, Ecl. i. p. 1389.

And spreadst thee like the morn-lov'd marigold.

And in Shakespeare's Sonnets, xxv.

Great princes' favourites their fair leaves spread
But as the marigold in the sun's eye, &c.

And in the morning song, in Cymbeline, A. ii. S. 3.

And winking mary-buds begin
To ope their golden eyes.
LYCIDAS.

The tufted crow-toe, and the pale jeffamine,
The white pink, and the pansy freakt with jet,
The glowing violet,
The musk-rose, and the well-attir'd woodbine,
With cowflips wan that hang the pensive head,

For the marigold is suppos'd, on this principle, to close at sun-set.

—The day is waxen old,
And gins to shut in with the marigolde.
And Shakespeare's Winter's Tale, A. iv. S. iii.
The marigold that goes to bed with th' sun,
And with it rifes weeping.—

The marigold so likes the loyly sunne,
That when he sets, the other hides his face;
And when he gins his morning course to runne,
She spreads abroad, and shewes her greatest grace.

Compare also Drummond, ubi supr. Signat. F.
And I remaine like Marigold of sunne Depru'd, that dies by shadowe of some mountaine.

And our author's Prolusions, in a description of the morning;
"Quinetiam et moeta Clytie, totam fere noctem converso in ori-
entem vultu, Phoebum praetolata suum, jam arriet, et ad-
"blanditud approinquanti amatori." Prose-works, ii.
586. edit. 1738.
I believe much the same doctrine is held of the sun-flower.

143. The tufted crow-toe, &c.] Mr. Bowle observes, that here is an undoubted imitation of Spenser, in April.
Bring hither the pinke, and purple cullumbine,
With gillifloweres;
Bring coronations, and fops in wine,
Worne of paramours:
Strowe me the ground with daffadowndillies,
And cowflips, and kingcups, and loued lillies; The prettie pawnce,
And the cheuifawne,
Shall match with the faire flowre delice.
I must add, that instead of the well-attir'd woodbine, he at first had written "the garish Columbine," v. 146. Garíbò occurs now only once in our author. Il Pens. v. 141.

And
And every flower that sad embroidery wears:
Bid amaranthus all his beauty shed,
And daffadillies fill their cups with tears,
To strow the laureat herse where Lycid lies.
For so to interpose a little ease,
Let our frail thoughts dally with false surmise;
Ay me! Whilst thee the shores, and sounding seas
Wash far away, where'er thy bones are hurl'd,
Whether beyond the stormy Hebrides,
Where thou perhaps under the whelming tide
Visitst the bottom of the monstrous world;

153. —With false surmise.] The new sense which I mean to
give to the remainder of the paragraph, requires a semicolon after
surmise: and it appears in the first edition 1638. The second edi-
tion, of 1645, evidently from an oversight, has a full point after
surmise, which has been implicitly continued ever since.

157. —Under the whelming tide.] In the manuscript, and
the edition of 1638, it is "huming tide," in reference to the
distant sound of the waters over his head, while he was exploring
"the bottom of the monstrous world." See Note on L'ALLE-
GRO, v. 118. The alteration was made in the second edition,
1645. So, as Mr. Steevens suggests, in PERICLES PRINCE
OF TYRE. See Malone's Suppl. Shakesp. ii. 80.
And huming water muft o'erwhelm thy corpse.
By every person accustomed to diving, the propriety of this epithet
is fully understood. Clarence, in his dream, talks of "the noife
"of waters in his ears," while he supposeth himself sinking to the
bottom of the sea. Where also the bottom of the monstrous world
is finely described. Milton altered humming to whelming, as Ly-
cidas was now dead. P. Fletcher has "huming waters,"
inviting to sleep. PISCAT. ECL. p. 11. edit. 1633.
"The epithet humming," says Doctor J. Warton, "which he
"had first used, reminds us also of the strong image of Virgil, when
"Aristeus descended to his mother's cavern. GEORG. iv. 365,
"—Ingenti motu stupesactus aquarium."

158. —Monstrous world.] The sea, the World of Mon-
sters, Horace, Od. i. iii. 18. "Qui fiscis oculis monstra
"natantia." Virgil, ÆN. vi. 729, "Quae marmoreo fert
"monstra sub aequore pontus."
Or whether thou to our moist vows deny'd,

159. —Moist vows.—] Our vows accompanied with tears. As if he had said Vota lacrymoja. But there may be a quaint allusion to the water.

160. Sleep'mt by the fable of Bellerus old,
Where the great vision of the guarded mount
Looks toward Namancos and Bayona's hold;
Look homeward Angel now, and melt with ruth.] The whole of this passage has never yet been explained or understood. That part of the coast of Cornwall called the Land's End, with its neighbourhood, is here intended, in which is the promontory of Bellerium, so named from Bellerus a Cornish giant. And we are told by Camden, that this is the only part of our island that looks directly towards Spain. So also Drayton, Polyolb. S. xxxiii. vol. iii. p. 1107.

Then Cornwall creepeth out into the westerne maine,
As, lying in her eye, she pointed still at Spaine.
And Orofus, "The second angle or point of Spain forms a cape, where Brigantia, a city of Galicia, rears a most lofty watch-tower, of admirable construction, in full view of Britain." Hist. L. i. c. ii. fol. 5. a. edit. Paris. 1524. fol. Carew says of this situation, "Saint Michael's Mount looketh so aloft, that it brooketh no concurrent." p. 154. ut infr. But what is the meaning of "The Great Vision of the Guarded Mount?" And of the line immediately following, "Look homeward Angel now, and melt with ruth?" I flatter myself I have discovered Milton's original and leading idea.

Not far from the Land's End in Cornwall, is a most romantic projection of rock, called Saint Michael's Mount, into a harbour called Mounts-bay. It gradually rises from a broad basis into a very steep and narrow, but craggy, elevation. Towards the sea, the declivity is almost perpendicular. At low water it is accessible by land: and not many years ago, it was entirely joined with the present shore, between which and the Mount, there is a rock called Chapel-rock. Tradition, or rather superstitition, reports, that it was antiently connected by a large tract of land, full of churches, with the isles of Scilly. On the summit of Saint Michael's Mount a monastery was founded before the time of Edward the Confessor, now a seat of Sir John Saint Aubyn. The church, refectory, and many of the apartments, still remain. With this monastery was incorporated a strong fortress, regularly garrisoned: and in a Patent of Henry the fourth, dated 1403, the monastery itself, which was ordered to be repaired, is styled Fortalitium. Rym. Poed. viii. 102. 340. 341. A stone-lantern, in one of the angles of the Tower of the church, is called
LYCIDAS

Sleep’t by the fable of Bellerus old,
Where the great vision of the guarded mount

called SAINT MICHAEL’S CHAIR. But this is not the original SAINT MICHAEL’S CHAIR: We are told by Carew, in his SURVEY OF CORNWALL: “A little without the Castle [this “fortrefs], there is a bad [dangerous] Seat in a craggy place, “called Saint Michael’s Chaire, somewhat daungerous for acceffe, “and therefore holy for the adventure.” Edit. 1602. p. 154. We learn from Caxton’s GOLDEN LEGENDE, under the history of the Angel MICHAEL, that “Th’ apparacyon of this angell is “manyfold. The fyrift is when he appeared in mount of Gargan, “&c.” Edit. 1493. fol. ccxxxii. a. William of Worcefte, who wrote his travels over England about 1490, fays in describing SAINT MICHAEL’S MOUNT, there was an “Apparicio Saneti “Michaelis in monte Tumba antea vocato Le Hore Rak in the “wodd.” ITINERAR. edit. Cantab. 1778. p. 102. The Hoar Rock in the Wood is this Mount or Rock of Saint Michael, an- tiently covered with thick wood, as we learn from Drayton and Carew. There is still a tradition, that a vision of faint Michael seated on this Crag, or faint Michael’s Chaire, appeared to some hermits: and that this circumstance occasioned the foundation of the monaftery dedicated to faint Michael. And hence this place was long renowned for its fanctity, and the object of frequent pil- grimages. Carew quotes fome old rhymes much to our purpose, p. 154. ut supr.

Who knows not Mighel’s Mount and Chaire,
The pilgrim’s holy vaunt?

Nor should it be forgot, that this monaftery was a cell to another on a Saint Michael’s Mount in Normandy, where was also a Vision of faint Michael.

But to apply what has been faid to Milton. This GREAT VISION is the famous Apparition of faint Michael, whom he with much sublimity of imagination fuppofes to be still throned on this lofty crag of SAINT MICHAEL’S MOUNT in Cornwall, looking towards the Spanifh coast. The GUARDED MOUNT on which this Great Vision appeared, is fimply the fortified Mount, implying the fortress above-mentioned. And let us obferve, that Mount is the peculiar appropriated appellation of this promontory. So in Daniel’s PANEGYRICE on the KING, ft. 19. “From Dover “to the Mount.” With the fentence and meaning of the line in question, is immediately connected that of the third line next fol- lowing, which here I now for the firft time exhibit properly pointed.

Look homeward, Angel, now, and melt with ruth.

Here
LYCIDAS.

Looks toward Namancos and Bayona's hold; Look homeward Angel now, and melt with ruth: And, O ye dolphins, waft the haplefs youth.

Here is an apostrophe to the Angel Michael, whom we have just seen seated on the Guarded Mount. "O Angel, look no longer "seaward to Namancos and Bayona's hold: rather turn your eyes "to another object. Look homeward, or landward, look to- "wards your own coast now; and view with pity the corpse of the "shipwrecked Lycidas floating thither." But I will exhibit the three lines together which form the context. Lycidas was lost on the seas near the coast:

Where the great vision of the guarded mount
Looks toward Namancos and Bayona's hold;
Look homeward, Angel, now, and melt with ruth.

The Great Vision and the Angel are the same thing: and the verb look in both the two last verses has the same reference. The poet could not mean to shift the application of look, within two lines. Moreover, if in the words Look homeward angel now—the address is to Lycidas, a violent, and too sudden, an apostrophe takes place; for in the very next line Lycidas is quaintly called the haplefs youth. To say nothing, that this new angel is a haplefs youth, and to be wafted by dolphins. See Note on v. 177.

Thyer seems to suppose, that the meaning of the last line is, "You, O Lycidas, now an angel, look down from heaven, &c." But how can this be said to look homeward? And why is the ship-wrecked person to melt with ruth? That meaning is certainly much helped by placing a full point after furmife, v. 153. But a semicolon thare, as we have seen, is the point of the first edition: and to show how greatly such a punctuation uncertain or illistrates our present interpretation, I will take the paragraph a few lines higher, with a short analysis. "Let every flower be strewed on "the hearfe where Lycidas lies, to fo flatter ourfelves for a mo- "ment with the notion that his corpse is prefcnt; and this, (ah "me!) while the feas are wafting it here and there, whether be- "yond the Hebrides, or near the fhores of Cornwall, &c."

169. —[Bellerus old.] No fuch name occurs in the catalogue of the Cornish giants. But the poet coined it from Bellerium abovementioned. Bellerus appears in the edition 1638. But at firft he had written Corineus, a giant who came into Britain with Brute, and was made lord of Cornwall. Hence Ptolemy, I sup- pofe, calls a promontory near the Land's End, perhaps Saint Mi- chael's Mount, OCRINIUM. From whom also came our author's "CORINEIDA
LYCIDAS.

Weep no more, woful Shepherds, weep no more,
For Lycidas your sorrow is not dead,
Sunk though he be beneath the watry floor;
So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-spangled ore

"CORINEIDA LOXO." MANS. v. 46. Where see the Note. And he is mentioned in Spenfer's M. M. of THESTYLIS.

Vp from his tombe
The mightie Corineus rose, &c.

See Georfr. Monm. L. xii. c. i. Milton, who delighted to trace the old fabulous story of Brutus, relates, that to Corineus Cornwall fell by lot, "the rather by him liked, for that the hugest giants in rocks and caves were said to lurk there still; which kind of monsters to deal with was his old exercise." HIST. ENG. ubi supr. i. 6. On the south-western shores of Cornwall, I saw a most stupendous pile of rock-work, stretching with immenfe ragged cliffs and shapeless precipices far into the sea: one of the topmost of these cliffs, hanging over the rest, the people informed me was called the GIANTS CHAIR. Near it is a cavern called in Cornish the CAVE WITH THE VOICE.

165. Weep no more, &c.] The same change of circumstances, and style of imagery, occur in Spenfer's NOVEMBER, which is a pastoral elegy.

Cease now, my Muse, now cease thy sorrowes fourse!
She raignes a goddefse now amid the faints,
That whilom was the faint of shepheards light;
And is enftalled now in heavens hight.—

No danger there the shepheard can afeit,
Fayre fields and pleafant leas there beene,
The fields aye frefh, the groves aye greene.—
There liues she with the blessed gods in bliffe,
There drinkes she with ambrofia mixt, &c.

See the EPITAPHIUM DAMONIS, v. 201—218. And, Ode on the DEATH of a FAIR INFANT, ft. x.

166. —Is not dead, &c.] So in Spenfer's ASTROPHEL, ft. 48.

Ah no! it is not dead, ne can it die,
But lives for aye in blifsful Paradife, &c.

See supr. at v. 50.

169. —Repairs his drooping head.] I have heard it observed, that the use of repairs in the following passage of Gray's BARD is hard and uncommon.
Flames in the forehead of the morning sky:
So Lycidas sunk low, but mounted high,
Thro' the dear might of him that walk'd the ways;
Where other groves, and other streams along,
With nectar pure his oozy locks he laves,
And hears the unexpressive nuptial song,
In the blest kingdoms meek of joy and love.
There entertain him all the saints above,
In solemn troops, and sweet societies,

— Hath quench'd the orb of day?
To morrow he repairs the golden flood.
But Milton, says Mr. Steevens, was here in Gray's mind.

172. Through the dear might of him that walk'd the waves.] Of him, over whom the waves of the sea had no power. It is a designation of our Saviour, by a miracle which bears an immediate reference to the subject of the poem.


Immortale melos, et inenarrabile carmen.

177. Even here, after Lycidas is received into heaven, Milton does not make him an angel. He makes him, indeed, a being of a higher order, the Genius of the shore, as at v. 183. If the poet in finally disclosing this great change of circumstances, and in this prolix and solemn description of his friend's new situation in the realms of bliss after so disastrous a death, had exalted him into an angel, he would not have foreshalled that idea, according to Thyer's interpretation, at v. 163.

179. In solemn troops, and sweet societies.] Compare Parad. Lost, B. xi. 80.

— From their blissful bowres
Of amaranthine shade, fountain, or spring,
By the waters of life where'er they fate
In fellowships of joy, the sons of light
Hafted.—

See also B. vii. 198. x. 86. 460. i. 128. 315. 360. ii. 11. 310. v. 591. 601. 772. 840. Milton's angelic system, containing many whimsical notions of the associations and subordinations of the sons of light, is to be seen at large in Thomas Aquinas and Peter Lombard. But it was not yet worn out in the common theology of his own times.
That sing; and singing in their glory move;
And wipe the tears for ever from his eyes.
Now, Lycidas, the shepherds weep no more;
Henceforth thou art the Genius of the shore,
In thy large recompense, and shalt be good
To all that wander in that perilous flood.

Thus sang the uncouth swain to th' oaks and rills,
While the still morn went out with sandals gray:
He touch'd the tender stops of various quills,

This doctrine, which makes such a figure in *Paradise Lost*,
he very gravely delivers in his Ch. Governm. B. i. ch. i. "The "Angels themselves are distinguished and quarreled into their "celestial princecdoms and satrapies." *Prose works*, i. 41. The same system, which afforded so commodious a machinery for mo-

187. *The still morn went out with sandals gray, &c.*) "The "gray dawn," *Parad. L.* vii. 373.—still, because all is silent at day-break. But though he began to sing at day-break, he was so eager, so intent on his song, that he continued it till the evening.

188. *He touch'd the tender stops of various quills.*) Some readers are here puzzled with the idea of such stops as belong to the Organ. By *Stops* he here literally means what we now call the Holes of a flute, or any species of pipe. Thus in Browne, Brit-

What musicke is there in a shepherd's quill,
If but a stop or two therein we spie?

And in *Hamlet*, where the Players *Enter with Recorders*. "*Haml.* "Govern these vantages with your finger and thumb: — Look "you, these are the stops. *Guild.* You would *play upon me*; you "would seem to know my stops, &c." *A. iii.* S. ii. And in the *Induction to the Second P. Henr. iv.*

--- Rumour is a pipe
Blown by surmises, jealousies, conjectures;
And of so ealy and so plain a stop, &c.

That is, "so easily to be *plaid upon." And Drayton, *Mus. Elys.*

Nymph. iii. vol. iv. p. 1477.

Euterpe, next to thee will we proceed,
That first found it out the musicke on the reed;
With breath and fingers giving life
To the thrill cornet and the fife;
LYCIDAS.

With eager thought warbling his Doric lay:
And now the fun had stretch'd out all the hills,
And now was dropt into the western bay: 191
At laft he rose, and twitch'd his mantle blue:
To morrow to fresh woods, and pastures new.*

Teaching every stop and key
To those that on the pipe do play.

And our author in Comus, v. 345.

Or found of pastoral reed with oaten stops.

He mentions the stops of an organ, but in another manner, in Parad. L. xi. 561. See also vii. 596.

In Drummond, Stop is applied to a Lute, but I think metaphorically for note. Sonnets, Edingb. 1616. 40. Signat. H. 2.

Thy pleasing notes be pleasing notes no more,
But orphane wallings to the fainting ear;
Each stoppe a sigh, each sound draws forth a teare.

Unles he means a close, or interval.

189. With eager thought warbling his Doric lay.] See Note on v. 2. This is a Doric Lay, because Theocritus and Moschus had respectively written a bucolic on the Deaths of Daphnis and Bion. And the name Lydias, now first imported into English pastoral, was adopted, not from Virgil, but from Theocritus, Idyll. vii. 27.

—ΔΥΚΙΔΑ πιλε, φαντι το πάντες
'Εμμιν ΣΥΡΙΚΤΑΝ μεγ' υπέφοιν, ἐνι τοανηθει,
'Ἐν τ' αμπτηθεσσι. ——

— Care Lycida, omnes te dicit
Effe eximium fisilatorem, inter et pastores,
Et mesfores. ——

His character is afterwards fully justified in the Song of Lycidas. And he is styled "dear to the Muses," v. 95. And our author's shepherd Lycidas could "build the lofty rhyme." A Lycidas is again mentioned by Theocritus, Idyll. xxvii. 41. And a Lycidas supports a Sicilian dialogue in one of Bion's Bucolics, vii. See Epitaph. Damont. v. 132.

193. To morrow to fress woods, and pastures new.] So Ph. Fletcher, Purple Isl. C. vi. st. 77. p. 84. edit. 1633. 410.

To morrow shall ye feast in pastures new,
And with the rising sunne banquet on pearled dew.

* I see no extraordinary wildnes and irregularity, according to doctor Newton, in the conduct of this little poem. 'Tis true, there is
is a very original air in it, although it be full of classical imitations: but this, I think is owing, not to any disorder in the plan, nor entirely to the vigour and lucre of the expression, but, in a good degree, to the looseness and variety of the metre. Milton's ear was a good second to his imagination. H.

Addison says, that He who desires to know whether he has a true taste for History or not, should consider, whether he is pleased with Livy's manner of telling a story; so, perhaps it may be said, that He who wishes to know whether he has a true taste for Poetry or not, should consider whether he is highly delighted or not with the perusal of Milton's Lyceidas. If I might venture to place Milton's Works, according to their degrees of Poetic Excellence, it should be perhaps in the following order; Paradise Lost, Comus, Samson Agonistes, Lyceidas, L'Allegro, Il Penseroso. The three last are in such an exquisite strain, says Fenton, that though he had left no other monuments of his genius behind him, his name had been immortal. Dr. J. Warton.

Doctor Johnson observes, that Lyceidas is filled with the heathen deities; and a long train of mythological imagery, such as a College easily supplies. But it is such also, as even the Court itself could now have easily supplied. The public diversions, and books of all sorts and from all sorts of writers, more especially compositions in poetry, were at this time overrun with classical pedantries. But what writer, of the same period, has made these obsolete fictions the vehicle of so much fancy and poetical description? How beautifully has he applied this sort of allusion, to the Druidical rocks of Denbighshire, to Mona, and the fabulous banks of Deva! It is objected, that its pastoral form is disgusting. But this was the age of pastoral: and yet Lyceidas has but little of the bucolic cant, now so fashionable. The Satyrs and Fauns are but just mentioned. If any trite rural topics occur, how are they heightened!

Together both, ere the high lawns appear'd
Under the opening eye-lids of the morn,
We drove afield, and both together heard
What time the gray-fly winds her sultry horn,
Batt'ning our flocks with the fresh dews of night.

Here the day-break is described by the faint appearance of the upland lawns under the first gleams of light: the sun-set by the buzzing of the chaffer: and the night sheds her fresh dews on their flocks. We cannot blame pastoral imagery, and pastoral allegory, which carry with them so much natural painting. In this piece there is perhaps more poetry than sorrow. But let us read it for its poetry. It is true, that passion plucks no berries from the myrtle and ivy, nor calls upon Arethusa and Mincius, nor tells of rough Satyrs with cloven heel. But poetry does this; and in the hands of
LYCIDAS.

Milton, does it with a peculiar and irresistible charm. Subordinate poets exercise no invention, when they tell how a shepherd has lost his companion, and must feed his flocks alone, without any judge of his skill in piping: but Milton dignifies and adorns these common artificial incidents with unexpected touches of picturesque beauty, with the graces of sentiment, and with the novelties of original genius. It is objected "here is no art, for there is no "thing new." To say nothing that there may be art without nov elty, as well as novelty without art, I must reply, that this objection will vanish, if we consider the imagery which Milton has raised from local circumstances. Not to repeat the use he has made of the mountains of Wales, the isle of Man, and the river Dee, near which Lycidas was shipwrecked; let us recollect the introduction of the romantic superstitious of St. Michael's Mount in Cornwall, which overlooks the Irish seas, the fatal scene of his friend's disaster.

But the poetry is not always unconnected with passion. The poet lavishly describes an ancient sepulchral rite, but it is made preparatory to a stroke of tenderness. He calls for a variety of flowers to decorate his friend's hearse, supposing that his body was present, and forgetting for a while that it was floating far off in the ocean. If he was drowned, it was some consolation that he was to receive the decencies of burial. This is a pleasing deception: it is natural and pathetic. But the real catastrophe recurs. And this circumstance again opens a new vein of imagination.

Dr. Johnson censures Milton for his allegorical mode of telling that he and Lycidas studied together, under the fictitious images of rural employments, in which, he says, there can be no tenderness; and prefers Cowley's lamentation of the loss of Harvey, the companion of his labours, and the partner of his discoveries. I know not if, in this similarity of subject, Cowley has more tenderness; I am sure he has less poetry. I will allow that he has more wit, and more smart similies. The sense of our author's allegory on this occasion is obvious, and is just as intelligible as if he had used plain terms. It is a fiction, that when Lycidas died, the woods and caves were deserted and overgrown with wild thyme and luxuriant vines, and that all their echoes mourned; and that the green copse no longer waved their joyous leaves to his soft strains: but we cannot; here be at a loss for a meaning, a meaning which is as clearly perceived, as it is elegantly presented. This is the sympathy of a true poet. We know that Milton and King were not nurfed on the same hill: that they did not feed the same flock, by fountain, fountain, and hill; and that rough Satyrs and Fauns with cloven heel never danced to their rural duties. But who hesitates a moment for the application? Nor are such ideas more untrue, certainly not less far-fetched and unnatural, than when Cowley says, that he and Harvey studied together every night with such unremitting diligence, that the twin-stars of Leda,
Leda, so famed for love, looked down upon the twin-students with wonder from above. And where is the tenderness, when he wishes; that, on the melancholy event, the branches of the trees at Cambridge, under which they walked, would combine themselves into a darker umbrage, dark as the grave in which his departed friend was newly laid?

Our author has also been cenfured for mixing religious disputes with pagan and pastoral ideas. But he had the authority of Mantuan and Spenser, now considered as models in this way of writing. Let me add, that our poetry was not yet purged from its Gothic combinations; nor had legitimate notions of discrimination and propriety so far prevailed, as sufficiently to influence the growing improvements of English composition. These irregularities and incongruities must not be tried by modern criticism.

This poem first appeared in a Cambridge Collection of verses on the Death of Mr. Edward King, fellow of Christ's College, printed at Cambridge in a thin quarto, 1638. It consists of three Greek, nineteen Latin, and thirteen English poems. The three Greek are written by William Iveon, John Pots, and Henry More, the great Platonic theologian, and then or soon afterwards a fellow of Christ's College. The nineteen Latin are by Anonymus, N. Felton, R. Mason, John Pullen, Joseph Pearson, R. Browne, J. B. Charles Mason, — Coke, Stephen Anstie, Joseph Hoper, R. C. Thomas Farnaby Mr. King's Schoolmaster, but not the celebrated rhetorician, Henry King Mr. Edward King's brother, John Hayward chancellor and canon residentiary of Lincoln, M. Honywood who has two copies, William Brearley, Christopher Bainbrig, and R. Widdrington. The thirteen English, by Henry King abovementioned, J. Beaumont, Anonymus, John Cleveland the Poet, William More, William Hall, Samfon Briggs, Isaac Oliver, J. H. C. B. R. Brown, T. Norton, and our author John Milton, whose Monody, entitled Lycedas, and subscribed with his initials only, stands last in the Collection. J. H.'s copy is inscribed, "To the deceased's virtuous Sifter, the Ladie Margaret Loder." She here appears to have lived near Saint Chad's church at Litchfield, and to have excelled in painting. Cleveland's copy is very witty. But the two concluding lines are hyperboles of wit.

—Our teares shall seem the Irifh feas,
We floating Islands, living Hebrides.

The contributors were not all of Christ's College. The Greek and Latin pieces have this title, which indeed serves for the title to the book, "Juia Edovardo King naufragio, ab Amicis mementibus, amoris et quisque. Si recte calculum ponas, ubique naufragium est. Petron. Arb. Cantabrigiæ, Apud Thomam Buck et Rogerum Daniel, celeberrimæ Academiae typographos. 1638." The English are thus intitled, "Obse-"
LYCIDAS.

"quies to the memorie of Mr. Edward King, Anno Dom. 1638,
["Printed by Th. Buck and R. Daniel, printers to the University of Cambridge. 1638."] To the whole is prefixed a profe in-
scriptive panegyric on Mr. King, containing short notices of his life, family, character, connections, and deplorable catastrophe. This I suspect to have been composed either by Milton or Henry More, who perhaps were two the most able masters in Latinity which the college could then produce.

Peck examined this first edition of LYCIDAS, which he bor-
rowed of Baker the antiquary, very superficially. And all that Milton's last editor, the learned bishop of Bristol, knew about it, is apparently taken from Peck.

Peck is of opinion, that Milton's poem is placed last in this Cambridge Collection, on account of his supposed quarrel with Christ's college. A much more probable and obvious reason may be assigned. Without entering at present into the story of Milton's dispute with his college, I shall only just observe, that when he wrote LYCIDAS, he had quitted the university about five years, and that he now resided with his father and mother at Horton in Buckinghamshire. He therefore did not write of course on this occasion: he was solicited by those whom he had left behind at Christ's college, to assist, and who certainly could never intend to disgrace what they had asked as a favour. In a collection of this sort, the last is the place of honour. The college here availed itself of Milton's well-known abilities. And if we suppose that Mil-
ton's composition was a voluntary contribution of friendship sent from the country, its superior merit could not but meet with due distinction.

Edward King, the subject of this Monody, was the son of sir John King, knight, secretary for Ireland, under queen Elizabeth, James the first, and Charles the first. He was sailing from Chester to Ireland, on a visit to his friends and relations in that country: These were, his brother sir Robert King, knight; and his sisters, Anne wife of sir George Caulfield Lord Claremont, and Marga-
ret, abovementioned, wife of sir George Loder, Chief Justice of Ireland; Edward King bishop of Elphin, by whom he was bap-
tized; and William Chappel, then Dean of Cashel, and Provoit of Dublin College, who had been his tutor at Christ's college Cambridge, and was afterwards bishop of Cork and Rofs, and in this Pastoral is probably the same person that is styled old DA-
MORAS, v. 36. When, in calm weather, not far from the Eng-
lish coast, the ship, a very crazy vessel, a fatal and peridious bark, struck on a rock, and suddenly sunk to the bottom with all that were on board, not one escaping, Aug. 10, 1637. King was now only twenty-five years old. He was perhaps a native of Ire-
land.
Lycidas.

At Cambridge, he was distinguished for his piety, and proficiency in polite literature. He has no inelegant copy of Latin iambics prefixed to a Latin Comedy called Senile Oidium, acted at Queen’s College Cambridge, by the youth of that society, and written by P. Hauflé, Cantab. 1633. 12mo. From which I select these lines, as containing a judicious satire on the false taste, and the customary mechanical or unnatural expedients, of the drama that then subsisted.

Non hic cothurni fanguine infonti rubeat,
Nec flagra Megæra ferrea horrendum intonant;
Noverca nulla sævior Erebo furit;
Venena nulla, præter illa dulcia
Amoris; atque his vim abstulere noxiam
Cæfi lepores, innocua festivitas,
Nativar uavitas, proba elegantia, &c.

He also appears with credit in the Cambridge Public Verses of his time. He has a copy of Latin iambics, in the Anthologia on the King’s Recovery, Cantab. 1632. 4to. p. 43. Of Latin elegiacs, in the Genethliacum Acad. Cantabrig. Ibid. 1631. 4to. p. 39. Of Latin iambics in Rex Redux, Ibid. 1633. 4to. p. 14. See also Zynia, from Cambridge, Ibid. 1637. 4to. Signat. C. 3. I will not say how far these performances justify Milton’s panegyrict on his friend’s poetry, v. 9.

Who would not sing for Lycidas? He knew Himself to sing, and build the lofty rhyme.

This poem, as appears by the Trinity manuscript, was written in November, 1637, when Milton was not quite twenty-nine years old.

L’Allegro.
HENCE, loathed Melancholy,"  
Of Cerberus, and blackest Midnight born!  
In Stygian cave forlorn,  
Mongst horrid shapes, and shrieks, and sights unholy,

* These are Airs, "That take the prison'd soul, and lap it in "Elysium." H.

V. 1. Hence, loathed Melancholy,  
Of Cerberus, and blackest Midnight born!] Erebus, not Cerberus; was the legitimate husband of Night. Milton was too universal a scholar to be unacquainted with this mythology. In his Prolusions, or declamatory Preambles to philosophical questions discussed in the schools at Cambridge, he says, "Caterum nec "defunt qui Æthera 'et Diem itidem ÆREBO Noctem peperisse "tradunt." PROSE-WORKS, vol. ii. 585. Again, in the Latin Ode on the Death of Felton bishop of Ely. v. 31.

Non eft, ut arbitraris elusus miser,  
Mors atra Noctis filia,  
ÆREBOYE PATRE creta.——

Again, In Quintum Novembris, v. 69.  
NOX senis-amplexus ÆREBI taciturna petivit.

But as Melancholy is here the creature of Milton's imagination, he had a right to give her what parentage he pleased, and to marry Night the natural mother of Melancholy, to any ideal husband that would best serve to heighten the allegory. See OBSERVAT. on Spenser's F. Q. i. 73.

I have formerly remarked, that in this exordium Milton had an eye on some elegant lines of Marston, SCOURGE OF VILLANIE, B. iii. S. 10. edit. 1598.
L'A L L E G R O. 41

Find out some uncouth cell,
Where brooding Darkness spreads his jealous wings,
And the night-raven sings;
There under ebon shades, and low-brow'd rocks,
As ragged as thy locks,
In dark Cimmerian desert ever dwell.

Sleepe, grim Reproof! My iocund Muse doth sing
In other keyes to nimble fingering;
Dull-sprighted MELANCHOLIE, leave my braine,
To hell, Cimmerian Night. In liuely vaine
I strive to paint: then hence all darke intent,
And fullen frownes. Come sporting Merriment,
Cheeke-dimpling Laughter, crowne my uerie soule
With jouissance.

See OBSERVAT. on Spenser's F. Q. i. 60. And the Note on v. 10.

6. —Jealous.—] Alluding to the watch which fowl keep when they are sitting. W.

9. As ragged.—] In Titus Andron. A. ii. S. iv. "The "Ragged entrails of this pit." RAGGED is not uncommon in our old writers, applied to rock.

10. In dark Cimmerian desert ever dwell.] It should be remem-
bered, that Cimmeriæ tenæbrae were antiently proverbial. But Cimmerian darkness and defolation were a common allusion in the poetry that was now written and studied. In Fletcher's False One, A. v. S. iv. vol. iv. p. 165: edit. Theob. 1751.

O gyant-like Ambition, married to
Cimmerian darkness!

In Titus Andronicus, Aaron the Moor is called "your swarth "Cymmerian." A. ii. S. iii. In Spenser's Teares of the Muses, we have,

Darknesse more than Cymmerians daily night.

And in his Virgil's Gnαt, a Cimmerian desert is described.

I carried am to a wafte wildernesse,
Waft wildernesse among Cymmerian shades,
Where endless paines and hideous heauinesse,
Is round about me heapt in darksome glades.

Vol. I. 8 8
But come thou Goddes fair and free,
In heav'n yclep'd Euphrosyne,
And by Men, heart-easing Mirth;
Whom lovely Venus at a birth

But our author might perhaps have had an immediate allusion to
the cave of sleep in Ovid, Met. xi. 592.

Eft prope Cimmerios longo spelunca recessu,
Mons cavus, &c.—

Or from Homer, whom Ovid copies, Odys. xi. 14. And in
Ovid's Uncouth cell, there is perpetual darkness; and, Sleep re-
poses on an ebon couch, here turned to ebon shades. Dreams
inhabit Ovid's cave, "Somnia vana," who in L'Allegro are
of the fickle train of Morpheus, or Sleep. See also Statius, Theb.
x. 84. And Chaucer, H. Fame, v. 70. p. 458. Urr. And to
all or most of these authors Sylvester has been indebted in his
prolix description of the cave of Sleep. Du Bart. p. 316. edit.
fol. 1621. And in that description we trace Milton, both here,
and in the opening of Il Penseroso, where see the Note at v. 5.

Mr. Bowle remarks, that this line of the text bears a near
resemblance to a passage in Sydney's Arcadia, B. iii. p. 407.
edit. 1725. "Let Cimmerian darkness be my only habitation." See Note, in Quint. Novemb. v. 60.

The excretion in the text is a translation of a passage in one of
his own academic Prologusions, "Dignus qui Cimmeriis oc-
"cluus tenebris longam et perosam vitam tranfigat," Pr. W.
vol. ii. 587.

11. But come thou Goddes fair and free.] Compare Drayton,

A daughter cleped Dowfabell,
A maiden FAIR AND FREE.

In the metrical romances, these two words thus paired together,
are a common epithet for a lady. As in Syr Eglamour, Bl.
Let. Pr. by J. Alde, 4to. Signat. iii.

The erles daughter FAIR AND FREE.

We have FREE, alone, ibid.

Cristabell your daughter FREE.

Another application may illustrate its meaning, ibid.

He was curtys and FREE.

See also Chaucer, March. T. v. 1655. Urr.

Rise up my wife, my love, my lady FRE.
With two sister Graces more,
To ivy-crowned Bacchus bore:
Or whether (as some fager sing)
The frolick wind that breathes the spring,
Zephyr with Aurora playing,
As he met her once a Maying;
There on beds of violets blew,
And fresh-blown roses wash'd in dew,

So Jonson makes his beautiful countess of Bedford to be "FaiR " AND FREE, and wife." Epigram. lxxvi.
I know not how far these instances, to which I could add more, will go to explain a line in Twelfth Night, A. ii. S. 4. Edit. Steev. Johnf. vol. iv. 204. Of an old Song.
And the free maids that weave their threads with bones,
Do use to chant it,—


15. —Two sister Graces.—] Meat and Drink, the two sisters of Mirth. W.

17. —Some fager sing.—] Because those who give to Mirth such gross companions as Eating and Drinking, are the less fage mythologists. W.

19. Zephyr with Aurora playing,
As he met her once a Maying.] The rhymes and imagery are from Jonson, in the Make at Sir William Cornwalleis's House at Highgate, 1604. Works, edit. fol. 1616. p. 881.
See, who here is come a maying?—
Why left we off our playing.

This song is sung by ZEPHYRUS and AURORA, Milton's two paramours, and Flora. Jonson's interlude is called "A Private Entertainment of the King and Queene on May-day in the "Morning."
Milton certainly wrote fager, as in editions 1645, 1673. Tonfon has also fager, in his earliest editions. Sages is in Tickell's edition, 1720. And thence copied by Fenton. Milton is the mythologist in both these genealogies.

22. And fresh-blown roses wash'd in dew.] So Shakespeare, as Mr. Bowle observes, Tam. Sh. A. ii. S. 1.
—She looks as clear
As morning roses newly wash'd with dew.
Fill'd her with thee a daughter fair,
So buxom, blithe, and debonair.
Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips, and Cranks, and wanton Wiles,

23. Fill'd her, &c.] Mr. Bowie is of opinion, that this passage
is formed from Gower's Song in the Play of Pericles Prince
of Tyre. A. i. S. i. See Malone's Suppl. Sh. ii. 7.

This king unto him took a phear,
Who died, and left a female heir
So buxsome, blithe, and full of face,
As heav'n had lent her all his grace.

See Note on Il Pens. v. 25.

25. Haste thee, Nymph, and bring with thee, &c.] Mr. Bowie
thinks that this passage is copied from Buchanan, Opf. edit. 1687,
P. 337.

—Vos adeste, rursus,
Rifus, Blanditie, Proacititates,
Lulus, Nequitie, Facetiaeque,
Joci, Deliciaeque, et Illecibrae, &c.

Peck, and after him Doctor Newton, have produced as plausible
a parallel from Statius's December.

27. Quips, and cranks, and wanton wiles.] A Quip is a fa-
tirical joke, a smart repartee. Jonson's Cynthia's Revels,
A. ii. S. iv. 'Phil. How liked you my Quippe to Hedon about
"the garter: what not witty?" And Falstaff says, "What in
"thy Quips and thy Quiddities?" First P. Hen. iv.
A. i. S. ii. And in Two Gentl. Veron. A. iv. S. ii. Again,
our author, Apol. Smectyphon. "With quips and snapping
"adagies to vapour them out." Prose Works, vol. i. 105.

By Cranks, a word yet unexplained, I think we are here to
understand crofs-purposes, or some other similar conceit of con-
versation, surprizing the company by its intricacy, or embarrasing
by its difficulty. Such were the fertilities of our simple ancestors!
Cranks, literally taken, in Coriolanus, signify the ducts of
the human body, A. i. S. i.

—Through the Cranks and offices of man.

In Spenser, the sudden or frequent involutions of the planets, F. Q.
vii. vii. 52.

So many turning Cranks have they, so many crookes.
Nods, and Becks, and wreathed Smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;

In Shakespeare's *Venus and Adonis*, **crank** is a verb, to croft, wind, double, &c. 1596. Signat. C.

And when thou haft on foot the purblind hare,
Marke the poore wretch to overhooote his troubles;
How he outruns the wind, and with what care
He **crankes**, and **crasses** with a thousand doubles.

The verb **crankle**, with the same sense, but its frequentative, occurs more than once in Drayton. Bar. W. B. vi. st. 36. Of a winding cavern.

Now on along the **crankling** path doth keepe;
Then by a rocke turns vp another way, &c.


Meander who is said so intricate to be,
Has not so many turns nor **crankling** nooks as she,

**Again**, ibid. S. xii. vol. iii. p. 907. "The **crankling** Many-fold," another meandring stream. And, if I am not mistaken, **crankle** is to be found in Shakespeare's *First Part of K. Henry the Fourth*, precisely in the same signification. Our author has **cranks**, which his context explains, Pr. W. i. 165.

"To show us the ways of the Lord, strait and faithful as they are, not full of **cranks** and contradictions."

28. Nods, and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek.] The first of these lines, is from a stanza in Burton's *Anatomie of Melancholy*, pag. 449. edit. 1628.

With **becks**, and **nods**, he first beganne
To try the wenches minde;
With **becks**, and **nods**, and **smiles** againe,
An anfwer did he finde.

The remainder was probably echoed from Richard Brathwayte's *Shepheard's Tales*, Lond. 1621. p. 201.

--- A **dimpled** chin
Made for *Love to lodge* him in.

Compare a Sonnet in Drummond's *Poems*, edit. 1616. 4to, P. i. Signat. D.

Who gazeth on the **dimple** of that chin,
And findes not Venus' son entrench'd therein?
L'ALLEGRO.

Sport that wrinkled Care derides,
And Laughter holding both his sides.
Come, and trip it as you go,
On the light fantastic toe;

And Fletcher's Faithfull Shepherdess, a piece which we shall find frequent occasion to quote hereafter, A. i. S. i. vol. iii. p. 131. edit. ut supr.

--- Not the smile
Lies watching in those dimples, to beguile
The eafe foul. ---

Shakespeare has pursued the same sort of fiction to an unpardonable extravagance, in Venus and Adonis, edit. 1596. Signat. A. iii.

At this Adonis smiles as in disdain,
That in each cheek appears a prettie dimple;
Love made those hollowes, if Himselfe were saine,
He might be buried in a tomb so simple:
Foreknowing well, if there he came to lye,
Why there Love liu'd, and there he could not dye.

The radical thought might be traced backward to Horace, and from Horace to Euripides.


Here Sportfull Laughter dwells, here ever fitting,
Defies all lumpish griefs, and wrinkled care;
And twentie merrie Mates, Mirth-causes fitting,
And smiles, which Laughter's fommes, yet infants are.

Smiles are wreathed, because in a smile the features are wreathed, or curied, twifted, &c.

33. Come, and trip it as you go,
On the light fantastic toe.] There is an old ballad with these lines,

Trip and go
On my toe, &c.

In Love's Labour Lost, is part of another, or the same, "Trip " and go, my sweet." A. iv. S. ii. So also in Nashe's Summer's Last Will and Testament, 1600.

Trip ad go, heave and hoe,
Up and down, to and fro.

See Note on Comus, v. 961.

And
And in thy right hand lead with thee, 35
The mountain nymph, sweet Liberty;
And if I give thee honour due;
Mirth, admit me of thy crew,
To live with her, and live with thee,
In unreproved pleasures free;
To hear the lark begin his flight,
And singing startle the dull night;

36. The mountain-nymph, sweet Liberty.] Dr. Newton supposes,
that Liberty is here called the mountain-nymph, "because the peo-
ple in mountainous countries have generally preserved their li-
berties longest, as the Britons formerly in Wales, and the inha-
itants in the mountains in Switzerland at this day." Milton's
head was not so political on this occasion. Warmed with the poe-
try of the Greeks, I rather believe that he thought of the Oreads
of the Grecian mythology, whose wild haunts among the romantic
mountains of Pisa are so beautifully described in Homer's Hymn
to Pan. The allusion is general, to inaccesible and uncultivated
scenes of nature, such as mountainous situations afford, and which
were best adapted to the free and uninterrupted range of the
Nymph Liberty. He compares Eve to an Oread, certainly with-
out any reference to Wales or the Swiss Cantons, in Paradise
Lost, B. i. 387. See also El. v. 127.

Atque aliquam cupidus prædatur Oreada Faunus.

40. In unreproved pleasures free.] That is, blamless, innocent,
not subject to reproof. So in Parad. L. B. iv. 492.

—— With eyes
Of conjugal attraction unreproved.

And Spenser has "unreproved truth." F. Q. ii. vii. 16. And
Sandys has "unreproved kisles." Solom. Song. Cant. viii.
And Dryton, "I may safely play and unreproved," Ecl. iii.
vol. iv. p. 1393.

41. To hear the lark begin his flight,
And singing startle the dull night.] See an elegant little
song in Lilly's Alexander and Campaspe, presented before
queen Elizabeth, A. v. S. i.

The lark so shrill and cleare,
How at heaven's gate she claps her wings,
The morn not waking till she sings.
43. From his watch-tow'r in the skies, 45
Till the dappled dawn doth rise;
Then to come in spite of sorrow,
And at my window bid good morrow,
Through the sweet-brier, or the vine,
Or the twisted eglantine:
While the cock with lively din
Scatters the rear of darkness thin,

See also Drayton, Polyolb. S. iii. vol. ii. p. 707. Of the lark.
— On her trembling wing
In climbing up to heaven her high-pitched hymn to sing
Unto the springing day.—

And our author, Parad. Reg. B. ii. 289.
Thus wore out night, and now the herald lark
Left his ground-nest high towering to defcry
The morn's approach, and greet her with a song.

Compare Doctor Newton's Note on Parad. L. B. v. 198. There
is a peculiar propriety in flartle: the Lark's is a sudden shrill burst
of song.

Both in L'Allegro and Il Penseroso, there seem to be
two parts: the one a day-piece, and the other a night-piece. Here,
or with three or four of the preceding lines, our author begins to
spend the Day with Mirth.

43. From his watch-tow'r in the skies.] So in our author's Re-
formation, &c. Of God. "From his high watch-tower in
"the Heavens." Pr. W. i. 22.

46. And at my window bid good morrow.] Sylvestre's Du
Bartas, in the Cave of Sleep, p. 315. edit. 1621.
— Cease, sweet chantecleere,
To bid good morrowe.

Again, ibid. p. 70.

But cheerful birds chirping him sweet good morrowes.

47, 48. Sweet-brier and Eglantine are the same plant. By the
twisted Eglantine he therefore means the Honeyfuckle. All three
are plants often growing against the side or walls of a house.

49. While the cock with lively din
Scatters the rear of darkness thin.] Darkness is a person
above, v. 6. And in Parad. L. iii. 712.
And to the stack, or the barn-door,
Stoutly struts his dames before:
Oft lift'ning how the hounds and horn
Clearly rouse the slumbering morn,
From the side of some hoar hill,
Through the high wood echoing shrill:
Some time walking, not unseen,

Till at his second bidding darkness fled.
And in Spenfer, F. Q. i. vii. 23.

Where darkness he in deepest dungeon drove:
And in Manilius, i. 126.

—— Mundumque enixa nitentem,
Fugit in infernas caligo pulsa tenebras.

See also F. Q. iv. xi. iv. xii. 35.

But, if we take in the context, he seems to have here personified Darkness from Romeo and Juliet. A. ii. S. iii.

The grey-eyed Morn smiles on the frowning night,
Checkering the eastern clouds with streaks of light;
And flecked darkness like a drunkard reels,
From forth day's path-way.

For here too we have by implication Milton's "dappled dawn," v. 44. But more expressly, in Much Ado about Nothing, A. v. S. iii.

—— And look, the gentle day
Dapples the drowsy east with spots of gray.

So also Drummond, Sonnets, edit. 1616. Signat. D. 2.

Sith, winter gone, the sunne in dappled skie
Now smiles on meadowes, mountaines, hills, and plains.

54. — Roufe the slumbering morn.] The same expression, as Mr. Bowle observes, occurs with the same rhymes, in an elegant triplet of an obscure poet, John Habington, Castara, edit. 1640, p. 8.

The nymphes with quivers shall adorne
Their active sides, and roufe the morne
With the shrill musicke of their horne.

57. — Not unseen.] In the Penseroso, he walks unseen, v. 65.

Happy men love witnesses of their joy: the splenetic love solitude.

G

By
By hedge-row elms, on hillocks green,
Right against the eastern gate
Where the great fun begins his state,
Rob’d in flames, and amber light,
The clouds in thousand liveryes dight;

59. Right against the eastern gate.

Where the great fun begins his state, &c.] Gray has adopted the first of these lines in his Descent of Odin. See also “Against "the eastern gate of Paradise.” Parad. L. iv. 542. Here is an allusion to a splendid or royal procession. We have the Eastern Gate again, in the Latin poem In Quintum Novembris, v. 133.

Jam rosea Eoas pandens Tithonia portas.

And in Drayton, Polyolb. S. xiii. vol. iii. p. 915.

Then from her burnished gate the goodly glitt’ring East Gilds every lofty top.

And just afterwards the throstel or thrush, like Milton’s lark, “awakes the lull’st sun,” that is “the languid or drowsy sun.”

Shakespeare has also the Eastern Gate, which is most poetically opened, Mids. N. Dr. A. iii. S. ix.

--- But when the Morne doth looke
Out of the Eastern Gates.

Again, B. ii. S. iii. p. 65.

The Morning now, in colours richly dight,
Stept o’er the Eastern Thresholds.

Tasso is still more brilliant, C. xiv. 3.

Non lunge a l’ Auree portae, ond’ ece il sole,
E cristallina porta in oriente, &c.

62. The clouds in thousand liveryes dight.] Literally from a very puerile poetical description of the Morning in one of his academic Prolusions. “Ipfa quoque tellus in adventum Solis, cultiiori se in-
“duit vestitu, Nubesque juxta variis chlamydatae co-
“loribus, pompa solenni, longoque ordine, videntur ancillari
“surgenti Deo.” Prose Works, ut supr. vol. ii. 586. And just before,
L’ALLEGRO. 51

While the plowman near at hand
Whistles o’er the furrow’d land,
And the milkmaid singeth blithe,
And the mower whets his sith,
And every shepherd tells his tale
Under the hawthorn in the dale.

before, we have “The cock with lively din, &c.”—“At primus
omnia adventantem solem triumphat insomnis Gallus.”

An ingenious critic observes, that this morning-landscape of
L’ALLEGRO has served as a repository of imagery for all suc-
cceeding poets on the same subject. But much the fame circumstances,
among others, are assembled by a poet who wrote above thirty years
before, the author of Britannia’s Pastorals, B. iv. S. iv.
p. 75; edit. 1616. I give the passage at large,

By this had chanticleer, the village-clocke,
Bidden the good wife for her maides to knocke:
And the swart plowman for his breakfast staid,
That he might till those lands were fallow laid:
The hills and vallies here and there refound
With the re-ecchoes of the deepe-mouth’d hound:
Each shepherds’s daughter with her cleanly peale,
Was come afield to milke the mornings meale;
And ere the sunne had clymb’d the easterne hills,
To guide the muttring bournes and petty rills;
Before the lab’ring bee had left the huie,
And nimble fishes, which in riuers diue,
Began to leape, and catch the drowned flie,
I rofe from rest.

67. And every shepherd tells his tale
Under the hawthorn in the dale.] An image perhaps con-

Gives not the hawthorn bush a sweeter shade
To shepherds looking on their silly sheep, &c.

It was suggested to me by the late ingenious Mr. Headley, that
the word tale does not here imply stories told by shepherds, but
that it is a technical term for numbering sheep, which is still used in
Yorkshire and the distant counties. This interpretation I am in-
clined to adopt, which I will therefore endeavour to illustrate and
inforce. Tale and tell, in this sense, were not unfamiliar in our
poetry, in and about Milton’s time. For instance, Dryden’s Vir-
gil, Bucol. iii. 33.

And once she takes the tale of all my lambs.
L'ALLEGRO.

Strait mine eye hath caught new pleasures
Whilst the landscape round it measures;
Ruffet lawns, and fallows gray,
Where the nibbling flocks do stray,

And in W. Browne's SHEPHERD'S PIPE, ECL. v. edit. 1614.
12mo. Signat. E. 4. v. 7. He is describing the dawn of day.

When the shepherds from the fold
All their bleating charges told;
And, full careful, search'd if one
Of all the flock was hurt, or gone, &c.

And in Lilly's GALLATHEA, written 1592, Phillida, disguised
like a boy, says, "My mother said, I could be no lad till I was
"twentie, nor keepe shepe till I could tell them." A. ii. S. i.

But let us analyze the context. The poet is describing a very
early period of the morning; and this he describes, by selecting and
assembling such picturesque objects as accompany that period, and,
such as were familiar to an early riser. He is waked by the lark,
and goes into the fields. The sun is just emerging, and the clouds
are still hovering over the mountains. The cocks are crowing, and
with their lively notes scatter the lingering remains of darkness. Hu-
man labours and employments are renewed, with the dawn of the
day. The hunter (formerly much earlier at his sport than at present)
is beating the covert, and the lumbersome morn is roused with the
cheerful echo of hounds and horns. The mower is whetting his
scythe to begin his work. The milk-maid, whose business is of
course at day-break, comes abroad singing. The Shepherd opens
his fold, and takes the tale of his sheep, to see if any were lost in
the night, as in the passage just quoted from Browne. Now, for
shepherds to tell tales, or to sing, is a circumstance, trite, common,
and general, and belonging only to ideal shepherds: nor do I
know, that such shepherds tell tales, or sing, more in the morning
than at any other part of the day. A shepherd taking the tale
of his sheep which are just unfolded, is a new image, correspond-
ant and appropriated, beautifully descriptive of a period of time,
is founded in fact, and is more pleasing as more natural.

72. Where the nibbling flocks do stray.] Shakespeare in the
TEMPEST, A. iv. S. i.

The turfy mountains where live NIBBLING SHEEP.

Doctor Newton remarks, that STRAY is not here in the sense of
wander. But why should we wish to take away from the freedom
and variety of Milton's landscape? The learned commentator
produces in proof, Virgil's ILLE MECOS ERRARE BOVES, ECL. i. 9. But
there
Mountains, on whose barren breast,
The lab'ring clouds do often rest;
Meadows trim with daisies pide,
Shallow brooks, and rivers wide:
Towers and battlements it sees
Bosom’d high in tufted trees,

there, I apprehend, the more the sheep are supposed to wander at large, the more is the shepherd’s happiness implied, who had recovered his old extent of country.

75. Meadows trim with daisies pide.] I need not mention Shake- speare’s Daisies pide. In Sydney’s Astrophel and Stella, we have “Enamiling with pide flowers.” ft. 3. Doctor Newton has improperly printed pide for pide. Both the two first editions have pide, and Tonson’s, 1705. So have even Tickell and Fen ton. This was so hackneyed an epithet among the pastoral writers for flowers, that Shakespeare has formed from it the substantive piedadness. Perdita and Polixenes, in the Winter’s Tale, are conversing about flowers. A. iv. S. iii. She says,

There is an art, which in their piedadness shares
With great creating nature. —

That is, “There is an art, which can produce flowers, with as great "a variety of colours as nature herself.”

77. Towers and battlements it sees
Bosom’d high in tufted trees.] This was the great manion-house in Milton’s early days, before the old-fashioned architecture had given way to modern arts and improvements. Turrets and battlements were conspicuous marks of the numerous new buildings of the reign of king Henry the eighth, and of some rather more antient, many of which yet remained in their original state, unchanged and undecayed: nor was that style, in part at least, quite omitted in Inigo Jones’s first manner. Browne, in Britannia’s Pastorals, has a similiar image. B. i. S. v. p. 96.

Yond pallace, whose brave turret tops
Ouer the statelie wood surray the cope.

Browne is a poet now forgotten, but must have been well known to Milton.

Where only a little is seen, more is left to the imagination. These symptoms of an old palace, especially when thus disposed, have a greater effect, than a discovery of larger parts, and even a full display of the whole edifice. The embosomed battlements, and the spreading top of the tall grove, on which they reflect a re-
Where perhaps some Beauty lies,
The Cynosure of neighb’ring eyes.
Hard by, a cottage chimney fromoaks,
From betwixt two aged oaks,
Where Corydon and Thyrsis met,
Are at their favoury dinner set
Of herbs, and other country messes,
Which the neat-handed Phillis dresses;
And then in haste her bow’r she leaves,
With Thestylis to bind the sheaves;
Or, if the earlier season lead,
To the tann’d haycock in the mead.
Sometimes with secure delight
The upland hamlets will invite,
ciprocal charm, still further interest the fancy from novelty of combination: while just enough of the towering structure is shown, to make an accompaniment to the tufted expanse of venerable verdure, and to compose a picturesque association. With respect to their rural residence, their was a coyness in our Gothic ancestors. Modern seats are seldom so deeply ambush’d. They disclose all their glories at once: and never excite expectation by concealment, by gradual approaches, and by interrupted appearances.

79. Where perhaps some Beauty lies,
The Cynosure of neighb’ring eyes.] Most probably from Burton’s Melancholy, as Peck observes. But in Shakespeare we have “your eyes are lode-starres.” Mids. N. Dr. A. i. S. i. We find the same allusion in our author’s Reformation. “But ‘sine he must needs be the load-star of Reformation, &c. ’ Pr. W. vol. i. 9. And this was no uncommon compliment in Chaucer, Skelton, Sydney, Spenser, and other old English poets, as Mr. Steevens has abundantly proved. See also Grey’s Notes on Shakespeare, vol. i. p. 43. seq. Lond. 1754. And in the Spanish Tragedy, 1603. Reed’s Old Pl. iii. 186.

Led by the load-star of her heavenly looks.

Milton enlivens his prospect by this unexpected circumstance, which gives it a moral charm.

88. If, in harvest-time, she goes out to bind the sheaves: or, if it is earlier in the year, in the time of hay-making, &c.
When the merry bells ring round,
And the the jocund rebecks found

93. *When the merry bells ring round.* The first instance I remember in our poetry of the circumstance of a peal of bells, introduced as descriptive of felicity, is in Morley's *Madrigals.*

Harke, iolly shepheardes,
Harke yon luffie ringing!
How cheerfullie the bells do daunce,
The whilst the lads are springing,
Go then, why fit we here delaying;
And all yond merrie wanton laffes playing.


And bid the merry bells ring to thine ear.
And Spenser's *Epithalamion,* st. xv.

Ring ye the bels, ye young men of the town, &c.

And the metrical romance of *Sir Tryamoure.*

94. *And the jocund rebecks found.* The Rebeck was a species of fiddle; and is, I believe, the same that is called in Chaucer, Lydgate, and the old French writers, the *Rebible.* It appears from Sylvester's *Du Bartas,* that the Cymbal was furnished with wires, and the *Rebeck* with stringings of cat-gut. edit. fol. 1621. p. 231.

But wyerie cymbals, *Rebecke's* finesews twin'd.

Du Cange quotes a middle-aged barbarous Latin poet, who mentions many musical instruments, by names now hardly intelligible. *Gloss. Lat. V. Baudosa.* One of them is the *Rebeck.*

Quidam *rebeccam arcuabant.*

Where, by *arcuabant,* we are to understand that it was plaid upon by a *bow, arcus.* The word occurs in Drayton's *Eclogues,* vol. iv. p. 1391.

He turn'd his *rebeck* to a mournfull note.

Where Milton's sense, that it was properly an instrument adapted to mirth, is implied. It seems to have been almost a common name for a Fiddle. See Fletcher's *Kn. Burn. Pestle,* A. i. S. i. vol. vi. p. 739. edit. 1751. "They say 'tis present death, for these "*Fidlers* to tune their *rebecks* before the Great Turks Grace."

And, our author's *Liberty of Unlicensed Printing.* "The villages also must have their visiers to enquire, what lectures the bagpipe and the *Rebeck* reads even to the grumus."

"of
L'ALLEGRO.

To many a youth, and many a maid,
Dancing in the chequer'd shade;
And young and old come forth to play
On a sun-shine holy-day,
Till the live-long day-light fail:
Then to the spicy nut-brown ale,

"of every municipal [town] fidler, for these are the country-
man's Arcadias, and his Montemayors." PR. W. vol. i. p. 149. Where he means Sydney's Arcadia, and the Diana of George of Montemayor, two pastoral romances, then popular.

In England's Helicon, there is "A Shepheard's Song to "his Rebeck." Edit. 1614. Signet. M. In Shakespeare, a fidler is called Hugh Rebeck. See Rom. Jul. A. iv. S. iv. and Stevens's Note. If, as I have supposed, it is Chaucer's Ribie, the diminutive of Ribibe used also by Chaucer, I must agree with Sir John Hawkins, that it originally comes from Reber, the name of a Moorish musical instrument with two strings, played on by a bow. [See Tyrwhitt's Chaucer, N. on v. 6959.] Sir John adds, that the Moors brought it into Spain, whence it passed into Italy, and obtained the appellation of Ribeca. Hist. Mus. ii. 86. Perhaps we have it from the French Rebec and Rebecquin. In the Percy Household book, 1512, are recited, "Mynstralls in "Houfhold iij, viz. a Taberctt, a Luyte, and a Rebecc." It appears below queen Elizabeth's reign, in the music-establishment of the royal household.

97. And young and old come forth to play
On a sunshine holy-day.] Thus also in the Mask, v. 959.
Back, shepherds, back, enough your play,
Till next sunshine holy-day.

Holiday-sports are still much encouraged in the counties to which Milton was used. See Note on Sams. Agon. v. 1418.

99. Till the live-long day-light fail.] Here the poet begins to pass the Night with Mirth. And he begins with the night or evening of the sunshine holy-day, whose merriments he has just celebrated.

100. Then to the spicy nut-brown ale.] See the old play of Henry the Fifth. In Six Old Plays, &c. Lond. 1779. P. 336.
Yet we will have in store a crab i' th' fire,
With nut-brown ale, that is full stale.
This was Shakespeare's "gossip's bowl," Mids. N. Dr. A. i. S. i. The composition was ale, nutmeg, sugar, toast, and roasted crabs;
With stories told of many a feat,
How faery Mab the junkets eat;
She was pincht, and pull'd she fed,
And he by friers lantern led

or apples. It was called Lambs-wool. Our old dramas have frequent allusions to this delectable beverage. In Fletcher's Faithfull Shepherdesse it is styled "the spiced wafle boul." A.v. S.i. vol. iii. p. 177.

101. With stories, &c.] Shakespeare's Winter's Tale is supposed to be of "sprights and goblins." A. ii. S.i.

103. She was pincht and pull'd she fed, &c.] He and she are persons of the company assembled to spend the evening, after a country wake, at a rural junket. All this is a part of the pastoral imagery which now prevailed in our poetry. Compare Drayton's Nymphidia, vol. ii. p. 453.

Thefe make our girles their fluttery rue,
By pinching them both black and blue, &c.


They'll suck our breath, and pinch us black and blue.


When about the Cream-bowles sweete,
You and all your elves do meet.
This is Mab, the mistris fairy,
That doth nightly rob the dairy,
And can help or hurt the churning,
As shee please, without discerning.
She that pinches country wenches,
If they rub not cleane their benchs;
And with sharper nayles remembers
When they rake not up their embers.
This is she that empties cradles, &c.
Traynes forth midwives in their slumbers,
And then leades them from their burrowes,
Home through ponds and water-furrowes.
Tells how the drudging Goblin swet,
To earn his cream-bowl duly set,

As Milton here copied Jonfon, so Jonfon copied Shakespeare,
MIDS. N. DR. A. ii. S. i.

— Are you not he
That frights the maidens of the villagery, &c.

It is remarkable, that the Demon who was said to haunt women in child-bed, and steal their infants, is mentioned so early as by Michael Pfellus, a Byzantine philosopher of the eleventh century, on the Operations of Demons. Edit. Gaulmin. Paris. 1615, 12mo. p. 78.

104. And he by friers lantern led, &c.] Thus the edition of 1645. But in the edition 1673, the context stands thus,

She was pincht and pull’d, she fed,
And by the friers lantern led
Tells how, &c.

I know not if under the poet’s immediate direction. And in Tonfon’s, 1705. This reading at least removes a slight confusion arising from bis, v. 106. Nor is the general sense much altered.

Friers lantern, is the Jack and Lantern, which led people in the night into marshes and waters. Milton gives the philosophy of this superstitition, Parad. Lost, ix. 634.

— A wandering fire
Compact of unctuous vapour, which the night
Condenfes, and the cold environs round,
Kindled through agitation to a flame,
Which oft, they say, some evil spirit attends,
Hovering and blazing with delusive light,
Misleads th’ amaz’d night-wanderer from his way
To bogs and mires, and oft through pond and pool.

In the midst of a solemn and learned enarration, his strong imagination could not resist a romantic tradition, consecrated by popular credulity. Shakespeare has finely transferred the general idea of this superstitition to his Ghost in Hamlet, A. i. S. iii.

Mar. It waves you to a more removed ground;
But do not go with it. ——

Hor. What if it tempt you to the flood, my Lord?

But then, from the ground-work of a vulgar belief, so beautifully accommodated and improved, how does he rise in the progression of his imagination to the supposition of a more alarming and horrible danger!

Or to the dreadful summit of the cliff
That beetles o’er his base into the sea,
When in one night, ere glimpse of morn,
His shadowy flail had thresh’d the corn,

And there assume some other horrible form,
Which might deprive your sovereignty of reason,
And draw you into madness?

105. *Tell how the drudging goblin sweats,*

To earn his cream-bowl duly set, &c.] This goblin is Robin Goodfellow. See Note on v. 103. And the commentators on Shakespeare’s Mids. N. Dream, vol. iii. p. 27. edit. 1778. His cream-bowl was earned, and he paid the punctuality of those by whom it was duly placed for his reflection, by the service of threshing with his invisible fairy flail, in one night, and before the dawn of day, a quantity of corn in the barn, which could not have been threshed in so short a time by ten labourers. He then returns into the house, fatigued with his task; and overcharged with his reward the cream-bowl, throws himself before the fire, and stretched along the whole breadth of the fire-place, baks till the morning. Robin Goodfellow, who is here made a gigantic spirit, fond of lying before the fire, and called the Lubbar-fiend, seems to be confounded with the sleepy giant mentioned in Beaumont and Fletcher’s Knight of the Burning Pistle, A. iii. S. i. vol. vi. p. 411. edit. 1751. “There is a pretty tale of a witch that had the devil’s mark about her, god bless us, that had a gyaunt to her son that was called Lob-lye-by-the-fire.” Jonson introduces Robin Goodfellow as a person of the drama, in Love restored, A Masque at Court, where more of his services, and a great variety of his gambols, are recited. Works, edit. 1616. p. 990. Burton, speaking of these fairies, says that “a bigger kind there is of them, called with us Hob-goblins and Robin Goodfellowes, that would in those superflitious times grinde corne for a measse of milke, cut wood, or do any manner of drudgery worke.” Melanch. P. i. §. 2. p. 42. edit. 1632. Afterwards, of the demons that mislead men in the night, he says, “we commonly call them Fucks.” Ibid. p. 43.

In Grim the Collier of Croydon, perhaps printed before 1600, Robin Goodfellow says,

I love a Measse of Cream as well as they,—
Ho, Ho, my matters, no good fellowship?

Is Robin Goodfellow a bugbear grown?

A. v. S. i. See Reed’s Old Pl. xi. 254. Again, ibid. p. 238.

For I shall fleet their Cream-bowls night by night.

In the old Moralities, it was customary to introduce the Devil with the cry, bo, bo, bo! Gam. Gurt. N. ibid. ii. 34. See Note on v. 113. infr.
L'A L L E G R O.

That ten day-lab’rors could not end;
Then lies him down the lubbar fiend,
And stretch’d out all the chimney’s length,
Basks at the fire his hairy strength,
And crop-full out of door he flings,
Ere the first cock his matin rings.

108. We have the flail, an implement here given to Robin Goodfellow, in the exhibition of that favourite character in GRIM THE COLLIER OF CROYDON, See A. iv. S. i. Reed’s OLD. Pl. xi. 238. “Enter Robin Goodfellow in, a suit of leather close to his body, his face and hands coloured russet colour, with a FLAIL.” In which scene he says, p. 241.

What, miller, are you up again?
Nay, then my FLAIL shall never lin.
Robin Goodfellow, cloathed in green, was a common figure in the old city-pageants. Mayne’s CITY MATCH, A. ii. S. vi. edit. 1639.

Some speeches, sir, in verse which I have spoke
By a green Robin Goodfellow from Cheapside Conduit.

113. And crop-full out of doors he flings,
Ere the first cock his matin rings.] Milton remembered the old Song of Puck or ROBIN GOODFELLOW, rescued from oblivion by Peck.

When larks gin sing
Away we fling.
The chorus of this song is “Ho, Ho, Ho!” Hence says Puck, “Ho, Ho, Coward why comest not thou?” MIDS. N. DR. A. iii. S. ii. See the last Note on the ODE ON THE NATIVITY.

Mr. Bowle suggefts an illustration of the text from Warner’s ALBION’S ENGLAND, ch. 91. Robin Goodfellow is the speaker.

Hoho, hoho, needs must I laugh, such fooleries to name,
And at my CRUMMED MESS OF MILKE, each night from maid or dame
To do their chares, as they suppos’d, when in their deadest sleepe
I pull’d them out their beds, and made themselves their houses swepepe.

How clatter’d I amongst their pots and pans, &c.

Much the same is said in Scot’s DISCOVERIE OF WITCHCRAFT, Lond. 1588. 4to. p. 66. See also, To the readers.

114. Mr. Bowle supposes, that the poet here thought of a paffage in the FAERIE QUEENE, v. vi. 27.
Thus done the tales, to bed they creep,
By whispering winds soon lull'd asleep.
Towred cities please us then,
And the busy hum of men,
Where throngs of knights and barons bold,
In weeds of peace high triumphs hold,

— The native belman of the night,
The bird that warned Peter of his fall,
First rings his silver bell 'tis each sleepy wight.
It is certainly the same allusion and metaphor, in Parad. L.
B. v. 7.

— The shrill matin-song
Of birds on every bough.

117. Towred cities please us then, &c.] Then, that is at Night.
The poet returns from his digression, perhaps disproportionately prolix, concerning the feats of fairies and goblins, which protract the conversation over the spicy bowl of a village-supper, to enumerate other pleasures or amusements of the night, or evening. Then is in this line a repetition of the first Then. "Then to "the spicy nut-brown ale," v. 100. Afterwards, we have, another Then, with the same sense and reference, "Then to the well-"trod stage, &c." v. 131. Here too is a transition from mirth in the country to mirth in the city.

118. And the busy hum of men.] Shakespeare, Henr. v. A. iii.

Chor.

— Through the foul womb of night
The hum of either army stillly sounds.

A Full Change, as Mr. Bowle observes, is the best comment on this line. Sylvester describes the crowded streets of London by "bufie-buzzing swarms." D'Uerart. edit. ut supr. p. 177. "Hig-"deous hum" occurs in the Ode on Nativ. ft. xix. I take this opportunity of remarking, that the old practice of applauding fa-

120. In weeds of peace high triumphs hold.] By triumphs we are to understand, Shews, such as masks, revels, &c. And here, that is in these exhibitions, there was a rich display of the most splendid
With store of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.
There let Hymen oft appear
In saffron robe, with taper clear,

splendid dresses, of the weeds of peace. See Note on Sams. Agon. v. 1312.

121. With store of ladies.——] An expression probably caught from Sydney's Astrophel and Stella, ft. 106.

But here I do store of faire ladies meet.

122. Here Mr. Bowle points out a pertinent passage from Perceforest, V. i. c. xii. fol. 109. "Pris ne doit ne peult eftre "donne, sans les dames : car pour elles sont toutes les prouesses "faictes, et par elles en doit eftre le pris donne." See also,
c. cxxviii. Among the articles of the Justes at Westminster, 1509, is the following. "Item, yf yt is the pleafure of the Kynge, "the Queenes Grace and the Ladies, with the advice of the noble "and dyfcret juges, to give pryfes, after their deservings unto both "the parties." The Antiquarian Society have given a print of this ceremony from a Roll in the College of Arms. See Hardyng's ChroN. C. clv. And Robert of Glouceter, of the tournaments at K. Arthur's Coronation, vol. i. 190.

Upe the alures of the castles the ladyes share ftoede,
And byhulde thys noble game, and wyche knyzyts were gode, &c.
The whole description is literally from Geoff. Monm. B. ix. c. xiv.

123. —— Both contend
To win her grace whom all commend.]* See The Period of Mournings, by H. Peacham a writer familiar to Milton, edit. 1613. Nupt. hymn. iv. of Venus's temple.

——Where art and cost with each contend
For which the eye the frame shoule mould commend.

125. There let Hymen oft appear
In saffron robe, with taper clear, &c.] For, according to Shakespeare, Love's Lab. Lost, A. iv. S. iii.

For revels, dances, mafs, and merry hours,
Fore-run fair love, ftrewing her way with flowers.

Among these triumphs, were the masks, pageantries, spectacles, and revelries, exhibited with great splendour, and a waste of allegoric invention, at the nuptials of noble personages. Here, of course, the classical Hymen was introduced as an actor, properly habited,
And pomp, and feast, and revelry,
With mask, and antique pageantry,
Such sights as youthful poets dream
On summer eves by haunted stream.
Then to the well-tro'd stage anon,
If Jonson's learned sock be on,
habited, and distinguished by his characteristic symbols. Thus in Jonson's "Hymen A1, or the Solemnities of Masque and Bar-
riers at a Marriage," there is this stage-direction. "On the "other hand entered Hymen the god of marriage, in a saffron-
"coloured robe, his underveilures white, his fockes yellow, a "yellow veile of silke on his left arm, his head crowned with "roses and marjoram, in his right hand a torch." Works, edit. 1616. Masques, p. 912. See also "The Description of "the Masque with the Nuptiall Songs, At the Lord Vicount Had-
ington's Marriage at court on the shrovetuesday at night, 1608." Ibid. p. 939. We have the same representation of Hymen in an Epitaphamium, the usual indispensible accompaniment of a wedding, and often a part of the nuptial mask, in the Poetical Miscel-
lanies of Phineas Fletcher, Cambr. 1613. 4to. p. 58.
See where he goes how all the troop he cheereth,
Clad with a saffron coat, in's hand a light.
And in Spenser's Epithalamion, where Hymen's Mask is also mentioned. ft. ii.

—- Hymen is awake,
And long since ready, forth his maske to move,
With his bright teade, that flames with many a flake.
See also Beaumont and Fletcher's Philaster, A. v. S. i. vol. i.
p. 158. 159. edit. ut supr.
—- I'll provide a masque shall make,
Your Hymen turn his saffron into a fullen coat.
And Hymen's Mask, in the beginning of the Two Noble Kinsmen of Fletcher, A. i. S. i. p. 5. vol. x. And our author's El. v. 107.
127. And pomp, and feast, and revelry. &c.] See Note on Sams.
Agon. v. 449.
131. See Note on Parad. Reg. iv. 343-
132. If Jonson's learned sock be on.] This expression occurs in Jonson's recommendatory verses, prefixed to the first folio edition of Shakespeare's plays in 1623.
—- Or when thy socks were on.
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

And ever against eating cares,
Lap me in soft Lydian airs
Married to immortal verse;
Such as the meeting soul may pierce;

134. Or sweetest Shakespeare, fancy's child,
Warble his native wood-notes wild.] Mr. Bowle adds to
the obvious parallel from Shakespeare, "This Child of Fancy;
that Armado hight," the following line from Jul. Ces. A. v. S. iii.

Oh hateful Error, Melancholy's Child!

There is good reason to suppose, that Milton threw many addi-
tions and corrections into the Theatrum Poetarum; a book
published by his nephew Edward Philips, in 1675. It contains crici-
tifics far above the taste of that period: Among these is the fol-
lowing judgment on Shakespeare, which was not then, I believe,
the general opinion, and which perfectly coincides both with the
sentiment and words of the text. "In tragedy, never any expressed a
more lofty and tragic height, never any represented nature more
purely to the life: and where the polishments of art are most
wanting, as probably his learning was not extraordinary, he
pleases with a certain Wild and native elegance, &c." Mob.
Poets, p. 194.

134. Milton shews his judgement here, in celebrating Shake-
peare's Comedies, rather than his Tragedies. For models of the
latter, he refers us rightly, in his Penseroso, to the Grecian
scene, v. 97. H.

136. Lap me in soft Lydian airs.] An acute critic, Dr. Pember-
ton, on Leonidas, confiders the uncertain mixture of iambic and
trochaie verses, of which we have here an example, as a blemish in
our poet's verification. I own, I think this mixture has a good ef-
eet in the passage before us, and in many others. As in Il Pensero-
so, v. 143.

That at her flowery work doth sing.
Which is an iambic verse, changing to trochaie in the next line,
And the waters murmuring.

Again,
There let the pealing organ blow
To the full-voic'd quire below. Dr. J. Warton.

In
In notes, with many a winding bout
Of linked sweetness long drawn out,
With wanton heed and giddy cunning;
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony;

137. Married to immortal verse.] So in Browne's BRITANNIA'S PASTORALS, of a shepherd, B. i. S. v. p. 93.

Marrying his sweet noates with their siluer found.

And in our author's Poem AT A SOLEMN MUSICK, v. i.
Bleff pair of Syrens, pledges of heaven's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, &c.

And Sylvester, of the birds in Paradise, Du Bart. p. 172. edit. fol. 1621.

Marrying their sweet notes to the angels layes.

Again, of the birds, p. 105. ut supr.

To marrye myne immortal layes to theirs.

Philips, Milton's nephew, says in the Preface to his THEATRUM POETARUM, that "the LYDIAN mood is now most in request," See Note on v. 134. In the same metaphorical sense, Shakespeare uses MARRIED, to express the closest union. TROIL. CR. A. i. S. iii.

The Unity and MARRIED. calm of states.

And he has MARRIED Lineaments, for harmony of features, in ROM. AND JULIET.

142. The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony.] Mr. Malone thinks that Milton has here copied Marston's comedy, WHAT YOU WILL, 1607. SUPPL. Shakesp. vol. i. 588.

Cannot your trembling wires throw a chain
Of powerful rapture bout our mazed senfe?

But the poet is not displaying the effect of music on the senses, but of a skilful musician on music. Milton's meaning, is not, that the senses are incbained or amazed by music, but that, as the voice of the finger runs through the manifold mazes or intricacies of sound, all the chains are untwisted which imprison and entangle the hidden soul, the essence or perfection, of harmony. In common senfe, let music be made to shew all, even her most hidden, powers.

Vol. I. I
That Orpheus self may heave his head
From golden slumber on a bed
Of heap'd Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half regain'd Eurydice.

These delights if thou canst give,
Mirth, with thee I mean to live.

146. From golden slumber on a bed
Of heap'd Elysian flowers.—] So in Parad. L. iii. 358.
—The river of bliss, through midst of heaven,
Rowles o'er Elysian flowers her amber stream.

Milton's florid style has this distinction from that of most other poets, that it is marked with a degree of dignity.
HENCE, vain deluding joys,
The brood of folly without father bred,
How little you bested,
Or fill the fixed mind with all your toys?
Dwell in some idle brain,
And fancies fond with gaudy shapes possest,
As thick and numberless
As the gay motes that people the sun-beams;

Mr. Bowle observes, that
the opening of this poem is formed from a distich in Sylvestor, the

Hence, hence, false pleasures, momentary joyes,
Mocke us no more, with your illuding toyes!

This imagery is immediately from Sylvestor's Cave of Sleep
in Du Bartas, p. 316. edit. fol. 1621. [See Note on L'Allegr. v. 10.] He there mentions Morpheus, and speaks of his "fantastick swarves of Dreames that hovered," and swarms of dreams
Green, red, and yellow, tawny, black and blew.

And these resemble,
Th' unnumbred moats which in the sun do play.
And these dreams, from their various colours, are afterwards
called the "gaudy swarves of dreames." Hence Milton's
fancies fond, gaudy shaper, numberles gay motes in the sun-beams,
and the hovering dreams of Morpheus.

As the gay motes that people the sun-beams.] I have formerly observed, that this line is from Chaucer, Wife of B. T. v. 868.

As
Or likest hovering dreams

The fickle pensioners of Morpheus train.

But hail thou Goddes, sage and holy,

As thick as motes in the sunne-beams.


As thick as ye discern the atoms in the beams.

But it was now a common illustration. Randolph’s Poems, edit. 1640. p. 97.

To numbers that the stars outrun,
And all the atoms in the sun.

Mr. Bowle adds the following parallel, from Caxton’s Golden Legend, in the Lyf of S. Mychel, edit. 1483. fol. 306. b.

“This ayer also is full of devils and of wycked spryrycs, as the ‘sonne-bemes ben full of smale motes.’” To which he subjoins a passage from Pulci’s Morg. C. xxv. ft. 137.

Sappi che tutto questo acre e denso
Di spiriti.—

Sylvester certainly suggested the idea. Compare Note on Par. Reg. ii. 121.

9. — Hovering dreams

The fickle pensioners of Morpheus train.] Fickle is transitory, perpetually shifting, &c. As it is used in Shakespeare, Sonn. cxxvi.

O thou, my lovely Boy, who in thy power
Doft hold Time’s fickle glafs.—

Time’s glafs is fickle, because its contents are always stealing away. Pensioners became a common appellation in our poetry, for train, attendants, retinue, &c. As in the Mids. N. Dr. A. ii. S. i. Of the faery queen.

The cowslips tall her pensioners be.

This was in consequence of queen Elizabeth’s fashionable establishment of a band of military courtiers by that name. They were some of the handomest and tallest young men, of the best families and fortune, that could be found. Hence, says Quickly, in the Merry Wives, A. ii. S. ii. “And yet there has been ‘earls, nay, which is more, Pensioners.’” They gave the mode in dresses and diversions. They accompanied the Queen in her progress to Cambridge, where they held torches at a play on a Sunday in King’s college Chapel.

11. — Sage and holy.] Melancholy is called sage, as Night was termed by the Greeks Eos, and for the like reason, both...
Hail divinest Melancholy,
Whose faintly visage is too bright
To hit the sense of human sight,
And therefore to our weaker view
O'erlaid with black, staid wisdom's hue;

both being favourable to wisdom and contemplation. "Τηῷ
" νόκτα προσεπτον ΕΥΦΡΟΝΗΝ, μέγα πέρος έφφιν των ζητουμένων καὶ σκέ-
" ψιν ἴδομεν την οὐρίαν καὶ το ἀπειθειόσατον." Plutarch. ΠΕΡΙ
ΠΟΛΙΤΙΡΑΓΜ. ΟΡΡ. ο. p. 521. fol. Francof. 1599. H.
See also Marilton's SCOURGE OF VILLAINIE, ut supr. Lib. i.

PROEM.
Thou nursing mother of fair wisdom's lore,
Ingenuous MELANCHOLY.—

See Note on L'ALLEGR. v. i.

12. Hail divinest Melancholy, &c.] Milton, says Mr. Bowle, has here some traces of Albert Durer's MELANCHOLIA. Particularly in the BLACK VISAGE, the looks commencing with the skies, and the stole drawn over her decent shoulders. The painter, he adds, gave her wings, which the poet has transferred to Contemplation, v. 52. I think it is highly probable, that Milton had this personification in his eye: and by making two figures out of one, and by giving Melancholy a kindred companion, to whom wings may be properly attributed, and who is distantly implied in Durer's idea, he has removed the violence, and cleared the obscurity, of the allegory, preferring at the same time the whole of the original conception. Mr. Steevens subjoins, "Mr. Bowle might have added, that in Durer's design, " a winged Cherub, perhaps designed for Contemplation, is the " satellite of Melancholy. All transfer of plumage was therefore " needless. The poet indeed has taken the wings from his God-
defs, and I think, with judgement: for although Contemplation " is excursive, Melancholy is attached to its object."

16. O'erlaid with black, staid wisdom's hue.] Her countenance appears dark to the grossness of human vision, although in reality of excessive lustre. The bright visage was therefore overlaid with black, according to its visible appearance, by Durer in his portrait of Melancholy. It is the same general idea in PARAD. L. iii. 377.

——But when thou hadst
The full blaze of thy beams, and through a cloud
Drawn round about thee, &c.—

But this imagery is there extended and enriched with new sublimity: for God even thus concealed, adds the poet, dazzles heaven,
Black, but such as in esteem
Prince Memnon's sister might esteem,
Or that starr'd Ethiop queen that strove
To set her beauty's praise above
The Sea-Nymphs, and their pow'rs offended:
Yet thou art higher far descended;
Thee bright-hair'd Vehta, long of yore,
To solitary Saturn bore;
His daughter she, in Saturn's reign,

ven, and forces the most exalted Seraphim to retire, and cover
their eyes with both their wings. And God is said to dwell "in
"UNAPPROACHED LIGHT," ibid. iii. 4. Which, as Mr.
Steevens observes, is literally from his favourite Euripides, PHOE-
NISS. edit. Mufgr. v. 837. "Φίέυς αίσθης τις ABATON ΦΩΣ
"pîvna." As likely, from St. Paul to TIM. i. vi. 16. "Dwell-
"ing in the light which no man can APPROACH." See also
our author, OF REFORMAT. "Thou therefore that fittest in
"light and glory UNAPPROACHABLE." PR. W. i. 28.

19. Or that starr'd Ethiop queen, &c.] Cassiope, as we learn
from Apollodorus, was the wife of Cepheus king of Ethio-
pia. She boasted herself to be more beautiful than the Nereids,
and challenged them to a trial: who in revenge persuaded Ne-
tune to send a prodigious whale into Ethiopia. To appease them,
she was directed to expone her daughter Andromeda to the mon-
ter: but Perseus delivered Andromeda of whom he was ena-
moured, and transported Cassiope into heaven, where she became
a constellation. BIBL. ii. C. iv. §. iii. Hence she is called that
starr'd Ethiop queen. See Aratus, PHAENOM. v. 189. seq.
But Milton seems to have been struck with an old Gothic print of
the constellations, which I have seen in early editions of the
Astronomers, where this queen is represented with a black body
marked with white stars.

25. Mr. Bowle thinks, that this genealogy, but without the
poetry, is from Gower's Song, in PERICLES PRINCE OF TYRE.
More especially as the verses immediately follow those quoted
from the same Song, L'ALLEGR. v. 25. See edit. Malone,
SUPPL. Sh. vol. ii. 7.

With whom the father liking took,
And her to inceft did provoke, &c.
Such mixture was not held a stain:
Oft in glistening bow’rs and glades
He met her, and in secret shades
Of woody Ida’s inmost grove,
Whilst yet there was no fear of Jove.

Come pensive Nun, devout and pure,
Sober, steady, and demure,
All in a robe of darkest grain,
Flowing with majestic train,
And fable stole of Cyprus lawn,

The meaning of Milton’s allegory is, that Melancholy is the daughter of Genius, which is typified by the bright-haired goddesses of the eternal fire. Saturn, the father, is the god of Saturnine dispositions, of pensive and gloomy minds.

26. Such mixture, &c.] Much in the same strain, in his DIORCE, B. ii. c. iv. “If at pleasure you can dispense with golden poetick ages of such pleasing licence, as in the fabled reign of old Saturn, &c.” PR. W. i. 290. And Warner, of Uranus marrying his sister Vesta, ALB. ENGL. B. i. ch. i.

This tooke to wife, not then forbid, his sister Vesta faire.

30. Before Saturn was driven from his ancient kingdom by his son Jupiter, nursed on mount Ida.

32. Sober, steady, and demure.] Two of these epithets occur together, to express chastity, in Skelton’s PHILIP SPARROW, edit. 1736. p. 249.

Goodly maistres Jane,
SOBER, DEMURE, Diane!

35. And fable stole, &c.] Here is a character and propriety in the use of the STOLE, which, in the poetical phraseology of the present day, is not only perpetually misapplied, but misrepresented. It was a veil which covered the head and shoulders; and, as Mr. Bowle observes, was worn only by such of the Roman matrons, as were distinguished for the strictness of their modesty, He refers us to the Le IMMAGINI delle DONNE, di ENEA VICO. In Vingia, 1557. p. 77. 4to. See also Albert Durer’s MELANCHOLIA, where this description is exactly answered.

Over thy decent shoulders drawn.
Come, but keep thy wonted state,

—A CYPRESS, not a bosom,
Hides my poor heart.—

And, what is more immediately to our purpose, in Autolycus's Song in the WINT. TALE, we have black Cyprus. A. iv. S. iii.

Lawn as white as driven snow,
CYPRESS BLACK as c'er was crow.

And Donne, Poems, edit. 4to. 1634. p. 130.
As men which through a CYPRESS see
The rising sun, do think it two.

And, in Jonson's EPIGRAMS, lxxiii.
Your parti-per-pale picture, one half-drawn
In solemn CYPRESS, th' other cobweb lawn.

Dryden, by a most ridiculous misapprehension, in his translation of the first Georgic, has "shroud-like cypresses," v. 25. Here says Milbourne, "Did not Mr. D. think of that kind of Cypresses used "often for the scarfs and hatbands at funerals formerly, or for "WIDOW'S VAILS?" The last sense seems to explain Milton. See the PURITAN, Stage-direction, A. i. S. i. What has been said, illustrates a passage in TWELFTH NIGHT, perhaps misunderstood, which also reflects light on our text. A. ii. S. iv.

Come away, come away, Death,
And in sad CYPRESS let me be laid.

That is, in a shroud, not in a coffin of cypress-wood. See also Drummond's Sonnets, Edingb. 1616. P. i. Sign. B.

While Cynthia, in purest CYPRES clad,
The Latmian shepherd in a trance descries.

36. —Decent shoulders.—] Not exposed, therefore decent; more especially, as so covered. There is an old treatise on "Naked Breasts and Shoulders," to which Baxter wrote a Preface.

37. Come, but keep thy wonted state,
With even step, and musing gate.] So Drayton, evidently one of Milton's favourites, in the MUSES ELYSIUM, Nymph. vii. vol. iv. p. 1466.

—So goddess-like a gate,
Each step so full of majesty and state.
With even step, and musing gate;
And looks commencing with the skies,
Thy rapt soul sitting in thine eyes:

And Jonson in Cynthia's Revels, A. v. S. vi.

Seated in thy silver chaire,
State in wonted manner keep.

It may be observed, that to keep state seems to have been antiently a familiar phrase and combination. As in Albumazar, 1614. Reed's Old Pl. vii. 239.

They come, Keep state, keep state, or all's discover'd.


What a state she keeps! How far off they sit from her!


I first salute thee so, and gratulate
With that thy stile, and keeping of thy state.

In Macbeth, A. iii. S. iv. "Our hostess keeps her state." Where, in the passage from Holinshed cited by Mr. Steevens, in which the king is said to cause the queen to kepe the estate, we are to understand, not to quit her throne or chair under the canopy, while the king walked about. See Note on Arcad. v. 81.

Jonson has "But kept an even gait." vol. vii. 32.


To rape the field with touches of his string.


And did so lately rap
From forth the mother's lap.

Rapt is sometimes, but less frequently, found in its literal sense. As in Drayton, Legend of P. Gavelfon, vol. ii. p. 569.

Like sportfull Jove with his rapt Phrygian page.

And in our author, Parad. L. B. iii. 522.

Rapt in a chariot drawn by fiery steeds.

And in Parad. Reg. B. ii. 49.

What accident
Hath rapt him from us?

Vol. I.
There held in holy passion still,
Forget thyself to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast:
And join with thee calm Peace, and Quiet,
Spare Faft, that oft with Gods doth diet,
And hears the Muses in a ring
Ay round about Jove’s altar sing:
And add to these retired Leisure,

Perhaps in the two following passages, if not in the preceding instance, from the *Paradise Lost*, the literal and metaphorical senses are blended. B. xi. 706.

— Him the most High

Rapt in a balmy cloud with winged steeds,
Did, as thou sawst, receive.—

And B. vii. 23.

Standing on earth, not rapt above the pole.

As in Pope’s *Messiah*, v. 7.

Rapt into future times the bard begun.

Compare Spenser, F. Q. iv. ix. 6.

That with the sweetneffe of her rare delight

The prince half rapt.—

And Berni, Orl. inam. L. i. C. xxv. 42. “Rapito in paradifo.”

41. *There held in holy passion still,*

*Forget thyself to marble.—* It is the same sort of petrification in our author’s *Epitaph* on Shakspereare.

There thou our fancy of itself bereaving,

Dost make us marble by too much conceiving.

In both instances, excess of thought is the cause.

43. *With a sad leaden downward cast.*] Hence Gray’s expressive phraseology, of the same personage, *Hymn to Adversity*.

With leaden eye that loves the ground.

47. *And bears the Muses in a ring*.

*Ay round about Jove’s altar sing.*] From the Greek poets.

He had given almost the same mythology before, in one of his Prolusions. “Hinc quoque Mufarum, circa Jovis altaria dies

"noctesque saltantium, ab ultima rerum origine increbruit fabula.” *Proseworks*, ii, 588.

So
That in trim gardens takes his pleasure:
But first, and chiefest, with thee bring,
Him that yon soars on golden wing,
Guiding the fiery-wheeled throne,
The Cherub Contemplation;


Et Jovis ad solium dulce moveitis eburs


52. Him that yon soars on golden wing,
Guiding the fiery-wheeled throne,
The Cherub Contemplation.] By contemplation, is here meant that stretch of thought, by which the mind ascends "To the first "good, first perfect, and first fair," and is therefore very properly said to soar on golden wing, guiding the fiery-wheeled throne; that is, to take a high and glorious flight, carrying bright ideas of deity along with it. But the whole imagery alludes to the cherubic forms that conveyed the fiery-wheeled car in Ezekiel, x. 2. seq. See also Milton himself, \textit{Par. L.} vi. 750. So that nothing can be greater or juster than this idea of \textit{Divine Contemplation}: Contemplation, of a more sedate turn, and intent only on human things, is more fitly described, as by Spenfer, under the figure of an \textit{old man}; time and experience qualifying men best for this office. Spenfer might then be right in his imagery; and yet Milton might be right in his, without being supposed to ramble after some \textit{fanciful Italian}. H.

I cannot agree with Doctor Newton, that this representation of Contemplation has the gaiety of a Cupid. I know not that Cupid is ever feign'd to soar on golden wing amid the brightness of the empyreum; nor that a cherub is an infantine angel, except in the ideas of a dauber for a \textit{country-church}. To say nothing, that gaiety cannot very properly belong to the notion of a being, who is "guiding the fiery-wheeled throne." Shakespeare has indeed given us the vulgar Cherub, in K. Henr. viii. A. i. S. i.

— Their dwarfish pages were
As Cherubims, all gilt.—

But that Milton's uniform conception of this species of angel was very different, appears from various passages of the \textit{Paradise Lost}. Satan calls Beelzebub "fallen Cherub," B. i. 57. Cherub and Seraph, part of the rebel warriour-angels, are "rolling in the "flood with scatter'd arms and ensigns." Ibid. 324. Again, "Millions of \textit{flaming swords} are drawn from the \textit{thighs} of "\textit{Mighty Cherubim}." B. i. 665. The cherub Zephon is a leader K 2 of
And the mute Silence hift along,  
'Less Philomel will deign a song,  
In her sweetest, faddest plight,  
Smoothing the rugged brow of night,  
While Cynthia checks her dragon yoke,  
Gently o'er th' accustom'd oak:  
Sweet bird, that fhunn'ft the noise of folly,  
Most musical, most melancholy!  
Thee, chauntrefs, oft the woods among  
I woo, to hear thy even-song;  
And missing thee, I walk unseen  
On the dry smooth-shaven green,  
To behold the wandering moon,

of the radiant files of heaven; and, in the figure of a graceful young man, "fere in youthful beauty," rebukes Satan. B. v. 797. 845; "A cherubic watch, a cohort bright of watchful cherubim," is stationed on the eastern verge of Paradise. B. xi. 120. 128. Other examples are obvious. As Milton's Satan is not a monster with cloven feet, horns, and a tail, so neither are his Cherubs Cupids.

Mr. Reed thinks that Milton is here indebted to Nabbes's Mask, Microcosmus, now recently published, Reed's Old Pl. vol. ix. p. 126.

Mount thy thoughts upon the wings  
Of Contemplation, and aspire, &c.

And it may be observed, that Melancholy cloathed in black, is a perionage in the same Mask. Contemplation is personified in Fletcher's Purp. Isl. C. ix. st. 12. "Still-musing Contemplation." In English poetry, it is first personified by Spenser.

59. While Cynthia checks her dragon yoke.] To the passages here produced by the commentators from Shakespeare, another should have been added, Mids. N. Dr. A. iii. S. ix.

For night's swift dragons cut the clouds full fast,  
62. Most musical, most melancholy.] I recommend this verse as a motto for an Eolian harp.

L'Allegrò began with the morning or the day, and the lively salutations of the lark. Il Penseroso, with equal propriety, after a general exordium, opens with the night: with moonshine, and the melancholy music of the nightingale.

Riding
Riding near her highest noon,
Like one that had been led astray
Through the heav’n’s wide pathless way;
And oft, as if her head she bow’d,
Stoo ping through a fleecy cloud.
Oft on a plat of rising ground,
I hear the far-off Curfeu sound,
Over some wide-water’d shore,
Swinging slow with fullen roar:
Or if the air will not permit,
Some still removed place will fit,

68. See Note on SAMS. Agon. v. 685.
78. Some still removed place will fit.] That is, “some quiet,
remote, or unfrequented, place will suit my purpose.” Removed
is the antient English participle passive for the Latin Remote. So

— Look with what a courteous action
It waves you to a more removed ground.

Again, MIDS. N. DR. A. i. S. i.
From Athens is her house remov’d seven leagues.
For so, remote is printed in the folios 1623, 1632, and 1683.
Again, As you like it, A. iii. S. ii. “Your accent is some-
thing finer than you could purchase in so removed a dwelling.”

Cannot we delude the eyes
Of a few poore household spies?
Or his [fame’s] easier eares beguile,
Thus removed, by our wile?

And Jonson has, “removed mysteries.” Again, in the manu-
script of the Spirit’s Prologue to Comus.

— I was not sent to court your wonder
With distant worlds, and strange removed climes.

These instances will illustrate another passage in Shakespeare,
which is also apposite to our text. MEAS. FOR MEAS. A. i. S.iv.

How I have ever lov’d the Life remov’d;
And held in idle price to haunt assemblies,
Where youth, and cost, and witless bravery keeps.

Compare Shakespeare’s Sonn. xcviii. Shakespeare has some-
where REMOVEDNESS, for solitude.

Where
Where glowing embers through the room
Teach light to counterfeit a gloom;
Far from all resort of mirth,
Save the cricket on the hearth;
Or the belman's drowsy charm,

80. Where glowing embers through the room
   Teach light to counterfeit a gloom.] I wonder that Statius's
   "pallet mala lucis imago," was never here applied. Theb. iv.
   424. Shakespeare has much the same image of a half-extinguished
   fire. Mids. N. Dr. A. v. S. ii. Oberon speaks.
   Through this house give glimmering light
   By the dead and drowsy fire.
   It is the same sort of subdued light in Spenser, F. Q. i. i. 14.
   A little glooming light much like a shade.

82. Save the cricket on the hearth.] Shakespeare, the universal
   and accurate observer of real nature, was the first who introduced
   the crying of the cricket, and with the finest effect, into our
   poetry.

83. Or the belman's drowsy charm,
   To bless the doors from nightly harm.] A superstitition, as
   Mr. Bowle observes, contained in these lines of Chaucer. Cant,
   T. v. 3479. edit. Tyrwh.
   I crouche thee from elves and from wightes;
   Therwith the night spel said he anon rightes,
   On foure halves of the hous aboute,
   And on the threswold of the dore withoute;
   Jesu Crist, and saint Benedict,
   Bless this house from every wicked wight.

See also Cartwright's Ordinary, A. iii. S. i. Works, p. 36.
1651.

Saint Francis, and saint Benedict!
Bless this house from wicked wight;
From the night-mare, and the goblin
That is hight Good-fellow Robin:
Keep it, &c. ———

Such are the nocturnal evils deprecated by Imogen, going to rest.
Cymbeline, A. ii. S. ii.

From fairies, and the tempters of the night,
Guard me, beleech ye! ———

It is the same superstition in Shakespeare, where a nightly blessing
for Windfor castle is invoked, Merr. W. A. v. S. v.

—— About,
To bless the doors from nightly harm.
Or let my lamp at midnight hour,
Be seen in some high lonely tow'r,
Where I may oft out-watch the Bear,
With thrice-great Hermes, or unsphere
The spirit of Plato, to unfold
What worlds, or what vast regions hold
The immortal mind, that hath forsook
Her mansion in this fleshly nook:
And of those Demons that are found

--- About, about,
Search Windfor-castle, elves, within and out:
Strew good luck, ouches, on every sacred room, &c.

In Robert Herrick's Hesperides, there is a little poem called the Bellman, which contains this charm, p. 139: edit. 1647.
It begins thus,

From noise of scare-fires rest ye free,
From murder, Benedicite!
From all mischances, that may fright
Your pleasing fumbles in the night,
Mercie secure ye all, and keep
The goblin from ye while ye sleep, &c.

Antiently the watchman, which cried the hours, used these or the like benedictions.

85. Or let my lamp at midnight hour,
Be seen in some high lonely tow'r.] The extraneous circumstance be seen, gives poetry to a passage, the simple sense of which is only, "Let me study at midnight by a lamp in a lofty "tower." Hence a picture is created which strikes the imagination.

89. The spirit of Plato. —] This shews, what sort of Contemplation he was most fond of. Milton's imagination made him as much a mystic, as his good sense would give leave. H.

91. See Note on Par. Reg. iv. 598.
93. See Note on Par. Reg. ii. 121.
97. Sometimes let gorgeous Tragedy
In scepter'd pall come sweeping by.] By scepter'd pall, Doctor Newton understands the Pallæque repertor honestæ, Art. Poet. 278.
Post hunc personæ, Pallæque repertor honestæ,
Æschylus. ———

But
In fire, air, flood, or under ground,
Whose power hath a true consent
With planet, or with element.
Sometime let gorgeous tragedy
In scepter'd pall come sweeping by,

But Horace, I humbly apprehend, only means, that Æschylus introduced masks and better dresses. *Pallâ honesta* is simply a *decent robe*. Milton means something more. By cloathing Tragedy in her *sceptered* Pall, he intended specifically to point out *regal stories* the proper arguments of the higher drama. And this more expressly appears, from the subjects immediately mentioned in the subsequent couplet. Our author has also personified Tragedy, in the same meaning, where he gives her a bloody scepter, implying the distresses of kings, *El. i. 37*.

Sive *cruentatum* furiosa *Tragedia sceptrum*
Quaflat, et effus in crinibus ora rotat.

He then illustrates or exemplifies his personification.

Seu moeret *Pelopea domus*, seu nobilis *Ili*,
Seu luit incestos *aula Creontis avos*.

These four Latin verses form the context now before us.

Sometime let gorgeous Tragedy
In scepter'd pall come sweeping by;
Presenting Thebes, or Pelops' line,
Or the Tale of Troy divine.

In *Paradise Regained*, he particularizes the *lofty grave tragedians* of Athens. *B. iv. 266*. And these are they, who display the vicissitudes of human life by examples of *Great Misfortune*,

High actions and high passions best describing.

To sum up all of what our author has said on this subject in the *Tractate of Education*, where he is speaking of heroic and tragic poetry, he recommends "Attic Tragedies of *stateliest* and most *regal argument*." *Edit. 1673. p. 109*. It may be further observed, that Óvid, whom Milton in some of his prose pieces prefers to all the Roman poets besides, has also marked the true, at least original, province of tragedy, by giving her a Scepter. *Amor. L. lii. ii. 13*.

Læva manus *sceptrum* late *regale* tenebat.
Shakespeare has well expressed the regal drama, in the Prologue to *Henry the Eighth*, which he styles,

Sad, high, and working, full of *state and woe*,
Such noble scenes as draw the eye to flow.

And Sydney says, that tragedy "openeth the greatest wounds, and..."
Presenting Thebes, or Pelops line,
Or the tale of Troy divine;
Or what (through rare) of later age
Ennobled hath the buskin'd stage.
But, O sad Virgin, that thy power
Might raise Musæus from his bower!
Or bid the soul of Orpheus sing

"sheweth forth the ulcer that are couered with tiffue." Def. Poes. p. 504. Arcad. edit. 1598.

I fear in this Note, I have been feebly, and perhaps unneces-sarily, attempting to explain Horace’s Art of Poetry, after Mr. Colman’s masterly Commentary: in which, that valuable remain of antient dramatic criticism is placed in a new light, and recalled to its proper and primary point of view.

100. — Though rare. — ] Just glancing at Shakespeare. H.


104. Might raise Musæus from his bower,
Or bid the soul of Orpheus sing, &c.] Musæus and Orpheus are mentioned together in Plato’s Republic, as two of the genuine Greek poets. Edit. Serran. vol. ii. 364. E. To Orpheus or his harp our author has frequent allusions. The harp is mentioned twice in the two poems with which we are at present concerned. In the Tractate on Education, p. 102. ut supr. "Melodious " founds on every side, that the Harp of Orpheus was not more charming." And, to omit other instances, in Paradise Lost, B. iii. 17.

With other notes than to th' Orphean Lyre
I fung, of Chaos and eternal night.

But I must not here pass over the Preface to Philips’s Theatrum Poetarum, already cited, in which are more manifest marks of Milton’s hand, than in the book itself. "Education is that Harp " of Orpheus, &c." p. 3.

105. Orpheus sing, &c.] See Note on Ad Patr. v. 22. May, a poet of more learning than genius, who wrote a few years before Milton, has described excellent music by an allusion to the fame particular circumstance in the story of Orpheus, Edw. The Second, ft. 624. p. 156. edit. 1629.

And melodie, such as at Pluto’s gate
Once Orpheus play’d.
Such notes, as warbled to the string,
Drew iron tears down Pluto's cheek,
And made Hell grant what love did seek!
Or call up him that left half told
The story of Cambuscan bold,
Of Camball, and of Algarlife,
And who had Canace to wife,
That own'd the virtuous ring and glass;
And of the wondrous horse of brass.


He sung the heroicke knights of faiery land
In lines so eloquent, of such command;
That had the Thracian plaid but half so well,
He had not left Eurydice in hell.

And Milton repeats the illustration, L'Allegr. v. 148.

Such notes, as warbled to the string
Drew iron tears down Pluto's cheek. [When Handel's L'Allegro and Il Penseroso were exhibited at Birmingham a few years ago, this passage, for obvious reasons, was more applauded than any in the whole performance. In Spenser we find "iron eyes," F. Q. v. x. 28.

That any iron eyes to see it would agrize.

Or call up him that left half-told
The story of Cambuscan bold, &c.] Hence it appears, that Milton, among Chaucer's pieces, was most struck with his Squire's Tale. It best suited our author's predilection for romantic poetry. Chaucer is here ranked with the sublime poets: his comic vein is forgotten and overlooked. See Hist. Engl. Poetr. i. 398.

And of the virtuous ring and glass.] So Boiardo, Orl. Inam. L. i. C. xiv. ft. 49. Of Angelica's magic ring.

In bocca avca quell anel virtuoso.

And in the Faerie Queene, a sword tempered by Merlin is called "the vertuous steele," B. ii. viii. 22. And the Palmer has a "vertuous stafe," ii. xii. 86.

And of the wondrous horse of brass.] Among the manuscripts at Oriel college in Oxford, is an old Latin treatise entitled, Fabula de æneo caballo. Here I imagined I had discovered the origin of Chaucer's Squire's Tale, so replete with marvellous imagery,
IL PENSEROSO.

On which the Tartar king did ride: 115
And if aught else great bards beside,
In sage and solemn tunes have sung,
Of turneys and of trophies hung,

imagery, and evidently an Arabian fiction of the middle ages. But I was disappointed; for on examination, it appeared to have not even a distant connection with Chaucer's story. I mention this, that others, on seeing such a title in the Catalogue, might not be flattered with the same specious expectations of so curious a discovery, and misled like myself by a fruitless inquiry.

116. And if aught else great bards beside, &c.] From Chaucer, the father of English poetry, and who is here distinguished by a story remarkable for the wildness of its invention, our author seems to make a very pertinent and natural transition to Spenser; whose FAERIE QUEENE, although it externally professes to treat of tournaments and the trophies of knightly valour, of fictitious forests, and terrific enchantments, is yet allegorical, and contains a remote meaning concealed under the veil of a fabulous action, and of a typical narrative, which is not immediately perceived. Spenser sings in sage and solemn tunes, with respect to his morality, and the dignity of his stanza. In the mean time it is to be remembered, that there were other great bards, and of the romantic class, who sung in such tunes, and who mean more than meets the ear. Both Tasso and Ariosto pretend to an allegorical and mysterious meaning. And Tasso's enchanted forest, the most conspicuous fiction of the kind, might have been here intended.

Berti allows, that his incantations, giants, magic gardens, monsters, and other romantic imageries, may amuse the ignorant: but that the intelligent have more penetration. O R L. I N A M. L. i. C. xxvi.

Ma voi, ch' avete gl' intelletti fani,
Mirate la dottrina che s'asconde,
Sotte quefte coperte alte e profonde.

One is surprised, that Milton should have delighted in romances. The images of feudal and royal life which those books afford, agreed not at all with his system. A passage should here be cited from our author's APOLOGY for SMECTYMNUUS. "I may tell you whither my younger feet wandered: I betook me among those lofty fables and romances, which recount in SOLEMN CANtos the deeds of knighthood, &c." PROSE WORKS, i. 11.

118. — Of trophies hung.] So in SAMSON AGONISTES, v. 1738.

With all his TROPHIES HUNG, and acts enroll'd
In copious legend, &c.—

L 2 Of
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IL PENSEROSO.

Of forests, and enchantments drear,
Where more is meant than meets the ear.

Thus night oft see me in thy pale career,
Till civil-suited morn appear.

119. Of forests and enchantments drear.] - Mr. Bowle here cites
the title of a chapter in Perceforest, "Comment le roi d'Angle-
"tre terre entra en la forest, et des enchantements quil y trouuua." 
vol. i. C. xxiv. f. 27. He adds other notices of enchanted forests,
from Comedias de Cervantes, T. i. 121. And Batalla de
Roncesvalles, C. 31. f. ult. There are fine strokes of ima-
gination in Lucan's enchanted grove. In Boyardo's Orlando,
the forest of Arden is the scene of many of Merlin's enchantments.

120. Where more is meant than meets the ear.] - Mr. Bowle refers
to Seneca, Epist. 114. "In quibus plus intelligendum est quam
"audiendum."

121. Thus night oft see me in thy pale career.] - Hitherto we have
seen the night of the melancholy man. Here his day com-
ences. Accordingly, this second part or division of the poem is
 ushered in with a long verse.

122. Till civil-suited morn appear.] - Plainly from Shakespeare,
as Doctor Newton and Mr. Bowle have separately observed. Rom.

Come, civil night,
Thou sober-suited matron, all in black.

Where civil is grave, decent, solemn. As in Twelfth Night,
A. iii. S. iv.

Where is Malvolio? - he is sad and civil.

And in As you like it, A. iii. S. ii.

Tongues I'll hang on every tree,
That shall civil sayings show;
Some how brief the life of man
Runs his erring pilgrimage, &c.

Where civil is not opposed to solitary. Again, in Second P.K.
Henry iv. Ay. iv. S. i.

—You, lord archbishop,
Whose see is by a civil peace maintain'd.

And in other places of Shakespeare. An use of civil in B. and
Fletcher, where it is applied to the colour of dresses, is still more
illustriative of the text. Woman's Prize, A. iii. S. iii. vol. viii.
p. 221.

That fourteen yard of fattin give my woman,
I do not like the colour, 'tis too civil.

Not
IL PENSEROSO.

Not trickt and frount as she was wont,
With the Attic boy to hunt,
But kerchief in a comely cloud,
While rocking winds are piping loud,
Or usher'd with a shower still,
When the gust hath blown his fill,
Ending on the ruffling leaves,
With minute drops from off the eaves.

125. Not trickt and frount as she was wont, &c.] The meaning of frounced, which seems most commonly to signify an excessive or affected dressing of the hair, may be perhaps more fully illustrated from Drayton, Mus. El ys. Nymph. ii. vol. iv. p. 146.

With dressing, braiding, frouncing, flowring,
All your jewels on me pouring,
And from Spenser, F. Q. i. iv. 14.
Some frounce their curled hair in courtly guise,
Some pranke their ruffes.

It is from the French froucer, to curl.

126. While rocking winds are piping loud.] So Shakespeare, yet not not in so absolute a sense. Mids. N. Dr. A. i. S. i.

Therefore the winds piping to us in vain.

127. Doctor Johnson, from this to the hundred and fifty fourth verse inclusively; thus abridges our author's ideas. "When the "morning comes, a morning gloomy with rain and wind, he "walks into the dark trackless woods, falls asleep by some muring water, and with melancholy enthusiasm, expects some "dream of prognoftication, or some music played by aerial per- "formers." Never were fine imagery and fine imagination so marred, mutilated, and impoverished, by a cold, unfeeling, and imperfect representation! To say nothing, that he confounds two descriptions.

130. With minute drops.] A natural little circumstance calculated to impress a pleasing melancholy; and which reminds one of a similar image in a poet that abounds in natural little circumstances. Speaking of a gentle Spring-Shower, " 'Tis scarce to "patter heard," says Thomson, Seas. Spring, ver. 176.

Dr. J. Warton.

He means, by minute drops from off the eaves, not small drops, but minute-drops, such as drop at intervals, by Minutes, for the shower was now over: as we say, Minute-guns, and Minute-bells. In L'Allegro, the lark bade good-morrow at the poet's window, through sweet-briers, honeyrices, and vines, spreading,
And when the sun begins to fling
His flaring beams, me, Goddes, bring
To arched walks of twilight groves,
And shadows brown that Sylvan loves,
Of pine, or monumental oak,
Where the rude ax with heaved stroke

spreading, as we have seen, over the walls of the house. Now,
their leaves are dropping wet with a morning-shower.

131. And when the sun begins to fling
His flaring beams.—] So Drayton, Nymphid. vol. i, p. 1449.

When Phebus with a face of mirth
Had flong abroad his beams.

"In a flaring tire bespeckled her with all the gawdy allure-
ments of a whore." Pr. W. vol. i. 9.

133. To arched walks of twilight groves,
And shadows brown that Sylvan loves.] Thus in Browne’s
Britannia's Pastoralis, now in high reputation, B. ii. S. iv.
p. 104.

Now wanders Pan the arched groves and hills,
Where fayeries often dance'd.—

Again, ibid. s. ii. p. 44.
Downe through the arched wood the shepherds wend.

In Comus, in the manuscript, v. 181.
In the blind alleys of this arched wood.

In Paradise Regained, B. ii. 293.
— Enter’d soon the shade
High-rooft, and walks beneath, and alleys brown.

In Paradise Lost, B. i. 304.
— Where the Etrurian shades
High overarch’d embowt.—

Ibid. B. ix. 1107.
— A pillar’d shade,
High overarch’d.

Here, by the way, is accidentally bishop Warburton’s ingenious but
false idea of the Saracen architecture. Compare also B. iv. 705.
— In shadier bower
More sacred and sequefter’d, though but feign’d,
Pan or Sylvanus never slept.—

Was
IL PENSEROSO.

Was never heard the Nymphs to daunt,
Or fright them from their hallow'd haunt,
There in close covert by some brook,
Where no profaner eye may look,
Hide me from day's garish eye,
While the bee with honied thie,

141. Hide me from day's garish eye.] So in Parad. L. B. v. 171.
Thou sun, of this great world both eye and soul.
And Spenser, F. Q. i. iii. 4.
As the great eye of heaven shyned bright.
But to come more closely to the text. In Sonn. i. 5.
Thy liquid notes that close the eye of day.
Again, Comus, v. 978.
Where day never shuts his eye.
Mr. Bowle adds these instances. Sylvestor, p. 84. edit. ut supr.
— Daye's glorious eye.
The old play of LINGUA, A. v. S. vi.
—Heaven's bright sun, the days most glorious eye.
Browne, Brit. Past. B. i. S. i. p. 3.
Whilst that the dayes sole eye doth guide the seas.
The sun was onely fram'd to please the eye,
And onely therefore nam'd the eye of heaven.
Ph. Fletcher, Purpl. Isl. C. vi. 18.
Heavens bright-burning eye loses his blinded sight.
Vayl'd heaven's most glorious eye.
Shakespeare, K. John, A. iv. S. ii.
— With taper light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess.
And in Rich. ii. A. iii. S. ii.
— When the searching eye of heaven is hid.
To these, and others at hand from Sylvestor, I will only add one from Gray,
Waves in the eye of heaven her many-colour'd wings.
Compare Lycidas, v. 26. And see Malone's Suppl. Sh. i. 595.
That
I L. P E N S E R O S O.

That at her flowery work doth sing,
And the waters murmuring
With such content as they keep,
Entice the dewy-feather'd sleep;
And let some strange mysterious dream
Wave at his wings in airy stream

142. While the bee with honied thie, &c.] See Note on Sams.
Agon. v. 1066. So Virgil, Ecl. i. 56.

Hyblæis apibus florem depafta faltigi,
Sæpe levi somnum fuadebit intre susurro.

On the hill Hymettus, the haunt of learning, the bee is made to
invite to meditation, with great elegance and propriety, Parad.
Reg. iv. 247.

There flowery hill Hymettus, with the sound
Of bees industrious murmur, oft invites
To studious musing.—


See the small brookes as through the groves they travel,
With the smooth cadence of their murmuring ;
Each bee with honie on her laden thye.

147. And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eye-lids laid.] I do not exactly understand the
whole of the context. Is the Dream to wave at Sleep's wings? Docto
Newton will have wave to be a verb neuter: and very
justly, as the passage now stands. But let us strike out at, and
make wave active.

—- Let some strange mysterious dream
Wave his wings, in airy stream, &c.

"Let some fantastick Dream put the wings of Sleep in motion,
"which shall be displayed, or expanded, in an airy or soft stream
"of visionary imagery, gently falling or settling on my eye-lids."
Or, his may refer to Dream, and not to Sleep, with much the
same sense. In the mean time, supposing lively adverbial, as was
now common, displayed will connect with portraiture, that is,
"portraiture lively displayed," with this sense, "Wave his wings,
"in an airy stream of rich pictures to strongly displayed in vision as
"to resemble real Life." Or, if lively remain as an adjective,
much in the same sense, displayed will signify displaying itself. On
the whole, we must not here seek for precise meanings of parts, but
acquiesce in a general idea resulting from the whole, which I think
Of lively portraiture display'd,
Softly on my eye-lids laid.
And as I wake, sweet music breathe
Above, about, or underneath,
is sufficiently seen. The expression on my eye-lids laid, is from Shakespeare, MIDS. N. DR. A. ii. S. i.
The juice of it “on sleeping eye-lids laid.”
In the same strain, Fletcher in the Faithful Shepherdess
A. ii. S. i. vol. iii. p. 126.
Sweetest slumbers
And soft silence, fall in numbers
On your eye-lids. ———
And in the Tragedy of Valentinián, in an address to sleep
On this afflicted prince fall like a cloud
In gentle showers. ———
Nor must I forget an exquisite passage in Parad. L. B. iv. 614.
The timely dew of sleep
Now falling with soft slumbrous weight inclines
Our eye-lids. ———
Where the language would insensibly lull us asleep, did not the imagery keep us awake. But for wildness, and perhaps force, of imagery, in expressing the approach of sleep, Shakespeare exceeds all.
MIDS. N. DR. A. iii. S. ii.
Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep.
151. And as I wake, sweet music breathe
Above, about, and underneath.] This wonderful music, particularly the subterraneous, proceeding from an invisible cause, and whispered to the pious ear alone, by some guardian spirit, or the genius of the wood, was probably suggested to Milton's imagination by some of the machineries of the Masks under the contrivance of Inigo Jones. Hollinshed, describing a very curious device or spectacle presented before queen Elizabeth, insists particularly on the secret or mysterious music of some fictitious Nymphs, "which, he adds, surely had been a noble hearing, and the more "melodious for the variety [novelty] thereof, because it should "come secretely and strangelie out of the earth." Hist. iii. f. 1297. Perhaps the poet's whole idea was from one of these representations, in which the chief aim of the inventor was to surprize. Jonson, in a Masque called a Particular Entertainment of the Queene and Prince at Altrope, 1603, has this stage-direction. "To the Vol. I. "M
Sent by some Spirit to mortals good,
Or th’ unseen Genius of the wood.

"found of excellent soft musique, that was there concealed in the
thicket, there came tripping up the lawne a beauty of faeries,”

And Shakespeare drew from the same source, although the general
idea is from Plutarch, ANTON. CLEOPATR. A. iv. S. iii. The
foldiers are watching before the palace. "Mufick of harpboys under
the stage.—2 Sold. Peace, what noife? 1 Sold. Lift, Lift! Mu-
fick i’th’air. 3. Sold. Under the earth, &c.” Sandys, in the
Notes to his Engilith Ovid; says, that “In the garden of the Tuil-
eries at Paris, by an artificial device UNDERGROUND invented
for musique, I have known an echo repeat a Verse.”

152. Above, about, or underneath.] This romantic passage has
been imitated by an author of a strong imagination, an admirer and
follower of our poet, Thomfon, in SUMMER, 1st Edit. p. 39.
The context is altered rather for the worse in the later editions.

And, frequent, in the middle watch of night,
Or, all day long, in desarts still, are heard,
Now here, now there, now wheeling in mid sky,
Around, or underneath, aerial sounds,
Sent from angelic harps, and voices joint’d;
A happiness bestow’d by us alone,
On Contemplation, or the hallow’d ear
Of poet, swelling to feraphic strain.

Dr. J. Warton.

Adam speaks, with transport, of the "aereal musing of cherubic
songs, heard by night from the neighboring hills.” PARAD. L.
B. v. 547. See TEMPEST, A. i. S. ii.

Where should this musing be, i’ th’air, or th’earth?
It founds no more! ———
—— I hear it now above me.

But
But let my due feet never fail
To walk the studious cloisters pale,
And love the high embowed roof,
With antic pillars mafly proof,
And storied windows richly dight,
Casting a dim religious light:

156. Perhaps, "The studious cloyster's Pale." Pale, inclosure: Milton is fond of the singular number. In the next line follows as in apposition, "the high-embowed roof."

157. And love the high-embowed roof: So the line should be printed, Highly-vaulted. Embowed is arcuatus, arched. It is the same word in Comus, v. 1015.

Where the bow'd welkin slow doth bend.

See Gafcoigne's Jocasta, A. i. S. 2. fol. 78. a. edit. 1587.
The gilted roofes embowed wyth curious worke.

That is, "vaulted with curious work." See more instances in Observ. F. Qu. ii. 134. And Sylvester, edit. 1605. p. 70. 246.

Old saint Paul's cathedral, from Hollar's valuable plates in Dugdale, appears to have been a most flately and venerable pattern of the Gothic style. Milton was educated at saint Paul's school, contiguous to the church; and thus became impressed with an early reverence for the solemnities of the antient ecclesial architecture, its vaults, shrines, iles, pillars, and painted glass, rendered yet more awful by the accomplishment of the choral service. Does the present modern church convey these feelings? Certainly not. We justly admire and approve of Christopher Wren's Grecian proportions. Truth and propriety gratify the judgment, but they do not affect the imagination.

159. And storied windowes richly dight.] Storied, or painted with Stories, that is, histories. That this is precisely the meaning of the word storied, we may learn from Harrison's Description of England, written about the year 1580, and prefixed to the first volume of Hollinshead. "As for our churches, all images, shrines, tabernacles, roodlofts, and monuments of idolatry, are removed, taken downe, and defaced: onelie the storied in the glasse windowes excepted, which for want of sufficient store of new stuffe, and by reason of extream charge that should grow by the alteration of the same into white panes throughout the realme, are not altogether abolifhed in most places at once, but by little and little suffered to decay, that white glaffe may be provided and set up in their roomes." B. ii. C. i. p. 138. col. 2. 30. These storied, from whence came Milton's epithet storied, Harrison, who
92  \textbf{IL PENSEROSO.}

There let the pealing organ blow,
To the full voic'd quire below,

who appears to have been a puritan, ranks among the monuments of idolatry, as being reprefentations or images. In \textit{Comus}, we find the verb \textit{story}, v. 516. What the fage poets, taught by th' heavenly Muse, 

\textit{Storied} of old in high immortal verse.

In Chaucer, \textit{storial} occurs for \textit{historical. Leg. Cleopatr. v, 123. p. 343. edit. Utr.}

And this is \textit{storial} fothe, it is no fable.

Nathan Chytraeus a German, not an inelegant Latin poet, in his \textit{Iter Anglicum}, defcribing the costly furniture of the houses in London, fays that the walls of the rooms were hung with \textit{storiae} or histories, and painted tapeftries. \textit{Poemata}, Roffoch. 1579. p. 171. a. 12mo.

Totius aet urbis quam fit pretiosa supellex;
Parietibus quam fint \textit{storiæ}, pictique tapetes,
Inducti.—

[Unles the true reading be \textit{storiæ}, i. e. mats, or \textit{carpets.}] have mentioned elsewhere the antient historical mummyry at Co-
ventry, called "The old \textit{storiial} fhw."

In barbarous latinity, \textit{storia} is sometimes used for \textit{historia}. "Item volo et ordino, quod liber meus Chronicarum et \textit{storia}-" \textit{rum} Franciae, scriptarum in Gallico, &c." \textit{Prolog. ad Chron. Franc. tom. iii. Collect. Historic. Franc. p. 152.} Again, of a benefactor to a monaftery, "Fecit aliam vestem cum \textit{storiis} " crucifixi Domini." S. Anatal. in S. Leon. iii. Apud Murator. p. 200. tom. iii. To this extract many others from monafteric records might be eafily added, which are particularly applicable to the text, as they prove the frequent use of the word \textit{storia} for fciftural history. One of the arguments used by the puritans for breaking the painted glass in church windows, was because by darken-

ing the church, it obscured the new light of the gospel.

161. Of this species of penfive pleafure, he speaks in a very dif-
ferent tone in the \textit{Answer} to the \textit{Eikon Bas.} §. xxiv. In his Prayer he "[the king,] remembered what voices of joy and glad-
nes there were in his Chapel, God's house in his opinion, between "the singing men and the organs:—the vanity, superflition, and "mislevation of which place, was a scandal far and near; wherein "so many things were sung and prayed in those songs which were "not understood, &c." Again, with similar contempt. §. xxv. "His glory in the gaudy cope, and \textit{painted} windows, and chaunted "service-book, &c." \textit{Pr. W. i. 429. 531.}
In service high, and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into extasies,
And bring all heav'n before mine eyes.
And may at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may fit and rightly spell
Of every star that heav'n doth shew,
And every herb that dips the dew;
Till old experience do attain
To something like prophetic strain.
These pleasures Melancholy give,
And I with thee will choose to live.*

It should be remarked, that Milton wishes to die in the character of the Melancholy man.

The peaceful hermitage,
The hairy gown, and mossy cell.] In the manuscript of Milton's Masque, the hermit's hairy gown is mentioned, v. 390.

His bookes, or his Haire-gowne, or maple dith.

And every herb that dips the dew.] It seems probable that Milton was a student in botany. For he speaks with great pleasure of the hopes he had formed of being assisted in this study by his friend Charles Deodate, who was a physician.

Of these two exquisite little poems, I think it clear that this last is the most taking; which is owing to the subject. The mind delights most in these solemn images, and a genius delights most to paint them.

Hughes, after "prophetic strain," added "the following Supplement and Conclusion to Mr. Milton's incomparable Poem "entitled Il Penseroso, or the Pensive Man." See Hughes's Poems, edit. 12mo. Lond. 1735, vol. i. Pref. p. lviii.†

"There let Time's creeping Winter shed
"His hoary snow around my head:

† This little introduction was written by Mr. W. Duncomb, Prebendary of Canterbury, Hughes's editor: who, in his Preface, has quoted Milton's Lycidas with feeling and judgement, p.iii.
"And while I feel by fast degrees,
My sluggard blood wax chill and freeze,
Let thought unveil to my fix'd eye
The scenes of deep eternity:
Till, life dissolving at the view,
I wake, and find those visions true."

But this addition was not made by Hughes, as I apprehend, from any peculiar predilection for Milton's Poem. Hughes was a frequent and professed writer of cantatas, masks, operas, odes and songs for music. In particular, before the introduction of Italian operas on the English stage, he wrote six cantatas, composed by Pepusch, which were designed as an essay or specimen, the first in its kind, for compositions in English after the Italian manner. He was also employed in fitting old pieces for music. In the year 1711, sir Richard Steele, and Mr. Clayton a composer, establisht concerts in York-Buildings; and there is a letter dated that year, written by Steele to Hughes, in which they desire him, to "alter this poem [Dryden's Alexander's Feast] for music, preferring as many of Dryden's verses as you can. It is to be performed by a voice well skilled in Recitative: but you understand all these matters much better than Yours, &c." [See ibid. p. xv. xvii. And. p. 127. And vol. ii. p. 71.] The two projectors, we may probably suppose, were busy in examining collections of published poetry for words to be set to music, for their concerts; and stumbled in their search on one or both of Milton's two poems. These they requested Hughes, an old and skilful practitioner in that field of business, to alter and adapt for musical composition. What he had done for Dryden, he might be desired to do for Milton. This seems to be the history of Hughes's supplemental lines. Hughes, however, has an expression from Comus, in his Thought on a Garden, written 1704. Poems, vol. i. p. 171. v. 3.

Here Contemplation prunes her wings.

See Com. v. 377. 378. And the Note.

It will be no detraction from the powers of Milton's original genius and invention to remark, that he seems to have borrowed the subject of L'Allegro and Il Penseroso, together with some particular thoughts, expressions, and rhymes, more especially the idea of a contrast between these two dispositions, from a forgotten poem prefixed to the first edition of Burton's Anatomie of Melancholy, entitled "The Author's Abstract of Melancholy, or a Dialogue between Pleasure and Pain." Here Pain is Melancholy. It was written, as I conjecture, about the year 1600. I will make no apology for abstracting and citing as much of this poem, as will be sufficient to prove to a discerning reader, how far it had taken possession of Milton's mind. The measure will appear to be the same; and that our author was at least an attentive reader of Burton's book, may be already concluded from the traces of resemblance which I have incidentally noticed in passing through the L'Allegro and Il Penseroso.
When I goe mufing all alone,
Thinking of diuerfe thinges foreknown;
When I build caſtes in the ayre,
Voide of sorrow, voide of feare:
Pleasing myſelfe with phantafmes sweet,
Methinkes the time runnes very fleet.
All my joyes to this are folly,
Nought fo sweet as Melancholy!
When to myself I aſt and smile,
With pleafing thoughts the time beguile:
By a brooke fide, or wood fo greene,
Unheard, unfought for, and vſeene;
A thouſand pleasures do me bleſſe, &c.
Methinkes I hear, methinkes I fee,
Sweet muficke, wondrous melodic;
Townes, palaces, and cities fine,
Rare beauties, gallant ladies mine:
Whatever is louely or divine:
All other joyes to this are folly,
Nought fo damnde as Melancholy!
Methinkes I heare, methinkes I fee,
Ghoſtes, goblins, fiendes: my phantafie
Prefents a thouſand vgli shapes, ——
Doleſfull outcries, fearefull fightes,
My sad and difmall foule affrightes:
All my griefes to this are folly
Noughte fo damnde as Melancholy! &c, &c.

As to the very elaborate work to which these visionary verſes are no unuitable introduction: the writer's variety of learning, his quotations from scarce and curious books, his pedantry sparkling with rude wit and shapelesſe elegance, miscellaneous matter, intermixture of agreeable tales and illuftrations, and perhaps, above all, the singularities of his feelings cloathed in an uncommon quaintneſs of style, have contributed to render it, even to modern readers, a valuable repofitory of amuſement and information.

But I am here tempted to add a part of Burton's profe, not fo much for the purpose of exhibiting a ſpecimen of his manner, as for the fake of ſhewing, at one view, how nearly Milton has sometimes puruſed his train of thought, and ſelection of objects, in various paffages of L'ALLEGRO and IL PENSEROSO. It is in the chapter entited, Exerciſe reſtified both of Body and Minde. "But the "most pleasing of all outward paſſimes, is Deambulatio per amæna "loca, to make a pretty progreſſe, to fee cittyes, caſtles, townes: as "Fracatoſius,

"Viſe reſe amnes nitidos, peramænaque Tempe,
"Et placidas ſummis ſeéltari in montibus auras.

"To walke amongst orchards, gardens, bowres, and artificiall wildenſes, green thickets, arches, groves, rillcts, fountains, and "ſuch like pleafant places, like that Antiochian Daphne, pooleſ, —
"betwixt
I difport and The vol. Mafkes, shewn, &c.—The country has its recreations, may-games, feasts, wakes, and merry meet-ings. ——

All seasons, almost all places, haue their feuerall pastimes, some in sommer, some in winter, some abroad, some within. ——
The ordinary recreations which we haue in winter, and in moit solitary times buyl our minds with, are cardes, tables,—musicke, Mafkes, vlegames, catches, purposes, questions*, merry tales of errant knights, kings, queenes, louers, lorde, ladies, dwarves, theseues, sayries, &c.—Dancing, singing, masking, mumming, flag-playes, howsoever they bee heauily censtred by some seuerely Catos, yet if opportunely and soberly vsed, may iuftly be approved.—To read, walke, and fee mappes and pictures, statues, old coynes of feuerall forties, in a faire gallerie, artificiall workes, &c. Whofoeuer he is therefore, that is overrunne with Solitari-
neffe, or carried away with a PLEASING MELANCHOLY and vaine conceits,—I can prescrive him no better remedie than this of study.” He winds up his syste of studious recreation, with a recommendation of the sciences of morality, astronomy, botany, &c. “To see a well-cut herball, all hearbs, trees, flowers, plants, expressed in their proper colours to the life, &c.” P. ii. §. 2. p. 224—234. edit. 1624.

In Beaumont and Fletcher’s Nice Valour or Passionate Madman, there is a beautifu Song on Melancholy, some of the sentiments of which, as Symfon long since observed, appear to have been dilated and heightened in the Il Penseroso. See A. iii. S. i. vol. x. p. 336. Milton has more frequently and openly copied the plays of Beaumont and Fletcher, than of Shakespeare. One is therefore surprized, that in his panegyrick on the flage, he did not mention the twin-bards, when he celebrates the learned folk of Jonson, and the wood-notes wild of Shakespeare. But he concealed his love.

L’Allègro and Il Penseroso may be called the two first descriptive poems in the English language. It is perhaps true, that the characters are not sufficiently kept apart. But this circumstance has been productive of greater excellencies. It has been remarked, “No mirth indeed can be found in his melancholy, but I am afraid I always meet some melancholy in his mirth.” Milton’s is the dignity of mirth. His cheerfulness is the cheerfulness of gravity. The objects he selects in his L’Allègro are so far gay, as they do not naturally excite sadness. Laughter and jollity are named only as personifications, and never exemplified. Quips and Cranks,

* Crofts—purposes, Questions and comands, such as Milton calls “Quips, and Cranks, and wanton Wiles,” L’Allègre, v. 27.
and wanton wiles, are enumerated only in general terms. There is specifically no mirth in contemplating a fine landscape. And even his landscape, although it has flowery meads and flocks, wears a shade of peniveness; and contains rufied lawns, fallows gray, and barren mountains, overhung with labouring clouds. Its old turretted mansion peeping from the trees, awakens only a train of solemn and romantic, perhaps melancholy, reflection. Many a pensive man litsens with delight to the milk-maid singing blithe, to the mower whetting his scythe, and to a distant peal of village-bells. He chose such illustrations as minister matter for true poetry, and genuine description. Even his most brilliant imagery is mellowed with the sober hues of philosophic meditation. It was impossible for the Author of \textit{Il Penseroso} to be more cheerful, or to paint mirth with levity; that is, otherwise than in the colours of the higher poetry. Both poems are the result of the same feelings, and the same habits of thought. See Note on \textit{L'Allegro}. v. 146.

Doctor Johnson has remarked, that in \textit{L'Allegro}, "no part " of the 'gaity is made to arise from the pleasures of the bottle.'" The truth is, that Milton means to describe the cheerfulness of the philosopher or the student, the amusements of a contemplative mind. And on this principle, he seems unwilling to allow, that \textit{Mirth} is the offspring of \textit{Bacchus} and \textit{Venus}, deities who preside over sensual gratifications; but rather adopts the fiction of those more serious and sagacious fablers, who suppose, that her proper parents are Zephyr and Aurora: intimating, that his cheerful enjoyments are those of the temperate and innocent kind, of early hours and rural pleasures. That critic does not appear to have entered into the spirit, or to have comprehended the meaning, of our author's \textit{Allegro}.

No man was ever so disqualified to turn puritan as Milton. In both these poems, he professes himself to be highly pleased with the choral church-music, with Gothic cloisters, the painted windows and vaulted iles of a venerable cathedral, with tilts and tournaments, and with mahfques and pageantries. What very repugnant and unpoeitical principles did he afterwards adopt! He helped to subvert monarchy, to destroy subordination, and to level all distinctions of rank. But this scheme was totally inconsistent with the splendours of society, with trains of knights and barons bold, with re of ladies, and high triumphs, which belonged to a court. pomp, and feast, and revelry, the show of Hymen, with mase and antique pageantry, were among the state and trappings of nobility, which he detested as an advocate for republicanism. His system of worship, which renounced all outward solemnity, all that had ever any connection with popery, tended to overthrow the studious cloisters pale, and the high embowed roof; to remove the floured windows richly sight, and to silence the pealing organ and the full-voiced gure. The delights arising from these objects were to be sacrificed to the cold and philosophical spirit of Calvinism, which furnished no pleasures to the imagination.
ARCADES.

*Part of an Entertainment presented to the Countess Dowager of Derby at Harefield, by some noble persons of her family; who appear on the scene in pastoral habit, moving toward the seat of state, with this Song.

I. SONG.

Look Nymphs, and Shepherds look,
What sudden blaze of majesty
Is that which we from hence descry,

* Part of an entertainment presented to the countess of Derby at HAREFIELD, &c.] We are told by Norden, an accurate topographer who wrote about the year 1590, in his Speculum Britanniae, under HAREFIELD in Middlesex, "There Sir Edmond Anderson knight, lord chief justice of the common pleas, hath a "faire house standing on the edge of the hill. The river Colne "passing neere the same, through the pleasant medowes and sweet "pastures, yealding both delight and profit." Spec. Brit. P. i. pag. 21. I viewed this house a few years ago, when it was for the most part remaining in its original state. It has since been pulled down: the Porter's lodges on each side the gateway, are converted into a commodious dwelling-house. It is near Uxbridge: and Milton, when he wrote ARCADES, was still living with his father at Horton near Colnebrooke in the same neighbourhood. He mentions the singular felicity he had in vain anticipated, in the society of
ARCADES, 99

Too divine to be mistook:
This, this is she

of his friend Deodate, on the shady banks of the river Colne.

EPIGRAPH. DAMON. v. 149.

Imus, et arguta paulum recubamus in umbra,
Aut ad aquas COLNI, &c.

Amidst the fruitful and delightful scences of this river, the Nymphs and Shepherds had no reason to regret, as in the THIRD SONG, the Arcadian "Ladon's lillied banks."

Unquestionably this Mask was a much longer performance. Milton seems only to have written the poetical part, consisting of these three Songs and the recitative Soliloquy of the Genius. The rest was probably prose and machinery. In many of Jonson's MASQUES, the poet but rarely appears, amidst a cumbersome exhibition of heathen gods and mythology.

ARCADES was acted by persons of Lady Derby's own family.


Stay, gentle swains, for though in this disguise, I see bright honour sparkle through your eyes.

That is, "Although ye are disguised like rustics, and wear the ha-bit of shepherds, I perceive that ye are of honourable birth, your nobility cannot be concealed." See PRELIM. Notes on COMUS.

V. 1. Look Nymphs, and Shepherds look, &c.] See the ninth division of Spenser's EPITHALAMION. And Spenser's APRILL, in praise of queen Elizabeth.

See, where she sits upon the grassie greene, &c.

See also Fletcher's FAITHFUL SHEPHERDES, A. i. S. i. vol. iii. p. 150. Where the Satyre stops at seeing the shepherd's Clorin.

—The Syrinx bright: But behold a fairer sight. —For in thy sight, Shines more aweful majesty. &c.

5. This, this is she.] Our curiosity is gratified in discovering, even from slight and almost imperceptible traits, that Milton had here been looking back to Jonson, the most eminent mask-writer that had yet appeared, and that he had fallen upon some of his formularies and modes of address. For thus Jonson, in an Entertainment at Altrope, 1603. Works, 1616. p. 874.

This is shee,
This is shee,
In whose world of grace, &c.

N 2

We.
To whom our vows and wishes bend;  
Here our solemn search hath end.

Fame, that her high worth to raise,  
Seem'd erst so lavish and profuse,  
We may justly now accuse  
Of detraction from her praise;  
Less than half we find exprest,  
Envy bid conceal the rest.

Mark what radiant state she spreads,  
In circle round her shining throne,  
Shooting her beams like silver threads.

This, this is she alone,  
Sitting like a Goddes bright,  
In the center of her light.

Might she the wise Latona be,  
Or the towred Cybele.

We shall find other petty imitations from Jonfon. Milton says,  
v. 106.

Though Syrinx your Pan's mistress were,  
Yet Syrinx well might wait on her.  
So Jonson, ibid. p. 871. Of the queen and young prince.

That is Cyparissus' face,  
And the dame has Syrinx' grace;  
O, that Pan were now in place, &c.

Again, Milton says, v. 46.

—And curl the grove  
In ringlets quaint.

So Jonson, in a Masque at Welbeck, 1633. v. 15.

When was oldSherwood's headd more quaintly curl'd?  
But see below, at v. 46. And Observat. on Spenser's F. Q.  
vol. ii. 256.
Mother of a hundred Gods?
Juno dares not give her odds:
Who had thought this clime had held
A deity so unparallel'd?

As they come forward, the Genius of the wood appears,
and turning toward them, speaks.

GENIUS.

STAY gentle Swains, for though in this disguise,
I see bright honour sparkle in your eyes;
Of famous Arcady ye are, and sprung
Of that renowned flood, so often sung,
Divine Alpheus, who by secret sluice
Stole under seas to meet his Arethusa;
And ye, the breathing roses of the wood,
Fair silver-buskin'd Nymphs, as great and good;
I know, this quest of yours, and free intent,
Was all in honour and devotion meant
To the great mistress of yon princely shrine,
Whom with low reverence I adore as mine;

23. —Give her odds.] Too lightly expressed for the occasion. H.
30. Divine Alpheus, who by secret sluice
Stole under seas to meet his Arethusa.] Literally from Virgil,
Æn. iii. 694.

—Alpheum, fama est, huc Elidis amnem
Occultas egisse vias subter mare, qui nunc
Ore, Arethusa, tuo, &c.—

34. —This quest.—] Inquiry, search. Parad. L. ii. 830.
"To search with wandering quest." And ix. 414. The devil
"forth was come, and on his quest." Ode F. Inf. v. 18.
"There ended was his quest." Com. v. 321. "You may be
"safe till further quest."

And
And with all helpful service will comply
To further this night's glad solemnity;
And lead ye where ye may more near behold
What shallow-searching Fame hath left untold;
Which I full oft amidst these shades alone
Have fat to wonder at, and gaze upon:
For know, by lot from Jove I am the Power
Of this fair wood, and live in oaken bower,
To nurse the saplings tall, and curl the grove
With ringlets quaint, and wanton windings wove.

44. —By lot.—] Allotment. Com. v. 20. "Took in by lot."
46. —And curl the grove. —] So Drayton, Polyolb. S. viii. vol. ii. p. 786. Of a grove on a hill.
Where the her curled head unto the eye may they.
Again, ibid. p. 789.
—Banks crown'd with curled groves.
Again, ibid. S. xii. vol. iii. p. 905.
Her curled head so high, that forests far and near, &c.
Again, ibid. S. xv. vol. iii. p. 948.
Greeting each curled grove.
And in a line which perhaps Jonson remembered, ibid. S. xxxiii. vol. iii. p. 1111.
Where Sherwood her curl'd front into the cold doth move.
And Jonson, again, to Sir R. Wroth, edit. 1616, p. 822.
Along'ft the curled woods, and painted meades.
In Browne's Inner Temple Masque, p. 130. edit. Davies.
She without stormes the sturdy oakes can teare,
And turne their rootes where late their curl'd tops were.
And in his B. Pastorals, B. i. S. iv. p. 78.
And trees that on the hill-side comely grew
Did nod their curled heads.
47. With ringlets quaint. —] Quaint is here in the sense of Shakespeare, Mids. N. Dr. A. ii. S. i.
And the quaint mazes in the wanton green
For lack of tread are undistinguishable.
And
And all my plants I save from nightly ill
Of noisome winds, and blasting vapours chill:
And from the boughs brush off the evil dew,
And heal the harms of thwarting thunder blue,
Or what the cross dire-looking planet smites,
Or hurtful worm with canker'd venom bites.
When evening gray doth rise, I fetch my round

48. And all my plants I save from nightly ill,
   Of noisome winds, and blasting vapours chill.] This is the
   office of a kindred spirit in Comus, supposed to dwell in rural
   shrine, as our Genius of the grove at Haresfield, in oaken
   bower: Com. v. 269.
   Forbidding every bleak untimely fog
   To touch the prosperous growth of this tall wood.

50. And from the boughs brush off the evil dew.] The expression
   and idea are Shakespearean, but in a different sense and application.
   Caliban says, Temp. A. i. S. iv.
   As wicked dew as e'er my mother brush'd,
   With raven's feather, from unwholesom fen, &c.
   Compare Parad. L. B. v. 429.
   — From off the ground each morn
   We brush mellifluous dews.

The phrase hung on the mind of Gray,
   Brushing with hasty steps the dew away.

51. And heal the harms of thwarting thunder blue,
   Or what the cross dire-looking planet smites.] Compare
   Have bar'd my bosom to the thunder-stone,
   And when the cross blue lightning seem'd to open
   The breast of heaven, &c.

And King Lear, A. iv. S. vii. In the quarto copies.
   To stand against the deep dread-bolted thunder?
   In the most terrible and nimble stroke
   Of quick cross lightning?

54. — I fetch my round
   Over the mount, and all this ballow'd ground.] So in Cym-
   beline, A. i. S. ii.
   I'll fetch a turn about the garden, pitying
   The pangs of barr'd affections.

And in Acts Apost. C. xxviii. v. 13. "We fet a compass."
   But the phrase is still in use.

Over
Over the mount, and all this hallow'd ground;
And early, ere the odorous breath of morn
Awakes the slumb'ring leaves, or raffel'd horn
Shakes the high thicket, haste I all about;
Number my ranks, and visit every sprout
With puissant words, and murmurs made to blest.
But else, in deep of night when drowsiness
Hath lock'd up mortal sense, then listen I

58. — Haste I all about,
Number my ranks; and visit every sprout.] So the magician
Timeno, when he configures the enchanted forest to his demons,
GIER. LIB. C. xiii. 8.
Prendete in guardia quella Silva, e questo
Piante; che numerate a voi confegno.

Poets are magicians. What they create they command. The busi-
ness of one imaginary being is easily transferred to another: from
a bad to a good demon.

58. See L’ALLEGR. v. 56:
Through the high wood echoing shrill:

61. — Then listen I
To the celestial Syrens harmony,
That fit upon the nine infolded spheres.] This is Plato’s sys-
tem. Fate, or NECESSITY, holds a spindle of adamant: and,
with her three daughters, Lachesis, Clotho, and Atropos, who
handle the vital web wound about the spindle, she conducts or turns
the heavenly bodies. Nine Muses, or Syrens, sit on the summit
of the spheres; which, in their revolutions produce the most rav-
ishing musical harmony. To this harmony, the three daughters of
Necessity perpetually sing in correspondent tones. In the mean
time, the adamantine spindle, which is placed in the lap or on the
knees of Necessity, and on which the fate of men and gods is wound,
is also revolved. This music of the spheres, proceeding from the
rapid motion of the heavens, is so loud, various, and sweet, as to
exceed all aptitude or proportion of the human ear, and therefore
is not heard by men. Moreover, this spherical music consists of
eight unisonous melodies: the ninth is a concentration of all the
rest, or a diapason of all those eight melodies; which diapason, or
CONCENTUS, the nine Sirens sing or address to the supreme being.
This last circumstance, while it justifies a doubtful reading, illus-
trates or rather explains a passage in these lines, AT A SOLEMN
Music, v. 6.
To the celestial Sirens harmony,
That fit upon the nine infolded spheres,
And sing to those that hold the vital shears,
And turn the adamantin spindle round,
On which the fate of Gods and men is wound.
Such sweet compulsion doth in music lie,
To lull the daughters of Necessity,
And keep unsteddy Nature to her law,
And the low world in measur'd motion draw
After the heavenly tune, which none can hear

That undisturbed song of pure concenn,
Aye sung before the sapphire-colour'd throne,
To him that sits thereon.

Milton, full of these Platonic ideas, has here a reference to this consummate or concentual song of the ninth sphere, which is undisturbed and pure, that is, unallayed and perfect. The Platonism is here, however, in some degree christianised.

These notions are to be found in the tenth Book of Plato's Republic, in his Timæus, and other parts of his works; but they cannot be well understood or digested without the assistance of Proclus, who yet has partly clouded the system with new refinements. Hence we are to interpret Spenser in the Platonic hymne in honour of beautie.

For love is a celestial harmonie
Of likewise hearts, composed of starres concenent.

72. After the heavenly tune, which none can hear
Of human mold, with gros unpurged ear.] I do not recollect this reason in Plato, the somnium scipionis, or Macrobius. But our author, in an academic Prolusion on the music of the spheres, having explained Plato's theory, assigns a similiar reason. "Quod autem nos hanc minime audiamus harmoniam, sane in causæ videtur esse, furacis Promethei audacia, qua tot mala hominibus invexit, et simul hanc felicitatem nobis absulit, qua nec unquam frui licebit, dum fceleribus coopterti bellum, cupiditatis obrutsescimus. At si pura, si nivea gestarem peclora, tum quidem suavissima illæ stellarum cir- cumeantium musica perfonaret aures nostræ et opplerentur." PROSE-WORKS, vol. ii. 588. See OBSERVAT. on Spenser's F.Q. ii. 32. On the same principle, the airy music which the waking poet hears in Il Penseroso, was sent only "by some spirit to "mortalis good," v. 153. And in his prose-works, he mentions
Of human mold, with grofs unpurged ear;
And yet such music worthièst were to blaze
The peerlesfs highth of her immortal praife,
Whose luftre leads us, and for her mo.st fit,
If my inferiour hand or voice could hit
Inimitable sounds: yet as we go,
Whate'er the skill of lesser Gods can show,

those "celestial song$ to others inapprehensible, but not
"to those who were not defiled with women, &c." Apol. Sme-
tymn. p. 178. edit. Tol. It is the fame philosophy in Comus,
v. 457.

And in clear thought, and solemn vision,
Tell her of things which no grosf ear can hear.

I think this part of the fystem was more immediately suggested
by Shakespeare, Merch. of Ven. A. v. S. i.

There's not the smallest orb which thou behold'st,
But in his motion like an angel sings,
Still quiring to the young-eyed cherubims:
Such harmony is in immortal sounds!
But whilst this muddy vesture of decay
Doth grofsly close us in, we cannot hear it.

Milton's Genius of the Grove, being a spirit sent from Jove, and
commissioned from heaven to exercise a preternatural guardianship
over the saplings tall, to avert every noxious influence, and "to
"visit every sprout with puiflant words and murmurs made to
"blesgs," had the privilege, not indulged to grofs mortals, of
hearing.

—The celestial Syrens harmony.

This enjoyment, which is highly imagined, was a relaxation from
the duties of his peculiar charge, in the depth or midnight when the
world is locked up in sleep and silence.

73. —With grofs unpurged ear.] Compare Shakespeare,
Mids. N. Dr. A. iii. S. i.

And I will purge thy mortal grossness so,
That thou will like an airy spirit go.

And see Comus, v. 997.

Lift mortals, if your ears be true.

77. —Hand or voice could hit, &c.] Parad. Reg. iv. 254.
"Tones and numbers hit by voice or hand." And, i 171.
"The hand fung with the voice."

I will
I will assay, her worth to celebrate,
And so attend ye toward her glittering state;
Where ye may all that are of noble item
Approach, and kiss her sacred vesture's hem.

81. And so attend ye toward her glittering state.] See Note on
IL Pens. v. 37. A state signified, not so much a throne or chair
of state, as a canopy. Thus Drayton POLYOLB. S. xxvi. vol. iii,
p. 1168. Of a royal palace.

Who led from room to room, amazed is to see
The furnitures and states, which all imbroderies be;
The rich and sumptuous beds, &c.

Again, fol. edit. p. 73. col. I.

While the state under an estate of lawne.

And our author, PARAD. L. x. 445.

Ascended his high throne, which under state
Of richest texture spread.—

Jonson affords a still more immediately apposite passage, HYME-
NÆI, vol. v. 272.

And see where Juno——
Displays her glittering state and chair.

The Nymphs and Shepherds are here directed by the Genius to
look and advance toward a glittering state, or canopy, in
the midst of the stage, in which the countess of Derby was placed
as a Rural Queen. It does not appear, that the Second Song which
here immediately follows, was now sung. Some machinery, or
other matter intervened.

In this peculiar sense of canopy, and not under the general and
popular idea of pomp or dignity, state is to be understood, in
PARAD. L. vii. 440.

——The swan with arched neck
Between her white wings mantling, proudly rows
Her state with oary feet.——

Here is an affected and unnatural conceit, like too many others,
even in Milton. He means, that the swan, in swimming, forms a
superb canopy with her neck and head, under which she floats, or
which the rows forward with her feet.

83. Approach and kiss her vesture's sacred hem.] Fairfax, in the
metrical Dedication of his Tasso to queen Elisabeth, commands his
Muse not to approach too boldly, nor to soil

——Her vestures hem.

I must not quit Milton's Genius without observing, that a
Genius is more than once introduced in Jonson's UNDERWOODS
and
II. SONG.

O’ER the smooth enamel’d green
Where no print of step hath been,
Follow me as I sing
And touch the warbled string,
Under the shady roof
Of branching elm star-proof.

and Masques. The poem on Lord Bacon’s Birth-day, written 1620, thus opens,

Hail happy genius of this antient pile!
How comes it all things round about thee smile, &c.

The poet at entering York-house, starts at seeing the genius of that venerable edifice, standing in the midst as in the act of performing some magic mystery, which diffuses a peculiar appearance of festivity and hospitality over every surrounding object. vol. vi. 425. In “Part of the King’s Entertainment passing to his coronation,” the Genius of London appears. Edit. fol. ut supr. 1616. p. 849. He says, somewhat in Milton’s manner,

When Brutus plough first gave the infant bounds,
And I, thy genius, walk’d auspicious rounds
In every furrow.—

And in the Entertainment at Theobalds, 1607, the dialogue is chiefly supported by a Genius, p. 887. But what is still more to our purpose, the Fates, “the daughters of Night, who drawe out the chayne of Deslinie, vpon whose threads both liues and times depend,” are represented teaching future things “from their adamanantine booke,” to the Genius of this piece, who is the Genius of the palace of Theobalds. The stage-direction is, “The three Parcae, the one holding the rock, the other the spindle, and the third the sheeres, with a book of adamant lying open before them, &c.” p. 888.

84. —Enamel’d green.] I supposed that modern poetry had been originally obliged to Milton for the epithet enameled in rural description. But, under that application, it occurs repeatedly in Sylvester’s Du Bartas. See pp. 208. 262. 282, &c. edit. 1621. fol. And in Drayton, and Sydney. See Lycid. v. 139.

87. See Note on Com. v. 854.


89. Of branching elm star-proof.] See Doctor Warburton’s Note.
Follow me,
I will bring you where she sits,
Clad in splendour as befits
Her deity.
Such a rural Queen
All Arcadia hath not seen.

III. SONG.

Nymphs and Shepherds, dance no more
By sandy Ladon's lillied banks;
On old Lycaeus, or Cyllene hoar

on Il Pens. v. 158. But I believe he means no more than, proof against the rays of the sun; impenetrable to star or sun-light, as he says, Parad. L. ix. 1086. Where see the Note. H.

One of Peacham's Emblems is the picture of a large and lofty grove, which defies the influence of the moon and stars appearing over it, This grove, in the verses affixed, is said to be,

Not pierceable to power of any starre.

See Peacham's Minerva Britanna, p. 182. edit. 1612. 4to. But literally the same line is applied to a grove in the Faerie Queene, i. i. 7. Where Spenfer seems to have imitated Statius, Theb. L. x. 85.

Nulli penetrabilis astro
Lucus iners.

Compare our author, Parad. L. B. ix. 1088.

Where highest woods impenetrable
To star, or sun-light, spread their umbrage broad.

Sylvester has "Sun-proof arbours." Du Bartas, p. 171. edit. 1621. Works. But star-proof is astrological, as in Martin's Dumble Knight, 1608. Reed's Old Pl. iv. 479.

Or else star-cross'd with some hagg's hellishness.

See Note on v. 51.

I must add, that when Jonson makes Bobadil tamely submit to a severe and disgraceful drubbing, the characteristical humour of the fictitious hero's happy readiness of invention, especially on so critical an occasion, in declaring that he was planet-struck, is also indirectly intended to serve the purpose of ridiculing the prevailing fondnesses for astrology. At least, without considering the popular superfluities
Trip no more in twilight ranks;  
Though Erymanth your lofs deplore,  
A better soil shall give ye thanks.

From the stony Mænalus  
Bring your flocks, and live with us,  
Here ye shall have greater grace,  
To serve the Lady of this place.

Though Syrinx your Pan's mistrefs were,

perfections about the influence of the planets, Bobadil's pretence is forced, unnatural, and almost unintelligible.

97. By sandy Ladon's lillied banks. Dr. Newton observes, that this river "might properly be said to have lillied banks, since Dionyfius, as I find him quoted by Farnaby, has called it, "Εικώδαμον ποτάμον καὶ ἠτίφανον Λαδόνα." I know not that Dionyfius mentions the river Ladon any where, but in the following verse of the Periegesis, v. 417.

Ovid mentions Ladon more than once, but without its lilies. Metai. i. 702.

Again, Fast. ii. 274.

Quique citoris Ladon in mare currit aquis.

Again, ibid. v. 89.

Mæenalous hunc, Ladonque rapax._

Compare Statius, Theb. ix. 573.

Gelidas Ladonis ad undas.

And Callimachus, Hymn. Jov. v. 18.

Ladon vero magnus nondum siebort._

Fefus Avienus, I believe, is the only antient Latin poet, if he deserves the name, who speaks of the fertility of the fields wash'd by Ladon. Descript. Orb. v. 574.

Hic diffentus aqua satas lambit pinguis Ladon.

But by lillied banks we are perhaps only to understand water-lilies. And, by the way, here is an authority for reading lillied instead of tvilled, in a very controverted verse of the Tempest.

A. iv. S. i. [Johnf. Steev. vol. i. p. 86.]

Thy banks with pionied and tvilled brims.  

This
Yet Syrinx well might wait on her.
Such a rural Queen
All Arcadia hath not seen.*

This instance almost ascertains one of Mr. Steevens's very rational conjectures, on a text which had been long incorrigible. Lillied seems to have been no uncommon epithet for the banks of a river. So in Sylvester, cited in England’s Parnassus, 1600. p. 479. [Works, ut supr. p. 1201.]

By some cleare river's lillie-paved side.

Ibid. — Sandy Ladon.—] Milton, as we have seen, has got Ovid's epithet arenosus to Ladon. But this pastoral river had before been celebrated in English with the same epithet, by Browne, Brit. Past. B. ii. S. iv. p. 107.

The silver Ladon, on his sandy shore,
Heard my complaints. ———

But as Mr. Bowle observes, the river Ladon has the same epithet in Sydney’s Arcadia, perhaps for the first time in English. B. ii. p. 293. edit. 1725. Ovid has also Arenosus for the Tiber. Fast. i. 242. And for Hebrus, ibid. iii. 737.

106. 107. Mr. Steevens thinks, that this couplet bears a striking resemblance to the concluding couplet of Comus.

Or if Virtue feeble were
Heaven itself would stoop to her.

* Alice, countess dowager of Derby, was the lady before whom this Mask was presented at Harefield. She married Ferdinando Lord Strange; who on the death of his father Henry, in 1594, became earl of Derby, but died the next year. She was the sixth daughter of Sir John Spenfer of Althorpe in Northamptonshire. She was afterwards married to lord chancellor Egerton, who died in 1617. See Prelim. N. on Comus. And Dugd. Baron. iii. 414. 251. She died Jan. 26, 1635-6, and was buried at Harefield. Arcades could not therefore have been acted after 1636. See MSS. Willis, Bibl. Bodl. fol. Num. viii. f. 54. Pedigr. Bucks. Harrington has an Epigram to this lady, B. iii. 47.

In praise of the Countess of Derby, married to the Lord Chancellor.

This noble countesse lived many yeeres
With Derby, one of England's greatest peers;
Fruitfull and faire, and of so cleare a name.
That all this region marvell'd at her fame:
But this brave peere extinct by hapsned fate,
She saide, ah! too too long, in widowes state;
And in that state took so sweete state upon her
All eares, eyes, tongues, heard, law, and told, her honour, &c.

A Dedication
A Dedication to this Lady Dowager Derby, full of the most exalted panegyric, is prefixed to Thomas Gainsforde’s Historie of Trebizond, a set of tales. Lond. 1616. 4to. A countess of Derby acted in Jonson’s First Queene’s Masque at Whitehall, 1605. See Works ut supr. p. 899. And in the Second Queens Masque at Whitehall, 1608. Ib. p. 908. And again, in the Masque of Queens at Whitehall, 1609. Ibid. p. 964. Perhaps, this is not our countess Dowager Alice; but Elizabeth, eldest daughter of Edward earl of Oxford, the Countess of Earl William, who succeeded his brother Ferdinando. See also Birch’s Prince Henry, p. 196: An Epicedium of Latin verses, on the death of Earl Henry, abovementioned, containing much panegyric on Earl Ferdinando, was printed at Oxford, 1593, 4to.

But Milton is not the only Great English poet who has celebrated this countess dowager of Derby. She was the sixth daughter, as we have seen, of Sir John Spenfer, with whose family Spenfer the poet claimed an alliance. In his Colin Clouts Come Home Again, written about 1595, he mentions her under the appellation of Amarillis, with her sisters Phillis, or Elizabeth, and Charillis, or Anne; these three of sir John Spenfer’s daughters being best known at court. See v. 536.

Ne leffe praise-worthly are the Sistres three,
The honour of the noble familie,
Of which I meanest boast myself to be;
And moost that unto them I am so nie:
Phillis, Charillis, and sweet Amarillis.

After a panegyric on the two first; he next comes to Amarillis, or Alice, our lady, the dowager of the abovementioned Ferdinando lord Derby, lately dead.

But Amarillis, whether fortune,
Or else vnone fortunate, as I read,
That freed is from Cupids yoke by fate,
Since which, she doth new bands adventure dread:
Shepheard, whatever thou hast heard to be
In this or that praysd diversly apart,
In her thou maist them all assembled fee
And scald vp in the treasure of her heart.

And in the same poem, he thus apostrophises to her late husband earl Ferdinard, under the name Amynatas.* See v. 432.

* But if this poem, according to its dedication to Sir Walter Raleigh was printed in 1591, then Amynatas would be Henry lord Compton who died 1589, and Amarillis, Anne his widow. Consequently, Alice is not Amarillis, but another of the three sisters here celebrated. But I date the poem, for unanswerable reasons, in 1595-6. See Life of Spenfer, prefixed to Mr. Ralph Church’s edition of the Faerie Queene, Lond. 8vo. 1758, vol. i. pp. xvii, xxx. And compare Upton’s edition, vol. i. Pref. p. xiv. And his note, iii. vi. 45. Where Amintas may mean some other person. See Dugd. Baron. ii. 400, col. 2. 403, col. i. But this doubt does not affect the main purport of my argument.

Amintas
AMYNTAS quite is gone, and lies full lowe,
Having his AMARILLIS left to mone!
Helpe, o ye Shepheards, help ye all in this,
Her losse is yours, your los AMYNTAS is;
AMYNTAS, flowre of Shepheards pride forlorne:
He, whilst he liued, was the noblest swaine
That euer piped on an oaten quill;
Both, did he other which could pipe maintaine;
And eke could pipe himselfe with passing skil.

And to the same lady ALICE, when Lady Strange, before her husband Ferdinand's advancement to the earldom, Spenser addresseth his TEARES OF THE MUSES, published in 1591, in a Dedication of the highest regard: where he speaks of, "your excellent beautie, your virtuous behauior, and your noble match with "that most honourable lorde the verie patterne of right nobilitie." He then acknowledges the particular bounties which she had conferred upon the poets. Thus the Lady who presided at the representation of Milton's ARCADES, was not only the theme but the patrones of Spenser. The peerage-book of this most respect-able countesse is the poetry of her times.
This motto is delicately chosen, whether we consider it as being spoken by the author himself, or by the editor. If by the former, the meaning, I suppose, is this. "I have, by giving way to this publication, let in the breath of public censure on these early blossoms of my poetry, which were before secure in the hands of my friends, as in a private inclosure." If we suppose it to come from the editor, the application is not very different: only to flori-bus we must then give an encomiastic sense. The choice of such a motto, so far from vulgar in itself, and in its application, was worthy Milton. H.

This motto, from Virgil's second Eclogue, omitted by Milton himself in the editions 1645, 1673, is brought hither from Lawes's first edition of the Mask, of which more will be said hereafter.
A

M A S K

PRESENTED

AT LUDLOW-CASTLE, 1634.

BEFORE

THE EARL OF BRIDGEWATER,

THEN PRESIDENT OF WALES.

EHEU! QUID VOLUI MISERO MIHI! FLORIBUS AUSTRUM PERDITUS*.
To the Right Honourable,

John Lord Vicount Bracly, son and heir apparent to the Earl of Bridgewater, &c.*

My Lord,

This poem, which received its first occasion of birth from yourself and others of your noble family†, and much honour from your own person in the performance, now returns again to make a final dedication of itself to you. Although not openly acknowledged by the author‡, yet it is a legitimate off-spring, so lovely, and so much desired, that the often copying of it hath tired my pen to give my severall friends satisfaction, and brought me to a necessity of producing it to the publick view; and now to offer it up in all rightfull devotion to those fair hopes, and rare endowments of your much promising youth, which give a full assurance, to all that know you, of a future excellency. Live, sweet Lord, to be the honour of your name, and receive this as your own, from the hands of him, who hath by many favours been long obliged to your most honoured parents, and as in this representation your attendant Thyrsis, so now in all reall expression.

Your faithfull and most humble Servant,

H. Lawes §.

* The First Brother in the Masque.
† See Note on Com. v. 34.
‡ It never appeared under Milton's name till the year 1645.
§ This Dedication, from Lawes's edition, does not appear in the edition of Milton's Poems, printed under his own inspection, 1673, when lord Brackly, under the title of earl of Bridgewater, was still living. Milton was perhaps unwilling to own his early connections with a family, conspicuous for its unhaken loyalty, and now highly patronised by king Charles the second. See Prelimin. Notes.
The Copy of a Letter written by Sir Henry Wootton, to the Author, upon the following Poem.

From the Colledge, this 13. of April, 1638.

Sir,

It was a special favour, when you lately bestowed upon me here, the first taste of your acquaintance, though no longer then to make me know that I wanted more time to value it, and to enjoy it rightly; and in truth, if I could then have imagined your farther stay in these parts, which I understood afterwards by Mr. H., I would have been bold in our vulgar phrase to mend my draught (for you left me with an extreme thirst) and to have begged your conversation again, joyntly with your said learned friend, at a poor meal or two, that we might have banded together some good authors of the antient time: among which, I observed you to have been familiar.

Since your going, you have charged me with new obligations, both for a very kinde letter from you dated the sixth of this month, and for a dainty peece of entertainment which came therewith. Wherin I should much commend the Tragical part†, if the

† "If the lyrical part did not ravish me with a certain Dorique delicacy in your songs and odes." Sir Henry Wootton, now provost of Eton college, was himself a writer of English odes, and with some degree of elegance. He had also written a tragedy, while a young student at Queen's College Oxford, called Tancred, acted by his fellow-students. See his Life by Walton, p. 11. Cowley wrote an Elegy on his death. Donne has testified his friendship

* Fletcher's pastoral comedy, of which more will be said hereafter, is characterized by Cartwright, "Where softness reigns." Poems, p. 269, edit. 1651.
Lyrical did not ravish me with a certain Dorique delicacy in your songs and odes, whereunto I must plainly confess to have seen yet nothing parallel in our language: *Ipsa mollities*. But I must not omit to tell you, that I now onely owe you thanks for intimating unto me (how modestly soever) the true artificer. For the work itself, I had viewed so good while before, with singular delight, having received it from our common friend Mr. R. in the very close of the late Mr. R.'s. Poems, printed at Oxford, whereunto it was added (as I now suppose) that the accelf-

for Wootton in three copies of verses. p. 61. 77. 104. He is celebrated, both as a scholar and a patron, by Balfard the epigrammatist. Lib. ii. *EPIGR.* 4. p. 29. edit. 1598. He was certainly a polite scholar, but on the whole a mixed and defultory character. He was now indulging his studious and philosophic propensities at leisure. Milton, when this letter was written, lived but a few miles from Eton.

† "Having received it from our common friend Mr. R. in the very close of the late Mr. R.'s Poems, printed at Oxford, whereunto it was added," &c."

I believe "Mr. R." to be John Roue, Bodley's librarian, of whom I have more to say hereafter. "The late Mr. R." is unquestionably Thomas Randolph the poet. It appears from his monument, which I have seen, in the church of Blatherwyke in Northamptonshire, that he died on the seventeenth day of March, in 1634. In which year *Comus* was performed at Ludlow-castle on Michaelmas-night. In the year 1638, Randolph's Poems were printed at Oxford, viz. "Poems, with the *Muses Look* - *ING GLASS* and *AMYNTAS*. By Thomas Randolph, M.A. and late Fellow of Trinity college Cambridge. Oxford, Printed " by L. Litchfield, printer to the University for Fr. Bowman, "1638." In quarto. Containing one hundred and fourteen pages. But who has ever seen a copy of this edition of Randolph's Poems with *Comus* at the end? Sir Henry supposes, that *Comus* was added at the close of these poems, "that the accessor might help "out the principal, according to the art of stationers, and to leave "the reader *Con la becca dolce*." Randolph's poems were published by his brother, who would not think such a recommendation was wanted; and who surely did not mean to include the works of others. It was foreign to his purpose. It marred the integrity of his design. He was not publishing a miscellany. Such an extraneous addition would have been mentioned in a preface. Nor were
fory might help out the principal, according to the art of stationers, and to leave the reader Con la bocca dolce.

Now Sir, concerning your travels, wherein I may chalenge a little more priviledge of discours with you; I suppoze you will not blanch Paris in your way; thercfor I have been bold to trouble you with a few lines to Mr. M. B. whom you shall easily find attending the young Lord S. as his governour, and you may surely receive from him good directions

were Randolph's Poems so few or so small, as to require any such accession to make out the volume. A second edition of Randolph's Poems, much enlarged, appeared at Oxford in duodecimo, in 1640, and with recommendatory verses prefixed, by the fame printers and publishers. Here we are equally disappoointed in seeking for Comus; which, one might expect, would have been continued from the former edition. I think this perplexity may be thus adjusted. Henry Lawes the musician, who compoed Comus, and of whom I shall fay more in a proper place, being wearied with giving written copies, printed and published this drama, about three years after the presentation, omitting Milton's name, with the following title. "A Mafke presented at Ludlow castle, 1634, on " Michaelmas night, before the right honorable the Earle of " Bridgewater, Vicount Brackly, Lord President of Wales, and " one of his maiefties moft honorable privie counfell."

" Ebeu! quid volui misero mibi? Floribus aurifrum
" Perditus."

"London. Printed for Humphrey Robinson at the signe of the " three Pidgeons in Pauls church-yard, 1637." In quarto. Now it is very probable, that when Roufe transmitted from Oxford, in 1638, the first or quarto edition of Randolph's Poems to Sir Henry Wootton, he very officiously fitched up at the end Lawes's edition of Comus, a bright quarto of thirty pages only, and ranging, as he thought, not improperly with Randolph's two dramas, the Muses Looking-glasse and Amyntas, the two concluding pieces of the volume. Wootton did not know the name of the author of Comus, the Mafk which he had seen at the end of Randolph, till Milton, as appears by the Letter before us, sent him a copy " in- " titating the name of the true artificer," on the fifth day of April, 1638. I have before obserued, that Lawes's edition had not the name of the author. This, we may presume, was therefore the Comus, which Wootton had seen at the end of Randolph.
for the shaping of your farther journey into Italy, where he did reside by my choice som time for the king, after mine own recess from Venice.

I should think that your best line will be thorow the whole length of France to Marseilis, and thence by sea to Genoa, whence the passage into Tuscany is as diurnal as a Gravesend barge: I haften as you do to Florence, or Siena, the rather to tell you a short story from the interest you have given me in your safety.

At Siena I was tabled in the house of one Alberto Scipioni an old Roman courtier in dangerous times, having bin steward to the Duca di Pagliano, who with all his family were strangled, save this onely man that escaped by foresight of the tempest: with him I had often much chat of those affairs; into which he took pleasure to look back from his native harbour; and at my departure toward Rome (which had been the center of his experience) I had woen confidence enough to beg his advice, how I might carry my self securely there, without offence of others, or of mine own conscience. Signor Arrigo mio, (sayes he) I penieri fretti, et il viso sciolto, * will go safely over the whole world: Of which Delphian oracle (for so I have found it) your judgement doth need no commentary: and threfore (Sir) I will commit you with it to the best of all securities, Gods dear love, remaining

Your friend as much at command

as any of longer date

HENRY WOOTTON†.

* That is, "Thoughts clofe, Looks loofe."

† Milton mentions this Letter of sir Henry Wootton for its elegance, in his DEFENSIO SECUNDA POPULI ANGLICANI. "Aeuntem, vir clarissimus Henricus Woottonus, qui ad Venetos Vol. I. orator
SIR,

I HAVE expressly sent this my foot-boy to prevent your departure without some acknowledgment from me of the receipt of your obliging Letter, having myself through some business, I know not how, neglected the ordinary conveyance. In any part where I shall understand you fixed, I shall be glad, and diligent to entertain you with home-novelties; even for some fomentation of our friendship, too soon interrupted in the cradle*.

"Orator Jacobi regis diu fuerat, et votis et præceptis eunti peregre. Fane utilissimis, elegantia epistola perscriptis, amicissime prosequutus est." Prose Works, ii. 332. This letter appeared first in the edition of 1645, where it is prefixed to Comus, p. 71. I know not why it was suppressed, and by Milton himself, in that of 1673. It was restored to its proper place by Tonson, in his edition of 1705. It appears in the third edition of the Reliquiae Wotonianæ, p. 343. Lond. 1672. 8vo. But not in edit. 1657. "Lord S." mentioned above, is Lord Scudamore. See Philips's Life of Milton, p. xi.

* He should have said, "in its cradle." See the beginning of the Letter.
Preliminary Notes on Comus.

Ludlow Castle.

Some idea of this venerable and magnificent pile, in which Comus was played with great splendour, in 1634, at a period when Masques were the most fashionable entertainment of our nobility, will probably gratify those, who read Milton with that curiosity which results from taste and imagination.

It was founded on a ridge of rock overlooking the river Corve, by Roger Montgomery, about the year 1112, in the reign of King Henry the first. But without entering into its more obscure and early annals, I will rather exhibit the state and condition in which it might be supposed to subsist, when Milton's drama was performed. Thomas Churchyard, in an old poem called the Works of Wales, printed in 1578, has a chapter intitled "The Castle of Ludloe." In one of the state apartments, he mentions a superb escucheon in stone of the Arms of Prince Arthur son of Henry the seventh: and an empalement of Saint Andrew's Cross with Prince Arthur's Arms, painted in the windows of the Great Hall. And in the Hall and Chambers, he says, there was a variety of rich workmanship, suitable to so magnificent a castle. "In it is a Chapel, he adds, most trim and coldly, so bravely wrought, so fayre and finely framed, &c." About the walls of this Chapel were sumptuously painted, "a great device, a worke most rich and rare," the Arms of many of the kings of England, and of the lords of the Castle from Sir Walter Lacie the first lord, &c. "The armes of all these afore spoken of, are gallantly
gallantly and cunningly sett out in that Chapell.—Now is to be rehearfed, that Sir Harry Sidney being lord President buylt twelve rooms in the sayd Castle, which goodly buildings doth shewe a great beautie to the fame. He made also a goodly Wardrobe underneath the new Parlor, and reparayed an old Tower called Mortymer’s Tower, to kepe the auncient records in the fame; and he reparayed a fayre roume under the Court-houfe, and made a great wall about the wood-yard, and built a moft braue Conduit within the inner Court: And all the newe buildings over the Gate, Sir Harry Sidney, in his dayes and government there, made and set out, to the honour of the queene, and the glorie of the Castle. There are in a goodly or stately place, my lorde earl of Warwick’s Arms, [of] the earl of Derby, the earl of Worcester, the earl of Pembroke, and Sir Harry Sidney’s Arms in like manner: al thefe stand on the left side of the [great] Chamber. On the other side are the Armes of Northwales and Southwales, two red lyons and two golden lyons [for] Prince Arthur. At the end of the Dyning Chamber, there is a pretty device, how the hedge-hog broke his chayne and came from Ireland to Ludloe. There is in the Hall a great grate of iron [a portcullis], of a huge height.” fol. 79. This once belonged to the grand portal of the Castle. In the Hall, or in one of the Great Chambers, Comus was actted. We are told by David Powell, the Welsh historian, that Sir Henry Sidney knight, made lord President of Wales in 1564, “repaired the Castle of Ludowe which is the cheefeit houfe within the Marches, being in great decaye, as the Chapell, the Court-houfe, and a faire Fountaine, &c. Also he ereccted divers new buildings within the faid Caftell, “&c.” Hist. of Cambria, edit. 1580. 4to. p. 401. In this Castle, the Creation of Prince Charles to the Principality of Wales, and earldom of Chelfter, afterwards King Charles the firft, was kept as a festival, and solemnified with uncommon magnificence, in the year 1616. See a Narrative entitled “The Loue of Wales to their Soueraigne Prince, &c.” Lond. 1616. 4to. Many of the exterior towers still remain. But the royal apartments, and other rooms of state, are abandoned, defaced, and lie exposed to the weather. It was an extensive and well-wrought fabric. Over the stable-doors are still the Arms of queen Elizabeth, Lord Pembroke, &c. Frequent tokens of antient pomp peep out from amidst the rubbish of the mouldering fragments. Prince Arthur, abovementioned, died in 1502, after his short cohabitation with his wife the princess Catharine of Spain, at this Castle, which was the palace of the Prince of Wales, appendent to his Principality. It was constantly inhabited by his deputies, styled the Lord Presidents of Wales, till the principality-court, a separate jurisdiction, was abolished by king William. Its buildings, together with the town of Ludlow, were represented in one of the scenes of the Mask. See after v. 957. With whatever feats of chivalry it might have been antiently ennoble, the represen-
fentation of Comus in this stately fortress, will ever be mentioned as one of the most memorable and honourable circumstances in the course of its history.

JOHN EARL OF BRIDGEWATER
AND HIS FAMILY.

Sir John Egerton, second son of Thomas lord Chancellor Egerton, knight of the Bath, Baron of Elsfmere, earl of Bridgewater, and lord President of Wales, before whom Comus was presented at Ludlow Castle in 1634, married Frances second daughter of Ferdinando earl of Derby. And thus it was for the same family that Milton wrote both Arcades and Comus: for Alice the countess dowager of Derby, before whom Arcades was presented, was mother to Frances Lady Bridgewater; and the third wife of lord John Bridgewater’s father, lord Chancellor Egerton, but without issue. See supra. p. 111. And Dugd. Baron. vol. ii. pp. 414, 415. 250, 251. Our earl John was appointed to the Presidency of Wales by king Charles the first at Theobalds, May 12, 1633. Rym. Foed. xix. 449. He died in 1649. His lady in 1635. See Note on Com. v. 34.

They had issue, four sons and eleven daughters. John lord viscount Brackley, the third son, who performed the part of the first brother in Comus, succeeded to his father’s inheritable titles, and was at length of the Privy council to king Charles the second. He died Octob. 26, aged sixty four, in 1686. He was therefore only twelve years old when he acted in Comus. And his brother Thomas, who played the second brother, was still younger. Hence in the dialogue between Comus and the Lady, v. 289.

Com. Were they of manly prime, or youthful bloom?

Lad. As smooth as Hebe’s their unrazor’d lips.

Where see the Note. Chauncey, the historian of Hertfordshire, who was well acquainted with this young John lord Brackley when a man, says that he was a nobleman of the most valuable and amiable qualities: “he was of a middling stature, with black hair, a round visage, a modest and grave aspect, a sweet and pleasant countenance, and comely presence. He was a learned man, and delighted much in his library.” Hist. Hertf. p. 554. This account of his person perfectly corresponds with Milton’s description of his beauty and deportment while a boy: and the panegyric, we may suppose, was as justly due to his brother Thomas, Com. 298.

Their
Their port was more than human, as they stood:
I took it for a faery vision
Of some gay creatures of the element,
That in the colours of the rainbow live,
And play it th' plighted clouds. I was awe-struck,
And as I past, I worshipt.

Again, the Lady requests Echo, v. 236.
Canst thou not tell me of a gentle pair,
That likest thy Narcissus are!

And hence these expressions in Henry Lawes's Dedication of Comus to Lord John, in his edition 1637, written when he was now three years older, that is about fifteen: in which Lawes mentions "the faire hopes and rare endowments of your much-promising youth, which give a full assurance to all that know you of a future excellence." He then calls him Sweet Lord, "wishing him to live long, to be the honour of your name, &c." And in the beginning of the Dedication, he says, "This poem which received its first occasion of birth from yourself and others of your noble family, and much honour from your own person in the performance, &c." See this Dedication above, p. 117. This young nobleman married at nineteen, 1642, Elizabeth daughter of William duke of Newcastle; who died in 1663, leaving a numerous issue. See the next Note. She was a most amiable character: and the earl her husband ordered it to be recorded on his tomb in Gadestden church, that "he enjoyed almost twenty-two years, all the happiness a man could receive in the sweet society of the best of wives." Till his death he was inconsolable for her los. In the Newcastle Book on Horsemanship, there is a print of this John earl of Bridgewater (the First Brother in Comus) and his countess Elizabeth, grouped with other figures. There is also a large mezzotinto print in quarto of this earl, done in 1680, from a portrait by William Claret an imitator of Lely, which I believe is at Abridge.

Mr. Thomas Egerton, abovementioned, who performed the part of the Second Brother in our drama, was a fourth son of the old earl John, and died unmarried at twenty three.

The Lady Alice Egerton, probably so named from her grandmother in law the countess dowager of Derby, who acted the Lady in Comus, was the eleventh daughter, and could not now have been more than thirteen years old. She was taught music by Henry Lawes. She became the third countess of Richard lord Vaughan of Emlyn, and earl of Carbury, who lived at Golden-Grove in Carmarthenshire, and by whom she had no issue, about 1653. See the next Note. And Dugd. Baron. vol. ii. 470. In Henry Lawes's "Select Ayres and Dialogues for the Theorbo, &c," published 1669, there is a song addressed to this Lady from her husband, called the Earl to the Countess of Carbury. I will
will cite the two last stanzas, which are excellent in the affected and witty style of the times.

When first I view'd thee, I did spy
Thy soul stand beckoning in thine eye;
My heart knew what it meant,
And at its first kifs went;
Two balls of wax so run,
When melted into one:
Mix'd now with thine my heart now lies,
As much love's riddle as thy prize.

For since I can't pretend to have
That heart which I so freely gave,
Yet now tis mine the more,
Because tis thine, than twas before,
Death will unridge this;
For when thou'rt call'd to bliss,
He needs not throw at me his dart,
'Caufe piercing Thine he kills My heart.

This Lady Alice must not be confounded with Lord Carbury's second countefs Frances, who died Oct. 9, 1650: and to whom there is a funeral Sermon, with a Latin epitaph, both super-abundantly full of her praises, by the pious and learned bishop Jeremy Taylor. The earl, in the Epitaph, with great tendernefs express'd his intention of resting in the fame grave with this accomplished lady, although he married so soon afterwards, as we have seen, the lady Alice Egerton. See bishop Taylor's Sermons, edit. 5th. fol. Printed for R. Royfon, 1678. This Lord Carbury was Privy counsellor to Charles the second. He harboured in his house at Golden Grove bishop Taylor abovementioned, during the Rebellion: and most of that prelate's works are dedicated to him. This Richard earl of Carbury succeeded his father in law, John earl of Bridgewater, in the Presidentship of Wales: which I chiefly mention, to introduce a circumstance more to his honour, that at the Restoration he appointed Butler to the Stewardship of Ludlow- castle, a very respectable and lucrative office, while the principality-court continued to be held there. See Wood, Ath. Oxon. ii. 452. And Whitlock, Mem. p. 115. edit. 1682. Butler had been before lord Carbury's secretary.

The two young noblemen of whom I have been here speaking, John Lord Brackley afterwards earl of Bridgewater, and his brother Mr. Thomas Egerton, were practitioners in the business of acting Masques; and although now so very young when they played in Comus, had before appeared on a higher stage. They performed in a Masque called Coelum Britannicum, written by that elegant poet, the rival of Waller, Thomas Carew, and presented
sented in 1633, in the Banqueting-House at Whitehall, on Shrovetide night. See Carew's Poems, p. 215. edit. 1651. It is more than probable, that they played among the young nobility, together with their sister the lady Alice, in Arcades. Where see v. 26. seq. Their sister Penelope Egerton, a sixth daughter, afterwards married to Sir Robert Napier of Luton-Hoo in Bedfordshire, acted at court with the queen and other ladies, in Jonson's Masque of Chloridia, at Shrove-tide, 1630. Jonson's Works, vol. vi. p. 211.

All that I have mentioned of the Egerton or Bridgewater family, are buried under a stately monument in the church of Little-Gadeyden in Hertfordshire, but bordering upon Buckinghamshire. On that monument, is a long inscription to the memory of the father, the first earl John, the Lord President of Wales, who, among other valuable accomplishments, is there said to have been "a pro-found scholar." It was lucky, that at least one person of the audience, and he the chief, was capable of understanding the many learned allusions in this drama. The family lived at Ashridge in the parish of Gadeyden, anciently a royal palace, and still inhabited by their illustrious descendant the present duke of Bridgewater. Milton, as I have related, lived in the neighbourhood; and, as in writing the Masque for Harefield, was partly from that circumstance employed to write Comus: which yet was exhibited at Ludlow castle, on occasion of Lord Bridgewater's appointment to the principality-court of Wales.

HENRY LAWES.

Henry Lawes, who composed the music for Comus, and performed the combined characters of the Spirit and the shepherd Thersis in that drama, was the son of Thomas Lawes a vicar-choral of Salisbury cathedral. He was perhaps at first a choir-boy of that church. With his brother William, he was educated in music under Giovanni Coperario; suppos'd by Fenton in his Notes on Waller to be an Italian, but really an Englishman under the plain name of John Cooper, at the expence of Edward earl of Hertford. In January, 1625, he was appointed Epiftoler, or Epiftoler, of the royal chapel; in November following he became one of the Gentlemen of the choir of that chapel; and soon afterwards, clerk of the cheque, and one of the court-musicians to king Charles the first.

In 1633, in conjunction with Simon Ives, he composed the music to a Masque presented at Whitehall on Candlemas night by the gentlemen of the four Inns of court, under the direction of such

* This officer, before the Reformation, was a Deacon; and it was his business to read the Epitaph at the altar.
grave characters as Noy the attorney-general, Edward Hyde afterwards earl of Clarendon, Selden, and Bullstrode Whitlock. Lawes and Ives received each one hundred pounds as composers; and the whole cost, to the great offence of the puritanical party, amounted to more than one thousand pounds. In Robert Herrick's *Hesperides*, or Poems, are three or four Christsmas Odes, sung before the king at Whitehall, composed by Lawes, edit. Lond. 1648, 4to. p. [ad calc.] 31. seq. And in the same collection, there is an Epigram To Mr. Henry Lawes, the excellent Composer of his *Lyricks*, by which it appears that he was celebrated no les as a vocal than an instrumental performer, ibid. p. 326.

Touch but the lirc, my Harris, and I heare From thee some raptures of the rare Gotiere; There, if thy voice commingle with the string, I heare in thee the rare Laniere to sing, Or curious Wilson, &c. —

Lawes, in the Attendant Spirit, sung the last Air in *Comus*, or all the lyrical part to the end, from v. 958. He appears to have been well acquainted with the best poets, and the most respectable and popular of the nobility, of his times. To say nothing here of Milton, he set to Music all the Lyrics in Waller's *Poems*, first published in 1645, among which, is an *Ode* addressed to Lawes, by Waller, full of high compliments. One of the pieces of Waller was set by Lawes in 1635. He composed the *Songs*, and a *Masque*, in the *Poems* of Thomas Carew. See third edit. 1651, p. ult. The *Masque* was exhibited in 1633. In the title page to *Comedies*, *Tragi-comedies*, and other *Poems*, by William Cartwright, published in 1651, but written much earlier, it is said, that the "Ayres and Songs were set by Mr. Henry Lawes," and Lawes himself has a commendatory poem prefixed, inscribed, "To the memory of my most devouing and peculiar friend, Mr. William Cartwright." See Note on *Com*. v. 86. The music to Lovelace's *Amarantha*, a Pastoral, is by Lawes. Wood, *Ath. Oxon*. ii. 229. He published "Ayres and *Dialogues* for one, two, and three voyces, &c. Lond. "1653." fol. They are dedicated to Lady Vaughan and Carbury, who had acted the *Lady* in *Comus*, and to her sister Mary, Lady Herbert of Cherbury. See the last Note. Both had been his scholars in music. "To the two most illustrious *Sisters*, *Alice*, Countesse of Carbere, and Mary, Lady Herbert of Cherbury and Castle-island, daughters to John, earl of Bridgewater, Lord President of Wales, &c. — No sooner I thought of making the publick, than of inscribing them to your Ladyships: most of them being composed, when I was employed by your ever honoured parents to attend your Ladiships' education in music: who, as in other accomplishments fit for persons of your quality, excelled most ladies, especially in Vocal Music, *Vol. I.*

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"Wherein you were so absolute, that you gave life and honour to all I taught you: and that with more understanding, than a new generation [of composers] pretending to skill, I dare say, are capable of." [See Com. v. 85. And the Note.] The words of the numerous songs in this work, are by some of the most eminent poets of the time. A few young noblemen are also contributors. The composers are not only Henry and William Lawes, but Willon, Coleman, Webb, Lanier, &c. One of the pieces by H. Lawes, is a poem by John Birkenhead, called an "Anniversary on the Nuptials of John, earl of Bridgewater, Jul. 22, 1642." See p. 33. And Wood, Ath. Oxon. ii. 640. This was the young lord Brackley, who played the First Brother in Comus, and who married Elizabeth, daughter of William, duke of Newcastle. See the last Note. Another is the Complaint of Ariadne, written by Cartwright, and printed in his Poems, p. 238. [See below, Sonn. xiii. i.] For a composition to one of the airs of this piece, which gained exceasive and unusual applause, Lawes is said to be the first who introduced the Italian style of music into England. In the Preface he says, he had formerly composed airs to Italian and Spanish words: and, allowing the Italians to be the chief masters of the musical art, concludes that England has produced as able musicians as any country of Europe, and cenures the prevailing fondness for Italian words. To this Preface, among others, are prefixed Waller's verses abovementioned; and two copies by Edward and John Philips, Milton's nephews. There are also "Select Ayres and Dialogues to sing to the Theorbo-lute, or Bass-viol, composed by Mr. Henry Lawes, late servant to his Majesty in his publick and private Musick, and other excellent masters. The second Book. Lond. Printed by W. Goodbid for John Playford, and to be sold at his shop in the Temple near the Church." Here is the Song, quoted in the last Note, called The Earl to the countes of Carbury. See p. 90. Compare Wood, Ath. Oxon. ii. F. p. 59. Besides his Psalms, printed for Moseley, 1648, in conjunction with his brother William, and to which Milton's thirteenth Sonnet is prefixed, To Mr. H. Lawes on the publishing his Airs, dated in the Trinity manuscript, Febr. 9, 1645, Lawes composed tunes to Sandys's admirable Paraphrase of the Psalms, first published in 1638. [See Note on Sonn. xiii. v. i.] I know not, if any of these Psalm-tunes were ever popular: but Lawes's seventy-second Psalm was once the tune of the chimes of Saint Lawrence Jewry. Wood says, that he had seen a poem written by Sir Walter Raleigh, "which had a musical composition of two parts set to it by the incomparable artist Henry Lawes." Athen. Oxon. ii. p. 441. num. 510. See also vol. i. F. p. 194. More of Lawes's works, are in the Treasury of Music, 1669. In the Musical Companion, 1662.
In Tudway’s Collection of British Music. And in other old and
obsolete musical miscellanies.

Cromwell’s usurpation put an end to Masks and music: and
Lawes being dispossessed of all his appointments, by men who de-
pised and discouraged the elegancies and ornaments of life, chiefly
employed that gloomy period in teaching a few young ladies to sing
and play on the lute. Yet he was still greatly respected; for be-
fore the troubles began, his irreproachable life, ingenuous deport-
ment, engaging manners, and liberal connections, had not only
established his character, but raised even the credit of his profession.
Wood says, that his most beneficent friends during his suffer-
ings for the royal cause, in the rebellion and afterwards, were the
ladies Alice and Mary, the earl of Bridgewater’s daughters,
But in the year 1660, he was restored to his places and practice;
and had the happiness to compose the coronation anthem for the
exiled monarch. He died in 1662, and was buried in Westminster
abbey. Of all the testimonies paid to his merit by his contempo-
raries, Milton’s commendation, in the thirteenth Sonnet and
in some of the speeches in Comus, must be esteemed the most
honourable. And Milton’s praise is likely to be founded on truth.
Milton was no specious or occasional flatterer; and, at the same
time, was a skilful performer on the organ, and a judge of mu-
ic. And it appears probable, that even throughout the rebellion,
he had continued his friendship for Lawes; for long after the king
was restored, he added the Sonnet to Lawes in the new edition
of his Poems, printed under his own eye, in 1673. Nor has our
author only complimented Lawes’s excellencies in music. For in
Comus, having said that Thyris with his soft pipe, and smooth-
dittied song, could still the roaring winds, and hush the waving
woods, he adds, v. 88.

— Nor of less faith.
And he joins his swarth with his skill, Sonn. xiii. v. 5.

In 1784, in the house of Mr. Elderton, an attorney at Salif-
bury, I saw an original portrait of Henry Lawes on board, marked
with his name, and, “atat. sue 26, 1626.” This is now in the
bishop’s palace at Salisbury. It is not ill painted; the face and
ruff in tolerable preservation; the drapery, a cloak, much injured.
Another in the Music-School at Oxford; undoubtedly placed there
before the rebellion, and not long after the institution of that school,
in 1626, by his friend Dr. William Heather, a gentleman of the
royal chapel. And among the mutilated records of the same School,
is the following entry; “Mr. Henry Lawes gentleman of his Ma-
“jefty’s Chapell royall, and of his private musick, gave to this
“School a rare Theorbo for singing to, valued at . . . . with the
“earl of Bridgewater’s crest in brasse juft under the finger-board,
“with its cafe: as also a fett of . . . .” The earl of Bridge-

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water
water is the second earl John, who acted the part of the FIRST-BROTHER in COMUS, being then lord Brackley.

Henry's brother William, a composer of considerable eminence, was killed in 1645, at the siege of Chester: and, it is said, that the King wore a private mourning for his death. Herrick has commemorated his untimely fate, which suddenly silenced every violl, lute, and voyce, in a little poem Upon Mr. William Lawes the rare Musician. Hesperiit, ut supr. p. 341. Of William's separate works, there are two bulky manuscript volumes in score, for various instruments, in the Music School at Oxford. In one of them, I know not if with any of Henry's intermixed, are his original compositions for Maskes exhibited before the king at Whitehall, and at the Inns of court. Most of the early musical treatises of that School, were destroyed or dispersed in the reign of fanaticism; nor was the establishment, which flourishes with great improvements under the care and abilities of the present worthy Professor, effectually restored till the year 1665.

I have purposely referred what I had to say particularly about Lawes's COMUS, with a few remarks on the characteristic style of his music, to the end of this Note. Peck afferts, that Milton wrote COMUS at the request of Lawes, who promised to set it to music. Most probably, this Mask, while in projection, was the occasion of their acquaintance, and first brought them together. Lawes was now a domestic for a time at least, in Lord Bridge-water's family, for it is said of Thyrsis in COMUS, v. 85:

That to the service of this house belongs,
Who with his soft pipe, &c.

And, as we have seen, he taught the earl's daughters to sing, to one of whom, the Lady Alice, the Song to Echo was allotted. And Milton was a neighbour of the family. See the last Note. It is well known, that Lawes's Music to COMUS was never printed.

* I find the following injunction from Cromwell's Vice-chancellor and delegates, dated April 3, 1656. "Whereas the Muffick Lecture usually read in the Vesperis Comitiorum, [in this School] is found by experience to be altogether ufet, the way tending to the bouuer of the university, or the fur-therance of any literature, but hath been an occasion of great dishonour to God, scandal to the place, and of many evills: It is ordered by the delegates that it "be utterly taken away." MS. ACTA Delegator. Univ. Oxon. ab ann. 1655, sub ann. 1656. Yet soon afterwards the following order occurs under the same year. "Concerning the Muffick Lecture, it was approved by the Delegates, that "Instruments bee provided according to the will of the founder: and Mr. Proc-tor bee dehired to goe to the President and Fellows of S. Johns for the gift or loan of their Chaire-organ." And afterwards it is ordered under 1657, that the mufick books of the School, which had been removed by one Jackson, a musician and royalist, should be restored, and the stipend duly paid to the professor Dr. Wilson. This institution, however, languished in neglect and contempt till the Restoration; and for this neglect, I suspect, was solely indebted to the inter-position of Dr. Wilkins, one of the Delegates, Cromwell's Warden of Wadham College, a profound adept in the occult sciences, and a lover of music on philosophical principles.
But by a manuscript in his own hand-writing it appears, that the three Songs, Sweet Echo, Sabrina Fair, and Back Shepherds Back, with the lyrical Epilogue, "To the Ocean now I fly," were the whole of the original musical composition for this drama. I am obliged to my very ingenious friend, the late Doctor William Hayes, Professor of Music at Oxford, for some of this intelligence. Sir John Hawkins has printed Lawes's song of Sweet Echo with the words, Hist. Mus. iv. 53. So has Doctor Burney. One is surprised that more music was not introduced in this performance, especially as Lawes might have given further proofs of the vocal skill and proficiency of his fair scholar. As there is less music, so there is less machinery, in Comus, than in any other mask. The intrinsic graces of its exquisite poetry disdained assistance.

For a composition to one of the airs of Cartwright's Ariadne, mentioned above, Lawes, as I have before incidentally remarked, is said to have introduced the Italian style of music into England: and Fenton, in his Notes on Waller, affirms, that he imparted a softer mixture of Italian airs than was yet known. This perhaps is not strictly or technically true. Without a rigorous adherence to counterpoint, but with more taste and feeling than the pedantry of theoretic harmony could confer, he communicated to verse an original and expressive melody. He exceeded his predecessors and contemporaries, in a pathos and sentiment, a simplicity and propriety, an articulation and intelligibility, which so naturally adapt themselves to the words of the poet. Hence, says our author, Sonn. xiii. 7.

To after age thou shalt be writ the man
That with smooth air could humour best our tongue.

Which lines stand thus in the manuscript,

To after age thou shalt be writ the man
That didst reform thy art.

And in Comus, Milton praises his "soft pipe, and smooth-dittied song," v. 86. One of his excellencies was an exact accommodation of the accents of the music to the quantities of the verse. As in the Sonnet just quoted, v. 1. seq.

Harry whose tuneful and well measured song
First taught our English music how to span
Words with just note and accent, not to scan
With Midas-ears, committing short and long.

Waller joins with Milton in saying, that other composers admit the poet's sense but faintly and dimly, like the rays through a church-window of painted glafs: while his favourite Lawes

—Could truly boast,
That not a syllable is lost.

And
And this is what Milton means, where he says in the sonnet so often cited, "Thou honour'st verse." v. 9. In vocal execution, he made his own subservient to the poet's art. In his tunes to Sandys's Psalms, his observance of the rhythmus and syllabic accent, an essential requisite of vocal composition, is very striking and perceptible; and his strains are joyous, plaintive, or supplicatory, according to the sentiment of the stanza. These Psalms are for one finger. The solo was now coming into vogue: and Lawes's talent principally consisted in songs for a single voice: and here his excellencies which I have mentioned might be applied with the best effect. The Song to Echo in Comus was for a single voice, where the composer was not only interested in exerting all his skill, but had at the fame the means of shewing it to advantage; for he was the preceptor of the lady who sung it, and consequently must be well acquainted with her peculiar powers and characteristic genius. The poet says, that this song, "rofe like a stream of rich distilled perfumes, and stole upon the air, &e." v. 555. Here seems to be an allusion to Lawes's new manner; although the lady's voice is perhaps the more immediate object of the compliment. Perhaps this song wants embellishments, and has too much simplicity, for modern critics, and a modern audience. But it is the opinion of one whom I should be proud to name, and to which I agree, that were Mrs. Siddons to act the Lady in Comus, and sing this very simple air, when every word would be heard with a proper accent and pathetic intonation, the effect would be truly theatrical. Another excellent judge, of consummate taste and knowledge in his science, is unwilling to allow that Lawes had much address in adapting the accents of the music and the quantities of the verse. He observes, that in this Song to Echo a favourable opportunity was suggested to the musician for instrumental iterations, of which he made no use: and that, as the words have no accompaniment but a dry bass, the notes were but ill calculated to waken Echo however courteous, and to invite her to give an answer. Burney's Hist. Mus. vol. iii. ch. vii. pp. 382, 383, 384, 393. It is certain, that the words and subject of this exquisite song, afford many tempting capabilities for the tricks of a modern composer.

Mr. Mason has paid no inconsiderable testimony to Lawes's music, in encouraging and patronising a republication of his Psalmtunes to Sandys's Paraphrase, with Variations, by the ingenious Mr. Matthew Camidge of York cathedral. From the judicious Preface to that work written by Mr. Mason, I have adopted, and added to what I had hazarded on the subject in my last edition, many of the criticals on Lawes's musical style. Lawes has also received another tribute of regard from Mr. Mason: in Lawes's Song to Echo, he has very skilfully altered or improved the bass, and modernised the melody.
In Fletcher's *Faithful Shepherdess*, an Arcadian comedy recently published, Milton found many touches of pastoral and superstitious imagery, congenial with his own conceptions. Many of these, yet with the highest improvements, he has transferred into *Comus*; together with the general cast and colouring of the piece. He caught also from the lyric rhymes of Fletcher, that *Dorique delicacy*, with which Sir Henry Wootton was so much delighted in the Songs of Milton’s drama. Fletcher’s comedy was coldly received the first night of its performance. But it had ample revenge in this conspicuous and indisputable mark of Milton’s approbation. It was afterwards represented as a Mask at court, before the king and queen on twelfth-night, in 1633. I know not, indeed, if this was any recommendation to Milton; who in the *Paradise Lost* speaks contemptuously of these interludes, which had been among the chief diversions of an elegant and liberal monarch. B. iv. 767.

--- Court-amours,

*Mix’d dance, and wanton mask, or midnight ball, &c.*

And in his *Ready and easy Way to establish a free Commonwealth*, written in 1660, on *the inconveniences and dangers of readmitting Kingship*, and with a view to counteract the noxious humour of *returning to Bondage*, he says, “a King must be adored as a demi-god, with a diffilute and haughty court about him, of vast expense and luxury, *Masks* and *Revels*, to the debauching our prime gentry, both male and female, not in their *pastimes only*, &c.” Pr. W. i. 590. I believe the whole compliment was paid to the genius of Fletcher. But in the mean time it should be remembered, that Milton had not yet contracted an aversion to courts and court-amusements; and that in *L’Allegro*, *Masks* are among his pleasures. Nor could he now disapprove of a species of entertainment to which as a writer he was giving encouragement. The royal *Masks*, however, did not, like *Comus*, always abound with Platonic recommendations of the doctrine of chastity.

The ingenious and accurate Mr. Reed has pointed out a rude outline, from which Milton seems partly to have sketched the plan of the fable of *Comus*. See *Biograph. Dramat.* ii. p. 441. It is an old play, with this title, “*The Old Wives Tale*, a pleafant conceited Comedie, plaied by the Queenes Maietties players.” Written by G. P. [i.e. George Peele.] Printed at London by “John Danter, and are to be sold by Ralph Hancocke and John Hardie, 1595.” In quarto. This very scarce and curious piece exhibits, among other parallel incidents, two Brothers wandering in quest of their Sifter, whom an Enchanter had imprisoned. This magician had learned his art from his mother Meroe, as *Comus* had been instructed by his mother Circe. The Brothers call out on the Lady’s name, and Echo replies. The Enchanter had given her a potion
potion which suspends the powers of reason, and superinduces oblivion of herself. The Brothers afterwards meet with an Old Man who is also skilled in magic; and by listening to his cothfayings, they recover their lost Sifler. But not till the Enchanter's wrath had been torn from his head, his sword wrested from his hand, a glass broken, and a light extinguished. The names of some of the characters as Sacrapant, Chorebus, and others, are taken from the Orlando Furioso. The history of Meroe a witch, may be seen in "The xi Bookes of the Golden Asse, containing the Metamorphose of Lucius Apuleius interlaced with sundrie pleasant and delectable Tales, &c. Translated out of Latin into English by William Adlington, Lond. 1566." See Chap. iij. "How Socrates in his returne from Macedony to Larifia was spoyled and robbed, and how he fell acquainted with one Meroe a witch." And Chap. iv. "How Meroe the witch turned divers perhons into miserable beasts," Of this book there were other editions, in 1571, 1596, 1600, and 1639. All in quarto and the black letter. The translator was of University College. See also Apuleius in the original. A Meroe is mentioned by Aufonius, Epigr. xix. I reserve a more distinct and particular view of Peele's play, with the use of which I was politely favoured by the late lamented Mr. Henderson of Covent-garden theatre, for an Appendix to the Notes on Comus. That Milton had his eye on this ancient drama, which might have been the favourite of his early youth, perhaps it may be at least affirmed with as much credibility, as that he conceived the Paradise Lost, from seeing a Masque at Florence, written by Andreini a Florentine in 1617, entitled Adamo.

In the mean time it must be confessed, that Milton's magician Comus, with his cup and wand, is ultimately founded on the fable of Circe. The effects of both characters are much the same. They are both to be opposed at first with force and violence. Circe is subdued by the virtues of the herb Moly which Mercury gives to Ulysses, and Comus by the plant Haemony which the Spirit gives to the two Brothers. About the year 1615, a Masque called the Inner Temple Masque, written by William Browne author of Britannia's Pastorals, which I have frequently cited, was presented by the students of the Inner Temple. See Note on Com. v. 232. 636. 659. It has been lately printed from a manuscript in the Library of Emanuel College: but I have been informed, that a few copies were printed soon after the presentation. It is formed on the story of Circe, and perhaps might have suggested some few hints to Milton. I will give some proofs of Parallellism as we go along.

The genius of the best poets is often determined, if not directed, by circumstance and accident. It is natural, that even so original a writer as Milton should have been biased by the reigning poetry of the day, by the composition most in fashion, and by subjects recently brought forward, but soon giving way to others, and almost as soon totally neglected and forgotten.
COMUS,
A
MASK
PRESENTED
AT LUDLOW CASTLE.
THE PERSONS.

The attendant Spirit, afterwards in the habit of Thyrsis.

Comus with his crew.

The Lady.

First Brother.

Second Brother.

Sabrina the Nymph.

The chief persons who presented were,

The Lord Brackly.

Mr. Thomas Egerton his brother.

The Lady Alice Egerton.
The first Scene discovers a wild wood.

The Attendent Spirit descends or enters.*

BEFORE the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aereal spirits live insphер'd
In regions mild of calm and serene air,

* "The Attendent Spirit descends, &c." The Spirit is called Daemon in the Cambridge manuscript. This was Platonic. But Daemon is used for Spirit, and also for Angel, in Antony and Cleopatra, A. ii. S. iii.

Thy Daemon, that's thy Spirit, which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cesar's is not; but near him thy Angel
Becomes a Fear.—

The expressions however, are literally from North's Plutarch. See also Spenser's Ruins of Rome, ft. 27.

That one would judge, that the Romaine Demon
Doth yet himselfe with fatall hand enforce,
Againe on foote to teare her pouldred corse.

The Spirit's Prologue, which opens the busines of the drama,
is introduced after the manner of the Greek Tragedy. He might, however, have avoided any application to an audience, as at v. 43.
Above the smoke and stir of this dim spot,
Which men call Earth, and with low-thoughted care
Confin'd, and pester'd in this pinfold here,
Strive to keep up a frail and feverish being,

See, among others, the Prologues to the Hecuba, Hippius, and Iphigenia in Tauris, of Euripides.

3. Of bright aereal spirits live insphered.] In Il Penseroso, the spirit of Plato was to be unsphered, v. 88. That is, to be called down from the Sphere to which it had been allotted, where it had been insphered: the word occurs exactly in the same sense in Drayton, on his Mistress, vol. iv. p. 1352.

O rapture great and holy!
Do thou transport me wholly,
So well her form to vary;
That I aloft may bear her,
Whereas I will insphere her
In regions high and starry.


—— The glorious planet Sol
In noble eminence enthron'd and sphered
Amidst the ether.—

Light is "sphered in a radiant cloud." Parad. L. vii. 247.

5. —— This dim spot,
Which men call earth.——] As Adam speaks to the angel.

Parad. L. viii. 15.

When I behold this goodly frame, this world
Of heaven and earth consisting, and compute
Their magnitudes, this Earth, a spot, a grain,
An atom, &c.

And afterwards, v. 23.

Round this opacous Earth, this punctual spot.
That is, a Spot no more than a mathematical point.

7. Confin'd, and pester'd in a pinfold here.] Pinfold is now provincial, and signifies sometimes a sheep-fold, but most commonly a pound. It occurs seemingly in the first sense in Spenser's Ireland. And perhaps in Gascoigne's Bartholomew of Bath, p. 69. edit. 1587. 4to.

In such a pinfold were his pleasures pent.

Our author calls the Liturgy "a pinfold of set words." Prose Works, i. 413. Compare Fairfax's Tasso, C. xiii. 20.

——Neere the wood where clofe ipent
The wicked sprites in sylvan pinfolds were.

Shakespeare
Unmindful of the crown that virtue gives,
After this mortal change, to her true servants,
Amongst the entron'ed Gods on fainted seats.
Yet some there be, that by due steps aspire
To lay their just hands on that golden key,
That opes the palace of eternity:
To such my errand is; and but for such,
I would not foil these pure ambrosial weeds

Shakespeare has "Lipsbury Pinfold," where, as Mr. Steevens observes, something like the cant-phrase Lobs pound is perhaps intended. K. Lear, A. ii. S. ii. Some miserable puns are constructed on this word, in the Two Gentlemen of Verona. "Pro. You mistake, I mean the Pound, a pin-fold, &c." A. i. S. i. It is a Pound in Hudibras. A Pinner is a shepherd in some parts of England, one who pins the fold. Compare Reed's Old Plays, vol. iii. p. 7. In old deeds, among manorial rights, the privilege of a Pinfold for Pound, is claimed.

11. Amongst the entron'ed gods on fainted seats.] We may read, with Fenton, "th' enthroned." Or rather,
Amongst the gods enthron'd on fainted seats.
But Shakespeare seems to ascertain the old collocation, Anton. Cleopatr. A. i. S. iii.

Though you in swearing shake the throned gods.

Milton, however, when speaking of the inhabitants of heaven, exclusively of any allusion to the class of angels styled throni, seems to have annexed an idea of a dignity peculiar, and his own, to the word entron'd. See Parad. L. B. v. 536.

Myself, and all th' angelic host, that stand
In sight of God, entron'd.

For so I point the passage. Compare B. i. 128. "O chief of many throned powers." That poem affords many other proofs.

15. —Errand.—] See Note on Sams. Agon. v. 1284.
16. I would not foil these pure ambrosial weeds

With the rank vapours of this sin-worn mold.] But in the Paradise Lost, an Angel eats with Adam, B. v. 433. This, however, was before the fall of our first parent: and it is not quite yet decided by Thomas Aquinas, whether or no Angels may not eat, when assuming a human form. He has a question, "An Angeli posseint comedere in corporibus assumptis?" Tom. vi. p. 27. In Lib. Sec. Petri Lomb. Quesit. i. Distinct. viii. Artic. iv. edit. Antv.
With the rank vapours of this sin-worn mold.

But to my tale. Neptune, besides the sway
Of every salt flood, and each ebbing stream,
Took in by lot 'twixt high and nether Jove

Imperial rule of all the sea-girt isles,
That like to rich and various gems inlay
The unadorned bosom of the deep;
Which he, to grace his tributary Gods,
By course commits to several government,
And gives them leave to wear their saphir crowns,
And wield their little tridents: but this Isle,
The greatest and the best of all the main,
He quarters to his blue-hair'd deities;

Antv. 1612. fol. As the angel Gabriel condescends to feast with Adam, while yet unpolluted, and in his primeval state of innocence, so our guardian Spirit would not have failed the purity of his ambrosial robes with the noisom exhalations of this sin-corrupted earth, but to assist those distinguished mortals, who by a due progress in virtue, aspire to reach the golden key which opens the palace of eternity.

22. —Sea-girt isles,
That like to rich and various gems inlay
The unadorned bosom of the deep.] The thought, as has been observed, is first in Shakespeare, of England. K. Richard ii. A. ii. S. i.

This precious stone set in the silver sea.

But Milton has heightened the comparison, omitting Shakespeare's petty conceit of the silver sea, the conception of a jeweller, and substituting another and a more striking piece of imagery. This rich inlay, to use an expression in the Paradise Lost, gives beauty to the bosom of the deep, else unadorned. It has its effect on a simple ground. Thus the bare earth, before the creation, was "desert and bare, unsightly, unadorn'd." Paradise L. B. vii. 314.

Eve's treases are unadorned, Ibid. B. iv. 305.

24. —Tributary Gods.] Hence perhaps Pope, in a similar vein of allegory, took his "tributary urns." Winds. For. v. 33.

29. He quarters.—] That is Neptune: with which name he honours
And all this tract that fronts the falling fun
A noble peer of mickle trust and power
Has in his charge, with temper'd awe to guide
An old and haughty nation proud in arms:
Where his fair offspring, nurs'd in princely lore,
Are coming to attend their father's state,
And new-intrusted scepter: but their way
Lies through the perplex'd paths of this dread wood,
The nodding horror of whose shady brows
Threats the forlorn and wandering passenger;
And here their tender age might suffer peril,
But that by quick command from soveran Jove

nours the King, as Sovereign of the four seas; for from the Britifh
Neptune only, this Noble Peer derives his authority. W.

32. —With temper'd awe to guide
An old and bunghty nation, proud in arms.] That is the
Cambro-Britons, who were to be governed by respect mixed with
awe. The earl of Bridgewater, "A noble peer of mickle trust and
"power," was now governour of the Welch as lord-president of
the principality. "Proud in arms," is Virgil's "belloque superbi." 
Æn. i. 21.

34. Where his fair offspring, nurs'd in princely lore, &c.] I have
been informed from a manuscript of Oldys, that Lord Bridgewater,
being appointed lord president of Wales, entered upon his official
residence at Ludlowe castle with great solemnity. On this occasion
he was attended by a large concourse of the neighbouring nobility
and gentry. Among the rest came his children; in particular, Lord
Brackley, Mr. Thomas Egerton, and Lady Alice,
——To attend their father's state,
And new-intrusted scepter.—

They had been on a visit at a house of their relations the Egerton
family in Herefordshire; and in passing through Haywood forest
were benighted, and the Lady Alice was even lost for a short time.
This accident, which in the end was attended with no bad con-
sequences, furnished the subject of a Mask for a Michaelmas festi-
vity, and produced Comus. Lord Bridgewater was appointed
Lord President, May 12, 1633. When the perilous adventure in
Haywood forest happened, if true, cannot now be told. It must
have been soon after. The Mask was acted at Michaelmas, 1634.

I was
I was dispatch'd for their defense and guard;
And listen why, for I will tell you now
What never yet was heard in tale or song,
From old or modern bard, in hall or bower.

Bacchus, that first from out the purple grape
Crush'd the sweet poison of misused wine,
After the Tuscan mariners transform'd,

44. The poet intimates, that the story or fable of his Mask, was
new and unborrowed: although distantly founded on antient poetical history. The allusion is, to the antient mode of entertaining a splendid assembly, by singing or reciting tales.

45. From old or modern bard, in hall or bower.] That is literally, in Hall or CHAMBER. The two words are often thus joined in the old metrical romances. And thus in Spenser's ASTROPHEL,
Merrily maling both in Bowre and Hall.

So Chaucer, Mill. T. 259.

—— Heare thou not: Absolon,
That chauntith thus under our BOURIS-wall?

"Under our chamber-window." And Spenser as literally, PROTHALAM. st. viii. Of the Temple,
Where now the studious lawyers have their BOWERS.

And in his COLIN ClOUTS COME' HOME AGAIN.

And purchase highest roome in Bowre or Hall.
Where, roome is place. "Take the lowest room," S. Luke, xiv. 8. 9. 10. That is, the lowest place at the table. A passage, I believe, not always properly understood. Shakespeare has literally BOWER for Chamber. CORIOLAN. A. iii. S. ii.

—— I know, thou hadst rather,
Follow thine enemy in a fiery gulf,
Than flatter him in a BOWER.——

I could add a variety of proofs.

48. After the Tuscan mariners transform'd:] This story is alluded to in Homer's fine Hymn to Bacchus; the punishments he inflicted on the Tyrrhene pirates, by transforming them into various animals, are the subjects of that beautiful Frieze on the LANTERN of Demosthenes, so accurately and elegantly described by Mr. Stuart in his ANTIQUITIES OF ATHENS, p. 33. Dr. J. WARTON.

See the fable in Ovid. Metam. iii. 660. seq. Lilius Gyraldus relates, that this history was most beautifully represented in Mosaic work, in the Church of S. Agna at Rome, originally a temple of Bacchus.
Coasting the Tyrrhene shore, as the winds lifted,
On Circe's island fell: who knows not Circe,
The daughter of the sun, whose charmed cup
Whoever tasted, lost his upright shape,
And downward fell into a groveling swine?
This Nymph that gazed upon his clustering locks,
With ivy berries wreath'd, and his blithe youth.

Bacchus. Hist. Deor. S. viii. Opp. vol. i. p. 271. col. i. edit. 1697. fol. And it is one of the Pictures in Philostratus.


50. — Who knows not Circe, The daughter of the sun, &c.] Mr. Bowle observes, that Milton here undoubtedly alluded to the following lines in Boethius.

Solis edita semine,
Miscebat hospitibus novis
Taeta carmina pocula;
Quos ut in varios modos
Verut herbipotens manus,
Hunc apro facies tegit, &c.

But see Virgil, Æn. vii. 11. 17. Alcina has an enchanted cup in Ariosto, C. x. 45.

54. - This Nymph that gazed upon his clustering locks.] See Note on Sams. Agon. v. 568:

Doctor Newton is of opinion, that Milton by his use of the word gazed in this place, favours the notion of those etymologists who derive to gaze from the Greek atazomai. Mr. Upton might have quoted Shakespeare on this occasion, to prove his knowledge of Greek. First P. K. Henry vi. A. i. S. i.

All the whole army gazed on him.

But this is nothing more than at gaze. In Paradise Lost, our author has a singular use of gaze, applied to the sun. B. xi. 845.

And the clear sun on his wide watry glass
Gazed hot, and of the fresh wave largely drew.

Perhaps from Shakespeare, where it also expresses almost the same thought. Comed. of Err. A. i. S. i.

At length the sun, gazing upon the earth,
Dispers'd those vapours that offended us.
COMUS.

Had by him, ere he parted thence, a son
Much like his father, but his mother more,
Whom therefore she brought up, and Comus nam’d:

53. *With ivy berries wreath’d.*—[Nonnus calls Bacchus *ko-
ευμενοφόρος*. B. xiv. And Ovid, Fast. i. 393.
Festa corymáferi celebribas, Græcia, Bacchi.
See also our author, El. vi. 15.

57. *Much like his father.*—[Some of the Greek writers join
Comus with Bacchus. See Note on v. 58.

58. *And Comus nam’d.*] Doctor Newton observes, that Co-
mus is a deity of Milton’s own making. But if not a natural and
easy personification, by our author, of the Greek ΚΩΜΟΣ, Comof-
satio, it should be remembered, that Comus is distinely and most
sublimely personified in the *Agamemnon* of Æschylus, edit.
Stanl. p. 376. v. 1195. Where says Cæsandra, enumerating in her
vaticinal ravings the horrors that haunted her house, "That
"horrid band, who sing of evil things, will never forfake this
"house. Behold, Comus, the drinker of human blood, and fired
"with new rage, still remains within the house, being sent forward
"in an unlucky hour by the Furies his kindred, who chant a hymn
"recording the original crime of this fated family, &c.”

*Hoc tellitium nunquam deferet grex [Furiarum]
Consona fed non juvatisona.——
Et iam inebriatus, ut audientor evadat,
Humana sanguine Comus, in domo manet
Male emissit a cognatis Furiis:
Hymnum autem iliae cantuit adhaerenter ædibus,
Originalen voxam.——

Comus is here the god of riot and intemperance, and he has
assumed new boldness from drinking human blood: that is, be-
cause Atreus served up his murdered children for a feast, and
Agamemnon was killed at the beginning of a banquet. There is
a long and laboured description of the figure of Comus in the
Icones of Philostratus, Ο θαύμων ΚΩΜΟΣ ἐφημεν ἐν Σαλα-
μῶν Φλειρας χρυσώς, &c. Among other circumstances, his crown of
roses is mentioned. Also, “Κράταλα, καὶ Ῥόδις ἔμπικου, καὶ ὑπ’
“αὐτάλει
Who ripe and frolick of his full grown age,
Roving the Celtic and Iberian fields,
At last betakes him to this ominous wood,
And in thick shelter of black shades embowr'd
Excels his mother at her mighty art,
Offering to every weary traveller
His orient liquor in a crystal glass,


Peck supposes Milton's COMUS to be CHEMOS, "th' obscene dread of Moab's sons." PARAD. L. B. i. 406. But, with a sufficient propriety of allegory, he is professedly made the son of Bacchus and of Homer's forcerels Circe. Besides, our author in his early poetry, and he was now only twenty six years old, is generally more classical and less scriptural, than in pieces written after he had been deeply tainted with the bible.

It must not, in the mean time, here be omitted, that COMUS the "god of cheer," had been before a dramatic personage in one of Jonson's MASQUES before the Court, 1619. An immense cup is carried before him, and he is crowned with roses and other flowers, &c. vol. vi. 29. His attendants carry javelins wreathed with ivy. He enters, riding in triumph from a grove of ivy, to the wild music of flutes, tabors and cymbals. At length the grove of ivy is destroyed, p. 35.

And the voluptuous COMUS, god of cheer,
Beat from his grove, and that defac'd, &c.

See also Jonson's FOREST, B. i. 3.

COMUS puts in for new delights, &c.

60. Roving the Celtic and Iberian fields.] IBERIAN needs not to be explained. As to CELTIC, part of France was called Celtica: a country occupied by the Celtes. As in PARAD. LOST, B. i. 519.

——With Saturn old,
Fled over Adria to the Hesperian fields,
And o'er the CELTIC roam'd the utmost isles.

61. See Note on PAR. REG. iv. 481.

65. —Orient liquor.—— | Richly bright, from the radiance of the East. So PARAD. L. i. 546. "Banners with ORIENT CO- | "lours waving." It was a very common description of Colour, | and had long ago become literal even in the plainest prose. In old | agreements of glafs painters for churches, they bargain to execute
To quench the drought of Phœbus, which as they taste,
(For most do taste through fond intemperate thirst)
Soon as the potion works, their human countenance,
Th' express resemblance of the Gods, is chang'd
Into some brutish form of wolf, or bear,
Or ounce, or tiger, hog, or bearded goat,
All other parts remaining as they were;
And they, so perfect is their misery,
Not once perceive their foul disfigurement,
But boast themselves more comely than before;
And all their friends and native home forget,
To roll with pleasure in a sensual sty.
Therefore, when any favour'd of high Jove,
Chances to pass through this adventurous glade,
their work in orient colours. More instances occur in the Paradise Lost. See Thyer's Note against Bentley, iii. 507.

67. For most do taste through fond intemperate thirst.] Thus Ulysses, taking the charmed cup from Circe. Ovid, Metam. xiv. 276.

—Accipimus sacra data pocula dextra,
Quæ simul ARENTI SITIENTES haufimus ore, &c.

Disfiguring not God's likeness, but their own.

And, iv. 127. of Satan.
Saw him disfigur'd, more than could befall
Spirit of happy fort.—

75. But boast themselves.—] He certainly alludes to that fine satire in a dialogue of Plutarch, Opp. Tom. ii. Francof. fol. 1620. p. 985. Where some of Ulysses's companions, disgusted with the vices and vanities of human life, refuse to be restored by Circe into the shape of men. Dr. J. Warton.
Or, perhaps, to J. Baptista Gelli's Italian Dialogues, called Circe, formed on Plutarch's plan.

77. To roll with pleasure in a sensual sty.] Milton applies the same fable, in the same language, to Tiberius. Paradise Reg. iv. 100.

—Expell this MONSTER from his throne,
Now made a STY.—

Swift
Swift as the sparkle of a glancing star 80
I shoot from heav’n, to give him safe convoy,

78. Therefore when any favour’d of high Jove
    Chances to pass through this adventurous glade.] The Spirit
in Comus is the Satyre in Fletcher’s Faithful Shepherdess. He is sent by Pan to guide shepherds passing through a
forest by moonlight, and to protect innocence in distress. A. iii. S. i.
vol. iii. p. 145.

    But to my charge. Here must I stay
To see what mortals lose their way,
    And by a false fire, seeming bright,
Train them in, and set them right:
    Then must I watch if any be
Forcing of a chastity;
    If I find it, then in haste
I give my wreathed horn a blast,
    And the Faeries all will run, &c.

See also above, v. 18. Where our Spirit says,
    But to my task.

80. Swift as the sparkle of a glancing star.] There are few finer
comparisons that lie in so small a compass. The angel Michael
thus descends in Tasso, Stella cader, &c. ix. 62. Milton has re-
peated the thought in Parad. L. B. iv. 555.
    Thither came Uriel, gliding through the even
On a sun-beam, swift, as a shooting star
In autumn thwart the night, when vapours fir’d
Impress the air, &c.

Where the additional or consequential circumstances heighten and
illustrate the shooting star, and therefore contribute to convey a
stronger image of the descent of Uriel. But the poet there speaks:
and in this address of the Spirit, any adjunctive digressions of that
kind, would have been improper and without effect. I know not,
that the idea of the rapid and dazzling descent of a celestial being
intended to be impressed in Homer’s comparison of the descent
of Minerva, applied by the commentators to this passage of Co-
mus. See II. iv. 74. The star to which Minerva is compared,
emits sparkles, but is stationary; it does not fall from its place.
It is a bright portentous meteor, alarming the world. And its spar-
kles, which are only accompaniments, are not so introduced as to
form the ground of the similitude. Shakespeare has the same
thought, but with a more complicated allusion, in Venus and
Adonis, edit. 1596. Signat. C. iiiij. It is where Adonis suddenly
starts from Venus in the night.

Looke
As now I do: But first I must put off
These my sky robes spun out of Iris woof,
And take the weeds and likenes of a swain;
That to the service of this house belongs,
Who with his soft pipe, and smooth-dittied song,

Looke how a bright star shooteth from the skie,
So glides he in the night from Venus' eye.

Compare PAR. REG. iv. 619.

By the way, the fiction of Uriel’s descent and ascent by a sun-beam, is in Drayton's Legend of Robert D. of Normandy, ft. 43.

As on the sun-beams gloriously I ride,
By them I mount, and down by them I slide.

Young has adapted this idea to his own peculiar cast of conception and of composition, N. THOUGHTS, ix.

Perhaps a thousand demigods descend
On every beam we see, to walk with men.

85. These my sky robes spun out of Iris woof.] So our author of the archangel’s military robe. PARAD. L. xi. 244.

—Iris had dipt the woof.

Mr. Steevens suggests, that the vulgar phrase Iris stitch is a corruption from Iris. Milton has frequent allusions to the colours of the rainbow. TRUTH and JUSTICE are not only orbed in a rainbow, but are apparalled in its colours. ODE ON NATIV. ft. xv.

85. And take the weeds and likenes of a swain
That to the service of this house belongs.] Henry Lawes, the musician, acted the part of the SPIRIT. He taught music in lord Bridgewater's family, and the Lady Alice, who played the Lady in our Mafk, and excelled in singing, was his scholar. See PRELIMINARY NOTES.

86. Who with his soft pipe, and smooth-dittied song,
Well knows to still the wild winds when they roar.

And hush the wawing woods.—] Lawes himself, no bad poet, in "A Pastorall Elegie to the memorie of his brother William," applies the same compliment to his brother’s musical skill.

Weep, shepherd swaines!
For him that was the glorie of your plaines.

He could allay the murmures of the wind;
He could appease
The fallen seas,
And calme the fury of the winds.

This is printed among "CHOICE PSALMES put into Musick, &c.

By
Well knows to still the wild winds when they roar,
And hush the waving woods, nor of least faith;
And in this office of his mountain watch,
Likeliest, and nearest to the present aid
Of this occasion. But I hear the tread
Of hateful steps, I must be viewless now.

Comus enters with a charming rod in one hand, his
glass in the other; with him a rout of monsters, headed
like sundry sorts of wild beasts, but otherwise like men
and women, their apparel glistening; they come in
making a riotous and unruly noise, with torches in
their hands.

**C O M U S.**

The star that bids the shepherd fold,
Now the top of heaven doth hold;

"By Henry and William Lawes, &c. Lond. 1648." 4to. Signat. Q.
It is to this book, that Milton's Sonnet to Mr. Henry Lawes
is prefixed. I have before mentioned Lawes's verses prefixed to
Cartwright's Poems.

Lawes wrote a poem in praise of doctor Wilfon, king Charles's
favourite lutenist, and music-professor at Oxford, prefixed to
Wilfon's "Psalterium Carolinum, the devotions of his fa-
cred Majestie in his Solitudes and Sufferings, &c." fol. 1657.

91. —— But I hear the tread
Of hateful steps. I must be viewless now.] So in Parad. L. iv. 865. "I hear the tread of nimble feet." The epithet
viewless is almost peculiar to Milton. In the Ode on the
Passion, st. viii.

Or should I thence hurried on viewless wing.

In Paradise Lost, iii. 518. Of the gate of heaven.

——Drawn up to heaven sometimes
Viewless, and underneath a bright sea flow'd.

But Shakespeare has the "viewless winds."

Mr. Bowie observes, that the Spirit's conduct here much re-
sembles that of Oberon in the Midsummer Night's Dream.
A. ii. S. ii.
And the gilded car of day
His glowing axle doth allay
In the steep Atlantic stream;
And the slope fun his upward beam
Shoots against the dusky pole,
Pacing toward the other goal
Of his chamber in the east.
Mean while welcome; Joy, and Feast,
Midnight Shout, and Revelry,
Tipsy Dance, and Jollity:
Braid your locks with rofy twine,
Dropping odors, dropping wine.
Rigour now is gone to bed,
And Advice with scrupulous head.

But who comes here? I am invisible,
And I will overhear their conference.

93. The star that bids the shepherd fold.] Shakespeare calls the morning-star, the unfolding star. MEAS. FOR MEAS. A. iv. S. iii.

Look, the unfolding star calls up the shepherd.

107. Rigour now is gone to bed,
And Advice with scrupulous head, &c.] Much in the strain of Sydney, ENGLAND'S HELICON, p. i. edit. 1600.

Night hath clo'd all in her cloake,
Twinkling stars love-thoughts provoke;
Daugter hence good care doth keepe,
Jealousie it selfe doth sleepe.

Compare also Spenser's ASTROPHEL.

Your merry glee is now laied all abed.

Again, in DECEMBER.

Delight is laied abed.

And in the TEARES OF THE MUSES.

All that goodly glee
Is layd asleepe.

108. And Advice with scrupulous head.] The manuscript reading, And quick Law, is the best. It is not the essentiel attribute of Advice to be scrupulous: but it is of Quick Law, or Watchful Law, to be so. W.
Strict Age, and four Severity,
With their grave faws in slumber lie.

We that are of purer fire
Imitate the stary quire,
Who in their nightly watchful spheres,
Lead in swift round the months and years.
The sounds and seas, with all their finny drove,
Now to the moon in wavering morrice move;
And on the tawny sands and shelves
Trip the pert faeries and the dapper elves.
By dimpled brook, and fountain-brim,

It was, however, in character for Comus to call Advice, scrupulous. It was his busines to depreciate, or ridicule, Advice, at the expense of truth and propriety.

109. — Sour Severity.] There is an earlier use of this word in the same signification. See Daniel's Compl. Rosam. ft. xxxix. Signat. L. iiiij. edit. 1601. fol.

Titles that cold Seueritie hath found.

116. — In wavering morrice move.] In the Morgante Maggiore of Pulci, we have "Balli alla morescas," which he gives to the age of Charlemagne. Cant. iv. 92.

119. By dimpled brook, and fountain-brim.] This was the pastoral language of Milton's age. So Drayton, Bar. W. vi. 36.

Sporting with Hebe by a Fountain-brim.
And in Warner's Albion's England, B. ix. 46.
As this same fond selfe-pleasing youth stood at a Fountain-brim.

We meet with Ocean-brim in Parad. L. B. v. 140.
With wheels yet hovering o'er the Ocean-brim.

In the Faerie Queene, Brim is simply used for Shore, v. ix. 35.
Towards the western Brim began to draw.

At length I on a fountaine lit
Whose Brim with pinks was platted.

Again, of the same fountain, ibid.

Within whose cheerful Brims.

Vol. I.
The Wood-Nymphs deck'd with daisies trim; 120
Their merry wakes and pastimes keep;
What hath night to do with sleep?
Night hath better sweets to prove,
Venus now wakes, and wakens Love.
Come let us our rights begin, 125
'Tis only day-light that makes sin,
Which these dun shades will ne'er report.
Hail Goddess of nocturnal sport,
Dark-veil'd Cautyto, t'whom the secret flame
Of midnight torches burns; mysterious dame, 130
That ne'er art call'd, but when the dragon woom
Of Stygian darkness spetts her thickest gloom,

The same author has "BROAD-BRIMM'D Orellana," POLYOLB. S. xix. vol. iii. p. 1037. Shakespeare, TEME. A. iv. S. i. "Pio-
" nied and twilled BRIMS." Fletcher, "Where the gravel from " the BRIM." FAITH, SHEP. A. iii. S. i. vol. iii. p. 154. The 

The same author has a singular use of the word in this sense. Ibid. A. iv. S. i. p. 165.

Unde rneath the BRIM

Of failing pines that edge yon mountain in.

With an obvious meaning. Our author has a still more peculiar use of the word, yet in the same sense, in his PRELATICAL EPISCO-
PACY. "This cited place lies upon the very BRIM of another " corruption." PROSE WORKS, vol. i. 33. Many other instances might be brought from Drayton, Browne, Spenser, &c. One of my reasons for saying so much of this word, will appear in the Note on v. 924.

May thy BRIMMED waves for this.

126. 'Tis only day-light that makes sin.] Mr. Bowle supposes, that Milton had his eye on these galant lyrics of a Song in Jon-

131. The dragon woom

Of Stygian darkness spett's her thickest gloom.] So Drayton, of
And makes one blot of all the air;
Stay thy cloudy ebon chair,
Wherein thou rid'ft with Hecat, and befriend
Us thy vow'd priests, till utmost end
Of all thy dues be done, and none left out,
Ere the blabbing eastern scout,
The nice morn, on th' Indian steep
From her cabin'd loop-hole peep,
of an exhalation or cloud. Bar. W. ii. 35. Without a familiar or
low fenfe.

And Spensfer has, "FIRE-SPETTING forge," F. Q. ii. viii. 3.
139. —Nice morn.—] A finely chosen epithet, expressing at
once, curious, and skeepish. H.
140. From her cabin'd loop-hole peep.] Rather CABIN'S. Co-
mus is describing the morning contemptuously, as it was unhappy
and unfriendly to his secret revels. We have LOOP-HOLES of
the Indian fig-tree, Parad. L. B. ix. ii 10.

—Tends his pasturing herds
At LOOP-HOLES cut through thickest shade.—

By the way, it is not observed by the commentators on PARADISE
LOST, that this fig-tree, a good article for such a romantic history,
is described by Quintus Curtius, Hist. Alexandr. L. ix. c. i.
p. 679. L. vi. c. v. p. 395. edit. Amstel. 1684. I must add one or
two more circumstances. Milton was a student in botany. He took
his description of this multifarious tree from the account of it in
Gerard's HERBALL, many of whose expressions he literally repeats.
See Gerard, Lib. iii. c. 135. p. 1513. edit. 1633. "Of the
ARCHED INDIAN FIG-TREE. The ends [of the branches]
"hang downe and touch the ground, where they take roote and
growe in such fort that those twigs become great trees: and these
"being grown vp vnto the like greatnessse, doe cast their branches
"or twiggy tendrels vnto the earth, where they likewise take hold
"and roote; by meanes whereof it cometh to passe, that of one
"tree is made a great wood or defart of trees, which the Indians
"do vse for couerture against the extreme heat of the sun."—Some
"likewise vse them for pleaure, cutting downe by a direct line a
"long walke, or as it were a vault, through the thickest part, from
"which also they cut certaine LOOP-HOLES or windowes in some
"places, to the end to receive thereby the fresh coole aire that en-
treth thereat, as also for light that they may see their cattell that
feed thereby, &c. From which vault or close walke doth re-
bound
And to the tell-tale fun descry,  
Our conceal'd solemnity. 
Come, knit hands, and beat the ground  
In a light fantastic round. 'The Measure.'

"bound such an admirable echo or answering voice, &c. The first  
"or mother of this wood, is hard to be known from the children,  
"&c." In the margin is a representation of the vegetable arcade.  
Milton has also availed himself of Gerard's reference to Pliny. But  
it is necessary to give Milton's description intire.

—Spreads her arms  
Branching so broad and long, that in the ground  
The bended twigs take root, and daughters grow  
About the mother tree, a pillar'd shade  
High over-arch'd, and echoing walks between;  
There oft the Indian herdman, flunning heat,  
Shelters in cool, and tends his pasturing herds  
At loop-holes cut through thickest bade; those leaves  
They gather'd, broad as Amazonian targe, &c.

The Amazonian targe is from Pliny, as quoted by Gerard. Jon-  
son, however, had been before-hand with Milton, in introducing  
this tree into English poetry. Neptun's Triumph, first acted  
1624. Vol. vi. 159.

——The goodly bole being got  
To certaine cubits hight, from every side  
The bough's decline, which taking root arefresh  
Spring up new boles, and these spring new, and newer;  
Till the whole tree become a porticus,  
Or arched arbour, able to receive  
A numerous troop, &c.

Gerard's work was first published in 1597.

Of the morning peeping from the east, doctor Newton brings a  
parellel from Fletcher's Faithful Shepherdess. Mr. Bowle  
adds another, unnoticed, from Drayton, Mus. Elyz. [edit. 1630.  

The sunne out of the east doth peep,  
And now the day begins to creepe,  
Upon the world at leasure.

144 Come, knit hands, and beat the ground  
In a light fantastic round.] In the manuscript, "in a light  
"and frolick round." In L'Allegro, v. 34.

On the light fantastic toc.
Break off, break off, I feel the different pace
Of some chaste footing near about this ground.
Run to your shrouds, within these brakes and trees;
Our number may affright: Some virgin sure.
(For so I can distinguish by mine art)
Benighted in these woods. Now, to my charms,
And to my wily trains; I shall ere long
Be well-stocked with as fair a herd as graz'd
About my mother Circe. Thus I hurl

Compare Fletcher, Faithf. Shep. A. i. S. i. vol. iii. p. 110.

And Jonson, in his Masques.
A passage which reminds his commentator, Mr. Whalley, of Shake-
speare, Mids. N. Dr. A. iv. S. i.

Sound music, Come my queen take hand with me,
And rock the ground whereon these sleepers be.

He proposes to read knock: because "the dancing of these dapper" elves could not shake or rock the ground." Vol. v. p. 275. But there is an ambiguity in rock: and Shakespeare means, that the dance, by shaking the ground, would have the effect of rocking them still faster asleep. Knock has more propriety, but it destroys the fancifulness of the poet's imagery.

144. A dance is here begun, called, The Measure; which the magician almost as soon breaks off, on perceiving the approach of some chaste footing, from a sagacity appropriated to his character.

147. Run to your shrouds within these brakes and trees.] To your recesses, harbours, hiding-places, &c. So, Hymn. Nativ. v. 218. "Nought but profoundest hell can be his shroud." And in Parad. L. B. x. 1068.

— While the winds
Blow moist and keen, shattering the graceful locks
Of these fair-spaying trees, which bid us seek
Some better shroud. —

We have the verb, Parad. Reg. B. iv. 419: Of our Saviour in the forest.
COMUS.

My dazzling spells into the spongy air,
Of pow'r to cheat the eye with beauteous illusion,
And give it false presentments, left the place
And my quaint habits breed astonishment,

——Ill waft thou SHROUDED then,
O patient son of God! ———

And below, in Comus, v. 316.
And if your stray attendance be yet lodg'd,
Or SHROUD within these limits——

Where, the last line is written in the manuscript, "Within these "SHROUDIE limits." Whence we are led to suspect, that our author, in some of these instances has an equivocal reference to SHROUDS in the sense of the branches of a tree, now often used. And a tree, when lopped, is said to be SHROUDED. Compare Chaucer, Rom. R. v. 54.

For there is neither bush nor hay
In May that it ill shrouded bene,
And it with new leves were.

See also Compl. Bl. Kn. v. 148.

153. —Thus I hurl
My dazzling spells into the spongy air.] B. Fletcher, Faith.
Shep. A. iii. S. i. vol. iii. p. 150.

I strew these herbs to purge the air:
Let your odour drive from hence
All mists that dazzle sense; &c.

Again, in the same play, if I remember right.

There is another charm, whose power will free
The dazzled sense.

Adam says, that in his conversation with the angel, his earthly nature was overpower'd by the heavenly, and, as with an object that excels the sense, "dazzled, and spent." PARAD. L. viii. 457.

155. To cheat the eye with beauteous illusion.] In our author's Reformation, &c. "If our understanding have a film of igno-

rance over it, or be clear with gazing on other false glitt-
ings. &c." PR. W. 1. 12. But clear-eyed is a common and well-known phrase.

157. And my quaint habits breed astonishment.] Quaint is here strange, odd, unusual. So in Sams. Agon. v. 1303.

——In his hand
A scepter or quaint staff he bears.

Compare Note on Arcades, v. 47.

And
And put the damsel to suspicious flight,
Which must not be, for that's against my course:
I, under fair pretence of friendly ends,
And well-plac'd words of glozing courtefy
Baited with reasons not unpleasable,
Wind me into the easy-hearted man,
And hug him into snares. When once her eye
Hath met the virtue of this magic dust,
I shall appear some harmless villager,
Whom thrift keeps up about his country gear.

"Could well his GLOZING speeches frame." See Marlowe's EDWARD SECOND. "The GLOZING head of thy base minion "thrown." Reed's OLD PL. ii. 317. And Lilly's ALEXANDER AND CAMPASPE. "Not to GLOZ with your tongue." A. iii. S. i.
Compare APOI. SMECTYMN. §. viii. "Immediately he falls to "GLOZING, &c." PR. W. i. 121. And Shakespeare's RICH. SEC. A. ii. S. i.

Than they whom youth and ease have taught to GLOZ.

164. —When once her eye
Hath met the virtue of this magic dust.] This refers to a previous line, "my POWDER'D spells," v. 154. But POWDER'D was afterwards altered into the present reading DAZZLING. When a poet corrects, he is apt to forget and destroy his original train of thought.

166. I shall appear some harmless villager, &c.] So stands the context, in editions 1637, and 1645. But thus in the edition 1673, and in those of Tonson.

I shall appear some harmless villager,
And hearken, if I may, her business here.
But here she comes, I fairly step aside.

Where, beside the transposition, the line, Whom thrift, is omitted. Tickell, however, has followed the two first editions, with the emendation of her business hear, and no comma after may, according to the table of ERRATA in 1673. Fenton copies Tickell. VILLAGER, an uncommon word, occurs in JULIUS CESAR, A. i. S. ii.

Brutus had rather be a VILLAGER.
But here she comes, I fairly step aside,
And hearken, if I may, her business here.

The Lady enters.

This way the noise was, if mine ear be true,
My best guide now; methought it was the sound
Of riot and ill-managed merriment,
Such as the jocund flute, or gamesome pipe
Stirs up among the loose unletter'd hinds,
When for their teeming flocks, and granges full,
In wanton dance, they praise the bounteous Pan,
And thank the Gods amidst. I should be loath
To meet the rudeness, and will'd insolence,
Of such late wassailers; yet O, where else

And below, "Gentle villager," v. 304. And, "some neigh-
bour villager," v. 576.

168. — Fairly. — That is, softly. H.
"Fairly" and softly, were two words which went together, signifying gently. The corpse of Richard the second was conveyed in
a litter through London, "faire and softly." Froissart, P. ii. ch. 249.

170. — If mine ear be true. Lift mortals if your ears be true," v. 997. infr. In another and less literal sense.


178. To meet the rudeness, and will'd insolence,
Of such late wassailers. — In some parts of England, especially in the west, it is still customary for a company of mummers, in the evening of the christmas-holidays, to go about carousing from house to house, who are called the WASSAILERS.
To much the same purpose says Fletcher, Faithp. Shep. A. v. S. i. vol. iii. p. 177.

—The woods, or some near town
That is a neighbour to the bordering down,
Hath drawn them thither, 'bout some lofty sport,
Or spiced wassel-boul, to which resort
Shall I inform my unacquainted feet
In the blind mazes of this tangled wood?
My Brothers, when they saw me wearied out
With this long way, resolving here to lodge
Under the spreading favour of these pines,

All the young men and maids of many a cote,
Whilst the trim minstrell strikes his merry note.

Selden mentions the "yearlie was-haile in the country, on the " vigil of the new year." Notes on Polyolb. S. ix. vol. iii.

He is wit's pedlar, and retails his wares
At wakes, and wassels, meetings, markets, fairs.

And Jonson, of a rural feast in the Hall of Sir R. Wroth. Forest, ii. iii.

The iolly wassal walks the often round.

In Macbeth, "Wine and wassell," mean, in general terms, feasting and drunkennes. A. i. S. vii. Jonson personifies Wassel, "her page bearing a brown bowl." Masques, vol. vi. 3. In Antony and Cleopatra, we have "lascivious wassels." See also Hamlet, A. i. S. vii. In B. and Fletcher's Beggar's Bush, it is proposed to make a Wassel of "strong lusty London " Beerr." A. iv. S. iv. vol. ii. p. 414. In the Song cited in Laneham's Narrative, 1575, "For wine and wassell he had at " will," we are not to understand wassail, but Wastel-bread, Wastellum, a species of fine or white bread, mentioned in Chaucer. In the text, swill'd insolence, is similar to sown with insolence and wine, in Parad. L. i. 502. Read swood.

180. Shall I inform my unacquainted feet
In the blind mazes of this tangled wood?] The expression unacquainted feet is a little hard. H.

In the Faithful Shepherdess, Amoret wanders through a wild wood in the night, but under different circumstances, yet not without some apprehensions of danger. We have a parallel expression in Sams. Agon. v. 335.

—Hither hath inform'd
Your younger feet.—

181. —Tangled wood.] "They seek the dark, the bushy, the tangled forest." Pr. W. i. 13. So "Tangling bushes " had perplex'd." Parad. L. iv. 176.

184. Under, the spreading favour of these pines.] This is like Virgil's "Hospitiis teneat frondentibus arbos." Geor. iv. 24. An inversion of the same sort occurs in Cicero, in a Latin ver-
Stept, as they said, to the next thicket side
To bring me berries, or such cooling fruit
As the kind hospitable woods provide.
They left me then, when the gray-hooded Even,
Like a sad votarist in palmer's weed,
Rose from the hindmost wheels of Phœbus' wain.

Sion from Sophocles's Trachiniae, of the Shirt of Neffus.

Ipse inligatus peste interimor textile.

185. To bring me berries, or such cooling fruit
As the kind hospitable woods provide.] So Fletcher, Faith.

Shep. A. i. S. i. vol. iii. p. 105. Where, says the virgin-shepherdess Clorin,

My meat shall be what these wild woods afford,
Berries, and chestnuts, plantains on whose cheeks
The sun fits smiling, and the lofty fruit
Pull'd from the fair head of the strait-grown-pine.

Again, ibid. p. 107.

Here be berries for a queen,
Some be red, and some be green.

Again, the Satyre says, ibid. p. 145.

——Grapes, berries of the best,
I never saw so great a feast.

By laying the scene of his Malf in a wild forest, Milton secured
to himself a perpetual fund of picturesque description, which, re-
sulting from situation, was always at hand. He was not obliged to
go out of his way for this striking embellishment: it was sug-
gested of necessity by present circumstances. The same happy
choice of scene supplied Sophocles in Phæocetes, Shakespeare
in As you like it, and Fletcher in the Faithful Shepherdess, with frequent and even unavoidable opportunities of
rural delineation, and that of the most romantic kind. But Milton
has additional advantages: his forest is not only the residence of a
magician, but is exhibited under the gloom of midnight. Fletcher,
however, to whom Milton is confessedly indebted, avails himself of
the latter circumstance.

189. —A sad votarist, &c.] See Note on Par. Reg. iv. 426.

A votarist is one who had made a religious vow, here perhaps for
a pilgrimage, being in palmer's weeds. Leland says, that Ela
countess of Warwick was buried in Ofeney Abbey, her image in
"the habite of a vowr," that is, a Nun. Itin. vol. ii. fol. 19.

Votarist
But where they are, and why they came not back, Is now the labour of my thoughts; 'tis likeliest They had engag'd their wand'ring steps too far; And envious darknes, ere they could return, Had stole them from me: else, O thievish Night, Why should'st thou, but for some felonious end, In thy dark lantern thus close up the stars, That nature hung in heav'n, and fill'd their lamps With everlasting oil, to give due light To the misled and lonely traveller? This is the place, as well as I may guess, Whence even now the tumult of loud mirth Was rife, and perfect in my lift'ning ear,

**Votarist** occurs in its more general and modern acceptation, in his treatise of **Reformation.** "To the **votarists** of antiquity I shall think to have fully answered." Pr. W. i. 6.

189. —*Palmer's weed.*] Guy, disguised like a pilgrim, when about to engage Colbrond the giant, "Puts off his **Palmer's weed, &c.**" Drayton, Polyolb. S. xii. vol. iii. p. 898.

192. —"Tis likeliest."] Milton is fond of this superlative. "As "**likelyest was.**" Parad. L. vi. 688. "Where **likelyest he** might find," ix. 414. "Where he may **likelyest find.**" ii. 525. "And here are **likelyest like** honour to obtain." iii. 659. See below, at v. 237.

195. —*O thievish Night.*] Ph. Fletcher's Pisc, Ecl. p. 34. edit. 1633.

—The thievish night
Steals on the world, and robs our eyes of light.

Euripides has, "Χανπυρα η νεφιχ."

**Iphigen. TAUR. v. 1033.**

But quite under another sense. As also Homer, I. iii. 11.

In the present age, in which almost every common writer avoids palpable absurdities, at least monstrous and unnatural conceits, would Milton have introduced this passage, where **thievish Night** is supposed, for some felonious purpose, to shut up the stars in her dark lantern? Certainly not. But in the present age, correct and rational as it is, had Comus been written, we should not perhaps have had some of the greatest beauties of its wild and romantic imagery.

203. See Note on Sams. Agon. v. 866.
Yet nought but single darkness do I find.
What might this be? A thousand fantasies
Begin to throng into my memory,
Of calling shapes, and beck'ning shadows dire,

205. — A thousand fantasies
Begin to throng into my memory, &c.] Milton had here perhaps a remembrance of Shakespeare, King John, A. v. S. vii.
With many legions of strange fantasies,
Which in their throng and press to that last hold
Confound themselves.——

207. Of calling shapes, and beck'ning shadows dire,
And airy tongues, that tellable mens names
On sands, and shores, and desert wildernesses.] I remember these superstitions, which are here finely applied, in the ancient Voyages of Marco Paolo the Venetian. He is speaking of the vast and perilous desert of Lop in Asia. "Cernuntur et audiantur in eo, et interdiu, et sepius noctu, daemonum varia illusiones. Unde viatoribus summe cavendum est, ne multum ab invicem seipsum difficient, aut aliquis a tergo diutius impediat. Aliquo, quamprimum propter montes et calles quispiam comitum suorum afspeftum perdiderit, non facile ad eos pervieniet: nam audiantur ibi voces daemonum qui solitarie incidentes propriis appellant nominibus, voces fingentes illorum quos comitari se putant, ut a recto itinere abductos in perniciem deducant. Audiantur interdum in aere concentus muficorum instrumentorum, &c." De Regionib. Oriental. L. i. c. xlv. But there is a mixture from Fletcher's Faithful Shepherdess, A. i. S. i. p. 108. The shepherdesq mentions, among other nocturnal terrours in a wood,

Or voices calling me in dead of night.
These fancies, from Marco Paolo, are adopted in Heylin's Cosmography, I am not sure if in any of the three editions printed before Comus appeared. See Lib. iii. p. 201. edit. 1652. fol.
From Heylin, however, Milton seems to have gleaned his intelligence in the following lines, Parad. L. iii. 437.

—— The barren plains
Of Sericana, where Chineses drive
With sails and wind their cany waggons light.

Heylin says, the southern part of China is "so plain and level, and so unswelled with hills at all, that they have carts and coaches driven with sails, &c." Lib. iii. p. 208. For Sericana, or Serica, see ibid. p. 199. See also Note on Parad. Reg. iii. 252.

Sylvester.
And aery tongues, that syllable mens names
On lands, and shores, and desert wildernesses.
These thoughts may startle well, but not astound
The virtuous mind, that ever walks attended
By a strong-siding champion, conscience.—
O welcome pure-ey'd Faith, white-handed Hope,
Thou hovering Angel, girt with golden wings,
And thou, unblemish'd form of Chastity!
I see ye visibly, and now believe
That he, the Supreme Good, t'whom all things ill

Sylvestre, in Du Bartas, has also the tradition in the text, edit. fol. ut supr. p. 274.
And round about the desert Lop, where oft
By strange phantasmas passengers are scoff.


213. —White-handed Hope.
Thou hovering angel girt with golden wings.] Thus in Shakespear's Lovers Complaint, Malone's Suppl. i. p. 759.
Which like a cherubim above them hover'd.

But hovering is here applied with peculiar propriety to the angel Hope. In sight, on the wing; and if not approaching, yet not flying away. Still appearing. Contemplation soars on golden wings, Il Pens. v. 52. Mr. Bowle directs us to Arissto, Orr. Fur. C. xiv. 80.

—Moffe
Con maggior fretta le dorate penne.
And we have "that golden-winged host," in the Ode on the Death of an Infant, ft. ix.

215. —And thou unblemish'd form of Chastity, &c.] In the same strain, Fletcher's Shepherdess in the soliloquy just cited, ibid. p. 109.
—Then, strongest Chastity,
Be thou my strongest guard, for here I'll dwell,
In opposition against sate and hell.

When that unblemish'd forme, so much admir'd, &c.
Are but as flavish officers of vengeance,
Would fend a glift’ring guardian, if need were,
To keep my life and honour unaffail’d.

Was I deceiv’d, or did a fable cloud
Turn forth her silver lining on the night?
I did not err, there does a fable cloud
Turn forth her silver lining on the night,
And casts a gleam over this tufted grove:

I cannot hollow to my Brothers, but
Such noife as I can make to be heard farthest
I’ll venture, for my new-enliven’d spirits
Prompt me; and they perhaps are not far off.

SONG.

SWEET Echo, sweetest nymph, that liv’st unseen
Within thy aery shell,

By flow Meander’s margent green,

221. Was I deceiv’d, or did a fable cloud
Turn forth her silver lining on the night?
I did not err, there does a fable cloud
Turn forth her silver lining on the night.] These lines are
turned like that verse of Ovid, Fast. L. v. 545.


The repetition, arising from the conviction and confidence of
an unaccusing conscience, is inimitably beautiful. See Note on El. v. 5.
When all succour seems to be lost, heaven unexpectedly presents
the silver lining of a fable cloud to the virtuous.

226. I cannot hallow to my Brothers, &c.] So the Jaylor’s
Daughter in B. and Fletcher, benighted also and alone in a wood,
whose character affords one of the finest female mad scenes in our
language. Two noble Kinsm. A. iii., S. ii. vol. x. p. 55. She
is in search of Palamon.

I cannot hallow, &c.

Strange howls this live long night, &c.

231. Within thy aery shell.] The true reading is certainly
fell; meaning, as doctor Warburton says, the Horizon, which,
And in the violet-embroider'd vale,
Where the love-lorn nightingale
Nightly to thee her sad song mourneth well;
Canst thou not tell me of a gentle pair

in another place he calls the hollow round of Cynthia's feat,

**ODE NATIV.** ft. x.
Nature that heard such sound
Beneath the hollow round
Of Cynthia's feat the aery region thrilling.
That is, "such sound, piercing the aery region beneath the hollow circumference of the heavens." H. SHELL is vault. From TESTUDO. It is the same vault which is intended in these lines on the Ode of the Nativity, ft. x.
Beneath the hollow round
Of Cynthia's feat the aery region thrilling.

--- **Violet-embroider'd vale.**] This is a beautiful compound epithet, and the combination of the two words that compose it, natural and easy. Our poet has, in these his early poems, coined many others, equally happy and significant: such as, love-darting eyes, amber-dropping, flowery-kirtled, low-roofed, snaky-headed, fiery-wheeled, white-handed, home-felt, rusby-fringed, pure-eyed, tinsel-slipper'd. Dr. J. WARTON.

See Peck for more instances, in MEM. Milt. p. 117. And compare PARAD. L. B. iv. 700.
--- Under foot the violet,
Crocus, and hyacinth, with rich inlay BROIDER'd the ground. ---

Methinks no April shou'dc
EMBORDER should the ground, &c.
The allusion is the same in Lycidas, v. 148.
And every flower that sad EMBROIDERY wears.

--- **Where the love-lorn nightingale.**] Deprived of her mate.
As LASS-LORN in the TEMPEST, A. iv. S. ii.

236. Canst thou not tell me of a gentle pair
That likest thy Narcissus are?] So Fletcher, FAITH.

--- **A gentle pair**
Have promis'd equal love. ---

Other petty borrowings of the same kind might be pointed out, which prove Milton's intimate familiarity with Fletcher's play.

---
That likest thy Narcissus are?
O, if thou have
Hid them in some flow'ry cave,
Tell me but where,
Sweet queen of parly, daughter of the sphere!
So mayst thou be translated to the skyes,
And give refounding grace to all heav'n's harmonies.

237. — Likest, — ] Most, or very like. "Likest to thee in
"Likest gods they seem'd." vi. 301. "To Pales, or Pomona,
"likest she seem'd." ix. 394. See supr. Note at v. 192.

238. O, if thou have
Hid them in some flow'ry cave.] Here is a seeming inac-
curacy for the fake of the rhyme. But the senate being hypo-
thetical and contingent, we will suppose an elleipsis of shouldeft
before have. A verse in Saint John affords an apposite illus-
ration. "If thou have born him hence, tell me where thou hast
laid him." xx. 15. We find another instance below, v. 887.

And bridle in thy headlong wave,
Till thou our summons answer'd have.

In the mean time it must be allowed, that thou and you are abso-
lutely synonimous. And see bishop Lowth's Grammar, pp.67.
68. edit. 1775. Mr. Steevens suggests, that part of the Address
to the Sun which Southerne has put into the mouth of Oroonoko,
is evidently copied from this passage.

Or if thy sister goddes has prefer'd
Her beauty to the skies to to be a star,
Oh! tell me where the skines.

243. And give refounding grace to all heav'n's harmonies.] That is, "The grace of their being accompanied with an echo."
Lawes, in setting this Song, has thought fit to mar the found,
sense, and elegance, of a most beautiful line, by making a pleasing
professional alteration.

And hold a counterpoint to all heaven's harmonies.

The goddes Echo was of peculiar service in the machinery of
a Mask, and therefore often introduced. Milton has here ufed
her much more rationally than most of his brother mask-writers.
She is invoked in a song, but not without the usual tricks of sur-
prising the audience by strange and unexpected repetitions of
found, in Browne's Inner Temple Masque, to which I have
supposed our author might have had an eye, p. 136. She often
appears in Jonson's masks. This frequent introduction, however,
of Echo in the masks of his time, seems to be ridiculed even by
Jonson
Enter Comus.

Com. Can any mortal mixture of earth's mold
Breathe such divine enchanting ravishment?
Sure something holy lodges in that breast,
And with these raptures moves the vocal air
To testify his hidden residence:

Jonson himself in CYNTHIA'S REVELLS, A. i. S. i. Mercury invokes Echo, and wishes that she would salute him with her repercussive voice, that he may know with certainty in what cavern of the earth her ayrie spirit is contained. "How or where " I may direct my speech, that thou shalt hear." When he speaks, Mercury wondering that she is so near at hand, proceeds with great solemnity.

Knowe, gentle foule then, I am sent from Ioue;
Who pitying the sad burthen of thy woes
Still growing on thee, in thy want of wordes
To vent thy passion for Narcissus death,
Commands that now, after three thousand yeeres
Which have been exerced in Iuno's spight,
Thou take a corporall figure, and ascend
Enricht with vocal and articulate power.

He then, in burlefque of the sort of machinery usual on the occasion, prepares to strike the obsequious earth thrice with his winged rod, to give thee away. And as a Song was always the sure consequence of Echo being raised, a burlefque song follows, which Mercury thus introduces.

Begin, and more to grace thy cunning voice,
The humorous aire shall mixe her solemn tunes
With thy just words: strike musique from the spheres,
And with your golden raptures jouell our eares.

This play was first acted in 1600.

244. Can any mortal mixture of earth's mold
Breathe such divine enchanting ravishment?] This was plainly personal. Here the poet availed himself of an opportunity of paying a just compliment to the voice and skill of a real songstress. Just as the two boys are complimented for their beauty and elegance of figure. And afterwards, the strains that "might " create a soul under the ribs of death," are brought home, and found to be the voice "of my most honour'd Lady." v. 564.

Where the real and assumed characters of the speaker are blended.

246. Sure something holy lodges in that breast,
And with these raptures moves the vocal air
To testify his hidden residence.] That is, "Something

Vol. I.
How sweetly did they flote upon the wings
Of silence, through the empty-vaulted night,
At every fall smoothing the raven down
Of darkness till it finil’d! I have oft heard
My mother Circe with the Sirens three,

"Holy inhabiting that breast, courts the air the vehicle of sound,
"to give it utterance, to discover the latent source of its refer-
dence, by means of these ravishing notes."

249. *How sweetly did they flote.——* That is, "These rap-
tures." The effect for the cause.

252. ——— I oft have heard
My mother Circe, with the Sirens three,
Anidst the flow’ry-kirtled Naiades,
Calling their potent herbs and baleful drugs,
Who, as they sung, would take the prizon’d soul, &c.] Ori-
ginally from Ovid, Metam. xiv. 264. Of Circe.
Nereides, Nymphæque simul, quæ vellera motis
Nulla trahunt digitis, nec fila frequenta ducunt,
Gramina dispununt: sparsusque fine ordine flores
Secernunt calathis, variaque coloribus herbas.
Ipfa, quod ha facetium, opus exigit: ipfa quid usus
Quoque fit in folio, quæ fit concordia mistis,
Novit; et advertens penfas examinat herbas.

See also ibid. v. 22. 34.

Milton calls the Naiades, he should have said Nereides, *flowery-
kirtled*, because they were employed in collecting flowers. But
William Browne, the pastoral writer, had just before preceded
our author in this imitation from Ovid, in his Inner Temple
Masque on the story of Circe, p. 143.

Call to a dance the fair Nereides,
With other Nymphs, which do in every creeke,
In woods, on plains, on mountains, *simples seeke,
For powerful Circe, and let in a song, &c.

Here, in *simples*, we have our author's "potent herbs and
"drugs." But see Note on v. 50. It is remarkable, that Milton
has intermixed the Sirens with Circe’s Nymphs. Circe indeed is
a songstress in the Odyssey: but she has nothing to do with the
Sirens. Perhaps Milton had this also from Browne’s Masque,
where Circe uses the music of the Sirens in the process of her in-
cantation. p. 134.

Then, Sirens, quickly wend me to the bowre,
To fitte their welcome, and shew Circe’s powre.
Amidst the flow'ry-kirtled Naiades,
Culling their potent herbs, and baleful drugs, 255
Who, as they sung, would take the prison'd soul,

Again, p. 13.

Sirens, ynough, cease: Circe has prevayl'd.

A single line of Horace perhaps occasioned this confusion of two distinct fables. Epist. i. ii. 23.

Sirenum voces, et Circes pocula nofi.

Milton, as we have seen, calls the Naiads, attendant on Circe, flowery-kirtled. They, or her Nymphs, are introduced by Browne "With chaplets of flowers, herbs, and weeds, on their " heads, &c." p. 144. And the harmony of Circe's choir of Nymphs is thus described by Browne, p. 145. Circe speaks.

Ulysses, take my wand,
And from their eyes each childe of sleepe command ;
While my choice maides, with their harmonious voyces,
Whereat each byrd and dancinge springe rejoices,
Charming the windes when they contrary meete,
Shall make their spirits nimble as their feete.

It is not said either in Homer or Ovid, that Circe's Nymphs were skilled in singing.

254. Amidst the flowery-kirtled Naiades.] Doctor Newton remarks here, that KIRTL is a woman's gown. So it is, in the pastoral writers of Milton's age, and before. And in Shakespeare, where Falstaff asks Doll, "What stuff wilt have a KIRTEL of ?" SECOND P. K. HENR. iv. A. ii. S. iv. But it originally signified a man's garment, and was so used antiently. At least, most commonly. In Spenfer, ENVY, not a female deity, wears a "KIRTEL of discoloured fay," F. Q. i. iv. 31. It was the name for the surcoat at the creation of Knights of the Garter. See Anstis, ORD. GART. i. 317. In an original roll of the Household-Expenses of Wykeham bishop of Winchester, dated 1394, is this entry. "In fururra duarum curtellarum pro Domino " cum furura agnina, x. s." That is, "For furring, or facing "two Kirtles for my Lord with lambs-skin, 10s."

256. Who as they sung, would take the prison'd soul.] In the old play, the RETURN FROM PARNASSUS, 1606. A. i. S. ii.

Sweet Constable doth take the wondering ear,
And lays it up in willing prisonment.

In L'ALLEGRO, v. 136.

LAP me in soft Lydian aires.

We have "lapped in delight," in Spenser, F. Q. vi. 6, Pri-
And lap it in Elysium; Scylla wept,
And chid her barking waves into attention,
And fell Charybdis murmur'd soft applause:
Yet they in pleasing slumber lull'd the sense,
And in sweet madness robb'd it of itself;
But such a sacred, and home-felt delight,
Such sober certainty of waking bliss
I never heard till now. I'll speak to her,
And she shall be my queen. Hail, foreign wonder!
Whom certain these rough shades did never breed,
Unless the goddess that in rural shrine

joned was more common than imprisoned. Shakespeare, Venus and Adonis, edit. 1596. Signat. C. iiiij.
Whereat her teares began to turne their tide,
Being prison'd in her eye.

And in his Sonnets, cxxxiij.
Prison my heart in thy steel-bofom's ward.

And in Love's Labour Lost, A. iv. S. iii.
—— Universal plodding Prisons up
The nimble spirits in the arteries.

And in B. and Fletcher's Philaster, A. v. S. i. vol. i. 168,
"Perpetual Prisonment." These are few instances out of many.

257. ——— Scylla wept,
And chid her barking waves into attention,
And fell Charybdis murmur'd soft applause.] Silius Italicus, of a Sicilian shepherd tuning his reed, Bell. Pun. xiv. 467.
Scyllaei tacuere canes, fetit atræ Charybdis.
The same situation and circumstances dictated a similar fiction or mode of expression in either poet. But Silius avoided the boldness, perhaps impropriety, of the last image in Milton.

265. ——— Hail, foreign wonder!
Whom certain these rough shades did never breed,
Unless the Goddess, &c. Thus Fletcher, Faithf. Shep,
A. v. S. i. vol. iii. p. 188.
—— Whate'er she be;
B'eft thou her spirit, or some divinity,
That in her shape thinks good to walk this grove.
Dwell'st here with Pan, or Sylvan, by blest song—
Forbidding every bleak unkindly fog—
To touch the prosperous growth of this tall wood.

But perhaps our author had an unperceived retrospect to the Tempest, A. i. S. ii.

Ferd. — Most sure the goddess
On whom these aires attend,—
— My prime request,
Which I do last pronounce, is, O you wonder,
If you be Maid or no?

Milton’s imitation explains Shakespeare. Maid is certainly a created being, a Woman in opposition to Goddes'. Miranda immediately destroys this first sense by a quibble. In the mean time, I have no objection to read made, i. e. created. The force of the sentiment is the same. Comus is universally allowed to have taken some of its tints from the Tempest. Compare the Faerie Queen, iii. v. 36. ii. iii. 33. And B. and Fletcher’s Sea-Voyage, A. ii. S. i. vol. ix. p. 106. edit. ut supr.

Be not offended, goddeses, that I fall
Thus prostrate at your feet: or, if not such,
But Nymphs of Dian’s train, that range these groves
Which you forbid to men.

And Ovid, where Salmacis first sees the boy Hermaphroditus,
Metam. iv. 320.

— Puer, O dignissime credi
Esse deus; seu tu deus es, potes esse Cupido, &c.

And Browne’s Brittanias Pastorals, B. i. S. iv. p. 70.

— Hayle glorious deitie!
If such thou art, and who can deem you lesse?
Whether thou reignest queen o’ th’ wilderness,
Or art that godesse, ’tis vnknowne to mee,
Which from the ocean draws her pedigree:
Or one of thofe, who by the mossie banckes
Of drifling Helicon, in airie ranckes
Tread roundelays upon the fluer sands,
While shaggy fatyres, tripping o’er the frands,
Stand still at gaze, and yeild their fences thral,
To the sweet cadence of your madrigals:
Or of the faery troope which nimby play,
And by the springs daunce out the summer’s day, &c.

The Shepherdess anfwers, p. 71,
Nor of the faery troope, nor Muses nine,
Nor am I Venus, nor of Proserpine;

But
Lad. Nay gentle Shepherd, ill is lost that praise
That is address'd to unattending ears;
Not any boast of skill, but extreme shift
How to regain my fever'd company,
Compell'd me to awake the courteous Echo To give me answer from her mossy couch.
Com. What chance, good Lady, hath bereft you thus?
Lad. Dim darkness, and this leafy labyrinth.
Com. Could that divide you from near-ushering guides?
Lad. They left me weary on a grassy turf.
Com. By fallhood, or discourtesy, or why?
Lad. To seek i' th' valley some cool friendly spring.
Com. And left your fair side all unguarded, Lady?
Lad. They were but twain, and purposed quick return.
Com. Perhaps fore-stalling night prevented them.

But daughter to a luyt aged swaine,
That cuts the greene tufts off th' enamel'd plaine, &c.
Homer, in the address of Ulysses to Nauficaa, the father of true
elegance as well as of true poetry, is the original author of this
piece of galantry, which could not escape the vigilance of Vir-
gil. See Arcades, v. 44.

277, &c.] Here is an imitation of those Scenes in the Greek
Tragedies, where the dialogue proceeds by question and answer,
a single verse being allotted to each. The Greeks, doubtless,
found a Grace in this sort of dialogue. As it was one of the cha-
RACTERISTICS of the Greek drama, it was natural enough for our
young poet, passionately fond of the Greek tragedies, to affect
this peculiarity. But he judged better in his ripier years; there
being no instance, of this Dialogue, I think, in his Samson
Agonistes. H.

285. Perhaps fore-stalling night prevented them.] The word
forestall was formerly less offensive in a serious and sublime
poem than at present. It occurs again, v. 362. And in the sense
of prevent, hinder, &c.

What need a man forestall his date of grief,
And run to meet what he would most avoid?

And in Paradise Lost, B. x. 1024.

— Doubt not but God
Hath wiselier arm'd his vengeful ire, than so
To be forestall'd.

And
Lad. How easy my misfortune is to hit!
Com. Imports their loss, beside the present need?
Lad. No less than if I should my Brothers lose.
Com. Were they of manly prime, or youthful bloom?
Lad. As smooth as Hebe's their unrazor'd lips.
Com. Two such I saw, what time the labour'd ox
In his loose traces from the furrow came,

And in Fairfax's Tasso, xv. 47.
But forth there crept, from whence I cannot say,
An ugli serpent that FORESTALL'd their way.
So also in Sylvestier's Du Bartas, p. 88. edit. fol. ut supr.
"FORESTALLING thee of thy kinde lover's kisze." And
Spenser, F. Q. v. v. 47.
Whose life did lie in her least eye-lids fall,
Of which she vow'd, with many a cursed thret,
That she therefore would him ere long FORESTALL.
And in Hamlet, A. v. S. ii. "I will FORESTALL their re-
"pair hither." Often in Spenser, and Shakespeare. Once, in
the latter, with the particular application of the text. Cymbel.
A. iii. S. iv.

May
This night FORESTALL him of the coming day.

289. Were they of manly prime, or youthful bloom?] Were they
young men, or striplings? Prime is perfection. "Nature here,
"wanton'd as in her PRIME." Parad. L. v. 295. Again, what
is more apposite to the sense of the text. Ibid. xi. 245.
His starry helm unbuckled she'w'd him PRIME
In manhood, where youth ended.

Again, where 'perhaps the distinction is more strongly marked.
Ibid. iii. 635.
And now a STRIPLING Cherub he appears,
Not of the prime, &c.

Doctor Newton is certainly mistaken in supposing that the poet
means a Cherub "not of the prime order or dignity." He is de-
scribing a Cherub in the figure, and with the beauty, of a strip-
ing. Prime is opposed to stripling.

290. And smooth as Hebe's their unrazor'd lips.] The unpleasant
epithet unrazor'd has one much like it in the Tempest, A. ii. S. v.

— Till new-born chins:
Are rough and RAZORABLE.
And the swinkt hedger at his supper sat;
I saw them under a green mantling vine
That crawls along the side of yon small hill,
Plucking ripe clusters from the tender shoots;
Their port was more than human, as they stood:

291. —— The labour'd ox

In his loose traces from the furrow came.] This is classical. But the return of oxen or horses from the plough, is not a natural circumstance of an English evening. In England the ploughman always quits his work at noon. Gray, therefore, with Milton, painted from books and not from the life, where in describing the departing day-light he says,

The ploughman homeward plods his weary way.

The swinkt hedger's supper, in the next line, is from Nature. And Hedger, a word new in poetry, although of common use, has a good effect. Swinkt is tired, fatigued.

297. Their port was more than human, as they stood:
I took it for a fairy vision,
Of some gay creatures of the element,
That in the colours of the rainbow live,
And play in th' plighted clouds. I was aw-struck,
And as I past, I worship.] I have adopted, in the first line, the pointing of editions 1645 and 1673. But perhaps that of 1637, is to be preferred.

Their port was more than humaine; as they stood
I took it, &c.

"As they stood before me, I took it, &c." But we have much the same form of expression in the Epitaph on the Marchioness of Winchester, v. 21.

And in his garland, as he stood,
Ye might discern a cypreis bud.

See Acts Apost. xxii. 13. 14. "One Ananias came unto me, and "stood, and said unto me, &c."

Comus thus describes to the Lady the striking appearance of her Brothers: and after the same manner, in the Iphigenia in Tauris of Milton's favourite Greek tragedian Euripides, a shepherd describes Pylades and Orestes to Iphigenia the sister of the latter, as preternatural beings and objects of adoration. v. 246.

Εἰμαϊθα διώκει εἰς τις νεωτις
Βενοροδὸς ἡμῶν, κατεχόμενοι σάλιν,
"Αγορίζει δακτύλους ποιεομένων ἱππος"
I took it for a faery vision
Of some gay creatures of the element,
That in the colours of the rainbow live,
And play 'th' plighted clouds. I was aw-struck,
And as I passt, I worshipt; if those you seek,

So Cartwright in a poem called SADNESS, p. 221.

Hark! from yonder hollow tree!
The raven hovers o'er my bier,
The bittern on a reed I hear
Pipes my Elegy.

To the passage above - quoted from Euripides Dr. Warthon adds,
"There is an impropriety of character, in the mention of Leu-
cothea, Palemon, and the Dioscuri. Euripides has made the
'shepherd, a barbarous inhabitant of Tauris, talk too much like
'a Greek.'"

301. *And play 'th plighted clouds.——] The lustre of
Milton's brilliant imagery is half obscured, while plighted re-
mains unexplained. We are to understand the braided or em-
brodered clouds: in which certain airy elemental beings are
most poetically supposed to sport, thus producing a variety of
transient and dazzling colours, as our author says of the sun, PAR-
RAD. L. iv. 586.

Arraying with reflected purple and gold
The clouds that on his western throne attend.

In Spenser we find PLIGHT for a Fold, a silken robe, "purfled
"upon with many a folded plight." F. Q. ii. iii. 26. And
plight for folded a participle, "ringes of rufhes plight,"
ii. vi. 7. Chaucer, in the TESTAMENT OF LOVE, has plites
for folds. And plite, a verb, to fold, Tr. Cr. ii. 1204. Of
a Letter.

Ye me the labour it to sowe and plite.
That is, "to stitch and fold it." From this verb plight, im-
mediately came Milton's plighted, which I do not remember
in any other writer. It is obvious to observe, that the modern
word is plaited. Of the same family is pleached, in M. ADO
ABOUT NOTHING, A. iii. S. i.

And bid her steal into the pleached bower,
Where honeyfuckles, ripen'd by the sun,
Forbid the sun to enter.—-

And in Antony and CLEOPATRA. And he has implieached,
impeached, in his Lover's Complaint. Mal. Suppl. Sh.
i. 752.

I take this opportunity of making a flight emendation, which
I find has been preoccupied by Bentley, in PARAD. L. iv. 150.
Of the fruits and blossoms of the trees of Eden.

On which the sun more glad impress'd his beams,
Than in fair evening cloud, or humid bow.
It were a journey like the path to heaven,
To help you find them.
Lad. Gentle Villager,
What readieft way would bring me to that place?
Com. Due west it rises from this shrubby point.
Lad. To find that out, good Shepherd, I suppose,
In such a scant allowance of star-light,
Would overtask the best land-pilot's art,
Without the sure guess of well-practic’d feet.
Com. I know each lane, and every alley green,
Dingle or bushy dell of this wild wood,

For in, read on. We are to attend to the effect of the sun on
the evening-cloud, and the rainbow, or its cloud. This reading
makes the image plain.

Due west it rises from this shrubby point.] Milton had per-
haps a predilection for the west, from a similar but more picture-
que information in As you like it, A. iv. S. i.
West of this place, down in the neighbour bottom,
The rank of oifers by the murmuring stream, &c.

Overtask.] So Sonn. xxii. 10. "overply'd in liber-
ty's defence." Of his eyes: Milton is fond of the compound with over. Various instances occur in Paradise Lost; many,
as here, of his own coinage. See over-multitude, below, v. 731.
and Sonn. ix. 6. "They that over-ween." Where see the note.

I know each lane, and every alley green,
Dingle, or bushy dell of this wild wood,
And every bushy bourn from side to side, &c.] The outline
is in Fletcher, Faith. Shep. A. i. S. i. vol. iii. p. 163. But
Milton has judiciously avoided Fletcher's digressional ornaments,
which, however poetical, are here unnecessary, and would have
been misplaced.

I have cross'd
All these woods over, ne'er a nook, or dell,
Where any little bird or beast doth dwell,
But I have fought him; ne'er a bending brow
Of any hill, or glade the winds sing through,
Nor a green bank, nor shade, where shepherds use
To sit and riddle, sweetly pipe, &c.
COMUS.

And every bosky bourn from side to side,
My daily walks and ancient neighbourhood;

And above we have, "under some shady dell," A. i. S. i. p. 104.

312. Dingle, or busky dell, &c.] Peck supposes that busky dell explains DINGLE: and by DINGLE, which he thinks is no where else to be found in our language, he understands, boughs hanging dingle-dangle over the edge of the dell. But Peck is to be praised only for his industry. The word is still in use, and signifies a valley between two steep hills. DINGLE is the same word. In the Dramatis Personae of the quarto of Jonson's Sad Shepherd, I find, "the Witches dimble;" and, "a gloomie dimble," A. ii. S. vii. And in Drayton's Polybius, S. ii. vol. ii. p. 690.

And Satyres that in flades and gloomie dimbles dwell.

Again, ibid. S. xxvi. vol. iii. p. 1169.

And in a dimble near, even as a place divine,
For contemplation fixt, an ivy-cleed bowre, &c.


In DINGLES deepe, and mountains hore.

As to "each Lane of this wild wood," we meet with Wood-lanes, in the Most pleasant Comedie of Mucedorus, Lond. 1619. 510. Signat. E. Written 1598.

When thou art vp, the wood-lanes shall be strowed
With violets, cowslips, and sweet marigolds,
For thee to trample and to trace upon.

313. And every bosky bourn from side to side.] A BOURN, the sense of which in this passage has never been explained with precision, properly signifies here, a winding, deep, and narrow valley, with a rivulet at the bottom. In the present instance, the declivities are interperfed with trees and bushes. This sort of valley Comus knew from side to side. He knew both the opposite sides or ridges, and had consequently traversed the intermediate space. Such situations have no other name in the west of England at this day. In the waffe and open countries, BOURNS are the grand separations or divisions of one part of the country from another, and are natural limits of distiries and parishes. For BOURN is simply nothing more than a Boundary. As in the Tempest, A. ii. S. i. Bourn, bound of land, tilth, &c. And in Antony and Cleopatra, "I'll set a BOURN how far to be belov'd." A. i. S. i. And in the Winter's Tale, A. i. S. ii. "One that fixes no BOURN 'twixt his and mine." Doyer-cliff is called in Lear, "this chalky BOURN," that is,
And if your stray-attendance be yet lodg'd
Or shroud within these limits, I shall know
Ere morrow wake, or the low-roofed lark
From her thatch'd pallat roufe; if otherwise,
is, this chalky Boundary of England towards France. A. iv. S. vi. See Furetiere in BORNE, and Du Cange in BORNA, Lat. Gloss. In Saxon, BURN, or BURNA, is a stream of water, as is BORN at present in some counties: and as rivers were the most distinguishing aboriginal separations or divisions of property, might not the Saxon word give rise to the French BORNE? There is a passage in the FAERIE QUEENE, where a river, or rather strait, is called a BOURNE, ii. vi. 10.

My little boate can safely passe this perilous BOURNE.
But seemingly also with the sense of division or separation. For afterwards this BOURNE is stiled a SHARD.

— When late he far'd
In Phedria's flitt barck over the perilous SHARD.
Here, indeed, is a metathesis; and the active participle SHARING is confounded with the passive SHARED. This perilous BOURNE was the Boundary or division which parted the main land from Phedria's isle of bliss, to which it served as a defence. In the mean time, SHARD may signify the gap made by the ford or frith between the two lands. But such a sense is unwarrantably catachretical and licentious.

Ibid. — Bosky bourne.— That is woody, or rather busky.
As in the TEMPEST, A. iv. S. i.

My bosky acres, and my unscrubb'd down.
Where unscrubbed is used in contrast. And in Peele's Play of EDWARD THE FIRST, 1593.

— In this bosky wood
Bury his corpse.——

It is the same word in FIRST P. HENR. iv. A. v. S. i.
How bloodily the sun begins to peer
Above yon busky hill!

Spenfer has anglicised the original French word bosquet, in MAY, v. 10.

To gather May BUKETS and smelling breere.
If busket be not there the French bouquet, now become English.
Chaucer uses BUSKE, "For there is neither BUSKE nor hay."
ROM. R. v. 54. Where bay is hedge row. Again, ibid. v. 170.
Of the birds "that on the BUSKIS singin clere," BOSCUS is middle Latin for Wood.

I can
I can conduct you, Lady, to a low
But loyal cottage, where you may be safe
Till further quest.

Lad. Shepherd, I take thy word,
And trust thy honest offer'd courtesy,
Which oft is sooner found in lowly sheds
With smoaky rafters, than in tap'stry halls
In courts of princes, where it first was nam'd
And yet it is most pretended: in a place

321. See Note on the Arcades, v. 34.
322. ——— Courtefy, &c.] Probably as Milton was so
familiarised to the Italian poets, from Ariosto, Orl. Fur. xiv. 62.

 Erano pastorali allogiamenti,
Miglior stanza, e più commoda, che bella.
Quijì il gardian cortese de gli aramenti
Onoro il cavaliere e la donnella,
Tanto che si chiamar da lui contenti:
Che non par per Cittadi, e per Castella,
Ma par Tuguri ancora e per Fenili
Spefso fi trovan gli uomini gentili.

A stanza which has received new graces from Mr. Hoole's translation. But Milton, as Mr. Bowle had long ago concurred with doctor Newton in observing, perhaps remembered Harrington's old version, however short of the original. St. 52.

As courtefie oftimes in fimple bowres
Is found as great as in the stately towres.

The mode of furnishing halls or state-apartments with tapestry, had not ceased in Milton's time. Palaces, as adorned with tapestry, are here contrasted with lowly beds, and smoaky rafters. A modern poet would have written stuccoed Halls. Shakespeare says of lord Salisbury, Second P. K, Henry vi. A. v. S. iii.

And like rich hangings in a homely house,
So was his will in his old feeble body.


Their homely cotes deck'd trim in low degree,
As now the court with richest tapistry.

Hence Cowley may be illustrated, Ode to Liberty, ft. iii.

To the false forest of a well-hung room
For honour and preferment come.
Less warranted than this, or less secure,
I cannot be, that I should fear to change it.
Eye me, blest Providence, and square my trial
To my proportion'd strength. Shepherd, lead on.

*Enter* The Two Brothers.

E. Br. Unmuffle ye faint stars, and thou fair moon,
That wont'lt to love the traveller's benizon.

*That is, "a room in the house of the great, hung with tapestry,
the subject of which is some romantic story, and the scene a
forest." And Drayton, who speaks contemptuously of this article of finery. Ecl. iv. vol. iv. p. 1400.*

The tender grasse was then the safest bed,
The pleasantst shades esteemde the statelyst halls:
No belly churl with Bacchus banquette,
"Nor painted rags then covered rotten walls."

And Shakespeare in *Cymbeline*, where Imogen says, A. iii. S. iv.

Poor I am stale, a garment out of fashion;
And, for I am richer than to hang by the walls,
I must be ript.—


You must not look for down-beds here, nor hangings.

There is another reference to tapestry in our author, which is not immediately felt or understood by many of the readers of the present age. *Elec. vi. 39.*

Auditurque chelys suspensa tapetia circum,
Virgoe sus tremula quae regat arte pedes.

Mr. Steevens suggests, that Drayton, here cited, is not speaking contemptuously of tapestry, but of what Falstaffe calls, "the German-hunting in Waterwork," i.e. canvas coarsely painted over with water-colours: and that this furniture was imported largely from Holland. See Holinsh. Cron. p. 840. &c.

331. Unmuffle ye faint stars, and thou fair moon.] *Muffle* was not so low a word as at present. Drayton, *Heroic Epist.* vol. i. p. 251. Of night.

And in thick vapours *muffle* up the world.


But suddenly the clouds which on the winds do fly,
*Do muffle* him againe with them.—

*And*
COMUS.

Stoop thy pale visage through an amber cloud,
And disinherit Chaos, that reigns here
In double night of darkness and of shades;
Or if your influence be quite damm'd up
With black usurping mists, some gentle taper,
Though a rush-candle, from the wicker-hole
Of some clay habitation, visit us
With thy long-levell'd rule of streaming light;
And thou shalt be our star of Arcady,
Or Tyrian Cynofure.

El. Br. Or if our eyes
Be barr'd that happiness, might we but hear


If it chanc'd night's fable show'd
MUFFLED Cynthia up in clouds.

And in the same author's INNER TEMPLE MASQUE, p. 129. edit. Davies, 1772. Of Circe.

She that can pull the pale moone from her sphære,
And at midday, the world's all-glorious eye,
MUFFLE the world in long obscuritie.

And Sylvester, immediately in the sense before us, Du BART. p. 198. fol. edit. 1621. ut supr.

While nights black MUFFLER hoodeth up the skies.

333. Stoop thy pale visage through an amber cloud.] Mr. Bowle, together with a passage from the FAERIE QUEENE, first cited by Richardfon, refers to B. and Fletcher's MAID'S TRAGEDY, in the Masque, A. i. S. i. vol. i. p. 12.

Bright Cinthia, hear my voice!—
Appear, no longer thy pale visage shroud,
But strike thy silver horns quite through a cloud.

534. —Disinherit Chaos.—] This expression should be animadverted upon, as hyperbolical and bombaft, and akin to that in SCRIBLERUS, "Mow my beard." Dr. J. WARTON.

335. See Note on PAR. REG. i. 500.

340. —Long-levell'd rule of streaming light.] A ray of the sun, in the same manner, is called, ἢνα KANΩΝ ΣΑΦΗΣ, in the IΚΕ-

ΤΙΑΕΣ
The folded flocks penn'd in their watled cotes,
Or sound of past'ral reed with oatm stops,
Or whistle from the lodge, or village cock
Count the night watches to his feathery dames,
'Twould be some solace yet, some little chearing
In this close dungeon of innumerous boughs.
But O that hapless virgin, our lost Sister,
Where may she wander now, whither betake her
From the chill dew, among rude burs and thistles?
Perhaps some cold bank is her bolster now,
Or 'gainst the rugged bark of some broad elm
Leans her unpillow'd head, fraught with sad fears.
What, if in wild amazement, and affright?
Or, while we speak, within the direful grasp
Of savage hunger, or of savage heat?
El. Br. Peace, Brother, be not over-exquisite
To cast the fashion of uncertain evils;

Tiades of Euripides, v. 650. Which his late editor [Markland] had not imagination enough to conceive the meaning of. See Note on the place, edit. Lond. 1763, 4to. H.
The sun is said to "level his evening rays," Parad. L. iv. 543.

339. ——— Visit us
With thy long-level'd rule of streaming light.] See Par-
ad. L. iii. 23. And ii. 398.
—Not unvisited of heaven's fair light.
S. Luke i. 78. "The day-spring from on high hath vi-
'sited us."

344. ——— Wasted cotes."
"Pen their flocks at eve in hurled

349. ——— Innumerous boughs.] Innumerous is uncommon. Pa-
rad. L. vii. 455. "Innume-rous living creatures." The ex-
pression innumerous boughs has been adopted into Pope's Odyssey.

359. ——— Be not over exquisite, &c.] Exquisite was not now uncommon in its more original significatlon. B. and Fletcher, Little Fr. Law. A. v. S. i. vol. iv. p. 253.

——They're exquisite in mischief.

Vol. I. A a For
For grant they be so, while they rest unknown,
What need a man foretell his date of grief,
And run to meet what he would most avoid?
Or if they be but false alarms of fear,
How bitter is such self-delusion?
I do not think my Sister so to seek,
Or so unprincipled in virtue's book,
And the sweet peace that goodness booms ever,
As that the single want of light and noise
(Not being in danger, as I trust she is not)
Could stir the constant mood of her calm thoughts,
And put them into misbecoming plight.

367. See Note on Sams. Agon. 760.
368. See Note on Ode Pass. v. 53.
369. As that the single want of light and noise
(Not being in danger, as I trust she is not)
Could stir the constant mood of her calm thoughts, &c.] A profound critic cites the entire context, as containing a beautiful example of Milton's use of the parenthesis, a figure which he has frequently used with great effect. "The whole passage is exceedingly beautiful; but what I praise in the parenthesis is, the parenthesis and concern for his father that it expresses. For every parenthesis should contain matter of weight; and, if it throws in some passion or feeling into the discourse, it is so much the better, because it furnishes the speaker with a proper occasion to vary the tone of his voice, which ought always to be done in speaking a parenthesis, but is never more properly done than when some passion is to be expressed. And we may observe here, that there ought to be two variations of the voice in speaking this parenthesis. The first is that tone which we use, when we mean to qualify or restrict any thing that we have said before. With this tone should be pronounced, not being in danger; and the second member, as I trust she is not, should be pronounced with that pathetic tone in which we earnestly hope or pray for any thing." Origin and Progr. of Language. B. iv. P. ii. vol. iii. p. 76. Edingb. 1776. This is very specious and ingenious reasoning. But some perhaps may think this beauty quite accidental and undesigned. A parenthesis is often thrown in, for the sake of explanation, after a passage is written.

Virtue could see to do what virtue would
By her own radiant light, though sun and moon,
Were in the flat sea funk. And Wisdom's self
Oft seeks to sweet retired solitude,
Where with her best nurse Contemplation
She plumes her feathers, and lets grow her wings,

373. *Virtue could see, &c.*] So in Shakespeare, as Mr. Steevens observes to me, ROM. JUL.

Lovers can see to do their amorous rites
By their own beauties.

375. *Were in the flat sea funk.*] Perhaps he wrote, "Were " in the sea flat funk." Compare PARAD. REG. B. iv. 363.

"Lays cities flat." Again, B. ii. 222. Of beauty.

— All her plumes
Fall flat, and shrink into a trivial toy.

And PARAD. L. B. i. 401. "On the groundfill-edge, where " he fell flat." But we have "level brine," in LYCID. v. 98.

376. *Oft seeks to sweet retired solitude.*] For the same uncommon use of seek, Mr. Bowle cites Bale's EXAMYNACYON of A. Askew, p. 24. "Hath not he moche neede of helpe who "seeketh to loche a surgeon?" So also in ISAIAH, ii. 10.

"To it shall the Gentiles seek."

277. *She plumes her feathers.*] I believe the true reading to be prunes, which Lawes ignorantly altered to plumes, afterwards imperceptibly continued in the poet's own edition. To prune wings, is to smooth, or set them in order, when ruffled. For this is the leading idea. Spenser, F. Q. ii. iii. 36.

She gins her feathers foule disfigured
Proudly to prune.

And hence Spenser is to be interpreted in the M. M. of THESTYLIS. It is where Cupid fits bathing his wings under the eyes of a lady weeping, and afterwards,

— At their brighteest beams

Him pryned in lovelye wife.

That is, he "pruned his wetted and disordered wings." Water-fowl, at this day, are said to preene, when they sleek or replace their wet feathers in the sun. See commentators on Shakespeare, P. i. HENR. iv. A. i. S. i.

Which makes him prune himself, &c.
That in the various bustle of resort
Were all to ruffled, and sometimes impair'd. 380
He that has light within his own clear breast,
May fit i' th' centre, and enjoy bright day:
But he that hides a dark soul, and foul thoughts,
Benighted walks under the mid-day sun;
Himself is his own dungeon.

Sec. Br. 'Tis most true,

Where doctor Warburton and Hanmer substituted plume. Upton derives the word from the French brunir, to polisb. Notes on Spenser, p. 446, col. 2. Prune her tender wing is in Pope. Prune, amputo, is sometimes written prune, as in Drayton, Polyole. vol. ii. S. iii. p. 714. [But see fol. edit. 1613.] "Here proine, " and there plant." And in other places.

A critic of the most consummate abilities has confirmed Bishop Warburton's opinion, that Pope plainly copied this sublime and elegant imagery, and that he has shown his dexterity in contending with so great an original. Pope says,

Bear me some god, oh! quickly bear me hence,
To wholesome Solitude, the nurse of sense;
Where Contemplation prunes her ruffled wings.

Sec On the Marks of Poetical Imitation, 12mo, 1757. p. 43. I find, however, in Hughes's Thought in a Garden, written 1704, Poems, edit. 1735. vol. i. 12mo. p. 171.

Here Contemplation prunes her ruffled wings.

380. Were all to ruffled.—] So read as in editions 1637, 1645, and 1673. Not Too, nimis. All-to, or Al-to, is, Intirely. See Tyrwhitt's GL. Chaucer, V. too. Various inferences occur in Chaucer and Spenser, and in later writers. "O how " the coate of Chrift that was without seam is all to rent and " torn." Homilies, B. i. i. See Hearne's GL. Langtoft p. 663. Observat. on Spenser's F. Q. ii. 225. and Upton's Spenser, Notes, p. 391. 594. 625. And the fifteenth General Rule for understanding G. Douglaft's Virgil, prefixed to Rud- diman's Glossary in the capital edition of that translation. And Upton's Gloss. V. All. The corruption, supposed to be an emendation, " all too ruffled " began with Tickell, who had no knowledge of our old language, and has been continued by Fenton, and doctor Newton. Tonfon has the true reading, in 1695, and 1705.
That musing meditation most affects
The pensive secrecy of desert cell,
Far from the chearful haunt of men and herds,
And fits as safe as in a senate house;
For who would rob a hermit of his weeds,
His few books, or his beads, or maple dish,
Or do his gray hairs any violence?
But beauty, like the fair Hesperian tree
Laden with blooming gold, had need the guard
Of dragon-watch with uninchanted eye,
To save her blossoms, and defend her fruit
From the rash hand of bold incontinence.
You may as well spread out the unspun'd heaps
Of miser's treasure by an outlaw's den,
And tell me it is safe, as bid me hope
Danger will wink on opportunity,
And let a single helpless maiden pass

389. *And fits as safe as in a senate house.* Not many years after this was written, Milton's friends shewed that the safety of a senate-house was not inviolable. But, when the people turn legislators, what place is safe from the tumults of innovation, and the insults of disobedience?

391. *His few books, or his beads, or maple dish.* So in Shakespeare's Richard the Second, the king wishes to change his figured goblets for a hermit's dish of wood. A. iii. S. vi.

293. *But beauty, &c.* These sentiments are heightened from the Faithful Shepherdess, A. i. S. i. vol. iii. p. 123.

--- Can such beauty be
Safe in its own guard, and not drawe the eye
Of him that palleth on, to greedy gaze, &c.

395. *Of dragon-watch with uninchanted eye.* That is, which cannot be enchanted. Here is more flattery; but certainly such as was justly due, and which no poet in similar circumstances could refit the opportunity or rather the temptation of paying.

402. *And let a single helpless maiden pass, &c.* Rosalind argues in the same manner, in As You Like It, A. i. S. iii.

Alas! what danger will it be to us,
Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.

Uninjur'd
Uninjur'd in this wild surrounding waste.
Of night, or loneliness, it recks me not;
I fear the dread events that dog them both,
Left some ill-greeting touch attempt the person
Of our unowned Sifter.

El. Br. I do not, Brother,
Infer, as if I thought my Sister's state
Secure without all doubt, or controversy;
Yet where an equal poise of hope and fear
Does arbitrate th' event, my nature is
That I incline to hope, rather than fear,
And gladly banish squint suspicion.
My Sister is not so defenseless left,
As you imagine; she has a hidden strength
Which you remember not.

Sec. Br. What hidden strength,
Unless the strength of Heav'n, if you mean that?

El. Br. I mean that too, but yet a hidden strength,
Which, if heav'n gave it, may be term'd her own:
'Tis chastity, my Brother, chastity:

She that has that, is clad in complete steel,

404. *It recks.*——] I care not for, &c. So "what recks it them?" Lycyd. v. 122. and Parad. L. ix. 175. "Let it, I "reck not." And ii. 50. "Of god, or hell, or worse, he "recked not." See Note on v. 836 infra. From reck comes
rechlessness, or recklessness, in the Thirty-Nine Articles, where the common reading is, "into wretchednes of most "unclean living." Artic. xvii. As if, yet with a manifest perversion of terms, a wretched prosperity was intended. The precise meaning is, a carelessness, a confident negligence, consisting "of "the most abandoned course of life." Reck, with its derivatives, is the language of Chaucer and Spenser.

420. *'Tis chastity, my brother, chastity;*
She that has that, is clad in complete steel,
And like a quiver'd Nymph with arrows keen, &c.] Perhaps Milton remembered a stanza in Fletcher's Purple Island, published but the preceding year, B. x. st. 27. It is in a personification of Virgin-chastitie.
And like a quiver'd Nymph with arrows keen
May trace huge forests, and unharbour'd heaths,
Infamous hills, and sandy perilous wilds,
Where through the sacred rays of chastity,

With her, her sister went, a warlike maid,
Parthenia, all in steel and gilded arms,
In needle's stead, a mighty spear she sway'd, &c.

See El. iv. 109.

421. — Is clad in complete steel. — This phrase is supposed to
be borrowed from Hamlet. Critics must shew their reading, in
quoting books: but I rather think it was a common expression for
"armed from head to foot." It occurs in Dekker's V n t r u s i n g
of the Humorous Poet, Lond. for E. White, 1602. 4to.
Signat. G.

——First to arme our wittes
With compleat steel of Judgement, and our tongues
With sound artillerie of phraſes, &c.—

This play was acted by the lord Chamberlain's servants, and the
choir-boys of Saint Paul's, in 1602. Hamlet appeared at least before
1598. Again, in a play, The weakest goeth to the Wall, 1618. 4to.
Signat. H.

At his first comming, arm'd in complete steel
Chaleng'd the duke Medine at his tent, &c.

The first edition of this play in 1600. 4to.

Hence an expression in our author's Apology, which also con-
firms what is here said, §. i. "Zeal, whose substance is ethereal,
"arming in compleat diamond, ascends his fiery chariot, &c."
Pr. W. i. 114.

423. May trace huge forests, &c.] Shakespeare's Oberon, as Mr.
Bowle observes, would breed his child-knight to "trace the for-
"ests wild." Mids. N. Dr. A. ii. S. iii. In Jonfon's Masques,
a Fairy says, vol. v. 206.

Only We are free to trace
All his grounds, as he to chase.

Ibid. ——Huge forests, and unharbour'd heaths,
Infamous hills, and sandy perilous wilds, &c.] — Perhaps
there is more merit in Horace's particularisations, Od. xxii. 5.
Sive per Syrtes iter æquus fas,
Sive facturus per inhospitalæm
Caucasum, &c.—

425. Where through the sacred rays of chastity;
No savage fierce, bandite, or mountaineer.
No savage fierce, bandite, or mountaneer,
Will dare to soil her virgin purity:
Yea there, where very desolation dwells,
By grots, and caverns shagg’d with horrid shades,

427. Will dare to soil her virgin purity.] So Fletcher, Faith.
Shep. A. i. S. i. vol. iii. p. 109. A Satyre kneels to a virgin-shepherdess in a forest.
— Why should this rough thing, who never knew
Manners, nor smooth humanity, whose heats
Are rougher than himself, and more mishapen,
Thus mildly kneel to me? Sure there’s a power
In that great name of Virgin, that binds fast
All rude uncivil bloods, all appetites
That break their confines: then, strong Chastity, &c.

426. — Bandite, or mountaneer.] A Mountaneer seems to have conveyed the idea of something very savage and ferocious. In the Tempest, A. iii. S. iii.
Who would believe that there were mountaineers
Dewlapp’d like bulls, &c.

In Cymbeline, A. iv. S. ii.
Yield, rustic mountaineer.

Again, ibid.
Who call’d me traitor, mountaineer.

Again, A. iv. S. ii.
That here by mountaineer lies slain.

This Cleon was a mountaineer,
And of the wilder kind.

428. — Where very desolation dwells.] "The feat of desolation."
Parad. L. i. 181.

429. By grots, and caverns shagg’d with horrid shades.] Pope appears to have adverted to this line, Eloys. Abel. v. 20.
Ye grots, and caverns, shagg’d with horrid thorn.

Again, in the same poem, v. 24.
I have not yet forgot myself to stone.
Almost as evidently from our author’s Il Pens. v. 42.
There held in holy passion still,
Forget thyself to marble.

Pope again, ibid. v. 244.
And low-brow’d rocks hang nodding o’er the deeps.

From
She may pass on with unblench'd majesty,
Be it not done in pride, or in presumption.
Some say no evil thing that walks by night,

From *Il Pens. v. 244.*

There under ebon shades, and low-brow'd rocks.
And in the *Messiah, v. 6.*

—Touch'd Isaiah's hallow'd lips with fire.

So in the *Ode, Nativ. v. 28.*

—Touch'd with hallow'd fire.


This is the first instance of any degree even of the slightest attention being paid to Milton's smaller poems by a writer of note since their first publication. Milton was never mentioned or acknowledged as an English poet till after the appearance of *Paradise Lost:* and long after that time, these pieces were totally forgotten and overlooked. It is strange that Pope, by no means of a congenial spirit, should be the first who copied *Comus* or *Il Penseroso.* But Pope was a gleaner of the old English poets; and he was here pilfering from *obsolete* English poetry, without the least fear or danger of being detected.

430. *—With unblench'd majesty.*] Unblinded, unconfounded.


—Men that will not totter
Not *Blench* much at a bullet.—

432. *Some say, no evil thing that walks by night,*

*In fog, or fire, by lake, or moorish fen,*

*Blue meager bag, or stubborn unlaid ghost,*

*That breaks his magic chains at Curfew time,*

*No goblin, or swart faery of the mine*

*Hath hurtful pow'r o'er true virginity.*] Milton had Shakespeare in his head, *Hamlet,* A. i. S. i.

*Some say,* that ever 'gainst that season comes

*Wherein our Saviour's birth is celebrated,* &c.

*But then they say no spirit walks abroad,* &c.

But the imitation is more immediately from the speech of the virgin-shepherdess in Fletcher, just quoted. Ibid. p. 108.

Yet I have heard, my mother told it me,
And now I do believe it; if I keep
In fog, or fire, by lake, or moorish fen,
Blue meager hag, or stuffborn unlaid ghost,
That breaks his magic chains at Curfew time,
No goblin, or swart faery of the mine,

My virgin-flower uncropt, pure, chaste, and fair;
No goblin, wood-god, fairy, elf, or fiend,
Shall hurt my body, or by vain illusion
Tempt me to wander after idle fires,
Or voices calling me in dead of night,
To make me follow, and to take me in
Through mire and standing pools to find my ruin, &c.

Another superstition is ushered in with the same form, in Parad.
L. B. x. 575.
Yearly injoin’d, some say, to undergo
This annual humbling, certain number’d days.

Where, doctor Newton says, “I know not, nor can recollect,
From what author or what tradition Milton borrowed this notion.” But doctor Warburton saw, it was from old romances.

And the same form occurs in the description of the physical effects of Adam’s fall. Ibid. B. x. 668.

Some say, he bid his angels turn ascanse
The poles of earth twice ten degrees, &c.

Blue meager hag, &c.] Perhaps from Shakespeare’s
Blue-eyed hag.” Temp. A. i. S. ii.

Ibid. —Stubborn unlaid ghost,
That breaks his magic chains at Curfew time.] An unlaid ghost was among the most vexatious plagues of the world of spirits. It is one of the evils deprecated at Fidele’s grave, in Cymbeline, A. iv. S. ii.

No exorcifer harm thee,
Nor no witchcraft charm thee,
Ghost unlaid forbear thee!

The metaphorical expression is beautiful, of breaking his magic chains, for “being suffered to wander abroad.” And here too the superstition is from Shakespeare, K. Lear, A. iii. S. iv. “This is the foul Flibertigibbet: he begins at Curfew, and walks till the first cock.” Compare also Cartwright, in his play of the Ordinary, where Moth the antiquary sings an old song, A. ii. S. i. p. 36. edit. 1651. He wishes, that the house may remain free from wicked spirits,

From Curfew time
To the next prime.
And swart parelled as, xjuoted cock-crowing, offpirits,mitted caufe fort, dark hence translation pneumatology, miners and fage. invokes fhire, p. Compare S. xxvi. 83. Prospero, in the Tempest, invokes thoë elves, among others, — That rejoice To hear the solemn curfew.— A. v. S. i. That is, They rejoice at the sound of the Curfew, because at the close of day announced by the Curfew, they are permitted to leave their several confinements, and to be at large till cock-crowing. Macbeth, A. ii. S. iii.

Good things of day begin to droop and drowse, While night's Black Agents to their prey do rouze.

436. — Swart faery of the mine.] In the Gothic system of pneumatology, mines were suppos'd to be inhabited by various sorts of spirits. See Olaus Magnus's Chapter de Metallicis Demo-nibus, Hist. Gent. Septentrional. vi. x. In an old translation of Lavaterus De Spectris et Lemuribus, is the following passage. "Pioners or diggers for metall do affirme, that in many "mines there appeare strange Shapes and Spirits, who are ap- "parelled like unto the laborers in the pit. These wander vp and "downe in caues and underminings, and seeme to besturre them- "selves in all kindes of labor; as, to digge after the veine, to car- "rie together the oare, to put into balketts, and to turne the "winding wheele to drawe it vp, when in very deed they do no- "thing leffe, &c."— Of Ghostes and Spirits walking "by night, &c." Lond. 1572. Bl. Lett. ch. xvi. p. 73. And hence we fee why Milton gives this species of Fairy a swarthy or dark complexion. Georgius Agricola, in his tract De S ubterra- neis Animantibus, relates among other wonders of the same fort, that thefe Spirits sometimes affume the most terrible shapes; and that one of them, in a cave or pit in Germany, killed twelve miners with his pestilential breath. Ad calc. De Re Metal. p. 538. Basil. 1621. fol. Drayton personifies the Peak in Derbyshire, which he makes a witch skilful in metallurgy. Polyolb. S. xxvi. vol. iii. p. 1176.

The Sprites that haunt the mines she could correct and tame, And bind them as she lift in Saturne's dreaded name.


A correspondent informs me, This passage of G. Agricola is quoted by Hales of Eton, in a Sermon on Rom. xiv. 1. And by bishop Taylor, in his second Sermon on Tit. ii. 7. By both, with
To testify the arms of chastity?

Hence had the huntress Dian her dread bow,
Fair silver-shafted queen, for ever chaste,
Wherewith she tam'd the brinded lioness
And spotted mountain pard, but set at nought
The frivolous bolt of Cupid; Gods and men
Fear'd her stern frown, and she was queen o'th' woods.
What was the snaky-headed Gorgon shield,
That wife Minerva wore, unconquer'd virgin,
Wherewith she freez'd her foes to congeal'd stone,
But rigid looks of chaste austerity,
And noble grace that dafh'd brute violence
With sudden adoration, and blank awe?
So dear to heav'n is faintly chastity,
That when a soul is found sincerely so,
A thousand liveried angels lacky her,

with the same humourous application to theological controvertists.
And in the quarto edition of Hales's Golden Remains, published by bishop Pearson, there is a frontispiece in three divisions: in the lowest, a representation of Agricola's mine, with a reference to the citation, and this explanation, Controversers of the times, like Spirits in the minerals, with all their labor, nothing is done.

441. Hence had the huntress Dian her dread bow,
Queene, and Huntrefle, chaste and faire.

445. The frivolous bolt of Cupid.—] This reminds one of the "dribbling dart of Love," in M. for Measure. Bolt, I believe, is properly the arrow of a cross-bow. Fletcher, Faithf.
—— With Bow and Bolt,
To shoot at nimble squirrels in the holt.

450. 451. Rigid looks refer to the snaky locks, and noble grace to the beautiful face, as gorgon is represented on ancient gems. W.

455. A thousand liveried angels lacky her.] The idea, without the lownefs of allusion and expression, is repeated in Parad. L.
B. viii. 359.

About her, as a guard angelic plac'd,
Driving far off each thing of sin and guilt;
And in clear dream, and solemn vision,
Tell her of things that no gross ear can hear,
Till oft converse with heav'nly habitants
Begins to cast a beam on' th' outward shape,
The unpolluted temple of the mind,
And turns it by degrees to the soul's essence,
Till all be made immortal: but when lust,
By unchaste looks, loose gestures, and foul talk,
But moit by leud and lavish act of sin,
Let's in defilement to the inward parts,

458. Tell her of things which no gross ear can hear.] See Note on ARCADES, v. 72.

This dialogue between the two brothers, is an amicable contest between fact and philosophy. The younger draws his arguments from common apprehension, and the obvious appearance of things: the elder proceeds on a profounder knowledge, and argues from abstracted principles. Here the difference of their ages is properly made subservient to a contrast of character. But this slight variety must have been insufficient to keep so prolix and learned a disputation, alive upon the stage. It must have languished, however adorned with the fairest flowers of eloquence. The whole dialogue, which indeed is little more than a solitary declamation in blank verse, much resembles the manner of our author's Latin Prologions at Cambridge, where philosophy is enforced by pagan fable and poetical allusion.

464. By unchaste looks, &c.] 'He [Christ] censures an
UNCHASTE LOOK to be an adultery already committed: anoth-
er time he passs over actual adultery with less reproof than
for an unchaste look.' DIVORCE, B, ii. c. i. PR. W.
i. 184. See also, p. 304. Milton therefore in the expression here noted, alludes to our Saviour, "αὕτη δ ΒΑΣΙΛΕΩΙ ΠΥΝΑΙΚΑ ἡ εἰς ἘΠΗΘΥΜΣΑΙ ἀντίπλοο, &c." S. Matth. EVANG. v. 28.

465. But moit by leud and lavishly act of sin, &c.] It is the same idea, yet where it is very commodiously applied, in PARAD. L.
B. vi. 660.

— Spirits of purest light,
Purest at first, now gross by sinning grown.
The soul grows clotted by contagion, Imbodies, and imbrutes, till she quite lose.

467. The soul grows clotted by contagion, &c.] I cannot resist the pleasure of translating a passage in Plato's Phaedon, which Milton here evidently copies. "A soul with such affections, does "it not fly away to something divine and resembling itself? To "something divine, immortal, and wise? Whither when it arrives, "it becomes happy; being freed from error, ignorance, "fear, love, and other human evils. — But if it departs from "the body polluted and impure, with which it has been long "linked in a state of familiarity and friendship, and from whole "pleasures and appetites it has been bewitched, so as to think "nothing else true, but what is corporeal, and which may be "touched, seen, drank, and used for the gratifications of lust: at "the same time, if it has been accustomed to hate, fear, or shun, "whatever is dark and invisible to the human eye, yet discerned "and approved by philosophy: I ask, if a soul so disposed, will "go sincere and disincumbered from the body? By no means. "And will it not be, as I have supposed, infected and involved "with corporeal contagion, which an acquaintance and converse "with the body, from a perpetual association, has made conge- "nial? So I think. But, my friend, we must pronounce that "substance to be ponderous, depressive, and earthly, which such a "soul draws with it: and therefore it is burthened by such a "clog, and again is dragged off to some visible place, for fear "of that which is hidden and unseen; and, as they report, retires "to tombs and sepulchres, among which the shadowy phantasm "of these brutal souls, being loaded with somewhat visible, have "often actually appeared. Probably, O Socrates. And it is "equally probable, O Cebes, that these are the souls of wicked "not virtuous men, which are forced to wander amidst burial- "places, suffering the punishment of an impious life. And they "so long are seen hovering about the monuments of the dead, "till from the accompaniment of the sensualities of corporeal "nature, they are again cloathed with a body, &c," Phaed. Opp. Platon. p. 386. B. 1. edit. Lugdun. 1590. fol. An admirable writer, the present Bishop of Worcester, has justly remarked, that "this poetical philosophy nourished the fine spirits "of Milton's time, though it corrupted some." It is highly probable, that Henry More, the great Platonist, who was Milton's contemporary at Chrift's college, might have given his mind an early bias to the study of Plato. See Note on Par. Reg. iv. 598.

468. Imbodies, and imbrues. ———] Thus also Satan speaks of
COMUS

The divine property of her first being.
Such are those thick and gloomy shadows damp
Oft seen in charnel vaults, and sepulchres,

Ling’ring and fitting by a new made grave,
As loath to leave the body that it lov’d,
And link’d itself by carnal sensuality
To a degenerate and degraded state.

Sec. Br. How charming is divine philosophy!
Not harsh, and crabbed, as dull fools suppose,
But musical as is Apollo’s lute,
And a perpetual feast of nectar’d sweets,

of the debasement and corruption of his original divine essence,

MIX’d with bestial slime,
This essence to incarnate and imbrute,
That to the height of deity aspir’d.

Our author, with these Platonic refinements in his head, supposes
that the human soul was for a long time embodied and imbruted with the carnal ceremonies of popery, just as she is sentualized and degraded by a participation of the vicious habits of the body. Of reformation, &c. prose-works, vol. i. 1.

Imbrute or embrute, occurs in G. Fletcher, p. 38. I believed it to be Milton’s coinage. So was the cognate compound imparadised supposed to be, till Bently brought an instance from Sydney’s Arcadia. Parad. L. B, iv. 506. It is also in Daniel’s Delia, edit. 1591. Sonn. xii.

For she that can my heart imparadize.

It occurs also in Drayton, Phineas Fletcher, and Donne. It is however, from the Italian imparadisato, which I think is in Tasso.

476. How charming is divine philosophy!] This is an immediate reference to the foregoing speech, in which the divine philosophy of Plato concerning the nature and condition of the human soul after death, is so largely and so nobly displayed. See Note on Par. Reg. i. 478.

478. But musical as is Apollo’s lute,] Perhaps from Love’s Labour Lost, as Mr. Bowie suggests, A. iv. S. ii.

As sweet and musical
As bright Apollo’s lute stringed with his hair.
Where no crude surfeit reigns.

_El. B._ Lift, lift, I hear
Some far off hallow break the silent air.

_Sec. B._ Methought so too; what should it be?

_El. B._ For certain
Either some one like us night-founder’d here,
Or else some neighbour wood-man, or, at worst,
Some roving robber calling to his fellows. 485

_Sec. B._ Heav’n keep my Sister. Again, again, and near!
Beft draw, and stand upon our guard.

_El. B._ I’ll hallow;
If he be friendly, he comes well; if not,
Defense is a good cause, and Heav’n be for us.

[Enter the Attendant Spirit, habited like a shepherd.]

That hallow I should know, what are you? speak; 479
Come not too near, you fall on iron stakes else. 491
_Spir._ What voice is that? my young Lord? speak again.

_Sec. B._ O brother, ’tis my father’s shepherd, sure.

_El. B._ Thyrsis? Whose artful strains have oft delay’d
The huddling brook to hear his madrigal, 495

479. _And a perpetual feast of nectar’d sweets,_
        _Where no crude surfeit reigns.—_  
As in _Parad. Lost_, B. vi. 638.

—— _Quaff immortality and joy, secure_  
    _Of surfeit._——

484. —_Night-founder’d._—] So in _Parad. Lost_, B. i. 204.

“_Night-founder’d skiff._” Where Bentley, who perhaps had
scarcely seen our Malf, would read _night-founder’d._

494. _Thyrsis, whose artful strains, &c._] A compliment to
Lawes, who personated the Spirit. We have just such another,
above, v. 85. But this, being spoken by another, comes with bet-
ter grace and propriety; or, to ufe doctor Newton’s pertinent ex-
pression, is more _gentel_. The Spirit appears habited like a
shepherd
And sweeten'd every muskrose of the dale!
How cam'ft thou here, good Swain? hath any ram
Slip't from the fold, or young kid loft his dam,
Or straggling weather the pent flock forsook?
How could'ft thou find this dark sequester'd nook?

Shepherd; and the poet has here caught a fit of rhyming from
Fletcher's pastoral comedy.

Milton's eagerness to praise his friend Lawes, makes him here
forget the circumstances of the fable: he is more intent on the mu-
sician than the shepherd, who comes at a critical season, and whose
affiance in the present difficulty it should have haftily been asked.
But time is lost in a needless encomium, and in idle enquiries how
the shepherd could possibly find out this solitary part of the forest.
The youth, however, seems to be ashamed or unwilling to tell the
unlucky accident that had befallen his fitter. Perhaps the real boy-
im of the Brother, which yet should have been forgotten by the
poet, is to be taken into the account.

495. — To hear bis madrigal.] The Madrigal was a species
of musical composition now actually in practice, and in high vogue.
Lawes, here intended, had composed madrigals. So had Milton's
father, as we shall see hereafter. The word is not here thrown out
at random.

496. And sweeten'd every, &c.] In poetical and picturesque
circumstances, in wildness of fancy and imagery, and in weight of
sentiment and moral, how greatly does COMUS excell the AMINTA
of Tasso, and the PASTOR FIDO of Guarini, which Milton, from
his love of Italian poetry, must have frequently read! COMUS,
like these two, is a Pastoral Drama, and I have often wondered it
is not mentioned as such. Dr. J. Warton.

500. How could'ft thou find this dark sequester'd nook? Thus
the shepherd's Clorin to Thenot, Fletcher's FAITHF. SHEP.
A. ii. S. i. vol. iii. p. 129.
Shepherd, how cam'ft thou hither to this place?
No way is trodden; all the verdant grass,
The spring shot up, stands yet unbruised here
Of any foot: only the dappled deere,
Far from the feared sound of crooked horn,
Dwell in this fastness.—

Compare PARAD. L. B. iv. 789.

Search through this garden, leave unsearch'd nook.
Again, B. ix. 277.

As in a shady nook I stood behind.
Spir. O my lov’d master’s heir, and his next joy, 501
I came not here on such a trivial toy
As a stray’d ewe, or to pursue the stealth
Of pilfering wolf; not all the fleecy wealth
That doth enrich these downs, is worth a thought.
To this my errand, and the care it brought. 506
But, O my virgin Lady, where is she?
How chance she is not in your company?
E. B. To tell thee sadly, Shepherd, without blame,
Or our neglect, we lost her as we came. 510
Spir. Ay me unhappy! then my fears are true.
Spir. I’ll tell ye; ’tis not vain or fabulous,
Though so esteem’d by shallow ignorance,
What the sage poets, taught by th’ heavenly Muse,
Story’d of old in high immortal verse,
Of dire chimeras, and enchanted iles,
And rifted rocks whose entrance leads to Hell;
For such there be, but unbelief is blind.

Within the navel of this hideous wood, 520
Immur’d in cypress shades a sorcerer dwells,
Of Bacchus and of Circe born, great Comus;
Deep skil’d in all his mother’s witcheries;
And here to every thirsty wanderer

Sequester’d occurs, in the same application, Parad. L. iv. 706.
"In shadier bower, more sacred and sequester’d."

516. —Dire chimeras—] Parad. L. ii. 628. "Gorgons,
"and Hydras, and chimeras dire."

520. Within the navel of this hideous wood.] So Collins, of
Britain,

In the green navel of our isle.

Pindar calls the temple of Delphos, "the navel of the earth,"
OMOAOON χεθρός. Pyth. vi. i. And in many other places. But
it is a common appellation in the Greek writers.

By
By fly enticement gives his baneful cup,
With many murmurs mix'd, whose pleasing poison
The visage quite transforms of him that drinks,
And the inglorious likeness of a beast
Fixes instead, unmolding reason's mintage
Character'd in the face: this have I learnt
Tending my flocks hard by 't hilly crofts,
That brow this bottom-glade, whence night by night,
He and his monstrous rout are heard to howl,
Like stabled wolves, or tigers at their prey,
Doing abhorred rites to Hecate,
In their obscured haunts of inmost bowers.
Yet have they many baits, and guileful spells,
T' inveigle and invite th' unwary sense
Of them that pass unweeting by the way.
This evening late, by then the chewing flocks
Had ta'en their supper on the favoury herb
Of knot-grafs dew-besprent, and were in fold,

526. With many murmurs mix'd.—[ That is, in preparing this
enchanted cup, the charm of many barbarous unintelligible words
was intermixed, to quicken and strengthen its operation. W.

530. Character'd in the face.—[ So in his Divorce, B. i.
PREF. "A law not only written by Moses, but character'd
"in us by nature," Pr. W. i. 167. See Observat. Spenser's
F. Q. ii. 162.

531. —'t hilly crofts,
That brow this bottom-glade.—[ So Shakespeare, Venus
and Adonis, edit. 1596. Signat. A. iii.
Sweet bottom-grasse, and high delightfull plaine.

540. —By then the chewing flocks
Had ta'en their supper on the favoury herb.] The supper
of the sheep is from a beautiful comparison in Spenser, Faerie
Queene, i. i. 23.

As gentle shepherd in sweet euentide,
When ruddy Phebus gins to welke in west,
High on a hill his flock to viewen wide,
Marks which do bite their hasty supper best.
I sat me down to watch upon a bank
With ivy canopied, and interwove
With flaunting honey-fuckle, and began,
Wrapt in a pleasing fit of melancholy,
To meditate my rural minstrelly,

---

543. I sat me down.—] We have the same form, Parad.
L. B. iv. 327.

---By a fresh fountain side
They sate them down.—

Ibid. I sat me down to watch upon a bank
With ivy canopied, and interwove
With flaunting honey-fuckle.—] Perhaps from Shakespeare,
MIDS. N. Dr. A. ii. S. ii.

Quite over canopied with luscious woodbine.

And their large branches did display
To canopie the place.

And Phineas Fletcher, Purple Isl. C. x. 1.
Where th' hillocks feates, shades yeeld a canopie.

Again, ibid. i. 39.
The heech shall yeeld a cool safe canopie.

And Carew, p. 59. edit. 1651.

---That aged oak
Did canopie the happy pair.

See also Shakespeare, Sonn. xii. 6.
Which erst from heat did canopy the herds.

To which I will add a line from Browne's Pastorals, which
perhaps Pope, a reader of the old poets, might have remembered,
B. i. S. iv. p. 74.

Vn canopied of any thing but heauen.

See Note on Parad. Reg. ii. 263.

545. —Flaunting honey-fuckle.—] In Lycess, we have "the
"gadding vine," v. 40. Thomson, Spring, v. 976. "Nor
"in the bower where woodbines flaunt." It is well-attir'd, in
Lycidas. v. 146.

547. To meditate my rural minstrelly.] Compare the Elogues

Ynough is mee to chaunten swoote my songes,
And blend hem with my Rurall Mynstralsy.

The
Till fancy had her fill; but ere a close,
The wonted roar was up amidst the woods,
And fill'd the air with barbarous dissonance; 550
At which I ceas'd, and listen'd them a while,
Till an unusual stop of sudden silence
Gave respit to the drowsy-flighted steeds,

The whole context is Virgil's "Sylvestrem tenui Musam me-
"ditaris avena." Bucol. i. 2. As in Lycidas, v. 66.

Or stillify meditate the thankless muse.

In the next line, "but ere a close," refers to a musical close
in his rural minstrelsy, on his pipe. As in Shakespeare's K. Ri-
chard ii. A. ii. S.1.

The setting sun, and music at the close,
As the last taste of sweets is sweetest laft.

I had almost forgot to cite in this place Browne's Pastoral, B.i. S.i. p. 2.

My Muse for lofty pitches shall not rome,
But homely pipen of her native home:
And, to the swaines, loue's rural minstrelsie:
 But drive far off the barbarous dissonance
Of Bacchus, and his revellers.—

553. Gave respit to the drowsy-flighted steeds,
That draw the litter of close-curtain'd Sleep.]
But he makes the horses of Night headlong in their course, In Quint.
Novembr. v. 70.

Precipitesque impellit equos.

It must be allowed, that drowsy-flighted is a very harsh
combination. Notwithstanding the Cambridge manuscript exhibits
drowsy-flighted, yet drowsy frighted without a composition, is a
more rational and easy reading, and invariably occurs in the edi-
tions 1637, 1645, and 1673. That is, "The drowsy steeds of
Night, who were affrighted on this occasion, at the barbarous
dissonance of Comus's nocturnal revelry." Milton made the
emendation after he had forgot his first idea. Compare Browne,

All-drowsy Night, who in a carre of jet
By steedes of iron-gray drawne through the sky.
And Sylvestor, of Sleep, Du Bart. p. 316. edit. fol. ut supr.
And in a noyfles coach, all darkly dight,
Takes with him silence, drousinesse, and night.

Mr.
That draw the litter of close-curtain'd sleep;  
At last a soft and solemn-breathing sound.  
Rose like a steam of rich distill'd perfumes,  
And stole upon the air, that even Silence  
Was took ere she was ware, and wish'd she might  
Deny her nature, and be never more,  
Still to be so displace'd. I was all ear.

Mr. Bowle's conjecture drowse-freighted, that is, charged or loaded  
with drowsiness.

We are to recollect, that Milton has here transferred the horses and chariot of Night to Sleep. And so has Claudian, Bell. Gild. 213.

Humentes jam Noctis equos, Letheaque somnus  
Frena regens; tacito volvebat sydera curfu.

And Statius, Theb. ii. 59.

——Sopor obvius illi  
Noctis agebat equos.——

555: At last a soft and solemn-breathing sound  
Rose like a steam of rich-distill'd perfumes,  
And stole upon the air. — Shakespeare's Twelfth Night has here been alleged. The idea is strongly implied in these lines of Jonson's Vision of Delight, a Masque presented at Court in the Christmas of 1617. Vol. vi. 21.

Yet let it like an odour rise  
To all the senses here;  
And fall like sleep upon their eyes,  
Or musicke in their eare.

But the thought appeared before, where it is exquisitely expressed, in Bacon's Essays, "And because the breath of flowers is farre " sweeter in the aire, where it comes and goes like the war-  
"bling of musicke." Of Gardens. Ess. xlii. Milton means the gradual encrase and diffusion of odour in the process of distilling perfumes: for he had at first written "flow-distill'd."

In the edition of 1673, we have stream for steam. A manifest oversight of the compositor.

555. Solemn is used to characterise the music of the nightingale, Parad. L. iv. 648. "Night's solemn bird." And she is called " the solemn nightingale," vii. 435.

557. —That even Silence, &c.] "Silence was pleased," at the nightingale's song, Parad. L. iv. 604. The conceit in both passages is unworthy the poet.

And
And took in strains that might create a soul
Under the ribs of death: but O ere long
Too well I did perceive it was the voice
Of my most honour'd Lady, your dear Sister.
Amaz'd I stood, harrow'd with grief and fear.
And O poor hapless nightingale thought I,
How sweet thou sing'lt, how near the deadly snare!
Then down the lawns I ran with headlong haste,
Through paths and turnings often trod by day,
Till guided by mine ear I found the place,
Where that damn'd wizard, hid in fly disguise,
(For so by certain signs I knew) had met
Already, ere my best speed could prevent,
The aidless innocent Lady his wish'd prey;
Who gently ask'd if he had seen such two,
Supposing him some neighbour villager.
Longer I durst not stay, but soon I guess'd
Ye were the two she meant; with that I sprung
Into swift flight, till I had found you here,

560. — I was all ear.] So Catullus, of a rich perfume,
   C A R M. xiii. 13.

      Quod tu cum olfacies, deos rogabis
         T O T U M ut te faciant, Fabule, N A S U M.

There is the same thought, in Jonson's U N D E R W. Vol. vi. 451.

      Come with our voices let us war,
      And challenge all the spheres,
      Till each of us be made a star,
      And all the world t u r n e a r s.

And in Shakespeare, but differently expressed. W I N T E R ' s T A I L,
   A. iv. S. iii. Of hearing a song. "All their other senses " stuck in their e a r s." And in the T E M P E S T, Prospero says;
   "No tongues, a l l e y e s." Compare also Herrick's H E S P E -
   R I D E S, p. 21. edit. 1648. 8vo.

When I thy singing next shall heare
Ile with I might t u r n e a l l - s e e .

See above, at v. 297.
But further know I not.

Sec. Br. O night and shades,
How are ye join'd with Hell in triple knot,
Against th' unarmed weakness of one virgin,
Alone, and helpless! Is this the confidence
You gave me, Brother?

El. B. Yes, and keep it still,
Lean on it safely; not a period
Shall be unpaid for me: against the threats
Of malice or of forcery, or that power
Which erring men call Chance, this I hold firm,
Virtue may be assail'd, but never hurt,
Surpris'd by unjust force, but not inthrall'd;
Yea even that which mischief meant most harm,
Shall in the happy trial prove most glory:
But evil on itself shall back recoil,
And mix no more with goodness, when at last
Gather'd like scum, and settled to itself,
It shall be in eternal restless change
Self-fed, and self-consumed: if this fail,
The pillar'd firmament is rottenness,
And earth's base built on stubble. But come, let's on.
Against the opposing will and arm of heaven
May never this just sword be lifted up;

This thought, and expression, occurs first in Drummond's Sonnets, 1616. Signat. D. 2. To the nightingale.

Such sad lamenting straines, that Night attends,
Become all eare, starres stay to heare thy plight, &c.

584. Yes, and keep it still, &c.] This confidence of the Elder Brother in favour of the final efficacy of virtue, holds forth a very high strain of philosophy, delivered in as high strains of eloquence and poetry.


But
But for that damn’d magician, let him be girt
With all the grifly legions that troop
Under the footy flag of Acheron,
Harpyes and Hydras, or all the monftrous forms
'Twixt Africa and Ind, I’ll find him out,
And force him to return his purchase back,
Or drag him by the curls to a foul death,
Curs’d as his life.

602. But for that damn’d magician, let him be girt
With all the grifly legions that troop
Under the footy flag of Acheron, &c.] Compare Parad.
Reg. B. iv. 626.

— He all unarm’d
Shall chafe thee with the terour of his voice
From thy Demoniac holds, posfeffion foul,
Thee and thy legions, yelling shall they fly, &c.

605. — All the monftrous forms
'Twixt Africa and Ind. — ] Such as those which Carlo and Ubaldo meet, in going to Armida’s enchanted mountain, in Fairfax’s Tasso, C. xv. 51.
All monifers which hot Africke forth doth send
'Twixt Nilus, Atlas, and the southern cape,
Were all there met. —

Milton often copies Fairfax, and not his original.

605. Harpyes and Hydras, or all the monftrous forms.] Or spoils the metre. Yet an anapaest may be admitted in the third part, see v. 636. 682. Although this laft is not an anapaest. But any foot of three syllables may be admitted in this place of an iambic verse, if the licence be not taken too frequently. H.

Harpyes and Hydras are a combination in an enumeration of mon-
sters, in Sylvetier’s Du Bartas, p. 206. fol. ut supr.

And th’ vgy Gorgons, and the Sphinxes fell,
Hydras and Harpyes gan to yawne and yel.

608. Or drag him by the curls to a foul death,
Curs’d as his life.— ] In Lawes’s edition, 1637:

— And cleave his scalp
Down to the hipps.—

Here says Peck, “Curls upon a bald pate are a good joke.” But he should at least have remembered a passage in the Pfams, “The “hairy scalp of such a one as goeth on still in his wicked-
ness.” It is true, that we have in Shakespeare’s Two Gentlemen of Verona, A.iv. S.1.

Vol. I. D d By
COMUS.

Spir. Alas! good ventrous Youth,  
I love thy courage yet, and bold emprise;  
But here thy sword can do thee little stead;  
Far other arms and other weapons must  
Be those that quell the might of hellish charms:  
He with his bare wand can unthread thy joints,  
And crumble all thy sinews.  

E. B. Why prithee, Shepherd,  
How durst thou then thyself approach so near,  
As to make this relation?  
Spir. Care, and utmost shifts  
How to secure the Lady from surprisal,  
Brought to my mind a certain shepherd lad,  
Of small regard to see to, yet well skil'd  
In every virtuous plant, and healing herb,  
That spreads her verdant leaf to th' morning ray:  

By the bare scalp of Robin Hood's fat frier.  
That is, frier Tuck's heaven crown.  
And in King Richard ii.  
A. iii. S. ii.  
White beards have arm'd their thin and hairless scalps  
Against thy majesty.——

Giants of mighty bone, and bold emprise.

613. Be those that quell the might of hellish charms.] Compare Shakespeare's King Richard iii. A. iii. S. iv.  
—— With devilish plots  
Of damned witchcraft; and that have prevail'd  
Upon my body with their hellish charms.

614. He with his bare wand can unthread thy joints,  
And crumble all thy sinews.——] So in Prospero's commands  
to Ariel, Temp. A. iv. S. ult.  
Go, charge my goblins, that they grind their joints  
With dry convulsions, shorten up their sinews  
With aged cramps.——

622. —To th' morning ray.] See Note on Lycid. v. 142. And  
add Carew, p. 69. edit. 1651.  
Mark how the bashful morn in vain  
Courts the amorous marigold, &c.
He lov'd me well, and oft would beg me sing,
Which when I did, he on the tender grass
Would sit, and hearken ev'n to extasy,

And in requital ope his leathern scrip,
And show me simples of a thousand names,
Telling their strange and vigorous faculties:
Amongst the rest a small unsightly root,
But of divine effect, he call'd me out;
The leaf was darkish, and had prickles on it,
But in another country, as he said,
Bore a bright golden flow'r, but not in this soil:

623. —And oft would beg me sing, &c.] Mr. Bowle remarks,
that here is an imitation of Spenser, in C. CLOUTS COME HOME
AGAIN, yet with great improvement.

He sitting beside in that same shade,
Prouoked me to play some pleasant fit:
And when he heard the musick which I made,
He found himselfe full greatly pleas'd at it.

Such parallels are of little more importance, than to shew what
poets were familiar to Milton.

633. Bore a bright golden flow'r, but not in this soil:

Unknown, and like esteem'd, &c.] Doctor Newton says,
that "redundant verses sometimes occur in Milton." True: but
the redundant syllable is never, I think, found in the second, third,
or fourth, foot. His instance of v. 605, in this poem,

Harpyes and hydras, or all the monstrous forms—
where the redundancy is in the third foot, and forms an anapaest,
does not prove his point. The passage before us is certainly corrupt,
or at least inaccurate; and had better, I think, been given thus.

But in another country, as he said,
Bore a bright golden flow'r; not in this soil
Unknown, though light esteem'd.—

Seward proposed to read,

—But in this soil
Unknown and light esteem'd.—

The emendation is very plausible and ingenious. But to say nothing
of the editions under Milton's own inspection, I must object, that if
an argument be here drawn for the alteration from roughness or
redundancy
Unknown, and like esteem'd, and the dull swain
Treads on it daily with his clouted shoon:
And yet more medicinal is it than that Moly

Redundancy of verse, innumerable instances of the kind occur in our author. See Note on Parad. Reg. i. 175.

634. —Dull.—] Unobservant.

635. Treads on it daily with his clouted shoon.] To the passage alleged by Dr. Newton from Shakespeare, another should be added from Cymbeline, A. iv. S. ii. Which not only exhibits but contains a comment on the phrase in question.

—I thought he slept, and put
My clouted brogues from off my feet, whose rudeness
Answer'd my steps too loud.—

Clouts are thin and narrow plates of iron affixed with hob nails to the soles of the shoes of rustics. These made too much noise. The word brogues is still used for shoes among the peasantry of Ireland.


Here is my Moly of much fame
In magicks often used.

It is not agreed, whether Milton's Haemony, more virtuous than Moly, and "of sovran use 'gainst all enchantments," is a real or poetical plant. Drayton, in the lines following the passage just quoted, recites with many more of the kind,

Here holy vervain, and here dill,
'Gainst witchcraft much availing.

But Milton, through the whole of the context, had his eye on Fletcher, who perhaps availed himself of Drayton. Faith. Shep. A. ii. S. i. vol. iii. p. 127. The shepherd's Clorin is skilled in the medicinal and superstitious uses of plants.

You, that these hands did crop long before prime,
Give me your names, and next your hidden power.
This is the Clote, bearing a yellow flower,
And this black horehound: both are very good
For sheep or shepherd, bitten by a wood
Dog's venom'd tooth: these ramson's branches are,
Which stuck in entries, or about the bar
That holds the door fast, kill all enchantments, charmes,
Were they Medea's verses, that do harmes
To men or cattle, &c. —

Note:
That Hermes once to wife Ulysses gave;  
He call'd it Hæmony, and gave it me,  
And bad me keep it as of sovrain use  
'Gainst all enchantments, mildew, blast, or damp, 640  
Or ghastly furies apparition.  
I purs'd it up, but little reck'ning made.

Nor must I forbear to observe, that in Browne's INNER TEMPLE MASQUE, written on Milton's subject, Circe attended by the Syrens ufed Moly for a charm, p. 135.  
Thrice I charge thee by my wande,  
Thrice with Moly from my hande  
Do I touch Ulysses' eyes, &c.

Our author again alludes to the powers of Moly for "quelling the "might of hellish charms." El. i. 87.  
Et vitare procul malefida insania CIRCES Atria, DIVINAE MOLYOS uius ope.


In Tasso, Ubaldo, a virtuous magician, performs his operations, not by the charms of necromancy and the machinations of hell, but by the hidden powers of herbs and springs." GIER. LIB. xiv. 42.

Qual in se virtù celi à l' herba à l' fonte.

In the FAERIE QUEENE, the Palmer has a VERTUOUS STAFFE, which, like Milton's Moly and Haemony, defeats all monstrous apparitions and diabolical illusions. And Tasso's Ubaldo above-mentioned carries a staff of the fame fort, when he enters the palace of Armida, xiv. 73. xv. 49.

637. That Hermes once, &c.] Ovid, METAM. xiv. 289.  
Nec tantæ cladis ab illo Ceritior, ad Circeen ultor venisset ULYSSES:  
Pacifer HUIC DEDERAT florem CYLLENIUS album,  
MOLY vocant superi, &c.——

From Homer, ODYS. K. v. 305.

641. See Note on PARAD. REG. iv. 422.

642. I purs'd it up.] It was customary in families to have herbs in flore, not only for medical and culinary, but for superstitious purposes. See Note on v. 636. In some houses, rue and rosemary were constantly kept for good luck. Among the plants to which preternatural
Till now that this extremity compell'd:  
But now I find it true; for by this means  
I knew the foul inchanter though disguis'd,  
Enter'd the very lime-twigs of his spells,  
And yet came off: if you have this about you,  
(As I will give you when we go) you may  
Boldly assault the necromancer's hall;  
Where if he be, with dauntless hardihood,  
And brandish'd blade rush on him, break his glass,

natural qualities were ascribed, Perdita in the Winter's Tale mentions rue as the herb of grace, and rosemary as the emblem of remembrance. A. iv. S. iii. Compare Hamlet, A. iv. S. v. And Greene's Quip for an upstart Courtier. No date. Signat. B. 2. 
Rue is the herb of grace, as its name by too obvious an ambiguity implies repentance. The moral attribute of rosemary I recollect in a Mask, or Garden-interlude, written by Thomas Campion, entitled "The Royall Entertainment given by the right honourable the Lord Knowles at Cawfome-house neere Redding, to our most gracious Queene Anne in her Progresse towards Bath, 1613, &c." 
Ibid. — But little reck'ning made.] I thought but little of it, So Daniel, Civil Warres, B. i. 92. 
Yet hereof no important reck'ning makes.

Of other care they little reck'ning make.

647. See Note on Sams. Agon. v. 1130.

649. Boldly assault the necromancer's hall.] An idea of romance. Milton here thought of a magician's castle which has an enchanted Hall invaded by christian knights. See the adventure of the Black Castle in the Seven Champions of Christendom. Where the busines is finally atchieved by an attack on the Hall of the necromancer Leoger. P. ii. ch. ix.

651. And brandish'd blade rush on him.] Thus Ulysses assaulds Circe, offering her cup, with a drawn sword. Ovid, Metam. xiii. 293. 

——— Intrat
Ille domum Circes, et ad insidiosa vocatus Pocula,
And shed the luscious liquor on the ground,
But seize his wand; though he and his curs'd crew
Fierce sign of battle make, and menace high,

Pocula, conantem virga mulcere capillos
Reppulit, et stricto pavidam deterruit ense.

See Homer, Odyss. x. 294. 321. But Milton, in his allusions to
Circe's story, has followed Ovid more than Homer.

651. ——Break his glass,
And shed the luscious liquor on the ground.] Our author has
here a double imitation of Spenser's Faerie Queene, which has
not been observed or distinguished. The obvious one, is from Sir
Guyon spilling the bowl of Pleasure's Porter, ii. xii. 49. But he
also copies Spenser, and more closely, where Sir Guyon breaks the
golden cup of the enchantress Exceffe, ii. xii. 57.

So she to Guyon offred it to taste:
Who taking it out of her tender hand,
The cup to ground did violently cast,
That all to pieces it was broken fond,
And with the liquor stained all the lond.

653. But seize his wand.———] In the Tempest, in the in-
tended attack upon the magician Prospero, Caliban gives Stephano
another form of necessary precaution without which nothing else
could be done, yet to the same purpose and effect, A. iii. S. ii.

——Remember

FIRST to possess his books.———

But Prospero has also a staff as well as book. A. v. S. i. A. i.
S. ii. Armida in Tasso has both a book and a wand, Gier. Lib.

Con una man picciola verga scote,
Tien l'altra un libro.———

As she reads from this book, one of the knights loses his human
C. xv. 14. And Busyrane in the Faerie Queene, iii. xii. 32.

His wicked book in haste he overthrew,

But Tasso, the first of these, copied Boiardo, Orl. Inam. Libr. i.
C. v. 17. And in other places. But see, L. i. C. i. 36. His in-
chanter Malagis has a magical book.

Che Malagis prefe il suo quaderno
Per faper quella cosa ben compita
Quatre demonii traffe de l'inferno, &c.

Again, in reading one leaf only, he lulls four giants asleep, ft. 44.
Ne ancor hauea il primo fogliovo
Che gia ciascun nel sonno era sepolto.

Again,
Or like the sons of Vulcan vomit smoke,
Yet will they soon retire, if he but shrink.
E. B. Thyrsis, lead on apace, I'll follow thee,
And some good Angel bear a shield before us.

The Scene changes to a stately palace, set out with all
manner of deliciousness: soft music, tables spread with
all dainties. Comus appears with his rabble, and
the Lady set in an incanted chair, to whom he offers
his glass, which she puts by, and goes about to rise.

COMUS.

Nay, Lady, sit; if I but wave this wand,
Your nerves are all chain'd up in alabaster,
Again, ft. 51. "Ritrova il libro consecrato, &c." Many striking
passages which Tasso has borrowed from Boiardo are unnoticed.

658. And some good angel bear a shield before us.] From the di-
vinities of the classics and of romance, we are now got to the theo-
logy of Thomas Aquinas. Our author has nobly dilated this idea of
a guardian-angel, yet not without some particular and express
warrant from scripture, which he has also poetically heightened, in

Send me the Angel of thy birth, to stand
Fast by thy side, who from thy father's field
Rode up in flames, after his message told
Of thy conception, and be now a shield
Of fire.—

659. Here, as we see by the stage-direction, Comus is introduced
with his apparatus of incantation. And much after the same man-
er, Circe enters upon her Charme of Ulysses in Browne's Inner
Temple Masque, p. 131. She appears on the stage "quaintly
"attired, her hair loose about her shoulders, an anadem of flow-
ers on her head, with a wand in her hand, &c." See Note on
Parad. Reg. ii. 401.

Ibid. Nay, Lady, sit; if I but wave this wand,
Your nerves are all bound up in alabaster.] It is with the
same magic, and in the same mode, that Prospero threatens Ferdi-
nand, in the Tempest, for pretending to resist. A. i. S. ii.

---Come from the ward;
For I can here disarm thee with this stick.---

Come
And you a statue, or as Daphne was
Root-bound, that fled Apollo.

Lad. Fool, do not boast,
Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou haft immanacled, while heav'n sees good.

Com. Why are you vexed, Lady? why do you frown?
Here dwell no frowns, nor anger; from these gates
Sorrow flies far: See, here be all the pleasures
That fancy can beget on youthful thoughts,
When the fresh blood grows lively, and returns 670

Come on, obey.——-[Elfe,]
Thy nerves are in their infancy again;
And have no vigour in them.—

Milton here comments upon Shakespeare:

663. Thou canst not touch the freedom of my mind
With all thy charms.—] This ftorical idea of the inviolability of virtue is more fully expressed, v. 589.
Virtue may be affail'd, but never hurt,
Surpris'd by unjust force, but not inthrall'd.

665. Thou haft immanacled.—] Manacled is in Parad.
Lost, B. i. 426.
Nor tyed or manacled with joint or limb.

And in B. and Fletcher, The Honest Man's Fortune, A. iv.
S. i. vol. x. p. 428.

——Manacling itself
In gyves of parchment.—

See also our author's Free Commonwealth, "a number of new
" injunctions to manacle the native liberty of mankind." Pr.
W. vol. i. 595. In Shakespeare's time, Manacle, properly a
hand-cuff, was not out of familiar use. Cymbel. A. v. S. iv.
"Knock off his manacles: bring your prisoner to the king."
And in other places. The verb is also in Shakespeare.

668. ———Here be all the pleasures
That fancy can beget on youthful thoughts, &c.] An echo to
Fletcher, Faithful Shep. A. i. S. i. vol. iii. p. 119.

——Here be woods as green
As any, &c.——
Here be all new delights, &c.

Vol. I.
Brisk as the April buds in primrose-season.
And first behold this cordial julep here,
That flames, and dances in his crystal bounds,
With spirits of balm, and fragrant syrups mix'd;
Not that Nepenthes, which the wife of Thone
In Egypt gave to Jove-born Helena,
Is of such pow'r to stir up joy as this,
To life so friendly, or so cool to thirst.
Why should you be so cruel to yourself,
And to those dainty limbs which Nature lent
For gentle usage, and soft delicacy?
But you invert the covenants of her trust,
And harshly deal, like an ill borrower,
With that which you receiv'd on other terms;
Scorning the unexempt condition
By which all mortal frailty must subsist,
Refreshment after toil, ease after pain,
That have been tir'd all day without repast;
And timely rest have wanted; but, fair Virgin,
This will restore all soon.
Lad. 'Twill not, false traitor,
'Twill not restore the truth and honesty
And again, p. 128.

—-Whose virtues do refine
The blood of men, making it free and fair
As the first hour it breath'd, or the best air.

672. See Note on Sams. Agon. v. 543.

675. Not that Nepenthes.—] The author of the lively and learned Enquiry into the Life and Writings of Homer, has brought together many particulars of this celebrated drug, and concludes, p. 135. edit. i. "It is true they are opiates for pleasure all over the Levant; but by the best accounts of them, they had them originally from Egypt; and this of Helen appears plainly to be a production of that country, and a custom which can be traced from Homer to Augustus's reign, and from thence to the age preceding our own." Dr. J. Warton.
That thou hast banish'd from thy tongue with lies.
Was this the cottage, and the safe abode
Thou toldst me of? What grim aspects are these,
These ugly-headed monsters? Mercy guard me!
Hence with thy brew'd enchantments, foul deceiver;
Haft thou betray'd my credulous innocence
With visor'd falseness and base forgery?
And would'st thou seek again to trap me here
With liquorish baits fit to ensnare a brute?

Were it a draft for Juno when she banquets,
I would not taste thy treaasonous offer; none
But such as are good men can give good things,

694. — What grim aspects are these?] So Drayton, Polyolb.
S. xxvii. vol. iii. p. 1190.
Her grim aspect to see.——
Again, ibid. S. xxx. vol. iii. p. 1225.
Th' aspect of these grim dales.——
And Spenser, F. Q. v. ix. 48.
——With grievously grim aspect
Abhorred Murder.——

695. These ugly-headed monsters?] It is ugly in the old editions, which Peck thinks a pastoral way of spelling the word. But this was the old way of spelling ugly. Fairfax's Tasso, C. vii. 116.

Heaven's glorious lamp wrapt in an ouglie vaile
Of shadowes darke.——
Mr. Bowle adds these instances. Ibid. C. xv. 47.
An ougly serpent that forestall'd their way.
Again, ibid. C. xiii. 44.
Some ougly dragon, or chimera new.
And so, throughout Fairfax. And Sylvester, p. 427.
——The ougly fiend
Hath no such power upon a saint t'extend.
And Hollinshead, Descript. Irel. P. 2. f. 15. "The other "part is ougly and gaffly."

696. Hence with thy brew'd enchantments, foul deceiver.] Magical potions, brewed or compounded of incantatory herbs and poisonous drugs. Shakespeare's Cauldron is a brewed enchantment, but of another kind.

E e 2
And
And that which is not good, is not delicious
To a well-govern’d and wise appetite.

To those budge doctors of the Stoic fur,
And fetch their precepts from the Cynic tub,
Praising the lean and fallow Abstinence.
Wherefore did Nature pour her bounties forth,
With such a full and unwithering hand,
Covering the earth with odours, fruits and flocks,
Thronging the seas with spawn innumerable,

707. To those budge doctors of the Stoic fur.] Those morose and rigid teachers of abstinence and mortification, who wear the gown of the Stoic philosophy. BUDGE is fur, antiently an ornament of the scholastic habit. In the more antient colleges of our universities, the annual expenses for furring the robes or liveries of the fellows, appear to have been very considerable. “The Stoic fur” is as much as if he had said “The stoic fect.” But he explains the obfolute word, in which there is a tincture of ridicule, by a very awkward tautology.

Mr. Bowle here cites a passage from Stowe’s SURVAY OF LONDON, edit. 1618. p. 455. “BUDGE-ROWE, a streete so called “of Budge, furre, and of Skinners dwelling there.” I find, the place and name still remain.

I take this opportunity of observing, that it is wonderful Hamlet’s “Suit of SABLES,” should have been ever and so long mis-understood. HAM. A. iii. S. ii. He certainly intends an equivocation between Black and Sables. But the skin of the Sable or Martin was a sumptuous and showy article of dress. King Henry the Sixth, in 1445, at a visit to Winchester College, gave his best robe furred with SABLES, cam furura de SABLES, to the high altar in the college-chapel. Bishop Lowth’s WYKEHAM, APPEND. N. xiii. p. xix. edit. ii. In the statutes of Trinity-college Oxford, dated 1556, none of the foundation, except under particular circumstances, are allowed the use of silk, velvet, or of other costly stuff, or of those furs, “pellium, quas vocamus “SABILLES et “MARTYNES.” CAP. xvii. And in those of Magdalene college, Oxford, given in 1459. All are forbidden to use, “PELLURIS pre-colixias, ac sumpnuosis, vulgariter dictis SABVLLYNVS five MAR-”TRYNS.” CAP. xlv. But perhaps these instances, which yet may be added to Du Cange’s examples under PELLES SABLELINE, and MARTERINE, are unnecessary, after what the late excellent commentators have collected on the passage in Hamlet.

But
But all to please, and fate the curious taste?
And set to work millions of spinning worms,
That in their green shops weave the smooth-hair’d silk
To deck her sons; and that no corner might
Be vacant of her plenty, in her own loins
She hutch’d th’ all-worship’t ore, and precious gems,
To store her children with: if all the world
Should in a pet of temp’rance feed on pulse,
Drink the clear stream, and nothing wear but frieze,
Th’ all-giver would be unthank’d, would be unprais’d,
Not half his riches known, and yet despis’d;
And we should serve him as a grudging master,
As a penurious niggard of his wealth;
And live like Nature’s bastard’s, not her sons,
Who would be quite surcharg’d with her own weight,
And strang’d with her waste fertility;
Th’ earth cumber’d, and the wing’d air dark’t with plumes,
The herds would over-multitude their lords,

719. She hutch’d th’ all-worship’t ore.— That is boarded.
Hutch in an old word, full in use, for coffer. Archibishop Chichele gave a borrowing chest to the university of Oxford, which was called Chichele’s Hutch. Some perhaps may read HATCH’d, for it was “in her own loyins.” And the speaker is displaying the produce and fertility of every part of nature.

720. Th’ earth, &c.]
“Th’ earth cumber’d, and the wing’d air dark’t with plumes.”
A trochee in the second place is unusual.

731. The herds, &c.] Mr. Bowle observes, that the tenour of Comus’s argument is much the same with that of Clarinda, in B. and Fletcher’s SEA-VoyAGE, A. ii. S. i. vol. ix. p. 110.
Should all women use this obstinate abstinence,
You would force upon us:
In a few years the whole world would be peopled
Only with beafts.
And the observation is still further justified, from Milton’s great intimacy with the plays of the twin-bards. So also Marmion’s ANTIQUARY,
The sea o'erfraught would swell, and th'unfought diamonds,
Would so imblaze the forehead of the deep,
And so beftud with stars, that they below
Would grow inur'd to light, and come at laft
To gaze upon the fun with shameless brows.
Lift, Lady, be not coy, and be not cofen'd
With that fame vaunted name Virginity.

TIQJARY, in a scene where Emilia tempts her husband's page,
the subje& of which alone, exclusive of the lascivious sentiments
and language, would not be endured by the decency of a theatrical
audience in the present age. Reed's OLD Pl. vol. x. p. 69.
A small part may be cited.

What good or profit can a hidden treasure
Do more than feed the mifer's greedy ege?
When, if 'twere well bestow'd, it might enrich
The owner and the ufer of it. Such
Is youth, and nature's bounty; that receive
A gain from the expence, &c. &c.

734. And so beftud with flars.—] So Drayton in his most elegent epistle from king John to Matilda, which our author, as we shall see, has more largely copied in the remainder of Comus's speech, vol. i. p. 232. Of heaven.

Would she put on her star-bestudded crown.

Sylvester calls the flars "glistering studs." Du Bart. (p. 147, 4to.) D. v. W. i. And "the gilt studs of the firmament," Ibid. (4to. p. 247.) W. i. D. vii.

737. Lift, Lady, be not coy, and be not cofen'd
With that fame vaunted name virginity.] The hazardous and unhappy situation of the Lady reminds us of these lines of Demetrius to Helena, MIDS. N. Dr. A. ii. S. ii.

To trufi the opportunity of night,
And the ill counfel of a desert place,
With the rich worth of your virginity.

743. This line should perhaps be scanned thus,
If you let slip time, like a neglected rose.

General Rule. "The licentious foot shall be, in locis imparibus,
"either the first, third, or fifth." H.

Ibid. If you let slip time, like a neglected rose
It withers on the stalk with languish'd head.] Spenser and Shakespeare's
Beauty is Nature's coin, must not be horded,
But must be current, and the good thereof
Confists in mutual and partaken bliss,
Unfavoury in th'enjoyment of itself;
If you let slip time, like a neglected rose
It withers on the stalk with languish'd head.
Beauty is nature's brag, and must be shown
In courts, in feasts, and high solemnities,
Where most may wonder at the workmanship;

Shakespeare's Venus and Adonis, have here been adduced.
But I rather think, we are immediately to refer to a passage in
Milton's favourite, the Midsummer Night's Dream, where
Theseus blames Hermione for refusing to marry Demetrius, A. i. S. i.

But earlier happy is the rose distill'd,
Than that, which withering on the virgin thorn,
Grows, lives, and dies, in single blessedness.

Mr. Malone justly remarks, that this is a thought with which
Shakespeare, from his frequent repetition, appears to have been
much delighted. Suppl. Shakesp. i. 114. Something like it
occurs in Lilly's Mydas, A. ii. S. i. "You bee all young and
" faire, endeouer to bee wife and vertuous : that when, like roses,
" you hall fall from the stalk, you may be gathered, and put
" to the still."
This play was acted before queen Elizabeth
on New-year's-day, by the choir-boys of St. Paul's, 1592.

Beauty is nature's brag, and must be shown
In courts, in feasts, and high solemnities, &c.] So Fletcher,

But this argument is pursed more at large in Drayton's Epistle
above-quoted. I will give some of the more palpable resemblances.

Fie, peevish girl, ungratefull unto nature,
Did the to this end frame thee such a creature?
That thou her glory should increase thereby,
And thou alone shouldst scorn society!
Why, heauen made beauty, like herself, to view,
Not to be shut up in a smoakie mew.
A rofy-tintur'd feature is heauen's gold
Which all men joy to touch, and to behold, &c.

Here
C O M U S.

It is for homely features to keep home,
They had their name thence; coarfe complexions,
And checks of forry grain, will serve to ply 750
The sampler, and to tease the huswife's wool.

Here we have at least our author's "What need a vermeil-tinc-
" tur'd lip for that?" And again,
All things that faire, that pure, that glorious beene,
Offer themselves on purpose to be seen, &c.

But a parallelism is as perceptibly marked, in this passage from
Daniel's Complait of Rosamond, ft. 74. Works, Lond.

What greater torment ever could have beene,
Than to inforce the faire to liue retir'd?
For what is beautie, if not to be seen,
Or what is't to be seen, if not admir'd?
And, though admir'd, unless it were desired?
Neuer were cheekes of rofes, lockes of amber,
Ordained to liue imprison'd in a chamber!

Nature created beautie for the view, &c.

Mr. Bowle adds a stanza of Bragadocchio's address to Bellphoebe, in the Faerie Queene, ii. iii. 39.

But what art thou, O Lady, which dost range
In this wilde forest, where no pleaure is;
And dost not for joyous court exchange,
Emongst thine equal peers, where happy bliss
And all delight doth raigne, much more than this?
There thou maist loue, and dearly loved bee,
And swim in pleaure, which thou here doost miss:
There maist thou best be seen, and best maist see,
The wool is fit for beasts, the court for thee.

750. —Cheeks of forry grain will serve to ply
The sampler, and to tease the huswife's wool.] Grain
is technical, in the arts of dyeing and weaving, for Colour. "Sky-
" tintured grain." Parad. L. B. v. 585. Again, the
" Grain of Sarra." ibid. B. xi. 242. In the same sense, in
Il Penseroso, v. 34. "In robe of darkest grain." In
Hamlet, A. iii. S. iv.

And there I see such black and grained spots
As will not leave their tint.——
" Of so deep a dye as never to be discharged."

Tease also is technical, from the same art, to comb, unravel,
and smooth the wool.
What need a vermeil-tintur’d lip for that,
Love-darting eyes, or tresses like the morn?
There was another meaning in these gifts,
Think what, and be advis’d, you are but young yet.
Lad. I had not thought to have unlockt my lips
in this unhallow’d air, but that this juggler
Would think to charm my judgment, as mine eyes,
Obtruding false rules pranks’d in reason’s garb.
I hate when vice can bolt her arguments.
And virtue has no tongue to check her pride.

752. —Vermeil-tintur’d.—] Edward Bendlowes has this epithet to cheek, in his THEOPHILA, Cant. i. ft. 21. Lond. 1652. fol.


Who so beholds her sweet LOVE-DARTING EYN.

755.—You are but young yet.] This was too personal.
Lady Alice Egerton, who did the part, was about twelve. She
here sustaint’d a feigned character which the poet overlooked.
He too plainly adverts to her age. Particularities, where no
compliment was implied, should have been avoided. See Preliminary Notes. And v. 40.

Perhaps their tender age might suffer peril.

759. Obtruding false rules pranks’d in reason’s garb.] PRANK implies a false or affected decoration. Drayton, HEROIC. EPIST. vol. i. p. 335.

To PRANK old wrinkles up in new attire.

Shakespeare, WINTER’s TALE, A. iv. S. iii. Perdita says,
—Me, poor lowly maid,
Most goddes-like PRANK’d UP.

760. I hate when vice can bolt her arguments.] In the construction of a mill, a part of the machine is called the boulting-mill, which separates the flour from the bran. Chaucer, NONNES Pr. T. 1355.

But I ne cannot bolt it to the brenne,
As can that holy doctor saint Austin.

That is, “I cannot argue, and sift the matter to the bottom,
“with the subtilty of saint Austin.” So Spenser, F. Q. ii. iv. 24.

Saying he now had BOUTED all the floures.
Impostor, do not charge most innocent Nature,
As if she would her children should be riotous
With her abundance; she, good cateress,
Means her provision only to the good,
That live according to her sober laws,
And holy dictate of spare temperance:
If every just man, that now pines with want,
Had but a moderate and befitting share
Of that which lewdly-pamper'd luxury
Now heaps upon some few with vast excess,
Nature's full blessings would be well dispensed
In unsuperfluous even proportion,
And she no whit incumber'd with her store;
And then the giver would be better thank'd,
His praise due paid: for swinish gluttony
Ne'er looks to heav'n amidst his gorgeous feast,
But with befotted base ingratitude
Crams, and blasphem's his feeder. Shall I go on?
Or have I said enough? To him that dares

And our author himself, Animadv. Remonstr. Def. &c. "To
sift Mafs into no Mafs, and popift into no popift: yet saving
this passing fine sophistical boulting hutch, &c." Pr.
W. vol. i. 84. In some of the Inns of Court, I believe the exer-
cises or disputations in law are still called boultings. Hence
Shakespeare is to be explained, Coriolan. A. iii. S. i. Who
indeed explains himself.
——Is ill school'd
In boulted language, meal and bran together
He throws without distinction.—
It is the same allusion in the Mer. of Ven. A. i. S. i. "His
reasons are as two grains of wheat hid in two bushels of chaff;
you shall seek all day ere you find them, &c." The meaning of
the whole context is this, "I am offended when vice pretends to
dispute and reason, for it always uses sophistry."

767. And holy dictate of spare temperance.] In Il Pens. v. 46.
Spare Fast that oft with gods doth diet.

Arm
Arm his profane tongue with contemptuous words
Against the fun-clad pow’r of Chastity,
Fain would I something say, yet to what end?
Thou hast nor ear, nor soul to apprehend
The sublime notion, and high mystery,
That must be utter’d to unfold the sage
And serious doctrine of Virginity,
And thou art worthy that thou should’st not know

784. Thou hast nor ear, nor soul to apprehend
The sublime notion, and high mystery,
That must be utter’d to unfold the sage
And serious doctrine of virginity.] He had said before,

ver. 453.
So dear to heav’n is faintly chastity,
That when a soul is found sincerely so,
A thousand liveried Angels lacky her,
Driving far off each thing of sin and guilt;
And in clear dream and solemn vision,
Tell her of things that no gross ear can hear, &c.

By studying the reveries of the Platonic writers, Milton con-
tracted a theory concerning chastity and the purity of love, in the
contemplation of which, like other visionaries, he indulged his
imagination with ideal refinements, and with pleasing but unmean-
ing notions of excellence and perfection. Plato’s sentimental or
metaphysical love, he seems to have applied to the natural love be-
tween the sexes. The very philosophical dialogue of the Angel
and Adam, in the eighth book of Paradise Lost, altogether
proceeds on this doctrine. In the Smectymnuus, he declares
his initiation into the mysteries of this immaterial love. “Thus
from the laureate fraternity of poets, riper years, and the ceas-
less round of study and reading, led me to the shady spaces of
philosophy: but chiefly to the divine volume of Plato, and his
equal Xenophon. Where if I should tell ye what I learned of
Chastity and love, I mean that which is truly so, &c.
—With such abstracled sublicities as these, &c.” Pr. W. i. 111.
But in the dialogue just mentioned, where Adam asks his celestial
guest whether Angels are susceptible of love, whether they express
their passion by looks only, or by a mixture of irradiation, by vir-
tual or immediate contact, our author seems to have over-leaped
the Platonic pale, and to have lost his way among the solemn con-
ceits of Peter Lombard and Thomas Aquinas. It is no wonder that
the Angel blushed, as well as smiled, at some of these questions.

More
More happiness than this thy present lot.
Enjoy your dear wit, and gay rhetoric,
That hath so well been taught her dazling fence,
Thou art not fit to hear thyself convinc'd;
Yet should I try, the uncontrolled worth
Of this pure cause would kindle my rapt spirits
To such a flame of sacred vehemence,
That dumb things would be mov'd to sympathize,
And the brute earth would lend her nerves, and shake,
Till all thy magic structures rear'd so high,
Were scatter'd into heaps o'er thy false head.

Com. She fables not, I feel that I do fear
Her words set off by some superior power;

790. Enjoy your dear wit, and gay rhetoric,
That hath so well been taught her dazling fence.] We have the substantive FENCE in Shakespeare, Much Ado About Nothing, A v. S. i.

Despight his nice FENCE, and his active practice.
Compare also K. John, A. ii. S. iii.
The George that swing'd the dragon, and ere since
Now fits on horseback at mine hostes' door,
Teach us some FENCE.

See B. and Fletcher, Philaster, A. iv. S. i. vol. i. p. 151.
"I know not your RHETORICK; but I can lay it on, &c."

797. And the brute earth, &c.] The unfeeling earth would sympathize and assist. It is Horace's "Bruta tellus." — Od. i. xxxiv. I.

800. She fables not.—] The verb FABLE, but not neutrally, occurs in Parad. L. B. vi. 292.
Or turn this heaven itself into the hell
Thou FABLEST.

FABLED, the participle, is more common in Milton. In either the First or Second Part of Shakespeare's Henry the Sixth, I recollect,

"He FABLES not." I hear the enemy.
There is a dignity in the word, which in the text gives it a peculiar and superior propriety.
And though not mortal, yet a cold fhudd'ring dew
Dips me all o'er, as when the wrath of Jove
Speaks thunder, and the chains of Erebus,
To some of Saturn's crew. I must dissemble,
And try her yet more strongly. Come, no more,
This is mere moral babble, and direct
Against the canon laws of our foundation;
I must not suffer this, yet 'tis but the lees
And settlings of a melancholy blood:
But this will cure all strait, one sip of this

802. And though not mortal, yet a cold fhudd'ring dew, &c.] Her words are assisted by somewhat divine; and I, although immortal, and above the race of man, am so affected with their force, that a cold thuddering dew, &c. Here is the noblest panegyric on the power of virtue, adorned with the sublimest imagery. It is extorted from the mouth of a magician and a preternatural being, who although actually possessed of his prey, feels all the terrours of human nature at the bold rebuke of innocence, and shudders with a sudden cold sweat like a guilty man.

Ibid. —Yet a cold. —] Yet had better been omitted. H.

808. Against the canon laws of our foundation.] Canon-laws, a joke! W.

Here is a ridicule on establishments, and the canon law now greatly encouraged by the church. Perhaps on the Canons of the Church, now rigidly enforced, and at which Milton frequently glances in his prose tracts. He calls Gratian "the compiler, of " CANON-INIQUITY." Pr. W. i. 211. In his book on REFORMATION, he speaks of "an insulting and only CANON-WISE " prelate," Pr. W. vol. i. 7. And his arguments on DIVORCE, afford frequent opportunities of exposing what he calls the Ignorance and Iniquity of the Canon-Law. See particularly, ch. iii.

809. —Yet 'tis but the lees
And settlings of a melancholy blood.] I like the manuscript reading best,
"This is mere moral stuff, the very lees."
Yet is bad. But very inaccurate. H.
So in SAMS. AGON. 599.
Believe not these suggestions, which proceed
From anguish of the mind and humours black,
That mingle with the fancy.
Will bathe the drooping spirits in delight,
Beyond the blifs of dreams. Be wise, and taste.—

The Brothers rush in with swords drawn, wrest his
glafs out of his hand, and break it against the ground;
his rout make sign of resistance, but are all driven in.
The Attendant Spirit comes in.

SPIRIT.

What, have you let the false inchanter 'scape?
O ye mistook, ye should have snatcht his wand, 815
And bound him fast; without his rod revers'd,

811.—One of this
Will bathe the drooping spirits in delight,
Beyond the blifs of dreams.—] So Fletcher, Faithf.
Sheph. A. iv. S. i. vol. iii. p. 164,
—It passeth dreams,
Or madmen's fancy, when the many streams
Of new imaginations rise and fall.
Compare the delicious but deadly fountain of Armida in Tasso,
Gier. Lib. C. xiv. 74.
Ch'un picciol sorsò di sue lucide onde
Inebria l' alma tosto, e la fai lieta, &c.
But Milton seems to have remembered Fairfax's version,
One sup thereof the drinker's heart doth bring
To sudden joy, whence laughter vain doth rise, &c,
See also Parad. L. B. ix. 1046.

Soon as the force of that fallacious fruit,
That with exhilarating vapour bland
About their spirits had play'd, and inmost powers
Made err.—

We may add the same effects of the forbidden fruit, ibid. 1008.
As with new wine intoxicated both,
They swim in mirth and fancy, &c.

Perhaps Bathe is in Spenser's sense, F. Q. i. vii. 4.
And Bathe in pleuaunce of the joyous shade.
See Upton, Gl. F. Q. in V. Bathe.
And backward mutters of disbelieving power,
We cannot free the Lady that fits here

815. O ye mislook, ye should have snatch'd his wand,
And bound him fast; without his rod revers'd,
And backward mutters of disbelieving power,
We cannot free the Lady, &c.] They are directed before to seize Comus's wand, v. 653. And this was from the FAERIE QUEENE, where Sir Guyon breaks the Charming Staffe of Pleasure's porter, as he likewise overthrows his bowl, ii. xii. 49. But from what particular process of disenchantment, ancient or modern, did Milton take the notion of reverting Comus's wand or rod? It was from a passage of Ovid, the great ritualist of classical sorcery, before cited, where the companions of Ulysses are restored to their human shapes. METAM. xiv. 300.

Percutimurque caput
CONVERSÆ verbere VIRGÆ,
Verbaque dicuntur dictis contraria verbis.

This Sandys translates, "Her wand reversè, &c." TRANSL. p. 462. edit. 1632. And in his very learned Notes he says, "As " Circe's rod, waved over their heads from the right side to the " left, presents those falfe and finifter perseverations to pleasure, " which so much deforms them: so the revision thereof, by " discipline and a view of their owne deformities, restores them to " their former beauties." p. 481. By backward mutters, the " verba dictis contraria verbis," we are to understand, that the charming words, or verses, at first used, were to be all repeated backwards, to destroy what had been done.

The most striking representation of the reversal of a charm that I remember, and Milton might here have partly had it in his eye, is in Spenser's description of the deliverance of Amoret, by Britomart, from the enchantment of Bulýrane, F. Q. iii. xii. 36.

And rising vp, gan streight to overlooke
Those curfed leaues, his charmes backe to reuerse;
Full dreadfull things out of that balefull booke
He read, and measur'd many a balefull verfe,
That horror gan the virgins * heart to perfe,
And her faire lockes vp stared stiff on end,
Hearing him thofe fame bloudy lines rehearse:
And all the while he read, the she did extend
Her sword highe ouer him, if aught he did offend.

37.
Anon the gan perceiue the house to quake,
And all the dores to rattle round about;

* Britomart.
In stony fetters fix'd, and motionless:
Yet stay, be not disturb'd; now I bethink me,
Some other means I have which may be us'd,
Which once of Melibœus old I learnt,
The footheft shepherd that e'er pip'd on plains.

There is a gentle nymph not far from hence,
That with moist curb fways the smooth Severn stream,

Yet all that did not her dismaied make,
Nor flacke her threatfull hand for danger dout:
But still with ftedfaft eye, and courage f stout,
Abode, to weet what end would come of all.
At laft, that mighty chaine, which round about
Her + tender wafte was wound, adowne gan fall,
And that great brazen pillour broke in pieces small, &c.

The circumstance in the text, of the Brothers forgetting to feize and reverse the magician's rod, while by contrail it heightens the superiour intelligence of the attendant Spirit, affords the opportu

nity of introducing the fiction of raising Sabrina; which, exclu

five of its poetical ornaments, is recommended by a local propriety, and was peculiarly interesting to the audience, as the Severn is the famous river of the neigbourhood.

821. Doctor Johnfon reprobates this long narration, as he styles it, about Sabrina; which, he fays, "is of no ufe because it is "false, and therefore unsuitable to a good being." By the poetical reader, this fiction is considered as true. In common fenfe, the re

lator is not true: and why may not an imaginary being, even of a good character, deliver an imaginary tale? Where is the moral impropriety of an innocent invention, especially when introduced for a virtuous purpose? In poetry false narrations are often more ufeful than true. Something, and something preternatural, and consequently falfe, but therefore more poetical, was neceffary for the prefent diftres.

823. The footheft shepherd that e'er pip'd on plains.] Spenser thus characterifes Hobbinol, as Mr. Bowie obferves, in C. Clouts come home again.

-A folly groome was hee,
As euer piped on an oaten reed.
And Amyntas; in the fame poem.
He, whilst he liued, was the nobleft swaine,
That euer piped on an oaten quill.

† Amoret who was inchantet.
Sabrina is her name, a virgin pure;
Whilome she was the daughter of Locrine,
That had the sceptre from his father Brute.
She, guiltless damsel, flying the mad pursuit
Of her enraged stepdame Guendolen,

824. There is a gentle Nymph not far from hence; &c.] Sabrina's fabulous history may be seen in the Mirror of Magistrates under the Legend of the Lady Sabrine, in the sixth Song of Drayton's Polyolbion, the tenth Canto and second Book of Spenser's Faerie Queene, the third Book of Albion's England, the first Book of our author's History of England, in Hardyng's Chronicle, and in an old English Ballad on the subject. See Note on Epitaph. Dam. v. 176.

The part of the fable of Comus, which may be called the Disenchantment, is evidently founded on Fletcher's Faithful Shepherdess. The moral of both dramas is the triumph of chastity. This in both is finally brought about by the same fort of machinery. Sabrina, a virgin and a king's daughter, was converted into a river-nymph, that her honour might be preserved inviolate. Still she preserves her maiden-gentleness; and every evening visits the cattle among her twilight meadows, to heal the mischiefs inflicted by elfish magic. For this she was praised by the shepherds.

—— She can unlock
The clasping charm, and thaw the numming spell,
If she be right invok'd in warbled song.

She protects virgins in distres. She is now solemnly called, to deliver a virgin imprisoned in the spell of a detestable sorcerer. She rises at the invocation, and leaving her car on an offer'd rushy bank, hastens to help inwared chastity. She sprinkles on the breast of the captive maid; precious drops select'd from her pure fountain. She touches thrice the tip of the lady's finger and thrice her ruby lip, with chaste palms moist and cold; as also the envenomed chair, smeared with tenacious gums. The charm is dissolv'd: and the Nymph departs to the bower of Amphitrite. But I am anticipating, by a general exhibition, such particular passages of Fletcher's play as will hereafter be cited in their proper places; and which, like others already cited, will appear to have been enriched by our author with a variety of new allusions, original fictions, and the beauties of unborrowed poetry.

829. —She,—] So edit. 1645, and MSS. The, edit. 1673. Followed by Tonson, 1695, &c. Tickell has She. And Fenton.
Commended her fair innocence to the flood,
That stay'd her flight with his cross-flowing course.
The water nymphs that in the bottom play'd,
Held up their pearled wrists, and took her in,
Bearing her strait to aged Nereus' hall,

Who piteous of her woes, rear'd her lank head,
And gave her to his daughters to imbathe

In nectar'd lavers srow'd with asphodil,

829. — *Flying the mad pursuit.*] *Flying* pronounced, as one syllable, *fy'ng*; as at v. 831, *inn'cence*, in two syllables. H.

833. *The water-nymphs that in the bottom play'd,*

*Held up their pearled wrists, and took her in.*] Drayton gives the Severn pearls. He says of Sabrina, *Polyolb.* S. v. vol. ii. p. 752.

—Where she meant to go

The path was srow'd with *pearl*.

He speaks also of "The *pearly* Conway's head," a neighbouring river. Ibid. S. ix. vol. iii. p. 827. And of the "pre-*cious orient pearl* that breedeth in her sand." Ibid. S. x. vol. iii. p. 842. We shall see, that Milton afterwards gives gems to the Severn of a far brighter hue.

See Peacham's *Period of Mourning*, before cited, edit. 1613.

**Nupt. Hymn. ii. To a water-nymph.**

*See below.*—R. Heyrick has the "*silver-wristed Naiades,*" *Hesperid.* ut supr. p. 375. In Drayton, the Nereids adorn their *wrists* with bracelets of shells. *Polyolb.* S. xx. p. 1042.


836. *Piteous of her woes.*—] Under the same form, "Retch-*leste of their wrongs,"* that is *unpiteous*, as in Drayton, *Polyolb.* S. vii. See supr. at v. 404.

837. *And gave her to his daughters to imbathe In nectar'd lavers.*—] This at least reminds us of Alcæus's Epigram or Epitaph on Homer, who died in the island of Io.
And through the porch and inlet of each sense
Dropt in ambrosial oils, till she reviv'd,
And underwent a quick immortal change,
Made Goddess of the river: still she retains
Her maiden gentleness, and oft at eve
Visits the herds along the twilight meadows,
Helping all urchin blasts, and ill-luck signs


NEKTAPI δ' ενίλαινη Νερείδως ἱχθιάτων,
Καὶ νεκρὴν Ἀκταίην Νᾶκα υπὸ ὀψιλάδ.
Neclare autem marinae Nereides inungebant,
Er cadaver litorali posiure sub faxo.

The process which follows, of dropping ambrosial oyls "into the porch and inlet of each sense" of the drowned Sabrina, is originally from Homer, where Venus anoints the dead body of Patroclus with rosy ambrosial oyl. Il. B. xxiii. 186.

——Podiunt δὲ χρῖσιν Ἑλαίων;
'ΑΜΒΡΟΣΙΩΝ.———
——Rosso autem unxit olio
Ambrosio.———

See also Bion's Hyacinth. "Κρῖν το άμβρωσία καὶ νεκταρί, &c." Idyll. ix. 3.

The word IMBATHE occurs in our author's Reformation, "Methinkes a soveraign and reviving joy must needs ruffle into the bosom of him that reads or hears; and the sweet odour of the returning gospel IMBATHE his soul with the fragrance of heaven." Prose-works, vol. i. 2. What was enthuiafm in most of the puritanical writers, was poetry in Milton.

844. Visits the herds along the twilight meadows,
Helping all urchin blasts, and ill-luck signs
That the foreward medling else delights to make.

The virgin Shepherdess Clorin, in Fletcher's pastoral play so frequently quoted, possessest the skill of Sabrina, A. i. S. i. p. 104.

Of all green wounds I knowe the remedies
In men or cattle; be they stung with snakes,
Or charm'd with powerful words of wicked art:
Or be they lovesick, &c.———
These can I cure, such secret virtue lies
In herbs applied by a virgin's hand.
That the shrewd medling elfe delights to make,
Which she with precious vial'd liquors heals;
For which the shepherds at their festivals
Carol her goodness loud in rustic lays,

845. Helping all urchin-blatts.—] The urchin, or hedge-hog, from its solitariness, the ugliness of its appearance, and from a popular opinion that it sucked or poisoned the udders of cows, was adopted into the demonologic system: and its shape was sometimes supposed to be assumed by mischievous elves. Hence it was one of the plagues of Caliban in the Tempest, A. ii. S. ii.

—His Spirits hear me,
And yet I needs must curse. But they'll not pinch,
Fright me with urchin-shows, pitch me i'th'mire,
Nor lead me, like a fire brand in the dark,
Out of my way, unless he bid 'em.—

And afterwards, he supposes that these Spirits appear,
— Like hedge-hogs, which
Lie tumbling in my barefoot way, and mount;
Their pricks at my foot-fall.—

Again, A. i. S. ii. It is one of the curses of Prospero.

—urchins
Shall, for that want of night that they may work,
All exercise on thee.—

And in the opening of the incantation of the weird sisters in Macbeth, A. iv. S. i.

1 W. Thrice the brinded cat has mew'd,
2 W. Thrice. And once the hedge-pig whin'd,

Compare also a speech in Titus Andronicus, at least corrected by Shakespeare, A. ii. S. iii.

They told me, here, at the dead time of night,
A thousand fiends, a thousand hissing snakes,
Ten thousand swelling toads, as many urchins,
Would make such fearful and confused cries, &c.

There was a sort of subordinate or pastoral system of magic, to which the Urchin properly belonged.

846. That the shrewd medling elf delights to make.] Shakespeare mentions a Spirit, who "mildews the white wheat, and "hurts the poor creature of the earth." K. Lear, A. i. S. iv.
The plant haemoni is before mentioned as good "against all in-
chantments, mildew, blast, or damp." v. 646 Shakespeare calls Robin Goodfellow "a shrewd and knavish sprite." Mids.

N. Dr.
And throw sweet garland wreaths into her stream
Of pancies, pinks, and gaudy daffadils.
And, as the old swain said, she can unlock
The clasping charm, and thaw the numming spell,
If she be right invok'd in warbled song;
For maidenhood she loves, and will be swift 855
To aid a virgin, such as was herself,
In hard-besetting need; this will I try,
And add the pow'r of some adjuring verse.

SONG.

Sabrina fair,
Listen where thou art sitting

N. DR. A. ii. S. i. Drayton attributes the same malignant power to the Druids, HEROIC. EPIST. vol. i. p. 301.
Their hellish power to kill the ploughman's feed,
Or to forepeak whole flocks as they did feed.

850. And throw sweet garland wreaths into her stream.] This reminds us of a passage in Spenfer's PROTHALAMION, ft. 5:
And all the waues did srew,
That like old Peneus waters they did scee,
When down along by pleafant Tempe's shore
Scattred with flowres through Theffaly they sreame.

But B. and Fletcher exhibit a passage more immediately to the purport of the text. FALSE ONE, A. iii. S. iii. vol. iv. p. 134.
With incenfe let us blefs the brim,
And as the wanton fishes swim,
Let us gums and GARLANDS fling, &c.

852. She can unlock
The clasping charm, and thaw the numming spell.] This notion of the wisdom or skill of Sabrina, is in Drayton, POLYOLB. S. v. vol. ii. p. 753.
Who was by Nereus taught, the moft profoundly wise,
That learned her the skill of hidden prophecies,
By Thetis special care.—

Joſon's witch, in the SAD SHEPHERD, is said "to rivet " charms, planted about her in her wicked feat." A. ii. S. viii.
Under the glassy, cool, tranflucent wave,
In twisted braids of lillies knitting
The loose train of thy amber-dropping hair;
Listen for dear honour's sake,
Goddess of the silver lake,

Listen and save.

Listen and appear to us

ii. 242. "Warbled string." Arcad. 87. That is, the lute accompanied with the voice.


There is a willow grows askant the brook
That shews his hoar leaves in the glassy stream.

861. Tranflucent, which I always thought to be first used by Milton, occurs in Brathwayte's Love's Labyrinth, Lond. 1615. 12mo. p. 29. Of the sun, "heaven's tranlucent eie." Pope perhaps had it from Milton, on his grotto.

Thou who shalt stop where Thames' translucent wave.

862. In twisted braids of lillies knitting
The loose train of thy amber-dropping hair. We are to understand water-lilies, with which Drayton often braids the tresses of his water-nymphs, in the Polyolbion. See Note on Arcades, v. 97.

863. The loose train of thy amber-dropping hair. We have "an amber cloud," above v. 333. And in L'Allegro, "the sun is rob'd in flames and amber light," v. 61. But Liquid Amber is a yellow pellucid gum. Sabrina's hair drops amber, because in the poet's idea, her stream was supposed to be transparent. As in Parad. L. B. iii. 358.

And where the river of bliss through midst of heaven
Rolls o'er Elysian floures her amber stream.

And when Choaspes has an "amber stream." Parad. Reg. B. iii. 288. But Choases was called the golden water. Amber, when applied to water, means a luminous clearness: when to hair, a bright Yellow. Amber locks are given to the sun in Sylvester's Du Bartas more than once. And to Sabrina's daughters by Withers, Epithal. edit. 1622. See Note on Parad. Reg. iii. 288. 434. And Sams. Agon. v. 720.


Others on silver lakes, and rivers, &c.

868. In
In name of great Oceanus, 
By th' earth-shaking Neptune's mace, 
And Tethys grave majestic pace, 
By hoary Nereus wrinkled look, 
And the Carpathian wiseard's hook, 
By scaly Triton's winding shell, 
And old foot-saying Glauce's spell, 
By Leucothea's lovely hands, 
And her son that rules the strands, 
By Thetis tinsel-slipper'd feet, 
And the songs of Syrens sweet,

868. In name of great Oceanus.] So Drayton, POLYOLB. 
S. xvii. vol. iii. p. 969. "The court of great Oceanus." 
And in other places. And in one of Jonson's QUEENES MASQUES, 
1616. p. 895.

Fayre Niger, sonne to great Oceanus.

877. By Thetis tinsel-slipper'd feet.] W. Browne has "silver- 
footed Thetis," as Mr. Bowle observes, BRIT. PAST. B. ii. 
p. 35. Perhaps for the first time in English poetry. SILVER- 
BUSKIN'D Nymphs are in ARCADES, v. 33.

878. And the songs of Syrens sweet.] Sandys says, that the fab- 
ulous melody of the Syrens has a topographical allusion. "For 
Archippus tells of a certaine Bay, contracted within winding 
fireights and broken clififes, which by the singing of the windes 
and beating of the billowes, report a delightfull harmony, al- 
luring those who fail by to approach: when forthwith, thrown 
against the rocks by the waues, and swallowed in violent ed-
I do not at present recollect any Archippus, except the old comic 
Greek poet who has a few fragments in Stobaeus. Whoever he 
be, Spenser has exactly described the feat and allegory of the 
Sirens in the same manner. F. Q. ii. xii. 30.

And now they nigh approached to the fated 
Whereas those mermayds dwelt: it was a still 
And calm Bay, on th' one side sheltered 
With the brode shadow of an hoarie hill; 
O th' other side an high rocke tourned still, 
That 'twixt them both a pleasante port they made, 
And did like half a theater fulfill, &c.
By dead Parthenope's dear tomb,  
And fair Ligea's golden comb,  
Wherewith she fits on diamond rocks;  
Sleeking her soft alluring locks;  
By all the nymphs that nightly dance  
Upon thy streams with wily glance,  
Rise, rise, and heave thy rosy head,  
From thy coral-paven bed,  
And bridle in thy headlong wave,

With that the rolling sea resounding soft  
In this big base them fitly answered;  
And on the rocke the waues breaking aloft  
A solemn meane vnto them mesured:  
The whiles sweet zephyrus lowd whittled  
His treble, a strange kinde of harmony,  
Which Guyon's senses softly tickeled, &c.

880. And fair Ligea's golden comb; &c.] One of the employ-  
ments of the Nymph Salmacis in Ovid, is to comb her hair.  
But that fiction is here heightened with the brilliancy of romance.  
Ligea's comb is of gold, and she fits on diamond rocks. These  
were new allurements for the unwary: G. Fletcher has "maine "  
"rocks of diamound." Chrif's VICTORIE. P. i. ft. 61. edit.  
1610. See Note on El. iii. 49. Ligea is celebrated for her  
singing in POLYOlb. S. xx. vol. iii. 1043.

Then Ligea which maintains the birds harmonious layes,  
Which sing on rier banks amongst the slender sprayes.

See Browne, BRIT. PAST. B. ii. S. 5.  
Each mermaid on the rocks around  
Lets fall her brittle glasse.

886. From thy coral-paven bed.] Drayton of Sabrina's robe,  

Whose skirts were to the knees with coral fring'd below.

And we have pearl-PAVED in Drayton, ibid. S. xxx. vol. iii. p.  
1225. "This clear pearl-PAV'D Irt." Again, "Where every "  
Shakespeare has simply "PAVED fountain." MIDS. N. DR. A.  
ii. S. ii. In Marlowe, quoted in ENGLAND'S PARNASSUS,  
1600, p. 480. "PEBBLE-PAVED channell."

898.
Till thou our summons answer'd have.

Liften and save.

Sabrina rises, attended by water-nymphs, and sings.

By the rushy-fringed bank, 890
Where grows the willow and the osier dank,
My sliding chariot slays,
Thick set with agat, and the azurn sheen

889. Liften and save.] Thus Amarillis, in the Faithful Shepherdess, invokes the priest of Pan to protect her from the Sullen Shepherd, A. v. S. i. p. 184.

Hear me, and save from endless infamy
My yet unblasted flower, virginity:
By all the garlands that have crown'd that head,
By thy chaste office, &c.


The fringed bank with myrtle crown'd." So Browne,

To tread the fringed banks of an amorous flood.
Again, B. i. S. iv. p. 68.
The tuftes which fringed the shoare about.

And Drayton, Polyolb. S. ii. vol. ii. p. 635.

Upon whose moist'd skirts with sea-weed fringed about.
And Carew, Milton's contemporary, Poems, p. 149. edit. 1651.
With various trees we fringe the rivers brink.

I would read rush-yfringed. In Fletcher, we have "rushy
" banke." ubi supr. p. 121.

891. Where grows the willow and the osier dank.] Milton's perpetual and palpable imitations of the Faithful Shepherdess will not permit us to doubt, that he had a retrospect to the rising of the river god, who also affords other correspondencies, in that drama. A. iii. S. i. p. 153.

I am this fountains god, below
My waters to a river grew,
And 'twixt two banks with osier set
That only prosper in the wet,
Through the meadows do I glide, &c.

892. My sliding chariot slays;
Thick set with agat, and the azurn sheen,

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Of
Of turkis blue, and emrald green,
    That in the channel strays;  
    895  Whilft from off the waters fleet,
Thus I set my printless feet
O'er the cowslip's velvet head,
    That bends not as I tread;
Gentle Swain, at thy request
    I am here.

Sp. Goddess dear,

Of turkis blue, and emrald green,
    That in the channel strays.] Milton perhaps more im-
mediately borrowed the idea of giving Sabrina a rich chariot, from
Drayton's POLYOLBION, so often quoted: and more especially as
he discovers other references to Drayton's Sabrina. And the cele-
brity of Drayton's poem at that time better authorised such a fic-

Now Sabrine, as a queen miraculously fair,
Is absolutely plac'd in her imperial Chair
Of cryftal richly wrought, that gloriously did shine, &c.

Then comes a wafteful luxuriance of fancy. It is embofled with the
figures of all the Nymphs that had been wooed by Neptune, all his
numerous progeny, all the nations over which he had ruled, and
the forms of all the fish in the ocean. Milton is more temperate.
But he rather unthriftily supposes all the gems, with which he de-
corates her car, to be found in the bottom of her stream.

As in Milton, Sabrina is raised to perform an office of solemnity,
so in Drayton she appears in a fort of judicial capacity, to decide
some of the claims and privileges of the river Lundy, which he
does in a long and learned speech. See also S. viii. vol. iii. p. 795.
Where again she turns pedant, and gives a laboured history of the
antient British kings. In Milton, she rises "attended by water-
"nymphs," and in Drayton her car is surrounded by a groupe of
the deities of her neighbouring rivers.

896. Whilft from off the waters fleet,
    Thus I set my printless feet.] So Prospero to his elves, but
in a style of much higher and wilder fiction. Temp. A. v. S. i.

And ye that on the sands with printless foot
Do chafe the ebbing Neptune, and do fly him
When he comes back.—

898. O'er the cowslip's velvet head.] See ENGLANDS HELI-
CON, ed. 1614. Signat. F. 4. By W. H.
We implore thy pow’rful hand
To undo the charmed band
Of true virgin here distrest,
Through the force, and through the wile,
Of unblest inchanter vile.

_Sabr._ Shepherd, ’tis my office best
To help insnared chastity:
Brightest Lady, look on me;
Thus I sprinkle on thy breast
Drops that from my fountain pure
I have kept of precious cure,

---Where she doth walke,
Scarce she doth the primerose head
Depresse, or tender italke
Of blew-veind violets,
Whereon her foot she sets.

910. _Brightest Lady, look on me._] In the manuscript, Virtuous.
But _Brightest_ is an epithet thus applied in the _Faithful Shepherdess._

912. _Drops that from my fountain pure
I have kept of precious cure._] Calton proposed to read _ure_,
that is, _use_. The word, it must be owned, was not uncommon.
Thus in Browne’s _Brit. Past._ B. i. S. v. p. 88.

The stairs of rugged stone seldom in _vre_.
Again, ibid. p. 89.

---More riche array’d
In earth’s delight than thought could put in _vre_.

In Sackville’s _Gordobucke_, A. i. S. v.
Be brought in _vre_ of skilfull stayedness.

See more proofs in _Observat._ on Spenser’s _F. Q._ ii. 241. But
the rhymes of many couplets in the _Faithful Shepherdess_,
relating to the same busines, shew that _Cure_ was Milton’s word.
_S. ult._ p. 191.

That may raise thee, and _recure_
All that in thee was _impure_.

Again, ibid. p. 187.

Take example of this maid,
Who is heal’d ere you be _pure_,
So hard it is lewd lust to _cure_.

_Hh 2_ Again,
Thrice upon thy finger's tip,
Thrice upon thy rubied lip:

Again, p. 178.
   And so may Pan blefs this my cure,
   As all my thoughts are just and pure.

Again, p. 177.
   Now your thoughts are almoft pure,
   And your wound begins to cure.

Again, p. 152.
   If thou beeft a virgin pure,
   I can give a present cure,

These drops are sprinkled thrice. So Michael purging Adam's eye, Parad. L. B. xi. 416.

And from the well of life THREE DROPS infill'd:

All this ceremony, if we look higher, is from the ancient practice of lustration by drops of water. Virg. Aen. vi. 230. "He "thrice moistened his companions with pure water,"

Spargens RORE levi.  
And Ovid, Metam. iv. 479. 
RORATIS lustravit aquis Thaumantias Iris.

The water of the river Choasps was highly esteemed for lustration. See Note on Par. Reg. iii. 288. 

914. Thrice upon thy finger's tip, &c.] Compare Shakespeare, 
Mid. N. Dr. A. ii. S. vi.
   ——Upon thine eyes I throw
   All the power this charm doth owe, &c.

But Milton, in most of the circumstances of dissolving this charm, is apparently to be traced in the following passages of the Faithful Shepherdess, which are thrown together at one view from various parts of the play. Amarillis lays of a sacred fountain, A. i. S. i. p. 135.

This holy well, my grandame that is dead, 
Right wise in charms, hath often to me said, 
Hath power to change the form of any creature, 
Being thrice dipt o'er the head, &c.—
   ——Caffing them thrice asleep,
   Before I trusted them into this deep.

And the Old Shepherd says, A. i. S. i. p. 109.
   ——As the priest
With powerful hand shall sprinkle on your brows.
Next this marble venom'd feat,
Smear'd with gums of glutinous heat,
I touch with chaste palms moist and cold:
Now the spell hath loft his hold;

His pure and holy water, ye may be
From all hot flames of lust and loose thoughts free,

Again, ibid.
I do wash you with this water,
Be you pure and fair hereafter,
From your livers and your veins,
Then I take away the stains—
Never more let lustfull heat, &c.

The river god rising, with Amoret in his arms, asleep, wounded, and enchant'd, thus speaks. A. iii. S. i. p. 150. 151.

If thou be'ft a virgin pure
I can give a present cure:
Take a drop into thy wound,
From my watery locks, more round:
Than orient pearl, and far more pure
Than unchaste flesh may endure.——
From my banks I pluck this flower—
With holy hand, whose virtuous power
Is at once to heal and draw:
The blood returns. I never saw
A fairer mortal. Now doth break:
Her deadly slumber. Virgin, speak.

Clorin the shepherdef heals the wounded shepherd Alexis: but not till he has for ever renounced all impure desires. A. iv. S. i. p. 161.
Hold him gently, till I fling
Water of a virtuous spring
On his temples: turn him twice
To the moon-beams: pinch him thrice, &c.

While Chloe's wound is healing, the Satyre says, A. v. S. i. p. 179.
From this glafs I throw a drop
Of cristal water on the top
Of every grafs, of flowers, a pair, &c.

918. I touch with chaste palms moist and cold: [Now the spell hath loft his hold.] So the virgin Clorin appears with Alexis reviving, A. v. S. i. p. 177. 178.
Now your thoughts are almost pure,
And your wound begins to cure.——
And I must haste ere morning hour
To wait in Amphitrite's bow'r.

With spotless hand, on spotless breast,
I put these herbs, to give thee rest;
Which, till it heal thee, will abide
If both be pure, if not, off slide.

Again, she says, A. v. S. i. p. 187.
Shepherd, once more your blood is staid:
Take example by this maid,
Who is heal'd ere you be pure,
So hard it is lewd lust to cure, &c.

I must add the disappearance of the river god, A. iii. S. i. p. 155.
Fairest virgin, now adieu!
I must make my waters fly,
Left they leave their channels dry;
And beasts that come unto the spring
Mists their morning's watering;
Which I would not: for of late
All the neighbour people fate.
On my banks, and from the fold
Two white lambs of three weeks old
Offered to my deity:
For which this year they shall be free
From raging floods, that as they pass
Leave their gravel in the grass:
Nor shall their meads be overflown
When their grass is newly mown.

Here the river god resembles Sabrina in that part of her character,
which consists in protecting the cattle and pastures. And for these services she is also thanked by the shepherds, v. 844. supr.

Visit the herds along the twilight meadows, &c.
For which the shepherds at their festivals
Carol her goodness loud in rustic lays;
And throw sweet garland wreaths into her stream,
Of pancies, pinks, and gawdy daffadils.

921. To wait in Amphitrite's bow'r.]. Drayton's Sabrina is arrayed in,
— A watchet weed, with many a curious wave,
Which as a princely gift great Amphitrite gave.

POYOL. S. v. vol. ii. p. 752. And we have "Amphitrite's "bower," ibid. S. xxviii. vol. iii. p. 1193. See also Spenfer of Cymoent, F. Q. iii. iv. 43.

Deepe in the bottom of the sea her bowre;
Sabrina descends, and the Lady rises out of her seat.

SPIRIT.

Virgin, daughter of Locrine
Sprung of old Anchifises line,
May thy brimmed waves for this
Their full tribute never miss
From a thousand petty rills,
That tumble down the snowy hills:
Summer drouth, or sifged air
Never scorch thy tresses fair,
Nor wet October's torrent flood
Thy molten crystal fill with mud;
May thy billows roll ashore
The beryl, and the golden ore;

Again, iii. viii. 37. Of Proteus.

His bower is in the bottome of the maine.

924. May thy brimmed waves for this.] Doctor Warburton propofes brined, and thinks that brimmed, for waves rising to the brim or margin of the shore, is a strange word. And in bishop Hurd's copy he has added to his note, "brined, for the waters here spoken of, being the tribute paid by Sabrina to the ocean, must needs be brined or salted, before they could be paid." But he had not remarked the frequent and familiar use of brim for Bank in our old poets. See above at v. 119. And "brim-"briming stream" ascertains the old reading, Parad. L. iv. 336.

925. Their full tribute never miss From a thousand petty rills, That tumble down the snowy hills.] The torrents from the Welsh mountains sometimes raise the Severn on a sudden to a prodigious height. But at the same time they fill er molten crystal with mud. Her stream, which of itself is clear, is then discoulered and muddy. The poet adverts to the known natural properties of the river. Here is an echo to a couplet in Jonson's Mask at Highgate, 1604. Works, edit. 1616. p. 882.

Of sweete and feuereall sliding rills, That streame from tops of those leffe hills, &c.

932. May thy billows roll ashore The beryl, and the golden ore.] This is reasonable as a wish. But jewels were surely out of place among the decorations
May thy lofty head be crown'd
With many a tow'r and terrace round,
And here and there thy banks upon
With groves of myrrhe and cinnamon.

Milton was impressed with this idea from his vicinity to Windfor-
castle.

This votive address of gratitude to Sabrina, was suggested to
our author by that of Amoret to the river-god in Fletcher's

For thy kindnefs to me shown,
Never from thy banks be blown
Any tree, with windy force,
Crofs thy streams, to stop thy course;
May no beast that comes to drink,
With his horns cast down thy brink:
May none that for thy fish do look
Cut thy banks to dam thy brook:
Barefoot may no neighbour wade
In the coole streams, wife nor maid,
When the spawne on ftones doth lye,
To wafh their hempe, and spoile the frye.

I know not which poet wrote first: but in Browne's Britan-
nia's Pastorals, certainly written not after 1613, and
printed in 1616, I find a similar vow. B. i. S. i. p. 28. Milton
has some circumstances which are in Browne and not in Fletcher.

Quoth Marine, swaines give lambs to thee:
May all thy flood have feignorie
Of all floods else, and to thy fame
Come, Lady, while heav’n lends us grace,
Let us fly this cursed place,
Left the sorcerer us entice
With some other new device.
Not a waste, or needless found,
Till we come to holier ground;

Meet great springs, yet keep thy name,
May never euer, nor the toade,
Within thy banke make their abode:
Taking thy journey to the sea,
Maist thou ne’er happen in thy way
On nitre or on brimstone myne,
To spoyle thy taste. This spring of thyne
Be ever fresh! Let no man dare
To spoyle thy fish, make lock or ware;
But on thy margent spill let dwell
Those flowers which have the sweetest smell;
And let the dust upon thy strand
Become like Tagus’ golden sand.

In this pastoral, a passage immediately follows, strongly resembling the circumstance of the river-god in Fletcher applying drops of pure water to the enchanted Amoret, or of Sabrina doing the same to the Lady in Comus. A rock is discovered in a grove of fycamores, from which a certain precious water distills in drops, p. 29.

The drops within a celerne fell of stone,
Which fram’d by nature, art had never none
Halfe part so curious, &c.

Some of these drops, with the ceremony of many spells, are infused by the water-nymphs into the lips of Marine, by which she is cured of her love.

From a close parallelism of thought and incident, it is clear that either Browne’s pastoral imitates Fletcher’s play, or the play the pastoral. Most of B. and Fletcher’s plays appeared after 1616. But there is unluckily no date to the first edition of the Faithful Shepherdess. It is, however, mentioned in Davies’s Scourge of Folly, 1611.

As Milton is supposed to have taken some hints in Comus from Peele’s Old Wives Tale, I may perhaps more reasonably claim an excuse for lengthening this note, by producing a passage not quite foreign to the text, from that writer’s play, entitled The Love of King David and Fair Bethsabe, &c. edit. 1599. 4to. Signat. B. B. ff.
I shall be your faithful guide  
The gloomy covert wide,  
And not many furlongs thence  
Is your Father's residence,  
Where this night are met in state  
Many a friend to gratulate  
His wish'd presence, and beside  
All the swains that near abide,  
With jigs and rural dance resort;  
We shall catch them at their sport,  
And our sudden coming there  
Will double all their mirth and cheer;  
Come let us haste, the stars grow high,  
But night suits monarch in the mid sky.

May that sweet plain that bears her pleasant weight  
Be still enamel'd with discoulored flowers;  
The precious fount beare sand of purest gold,  
And for the peble, let the silver streames  
That pierce earth's bowels to maintain her force,  
Play upon rubies, saphires, chrysolites:  
The brims let be embrac'd with golden curles  
Of mossf.——  
Let all the grassie that beautifies her bower  
Bear manna euery morne instead of dew;  
Or let the dew be sweeter far than that,  
That hangs like chains of pearle on Hermon's hill.

See Note on 

The stars grow high;  
But night suits monarch yet in the mid sky.] So in Fletcher's play, 

Now while the moon doth rule the sky,  
And the stars whose feeble light  
Give a pale shadow to the night,  
Are up——

Compare 

The moon  

Sits arbitress.
The Scene changes, presenting Ludlow town and the President's castle; then come in country dancers, after them the attendant Spirit, with the Two Brothers, and the Lady.

SONG.

Sp. Back, Shepherds, back, enough your play,
Till next fun-shine holiday;
Here be without duck or nod
Other trippings to be trod

960. Here be without duck or nod.] "Here are." By duck or nod, we are to understand the affectations of obeisance. So in K. Richard III. A. i. S. iii.

Duck with French nods and apish courtesy.
Again, in Lear, A. ii. S. ii.
Than twenty sily ducking observants,
That stretch their duties nicely.——

Compare Mids. N. Dr. A. iii. S. i.
Nod to him, elves, and do him courtesies.

And B. and Fletcher's Pilgrim, A. i. S. ii. vol. v. p. 448.
"Still more ducking?" Again, Philaster, A. V. S. i. vol. i. 165. "No dainty duckers." And in Timon of Athens, "The learned pate ducks to the golden fool." A. iv. S. iii. It is the same word in Othello, A. ii. S. i. Yet without the comic senfe.

And let the labouring bark climb hills of seas
Olympus high, and duck again as low
As hell's from heaven.——

961. Other trippings to be trod
Of lighter toes, &c.] To trip on the toe in a dance, seems to have been technical. So in L'Allegro, v. 33.

Come and trip it as you go
On the light fantastic toe.

Where see the Note. So Shakespeare, Temp. A. iii. S. iii.

Before you can say come, and go,
And breathe twice, and say so so,
Each one tripping on his toe,
Will be here with mop and moe.

Compare Jonson, Cynthia. Rev. A. ii. S. iv. "Both the
Of lighter toes; and such court guise
As Mercury did first devise,
With the mincing Dryades,
On the lawns, and on the leas.

"Swimme and the tripe are mine: every body will affirm it,
that hath anie knowledge in dancing." And Drayton, Polyolb. S. vi. vol. ii. p. 769.

Those delicater dames to trippingly to tread.


Tripe no more in twilight ranks.

In the Midsummer Night's Dream, Oberon orders his fairies to dance after his ditty trippingly. A. ii. S. v. But to trip seems to have been the proper pace of a fairy. As above, v. 118.

Tripe the pert faeries and the dapper elves.

And at a Vacation Exercise, v. 62. The fairy-ladies,
Came tripping to the room where thou didst lie.

Hence "night-tripping fairy," in First P. Henr. iv. A. i. S. i. And in the Merry W. of Winds. A. v. S. v.

About him, fairies, sing a scornful rhyme,
And as you trip, still pinch him to your time.

In Mids. N. Dr. A. iv. S. i. The fairies sing,

Tripe we after the night's shade.

In Shakespeare's Venus and Adonis, edit. Malone, p. 41.
Or like a fairy trip upon the green.

The tripping Faery tricks shall play
The evening of the wedding day.

And in many more instances:

Trod is also technical. As in Jonson's Sad Shepherd A. i. S. vi.

——A swain who best could tread
Our country dances——

See the next Note.


——Ye so mincingly that tread,
COMUS. 253

The second Song presents them to their Father and Mother.

Noble Lord, and Lady bright,
I have brought you new delight,
Here behold so goodly grown
Three fair branches of your own;
Heav'n hath timely try'd their youth,
Their faith, their patience, and their truth,
And sent them here through hard assays
With a crown of deathless praise,
To triumph in victorious dance
O'er sensual folly, and intemperance.

The dances being ended, The Spirit epiloguizes.

Sp. To the ocean now I fly,
And those happy climes that lie

Again, ibid. p. 1185.
Ye maids the hornpipe then so MINCINGLY that tread.
And, ibid. p. 1187.

—As MINCINGLY the traces.

And in his Eclogues, where the word may hence be understood, vol. vii. p. 1417.
Now shepherds lay their winter-weeds away,
And in neat jackets MINSIN on the plain.

And Jonson, CYNTH. REV. A. iii. S. iv.

—Some MINCING marmoset
Made all of clothes and face.—

And Shakespeare, MERCH. VEN. A. iii. S. iv.

—Turn two MINCING steps
Into a manly stride.—

I presume it is the same word, applied to the fimpemng dame, in
K. Lear, A. iv. S. iv.
That MINCES virtue, and does shake the head
To hear of pleasure's name.—

976. To the ocean now I fly, &c.] Pindar in his second Olympic, and Homer in his fourth Odyssey, describe a happy island.
Where day never shuts his eye,
Up in the broad fields of the sky:
There I suck the liquid air
All amidst the gardens fair
Of Hesperus, and his daughters three
That sing about the golden tree:

at the extremity of the ocean, or rather earth, where the sun has
his abode, the sky is perpetually serene and bright, the west wind
always blows, and the flowers are of gold. This luxuriant ima-
gery Milton has dressed anew, from the classical gardens of anti-
quity, from Spenser’s gardens of Adonis “fraught with pleasures
“manifold,” from the same gardens in Marino’s L’ADONE, Ari-
ofio’s garden of Paradise, Tasso’s garden of Armida, and Spen-er’s Bowre of Blifse. The garden of Eden is absolutely Milton’s
own creation.

979. Up in the broad fields of the sky.] It may be doubted whe-
ther from Virgil, “Aeris in campis latis,” ÆN. vi. 888. For
at first he had written plain fields, with another idea. A level
extent of verdure.

980. There I suck the liquid air.] Thus Ubaldo in Fairfax’s
Tasso, a good wizard, who dwells in the centre of the earth,
but sometimes emerges, to breathe the purer air of mount Carmel.
C. xiv. 43.

And there in liquid ayre myself disport.

981. All amidst the gardens fair
Of Hesperus, and his daughters three
That sing about the golden tree.] The daughters of Hes-
perus the brother of Atlas, first mentioned in Milton’s manu-
script as their father, had gardens or orchards which produced
apples of gold. Spenser makes them the daughters of Atlas, F.
Q. ii. vii. 54. See Ovid. METAM. iv. 636. And Apollodor.
BIBL. L. ii. §. 11. But what ancient fabler celebrates these
damsels for their skill in singing? Apollonius Rhodius, an author
whom Milton taught to his scholars, ARGON. iv. 1396.
Along the crisped shades and bowers
Revels the spruce and jocond Spring,
The Graces, and the rosy-bosom'd Hours,
Thither all their bounties bring;
That there eternal Summer dwells,

And hence Lucan's virgin-choir, over-looked by the commentators, is to be explained, where he speaks of this golden grove, ix. 360.

—Fuit aurea Silva,
Divitiisque graves et fulvo germine rami,
Virgineusque chorui, nitidi custodia luci,
Et nunquam somno damnatus lumina serpens, &c.

Compare v. 392.

But beauty, like the fair Hesperian tree
Laden with blooming gold, had need the guard
Of dragon-watch and unenchanted eye.

Milton says in the text, the golden tree. Many say that the apples of Atlas's garden were of gold: Ovid is the only antient writer that says the trees were of gold. Metam. iv. 636.

Arboreas frondes auro radiante nitentes
Ex auro ramos, ex auro poma tegebant.

See Note on Parad. Reg. ii. 357.

984. Along the crisped shades and bowers.] I have supposed crisped to be curled. See Il Pens. v. 50. In the Tempest, we have the "crisp channels" of brooks, A. iv. S. i. Perhaps in the same sense as in Parad. L. B. iv. 237. "The "crisped brooks," which are said to run with mazy error, v. 239. So in the First Part Henry IV. A. i. S. iv. The Severn hides "his crisped head in the hollow bank." Yet I will not deny, that the surface of water curled by the wind may be signified. In Timon of Athens, "Crisp heaven" may either imply "the curled clouds," or curve, hollow, &c. A. iv. S. iii. Jonson says of Zephyr in his Masques, vol. vi. p. 26.

The rivers run as smoothed by his hand,
Only their heads are crisped by his stroke.

In the present instance, the meaning of crisped is plainly to be seen by the context.

988. That there eternal summer dwells.] So Fletcher Faithful Shep. A. iv. S. i. p. 163.

On this bower may ever dwell
Spring and Summer.
And west-winds, with mufky wing,
About the cedarn alleys fling
Nard and Caffia’s balmy smells.

Again, ibid. p. 134.

—There the month of May
Is ever dwelling, all is young and green, &c.

The Errata of Milton’s own edition, 1673, direct That to be omitted. This is not attended to by Tonfon, edit. 1695. That is omitted by Tickell and Fenton, and silently readopted by doctor Newton. I retain the poet’s own last correction.

989. And west-winds, with mufky wing
About the cedarn alleys fling
Nard and Caffia’s balmy smells.] So in the approach to
Armida’s garden in Fairfax’s Tasso. C. xv. 53.
The winds breath’d spikenard, myrrh, and balm around.

Again, C. xviii. 15.
The air that balme and nardus breath’d vnfeene.

It should be observed, that Milton often imitates Fairfax’s version of Tasso, without any reference to the original. I will give a remarkable instance, Parad. L. B. v. 285.

—Like Maia’s fon he stood
And shook his plumes, that heavenly fragrance fill’d
The circuit wide.—

So Fairfax, C. i. 14.
On Lebanon at firt his foot he set,
And shook his wings with roarie may-dews wet.

There is not a syllable of the last beautiful image in Tasso, viz. C. i. 14.

Pria ful Libano monte ei fi ritenne,
E fi librò l’ adequate penne.

990. —Alleys fling, &c.] In a poem by H. Peacham, the Period of Mourning, in Memorie of Prince Henry, &c. Lond. 1613. Nupt. Hymn. i. st. 3. Of the vallies.
And every where your odours fling.

So in Par. L. viii. 517. “Flung rose, Flung odours.”


—Through groves of myrrh;
And flowring odors, caffia, nard, and balm,
A wildernejfs of sweets.—
Iris there with humid bow
Waters the odorous banks, that blow
Flowers of more mingled hue
Than her purfled scarf can shew,
And drenches with Elyssian dew
(Lift mortals, if your ears be true)
Beds of hyacinth and roses,
Where young Adonis oft reposes,
Waxing well of his deep wound
In slumber soft, and on the ground
Sadly fits th' Assyrian queen;
But far above in spangled sheen

"tatem graphice laciniaret."  As in A R U. L. i. p. 209. a. edit. Beroald. Drummond has "scarce of cloud."  Sonnets, Sig-

That is, with the deus of sleep, not with tears. Again, by drench, where it may be construed equivocally, understand a foaking, not a draught, B. ii. 73.

—If the sleepy drench
Of that forgetful lake benuum not still.

In the same sense, Sonn. xx. 5.

To day deep thoughts resolve with me to drench
In'mirth. —

And in Macbeth, A. i. S. vii.

—When in svinifh sleep
Their drenched natures lie as in a death.

—If your ears be true.] Intimating that this Song, which follows, of Adonis, and Cupid and Psyche, is not for the profane, but only for well purged ears. See Upton's Spenser, Notes on B. iii. C. vi. H.

See Note on Arcad. v. 72. So the Enchanter, above, has "neither ear nor soul to apprehend" sublime mysteries. His ear no less than his soul, was impure, unpurged, and unprepared.

Beds of hyacinth and roses.
Where young Adonis oft reposes.] Drayton, Mus. Elys.

O I could with this place was strew'd with roses,
Whereon my Cloris her sweet selfe repoeses.

See Spenser's Astrophel, ft. 48.

But far above in spangled sheen.] Sheen is used above as
Celestial Cupid her fam'd fon advanc'd,
Holds his dear Psyche sweet intranc'd,
After her wand'ring labours long,
Till free consent the Gods among
Make her his eternal bride,
And from her fair unspotted side
Two blissful twins are to be born,
Youth and Joy; so Jove hath sworn.

But now my task is smoothly done,
I can fly, or I can run

as a substantive, v. 895. "The azurn sheen of turkis blue."
But see Observat. on Spenfer's F. Q. ii. 181.

1010. Two blissful twins are to be born,
Youth and Joy; so Jove hath sworn.] Undoubtedly Milton's allusion at large, is here to Spenfer's allegorical garden of Adonis, F. Q. iii. vi. 46. seq. But at the same time, his mythology has a reference to Spenfer's Hymne of Love, where Love is feigned to dwell "in a paradise of all delight," with Hebe, or Youth, and the rest of the darlings of Venus, who sport
with his daughter Pleasure. For the fable and allegory of Cupid and Psyche, see Fulgentius, iii. 6. And Apulcius for Psyche's wandering labours long.

1012. But now my task is smoothly done,
I can fly, or I can run, &c.] So Shakespeare's Prospero
in the Epilogue to the Tempest.

Now my charms are all o'erthrown, &c.

And thus the Satyre in Fletcher's Faithful Shepherdess, who bears the character of our attendant spirit, when his office or commission is finished, displays his power and activity, promising any further services. S. ult. p. 195. The reader shall compare Milton's chaste dignity on this occasion, with Fletcher's licentious indulgence of a warmer fancy.

What new service now is meetest
For the Satyre? Shall I stray
In the middle air, and fly
The failing rack, or nimbly take
Hold by the moon, and gently make
Suit to the pale queen of the night
For a beam to give thee light?
Shall I dive into the sea
And bring thee coral, making way

Through
Quickly to the green earth’s end,
Where the bow’d welkin flow doth bend, 1015

Through the rising waves, that fall
In snowy fleeces? Deareff, shall
I catch thee wanton fauns, or flyes
Whose woven wings the summer dyes
Of many colours? Get thee fruit,
Or steal from heaven old Orpheus’ lute?
All these I’ll venture for, and more,
To do her service all these woods adore.

Cl. No other service, Satyre, but thy watch
About these thickets, left harmless people catch
Mischief, or sad mischief.
Sat. Holy virgin, I will dance
Round about these woods, as quick
As the breaking light, and prick
Down the lawns and down the vales,
Faster than the windmill failes,
So I take my leave, &c.

And at his assumption of this office, he had before said, A. i. S. i.
p. 107.
I must go, and I must run,
Swifter than the fiery sun.

Again, p. 162.
Brightest, if there be remaining
Any service, without feigning
I will do it: were I set
To catch the nimble wind, or get
Shadows gliding o’er the green;
Or to steal from the great queen
Of the faeries all her beauty, &c.

One is surpris’d, that Fletcher in the Faithful Shepherdess should have borrowed no conceits from the Aminta and Pastor Fido, now the fashionable and only models of pastoral comedy. But Fletcher’s genius kept him at home.

1015. Where the bow’d welkin flow doth bend.] A curve which bends or descends slowly, from its great sweep. Bending has the same sense, of Dover cliff, in K. Lear, A. iv. S. i.

There is a cliff, whose high and bending head
Looks fearfully on the confined deep.

And in the Faithful Shepherdess, “bending plain.”
And from thence can soar as soon
To the corners of the moon,
Mortals, that would follow me,
Love Virtue, she alone is free,
She can teach ye how to clime
Higher than the sphery chime:
Or, if Virtue feeble were,
Heav’n itself would stoop to her.*

1016. And from thence can soar as soon
To the corners of the moon.] Oberon says of the swiftness
of his fairies, MIDS. N. DR: A. iv. S. i.
We the globe can compass soon
Swifter than the wandering moon.

And Drayton, NYMPHID. vol. ii. p. 552.
Whence lies a way up to the moon,
And thence the faery can as soon, &c.

Compare MACBETH, A. iii. S. v.
Upon the corner of the moon
There hangs a vaporous drop profound.

And B. and Fletcher, SEA VOYAGE, A. i. S. i. vol. ix. p. 81.
I saw a dolphin hang i’ th’ moon,
Shot from a wave.—

And Puck’s Fairy, in MIDS. N. DR. A. ii. S. i.
I do wander every where
Swifter than the moon’s sphere.

We plainly discern Milton’s track of reading.

1021. Higher than the sphery chime.] Chime, Ital. Cima. Yet
he ues chime in the common sense, ODE NATIV. v. 128. He may
do so here, but then the expression is licentious, I suppose for the
fake of the rhyme. H.

See Note on PAR. REG. ii. 263. SPHERY occurs in MIDS.

* If this Mask had been revised by Milton, when his ear and
judgement were perfectly formed, it had been the most exquis-
tite of all his poems. As it is, there are some puerilities in it, and
many inaccuracies of expression and verification. The two editions
of his Poems, are of 1645 and 1673. In 1645, he was, as he
would think, better employed. In 1673, he would condemn himself
for
for having written such a thing as a Mask, especially to a great
lord, and a sort of vice-roy. H.

We must not read Comus with an eye to the stage, or with the
expectation of dramatic propriety. Under this restriction, the ab-
surdity of the Spirit speaking to an audience in a solitary forest at
midnight, and the want of reciprocation in the dialogue, are over-
looked. Comus is a suite of Speeches, not interesting by discrimi-
nation of character; not conveying a variety of incidents, nor gra-
dually exciting curiosity: but perpetually attracting attention by
sublime sentiment, by fanciful imagery of the richest vein, by an
exuberance of picturesque description, poetical allusion, and orna-
mental expression. While it widely departs from the grotesque
anomalies of the Mask now in fashion, it does not nearly approach
to the natural constitution of a regular play. There is a chaffity in
the application and conduct of the machinery: and Sabrina is in-
roduced with much address, after the Brothers had imprudently
suffered the enchantment of Comus to take effect. This is the first
time the old English Mask was in some degree reduced to the prin-
ciples and form of rational composition; yet still it could not but
retain some of its arbitrary peculiarities. The poet had here pro-
perly no more to do with the Pathos of tragedy, than the Characte-
or of comedy: nor do I know that he was confined to the usual modes
of theatrical interlocution. A great critic observes, that the dispute
between the Lady and Comus is the most animated and affecting
scene of the piece. Perhaps some other scenes, either consisting only
of a soliloquy, or of three or four speeches only, have afforded more
true pleasure. The same critic thinks, that in all the moral dialogue,
although the language is poetical, and the sentiments generous,
something is still wanting to allure attention. But surely, in such pas-
sages, sentiments so generous, and language so poetical, are suffi-
cient to roufe all our feelings. For this reason I cannot admit his
position, that Comus is a drama tediously instructive. And if, as
he says, to these ethical disquisitions the auditor listens, as to a lec-
ture, without passion, without anxiety, yet he listens with elevation
and delight. The action is said to be improbable: because the
Brothers, when their sister sinks with fatigue in a pathless wilder-
ness, wander both away together in search of berries, too far to
find their way back, and leave a helpless lady to all the sadness and
danger of solitude. But here is no dereliction, or neglect of the
lady. The Brothers leave their sister under a spreading pine in the
forest, fainting for refreshment: they go to procure berries or some
other fruit for her immediate relief, and, with great probability,
lose their way in going or returning. To say nothing of the poet’s
art, in making this very natural and simple accident to be produc-
tive of the distress, which forms the future business and complica-
tion of the fable. It is certainly a fault, that the Brothers, al-
though with some indications of anxiety, should enter with so much
tranquillity, when their sister is lost, and at leisure pronounce philo-
sophical
fophical panegyrics on the mysteries of virginity. But we must not too scrupulously attend to the exigencies of situation, nor suffer ourselves to suppose that we are reading a play, which Milton did not mean to write. These splendid insertions will please, independently of the story, from which however they result; and their elegance and sublimity will overbalance their want of place. In a Greek tragedy, such sentimental harangues, arising from the subject, would have been given to a chorus.

On the whole, whether Comus, be or be not, deficient as a drama, whether it is considered as an Epic drama, a series of lines, a Mask, or a poem, I am of opinion, that our author is here only inferior to his own Paradise Lost.
ODES.

ON THE MORNING OF
CHRIST'S NATIVITY.*

I.

THIS is the month, and this the happy morn,
Wherein the Son of heav'n's eternal king,
Of wedded Maid, and Virgin Mother born,
Our great redemption from above did bring;

* This Ode, in which the many learned allusions are highly poetical, was probably composed as a college-exercise at Cambridge, our author being now only twenty one years old. In the edition of 1645, in its title it is said to have been written in 1629. We are informed by himself, that he was employed in writing this piece, in the conclusion of the sixth Elegy to his friend Deodate, which appears to have been sent about the close of the month December. Deodate had inquired how he was spending his time. Milton answers, v. 81.

Paciferum canimus coelesti femine regem,
Faustaque sacratis secula paeta libris;
Vagitumque Dei, et flabulantem paupere tecito
Qui suprema suo cum patre regna colit.
Stelliparumque polum, modulantesque aethere turmas.

The concluding pentameter of the paragraph points out the best part of the Ode.

Et subito elisos ad sua fana deos.

See
ODES.

For so the holy sages once did sing,
That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

II.
That glorious form, that light unsufferable,
And that far-beaming blaze of majesty,
Wherewith he wont at heav'n's high council-table
To fit the midst of Trinal Unity,
He laid aside; and here with us to be,
Forsook the courts of everlasting day,
And chose with us a darksome house of mortal clay:

See st. xix.—xxvi.
The Oracles are dumb,
No voice or hideous hum, &c. &c.
The rest of the Ode chiefly consists of a string of affected conceits, which his early youth, and the fashion of the times, can only excuse. But there is a dignity and simplicity in these lines, worthy the maturest years, and the best times. st. iv.

No war, or battel's sound
Was heard the world around,
The idle spear and shield were high up hung;
The hooked chariot stood
Unstain'd with human blood,
The trumpet spake not to the armed throng:
And kings fate still with awful eye
As if they surely knew their sovran Lord was nigh.

Nor is the poetry of the stanza immediately following, an expression or two excepted, unworthy of Milton.

But peaceful was the night,
Wherein the prince of light
His reign of peace upon the earth began;
The wind, with wonder whist,
Smoothly the waters kist,
Whisp'ring new joys to the mild ocean,
Who now had quite forgot to rave,
While birds of calm fit brooding on the charmed wave.

But I must avoid general anticipation, and come to particulars.

5. —Sages.—] The prophets, of the Old Testament.

Vol. I. L 1 III. Say,
ODES.

III.
Say, heav'nly Muse, shall not thy sacred vein
Afford a present to the Infant God?
Haft thou no verse, no hymn, or solemn strain,
To welcome him to this his new abode,
Now while the heav'n by the sun's team untrod,
Hath took no print of the approaching light,
And all the spangled host keep watch in squadrons bright?

IV.
See how from far upon the eastern road
The star-led wisards haste with odours sweet:
O run, prevent them with thy humble ode,
And lay it lowly at his blessed feet;
Have thou the honour first thy Lord to greet,
And join thy voice unto the Angel quire,
From out his secret altar touch'd with hallow'd fire.

THE HYMN.

I.
IT was the winter wild,
While the heav'n-born child
All meanly wrapt in the rude manger lies;
Nature in awe to him
Had dofft her gaudy trim,

23. The star-led wisards haste with odours sweet.] Wife-men.
So Spenser calls the antient philosophers, the "antique wisards."
F. Q. iv. xii. 2. And he says that Lucifer's kingdom was upheld
by the policy.
And strong advisement of six wisards old.
That is, six wise counsellors. Ibid. i. iv. 12. 18. Proteus is styled
the "Carpathian wisard," COMUS, v. 872. See also what is said
of the river Dee, in LYCIDAS, v. 55.

24. —Prevent them.—] "Come thither, before them."

32. Nature
ODES.

With her great Master so to sympathize:
It was no season then for her
To wanton with the sun, her lusty paramour.

II.
Only with speeches fair
She wooes the gentle air
To hide her guilty front with innocent snow;
And on her naked shame,
Pollute with sinful blame,
The faintly veil of maiden white to throw;
Confounded that her Maker's eyes
Should look so near upon her foul deformities.

III.
But he her fears to cease,
Sent down the meek-ey'd Peace;
She crown'd with olive green, came softly sliding
Down through the turning sphere,
His ready harbinger,
With turtle wing the amorous clouds dividing;
And waving wide her myrtle wand,
She strikes an universal peace through sea and land.

32. Nature in awe to him, &c.] The author of the Essay on the Genius and Writings of Pope has observed, that here is an imitation of Petrarch's third Sonnet.

   Era l' giorno, ch'al sol fi scoloraro
   Per la pieta del suo fattore i. rai;
   Quand' i fui presso, &c.—

52. She strikes an universal peace through sea and land.] Doctor Newton perhaps too nicely remarks, that for Peace to strike a peace is an inaccuracy. Yet he allows that fidesus ferire is classical. But Roman phraseology is here quite out of the question. It is not a league, or agreement of peace between two parties, that is intended. A quick and universal diffusion is the idea. It was done as with a stroke.

L 1 2

IV. No
No war, or battle's sound
Was heard the world around:
The idle spear and shield were high up hung,
The hooked chariot stood
Unstain'd with hostile blood,
The trumpet spake not to the armed throng;
And kings sat still with awful eye,
As if they surely knew their sovereign Lord was by.

But peaceful was the night,
Wherein the Prince of light
His reign of peace upon the world began:
The winds with wonder whistled,
Smoothly the waters kist;
Whispering new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave.

The stars with deep amaze
Stand fix'd in stedfast gaze,
Bending one way their precious influence,

55. *The idle spear and shield were high up hung.* So Proper-
tius, *ii. xxv. 8.*

Et vetus in templo bellica parma vacat.
But chivalry and Gothic manners were here in Milton's mind.


Perque dies placides hyberno tempore septem
*Incubat* Halyone pendentibus aquore nidis:
Tum via tuta mari; ventos custodit et arcet
Æolus egrediit, &c.—

Ibid. — *Whist.* Silenced. In Stanyhurst's Virgil, *Intemique
ter vacanti,* is translated, *They whistled all.* B. ii. 1.

And
And will not take their flight,
For all the morning light,
Or Lucifer that often warn'd them thence;
But in their glimmering orbs did glow,
Until their Lord himself bespake, and bid them go.

VII.

And though the shady gloom
Had given day her room,
The sun himself withheld his wonted speed,
And hid his head for shame,
As his inferior flame
The new inlighten'd world no more should need;
He saw a greater sun appear
Than his bright throne, or burning axletree could bear.

VIII.
The shepherds on the lawn
Or e'er the point of dawn,
Sat simply chatting in a rustic row;
Full little thought they then,
That the mighty Pan
Was kindly come to live with them below;

77. And though the shady gloom, &c.] Mr. Bowle faw with me, that this stanza is a copy of one in Spenser's APRILL.

I saw Phoebus thrust out his golden hed
Vpon her to gaze:
But when he faw, how broad her beames did spread,
It did him amaze.
He bluift to fee another sun belowe:
Ne durft againe his fierie face outhowe, &c.
So also G. Fletcher on a similar subject, in his CHRIST'S VICTORIE, p. i. ft. 78.

——Heaven awakened all his eyes
To see another sunne at midnight rise.
Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy keep.

When such music sweet
Their hearts and ears did greet,
   As never was by mortal finger strook,
Divinely-warbled voice
Answering the stringed noise,
   As all their souls in blissful rapture took:

And afterwards, he adds "the cursed oracles were strucken " dumb."

89. That the mighty Pan,
   Was kindly come to live with them below.] That is, with
the shepherds on the lawn. So in Spenser's May, which Milton
imitates in Lycedas.

   I mufe what account both these will make;
The one for the hire which he doth take,
   And th'other for learning his lord's task,
When great Pan account of Shepheards shall ask,

Again,
   For Pan himself was their inheritance.

Again, in July.

The brethren twelve that kept ythere
   The flocks of mighty Pan.

And in September.

Marry that great Pan bought with great borrowe
To quite it from the black bowre of sorowe.

We should recollect, that Christ is styled a shepherd in the sacred
writings. Mr. Bowle observes, that Dante calls him Jupiter,
Purgat. C. vi. v. 118.

   O sommo Giove,
   Che fofi'n terra per nos cruciffio.

And that this passage is literally adopted by Pulci, Morgant,
Magg. C. ii. v. 2.

96. Rather, divinely-warbling.] But see Note on Comus,
v. 854.

98. As all their souls in blissful rapture took.] So in Parad.
L. B. ii. 554. Of the music of the milder angels.
ODES.

The air such pleasure loath to lose,
With thousand echo's still prolongs each heavenly close.

X.

Nature that heard such sound,
Beneath the hollow round
Of Cynthia's seat, the aery region thrilling,
Now was almost won
To think her part was done,
And that her reign had here its last fulfilling;
She knew such harmony alone
Could hold all heav'n and earth in happier union.

——Took with ravishment
The thronging audience.—

I observe by the way, that ravishment is a favourite word with Milton. So again in Parad. L. B. v. 46.

——With ravishment
Attracted by thy beauty still to gaze.

Again, B. ix. 541.

——Thy celestial beauty adore
With ravishment beheld.—

And in Comus, v. 245.

Breathe such divine enchanting ravishment.

Again in Tetrachordon, "A kind of ravishment and "erring fondness in the entertainment of wedded leisures." Pr. W. i. 222.

Spenser has this word in Astrophel, ft. vii.

That all mens hearts with secret ravishment
He stole away.—

Compare Parad. L, ix. 461.

——With rapine sweet bereav'd
His fierceness of the fierce intent is brought.

100. ——Prolongs each heavenly close.] See Note on Comus, v. 548.

At
XI.

At last surrounds their fight
A globe of circular light,
That with long beams the shamefac’d night array’d,
The helmed Cherubim,
And sworded Seraphim,
Are seen in glittering ranks with wings display’d,
Harping in loud and solemn quire,
With unexpressive notes to Heaven’s new-born Heir.

XII.

Such music (as ’tis said),
Before was never made,
But when of old the sons of morning sung,
While the Creator great
His constellations set,
And the well-balanced world on hinges hung;
And cast the dark foundations deep,
And bid the weltering waves their oozy channel keep.

XIII.

Ring out, ye crystal spheres,
Once bless our human ears,

112. —*Helmed.*—*Parad.* L. vi. 840.
—O’er helms and *helmed* heads he rode.
Drayton has “helmed head.” *Polyolb.* S. viii. vol. ii. p. 800.
And hears the *unexpressive* nuptial song.
The word, which is the object of this Note, was perhaps coined
by Shakespeare, *As you like it,* A. iii. S. ii.
The fair, the chaste, and *unexpressive* She.
117. *Such music as ’tis said.*] See this music described, *Parad.* L. B. vii. 558. seq.
ODES.

If ye have pow'r to touch our senses so;
And let your silver chime
Move in melodious time,
And let the base of heav'n's deep organ blow;
And with your ninefold harmony
Make up full comfort to th' angelic symphony.

XIV.

For if such holy song
Inwrap our fancy long,
Time will run back, and fetch the age of gold;
And speckled Vanity
Will sicken soon and die,
And leprous Sin will melt from earthly mold;
And Hell itself will pass away,
And leave her dolorous mansions to the peering day.

130. And let the base of heav'n's deep organ blow.] Here is another idea caught by Milton from Saint Paul's cathedral while he was a school-boy. Milton was not yet a puritan. Afterwards, he and his friends the fanatics would not have allowed of so papistical an establishment as an Organ and Choir, even in Heaven.

131. And with your ninefold harmony.] See Arcades, v. 63.
Where the Sirens are supposed to "fit upon the nine-enfolded "spheres."

136. And speckled Vanity
Will sicken soon and die.]
Plainly taken from the maculosum nefas of Horace. Od. v. 4. 23. Dr. J. Warton.

Vanity drest in a variety of gaudy colours. Unless he means spots, the marks of disease and corruption, and the symptoms of approaching death.

139. And hell itself will pass away,
And leave her dolorous mansions to the peering day.] The image is in Virgil, Æn. viii. 245.

And
Yea Truth and Justice then
Will down return to men,
Orb’d in a rainbow; and like glories wearing
Mercy will sit between,
Thron’d in celestial sheen,
With radiant feet the tissued clouds down steering:
And heav’n, as at some festival,
Will open wide the gates of her high palace hall.

But wisest Fate says no,
This must not yet be so,
The babe yet lies in smiling infancy,
That on the bitter cross
Must redeem our loss;
So both himself and us to glorify:
Yet first to those ychain’d in sleep,
The wakeful trump of doom must thunder through the deep;

And mountainous Error be too deeply pil’d
For Truth to over-peer.

143. Orb’d in a rainbow; and like glories wearing
Mercy will sit between.] Here is an emendation of Milton’s riper genius. The passage is thus printed in the first edition, 1645.

Th’ enameld’arras of the rainbow wearing;
And Mercy set between, &c.
The rich and variegated colours of tapestry were now familiar to the eye. The present reading appeared first, in the second edition, 1673. See Note on Comus, v. 83.

156. The wakeful trump of doom must thunder through the deep.] A line of great energy, elegant and sublime.

XVII. With
ODES.

XVII.

With such a horrid clang
As on mount Sinai rang,
While the red fire, and smould'ring clouds out brake:
The aged earth aghast,
With terror of that blast,
Shall from the surface to the center shake;
When at the world's last session,
The dreadful Judge in middle air shall spread his throne.

XVIII.

And then at last our bliss
Full and perfect is,
But now begins; for from this happy day
Th' old Dragon under ground
In straiter limits bound,
Not half so far casts his usurped sway,
And wroth to see his kingdom fail,
Swindges the scaly horror of his folded tail,

157. *With such a horrid clang.*] Clang is clangour. So of a multitude of birds, Parad. L. B. vii. 422.

——Soaring the air sublime
With Clang despis'd the ground.


159. ——Smould'ring clouds out brake.] Add to Doctor Newton's instances, F. Q. i. vii. 13.
Through Smouldry cloud of dusky flinking smoke.

Again, iii. xi. 21.
A flaming fire ymixt with Smouldry smoke
And flinking sulphure.

Smouldring, or Smouldry, bot, squaltring. Perhaps from the Anglo-Saxon Smolt, bot weather.

172. Swindges the scaly horror of his folded tail.] This strong
The oracles are dumb,
No voice or hideous hum
   Runs through the arched roof in words deceiving.
Apollo from his shrine
Can no more divine,
   With hollow shriek the steep of Delphos leaving.
No nightly trance, or breathed spell
Inspires the pale-ey’d priest from the prophetic cell.

The lonely mountains o’er,
And the resounding shore,

image is copied from the descriptions of serpents and dragons in the old Romances and Ariosto. There is a fine picture by Guido, representing Michael the Arch-Angel, treading on Satan, who has such a tail as is here described. Dr. J. Warton.

The old serpent finding his power confined and his dominion contracted, vents his indignation and revenge, in brandishing the horrid folds of his scaly tail. Compare Sylvester’s Du Bartas, (p. 205, 410.) W. i. D. vi. Of a Lion beating his sides with his tail.

Then often swindling with his finewie traine, &c.

180. Inspires the pale-ey’d priest.] Milton was impressed with reading Euripides’s tragedy of Ion, which suggested these ideas.

181. The lonely mountains o’er,
   And the resounding shore,
   A voice of weeping heard and loud lament.] Although Milton was well acquainted with all the Greek writers in their original languages, and might have seen the ground-work of this tradition of a voice proclaiming the death of the great Pan, and cessation of Oracles, in Plutarch on the Defect of Oracles, and the fifth book of Eusebius’s Præparatio Evangelica, yet it is most probable, that the whole allusion was suggested to his imagination by a Note of the old commentator on Spenfer’s Pastoral in May, who copied Lavaterus’s treatise De Lemuribus, newly translated into English. “About the time that our Lord suffered his most bitter Passion, certaine persons say—
A voice of weeping heard and loud lament;
From haunted spring and dale
Edg'd with poplar pale,
The parting Genius is with sighing sent;
With flow'r-inwoven tresses torn

"ing from Italie to Cyprus, and passing by certaine iles called
"Paxa, heard a voyce calling aloud Thamus, Thamus, the py-
"lot of the ship; who giuing care to the cry, was bidden when
"he came to Palodas to tell, that the great god Pan was dead:
"which he doubting to doe, yet for that when he came to Pal-

das, there was such a calme of wind, that the ship fiood still
"in the sea vnmoored, he was forced to cry aloud, that Pan was
"dead: Wherewithall, there was heard such piteous outcries and
"dreadful shrieking, as hath not been the like. By which Pan,
"though of some he vnderstood the great Sathanas, whose king-
dom was at that time by Christ conquered; and the gates of
"hell broken vp, for at that time all Oracles furceased, and en-
"chanted spirits that were wont to delude the people thence
"forth held their peace, &c." So also Hakewill, in his Apo-

LOGIE, Lib. iii. § 2. p. 208. edit. 1630. But this is a second
edition. And Sandys has much the same story; who adds, that
on the report of Thamus, "was heard a great lamentation,
"accompanied with many groans and skreeches." At which time
also, he says, the Oracles of Apollo became silent. Travels.
p. ii. edit. 1627. Compare Parad. Reg. B. i. 456. If we
connect these three lines with the general subject of the last stanza,
undoubtedly Milton; in the voice of weeping and loud lament, re-
tferred to this story, from whatsoever source it was drawn. But
if, without such a retrospect, they belong only to the context and
purport of their own stanza, he implies the lamentations of the
Nymphs and wood-gods at their leaving their haunts.

Doctor Newton observes, that this allusion to the notion of the
cessation of Oracles at the coming Christ, was allowable enough
in a young poet. Surely, nothing could have been more allow-
able in an old poet. And how poetically is it extended to the
pagan divinities, and the oriental idolatries?

183. A voice of weeping heard and loud lament.] This is scrip-
tural, Matt. ii. 18. "In Rama was there a voice heard,
"lamentation, and weeping, and great mourning, &c."

187. With flow'r-inwoven tresses torn.] See Note on inter-
wove in Parad. Reg. ii. 263. Inwove is not allo uncommon

Their crowns inwove with amaranth and gold.
The Nymphs in twilight shade of tangled thickets mourn:

XXI.

In consecrated earth,
And on the holy hearth,

The Lars, and Lemures moan with midnight plaint;
In urns, and altars round,

A drear and dying sound

Affrights the Flamens at their service quaint;
And the chill marble seems to sweat,

While each peculiar Pow'r forgoes his wonted feat.

XXII.

Peer and Baälîm
Forsake their temples dim,
With that twice-batter'd God of Palestine;
And moooned Ashtaroth,

Heav'n's queen and mother both,
Now fits not girt with tapers holy shine;

And B. iv. 693.

--The roof
Of thickest covert was INWOVEN shade
Laurel and myrtle.--

Spenfer gives the first instance that I can at present recollect.

202. SHINE is a substantive in Harrington's ARIOSTO, C, xxxvii. 15.

--The SHINE of armour bright.

And in Jonson's PANEGYRE, 1603. WORKS, edit. 1616. p. 868.
When like an April-Iris flew her SHINE
About the streets.--

And Drummond, Sonnets, Signat. B. edit. ut supr. 1616.

Faire moone, who with thy cold and siluer SHINE.
And in other places. But see OBSERVAT. on Spenfer's F. Q. ii. 181.
The Lybic Hammon shrinks his horn,
In vain the Tyrian maids their wounded Thammuz mourn.

XXIII.

And fullen Moloch fled,
Hath left in shadows dread
His burning idol all of blackest hue;
In vain with cymbals ring
They call the grisly king,

205. And fullen Moloch fled,
Hath left in shadows dread
His burning idol all of blackest hue;
In vain with cymbals ring
They call the grisly king,

Firft Moloch, horrid king, befmar'd with blood
Of human sacrifice, and parent's tears;
Though, for the noise of drums and timbrels loud,
Their children's cries unheard that pass'd through fire
To his grim idol.—

These dreadful circumstances, of themselves sufficiently striking to
the imagination, are here only related: in our Ode, they are en-
dued with life and action, they are put in motion before our eyes,
and made subervient to a new purpose of the poet by the superi-
duction of a poetical fiction, to which they give occasion. **The
*fullen spirit is fled of a sudden, and has left his black burning:
*image in darkness and solitude. *The priests, dancing in horrid
*gesticulations about the blue furnace from which his idol was
*fed with fire, in vain attempt to call back their grisly king with
*the din of cymbals, with which they once used to overwhelm the
*shrieks}
In dismal dance about the furnace blue:
The brutifh Gods of Nile as faft,
Isis and Orus, and the dog Anubis haft.

XXIV.
Nor is Osiris feen
In Memphian grove or green,
Trampling the unsho'rd gras with lowings loud:
Nor can he be at refi
Within his sacred cheft,
Nought but profoundefl hell can be his shroud;
In vain with timbrel'd anthems dark
The fable-stoled forcerers bear his worfhip ark.

XXV.
He feels from Juda's land
The dreaded Infant's hand,
The rays of Bethlehem blind his dusky eyn;
Nor all the Gods beside,
Longer dare abide,

"shrieks of the sacrficed infants." A new use is made of the cymbals of the disappointed priests. He does not fa}, "Moloch's idol "was removed, to which infants were sacrficed; while their cries "were fuppreffed by the found of cymbals." In Burnet's treatife De statu mortuorum et resurgentiurn, there is a fine picture of the rites of Moloch.

Milton, like a true poet, in describing the Syrian superflitions, felects fuch as were moft fusceptible of poetical enlargement; and which, from the wildnefs of their ceremonies, were moft interefling to the fancy.

210. In dismal dance about the furnace blue.] So in Macbeth, as Mr. Steevens has obferved to me.
And round about the cauldron fing.

215. Tibullus of the Nile,

Te propter nullos tellus tua supplicat imbres,
Arida nec pluvio fupplicat herba Jovi.

218. See Note on Com. v. 147.
Not Typhon huge ending in snaky twine:
Our babe, to show his Godhead true,
Can in his swaddling bands controll the damned crew.

XXVI.

So when the sun in bed,
Curtain'd with cloudy red,
Pillows his chin upon an orient wave,
The flocking shadows pale
Troop to th' infernal jail,
Each fetter'd ghost flips to his severall grave;
And the yellow-skirted Fayes
Fly after the night-steeds, leaving their moon-lov'd maze.

XXVII.

But see the Virgin blest
Hath laid her Babe to rest,
Time is our tedious song should here have ending:

229. See Note on PAR. REG. iv. 426.

231. Pillows his chin upon an orient wave.] The words pillows and chin, throw an air of burlesque and familiarity over a comparison most exquisitely conceived and adapted.

232. The flocking shadows pale
Troop to th' infernal jail,
Each fetter'd ghost flips to his severall grave.] Mr. Bowle here directs us to the MIDSUMMER NIGHT'S DR. A. iii. S. ult.

And yonder shines Aurora's harbinger;
At whose approach, ghosts wandering here and there,
Troop home to churchyards: damned spirits all
That in cros-fways and floods have burial,
Already in their wormy beds are gone.

235. And the yellow-skirted Fayes
Fly after the night steeds, leaving their moon-lov'd maze.] It is a very poetical mode of expressing the departure of the fairies at the approach of morning, to say that they "fly after the steeds "of Night."

Vol. I. N n Heav'n's
Heav'n's youngest teemed star
Hath fix'd her polish'd car,
Her sleeping Lord with handmaid lamp attending:
And all about the courtly stable
Bright-harnesst Angels sit in order serviceable.*

THE PASSION.

I.
EREWHILE of music, and ethereal mirth,
Wherewith the stage of air and earth did ring,
And joyous news of heav'nly Infant's birth,
My Muse with Angels did divide to sing;
But headlong joy is ever on the wing,

*PARADISE REGAINED was translated into French, and printed at Paris 1730. To which the translator has added LYCIDAS, L'ALLEGRO, IL PENSEROSO, and this ODE ON THE NATIVITY. But the French have no conception of the nature and complexion of Milton's imagery.

A great critic, in speaking of Milton's smaller poems, pass'd over this Ode in silence, and observes "All that short compositions can commonly attain is neatness and elegance." But ODES are short compositions, and they can often attain sublimity, which is even a charact'ristic of that species of poetry. We have the proof before us. He adds, "Milton never learned the art of "doing little things with grace." If by little things we are to understand short poems, Milton had the art of giving them another fort of excellence.

1. Erewile of music and ethereal mirth.] Hence we may conjecture that this Ode was probably composed soon after that on the NATIVITY. And this perhaps was a college exercise at Easter, as the last at Christmas.

4. My Muse with Angels did divide to sing.] See Spenser, F. Q. iii. i. 40.

And all the while sweet music did divide
Her looser notes with Lydian harmony.

As Horace, "Imbelli cithara carmina DIVIDES. Od. i. xv. 15. Which Vossius, with his usual refinement, and to justify a new sense of his text, explains by ALTERNATE singing. In CATULL. p. 239.
In wintry solstice like the shorten'd light
Soon swallow'd up in dark and long out-living night.

II.

For now to sorrow must I tune my song;
And set my harp to notes of saddest woe,
Which on our dearest Lord did seife ere long,
Dangers, and snares, and wrongs, and worse than so;
Which he for us did freely undergo:
Most perfect Hero, try'd in heaviest plignt
Of labours huge and hard, too hard for human wight!

III.

He sov'ran prieft stooping his regal head,
That dropt with odorous oil down his fair eyes,
Poor fleshly tabernacle entered,
His starry front low-rooft beneath the skies:
O what a mask was there; what a disguise!

p. 239. edit. 1684. Compare Seneca, HERCULES. OET. V. 1080. "Orpheus carmina dividens." Another passage in Spenfer might be mentioned, i. v. 17.

And all the while most heavenly melody
About the bed sweet musicke did divide.

Again, he says, that in the preceding Ode "his Muse with an-" gels did divide to sing." That is, perhaps, because the then "joined her voice to the angel-quire," as at v. 27. I know not if the technical term to run a division is here applicable. Shakespeare says, Rom. Jul. A. iii. S. v.

It is the lark that sings so out of tune,
Straining harsh discords, and unpleasing sharps:
Some say the lark makes sweet division.

Compare HENR. iv. A. iii. S. i.
Sung by a fair queen in a summer's bower,
With ravishing division to her lute.

And Reed's Old PL. viii. 373. 412.

5. But headlong joy is ever on the wing.] An elegant and expressive line. But Drayton more poetically calls joy,

—The swallow-winged joy.

Yet
ODES.

Yet more; the stroke of death he must abide,
Then lies him meekly down fast by his brethren's side.

IV.
These latest scenes confine my roving verse,
To this horizon is my Phœbus bound;
His god-like acts, and his temptations fierce,
And former sufferings other where are found;
Loud o'er the rest Cremona's trump doth sound;
Me softer airs befit, and softer strings
Of lute, or viol still, more apt for mournful things.

V.
Befriend me, Night, beft patroness of grief,
Over the pole thy thickest mantle throw,
And work my flatter'd fancy to belief,

22. So edit. 1673. These later, 1645.

26. Loud o'er the rest Cremona's trump.—] Our poet seems here to be of opinion, that Vida's CHRISTIAD was the finest Latin poem on a religious subject; but perhaps it is excelled by Sannazarius De Partu VirginiS, a poem of more vigour and fire than this work of Vida. Dr. J. Warton.

28. Of lute, or viol still.—] Gentle, not noisy, not loud, as is the trumpet. It is applied to sound in the same sense, B. KINGS, i. 19. 12. "A still small voice." And in First P, HENR. v. A. iv. S. i,

The hum of either army stillly sounds.

And in IL PENS. v. 127.

Or usher'd with a shower still.

This is in opposition to winds piping loud, in the verse before, its application is not often to sound. Hence still-born, of a child born dead.

30. Over the pole thy thickest mantle throw.] PARAD. L. iv, 609.

And o'er the dark her silver mantle threw.

As Mr. Steevens suggefts. And in Buckhurft's INDUCTION, as Mr. Bowle observes, ft. iv.

——Loe, the night with mistie mantels spred.
That Heaven and Earth are colour'd with my woe;
My sorrows are too dark for day to know:
The leaves should all be black where on I write,
And letters where my tears have wash'd a wanny white.

VI.

See, see the chariot, and those rushing wheels,
That whirl'd the Prophet up at Chebar flood;
My spirit some transporting Cherub feels,
To bear me where the tow'rs of Salem flood,
Once glorious tow'rs now funk in guiltless blood;
There doth my soul in holy vision fit
In pensive trance, and anguish, and ecstatic fit.

VII.

Mine eye hath found that sad sepulchral rock
That was the casket of Heav'n's richest store,
And here though grief my feeble hands up lock,
Yet on the soften'd quarry would I score

Again, ft. xl.

—-Let the Nightes black miffye MANTELS rise.

34. Conceits were now confined not to words only. Mr. Steevens has a Volume of ELegies, in which the paper is black, and the letters white; that is, in all the title-pages. Every intermediate leaf is also black. What a sudden change from this childish idea, to the noble apostrophe, the sublime rapture and imagination of the next stanz.

42. This is to be held in holy passion, as in IL PENS. Y. 41.

43. Mine eye hath found that sad sepulchral rock
That was the casket of Heav'n's richest store,
And here though grief my feeble hands up lock,
Yet on the soften'd quarry would I score
My plaining verse.—-] He seems to have been struck with reading Sandys's description of the Holy Sepulchre at Jerusalem; and to have caught sympathetically Sandys's sudden impulse to break forth into a devout song at the awful and inspiring spectacle, "It is a frozen zeal that will not be warmed at" the
My plaining verse as lively as before;
For sure so well instructed are my tears,
That they would fitly fall in order'd characters.

VIII.

Or should I thence hurried on viewlefs wing,
Take up a weeping on the mountains wild,
The gentle neighbourhood of grove and spring
Would soon unbofom all their echoes mild,
And I (for grief is easily beguil'd)
Might think th' infection of my sorrows loud
Had got a race of mourners on some pregnant cloud.

This subject the Author finding to be above the years he had, when he wrote it, and nothing satisfied with what was begun, left it unfinished.

"the flight thereof. And oh, that I could retaine the effects that it wrought with an unfainting perseverance! Who then did "dictate this hymne to my redeemer, &c." TRAVELS. p. 167. edit. 1627. The first is, 1615.

50. —Hurried on viewlefs wing.] See Com. v. 92. Hurried is used here in an acceptance less familiar than at present. And in other places. PARAD. L. B. ii. 937. Of Satan's flight.

—Some tumultuous cloud
Instinct with fire and vapour, hurried him
As many miles aloft.—
Again, ibid. 603. The fallen angels are to pine for ages in frost, "thence hurried back to fire." And, B. v. 778.

—All this haste
Of midnight march, and hurried meeting here.
In all these passages it is applied to preternatural motion, the movements of imaginary beings.

51. Take up a weeping on the mountains wild.] This expression is from JEREMIAH, ix. 10. "For the mountains will I take "up a weeping and wailing, &c."

53. —Unbofom all their echoes mild.] In PARAD LOST, the flowers in the morning "open their choicest bosoms" smells," B. v. 127. Hoarded, locked up as in a treasury of choice things. Compare Com. v. 368.

And the sweet peace that goodness bosoms ever.
Upon the Circumcision.

Ye flaming Pow’rs, and winged Warriors bright,
That erst with music, and triumphant song,
First heard by happy watchful Shepherds ear,
So sweetly sung your joy the clouds along
Through the soft silence of the lift’ning night;
Now mourn, and if sad share with us to bear
Your fiery essence can distil no tear,
Burn in your sighs, and borrow
Seas wept from our deep sorrow:
He who with all heav’n’s heraldry whilere
Enter’d the world, now bleeds to give us ease;

1. Parad. L. ix. 156.
   Subjected to his service angel-wings,
   And flaming ministers.—
   Again, xi. 101.
   Take to thee from among the Cherubims
   Thy choice of flaming warriors.—
   See also, iv. 576. Of the angel Gabriel.
   To whom the winged warrior thus return’d.
   And vi. 102. “Inclos’d with flaming cherubim.”

7. Your fiery essence can distil no tear,
   Burn in your sighs.—] Milton is puzzled how to reconcile
the transcendent essence of angels with the infirmities of men. In
Paradise Lost, having made the angel Gabriel share in a
repast of fruit with Adam, he finds himself under a necessity of get-
ing rid of an obvious objection, that material food does not be-
long to intellectual or ethereal substances: and to avoid certain
circumstances, humiliating and disgraceful to the dignity of the
angelic nature, the natural consequences of concoction and diges-
tion, he forms a new theory of transpiration, suggested by the
wonderful transmutations of chemistry. In the present instance,
he wishes to make angels weep. But being of the essence of fire,
they cannot produce water. At length he recollects, that fire may
produce burning sighs. It is debated in Thomas Aquinas whe-
ther Angels have not, or may not have, beards.

10. He
Alas, how soon our sin
Sore doth begin
His infancy to seize!
O more exceeding love, or law more just?
Juft law indeed, but more exceeding love!
For we by rightful doom remediless
Were loft in death, till he that dwelt above
High thron'd in secret blifs, for us frail dust

10. He who with all Heav'n's heraldry whilere
Enter'd the world.—[Great pomp's and processions are
proclaimed or preced'd by heralds. It is the same idea in Pa-
rad. L. B. i. 752.
Meanwhile the winged heralds by command
Of Sovran power, with aweful ceremony,
And trumpets sound, throughout the host proclaim
A solemn council, &c.—
Again, B. ii. 516.
Towards the four winds five speedy cherubims
Put to their mouths the sounding alchemy
By heralds voice proclaim'd.—
Or heraldry may mean retinue, train, the procession itself.
What he otherwise calls pomp. Parad. L. B. viii. 564.
While the bright pomp ascended jubilant.
Again, B. v. 353.
More solemn than the tedious pomp which waits
On princes; &c.
So again, Eve goes forth, B. viii. 60.
Not unattended, for on her as queen
A pomp of winning graces waited still.
Her train of regal attendants were winning graces. It is the same,
and it is the true, sense of pomp, in L'Allegro. v. 127.
With pomp, and feast, and revelry.
But I believe Jonson, affecting classical phrafeology, made the
word technical in Masques. See Note on Sams. Agon. i. 132.
Submitting to what seem'd remediless.

Emptied
Emptied his glory, ev'n to nakedness;
And that great covenant which we still transgress
Entirely satisfied,
And the full wrath beside
Of vengeful justice bore for our excess,
And seals obedience first, with wounding smart,
This day, but O ere long,
Huge pangs and strong
Will pierce more near his heart.*

ON THE DEATH OF A FAIR INFANT,
DYING OF A COUGH.†

I.

O Fairest flow'r, no sooner blown but blasted,
Soft silken primrose fading timelessly,
Summer's chief honour, if thou hast out-lafted
Bleak Winter's force that made thy blossom dry;
For he being amorous on that lovely dye
That did thy cheek envermeil, thought to kiss,
But kill'd, alas, and then bewail'd his fatal bliss.

II.

For since grim Aquilo his charioteer
By boisterous rape th' Athenian damsel got,
He thought it touch'd his deity full near,

* It is hard to say, why these three odes on the three grand incidents or events of the life of Christ, were not at first printed together. I believe they were all written about the year 1629.
† Written in 1625, and first inserted in edition 1673. He was now seventeen.

5. For he being amorous on that lovely dye, &c.] In Romeo and Juliet, Affliction, and Death, turn paramours.
ODES.

If likewise he some fair one wedded not,
Thereby to wipe away th' infamous blot
Of long-uncoupled bed, and childless eld,
Which 'mongst the wanton Gods a soul reproach
was held.

III.

So mounting up in icy-pearled car,
Through middle empire of the freezing air
He wander'd long, till thee he spy'd from far;
There ended was his quest, there ceas'd his care:
Down he descended from his snow-soft chair,
But all unwares with his cold-kind embrace
Unhous'd thy virgin soul from her fair biding place.

IV.

Yet art thou not inglorious in thy fate;
For so Apollo, with unweeting hand,
Whilome did slay his dearly-loved mate,

15. So mounting up in icy-pearled car.] We should rather read ice-yfearled. And so in the Mâlk, rufl-yfringed, v. 890. Otherwise, we have two epithets instead of one, with a weaker sense. Milton himself affords an instance in the Ode on The Nativi
vity, v. 155.

Yet first to those ychain'd in sleep.
Of the prefixture of the augment y, in a concatenated epithet, there is an example in the Epitaph on Shakespeare, v. 4.

Under a star-ypointing pyramid.

23. For so Apollo, with unweeting hand,
Whilome did slay his dearly-loved mate,
Young Hyacinth.— — — ] From these lines one would sus-pect, although it does not immediately follow, that a boy was the subjeâ of the Ode. The child is only called a fair infant in the edition 1673, where this piece first appeared, although it was written in 1625. So also in Tonson, 1705. Tickell's title is a Fair Infant, a Nepheâ of his, &c. This is adopted by Fenton. But in the last stanza the poet says expressly;

But thou, the mother of so sweet a child,
Her false-imaging'd loss cease to lament.
ODES.

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Young Hyacinth, born on Eurotas' strand;
Young Hyacinth, the pride of Spartan land;
But then transform'd him to a purple flower:
Alack, that so to change thee Winter had no power!

V.

Yet can I not persuade me thou art dead,
Or that thy corse corrupts in earth's dark womb,
Or that thy beauties lie in wormy bed,
Hid from the world in a low-delved tomb;
Could Heavn' for pity thee so strictly doom?
Oh no! for something in thy face did shine
Above mortality, that shou'd thou was divine.

VI.

Resolve me then, oh Soul most surely blest,
(If so it be that thou these plaints doft hear)
Tell me, bright Spirit, where'er thou hoverest,
Whether above that high first-moving sphere,
Or in th' Elyfian fields (if such there were)

Oh say me true, if thou wert mortal wight,
And why from us so quickly thou didst take thy flight?

Yet in the eighth stanza, the person lamented is alternately supposed to have been sent down to earth in the shape of two divinities, one of whom is styled a just maid, and the other a sweet-smiling youth. But the child was certainly a niece, a daughter of Milton's sister Philips, and probably her first child.

29. See Lycid. v. 166.

31. Or that thy beauties lie in wormy bed.] This fine periphrasis for grave, is from Shakespeare, Mids. N. Dr. A. iii. S. ult.
Already to their wormy beds are gone.

38. Tell me bright Spirit, where'er thou hoverest,
Whether above that high first-moving sphere, &c.] These hypothetical questions are like those in Lydias, "Whether beyond, &c." v. 156. Originally from Virgil, Georg. i. 32: "Anne novum tardis sydus, &c."

40. —If such there were.] He should have said are, if the rhyme had permitted. H.
VII.

Wert thou some star which from the ruin'd roof
Of shak'd Olympus by mischance didst fall;
Which careful Jove in nature's true behoof
Took up, and in fit place did reinstall?
Or did of late earth's sons besiege the wall
Of sheeny Heav'n, and thou some Goddes sied
Amongst us here below to hide thy nectar'd head?

VIII.

Or wert thou that just Maid, who once before
Forsook the hated earth, O tell me soothe,
And can't again to visit us once more?
Or wert thou that sweet-smiling youth?
Or that crown'd matron sage white-robed Truth?

44. Of shak'd Olympus.—[ For shaken. In Cymbeline,
A. ii. S. ii.
A fly, and constant knave, not to be shak'd.

47. —Besiege the wall
Of sheeny heaven.—] In Spenser's Mother Hubberd's Tale.
And beautifie the sheenie firmament.

Sheen, as I should have before remarked, occurs in Hamlet,
A. iii. S. ii.
And thirty dozen moons with borrowed sheen, &c.

53. Or wert thou that sweet-smiling youth?
Or that crown'd matron sage white-robed Truth?] In the first of these verses, a disyllable word is wanting, which probably fell out at press. The late Mr. John Hefkin, of Chrift-Church, Oxford, who published an elegant edition of Bion and Mofchus, proposed in a periodical Miscellany which appeared about the year 1750, and with the utmost probability, to insert Mercy.

Or wert thou Mercy, that sweet-smiling youth?
For, as he observed, Mercy is not only most aptly represented as a sweet-smiling youth, that is, of the age most susceptible of the tender passions, but Mercy is joined with Justice and Truth in the Ode on the Nativity, ft. xv. Doctor Newton has omitted the name
ODES.

Or any other of that heav'nly brood
Let down in cloudy throne to do the world some good?

IX.

Or wert thou of the golden-winged host,
Who having clad thyself in human weed,
To earth from thy prefixed seat didst post,
And after short abode fly back with speed,
As if to shew what creatures heav'n doth breed,

Thereby to set the hearts of men on fire
To scorn the fordid world, and unto heav'n aspire?

name of the author of this conjecture, and gives the reasons for it as his own.

54. — Matron saxe white-robed Truth?] In some of the Miscellaneies of the reign of James the first, I remember a white-kirtled Matron. See Note on Com. v. 254.

57. Or wert thou of the golden-winged host.] Mr. Bowle here cites Spenser's HYMNE OF HEAVNIE BEAUTIE.

— Bright Cherubins
Which all with golden wings are overdight.

And Spenser's Heavenly Love has golden wings.
Love lift me vp vpon thy golden wings.

Tasso thus describes Gabriel's wings, GIER. Lib. i. xiv.
Ali bianche vestì, ch' han d'or le cime.

An edging of gold. Fairfax translates the passage,
Of silver wings he took a shining payre,
Fringed with gold. —

See IL Pens. v. 52.

From the wings of Cherubims, our author, in his book of REFORMATION, has raised a puerile Italian conceit to express the mildness of the divine mercy. "God, when we least deserved, "sent out a gentle gale, and message of peace, from the wings of "those his Cherubims that fan his mercy-feat." It is at least, unworthy of the subject. PR. W. i. 22. The enthusiasm of puritanical devotion partook of the mystic visions of monastic quietism. On Pope's blameless vestal,

The wings of Seraphs shed divine perfumes.

But, allowing for the state of mind and habitual sentiments of the fair
ODES.

X.

But oh why didn't thou not stay here below
To bless us with thy heav'n-lov'd innocence,
To slake his wrath whom sin hath made our foe,
To turn swift-rushing black Perdition hence,
Or drive away the slaughtering Pestilence,
To stand 'twixt us and our deserved smart?

But thou canst best perform that office where thou art.

XI.

Then thou, the Mother of so sweet a Child,
Her false-imagin'd loss cease to lament,
And wisely learn to curb thy sorrows wild;
Think what a present thou to God hast sent,
And render him with patience what he lent;

This if thou do, he will an offspring give,
That till the world's last end shall make thy name to live.

fair recluse, the fiction is natural, rational, and, highly poetical
without extravagance.

67. To turn swift-rushing black Perdition hence,
Or drive away the slaughtering Pestilence.] Among the
blessings, which the heaven-lov'd innocence of this child might
have imparted, by remaining upon earth, the application to pre-
cent circumstances, the supposition that she might have averted the
pestilence now raging in the kingdom, is happily and beautifully
conceived. On the whole, from a boy of seventeen, this Ode is an
extraordinary effort of fancy, expression, and verification. Even in
the conceits, which are many, we perceive strong and peculiar
marks of genius. I think Milton has here given a very remark-
able specimen of his ability to succeed in the Spenserian stanza.
He moves with great ease and address amidst the embarrassment of
a frequent return of rhyme.
FLY envious Time, till thou run out thy race,
Call on the lazy leaden-stepping hours,
Whose speed is but the heavy plummet’s pace;
And glut thyself with what thy womb devours,
Which is no more than what is false and vain,
And merely mortal dross;
So little is our loss,
So little is thy gain!
For when as each thing bad thou hast intomb’d,
And last of all thy greedy self confum’d,
Then long Eternity shall greet our bliss
With an individual kiss;
And Joy shall overtake us as a flood,
When every thing that is sincerely good
And perfectly divine,
With truth, and peace, and love, shall ever shine
About the supreme throne
Of him, t' whose happy-making sight alone
When once our heav'nly-guided soul shall clime,
Then all this earthly grossness quit,
Attire’d with stars, we shall for ever sit,
Triumphing over Death, and Chance, and thee,
O Time.*


—To have thee by my side,
Henceforth an individual solace dear.

See also B. v. 610.

United as one individual soul
For ever happy.

See Note on Ad Patr. v. 66.

14. When every thing that is sincerely good.] Sincerely, purely, perfectly. As in Comus, v. 454.

So dear to heaven is faintly chastity,
That when a soul is found sincerely so, &c.

* Milton could not help applying the most solemn and mysterious
BLEST pair of Sirens, pledges of heav'n's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mix'd pow'r employ
Dead things with inbreath'd sense able to pierce;
And to our high-rais'd phantasy present
That undisturbed song of pure concert,

rious truths of religion on all subjects and occasions. He has here
introduced the beatific vision, and the investiture of the soul with a
robe of stars, into an inscription on a clock-case. Perhaps some-
thing more moral, more plain and intelligible, would have been
more proper. John Bunyan, if capable of rhyming, would have
written such an inscription for a clock-case. The latter part of
these lines may be thought wonderfully sublime: but it is in the cant
of the times. The poet should be distinguished from the enthunia.

2. Sphere-born harmonious sisters, voice and verse.] So says Mr.
Bowle, Marino in his Adone, C. vii. i.

Musica e Poësia son due forelle.

Jonson has amplified this idea, Epigr. cxxix. On E. Filmer's
Musical Work, 1629.

What charming peals are these?—
They are the marriage-rites
Of two the choicest pair of man's delights,
Musick and Poësie:
French Air and English Verse here wedded lie, &c.

See Note, L'Allegr. v. 136. See also King James's Furies,
in the Invocation, to which I am directed by Mr. Malone,

—Marrying so my heavenly verse
Vnto the harpe's accordes.—

In that king's Poetical Exercises, Edinb. 4to. No date. Pr. by
Rob. Waldegrave.

6. That undisturbed song of pure concert,
As sung before the lapbir-colour'd throne
To him that fits thereon.] See N. on Arc. v. 61. The un-
disturbed Song of pure concert is the diapason of the
music of the spheres, to which, in Plato's system, God himself
lifens. And it is described by Plato in these words. "ἐκ πασών δὲ
" ἀληθῶν ΜΙΑΝ ΑΡΜΟΝΙΑΝ ΣΥΜΦΩΝΕΙΝ." De Repub. Lib.
x. p. 520. Lugd. 1590. And to this is Milton's allusion in the

Paradise
Ay sung before the saphir-colour'd throne
To him that fits thereon,
With faintly shout, and solemn jubilee,

Paradise Lost, where the motion of the planets is described, B. vi. 625.

And in their motions harmony itself
So smooths her charming notes, that God's own ear
Listens delighted.

In the text, Plato's abstracted spherical harmony is ingrafted into the Song in the Revelations.

Ibid. — Pure consent.] It will now be perhaps unnecessary to remark, that Consent, not consent, is the reading of the Cambridge manuscript. Hence Jonson, in a similar imagery, is to be corrected, in an Epithalamium on Mr. Welton, vol. vii. 2.

When look'd the year at best
So like a feast?
Or were affairs in tune,
By all the spheres consent, so in the heat of June!


— Your musique
(And so holds wise Pythagoras, I take it)
Is your true rapture; when there is consent
In face, in voyce, in clothes, &c.

And perhaps Shakespeare, K. Henr. v. A. i. S. ii.

For government, though high, and low, and lower,
Put into parts, doth keep in one consent,
Congruing in a full and natural close,
Like music.


Birdes, windes, and waters sing with sweet consent.

Not consent. As in the original.

D'âure, d'acque, e d'augei dolce concento.

Concent and concentrated occur in the Faerie Queene, i. ii. iii. xii. 5. And in other places of Spenser.

Content is in edit. 1645. Concent, 1673. Tonson is the first who reads content, edit. fol. 1695.

With those just Spirits that wear victorious palms, &c.

As in Paradise Lost, B. vi. 882.
Where the bright Seraphim in burning row
Their loud up-lifted angel-trumpets blow,
And the cherubic hoft in thoufand quires
Touch their immortal harps of golden wires,
With those juft Spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlaftingly;
That we on earth with undifcording voice
May rightly anfwer that melodious noise;

To meet him all his saints, who filent flood—
Eye witnefles of his almighty acts
With jubilee advanced; and as they went,
Shaded with branching palm, each order bright,
Sung triumph.—

And in the epitaph. Damon. 216.

Laetique frondentis gefmans umbracula palmæ.

17. That we on earth with undifcording voice
May rightly anfwer that melodious noise;
As once we did, till disproportion’d sin
Jarr’d againft nature’s chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, to whom love their motion sway’d
In perfect diapason, nobilis they ftood
In fift obedience, and their state of good.
O may we soon again renew that fong.] Perhaps there are
no finer lines in Milton, les obscure by conceit, les embarrassed
by affected expreffions; and les weakened by pompous epitaphs.
And in this perfpicuous and fimple style, are conveyed some of the
nobleft ideas of a moft sublime philosophical, heightened by meta-
phors and allufions fuitable to the fubject.

18. May rightly anfwer that melodious noise.] Noise is in a good
fence, music. So in Ps. xlvii. 5. “ God is gone up with a merry
noise, and the Lord with the found of the trump.” Noise is
fometimes literally fynonimous for music. As in Shakespeare,
“ Sneak’s noise.” And in Chapman’s All fools, 1605. Reed’s
Old Pl. iv. 187.

— You muft get us muflck too,
Call’s in a cleanly noise.—

Compare also our author, Christ’s Nativ. ft. ix. v. 96.
Divinely-warbled voice,
Anfwering the stringed noise.
ODES.

As once we did, till disproportion'd sin
Jarr'd against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion sway'd
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To his celestial concert us unite,
To live with him, and sing in endless morn of light.

And Spenfer, F. Q. i. xii. 39.

During which time there was a heavenly noise.

See more instances in Reed's OLD. Pl. vol. v. 304. vi. 70.
seq. Perhaps the Lady does not speak quite contemptuously, al-
though modestly, in Comus, v. 227. "Such noise as I can
make." Caliban seems to mean, by the context, musical sounds,
when he says the "Isle is full of noises."

19. — Till disproportion'd sin
Jarr'd against nature's chime, &c.] So in Parad. Lost,
B. xi. 55.

— Sin that first
Distemper'd all things, &c.—

"Nature's chime," is from one of Jonson's Epithalamions,
vol. vii. 2.

It is the kindlie season of the time,
The month of growth, which calls all creatures forth
To do their offices in nature's chime, &c.

21. Broke the fair music, &c.] To this original harmony Jonson
alludes, Sad Shepherd, A. iii. S. ii.

— Giving to the world
Again his first and tunefull planetting.
See Ode on the Nativity, ft. xii, xiii.
ODES.

AN EPI T A P H

ON THE

MARCHIONESS OF WINCHESTER.

This rich marble doth enter
The honour'd wife of Winchester,
A Vicount's daughter, an Earl's heir,
Besides what her virtues fair,
Added to her noble birth,
More than she could own from earth.
Summers three times eight have one
She had told; alas too soon,
After so short time of breath,
To house with darkness, and with death.
Yet had the number of her days
Been as complete as was her praise,
Nature and Fate had had no strife
In giving limit to her life.
Her high birth, and her graces sweet
Quickly found a lover meet;

4. In Howell's entertaining Letters, there is one to this lady, the Lady Jane Savage marchioness of Winchester, dated Mar. 15, 1626. He says, he assisted her in learning Spanish: and that Nature and the Graces exhausted all their treasure and skill, in "framing this exact model of female perfection." He adds, "I "return you here the Sonnet your Grace pleased to send me lately, "rendered into Spanish, and fitted from the same ayre it had in "English both for cadence and feete, &c." Howell's Letters, vol. 1. § 4. Let. xiv. p. 180, at fupr. I make this citation to justify and illustrate our author's panegyric.

15. Her high birth, and her graces sweet
Quickly found a lover meet.] She was the wife of John marquis of Winchester, a conspicuous loyalist in the reign of king Charles the first, whose magnificent house or castle of Basing in Hamsire
The virgin quire for her request
The God that fits at marriage feast;
He at their invoking came,
But with a scarce well-lighted flame;
And in his garland as he stood,
Ye might discern a cypress bud.
Once had the early matrons run
To greet her of a lovely son,
And now with second hope she goes,
And calls Lucina to her throes;
But whether by mischance or blame
Atropos for Lucina came;
And with remorseless cruelty
Spoil'd at once both fruit and tree:

Hamshire withstood an obstinate siege of two years against the rebels, and when taken was levelled to the ground, because in every window was flourish'd AYMEZ Loyaute. He died in 1674, and was buried in the church of Englefield in Berkshire; where, on his monument, is an admirable epitaph in English verse written by Dryden, which I have often seen. It is remarkable, that both husband and wife should have severally received the honour of an epitaph from two such poets as Milton and Dryden. Nor should it be forgotten, that Jonson wrote a pathetic poem entitled An Elegie on the Lady Anne Pawlett Marchioness of Winton. Underw. vol. vii. 17. But Jane appears in the text of the poem, with the circumstance of her being the daughter of Lord Savage. See Note on v. 55. She therefore must have been our author's Marchioness. Compare Cartwright's Poems, p. 193. There are two old portraits of this lady and her husband, in the dining-room at the Duke of Bolton's at Hackewood, Hants, 'both done at the same time by the same painter,' as appears by the uniform pattern of a singular lace on both their draperies.

19. He at their invoking came,
But with a scarce well-lighted flame.] Almost literally from his favourite poet Ovid, Metam. x. 4. Of Hymen.
Adfuit ille quidem; sed nec solennia verba,
Nec lactos vultus, nec felix attulit omen:
Fax quoque quam tenuit, lacrymoso stridulo fumo,
Uque fuit, nulloque inventi motibus ignes.
I find I have been preoccupied by Dr. Jortin in noting this parallel.
The hapless babe before his birth
Had burial, yet not laid in earth,
And the languish'd mother's womb
Was not long a living tomb.

So have I seen some tender slip,
Sav'd with care from winter's nip,
The pride of her carnation train,
Pluck'd up by some unheedy swain,
Who only thought to crop the flow'r
New shot up from vernal show'r;
But the fair blossom hangs the head
Side-ways, as on a dying bed,
And those pearls of dew she wears,
Prove to be prefaging tears,
Which the sad morn had let fall
On her hastening funeral.

Gentle Lady, may thy grave
Peace and quiet ever have;

34. See Sams. Agon. v. 102.

35. — Tender slip.] In our author's Animadv. Rem. Def.
A gardener is to "cut his hedges, prune his trees, look to his"
"Tender slips, and pluck the weeds that hinder their growth."
Pr. W. i. 95.

41. But the fair blossom hangs the head, &c.] Mr. Bowle com-
pare this and the five following verses, with what Antonio Bruni
says of the rose, Le Tre Gratie, p. 221.

Ma nata apena, o filli,
Cade languisce e more:
Le tenere rugiade,
Ch' l' imperlano il feno,
Son ne fuo i funerali
Le lagrime dolenti.

47. Gentle Lady, may thy grave
Peace and quiet ever have.] So in the obsequies of Fidele,
in Cymbeline, A. iv. S. ii.

Quiet consummation have,
And renowned be thy grave!
ODES. 303

After this thy travel fore
Sweet rest seise thee evermore,
That to give the world increase,
Shortned hast thy own life's leafe.
Here, besides the sorowring
That thy noble house doth bring,
Here be tears of perfect moan
Wept for thee in Helicon,
And some flowers, and some bays,
For thy herfe, to frow the ways,
Sent thee from the banks of Came,
Devoted to thy virtuous name;
Whilst thou, bright Saint, high fitst in glory,
Next her, much like to thee in story,
That fair Syrian shepherdesse,
Who after years of barrennefs,

59. Sent thee from the banks of Came.] Came is Milton's Camus regularly anglicifed. "Next Camus reverend fire." Lycid. v. 103. "Cami remear paludes." El. i. 89. "Revifere Ca-
"Mum." Ibid. ii. I have been told, that there was a Cam-
bridge-collention of verfes on her death, among which Milton's elegiac ode firft appeared. But I have never seen it, and I rather think this was not the cafe. At leat we are fure, that Milton was now a student at Cambridge. Our marchionefs was the daughter of Thomas lord viscount Savage, of Rock-Savage in Chefhire; and it is natural to fuppofe, that her family was well acquainted with the family of Lord Bridgewater, belonging to the fame county, for whom Milton wrote the Mask of Comus. It is therefore not improbable, that Milton wrote this elegy, another poetical favour, in confequence of his acquaintance with the Egerton family. And afterwards we find fome of that family intermarrying with this of the marquis of Winchester. Dugd. Baron. ii. 377. 445. The accomplished lady, here celebrated, died in child-bed of a second fon in her twenty-third year, and was the mother of Charles the firft Duke of Bolton.


63. Rachel. See Gen. xxix. 9. xxv. 18. The
The highly favour'd Joseph bore
To him that serv'd for her before,
And at her next birth much like thee,
Through pangs fled to felicity,
Far within the bosom bright
Of blazing Majesty and Light:
There with thee, new welcome Saint,
Like fortunes may her soul acquaint,
With thee there clad in radiant sheen,
No Marchioness, but now a Queen.*

SONG ON MAY MORNING.

NOW the bright morning star, day's harbinger,
Comes dancing from the east, and leads with her
The flow'ry May, who from her green lap throws
The yellow cowslip, and the pale primrose.

* There is a pleasing vein of lyric sweetnefs and ease in Milton's
use of this metre, which is that of L'ALLEGRO and IL PENSE-
ROSO. He has ufed it with equal success in Comus's festive song,
and the last speech of the Spirit, in COMUS, 93. 922. From these
specimens, we may juftly with that he had ufed it more frequently.
Perhaps in Comus's Song it has a peculiar propriety: it has cer-
tainly a happy effect.

1. Now the bright morning-star, day's harbinger.] So Shake-
speare, MIDS. N. DR. A. iii. S. ult.
   And yonder shines Aurora's harbinger.

2. Comes dancing from the east, and leads with her
   The flow'ry May, &c.] So Spenser, in ASTROPHEL, ft. IV.
   As sommers lark that with her song doth greet
   The dancing day, forth coming from the east.

And in the FAERIE QUEENE, i. v. 2.
At length the golden ORIENTAL gate
Of greatest heaven gan to open faire;
And Phebus, fresh as bridegroom to his mate,
CAME DANCING FORTH, shaking his deowy haire.
Hail bounteous May, that dost inspire
Mirth, and youth, and warm desire;

And Peele, David and Bethsabe, Signat. E. edit. 1599. 4to
As when the sun, attir'd in glistening robe,
Comes dancing from his oriental gate,
And bridegroom-like hurls through the gloomy air
His radiant beams.—

And Niccols, a continuator of the Mirror of Magistrates,
in his poem called the Cuckow, 1607. Of the east.
From whence the daies bright king came dancing out.
And in the context he calls the cock, "Daies harbinger." And
G. Fletcher, as Mr. Bowle observes, in Christ's Victory,
C. i. 82.
A starre comes dancing up the orient.

3. The flow'ry May, who from her green lap throws
The yellow cowslip, &c.] So Niccols, in the description just cited, of May.

And from her fruitful lap eche day she threw
The choicest flowers.—

Beside the instance brought by Doctor Newton from K. Richard
The second, we have in the same play, A. iii. S. iii.
The fresh green lap of fair king Richard's land.

As in Lycidas, v. 138.
On whose fresh lap the swart-star sparingly looks.
So also R. Greene, of Aurora, as cited in England's Parnas-
sus, 1600. p. 415.
And sprinkling from the folding of her lap
White lillies, roses, and sweet violets.
Mr. Bowle adds these illustrations, Spenser, F. Q. ii. vi. 15.

Of flowers.
—-Nature them forth threw
Out of her fruitful lap.—

Again, ibid. vii. vii. 34.
Then came faire May, the fairest mayde on ground,
Deckt all with dainties of her season's pryde,
And throwing flowres out of her lap around.

4. —The pale primrose.] In the Winter's Tale,
A. iv. S. v.

Vol. I. Q. q —Pale
Woods and groves are of thy dressing,
    Hill and dale doth boast thy blessing.
Thus we salute thee with our early song,
    And welcome thee, and wish thee long.

—Pale primroses,
    That die unmarried.—

Again, in Cymbeline, A. iv. S. ii.
    The flower that's like thy face, pale-primrose.

MISCELLANIES.
MISCELLANIES.

ANNO ÆTATIS XIX.

At a Vacation Exercise in the College, part Latin, part English. The Latin speeches ended, the English thus began.*

HAIL native Language, that by news weak Didst move my first endevouring tongue to speak,
And mad'ft imperfect words with childish trips,
Half unpronounc'd, slide through my infant-lips,
Driving dumb silence from the portal door,
Where he had mutely sat two years before:
Here I salute thee, and thy pardon ask,
That now I use thee in my latter task:
Small loss it is that thence can come unto thee,
I know my tongue but little grace can do thee:
Thou need'ft not be ambitious to be first,
Believe me I have thither packt the worst:

* Written 1627. It is hard to say why they did not first appear in edition 1645. They were first added, but misplaced, in edit. 1673. See table of Errata to that edition.
And, if it happen as I did forecast,
The daintiest dishes shall be serv’d up last.
I pray thee then deny me not thy aid
For this same small neglect that I have made:
But haste thee strait to do me once a pleasure,
And from thy wardrobe bring thy chiefest treasure,
Not those new fangled toys, and trimming flight
Which takes our late fantasticks with delight,

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13. — Forecast.] See Note on Com. v. 360.
18. And from thy wardrobe bring thy chiefest treasure,
Not those new-fangled toys, and trimming flight
Which takes our late fantasticks with delight.] This is an address to his native language. And perhaps he here alludes to Lilly’s Euphues, a book full of affected phraseology, which pretended to reform or refine the English language; and whose effects, although it was published some years before, still remained. The ladies and the courtiers were all instructed in this new style; and it was esteemed a mark of ignorance or unpoliteness not to understand Euphuism. He proceeds,

But call those richest robes and gay’st attire,
Which deepest spirits, and choicest wits desire.

From a youth of nineteen, these are striking expressions of a consciousness of superior genius, and of an ambition to rise above the level of the fashionable rymers. At so early an age, Milton began to conceive a contempt for the poetry in vogue; and this he seems to have retained to the last. In the Tractate on Education, recommending to his pupils the study of good critics, he adds, “This would make them soon perceive what despicable creatures our common rimer and play-writers be: and they what religious, what glorious and magnificent use might be made of poetry.” p. 110. edit. 1673. Milton’s own writings are the most illustrious proof of this. For he was, as Dante says of Homer, Infern. c. iv. 93.

—E la bella schola
Di quel signor dell’ altissimo Canto.

At Christmas I no more desire a rose,
Than wish a snow in May’s new-fangled shows.

Where Theobald, instead of shows proposes absurdly to read earth, because, says he, “the flowers are not new-fangled, but the
MISCELLANIES.

But cull those richest robes, and gay't attire
Which deepest spirits, and choicest wits desire:
I have some naked thoughts that rove about,
And loudly knock to have their passage out;
And weary of their place do only stay
Till thou haft deck'd them in thy best array;
That so they may without suspicion or fears
Fly swiftly to this fair assembly's ears;
Yet I had rather, if I were to chuse,
Thy service in some graver subject use,
Such as may make thee search thy coffers round,
Before thou clothe my fancy in fit found:

"earth by their profusion and variety." By these shows the poet
means May-games, at which a snow would be very unwelcome, and
unexpected. In Cymbeline, we have simply, fangle.
A. v. S. iv.

—— A book? O, rare one!
Be not, as our fangled world, a garment
Nobler than that it covers.

Somewhere in B. and Fletcher, "new-fangled work" occurs:
where the commentators, not understanding what they reject,
would read "new-fangled." In our church-canons, dated 1603,
Newfangleness is used for innovation in dress and doctrine, § 74.
See Spenser, who explains the word. F. Q. i. iv. 25.

Full vaine follies and new-fangleness.
See also Prefaces to Comm. Pr. Of CEREM. A.D. 1549.
Our author uses and explains the word in his Prelatical
Episcopacy, "To controul and new-fangle the Scripture."
Pr. W. i. 37. In Ulpian Fullwill's interlude, Like wit to
Like, "Nichol Newfangle is the Vice."

29. Yet I had rather, if I were to chus,
Thy service in some graver subject use,
Such as may make thee search thy coffers round,
Before thou clothe my fancy in fit found:
Such as where the deep transported mind may soar
Above the wheeling poles, and at Heav'n's door
Look in, &c.] Here are strong indications of a young mind
anticipating the subject of the Paradise Lost, if we substitute chris-
tian for pagan ideas. He was now deep in the Greek poets.

Such
Such where the deep transported mind may soar
Above the wheeling poles, and at Heav’n’s door
Look in, and see each blissful Deity
How he before the thunderous throne doth lie,
Lift’ning to what unshorn Apollo sings
To th’ touch of golden wires, while Hebe brings
Immortal nectar to her kingly fire:
Then passing through the spheres of watchful fire,

36. —The thunderous throne.—] It has been proposed by Jor-
tin to read “the Thunderer’s throne.” Thunderous, indeed, might
be an error of the prefs. But thunderous is more in Milton’s man-
er, and conveys a new and a stronger image. Befides, the word
is used in Parad. L. x. 702.

Nature and ether black with THUNDROUS clouds.
Thunderous is from Thunder, as Slumbrous from Slumber, Parad.
L. iv. 615. Wondrous, from Wonder, is obvious.

40. Then passing through the spheres of watchful fire, &c.] This
is a sublime mode of describing the study of natural philosophy. In
another college-exercise, perhaps written about the same time, the
same thoughts appear. “Nec dubitatis, auditores, etiam in ccelos
volare, ibique illa multiformia nubium spectra, niviumque coa-
cervatam vim, contemplemini . . . Grandinique exinde locu-
los inspice, et armamenta fulminum perscrutemini.” Pr. W.
ii. 591. But they are in Sylveiler’s Du BARTAS, p. 133. edit.
1621. He supposes that the soul, while imprisoned in the body, of-
ten springs aloft into the airy regions,

—And there she learns to knowe
Th’ originals of winde, and hail, and snowe;
Of lightning, thunder, blazing-stars, and stormes,
Of rain and ice, and strange-exhaled formes:
By th’ aire’s steep stairs she boldly climbs aloft
To the world’s chambers: heaven she visits oft, &c.

See also Sylveiler’s Job, ibid. p. 944. I have elsewhere observed,
that Milton might here have had an eye on a similar passage in Sir
David Lyndsay’s DREME.

Compare Brewer’s LYNGUA, 1607. Reed’s OLD PL. vol. v.
162. Mendacio says, having scaled the heavens,
—In the province of the meteors,
I saw the cloudy shapes of hail and rain,
Garners of snow, and crystals full of dew, &c.

40. —Watchful
And misty regions of wide air next under,
And hills of snow, and lofts of piled thunder,
May tell at length how green-ey'd Neptune raves,
In Heav'n's defiance mustering all his waves;
Then sing of secret things that came to pass
When beldam Nature in her cradle was;
And last of kings and queens and heroes old,
Such as the wise Demodocus once told
In solemn songs at king Alcinous feast,
While fad Ulysses' soul, and all the rest,
Are held with his melodious harmony,
In willing chains and sweet captivity.
But fie, my wand'ring Muse, how thou doft stray!
Expectance calls thee now another way,
Thou know'st it must be now thy only bent
To keep in compass of thy predicament:
Then quick about thy purpos'd business come,
That to the next I may resign my room.

40. —*Watchful fire.*] See *Ode Chr. Nativ. v. 21.*

We have "*vigil flamma*" in Ovid, *Trist. iii. v. 4.* And
"*vigiles flammis,*" *Art. Am. iii. 463.*

42. —*Green-ey'd Neptune.*——] *Virgil, Georg. iv.* Of
Proteus.

Ardentes oculos intersit *lumine glauco.*

48. *Such as the wise Demodocus once told.*] He now little thought
that Homer's beautiful couplet of the fate of Demodocus could, in
a few years, with so much propriety be applied to himself. He
was but too conscious of his resemblance to some other Greek bards
of antiquity, when he wrote the *Paradise Lost.* See *B. iii.*

33. seq.

52. *In willing chains and sweet captivity.*] A line, as Mr. Bowle
observes, resembling one in Tasso, *Gier. Lib. C. vi. 84.*

*Giogo di servitu dolce e leggiero.*

*Then*
Then Ens is represented as father of the Predicaments his
two sons, whereof the eldest stood for Substance with
his canons, which Ens, thus speaking, explains.

G O O D luck befriend thee, Son; for at thy birth
The faery ladies danc'd upon the hearth;
Thy drousy nurse hath sworn she did them spie
Come tripping to the room where thou didst lie,

59. Good luck befriend thee, Son, &c.] Here the metaphysical or
logical Ens is introduced as a person, and addressing his eldest Son
Substance. Afterwards the logical Quantity, Quality, and
Relation, are personified, and speak. This affectation will ap-
pear more excusable in Milton, if we recollect, that every thing,
in the masks of this age, appeared in a bodily shape. Airy No-
thing had not only a local habitation and a name, but a visible
figure. It is extraordinary, that the pedantry of king James the first
should not have been gratified with the System of logic represented
in a mask, at some of his academic receptions. The Predicaments
alone would have furnished a considerable band of Dramatis Per-
sonae. The long and hoary beard of father Ens might have been
made to exceed any thing that ever appeared on the stage. James
was once entertained at Oxford, in 1618, with a play called the
Marriage of the Arts.

Ibid. —— For at thy birth
The faery ladies danc'd upon the hearth.] This is the first
and last time that the System of the Fairies was ever introduced to
illustrate the doctrine of Aristotle's ten categories. It may be re-
marked, that they both were in fashion, and both exploded, at the
same time.

60. —— Danc'd upon the hearth.] I fear too much has been said
of domestic fairies in L'Allegro, v. 103. Yet I cannot mis an
opportunity of adding a few words on the subject, which may tend
to illustrate Shakespeare through Milton. It is not yet satisfactorily
decided, what Shakespeare means by calling Mab the Fairies'
Fancy's Midwife: for, he argues, it cannot be understood
that she performed the office of midwife to the fairies. Mr. Stee-
vens, much more plausibly, supposes her to be here called the Faei-
ries' Midwife, because it was her 'department to deliver the fan-
cies of sleeping men of their dreams.' But I apprehend, and
with no violence of interpretation, that the poet means The Mid-
wife
And sweetly singing round about thy bed
Strow all their blessings on thy sleeping head.
She heard them give thee this, that thou shouldst still
From eyes of mortals walk invisible:
Yet there is something that doth force my fear,
For once it was my dismal hap to hear
A Sibyl old, bow-bent with crooked age,
That far events full wisely could prefage,
And in time's long and dark prospective glass
Foresaw what future days should bring to pass;
"Your son, said she, (nor can you it prevent)"
"Shall subject be to many an Accident."
"O'er all his brethren he shall reign as king,"
"Yet every one shall make him underling,
"wife among the Fairies, because it was her peculiar employment to
 stale the new-born babe in the night, and to leave another in its
place. The poet here ues her general appellation and character,
which yet has so far a proper reference to the present train of fic-
tion, as that her illusions were practised on persons in bed or asleep;
for she not only haunted women in childbed, but was likewise the
incubus or night-mare. Shakespeare, by employing her here, al-
ludes at large to her midnight pranks performed on sleepers: but
denominates her from that most notorious one, of her perforating
the drowsy midwife who was insensibly carried away into some
distant water, and substituting a new birth in the bed or cradle.
It would clear the appellation to read, under the sense assigned, The
FAIRIE MIDWIFE. The poet avails himself of Mab's appro-
priate province in giving her this new nocturnal agency.
62. Come tripping to the room, &c.] So barren, unpoetical, and
abstracted a subject, could not have been adorned with finer
touches of fancy. See also, v. 69.
A Sibyl old, &c.
And in this illustration there is great elegance, v. 83.
To find a foe, &c.
The address of Ens is a very ingenious enigma on SUBSTANCE.
74. Shall subject be to many an Accident.] A pun on the logical
Accidents.
75. O'er all his brethren he shall reign as king.] The Predica-
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"And those that cannot live from him asunder
"Ungratefully shall strive to keep him under,
"In worth and excellence he shall out-go them,
"Yet being above them, he shall be below them; 80
"From others he shall stand in need of nothing,
"Yet on his brothers shall depend for clothing.
"To find a foe it shall not be his hap,
"And peace shall lull him in her flow'ry lap;
"Yet shall he live in strife, and at his door 85
"Devouring war shall never cease to roar:
"Yet it shall be his natural property
"To harbour those that are at enmity.
"What pow'r, what force, what mighty spell, if not
"Your learned hands, can loose this Gordian knot?"

ments are his brethren: of or to which he is the Subjectum, although first in excellence and order.

78. Ungratefully shall strive to keep him under.] They cannot exist, but as inherent in Substantia.

81. From others he shall stand in need of nothing.] He is still Substantia, with, or without, Accident.

82. Yet on his brothers shall depend for clothing.] By whom he is clothed, superinduced, modified, &c. But he is still the same.

83. Substantia substantiae nova contrariatur, is a school-maxim.

84. And peace shall lull him in her flow'ry lap.] So in Harrington's ARISTO, C. xlv. 1.

Who long were LUL'D on high in Fortune's LAP.

And in William Smith's CHLORIS, 1596.

Whom Fortune never dandled in her LAP.

And in Spenser's Teares of the Muses, TERPSICH. ft. i.

Who so hath in the LAP of soft delight

Been long time LUL'D.——

We have "the flow'ry LAP of some irriguous valley." PARAD. L. iv. 254.

88. To harbour those that are at enmity.] His Accidents.
The next Quantity and Quality spake in prose; then Relation was called by his name.

RIVERS arise; whether thou be the son
Of utmost Tweed, or Oose, or gulphy Dun,
Or Trent, who like some earth-born giant spreads
His thirty arms along th’ indented meads,
Or sullen Mole that runneth underneath,
Or Severn swift, guilty of maiden’s death,

91. Rivers arise, &c.] Milton is supposed in the invocation and assemblage of these rivers, to have had an eye on Spenser’s Episode of the Nuptials of Thames and Medway, F. Q. iv. xi. Rather think he consulted Drayton’s POLYOLBION. It is hard to say, in what sense, or in what manner, this introduction of the rivers was to be applied to the subject.

93. Or Trent, who like some earth-born giant spreads
His thirty arms along th’ indented meads.] It is said that there were thirty sorts of fish in this river, and thirty religious houses on its banks. See Drayton, POLYOLB. S. xii. vol. iii. p. 906. Drayton adds, that it was foretold by a wizzard,
And thirty several streams, from many a sundry way,
Unto her greatness shall their watry tribute pay.

These traditions, on which Milton has raised a noble image, are a rebus on the name TRENT.

94. —Indented meads.] Indent, in this sense and context, in Sylvestre’s Du BARTAS, D. iii. W. i.

Our siluer Medway, which doth deepe indent
The flowerie medowes of my native Kent.

And Drayton speaks of “creeks indenting the land.” POLYOLB. S. i.

95. Or sullen Mole that runneth underneath.] At Mickleham near Dorking in Surrey, the river Mole during the summer, except in heavy rains, sinks through its sandy bed into a subterraneous and invisible channel. In winter it constantly keeps its current. This river is brought into one of our author’s religious disputes, “To make the word Gift, like the river Mole in Surrey, to run under the bottom of a long line, and so to start up and to govern the word presbyter, &c.” ANIMADV. REM, DEF. &c. PR. W. vol. i. 92.

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Or rocky Avon, or of sedgy Lee,
Or coaly Tine, or ancient hallow'd Dee,
Or Humber loud that keeps the Scythian's name,
Or Medway smooth, or towred Thame.

[The rest was prose.]

96. Or Severn swift, guilty of maiden's death.] The maiden is Sabrina. See Comus, v. 827.

98. —Antient hallow'd Dee.] In Apollonius Rhodius we have "Φαείνα συμφώναι ιΕΠΟΝ ήνοχ." iv. 134. And in Theocritus, "Αμαδω ΙΕΠΟΝ ὁδην." Idyll. i. 69. See also "Divine Alpheus," in Arcades, v. 30. Other proofs might be added. But Milton is not classical here. Dee's divinity was Druidical. From the same superstitious, some rivers in Wales are still held to have the gift or virtue of prophecy. Gyraldus Cambrensis, who writes in 1188, is the first who mentions Dee's sanctity, and from the popular traditions. See Note on Lycidas, v. 55.

99. Or Humber loud that keeps the Scythian's name.] Humber, a Scythian king, landed in Britain three hundred years before the Roman invasion, and was drowned in this river by Locrine, after conquering king Albanaet. See Drayton, Polyolb. S. viii. vol. ii. p. 796. Drayton has made a most beautiful use of this tradition in his Elegy, "Upon three sons of the Lord Sheffield drowned in "Humber." Elegies, vol. iv. p. 1244.

O cruel Humber, guiltie of their gore!
I now believe, more than I did before,
The Britifli story whence thy name begun,
Of kingly Humber, an invading Hun,
By thee devoured: for 'tis likely thou
With blood wert christen'd, blood-thirsty, till now
The Oufe and Done.

100. Or Medway smooth, or royal towred Thame.] The smoothness of the Medway is characterized in Spenser's Mourning Muse of Thestylis.

The Medwaies siluer streames,
That went to still to glide,
Were troubled now and wroth.
The royal towers of Thames imply Windfor castle, familiar to Milton's view, and to which I have already remarked his allusions.
AN EPITAPH

on the admirable dramaticke Poet

W. SHAKESPEARE.*

WHAT needs my Shakespeare for his honour'd bones,
The labour of an age in piled stones?
Or that his hallow'd reliques should be hid
Under a star-ypointing pyramid?
Dear son of memory, great heir of fame,

What need'lt thou such weak witness of thy name?
Thou in our wonder and astonishment
Hast built thyself a live-long monument.

* This is but an ordinary poem to come from Milton, on such a subject. But he did not yet know his own strength, or was content to dissemble it, out of deference to the false taste of his time. The conceit, of Shakespeare's lying sepulcher'd in a tomb of his own making, is in Waller's manner, not his own. But he made Shakespeare amends in his L'ALLEGRO, v. 133. H.

Birch, and from him doctor Newton, afferts, that this copy of verses was written in the twenty second year of Milton's age, and printed with the Poems of Shakespeare at London in 1640. It first appeared among other recommendatory verses, prefixed to the folio edition of Shakespeare's plays in 1632. But without Milton's name or initials. This therefore is the first of Milton's pieces that was published.

It was with great difficulty and reluctance, that Milton first appeared as an author. He could not be prevailed upon to put his name to COMUS, his first performance of any length that was printed, notwithstanding the singular approbation with which it had been previously received in a long and extensive course of private circulation. LYCIDAS in the Cambridge collection is only subscribed with his initial. Most of the other contributors have left their names at full length.

We have here restored the title from the second folio of Shakespeare.

8. —A live-long monument. ] It is lasting in the folio Shakespeare, and the edition of these Poems, 1645. So in Tonson, 1695,
For whilft to th' shame of slow-endevoring art
Thy easy numbers flow, and that each heart
Hath from the leaves of thy unvalued book
Those Delphic lines with deep impression took,
Then thou our fancy of itself bereaving,
Dost make us marble with too much conceiving;
And so sepulcher'd in such pomp dost lie,
That kings for such a tomb would wish to die.

**On the University Carrier,** who sickened
in the time of his vacancy, being forbid to go
to London, by reason of the plague.*

Here lies old Hobfon; Death hath broke his girt,
And here, alas, hath laid him in the dirt;
Or else the ways being foul, twenty to one,
He's here fluck in a slough, and overthrown.
'Twas such a shifter, that if truth were known,
Death was half glad when he had got him down;
For he had any time this ten years full,
Dodg'd with him betwixt Cambridge and the Bull.
And sure Death could never have prevail'd,
Had not his weekly course of carriage fail'd;
But lately finding him so long at home,
And thinking now his journey's end was come,

and 1765. And in Tickell, and Fenton. Milton I suppose, altered it to liveleng, edit. 1673.

* I wonder Milton should suffer these two things on Hobson to appear in his edition of 1645. He, who at the age of nineteen, had so just a contempt for,
Thofe new-fangled toys, and trimming flight,
Which take our new fantastics with delight.
And that he had ta’en up his latest inn,  
In the kind office of a chamberlin  
Show’d him his room where he must lodge that night,  
Pull’d off his boots, and took away the light:  
If any ask for him, it shall be fed,  
Hobfon has sipt, and’s newly gone to bed.

**ANOTHER on the same.***

HERE lieth one, who did most truly prove  
That he could never die while he could move;  
So hung his destiny, never to rot  
While he might still jog on and keep his trot,  
Made of sphere-metal, never to decay  
Until his revolution was at stay.

14. *In the kind office of a Chamberlin, &c.*] I believe the Chamberlain is an officer not yet discontinued in some of the old inns in the city. But Chytraeus a German, who visited England about 1580, and put his travels into Latin verse, mentions it as an extraordinary circumstance, that it was the custom of our inns to be waited upon by women. In Peele’s OLD WIVES TALE, of which before, Fantastique says, “I had even as liue the chamberlaine of ‘the White Horfe had called me vp to bed.” A. i. S. i. Hobfon’s inn at London was the Bull in Bifhops-gate-street, where his figure in fresco with an inscription, was lately to be seen. Peck, at the end of his MEMOIRS of CROMWELL, has printed Hobfon’s Will, which is dated at the close of the year 1630. He died Jan. 1, 1630, while the plague was in London. This piece was written that year. The proverb, to which Hobfon’s caprice, founded perhaps on good fense, gave rife, needs not to be repeated. Milton was now a student at Cambridge.

* Among archbishop Sancroft’s transcripts of poetry made by him at Cambridge, now in the Bodleian library, is an anonymous poem on the death of Hobfon. It was perhaps a common subject for the wits of Cambridge. I take this opportunity of observing, that in the same bundle is a poem on Milton’s friend LYCIDAS, Mr. King, by Mr. Booth, of Corpus Christi, not in the published collection. Coll. MSS. TANN. 465. See pp. 235. 237.
Time numbers motion, yet (without a crime)
"Gainst old truth) motion number'd out his time:
And like an engin mov'd with wheel and weight,
His principles being ceas'd, he ended strait. 10
Rest that gives all men life, gave him his death,
And too much breathing put him out of breath;
Nor were it contradiction to affirm
Too long vacatio hasten'd on his term.
Merely to drive the time away he sicken'd,
Fainted, and died, nor would with ale be quicken'd;
Nay, quoth he; on his swooning bed out-stretch'd,
If I mayn't carry, sure I'll ne'er be fetch'd,
But vow, though the cross doctors all stood hearers,
For one carrier put down to make six bearers. 20
Eafe was his chief disease, and to judge right,
He died for heaviness that his cart went light:
His leisure told him that his time was come,
And lack of load made his life burdensome,
That even to his last breath (there be that say't) 25
As he were press'd to death, he cry'd more weight,
But had his doings lafted as they were,
He had been an immortal carrier.
Obedient to the moon he spent his date
In course reciprocal, and had his fate 30
Link'd to the mutual flowing of the seas,
Yet (strange to think) his wain was his increase;
His letters are deliver'd all and gone,
Only remains this superscription.
On the new forcers of conscience under the Long Parliament.

Because you have thrown off your Prelate Lord,
And with stiff vows renounced his Liturgy,
To seise the widow'd whore Plurality
From them whose sin ye envied, not abhorr'd;
Dare ye for this adjure the civil sword
To force our consciences that Christ set free,
And ride us with a classic hierarchy

1. Because you have thrown off your prelate lord, &c.] In railing at establishments, Milton not only condemned episcopacy. He thought even the simple institutions of the new reformation too rigid and arbitrary for the natural freedom of conscience. He contended for that sort of individual or personal religion, by which every man is to be his own priest. When these verses were written, which form an irregular sonnet, presbyterianism was triumphant: and the independents and the churchmen joined in one common complaint against a want of toleration. The church of Calvin had now its heretics. Milton's haughty temper brooked no human control. Even the parliamentary hierarchy was too coercive for one who acknowledged only King Jesus. His froward and refining philosophy was contented with no species of carnal policy. Conformity of all sorts was slavery. He was persuaded, that the modern presbyter was as much calculated for persecution and oppression as the antient bishop.

2. And with stiff vows renounced his liturgy.] The Directory was enforced under severe penalties in 1644. The legislature prohibited the use of the Book of Common Prayer, not only in places of public worship, but in private families.

7. And ride us with a classic hierarchy.] In the presbyterian church now established by law, there were, among others, classical assemblies. The kingdom of England, instead of so many dioceses, was now divided into a certain number of Provinces, made up of representatives from the several Classes within their respective boundaries. Every parish had a congregational or parochial presbytery for the affairs of its own circle; these parochial presbyteries were
MISCELLANIES.

Taught ye by mere A. S. and Rotherford? Men whose life, learning, faith and pure intent

were combined into Classes, which chose representatives for the provincial assembly, as did the provincial for the national. Thus, the city of London being distributed into twelve classes, each class chose two ministers and four lay-elders, to represent them in a Provincial Assembly, which received appeals from the parochial and classical presbyteries, &c. These ordinances, which ascertain the age of the piece before us, took place in 1646, and 1647. See Scobell, Coll. P. 1. p. 99. 150.

8. Taught ye by mere A. S. and Rotherford.] Doctor Newton says, "I know not who is meant by A. S. Some book might have "have been published, signed by these letters, and perhaps an "equivoque might also be intended." The independents were now contending for toleration. In 1643, their principal leaders published a pamphlet with this title, "An Apologeticall Narration of some Ministers formerly exiles in the Netherlands, "now members of the Assembly of Divines. Humbly submitted "to the honourable Houses of Parliament. By Thomas Goodwyn, "Sydrack Sympon, Philip Nye, Jer. Burroughs, and William "Bridge, the authors thereof. Lond. 1643." In quarto. Their system is a middle way between Brownism and Presbyterian. This piece was answered by one A. S. the person intended by Milton. "Some Observations and Annotations upon the Apologeticall "Narration, humbly submitted to the honourable Houses of "Parliament, the most reverend and learned divines of the Assem- "bly, and all the protestant churches here in this island and abroad. "Lond. 1644." In quarto. The Dedication is subscribed A. S. The independents then retorted upon A. S. in a pamphlet called "A Reply of the two Brothers to A. S. Wherein you have Obser- "vations, Annotations, &c. upon the Apologeticall Narration. With a plea for liberty of conscience for the apologists "church-way: against the cavils of the said A. S. formerly called "M. S. to A. S. &c. &c. Lond. 1644." In quarto. I quote from the second edition enlarged. There is another piece by A. S. It is called a "Reply to the second Return." This I have never seen. His name was never known.

Samuel Rutherford, or Rutherfoord, was one of the chief com- missioners of the church of Scotland, who fate with the Assembly at Westminster, and who concurred in settling the grand points of presbyterian discipline. He was professor of divinity in the university of Saint Andrew's, and has left a great variety of Calvinistic tracts. He was an avowed enemy to the independents, as appears from his Disputation on pretended liberty of conscience, 1649. This was answered by John Cotton a Separatist of New England.
Would have been held in high esteem with Paul, to 
Must now be nam’d and printed Heretics—
By shallow Edwards and Scotch what d’ye call:
But we do hope to find out all your tricks,

It is hence easy to see, why Rotherford was an obnoxious character to Milton. Rotherford’s Letters, called Joshua Redivivus, are the most genuine specimen I remember to have seen of the enthusiastic cant of the old Scotch divines: more particularly of the eloquence of those preachers, who opposed the hierarchy in Scotland about 1637. Their ninth edition, and what is more wonderful in an enlightened age, with a laboured Preface high in their commendation, appeared at Glasgow so late as the year 1765. 8vo. The editor says, that his author’s “praise is already in the churches.” In what church, professing any degree of rational religion?

12. By shallow Edwards.] It is not the Gangrena of Thomas Edwards that is here the object of Milton’s resentment, as Doctor Newton and Mr. Thyer have supposed. Edward had attacked Milton’s favourite plan of independency, in a pamphlet full of miserable invectives, immediately and professedly levelled against the Apologetical Narration abovementioned, and entitled, “Antapologia, or a full answer to the Apologeticall Narration, &c. Wherein is handled many of the Controversies of these times, by T. Edwards minister of the gospel, Lond. 1644.” In quarto. But Edwards had some time before published his opinions against congregational churches, “Reasons against the independent government of particular congregations: as also against the toleration of such churches to be erected in this kingdom. Together with an answer to such reasons as are commonly alledged for a toleration. Presented in all humility to the honourable house of Commons, &c. &c. By Thomas Edwards, &c. Lond. 1641.” In quarto. However, in the Gangrena, not less than in these two tracts, it had been his business to blacken the opponents of presbyterian uniformity, that the parliament might check their growth by penal statutes. Against such enemies, Milton’s chief hope of enjoying a liberty of conscience, and a permission to be of any religion but popery, was in Cromwell, who for political reasons allowed all professions; and who is thus addressed as the great guardian of religious independence, Sonn. xvi. 11.

—New foes arise,
Threatening to bind our souls in secular chains:
Help us to save free conscience from the paw
Of hireling wolves, whose gospel is their maw.
MISCELLANIES.

Your plots and packing worse than those of Trent,
That so the Parliam ent
May with their wholesome and preventive shears 16
Clip your phylacteries, though bauk your ears,
And succour our just fears,
When they shall read this clearly in your charge,
New Presbyter is but old Priest writ large. 20

12. And Scotch what d'ye call.] Perhaps Henderson, or
George Galaspie, another Scotch minister with a harder name, and
one of the ecclesiastical commissioners at Westminster. John Hen-
der son appears as a loving friend in Rutherford's JOSUA REDI-
VIVUS. B. iii. EPIST. 50. p. 482. And Hugh Henderson, B. i.
EPIST. 127. p. 186. See also, Ibid. p. 152. And Alexander
Henderson, B. i. EPIST. 16. p. 33.- But I wish not to bewilder
myself or my readers any farther in the library of fanaticism. Happi-
ly the books, as well as the names, of the enthusiasts on both
sides of the question, are almost configned to oblivion.

14. Your plots and packing worse than those of Trent.] The fa-
amous council of Trent.

17. Clip your phylacteries, though bauk your ears.] That is, al-
though your ears cry out that they need clipping, yet the mild and
gentle Parliament will content itself, with only clipping away your
Jewish and persecuting principles. W.

Tickell, I think, is the first who gives bauk, or bauk, from the
errata of edition 1673, which has bank. Fenton retains the error
from Tonfon's text. It is wonderful that Tonfon, in edit. 1695,
should have retained bank, without consulting the Errata of an
edition which is his model. The line stands thus in the manu-
script,

Crop ye as close as marginal P——'s ears.

That is, Prynne, whose ears were cropped close in the pillory, and
who was fond of ostentatiously loading the margin of his volumi-
 nous books with a parade of authorities. But why was the line al-
ter ed when this piece was first printed in 1673, as Prynne had been
then dead four years? Perhaps he was unwilling to revive, and to
expose to the triumph of the royalists now restored, this disgrace of
one of the leading heroes of the late faction. Notwithstanding
Prynne's apocryphy. The meaning of the present context is, "Check
"your insolence, without proceeding to cruel punishments." To
balk, is to spare.

20. Writ large.] That is, more domineering and tyran-
nical. W.

SONNETS.
SONNETS.*

I.

TO THE NIGHTINGALE.

O Nightingale, that on yon bloomy spray
Warblest at eve, when all the woods are still,

* Petrarch, says doctor Newton, has gained the reputation of
being the first author and inventor of this species of poetry. This
is a great mistake: for Guitone d’Arezzo, who flourished about the
year 1250, many years before Petrarch was born, first used the
measure observed in the Sonnet; a measure, which the great num-
ber of similar terminations renders easy in the Italian, but diffi-
cult in language. Dr. J. Warton.

Dr. Johnson remarks that, for this reason, the fabric of the re-
gular Sonnet has never succeeded in English. But surely Milton
and others have shewn, that this inconvenience may be surmounted,
and excellence results from difficulty.

To the Nightingale.] No poet has more frequently celebrated
the nightingale than Milton. Where he says in PARAD. LOST,
B. iv. 603.

——The wakeful nightingale,
She all night long her amorous descant sung, &c.

Perhaps he remembered Petrarch, SONN. x.

El’rosignuol, che dolcemente a l’ombra
Tutte le notte si lamenta e piagne.

See
SONNETS.

Thou with fresh hope the lover's heart dost fill,
While the jolly hours lead on propitious May.
Thy liquid notes that close the eve of day,
First heard before the shallow cuckoo's bill,
Portend success in love; O if Jove's will
Have link'd that amorous power to thy soft lay,

See also Parad. L. vii. 435. Where doctor Newton observes,
"his fondness for this little bird is very remarkable."

4. While the jolly hours lead on propitious May.] Because the
nightingale is supposed to begin singing in April. So Sydney, in
England's Helicon, Signat. O. edit. 1614.
The nightingale, so soone as Aprill bringeth
Vnto her refted fense a perfect waking,
While late bare earth proud of new clothing springeth,
Singes out her woes, &c.—

5. Thy liquid notes that close the eve of day.] So in Com. v. 978.
And those happy climes that lie
Where day never shuts his eye.

And in Lycedas, v. 26.
Under the opening eyelids of the morn.
When from a wood, wherein the eye of day
Had long a stranger beene.—

See Note on Il. Pens. v. 141.

6. First heard before the shallow cuckoo's bill, &c.] That is, if
they happen to be heard before the cuckow, it is lucky for the
lover. But Spenfer calls the cuckow the messenger of spring, and
supposes that his trumpet forill warns all lovers to wait upon Cupid,
Sonn. xix. Jonfon gives this appellation to the nightingale, in
the Sad Shepherd, A. ii. S. vi.

But best, the dear good angel of the spring,
The nightingale.—

Angel is messenger. And the whole expression seems to be liter-
ally from a fragment of Sappho, preferred by the scholiast on So-
phocles, Electr. v. 148.

-appointed messenger.

Veris nuntia, amabiliter cantans luscinia.

Or from one of Simonides, of the swallow. Schol. Ariftoph. Av.
v. 1410.
SONNETS.

Now timely sing, ere the rude bird of hate
Foretel my hopeles's doom in some grove nigh;
As thou from year to year haft fung too late
For my relief, yet hadit no realon why:
Whether the Muse, or Love call thee his mate,
Both them I serve, and of their train am I.

II.

Donna leggiadra il qui bel nome honora
L'herbosa val di Rheno, e il nobil varco,
Bene è colui d'ogni valore scarco
Qual tuo spirto gentil non innamoro,
Che dolcemente mostrá fi di fuora
De fui atti soavi giamai parco,
E i don', che fón d'amor faette ed arco,
La onde l' alta tua virtu s'infiora.

Quando tu vaga parli, o lieta canti
Che mover posfa duro alpeftre legno
Guardi ciascun a gli occhi, ed a gli orecchi
L'entrata, chi di te fì trouva indegno;
Gratia sola di fu gli vaglia, inanti
Chel disio amoroso al cuor s'invecchi.

III.

Qual in colle aspro, al imbrunir di fera
L'avezza giovinetta pastorella

AEGELOS κυντε ΕΑΡΟΣ αδύσμη, κυνία χιλιδώρ.
Nuntia inclyta veris suaveolentis, fufia birundo.

Milton laments afterwards, that hitherto the nightingale had not
preceded the cuckow as she ought: had always fung too late, that
is, after the cuckow.

1. Qual in colle aspro, al imbrunir di fera.] To express the ap-
proach of evening, the Italians say, fu l'imbrunir. And thus Pe-
trarch, as Mr. Bowie obferves, "IMBRUNIR veggio la sera." CANZ. xxxvii. Milton had this Italian word in his head, where he
uses the word IMBROWN, in PARAD. L. B. iv. 246.

---Where
SONNETS.

Va bagnando l'herbeta strana e bella.
Che mal si spande a difusata spera
Fuor di sua natia alma primavera,
Cosi Amor meco insù la lingua fnella
Desta il fior novo di strania favella,
Mentre io di te, vezzosamente altera,
Canto, dal mio buon popol non inteso
E'l bel Tamigi cangio col bel Arno.
Amor lo volse, ed io a l'altrui pele
Seppi ch'Amor cosa mai volse indarno.
Deh! fos'il mio cuor lento e'l duro feno
A chi pianta dal ciel si buon terreno.*

---Where the unpierc'd shade
IMBROWN'D the noontide bowers.---

So also, in Il Pens. v. 134.
And shades BROWN that Sylvan loves
Of pine and monumental oak.
And "Alleys BROWN," in Par. Reg. ii. 293. Compare Tasso,
GIER. Lib. C. xiv. 70.
Quinci ella in cima à una montagna ascende
Dishabitata, e d'ombre oscura, e BRUNA.
And Marino, L'Adon. C. viii. 147.
IMBRUNIR d' oriente il ciel si vede.
And, to come home to the text, compare Parad. L. ix. 1088.
---Highest wood, impenetrable
To star or fun-light, spread their umbrage broad,
And BROWN as evening.---

Da Bagnar l'herbe, &c.---

* Of Milton's Sonnets only this, the fourth, fifth, and sixteenth, are closed with rhyming couplets.
Idonfi donne e giovani amorosi
M’ accostandofi attorno, e perche scrivi,
Perche tu scrivi in lingua ignota e strana
Verseggiaendo d’ amor, e com’ t’ofi?
Dinne, fe la tua spema sia mai vana,
E de pensieri lo miglior t’arrivi;
Cosi mi van burlando, altri rivi
Altri lidi t’aspettan, ed altre onde
Nelle cui verdi sponde
Spuntati ad hor, ad hor a la tua chioma
L’immortal guiderdon d’ eterne frondi
Perche alle spalle tue soverchia foma?
Canzon dirotti, e tu per me rispondi
Dice mia Donna, e’l suo dir, e il mio cuore
Questa e lingua di cui si vanta Amore.

† Not to disturb the numbers of the Sonnets, I have placed the Canzone here, according to the other editions. It is from Petrarch, that Milton mixes the Canzone with the Sonetto. Dante regarded the Canzone as the most perfect species of lyric composition. Della Volg. Eloq. c. iv. But for the Canzone he allows more laxity than for the Sonnet. He says, when the Song is written on a grave or tragic subject, it is denominated Canzone, and when on a comic, Cantilena, as diminutive. See Newton, p. 206.

7. — Altri rivi
Altri lidi t’aspettan, ed altre onde, &c. The lines are an echo to a stanza in Ariosto, where Alciphron explores the regions of the moon. Or. Fur. xxxiv. 72.
Altri fiumi, altri laghi, altre compagnie, &c.
Altri piani, altre valli altre montagne, &c.
See Lydias, v. 174.
Where other groves, and other shores along, &c.
The lady implied in the Italian Sonnets is perhaps Leonora, of whom more will be said hereafter.

Vol. I. T r IV.
SONNETS.

IV.

Diodati, e te'l dirò con maraviglia,
Quel ritroso io ch'ampor s'preggiar foléa
E de suoi lacci s'preggìo mi ridéa
Gia caddi, ov'huom dabben talhor s'impiglia.

Ne treccie d'oro, ne guancia vermiglia
M'abbaglian si, ma sotto nova idea
Pellegrina bellezza che'l cuor bea,
Portamenti alti honesti, e nelle ciglia

5. Ne treccie d'oro, ne guancia vermiglia
M'abbaglian si, ma sotto nova idea

What, need a VERMIL-tinétur'd lip for that,
Love-darting eyes, and tresses like the morn?

And on the Death of a Fair Infant, v. 5.

—That lovely dye
That did thy cheek envermeil.—

See the last Note.

8. Portamenti alti honesti.—] So before, Sonn. iii. 8. "Ve-
"rozzamenti altiera." Portamento expresses the lofty dignified de-
portment, by which the Italian poets constantlý describe female beauty; and which is strikingly characteristic of the composed majestic carriage of the Italian Ladies, either as contrasted with the liveliness of the French, or the timid delicacy of the English. Compare Petrarch's first Sonnet on the Death of Laura. Sonn. cxxix.

Ohime, il bel viso! Ohime, il soave sgardo!
Ohime, il portamento leggiadro altiero!

Our author appears to have applied this Italian idea of a graceful solemnity in his description of Eve.

Milton, as it may be seen from these Sonnets, appears to have been struck, on going into Italy, with a new idea of foreign beauty, sotto novo idea "Pellegrina Bellezza." He is now no longer captivated with the breccie d'oro, nor the bloom so conspicuous in fair-haired complexions, guancia vermiglia; but with the nelle ciglia, quel sereno d'anzabil nero, degli occh, fi gran fuoco. I would add the 'El cantar, unless that was a particular compliment to his Leonora. The dark hair and eye of Italy are now become his new favourites. When a youth of nineteen, in his general description of the English Fair, he celebrates Cupid's golden nets of hair. L, i. El. i.
SONNETS.

Quel sereno fulgor d'amabil nero,
Parole adorne di lingua piu d'una,
E'l cantar che di mezzo l'hemifpero
Traviar ben puo la faticosa Luna,
E degli occhi suoi auventa fi gran fuoco
Che l'incerar gli orecchi mi sia poco.

V.

Per certo i bei vosdr'occhi, Donna mia
Esser non puo che non fia lo mio sole
Si mi percuoton forte, come ei suole

60. And in Comus, beauty is characterized by vermeil-tinted cheeks, and tresses like the morn.

2. — Non fian lo mio sole
Si mi percuoton forte. — [So Ariosto, Oruando Fur,
C. viii. 20.

PERCOTE il sol ardente il vicin colle.

Again, C. x. 35.

PERCOTE il sol nel colle e fa ritorno.

Milton has the same Italian idiom in Parad. L. B. iv. 244.

—Where the morning sun first warmly smote
The open field.—

So also Shakespeare, Love's Lab. Lost, A. iv. S. iii.

As thy eyebeams when their fresh rays have smote
The dew of night that on my cheek down flows.

Virgil says of light, Æn. viii. 25.

—Summique ferit laquearia tecli.

And V. Flaccus, Argon. i. 496.

—Percussaque sole sequuntur
Scuta virum.—

And Statius, Thet. vi. 666.

Qualis Bifonis clypeus Mavortis in agris
Luce mala Panga? ferit.—

I will add a parallel from Prudentius, as it illustrates another pas-
fage of Milton, Hymn. ii. 6.

Caligo terrae scinditur
Solis percussa spiculo.
Sonetti

Per l'arene di Libia chi s'invia,
Mentre un caldo vapor (ne senti pria)
Da quel lato si spinge ove mi duole,
Che forse amanti nelle lor parole
Chiaman sospiri; io non so che si sia:
Parte rinchiusa, e turbida si cela
Soffò mi il petto, e poi n'uscendo poco
Quivi d' attorno o s'aggiaccia, o s'ingiela;
Ma quanto a gli occhi giunge a trovar loco
Tutte le notti a me fuol far piovose
Finche mia Alba riven colma di rose.*

VI.

Giovane piano, e simplicetto amante
Poi che fuggir me stesso in dubbio fono,
Madonna a voi del mio cuor l'humil dono
Faro divoto; io certo a prove tante
L'hebbi fedele, intrepido, costante,
De penfieri leggiadro, accorto, e buono;

See also Buchanan, Silv. iv. p. 53. Opp. edit. 1715.
Cuspide jucundæ lucis percussa reident Arva.—

And De Sphēra, Lib. i. p. 123.
Cum [üt] ferit Æthiopas radiorum cuspid.

See also, ibid. pp. 116. 119. 130. 132. And in other places.
And Fletcher of th' sun, Purpl. Isl. xii. 25.
And with his arrowes th' idle fogge doth chafe.

So in Parad. L. B. vi. 15. Of morning.
—From before her vaniſh'd Night
Shot through with orient beams.—

* The forced thoughts at the close of this Sonnet are intolerable. But he was now in the land of conceit, and was infected by writing in its language. He had changed his native Thames for Arno, Sonn. iii. 9.

Canto, dal mio buon popol non inteso,
E'l bel Tamigi cangio col bel Arno.

Quando
SONNETS

Quando rugge il gran mondo, e scocca il tuono,
S'arma di se, e d' intero diamante,
Tanto del forse, e d' invidia sicuro,
Di timori, e speranze al popol ufe
Quanto d'ingegno, e d'alto valor vago,
E di cetta fonora, e delle muse :
Sol troverete in tal parte men duro
Ove Amor mise l'infanabil ago.*

VII.

On his being arrived to the age of 23.†

How soon hath Time, the subtle thief of youth,
Stoln on his wing my three and twentieth year!

* Milton had a natural severity of mind. For love-verses, his Italian Sonnets have a remarkable air of gravity and dignity. They are free from the metaphysics of Petrarch, and are more in the manner of Dante. Yet he calls his seventh Sonnet, in a Letter printed from the Cambridge manuscript by Birch, a composition in the PETRARCHIAN stanza.

In 1762, the late Mr. Thomas Hollis examined the Laurentian library at Florence, for six Italian Sonnets of Milton, addressed to his friend Chimentelli; and, for other Italian and Latin compositions and various original letters, said to be remaining in manuscript at Florence. He searched also for an original bust in marble of Milton, supposed to be somewhere in that city. But he was unsuccessful in his curious enquiries.

† Written at Cambridge in 1631, and sent in a letter to a friend, who had importuned our author to take orders. Of this letter there are two draughts in the Trinity manuscript. He there says, you object "that I have given up myself to dream away my "years in the arms of studious retirement, like Endymion with "the moon on Latmus hill." He calls this Sonnet, "my night-"ward thoughts some time since, made up in a Petrarchian "stanza."

2. Stoln on his wing my three and twentieth year.] Mr. Bowle here cites ALL'S WELL THAT ENDS WELL, A. v. S. iii.

On our quick'tit decrees
The inaudible and noiseless foot of Time
STEALS, c'er we can effect them.---

But
My hasting days fly on with full career,  
But my late spring no bud or blossom shew’th.
Perhaps my semblance might deceive the truth,  
That I to manhood am arriv’d so near,
And inward ripeness doth much less appear,
That some more timely-happy spirits indu’th.
Yet be it less or more, or soon or slow,
It shall be still in strictest measure even
To that same lot, however mean or high,
Toward which Time leads me, and the will of Heaven;
All is, if I have grace to use it so,
As ever in my great task-master’s eye.

VIII.

When the assault was intended to the City.

Captain or Colonel, or Knight in arms,
Whose chance on these defenceless doors may seize,
If deed of honour did thee ever please,
Guard them, and him within protect from harms.
He can requite thee, for he knows the charms
That call fame on such gentle acts as these,
And he can spread thy name o’er lands and seas,

But the application of steal is different. In Shakespeare, Time comes imperceptibly upon, so as to prevent, our purposes. In Milton, Time, as imperceptibly and silently, brings on his wing, in his flight, the poet’s twenty third year. Juvenal should not here be forgotten, in a passage of consummate elegance. Sat. ix. 129.

——Dum ferta, uguenta, puellas,
Poscimus, obrepit non intellecta beneclus.

I. Captain or Colonel, or Knight in arms.] So Shakespeare, K. Richard ii. A. i. S. iii. Where Bolingbroke enters, “appel-
“lant in armour;”


Whatever
SONNETS.

Whatever clime the sun's bright circle warms.
Lift not thy spear against the Muse's bow'r:
The great Emathian conqueror did spare
The house of Pindarus, when temple' and tow'r
Went to the ground: And the repeated air
Of sad Electra's poet had the pow'rt
To save th' Athenian walls from ruin bare.

10. The great Emathian conqueror did spare
The house of Pindarus.—[As a poet, Milton had as good
right to expect this favour as Pindar. Nor was the English monarch
left a protector of the arts, and a lover of poetry, than Alexander.
As a subject, Milton was too conscious that his situation was precarious,
and that his seditious tracts had forfeited all pretensions to
his sovereign's mercy.

Mr. Bowle here refers us to Pliny, L. vii. c. 29. "Alexander
"Magnus Pindari vatis familie penatibusque jussit parci, cum
"Thebas caperet." And to the old commentator on Spenser's
Pastorals, who relates this incident more at large, and where it
might have first struck Milton as a great reader of Spenser.

Ælian says, that in this havoc, Alexander ETIMHZE
honoured the family of Pindar, and suffered his house alone to stand
untouched and intire: having killed ninety thousand Thebans,

11. —When temple' and tow'r
Went to the ground.—[Temple and Tower is a frequent combination in the old metrical romances. See Siege of Jerusalem, MSS. Cott. Cal. A. z. f. 122. And Davie's Alexander, Bibl. Bodl. f. 112. Our author has it again, Par.
Reg. B. iii. 268.

—O'er hill and dale,
Forest, and field, and flood, Temples and Towers.

And again, in the description of the buildings of Rome, ibid.
B. iv. 34.

—An imperial city stood
With towers and temples proudly elevate.

13. Of sad Electra's poet, &c.] Plutarch relates, that when the
Lacedemonian general Lyfander took Athens, it was proposed in a
council of war entirely to rase the city, and convert its site into a
defert. But during the debate, at a banquet of the chief officers, a
certain Phocian sung some fine anastrophics from a chorus of the
Electra of Euripides; which so affected the hearers, that they declared
IX.

TO A VIRTUOUS YOUNG LADY.

Lady that in the prime of earliest youth
Wifely haft shunn'd the broad way and the green,
And with those few art eminently seen,
That labour up the hill of heavenly truth,
The better part with Mary and with Ruth
Chosen thou haft; and they that overween,
And at thy growing virtues fret their spleen;
No anger find in thee, but pity' and ruth.
Thy care is fix'd, and zealously attends
To fill thy odorous lamp with deeds of light,
declared it an unworthy act, to reduce a place, so celebrated for the production of illustrious men, to total ruin and desolation. The lines of Euripides are at v. 168.

\[\text{ἄγαρέμενος οὐ κόρα, ἤλιον Ἠ-

λίτερα ποιείν εἵνε ἄγιοτότην αἰών.}

\[\text{Εὐμὸλος τις, &c.}\]

It appears, however, that Lyfander ordered the walls and fortifications to be demolished. See Plutarch. Opp. tom. ii. Vit. p. 807. Par. 1572. 8°.

By the epithet sad, Milton denominates the pathetic character of Euripides. Repeated signifies recited. But it has been ingenuously suggested, that the epithet sad belongs to Elektra, who very often calls herself ΟΙΚΤΡΑ, ΤΑΛΑΙΝΑ, &c. in Euripides's play; and says, that all the city gave her the same appellation, "νικταντινή ἄρα ΑΘΛΙΑΝ ΗΛΙΤΕΡΑΙ πολιτεία."

14. To save th' Athenian walls by ruin bare.] See our author's Psalms vii. 60.

Fall on his crown with ruin steep.
The meaning in both instances is obvious and similar.

This is one of Milton's best Sonnets. It was written in 1642, when the King's army was arrived at Brentford, and had thrown the whole city into consternation.

SONNETS.

And hope that reaps not shame. Therefore be sure
Thou, when the bridegroom with his feastful friends
Passes to bliss at the mid hour of night,
Hast gain’d thy entrance, Virgin wife and pure.

X.

To the Lady MARGARET LEY.*

Daughter to that good Earl, once President
Of England’s Council, and her Treasury,
Who liv’d in both, unstain’d with gold or fee,
And left them both, more in himself content,
Till sad the breaking of that Parliament
Broke him, as that dishonest victory
At Chæronea, fatal to liberty,
Kill’d with report that old man eloquent.
Though later born than to have known the days
Wherein your father florish’d, yet by you,
Madam, methinks I see him living yet;
So well your words his noble virtues praise,
That all both judge you to relate them true,
And to possess them, honour’d Margaret.

12. Thou, when the bridegroom with his feastful friends.] Feastful is an epithet in Spenser. He alludes to the midnight feasting of the Jews before the consummation of marriage.

11. And hope that reaps not shame.—] Ξενίς & κατακλύσις.

Rom. v. v. Ἡ.

* Probably written about 1643. When Milton used frequently to visit this Lady, the daughter of Sir James Ley, the earl of Marlborough.

1. Daughter to that good Earl, &c.] See Dugdale’s BARON.

ii. 450.

5. Till sad the breaking of that Parliament.] In 1628-9.

8 Kill’d with report that old man eloquent.] Ifocrates, the orator. The victory was gained by Philip of Macedon over the Athenians.

Vol. I.  U u  On
SONNETS.

XI.

On the detraction which followed upon my writing certain treatises.

A book was writ of late call'd Tetrachordon,
And woven close, both matter, form and stile;
The subject new: it walk'd the town a while,
Numb'ring good intellects; now seldom por'd on.
Cries the stall-reader, Bless us! what a word on
A title page is this! and some in file

1. A book was writ of late call'd Tetrachordon.] This elaborate discussion, unworthy in many respects of Milton, and in which much acuteness of argument, and comprehension of reading, were idly thrown away, was received with contempt, or rather ridicule, as we learn from Howel's Letters. A better proof that it was treated with neglect, is, that it was attacked by two nameless and obscure writers only; one of whom Milton calls, a Serving-man turned Solicitor! Our author's divorce was on Platonic principles. He held, that disagreement of mind was a better cause of separation than adultery or frigidity. Here was a fair opening for the laughers. This and the following Sonnet were written soon after 1645. For this doctrine Milton was summoned before the Lords. But they not approving his accusers; the presbyterian clergy, or thinking the businesse too speculative, he was quickly dismissed. On this occasion Milton commenced hostilities against the Presbyterians. He illustrates his own system in this line of Par. L. ix. 372. "Go, for thy stay, not free, abstains thee more." See Note on Sams. Agon. v. 219.

Milton wished he had not written this work in English. This is observed by Mr. Bowle, who points out the following proof, in the Defensio secunda. "Vellem hoc tantum, fermone ver-
"naculo me non scripsisse: non enim in vernas lectores incidisse,
"quibus solenne est sua bona ignorare, aliorum mala irridere." Prose-works, ii. 331. This was one of Milton's books published in consequence of his divorce from his first wife.

Tetrachordon signifies Expositions on the four chief places in Scripture which mention marriage or nullities in marriage.

"In the language of Stall-Epistle nonsence." Pr. W. 122.
Stand spelling false, while one might walk to Mile-End Green. Why is it harder, Sirs, than Gordon, Colkitto, or Macdonnel, or Galasp?

Those rugged names to our like mouths grow sleek, That would have made Quintilian stare and gasp. Thy age, like ours, O Soul of Sir John Cheek, Hated not learning worse than toad or asp, When thou taughtst Cambridge, and king Edward Greek.

8. —Why is it.—] Tonson, who might have been taught better by the Errata of the edition he followed, reads is better, in his edition of 1695. So also Colikitto, v. 9.

9. Colkitto, Mackdonnel, or Galaßp.] Milton is here collecting, from his hatred to the Scots, what he thinks Scottish names of an ill found. Colkitto and Macdonal, are one and the same person; a brave officer on the royal side, an Irish man of the Antrim family, who served under Montrose. The Macdonals of that family are styled, by way of distinction, Mac Colcittok, i.e. descendants of James Colin. Galaßp is a Scottish writer against the Independents; for whom see verses on the Forcers of Conscience, &c:

Ib. ——Or Galaßp.] He is George Gilespie, one of the Scotch members of the Assembly of Divines, as his name is subscribed to their Letter to the Belgic, French, and Helvetic churches, dated 1643. In which they pray, "that these three nations may be joined as one Stick in the hands of the Lord:—that all Mountains may become Plains before them and us; that then all who now see the Pluomet in our hands, may also behold the Stone set upon the head of the Lord's house among us, and may help us with shouting to cry, Grace, Grace, to it." Rushw. p. 371. Such was the rhetoric of these reformers of reformation! There are two or more Letters from Samuel Rutherford, to Gilespie, in Joshua Redivivus, quoted above. See P. ii. Epist. 54, 55. p. 408. seq. P. i. Epist. 114. p. 165. Epist. 77. p. 122.

13. Hated not learning worse than toad or asp.] Mr. Bowle quotes Halle, Rich. ii. f. 34. "Diverse noble personages hated 'Kinge Richard worse than a toade or a serpent.'"
I did but prompt the age to quit their clogs
By the known rules of ancient liberty,
When strait a barbarous noise environs me
Of owls and cuccoos, asses, apes and dogs:
As when those hinds that were transform'd to frogs
Rail'd at Latona's twin-born progeny,
Which after held the sun and moon in fee.
But this is got by casting pearl to hogs;
That bawl for freedom in their senseless mood,
And still revolt when truth would set them free.
Licence they mean when they cry Liberty;
For who loves that, must first be wise and good;
But from that mark how far they rove we see
For all this waste of wealth, and loss of blood.

3. When strait a barbarous noise, &c.] Milton was violently censured by the presbyterian clergy for his Tetrachordon, and other tracts of that tendency. See Ovid, Metam. vi. 381.

11. Licence they mean when they cry Liberty.] "The hypocrify of some shames not to take offence at this doctrine [the liberty of Divorce] for Licence; whereas indeed, they fear it would remove Licence, and leave them but few companions." Tetrachord. vol. i. 4to. p. 319. He further explains himself at the bottom of the same page: "This one virtue incomparable it [the prohibition of divorce] hath, to fill all christendom with whoredoms and adulteries, beyond the art of Balaams or of Devils." Again, in his Tenure of Kings and Magistrates, p. 341. "Indeed, none can love freedom heartily but good men: the rest love not Freedom, but Licence; which never hath more scope or more indulgence than under tyrants." H.
XIII.

To Mr. H. Lawes on the publishing his airs.*

Harry, whose tuneful and well meafur'd song
First taught our English music how to span
Words with just note and accent, not to scan
With Midas ears, committing short and long;
Thy worth and skill exempts thee from the throng,
With praise enough for envy to look wan;
To after age thou shalt be writ the man,
That with smooth air couldst humour best our tongue.
Thou honour'st verse, and verse must lend her wing
To honour thee, the priest of Phœbus quire,
That tun'st their happiest lines in hymn, or story.

* See Prelim. N. to Comus.

4. —Committing short and long.] Committing is a Latinism.

11. —Or story.] "The story of Ariadne set by him to music." This a note in the margin of this sonnet, as it stands prefixed to "Choice Psalms put into music by Henry and William Lawes, Lond. for H. Moseley 1648." The inscription is there, "To my friend Mr. Henry Lawes." In the ninth line, is the true reading lend, as in the manuscript, for "send her wing," as in the edition 1673. See Prelim. Notes on Comus.

14. Than his Casella, &c.] Dante, on his arrival in Purgatory sees a vessel approaching the shore, freighted with souls under the conduct of an angel, to be cleansed from their sins and made fit for Paradise. When they are disembarked, the poet recognizes in the crowd his old friend Casella the musician. The interview is strikingly imagined, and in the course of an affectionate dialogue, the poet requests a soothing air; and Casella sings, with the most ravishing sweetness, Dante's second Canzone. Convit. p. 116. vol. iv. P. i. Ven. 1758. 4to. It begins,

Amor, che nella mente mi ragiona.

See Dante's Purgator. C. ii. v. 111. The Italian commentators on the passage say, that Casella, Dante's friend, was a musician of distinguished excellence. He must have died a little before the
Dante shall give fame leave to set thee higher
Than his Cafella, whom he woo'd to sing
Met in the milder shades of Purgatory.

XIV.

On the religious memory of Mrs. Catharine Thomson,* my christian friend, deceased
16 Decemb. 1646.

When faith and love, which parted from thee never,
Had ripen’d thy just soul to dwell with God,
Meekly thou didst resign this earthly load
Of death, call’d life; which us from life doth fever.
Thy works, and alms, and all thy good endeavor,
Stay’d not behind, nor in the grave were trod;

the year 1300. In the Vatican library is a Ballatella, or Madrigal, inscribed Lemmo da Pištoja, e Cafella dide il Suono. That is, Lemmo da Pištoja wrote the words, which were set to music by Cafella. Num. 3214. f. 149. Crescimbeni mentions an ancient manuscript Ballatella, with Dante’s words and his friend Schobetti’s music. Inscribed Parole di Dante, e Suono di Schobetti. 1st. Vol. Poes. p. 409. From many parts of his writings, Dante appears to have been a judge and a lover of music. This is not the only circumstance in which Milton resembled Dante. By milder shades, our author means, shades comparatively much less horrible than those which Dante describes in the Inferno.

* Peck supposes, that Milton, from his acquaintance with this Mrs. Thomson and Thomas Ellwood, was a quaker. Milton was certainly of that profession, or general principle, in which all sectaries agree, a departure from establishment; and there was at least one common cause in which all concurred who deserted the church, whether Quakers, anabaptists, or Brownists.

6. Stay’d not behind, nor in the grave were trod.] “Nor in the “grave were trod,” is a beautiful periphrasis for “good deeds “forgotten, at her death,” and a happy improvement of the original line in the manuscript.

Strait follow’d thee the path that saints have trod.

But,
SONNETS.

But, as Faith pointed with her golden rod,
Follow’d thee up to joy and bliss for ever.

Love led them on, and Faith who knew them best
Thy hand-maids, clad them o’er with purple beams
And azure wings, that up they flew so drest,
And spake the truth of thee on glorious themes
Before the Judge, who thenceforth bid thee rest
And drink thy fill of pure immortal streams.

7. But, as Faith painted with her golden rod.] Perhaps from the golden reed in the Apocalypse. Which he mentions in CHURCH GOVERNMENT, B.i. ch. i. "The golden surveying reed [of the "Saints] marks out and measures every quarter and circuit of the New Jerusalem." PROSE-WORKS, vol. i. 41. See also p. 44.

10. —Clad them o’er with purple beams
   And azure wings, that up they flew so drest, &c.] This is like the thought of the personification and ascent of the Prayers of Adam and Eve, a fiction from Ariosto and Tasso, PARAD. LOST, B. xi. 14.

   —To heaven their prayers
   Flew up, nor mis’d their way, by envious winds
   Blown vagabond or frustrate: in they pas’d
   Dimensionless through heavenly doors, then clad
   With incense, where the golden altar fum’d,
   By their great intercessour, came in fight
   Before the father’s throne:——

In the REVELATION an angel offers incense with the prayers of the saints upon the golden altar. Ch. viii. 4. See also Spenfer, F. Q. i. x. 51. Of Mercy.

   Thou dost prayers of the righteous feed
   Present before the maiestie divine.


   Æthereos haurit latices, et gaudia potat
   Ore facro. ———

   The allusion is to the waters of life, and more particularly to Ps. xxxvi. 8, 9. "Thou shalt make them drink of the river of thy "pleasures, for with thee is the well of life." On this scriptural idea, which is enlarged with the decorations of Italian fancy, Milton seems to have founded his feast of the angels, PARAD. LOST, B. v. 632. Where they "quaff immortality and Joy, &c."

XV. To
To the Lord General Fairfax.*

Fairfax, whose name in arms through Europe rings,
Filling each mouth with envy or with praise,
And all her jealous monarchs with amaze
And rumours loud, that daunt remotest kings,

* For obvious political reasons this Sonnet, the two following, and the two to Cyriac Skinner, were not inserted in the edition 1673. They were first printed at the end of Philips’s life of Milton prefixed to the English version of his public Letters, 1694. They are quoted by Toland in his Life of Milton, 1698, p. 24, 34, 35. Tonson omitted them in his editions of 1695, 1705. But, growing less offensive by time, they appear in his edition of 1713. The Cambridge manuscript happily corrects many of their vitiated readings. They were the favourites of the republicans long after the restoration: it was some consolation to an extirminated party, to have such good poetry remaining on their side of the question. These five sonnets being frequently transcribed, or repeated from memory, became extremely incorrect: their faults were implicitly preferred by Tonson, and afterwards continued without examination by Tickell and Fenton.

This Sonnet, as appears from Milton’s Manuscript, was addressed to Fairfax at the siege of Colchester, 1648.

1. —*Rings.*] Milton is fond of ring, for violence of sound; I mean in a good sense, and out of its appropriated, literal application. S O N N. x x i i . 1 2 . “Of which all Europe rings from side to side.” Where see the Note. H Y M N. N A T I V. v. “Ring out ye crystal spheres.” P A R A D. L O S T. i i . 4 9 5 . “Hill and valley rings.” I b. i i i. 3 4 7 . “Heaven rung with jubilee.” I b. v i . 2 0 4 . “The faithful armies rung Hosanna.” I b. v i i . 5 6 2 . “All the constellations rung.” I b. v i i i. 6 3 3 . “The empyrean rung with hallelujahs.” I b. i x . 7 3 7 . “The sound yet rung of his persuasive words.” We may add, “No more with cymbals ring.” H. N A T I V. v. 2 0 8 . But this is, perhaps, a literal use.

4. —*Daunt remotest kings.*] Who dreaded the example of England, that their monarchies would be turned into republics. Milton, under the E M M E T, has admirably described the sort of men of which a republic was to consist, P A R A D. L. B. v i i . 4 8 4 .

——First crept

The P A R S I M O N I O U S E M M E T, provident
Thy firm unshaken virtue ever brings
Victory home, though new rebellions raise
Their Hydra heads, and the false North displays
Her broken league to imp their serpent wings.

Of future. ——
Pattern of just equality, perhaps
Hereafter, joined in their popular tribes
Of commonalty.——

He has much the same allusion in one of his latest prose-pieces,
_The ready way to establish a free Commonwealth._ See _Pr._ W. i. 591. "Go to the ant, thou sluggard, faith Solomon, which
"having no prince, ruler, nor lord, provides her meat in the sum-
"mer, &c. which evidently shews us, that they who think the na-
"tion undone without a King, have not so much true spirit and
"understanding as a Pismire: neither are these diligent creatures
"hence concluded to live in lawless anarchy, or that commended,
"but are set the examples to imprudent and ungoverned men of a
"frugal and self-governing democracy or commonwealth, safer
"and more thriving in the joint providence and counsel of
"many industrious equals, than under the single domina-
"tion of an imperious lord."

7. Their Hydra heads, and the false north displays
_Her broken league to imp their serpent-wings._] Euripides,
Milton’s favourite, is the only writer of antiquity that has given
wings to the monster Hydra. _Ion, v._ 198. "ΠΤΑΝΟΝ πωρολαχ-
τον." The word ΠΤΑΝΟΝ is controverted. But here perhaps is
Milton’s authority for the common reading.

Our author seems to have taken this idea from a passage in the _Eikon_, which he quotes in his _Arous_, 5. x. "He [the king]
"calls the parliament a many-headed _Hydra_ of government, full
"of factions, disfractions, &c." _Pr._ W. i. 396.

8. Her broken league.—[ Because the English Parliament
held, that the Scotch had broken their Covenant, by Hamilton’s
march into England. _H._

1b. —_To imp their serpent-wings._] In falconry, to _imp_ a fea-
ther in a hawk’s wing, is to add a new piece to a mutilated stump.
From the Saxon _impan_, to _ingraft_. So Spenser, of a headless trunk, _F. Q._ iv. ix. 4.

And having _ympt_ the head to it agayne.

_To imp wings_ is not uncommon in our old poetry. Spenser,
_Hymne of Heavenly Beautie._

Thence gathering plumes of perfect speculation,
_To _impe_ the _winges_ of thy high flying minde._

_Vol. I._

_Fletcher,_
SONNETS.

O yet a nobler task awaits thy hand,
(For what can war, but endless war still breed?)
Till truth and right from violence be freed,
And public faith clear'd from the shameful brand
Of public fraud. In vain doth valour bleed,
While avarice and rapin share the land.

XVI.

To the Lord General Cromwell.*

Cromwell, our chief of men, who through a cloud
Not of war only, but detractions rude,
Guided by faith and matchless fortitude,
To peace and truth thy glorious way hast plough'd,
And on the neck of crowned fortune proud

Fletcher, PURPL. ISL. C. i. 24.

Shakespeare, RICH. ii. A. ii. S. i.

Where Mr. Steevens produces other instances. It occurs also in poets much later than Milton. See also Reed's OLD PL. vii. 172. 520. x. 351.

13. Of public fraud.—] The Presbyterian Committees and Subcommittees. The grievance so much complained of by Milton in his History of England. See Birch's edition. Public fraud is opposed to public faith, the security given by the parliament to the City-contributions for carrying on the war. W.

* Written 1652. The prostitution of Milton's Muse to the celebration of Cromwell, was as inconstant and unworthy, as that this enemy to kings, to antient magnificence, and to all that is venerable and majestic, should have been buried in the Chapel of Henry the Seventh. But there is great dignity both of sentiment and expression in this Sonnet. Unfortunately, the close is an anticlimax to both. After a long flow of perspicuous and nervous language, the unexpected pause at "Worcester's laureat wreath," is very emphatical, and has a striking effect.

5. And on the neck of crowned fortune proud
Haft rear'd God's trophies, and his work pursu'd.] These admirable
Haft rear'd God's trophies, and his work pursued,
While Darwen stream with blood of Scots imbrued,
And Dunbar field resounds thy praises loud,
And Worcester's laureat wreath. Yet much remains
To conquer still; peace hath her victories
No less renown'd than war: new foes arise
Threatening to bind our souls with secular chains:
Help us to save free conscience from the paw:
Of hireling wolves, whose gospel is their maw.

admirable verses, not only to the mutilation of the integrity of the stanza, but to the injury of Milton's genius, were reduced to the following meagre contraction, in the printed copies of Philips, Toland, Tonson, Tickell, and Fenton.

And fought God's battles, and his works pursued.

Ibid. —Crowned fortune.—] His malignity to Kings aided his imagination in the expression of this sublime sentiment. H.

9. And Worcester's laureat wreath.—] This seems pretty, but is inexact in this place. However, the expression alludes to what Cromwell said of his success at Worcester, that it was his crowning mercy.

This hemistic originally flood,
And twenty battles more.—

Such are often our first thoughts in a fine passage. I take it, that one of the essential beauties of the Sonnet is often to carry the pauses into the middle of the lines. Of this our author has given many striking examples; and here we discern the writer whose ear was tuned to blank verse.

12. —Secular chains.] The Ministers moved Cromwell to lend the secular arm to suppress sectaries. W.

14. Of hireling wolves, whose gospel is their maw.] Hence it appears that this Sonnet was written about May, 1652.

By hireling wolves he means the presbyterian clergy, who possessed the revenues of the parochial benefices on the old constitution, and whose conformity he supposes to be founded altogether on motives of emolument. See Note on Lydidas, v. 114. There was now no end of innovation and reformation. In 1649, it was proposed in parliament to abolish Tythes, as Jewish and antichristian, and as they were authorized only by the ceremonial law of Moses, which was abrogated by the gospel. But as the proposal tended to endanger lay-impropriations, the notion of their divine
SONNETS.

XVII.

To Sir Henry Vane the younger. *

Vane, young in years, but in sage counsel old,
Than whom a better senator ne'er held

RIGHT was allowed to have some weight, and the business was postponed. This was an argument in which Selden had abused his great learning. Milton's party were of opinion, that as every parish should elect, so it should respectively sustain, its own minister by public contribution. Others proposed to throw the tythes of the whole kingdom into one common stock, and to distribute them according to the size of the parishes. Some of the Independents urged, that Christ's ministers should have no settled property at all, but be like the apostles who were sent out to preach without staff or scrip, without common necessaries; to whom Christ said, Lacked ye any thing? A succession of miracles was therefore to be worked, to prevent the saints from starving. See Baxter's LIFE, p. 115. Kennet's Case of Impropriations, p. 268. Walker's Sufferings, p. 36. Thurloe's State Pap. vol. ii. 687.

Milton's praise of Cromwell may be thought inconsistent with that zeal which he professed for liberty: for Cromwell's assumption of the Protectorate, even if we allow the lawfulness of the Rebellion, was palpably a violent usurpation of power over the rights of the nation, and was reprobated even by the republican party. Milton, however, in various parts of the Defensio Secundæ, gives excellent admonitions to Cromwell, and with great spirit, freedom, and eloquence, not to abuse his new authority. Yet not without an intermixture of the grossest adulation. See Note on Samson Agonistes, v. 1268.

* Perhaps written about the time of the last, having the same tendency.

1. Vane, young in years, but in sage counsel old, &c.] Sir Henry Vane the younger was the chief of the independents, and therefore Milton's friend. He was the contriver of the Solemn League and Covenant. He was an eccentric character, in an age of eccentric characters. In religion the most fanatical of all enthusiasts, and a weak writer, he was a judicious and sagacious politician. The warmth of his zeal never misled his public measures. He was a knight-errant in every thing but affairs of state. The sagacious bishop Burnet in vain attempted to penetrate the darkness of his creed. He held, that the devils and the damned would be faved. He believed himself the person delegated by God, to reign over the
The helm of Rome, when gowns not arms repell'd
The fierce Epirot and the African bold,
Whether to settle peace, or to unfold
The drift of hollow states hard to be spell'd,
Then to advise how war may best upheld
Move by her two main nerves, iron and gold,
In all her equipage: besides to know
Both spiritual pow'r and civil, what each means,
What fevers each, thou hast learn'd, which few have done:
The bounds of either sword to thee we owe:
Therefore on thy firm hand religion leans
In peace, and reckons thee her eldest son.

the saints upon earth for a thousand years. His principles founded a sect called the Vanists. On the whole, no single man ever exhibited such a medley of fanaticism and dissimulation, solid abilities and visionary delusions, good sense and madness. In the pamphlets of that age he is called sir Humorous Vanity. He was beheaded in 1662. On the Scaffold, he compared Tower Hill to mount Pisgah, where Moses went to die, in full assurance of being immediately placed at the right hand of Christ.

Milton alludes to the execution of Vane and other regicides, after the Restoration, and in general to the sufferings of his friends on that event, in a speech of the Chorus on Samson's degradation. Sams. Agon. v. 687.

See also Ibid. v. 241.

This Sonnet seems to have been written in behalf of the independents, against the presbyterian hierarchy.

6. — Hollow States.—] Peace with the hollow States of Holland. W.

13. — Firm hand.—] In the manuscript right hand, but altered to firm hand; and should have been altered further to firm arm. W.
XVIII.

On the late massacre in Piemont.*

Avenge, O Lord, thy slaughter'd saints, whose bones
Lie scatter'd on the Alpine mountains cold;
Ev'n them who kept thy truth so pure of old,
When all our fathers worship'd flocks and ftones,

* In 1655, the duke of Savoy determined to compel his reformed subjects in the Vallies of Piedmont, to embrace popery, or quit their country. All who remained and refused to be converted, with their wives and children, suffered a most barbarous massacre. Those who escaped, fled into the mountains, from whence they sent agents into England to Cromwell for relief. He instantly commanded a general fast, and promoted a national contribution in which near forty thousand pounds were collected. The persecution was suspended, the duke recalled his army, and the surviving inhabitants of the Piedmontese Vallies were reinstated in their cottages, and the peaceable exercise of their religion. On this busines, there are several state-letters in Cromwell's name written by Milton. One of them is to the Duke of Savoy. See PROSE-WORKS, ii. 183. seq. 437. 439. Milton's mind, busied with this affecting subject, here broke forth in a strain of poetry, where his feelings were not fettered by ceremony or formality. The protestants availed themselves of an opportunity of exposing the horrors of popery, by publishing many sets of prints of this unparalleled scene of religious butchery, which operated like Fox's BOOK OF MARTYRS. Sir William Moreland, Cromwell's agent for the Vallies of Piedmont at Geneva, published a minute account of this whole tranfaftion, in "The History of the Valleys of "Piemont, &c. Lond. 1658." With numerous cuts, in folio.

Milton among many other atrocious examples of the papal spirit appeals to this massacre, in Cromwell's Letter to king Charles Gustavus, dat. 1656. "Testes ALPINE valles miseratorum caede "ac sanguine redundantes, &c." PR. W. ii. 454.

2. Lie scatter'd on the Alpine mountains cold.] From Fairfax's Tasso, C. xiii. 60.

—Into the valleys greene
Difiill'd from tops of ALPINE MOUNTAINS COLD.

3. Ev'n them who kept thy truth so pure of old,
When all our fathers worship'd flocks and ftones] It is pretended that when the church of Rome became corrupt, they preferred the primitive apostolical chriftianity: and that they have manuscripts against,
Forget not: in thy book record their groans
Who were thy sheep, and in their ancient fold
Slain by the bloody Piemontese that roll’d
Mother with infant down the rocks. Their moans
The vales redoubled to the hills, and they
To Heav’n. Their matyr’d blood and ashes fow
O’er all th’ Italian fields, where still doth fway
The triple Tyrant; that from these may grow
A hundred fold, who having learn’d thy way
Early may fly the Babylonian woe.

against the papal Antichrist and Purgatory, as old as 1120. See their History by Paul Perrin, Genev. 1619. Their poverty, and seclusion from the rest of the world for so many ages, contributed in great measure to this simplicity of worship.

In his pamphlet, “The likeliest means to remove Hirelings “out of churches,” against endowing churches with tythes, our author frequently refers to the happy poverty and purity of the Waldenses. And he quotes Peter Gilles, and “an antient Tractate inserted in the “Bohemian history.” This pamphlet was written after our Sonnet, in 1659. See PROSE-WORKS, vol. i. 568. 574.

7. ——— That roll’d
Mother with infant down the rocks.—[ There is a print of this piece of cruelty in Moreland. He relates, that “a mother “was hurled down a mighty rock, with a little infant in her “arms; and three days after, was found dead with the little “childe alive, but fast clasped between the arms of the dead “mother which were cold and stiffe, insomuch that those who “found them had much ado to get the young childe out.” P. 363. See Heylin’s COSMOGR. Lib. i. p. 193. edit. 1680.

The Pope, or Antichrist, was called the Babylonish Beast of Rome. See Prynne’s LAUD, p. 277. edit. 1646. He is called Antifes Babylonius the Babylonish bishop, In QUINT. Nov. v. 156.
XIX.

On his blindness.*

When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide,
Lodg'd with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, left he returning chide;
"Doth God exact day-labour, light deny'd,"
I fondly ask: But Patience, to prevent
That murmur, soon replies, "God doth not need
Either man's work, or his own gifts; who best
Bear his mild yoke, they serve him best: his state
Is kingly; thousands at his bidding speed,
"And post o'er land and ocean without rest;
"They also serve who only stand and wait."

* Aubrey says that Milton's father could read without spectacles at eighty-four: but that his mother used them soon after he was thirty. MS. Muf. Ashmol. ut infr.

7. "Doth God exact day-labour, light deny'd?"

Here is a pun on the doctrine in the gospel, that we are to work only while it is light, and in the night no man can work. There is an ambiguity between the natural light of the day, and the author's blindness. I have introduced the turned commas, both in the question and answer, not from any authority, but because they seem absolutely necessary to the sense.

9. From this ninth verse to the end of this Sonnet, is a speech of Patience, here personified. Dr. J. Warton.

10. —Man's work, or his own gifts.—] "Free-will or grace." W.

12. —Thousands at his bidding speed,
And post o'er land and ocean without rest;
They also serve who only stand and wait.] Compare Spenser, in the Hymne of Heavenly Love, ft. x. Of the angels.

There
XX.

To Mr. Lawrence.

Lawrence, of virtuous father virtuous son,
Now that the fields are dank, and ways are mire,

There they in their trinall triplicities
About him wait, and on his will depend;
Either with nimble wings to cut the skies,
When he them on his messages doth send;
Or on his own dread presence to attend.

It is the same conception in Parad. L. B. iv. 677.
Millions of spiritual creatures walk the earth
Unseen, both when we wake, and when we sleep, &c.

See also on the Death of a Fair Infant, v. 59.
To earth from thy prefixed seat didst post.
We have post in Parad. L. B. iv. 171.
—With a vengeance sent
From Media post to Egypt.

1. Lawrence, of virtuous father virtuous son, &c.] Of the virtuous son nothing has transpired. The virtuous father Henry Lawrence, was member for Herefordshire in the Little Parliament which began in 1653, and was active in settling the protectorate of Cromwell. In consequence of his services, he was made President of Cromwell's Council; where he appears to have signed many severe and arbitrary decrees, not only against the royalists, but the Brownists, fifth-monarchy men, and other sectaries. He continued high in favour with Richard Cromwell. As innovation is progressive, perhaps the son, Milton's friend, was an independent and a still warmer republican. The family appears to have been seated not far from Milton's neighbourhood in Buckinghamshire: for Henry Lawrence's near relation, William Lawrence a writer, and appointed a Judge in Scotland by Cromwell, and in 1631 a gentleman commoner of Trinity college Oxford, died at Belfont near Staines in Middlesex, in 1682. Hence says Milton, v. 2.

Now that the fields are dank, and ways are mire,
Where shall we sometimes meet, &c.

Milton, in his first Reply to More written 1654, recites among the most respectable of his friends who contributed to form the Vol. I.
SONNETS.

Where shall we sometimes meet, and by the fire
Help waste a fullen day, what may be won
From the hard season gaining? Time will run
On smoother, till Favonius re-inspire

Commonwealth, "Montacutium, Laurentium, summo ingenio
"ambos, optimique artibus expostos, &c." Pr. W. ii. 346.
Where by Montacutium we are to understand Edward Montague, earl of Manchester; who, while lord Kimbolton, was one of the members of the House of Commons impeached by the King, and afterwards a leader in the Rebellion. I believe they both deferred this panegyric.

3. — And by the fire
Help waste a fullen day, &c.] He has sentiments of much the same cast in the Epitaph. Damon, v. 45.

Quis me lenire docebit
Mordaces curas, quis longam fallere noctem
Dulcibus alloquius? Grato cum fibilat igne
Molle pyrum, et nucibus ferepitat focus, &c.

See also Drayton's Odes, vol. iv. 1343.
They may become John Hewes's lyre,
Which oft at Polesworth by the fire
Hath made us gravely merry.

6. — Till Favonius re-inspire, &c.] Favonius had before been rendered familiar in English poetry for Zephyr, by the following beautiful passage in Jonson's Masques, vol. vi. 24.

As if Favonius, father of the Spring,
Who in the verdant meads doth reign sole king,
Had rous'd him here, and shook his feathers wet
With purple-swelling nectar: and had let
The sweet and fruitful dew fall on the ground
To force out all the flowers that may be found, &c.
The gaudy peacock boast's not in his train
So many lights and shadows, nor the rain-
Refolving Iris, &c.

But the whole is from Claudian's Zephyr, Rapt. Proserp. L. ii. 73.

Compellat Zephyrum. Pater o gratissime Veris,
Qui mea laevo regnas per prata volatu, &c.
Dixerat. Ille novo mavidantes nectare pennas
Concutit, et glebas facundo rore maritat:
Quaque volat, vernus sequitur color, &c.—
Non tales volucer pandit Junonius alas,
Nec sic innumerous arcu mutante colores

Incipiens
SONNETS.

The frozen earth, and clothe in fresh attire
The lilly’ and rose, that neither sow’d nor spun.
What neat repast shall feast us, light and choice,
Of Attic taste, with wine, whence we may rise
To hear the lute well touch’d, or artful voice
Warble immortal notes and Tuscan air?
He who of those delights can judge, and spare
To interpose them oft, is not unwise.

XXI.

To Cyriac Skinner.*

Cyriac, whose grandfire on the royal bench
Of Britifh Themis, with no mean applause

Incipiens redimitur hyems, cum tramite flexo
Semita secretis interviret humida nimbis.

—And mild Favoniuis breathes.
Again, Poems, ibid. p. 131.
And like Favonius gives a gentle blast.

13. The close of this Sonnet is perfectly in the style of Horace and the Grecian lyrics. As is that of the following to Cyriac Skinner.

* Cyriac Skinner was one of the principal members of Harrington’s political club. Wood says, that he was “an ingenious young gentleman, and scholar to John Milton, which Skinner sometimes held the chair.” A Th. Oxon. ii. 591. I find one Cyriac Skinner, I know not if the same, a member of Trinity college Oxford in 1640. In 1659-60, Milton published “A ready and easy way to establiſh a free Commonwealth, &c.” This was soon afterwards attacked in a burlesque pamphlet, pretended to be written by Harrington’s club, under the title of “The censure of the Rota upon Mr. Milton’s Book entitled The Ready and easy way, &c. Lond. Printed by Paul Giddy printer to the Rota, at the signe of the Windmill in Turne againe Lane, 1660.” But Harrington’s club, which encouraged all proposals for new models of government, was very unlikely to have made such an attack; and Milton’s very familiar intimacy with Skinner, to whom he addresses two Sonnets, full of confidence and affection,
Pronounce'd and in his volumes taught our laws,
Which others at their bar so often wrench;
To day deep thoughts resolve with me to drench
In mirth, that after no repenting draws;
Let Euclid rest and Archimedes pause,
And what the Swede intends, and what the French.
To measure life learn thou betimes, and know
Toward solid good what leads the nearest way;
For other things mild Heav'n a time ordains,
And disapproves that care, though wise in show,
That with superfluous burden loads the day,
And, when God sends a cheerful hour, refrains,

**XXII.**

To the same.

Cyriac, this three years day these eyes, though clear,
To outward view, of blemish or of spot,

affection, was alone sufficient to have prevented any remonstrance
from that quarter. Aubrey says, that Milton's **IDEA THEOLOGICÆ**
in manuscript is "in the hands of Mr. Skinner a Merchant's son"
in Mark-Lane. *Mem.* There was one Mr. Skinner of the Jer-
ker's office up two pair of livery at the Custom-house." *MS.
ASHMOL.* ut infr. Milton's pamphlet was also answered in the
"DIGNITÀ OF KINGSHIP asserted: in answer to Mr. Milton's"
"Ready and Easie way &c. by G. S. a lover of Loyalty. London,
Pr. by E. C. for H. Saile, &c. 1660." 12mo. It is a weak
performance. In the Dedication to Charles the Second, the author
says, "the King's murther, and all its concomitant iniquities,
were extenuated, extolled, and justified, by one Mr. John Mil-
ton." I have also a pamphlet before me, "A Letter to Mr.
Evelyn on the Constitution of the House of Commons." G. S.
is written into the title as the author's name, who is called an
ejected member of the House of Commons. I think he is not the
same.

6. *In mirth, that after no repenting draws.] This is the decent
mirth of Martial,

Nox non ebria, sed soluta curis,
SONNETS.

Bereft of light their seeing have forgot,
Nor to their idle orbs doth sight appear
Of fun, or moon, or star, throughout the year,
Or man, or woman. Yet I argue not
Against Heav'n's hand or will, nor bate a jot
Of heart or hope; but still bear up and steer
Right onward. What supports me, dost thou ask?
The conscience, Friend, t' have lost them overply'd
In liberty's defense, my noble task,

8. One of Milton's characteritics was a singular fortitude of
mind, arising from a consciousness of superior abilities, and a
conviction that his cause was just. The heart which he presents to
Leonora is thus described, Sonn. vi. 4.

--- Io certo a prove tante
L'hebbi fedele, intrepido, costante,
De penfieri leggiadro, accorto, e buono;
Quando rugge il gran mondo, e fecoca il tuono,
S'arma di fe, e d'intero diamante,
Tanto del forse, e d'invidia sicuro,
Di timori, &c.

He concludes, with great elegance, writing to a lady, that it was
not proof against love.

9. Right onward. — Mr. Harris, in his notes on the Treatise on Happiness, observes on this expression of Right onward, p. 306. "One would imagine that our great countryman
"Milton had the reasoning of Marcus Antoninus in view. L. 5.
"§. 5. Where in this Sonnet, speaking of his own Blindness, he
"has with a becoming magnanimity, yet I argue not, &c. The
"whole Sonnet is not unworthy of perusal, being both simple
"and sublime." Dr. J. Warton.

10. When he was employed to answer Salmasius, one of his
eyes was almost gone; and the physicians predicted the loss of
both if he proceeded. But he says, in answer to Du Moulin, "I
"did not long balance whether my Duty should be preferred to
"my Eyes."

Ibid. See Note on Com. v. 309.

11. In liberty's defense, &c.] This Sonnet was not hazarded in
the edition of 1673, where the last appears. For the Defense pro populo Anglicano, of which he here speaks with so
much satisfaction, and self-applause, at the restoration was ordered
SONNETS.

Of which all Europe talks from side to side.
This thought might lead me through the world's vain mask
Content though blind, had I no better guide.

to be burnt by the hands of the common hangman, together with his Iconoclastes, at which time his person was spared; and, by a singular act of royal clemency, he survived to write Paradise Lost. It is more remarkable, that John Goodwin, a famous Independent preacher, should have been indemnified, whose books were also burnt, in which he justified the king's murder.

But Milton's prose was to suffer another disgrace. Twenty seven Propositions gathered from the writings of our author, Buchanan, Hobbes, Baxter, John Goodwin, Knox, Owen, and others were proscribed by the University of Oxford, Jul. 21, 1683, as destructive both to Church and State; and ordered to be burnt in the court of the Schools. See the Decree of the University, in Somers's Tracts, iii. 223. In this general conflagration of religious and civil heterodoxy, were blended the books of many Quakers and Fifth-monarchy-men; the latter had affirmed, Prop. xix. "The powers of this world are usurpations upon the prerogative of Jesus Christ; and it is the duty of God's people to destroy them, in order to the setting up Christ on his throne." p. 225. This transaction is celebrated in a poem of the Musæ Anglicæ, called "Decretum Oxoniense, 1683. vol. ii. p. 180, 181. edit. 1714. I transcribe some of the lines with abhorrence,

Hæ tibi sint laudes immortalesque triumphi;
O dea, Bellofii facras quæ protegis arces!—
Quamquam o, si fœmili quicunque hæc scripserit auctor
Fato fucububisset, eodemque arserit igne;
In medio vides flamma crepitante cremari,
Miltonum, coelo terrisque inamabile nomen!

But by what follows, the writer does not seem to have been insensible to the beauties of Milton's poetry.

Milton is said to have been a chief founder of the Calves Head Club, a festival which began to be held on the thirtieth of January during the usurpation, in opposition to Bishop Juxon, Dr. Hammond, and other divines of the Church of England, who met privately to celebrate that day with fasting and a form of prayer. See Secret History of the Calves Head Club, by one who seems to be well acquainted with anecdotes of those days. Lond. 1703. Harl. Misc. vi. 554. For such provocations alone, it was natural for the restored powers to retaliate. He however escaped, yet not without difficulty. I was told by Mr. Tyers, from good authority, that which he was under persécution with
Methought I saw my late espoused saint,

with John Goodwin, his friends, to gain time, made a mock-funeral for him; and that when matters were settled in his favour, and the affair was known, the king laughed heartily at the trick.

Dr. Johnfon says, that Milton's life was spared at the request of sir William Davenant. This anecdote he traces up to Betterton, who told it to Pope, who told it to Richardson. But it is related in the first edition of Wood's ATH. OXON. printed 1692, vol. ii. p. 293. John Aubrey, however, does not mention this anecdote in his manuscript LIFE of DAVENANT, which Wood copies. See Aubrey, MS. LIVES, P. 1: p. 27. Mus. ASHMOL. OXON.

Ibid. — My noble task. ] In a Letter to Oldenburgh he says, "Ad alia ut me parem, necio sane nobiliore et utiliora. Quid enim in rebus humanis afferenda Libertate nobilior aut utilius esse potest?" But he adds, with less triumph than in this Sonnet, about his blindness, "siquidem per valetudinem, et hanc Luminem Orbitatem licuerit." PR. W. ii. 574. This Sonnet was not written before 1651, when the DEFENSIO appeared.

12. — Talks. ] So the manuscript. Perhaps rings, in the printed copies, is better.

1. Methought I saw my late espoused saint, &c.] Raleigh's elegant Sonnet, called a vision upon the concept of the Faerie Queene, begins thus,

Methought I saw the grave where Laura lay.

And hence perhaps the idea of a Sonnet in the form of a vision was suggested to Milton.

This Sonnet was written about the year 1656, on the death of his second wife, Catharine, the daughter of captain Woodcock of Hackney, a rigid sectarist. She died in child-bed of a daughter, within a year after their marriage. Milton had now been long totally blind: so that this might have been one of his day-dreams.

Captain Woodcock had a brother Francis, as I collect, a covenanter, and of the assembly of divines, who was presented by the usurping powers to the benefice of S. Olave in Southwark, 1646. One of his surname, perhaps the same with this Francis, was appointed by parliament in 1659, to approve of ministers; was a great frequenter of conventicles, and has some puritanical sermons extant in The morning exercize methodized, 1676.
360 S O N N E T S.

Brought to me, like Alcestis, from the grave,
Whom Jove's great son to her glad husband gave,
Refused from death by force, though pale and faint.

Mine, as whom wash'd from spot of child-bed taint
Purification in the old Law did save,
And such, as yet once more I trust to have
Full sight of her in Heav'n without restraint,
Came, vested all in white pure as her mind:

Her face was veil'd, yet to my fancied sight
Love, sweetness, goodness, in her person shin'd
So clear, as in no face with more delight.

But O, as to embrace me she inclin'd,
I wak'd, she fled, and day brought back my
night.*

2. Brought to me, like Alcestis, from the grave.] Dr. Johnson
calls this a poor Sonnet. Perhaps he was not struck with this fine allusion to Euripides.

Ibid. Brought to me, like Alcestis.—] The last scene of the Al-
cestis of Euripides, our author's favourite writer, to which he alludes in this passage, is remarkably pathetic; particularly at v. 1155.

Ω φιλτατε γυναικος ζημα, &c.

And all that follows on Admetus's discovering that it was his wife
whom Hercules had brought to him covered with a veil. And equally tender and pathetic is the passage in the first Act, which describes Alcestis taking leave of her family and house, when she had resolved to die to save her husband: particularly from v. 175, to v. 196. Thompson closely copied this passage in his Edward and Eleonora. I have wondered, that Addison, who has made so many observations on the allegory of Sin and Death, in the Paradise Lost, did not recollect, that the person of Death, was clearly and obviously taken from the ΘΑΝΑΤΟΣ of Euripides in this Tragedy of Alcestis. Dr. J. Warton.

13. I wak'd, she fled, &c.] So in Adam's dream, Par. Lost, viii. 478.

She disappear'd, and left me dark, I wak'd, &c.

This Sonnet therefore proves the improbability of Bentley's correction, who would substitute straight instead of dark. But perhaps
haps Milton, in the text, yet with a conceit, alludes to his blindness, *day brought back my night.* See much the same conceit in Sonn. xix. 7.

Doth God exact *day-labour,* *light* deny'd.

* These Sonnets are not without their merit: yet, if we except two or three, there is neither the grace nor exactness of Milton's hand in them. The sort of composition in our language is difficult to the best rhymift, and Milton was a very bad one. Besides, his genius rises above, and, as we may say, overflows, the banks of this narrow confined poem, *pontem indignatus Araxes.* H.

Birch has printed a Sonnet said to be written by Milton, in 1665, when he retired to Chalfont on account of the plague, and to have been lately seen inscribed on the glass of a window in that place. Life, p. xxxviii. It has the word *sheene* as a substantive. But Milton was not likely to commit a scriptural mistake. For the Sonnet improperly represents David as punished by a pestilence for his adultery with Bathsheba. Birch, however, had been informed by Vertue, that he had seen a satirical medal, struck upon Charles the second, abroad, without any legend, having a correspondent device.

Vol. I. Zz Transla.
THE FIFTH ODE OF HORACE, LIB. I.*

WHAT slender youth bedew'd with liquid odours
Courts thee on roses in some pleasant cave,

* This piece did not appear in the first edition of the year 1645.

1. What slender youth.— In this measure, my friend and school-fellow Mr. William Collins wrote his admired Ode to Evening; and I know he had a design of writing many more Odes without rhyme. In this measure also, an elegant Ode was written on the Paradise Lost, by the late captain Thomas, formerly a student of Christ-church Oxford, at the time that Mr. Benfon gave medals as prizes for the best verses that were produced on Milton at all our great schools. It seems to be an agreed point, that Lyric poetry cannot exist without rhyme in our language. Some of the Trochaics, in Glover's Medea, are harmonious, however, without rhyme. Dr. J. Warton.

Dr. J. Warton might have added, that his own Ode to Evening was written before that of his friend Collins; as was a Poem of his, entitled the Assembly of the Passions, before Collins's favourite Ode on that subject.

There are extant two excellent Odes, of the truest taste, written in unrhyming metre many years ago by two of the students of Christ-church Oxford, and among its chief ornaments, since high in the church. One is on the death of Mr. Langton who died on his travels, by the late Dr. Shipley, bishop of S. Asaph: the other, by the present archbishop of York, is addressed to George Onslow, esquire,
Pyrrha? For whom bind'ft thou
In wreaths thy golden hair,
Plain in thy neatness? O how oft shall he
On faith and changed Gods complain, and seas
Rough with black winds, and storms
Unwonted shall admire!
Who now enjoys thee credulous, all gold,
Who always vacant, always amiable
Hopes thee, of flattering gales
Unmindful. Hapless they
T' whom thou untry'd seem'ft fair. Me, in my vow'd
Picture, the sacred wall declares t' have hung
My dank and dropping weeds
To the stern God of sea.

GEOFFREY OF MONMOUTH:

BRUTUS thus addresses DIANA in the country of LEOGECIA.

Goddess of shades, and huntress, who at will

esquire, the Speaker. But it may be doubted, whether there is
sufficient precision and elegance in the English language without
rhyme. In England's HELICON, there is Oenone's complaint in blank
1614. The verses indeed are heroic, but the whole consists of qua-
trains. I will exhibit the first stanza.

Melpomene, the muse of tragicke songs
With mournful tunes, in stole of dimmall hue;
Assist a silly nymph to wail her woe,
And leave thy lustie company behind.

5. Plain in thy neatness?—] Rather, "plain in your orna-
ments." Milton mistakes the idiomatical use and meaning of
of Munditia. She was plain in her dress: or, more paraphrastical-
ly, in the manner of adorning herself. The sense of the context is,
"For whom do you, who study no ornaments of dress, thus un-
affectedly bind up your yellow locks?"

* Hist. Brit. i. xi. "Div a potens nemorum, &c."
Walk'ft on the rowling * spheres, and through the deep;
On thy third reign the earth look now, and tell
What land, what seat of rest, thou bidst me seek,
What certain seat, where I may worship thee
For aye, with temples vow'd, and virgin quires.

To whom, sleeping before the altar, Diana answers in
a vision the same night.

Brutus, far to the weft, in th' ocean wide,
Beyond the realm of Gaul, a land there lies,
Sea-girt it lies, where giants dwelt of old,
Now voyd, it fits thy people: thither bend
Thy course, there shalt thou find a lasting seat;
There to thy sons another Troy shall rise,
And kings be born of thee, whose dreadful might
Shall awe the world, and conquer nations bold.

I am informed by Mr. Steevens, who had it from Mr. Spence,
that in Aaron Thompson's Translation of Geoffry of Monmouth,
published 1718, this address of Brutus, Diva potens, and Diana's
answer, which follows, were translated by Pope for Thompson's
use. But see this information confirmed by an additional passage,
first published by Curll, in the Supplement to Pope's Works,
for M. Cooper, 1757. p. 39. See also Thomson's Geoffry,
pp. 23, 24.

* Tickell and Fenton read lowring.

b From Milton's Hist. Engl. B. i. Pr. W. ii. 5. These
Fragments of translation were collected by Tickell from Milton's
Prose-Works. More are here added. But the reader is to be
informed, that those taken from the Defensio are not Milton's,
but are in Richard Wafhington's Translation of the Defensio
into English. Tickell, supposing that Milton translated his own
Latin Defensio into English, has inferred them among these
fragments of Translations as the productions of Milton. As they
appear in Fenton, and others, I have suffered them to be retained.
Birch has reprinted Richard Wafhington's translation, which ap-
peared in 1692, 8vo, among our author's Prose-works. Of single
lines others might have been added from this English Defensio.

I take
Ah Constantine, of how much ill was cause,
Not thy conversion, but those rich domains
That the first wealthy pope receive'd of thee.

Founded in chaste and humble poverty,
'Gainst them that rais'd thee doft thou lift thy horn,
Impudent whore, where haft thou plac'd thy hope?
In thy adulterers, or thy ill-got wealth?
Another Constantine comes not in haste.

Then past he to a flowry mountain green,
Which once smelt sweet, now stinks as odiously:
This was the gift, if you the truth will have,
That Constantine to good Sylvester gave.

I take this Washington, a lawyer, to be the same that published
"A History of the Ecclesiastical Jurisdiction of the Kings of Eng-
land, 1688." It is here first noted which belong to Washington
and which to Milton. To complete what others had begun, many
are here newly added from Washington.


So say Tickell and Fenton, from Milton
himself. But the sentiment only is in Dante. The translation is
from Petrarch, Sonn. 108. "Fundata in cafta et humili pover-
tate, &c." Expunged in some editions of Petrarch for obvious
reasons.


C. xxxiv. 8o. Tickell and Fenton have added some lines from
Harrington's version.

Whom do we count a good man? Whom but he
Who keeps the laws and statutes of the senate,
Who judges in great suits and controversies,
Whose witness and opinion wins the cause?
But his own house, and the whole neighbourhood,
Sees his soul inside through his whited skin.¹

The power that did create, can change the scene
Of things, make mean of great, and great of mean:
The brightest glory can eclipse with might,
And place the most obscure in dazzling light.¹

All barbarous people and their princes too,
All purple tyrants honour you,
The very wandering Scythians do.
Support the pillar of the Roman state,
Left all men be involv'd in one man's fate,
Continue us in wealth and state,
Let wars and tumults ever cease.⁴

The worst of poets I myself declare,
By how much you the best of poets are.⁷

¹ Epist. i. xvi. 40.
² From Tetrachoridon, Prose-works, vol. i. 239.
³ Od. i. xxxiv. 12.
⁵ Od. i. xxv. 9.
⁶ From A Defence of the People, &c. Prose-works, vol. i. 467.
⁷ Carm. xlvii.
⁷ From A Defence, &c. vol. i. 469.
TRANSLATIONS.

OVID.³

Abstain, as manhood you esteem,
From Salmacis' pernicious stream;
If but one moment there you stay,
Too dear you'll for your bathing pay.—
Depart nor man, nor woman, but a fight
Disgracing both, a loath'd Hermaphrodite. ⁴

EURIPIDES.⁵

This is true liberty, when freeborn men
Having t' advice the public may speak free;
Which he who can, and will, deserves high praise:
Who neither can nor will, may hold his peace,
What can be a juster in a state than this? ⁶

VIRGIL.⁷

No eastern nation ever did adore
The majesty of sovereign princes more.⁸

VIRGIL.⁹

And Britains interwove held the purple hangings.⁹

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³ Metam. iv. 285.
⁴ From A Defence, &c. vol. i. 448.
⁵ Iketia. v. 440.
⁸ From A Defence, &c. Prose-works, vol. i. 461.
⁹ Georg. iii. 25.

¹ From A Defence, &c. Prose-works, vol. i. 533. I should not have exhibited this single line, but to shew a good interpretation of an obscure passage. See Note on Par. Reg. ii. 263.

Horace.
Horace.²

Laughing, to teach the truth,
What hinders? As some teachers give to boys
Junkets and knacks, that they may learn apace.¹

Horace.ᵇ

Joking decides great things.
Stronger and better oft than earnest can.ères

Sophocles.ᵈ

’Tis you that say it, not I. You do the deeds,
And your ungodly deeds find me the words.ᵉ

Seneca.ᶠ

There can be slain
No sacrifice to God more acceptable,
Than an unjust and wicked king.⁷

Terence.ʰ

In silence now and with attention wait,
That ye may know what th’ Eunuch has to prate.ⁱ

² Sat. i. i. 24.
¹ From Apol. SmeCTYMN. PROSE-WORKS, vol. i. 116.
ᵇ Sat. i. x. 14.
ᶜ Apol. SmeCTYMN. vol. i. p. 116.
ᵈ Electra, v. 627.
ᵉ From Apol. SmeCTYMN. Ibid.
ᶠ Hercul. Fur.
ᵍ From Tenure of Kings, &c. PROSE-WORKS, vol. i. 315.
ʰ Eunuch. Prol.
ⁱ From A Defence, &c. PROSE-WORKS, vol. i. 447.

Homer.
Homer.

Glaucus, in Lycia we’re ador’d as gods,
What makes ’twixt us and others so great odds?

Epigram on Salmasius’s* Hundred.

Who taught Salmasius, that French chattering pye
To aim at English, and Hundred cry?
The starving rascal, flush’d with just a hundred
English Jacobusses, Hundred blunder’d:
An outlaw’d king’s last flock. A hundred more
Would make him pimp for th’ antichristian whore;
And in Rome’s praise imploy his poison’d breath,
Who threaten’d once to stink the pope to death.

k Iliad. xiii. 310.

1 From A Defence, &c. Prose-works, vol. i. 467.

* There are several passages in N. Heinius’s Letters, inserted in Burman’s Sylloge Epistolærum relating to Milton’s Controvery with Salmasius. Some are remarkable. Tom. iii. p. 270. He says, in a Letter to Gronovius; “Mifer ite Senecio (Salmasius) prosfus delirat et infanit: Mift duas in hanc urbem (Amflelod.) epistolæs, rabiei sycophanticae non inanes, quibus omne “se virus in me conversurum minatur, quod Miltoni scriptum pro-
bari a me intelligat. Ego vero dixi et dicam prorsus, malam a “Miltono causam tam bene aictam, quam Regis infeliciessimæ cau-
“sam pessime egit Scribonius.—Inter Regicidas si locum mihi “dat, at omni procul dubio daturus, videbis brevi pro meritis or-
natum depexum.” In a letter from If. Vossius to Heinlus, are “the following words, iii. 620. “Ex animo gaudet Salmasius, Li-
brum Miltoni Lutetia publice a Carnisæe escæ combustum——
“interim hoc scio factum esse honorum librorum, ut hoc modo vel “peraeant vel periclitentur.” Dr. J. War ton.

m A translation of his Latin epigram on this subject, which will be inserted in its proper place. This English epigram is Washington’s, in his English version of the Defensio, Prose-works, vol. i. 523.
TRANSLATIONS.

Psalm I.†
Done into verse, 1653.

Bless'd is the man who hath not walk'd astray
In counsel of the wicked, and i' th' way
Of sinners hath not stood, and in the seat
Of scorers hath not sat. But in the great
Jehovah's law is ever his delight,
And in his law he studies day and night.
He shall be as a tree which planted grows
By watry streams, and in his season knows
To yield his fruit, and his leaf shall not fall,
And what he takes in hand shall prosper all.
Not so the wicked, but as chaff which fann'd
The wind drives, so the wicked shall not stand
In judgment, or abide their trial then,
Nor sinners in th' assembly of just men.
For the Lord knows th' upright way of the just,
And the way of bad men to ruin must.

Psalm II.
Done Aug. 8. 1653. Terzette.

Why do the Gentiles tumult, and the nations
Muse a vain thing, the king's of th' earth upstand
With pow'r, and princes in their congregations,
Lay deep their plots together through each land
Against the Lord and his Messiah dear?
Let us break off, say they, by strength of hand
Their bonds, and cast from us, no more to wear,

† Metrical psalmody was much cultivated in this age of fanaticism. Milton's father is a composer of some of the tunes in Ravencroft's Psalms.

Their
Their twifted cords: He who in heav'n doth dwell
Shall laugh, the Lord shall scoff them, then severe
Speak to them in his wrath, and in his fell
And fierce ire trouble them; but I, faith he,
Anointed have my King (though ye rebel)
On Sion my holy' hill. A firm decree
I will declare; the Lord to me hath said
Thou art my Son, I have begotten thee
This day; ask of me, and the grant is made;
As thy possession I on thee bestow
Th' Heaven, and as thy conquest to be sway'd
Earth's utmost bounds: them shalt thou bring full low
With iron scepter bruis'd, and them disperse
Like to a potter's vessel shiver'd so.
And now be wise at length, ye Kings averse,
Be taught, ye Judges of the earth; with fear
Jehovah serve, and let your joy converse
With trembling, kiss the Son left he appear
In anger, and ye perish in the way,
If once his wrath take fire like fuel sere.
Happy all those who have in them their stay.

Psalm III. Aug. 9. 1653.
When he fled from Absalom.

Lord how many are my foes!
How many those
That in arms against me rise!
Many are they
That of my life distrustfully thus say,
No help for him in God there lies.
But thou Lord art my shield, my glory,
Thee through my story
A a a 2
Th'
TRANSLATIONS.

Th' exalter of my head I count;
Aloud I cry'd

'Unto Jehovah, he full soon reply'd
And heard me from his holy mount.
I lay and slept, I wak'd again,
For my sustain

Was the Lord. Of many millions

The populous rout
I fear not, though incamping round about
They pitch against me their pavilions.
Rise, Lord, save me my God, for thou

Haft smote ere now
On the cheek-bone all my foes,

Of men abhor'd

Haft broke the teeth. This help was from the

Thy blessing on thy people flows.

Psalm IV. Aug. 10. 1653.

Answer me when I call,

God of my righteousness,

In straits and in distress
Thou didst me disenthrall
And set at large; now spare,

Now pity me, and hear my earnest pray'r.

Great ones, how long will ye
My glory have in scorn;
How long be thus forborn
Still to love vanity,

To love, to seek, to prize

Things false and vain, and nothing else but lies?

Yet know the Lord hath chose,
Chose to himself apart,

The good and meek of heart;

(For
(For whom to choose he knows)
Jehovah from on high
Will hear my voice what time to him I cry.
Be aw’d, and do not sin,
Speak to your hearts alone,
Upon your beds, each one,
And be at peace within.
Offer the offerings just
Of righteousness, and in Jehovah trust.
Many there be that say
Who yet will show us good?
Talking like this world’s brood;
But, Lord, thus let me pray,
On us lift up the light
Lift up the favour of thy count’nance bright.
Into my heart more joy
And gladness thou hast put,
Than when a year of glut
Their stores do over-cloy,
And from their plenteous grounds
With vast increase their corn and wine abounds.
In peace at once will I
Both lay me down and sleep,
For thou alone dost keep
Me safe where’er I lie;
As in a rocky cell
Thou Lord alone in safety mak’st me dwell.


Jehovah to my words give ear,
My meditation weigh,
The voice of my complaining hear
My King and God; for unto thee I pray.

Jehovah
Jehovah thou my early voice
Shalt in the morning hear,
I' th' morning I to thee with choice
Will rank my pray'rs, and watch till thou appear.
For thou art not a God that takes
In wickedness delight,
Evil with thee no biding makes,
Fools or mad men stand not within thy sight.
All workers of iniquity
Thou hat'ft; and them unblest
Thou wilt destroy that speak a ly;
The bloody' and guileful man God doth detest.
But I will in thy mercies dear,
Thy numerous mercies, go
Into thy house; I in thy fear
Will tow'rs thy holy temple worship low.
Lord lead me in thy righteousness,
Lead me because of those
That do observe if I transgress,
Set thy ways right before, where my step goes.
For in his faltering mouth unstable
No word is firm or sooth;
Their inside, troubles miserable;
An open grave their throat, their tongue they smooth.
God, find them guilty, let them fall
By their own counsels quell'd;
Push them in their rebellions all
Still on; for against thee they have rebell'd.
Then all who truft in thee shall bring
Their joy, while thou from blame
Defend'ft them, they shall ever sing
And shall triumph in thee, who love thy name.

For thou Jehovah wilt be found
To bless the just man still,
As with a shield thou wilt surround
Him with thy lasting favour and good will.

Psalm VI. Aug. 13. 1653.

LORD in thine anger do not reprehend me,
Nor in thy hot displeasure me correct;
Pity me, Lord, for I am much deject,
And very weak and faint; heal and amend me:
For all my bones, that ev'n with anguish ake,
Are troubled, yea my soul is troubled sore,
And thou, O Lord, how long? Turn Lord, restore
My soul, O save me for thy goodness sake:
For in death no remembrance is of thee;
Who in the grave can celebrate thy praise?
Wearted I am with sighing out my days,
Nightly my couch I make a kind of sea;
My bed I water with my tears; mine eye
Through grief consumes, is waxen old and dark
I' th' midst of all mine enemies that mark.
Depart all ye that work iniquity,
Depart from me, for the voice of my weeping
The Lord hath heard, the Lord hath heard my pray'r,
My supplication with acceptance fair
The Lord will own, and have me in his keeping.
Mine enemies shall all be blank and dash'd

21. Mine enemies shall all be blank and dash'd
With much confusion.—] Blank, as in Comus, v. 452.
And noble grace that dash'd brute violence
With sudden adoration, and blank awe.

With
TRANSLATIONS.

With much confusion; then grown red with shame,
They shall return in haste the way they came,
And in a moment shall be quite abash'd.


Upon the words of Chush the Benjamite against him.

LORD, my God, to thee I fly,
Save me and secure me under
Thy protection while I cry,
Left as a lion (and no wonder)
He haste to tear my soul asunder,
Tearing, and no rescue nigh.

Lord, my God, if I have thought
Or-done this, if wickedness
Be in my hands, if I have wrought
Ill to him that meant me peace,
Or to him have render'd less,
And not freed my foe for nought;

Let th' enemy pursue my soul
And overtake it, let him tread
My life down to the earth, and roll
In the dust my glory dead,
In the dust, and there out-spread
Lodge it with dishonour foul.

Rise Jehovah in thine ire,
Rouse thyself amidst the rage
Of my foes that urge like fire;

* This is a very pleasing stanza, and which I do not elsewhere recollect.

And
And wake for me, their fury' affwage;
Judgment here thou didst engage
And command which I desire.

So th'assemblies of each nation
Will surround thee, seeking right,
Thence to thy glorious habitation
Return on high, and in their fight.
Jehovah judgeth most upright
All people from the world's foundation.

Judge me Lord, be judge in this
According to my righteousness,
And the innocence which is
Upon me: cause at length to cease
Of evil men the wickedness
And their pow'r that do amiss.

But the just establish fast,
Since thou art the just God that tries
Hearts and reins. On God is cast
My defence, and in him lies,
In him who both just and wise
Saves th' upright of heart at last.

God is a just judge and severe,
And God is every day offended;
If the unjust will not forbear,
His sword he whets, his bow hath bended
Already, and for him intended
The tools of death, that waits him near.

(His arrows purposely made he
For them that persecute.) Behold
He travels big with vanity,
Trouble he hath conceiv'd of old
As in a womb, and from that mold
Hath at length brought forth a lie.

He digg'd a pit, and delv'd it deep,
And fell into the pit he made;
His mischief that due course doth deep,
Turns on his head, and his ill trade
Of violence will undelay'd
Fall on his crown with ruin steep.

Then will I Jehovah's praise
According to his justice raise,
And sing the Name and Deity
Of Jehovah the most high.


O Jehovah our Lord, how wondrous great
And glorious is thy name through all the earth!
So as above the Heav'ns thy praise to set
Out of the tender mouths of latest birth.

55. —And delv'd it deep.] Delve was not now obsolete. So,
On the Death of a Fair Infant, v. 32,
Hid from the world in a low-delved tomb.
What is now a dell, an open pit, was once a delve. Spenser,
F. Q. ii. viii. 4.
Which to that shady delve him brought at last.
Again. iii. iii. 7.
In a deep delve, far from the view of day.
Ibid. iv. i. 20.
It is a darksome delve, farre under ground.
And in Jonson. But Spenser has also dell.
Out of the mouths of babes and sucklings thou
Haft founded strength because of all thy foes,
To flint th' enemy, and slack th' avenger's brow,
That bends his rage thy providence t' oppose.

When I behold thy Heav'ns, thy fingers art,
The moon and stars which thou so bright haft set
In the pure firmament, then faith my heart,
O what is man that thou remembrest yet,

And think'ft upon him; or of man begot,
That him thou visit'ft, and of him art found?
Scarce to be less than Gods, thou mad'ft his lot,
With honour and with state thou haft him crown'd.

O'er the works of thy hand thou mad'ft him Lord,
Thou haft put all under his lordly feet,
All flocks, and herds, by thy commanding word,
All beasts that in the field or forest meet,

Fowl of the Heav'ns, and fish that through the wet
Sea paths in shoals do slide, and know no dearth,
O Jehovah our Lord, how wondrous great
And glorious is thy name through all the earth!

7. To flint th' enemy, and slack th' avenger's brow.] Here is a
most violent censure in the last syllable of Enemy. See also above,
Ps. v. 16. P. vii. 22.
Nine of the Psalms done into meter, wherein all, but what is in a different character, are the very words of the text, translated from the original.

**Psalm LXXX.**

1. **THOU** Shepherd that dost Israel keep
   Give ear in time of need,
Who leadest like a flock of sheep
Thy loved Joseph's feed,
That sitteth between the Cherubs bright,
   Between their wings out-spread,
Shine forth, and from thy cloud give light,
   And on our foes thy dread.

2. In Ephraim's view and Benjamin's,
   And in Manasseh's sight,
Awake thy strength, come, and be seen
To save us by thy might.

3. Turn us again thy grace divine
   To us O God vouchsafe;
Cause thou thy face on us to shine,
   And then we shall be safe.

4. Lord God of Hosts, how long wilt thou,
   How long wilt thou declare
Thy smoking wrath, and angry brow
   Against thy people's prayer!

5. Thou feed'st them with the bread of tears,
   Their bread with tears they eat,

---

*Gnorera. b Gnasbanta.*

And
And mak'ft them * largely drink the tears,

*Wherewith their cheeks are wet.

6. A strife thou mak'ft us and a prey

To every neighbour foe,

Among themselves they b laugh, they b play,

And b flouts at us they throw.

7. Return us, and thy grace divine

O God of Hosts vouchsafe,

Cause thou thy face on us to shine,

And then we shall be safe.

8. A vine from Egypt thou hast brought,

Thy free love made it thine,

And drov'ft out nations, proud and haughty,

To plant this lovely vine.

9. Thou did'ft prepare for it a place,

And root it deep and fast,

That it began to grow apace,

And fill'd the land at last.

10. With her green shade that cover'd all,

The hills were over-spread;

Her boughs as high as cedars tall

Advanced their lofty head.

11. Her branches on the western side,

Down to the sea she sent,

And upward to that river wide

Her other branches went.

12. Why haft thou laid her hedges low,

And broken down her fence,

That all may pluck her, as they go,

With rudest violence?

* Sbalifh. b Jilnagu.


Haut. Fr.

13. The
13. The tusked boar out of the wood
Up turns it by the roots,
Wild beasts there* brouze, and make their food
Her grapes and tender shoots.

14. Return now, God of Hosts, look down
From Heav’n, thy seat divine,
Behold us, but without a frown,
And visit this thy vine.

15. Visit this vine, which thy right hand
Hath set, and planted long,
And the young branch, that for thyself
Thou hast made firm and strong.

16. But now it is consum’d with fire,
And cut with axes down,
They perish at thy dreadful ire,
At thy rebuke and frown.

17. Upon the man of thy right hand
Let thy good hand be laid,
Upon the son of man, whom thou
Strong for thyself hast made.

18. So shall we not go back from thee
To ways of sin and shame,
Quicken us thou, then gladly we
Shall call upon thy Name.

19. Return us, and thy grace divine
Lord God of Hosts vouchsafe,
Cause thou thy face on us to shine,
And then we shall be safe.

* 55. —There.—] So the first edition, 1673. Newton reads their.

56. Her grapes, and tender shoots.] So in Comus, v. 296.
Plucking ripe clusters from the tender shoots.
TRANSLATIONS.

Psalm LXXXI.

1. To God our strength sing loud, and clear,
   Sing loud to God our King,
   To Jacob's God, that all may hear,
   Loud acclamations ring.
2. Prepare a hymn, prepare a song,
   The timbrel hither bring,
   The cheerful psaltry bring along,
   And harp with pleasant string.
3. Blow, as is wont, in the new moon
   With trumpets lofty sound,
   Th' appointed time, the day whereon
   Our solemn feast comes round.
4. This was a statute giv'n of old
   For Israel to observe,
   A law of Jacob's God, to hold,
   From whence they might not swerve.
5. This he a testimony ordain'd
   In Joseph, not to change,
   When as he pass'd through Egypt land;
   The tongue I heard was strange.
6. From burden, and from slavish toil
   I set his shoulder free:
   His hands from pots, and miry soil,
   Deliver'd were by me.
7. When trouble did thee fore assail,
   On me then didst thou call,
   And I to free thee did not fail,
   And led thee out of thrall.
I answer'd thee in thunder-deep

* Be Sether ragnar.
TRANSLATIONS.

With clouds incompass'd round;
I try'd thee at the water sleep
Of Meriba renown'd.

8. Hear, O my People, hearken well,
I testify to thee,
Thou ancient stock of Israel,
If thou wilt lift to me,

9. Throughout the land of thy abode
No alien God shall be,
Nor shalt thou to a foreign God
In honour bend thy knee.

10. I am the Lord thy God which brought
Thee out of Egypt land;
Ask large enough, and I, besought,
Will grant thy full demand.

11. And yet my people would not hear,
Nor hearken to my voice;
And Israel, whom I lov'd so dear;
Mislik'd me for his choice.

12. Then did I leave them to their will,
And to their wand'ring mind;
Their own conceits they follow'd still,
Their own devices blind.

13. O that my people would be wise,
To serve me all their days,
And O that Israel would advise
To walk my righteous ways.

14. Then would I soon bring down their foes,
That now so proudly rise,
And turn my hand against all those
That are their enemies.

15. Who hate the Lord should then be fain
To bow to him and bend,
But
TRANSLATIONS.

But they, his people, should remain,
Their time should have no end.

16. And he would feed them from the shock
With flow'r of finest wheat,
And satisfy them from the rock
With honey for their meat.

Psalm LXXXII.

1. God in the great assembly stands
   Of kings and lordly states,
   Among the Gods, on both his hands
   He judges and debates.

2. How long will ye pervert the right
   With judgment false and wrong,
   Favouring the wicked by your might,
   Who thence grow bold and strong?

3. Regard the weak and fatherless,
   Dispatch the poor man's cause,
   And raise the man in deep distress
   By just and equal laws.

4. Defend the poor and defolate,
   And rescue from the hands
   Of wicked men the low estate
   Of him that help demands.

5. They know not, nor will understand,
   In darkness they walk on,
   The earth's foundations all are mov'd,
   And out of order gone.

6. I said that ye were Gods, yea all
   The sons of God most high;


Vol. I.  C c c
7. But ye shall die like men, and fall
   As other princes die.
8. Rise God, * judge thou the earth in might,
   This wicked earth * redrefs,
For thou art he who shalt by right
   The nations all posses.

Psalm LXXXIII.

1. Be not thou silent now at length,
   O God hold not thy peace,
Sit thou not still O God of strength,
   We cry, and do not cease.
2. For lo thy furious foes now b swell,
   And b storm outrageously,
And they that hate thee proud and fell
   Exalt their heads full high.
3. Against thy people they c contrive
   Their plots and counsels deep,
   Them to insnare they chiefly strive,
   Whom thou dost hide and keep.
4. Come let us cut them off, say they,
   Till they no nation be,
That Israel's name for ever may
   Be lost in memory.
5. For they consult e with all their might,
   And all as one in mind
Themselves against thee they unite,
   And in firm union bind.
6. The tents of Edom, and the brood

* Shiphta. b Zebemajun. c Jagnarimu. d Sod.
* Jirhjagnatsu gnal. f Jephuneca. g Lev jachdau.
TRANSLATIONS.

Of scornful Ishmael,
Moab, with them of Hagar's blood,
That in the desert dwell,
7. Gebal and Ammon there conspire,
And hateful Amalec,
The Philistins, and they of Tyre,
Whose bounds the Sea doth check.
8. With them great Ashur also bands
And doth confirm the knot:
All these have lent their armed bands
To aid the sons of Lot.
9. Do to them as to Midian bold,
That wasted all the coast,
To Sisera, and as is told,
When at the brook of Kishon old
They were repuls'd and slain,
10. At Endor quite cut off, and roll'd
As dung upon the plain.
11. As Zeb and Oreb evil sped,
So let their princes speed,
As Zeba, and Zalmunna bled,
So let their princes bleed.
12. For they amidst their pride have said,
By right now shall we seise
God's houses, and will now invade
Their stately palaces.
13. My God, oh make them as a wheel,
No quiet let them find,
Giddy and restless let them reel
Like stubble from the wind.

* Neoth Elohim bears lyth.
TRANSLATIONS.

14. As when an aged wood takes fire
    Which on a sudden strays,
The greedy flame runs higher and higher
    Till all the mountains blaze,
15. So with thy whirlwind them pursue,
    And with thy tempest chafe;
16. And till they yield thee honour due;
    Lord fill with shame their face.
17. Asham’d, and troubled let them be,
    Troubled, and sham’d for ever,
Ever confounded, and so die
    With shame, and scape it never.
18. Then shall they know that thou whose name
    Jehovah is alone,
Art the most high, and thou the same
    O’er all the earth art one.

Psalm LXXXIV.

1. HOW lovely are thy dwellings fair!
    O Lord of Hosts, how dear
The pleasant tabernacles are,
    Where thou dost dwell so near!
2. My soul doth long and almost die
    Thy courts. O Lord to see,
My heart and flesh aloud do cry,
    O living God, for thee.
3. There ev’n the sparrow freed from wrong
    Hath found a house of rest,
The swallow there, to lay her young
    Hath built her brooding nest.

* They seek thy name. Heb.

Ev’n
Ev'n by thy altars, Lord of Hosts,
    They find their safe abode,
And home they fly from round the coasts
    Toward thee, my King, my God. 15
4. Happy, who in thy house reside,
    Where thee they ever praise,
5. Happy, whose strength in thee doth bide,
    And in their hearts thy ways. 20
6. They pass through Baca's thirsty vale,
    That dry and barren ground,
As through a fruitful watry dale
    Where springs and show'rs abound.
7. They journey on from strength to strength
    With joy and gladsome cheer,
    Till all before our God at length
    In Sion do appear. 25
8. Lord God of Hosts hear now my prayer,
    O Jacob's God give ear,
9. Thou God our shield, look on the face
    Of thy anointed dear.
10. For one day in thy courts to be
    Is better, and more blest,
    Than in the joys of vanity
    A thousand days at best.
I in the temple of my God
    Had rather keep a door,
    Than dwell in tents, and rich abode,
    With sin for evermore. 35
11. For God the Lord, both sun and shield,
    Gives grace and glory bright,
    No good from them shall be withheld
    Whose ways are just and right.

12. Lord
TRANSLATIONS.

12. Lord God of Hosts that reign'st on high,
That man is truly blest,
Who only on thee doth rely,
And in thee only rest.

Psalm LXXXV.

1. Thy land to favour graciously
   Thou hast not Lord been slack,
   Thou hast from hard captivity
   Returned Jacob back.
2. Th'iniquity thou didst forgive
   That wrought thy people woe,
   And all their sin, that did thee grieve,
   Haft hid where none shall know.
3. Thine anger all thou hadst remov'd,
   And calmly didst return
   From thy fierce wrath which we had prov'd
   Far worse than fire to burn.
4. God of our saving health and peace,
   Turn us, and us restore,
   Thine indignation cause to cease
   Toward us, and chide no more.
5. Wilt thou be angry without end,
   For ever angry thus,
   Wilt thou thy frowning ire extend
   From age to age on us?
6. Wilt thou not turn, and hear our voice,
   And us again revive,
   That so thy people may rejoice
   By thee preserv'd alive?

* Heb. The burning beat of thy wrath.  b Heb. turn to quicken us.

7. Cause
7. Cause us to see thy goodness, Lord,
To us thy mercy shew,
Thy saving health to us afford,
And life in us renew.

8. And now what God the Lord will speak,
I will go strait and hear,
For to his people he speaks peace,
And to his faints full dear,
To his dear faints he will speak peace,
But let them never more
Return to folly, but surcease
To trespass as before.

9. Surely to such as do him fear
Salvation is at hand,
And glory shall ere long appear
To dwell within our land.

10. Mercy and Truth that long were mis'd
Now joyfully are met,
Sweet Peace and Righteousness have kiss'd,
And hand in hand are set.

11. Truth from the earth, like to a flow'r,
Shall bud and blossom then,
And Justice from her heav'nly bow'r
Look down on mortal men.

12. The Lord will also then bestow
Whatever thing is good,
Our land shall forth in plenty throw
Her fruits to be our food.

13. Before him Righteousness shall go,
His royal Harbinger.
Then * will he come, and not be slow,
His footsteps cannot err.

* Heb. He will set his steps to the way.
TRANSLATIONS

Psalm LXXXVI.

1. Thy gracious ear, O Lord, incline, O hear me I thee pray,
   For I am poor, and almost pine
   With need, and sad decay.

2. Preserve my soul, for I have trod Thy ways, and love the just,
   Save thou thy servant, O my God,
   Who still in thee doth trust.

3. Pity me, Lord, for daily thee I call; O make rejoice
   Thy servant's soul; for Lord to thee I lift my soul and voice.

4. For thou art good, thou Lord art prone To pardon, thou to all
   Art full of mercy, thou alone
   To them that on thee call.

5. Unto my supplication, Lord, Give ear, and to the cry Of my incessant pray'r's afford
   Thy hearing graciously.

6. I in the day of my distress Will call on thee for aid;
   For thou wilt grant me free access,
   And answer what I pray'd.

7. Like thee among the Gods is none O Lord, nor any works
   Of all that other Gods have done
   Like to thy glorious works.

8. The nations all whom thou hast made

   * Heb. I am good, loving, a doer of good and holy things.

Shall
Shall come, and all shall frame
To bow them low before thee, Lord,
   And glorify thy name.
10. For great thou art, and wonders great
   By thy strong hand are done,
Thou in thy everlasting seat
Remainest God alone.
11. Teach me, O Lord, thy way most right,
   I in thy truth will bide,
To fear thy name my heart unite,
   So shall it never slide.
12. Thee will I praise, O Lord my God,
   Thee honour and adore.
   With my whole heart, and blaze abroad
   Thy name for evermore.
13. For great thy mercy is tow’rd me,
   And thou hast freed my soul,
Ev’n from the lowest hell set free,
   From deepest darkness soul.
14. O God the proud against me rise,
   And violent men are met
To seek my life, and in their eyes
   No fear of thee have set.
15. But thou, Lord, art the God most mild,
   Readiest thy grace to shew,
Slow to be angry, and art still’d
   Most merciful, most true.
16. O turn to me thy face at length,
   And me have mercy on,
Unto thy servant give thy strength,
   And save thy handmaid’s son.
17. Some sign of good to me afford,
   And let my foes then see,
TRANSLATIONS.
And be ashamed, because thou Lord
Dost help and comfort me.

Psalm LXXXVII.

1. Among the holy mountains high
   Is his foundation fast,
   There seated in his sanctuary,
   His temple there is plac'd.

2. Sion's fair gates the Lord loves more
   Than all the dwellings fair
   Of Jacob's land, though there be store,
   And all within his care.

3. City of God, most glorious things
   Of thee abroad are spoke;

4. I mention Egypt, where proud kings
   Did our forefathers yoke.
   I mention Babel to my friends,
   Philistia full of scorn,
   And Tyre with Ethiops utmost ends,
   Lo this man there was born:

5. But twice that praise shall in our ear
   Be said of Sion last,
   This and this man was born in her,
   High God shall fix her fast.

6. The Lord shall write it in a scroll
   That ne'er shall be out-worn,
   When he the nations doth inroll,
   That this man there was born.

7. Both they who sing, and they who dance,
   With sacred songs are there,
   In thee fresh brooks, and soft streams glance,
   And all my fountains clear.

Psalm
Psalm LXXXVIII.

1. **LORD** God, that dost me save and keep,
   All day to thee I cry;
   And all night long before thee weep,
   Before thee prostrate lie.

2. Into thy presence let my pray'r
   With sighs devout ascend,
   And to my cries, that ceaseless are,
   Thine ear with favour bend.

3. For cloy'd with woes and trouble store
   Sucharg'd my soul doth lie,
   My life at death's unhearsful door
   Unto the grave draws nigh.

4. Reckon'd I am with them that pass
   Down to the dismal pit,
   I am a man, but weak alas,
   And for that name unfit.

5. From life discharg'd and parted quite
   Among the dead to sleep,
   And like the slain in bloody fight
   That in the grave lie deep.
   Whom thou rememberest no more,
   Dost never more regard,
   Them from thy hand deliver'd o'er
   Death's hideous house hath barr'd.

6. Thou in the lowest pit profound
   Hast set me all forlorn,
   Where thickest darkness hovers round,
   In horrid deeps to mourn.

7. Thy wrath, from which no shelter saves,


* Heb. A man without manly strength.
Full fore doth press on me;

* Thou break’st upon me all thy waves,
  * And all thy waves break me.

8. Thou doft my friends from me estrange,
   And mak’st me odious,
   Me to them odious, *for they change,*
   And I here pent up thus.

9. Through sorrow, and affliction great,
   Mine eye grows dim and dead,
   Lord, all the day I thee intreat,
   My hands to thee I spread.

10. Wilt thou do wonders on the dead,
    Shall the deceas’d arise,
    And praise thee *from their loathsome bed*
    *With pale and hollow eyes?*

11. Shall they thy loving kindness tell
    On whom the grave hath hold,
    Or they who in perdition dwell,
    Thy faithfulness *unfold?*

12. In darkness can thy mighty hand
    Or wondrous acts be known,
    Thy justice in the gloomy land
    Of dark oblivion?

13. But I to thee, O Lord, do cry,
    *Ere yet my life be spent,*
    And *up to thee my pray’r doth bie,*
    Each morn, and thee prevent.

14. Why wilt thou, Lord, my soul forsake,
    And hide thy face from me?

15. That am already bruised and *shake*
    *With terror sent from thee?*


Bruis’d,
Bruis'd and afflicted, and so low
As ready to expire,
While I thy terrors undergo
Astonish'd with thine ire.

16. Thy fierce wrath over me doth flow,
Thy threatenings cut me through:
17. All day they round about me go,
Like waves they me pursue.
18. Lover and friend thou hast remov'd,
And sever'd from me far:

They fly me now whom I have lov'd,
And as in darkness are.

A Paraphrase on Psalm CXIV.*

This and the following Psalms were done by the
Author at fifteen years old.

When the blest seed of Terah's faithful son
After long toil their liberty had won,
And past from Pharian fields to Canaan land,
Led by the strength of the Almighty's hand,

* This and the following Psalm are Milton's earliest performances. The first he afterwards translated into Greek. In the last are some very poetical expressions. The golden-treased fun, God's thunder-clapping hand, the moon's spangled sisters bright, above the reach of mortal eye, &c. I will here throw together some of the most striking stanzas in Milton's Psalms.

Ps. Ixxx. v. 41.

With her green shade that cover'd all,
The hills were over-spread,
Her boughs as high as cedars tall
Advanc'd their lofty head.
Return, O God of Hosts, look down,
From heav'n, thy feast divine;
Behold us, but without a frown,
And visit this thy vine,

Ps. Ixxxi.
Jehovah's wonders were in Israel shown,
His praise and glory was in Israel known.

Ps. lxxxi. v. 5.
Prepare a hymn, prepare a song,
The timbrel hither bring,
The cheerful psaltery bring along,
And harp with pleasant singing.

Ps. lxxxiii. v. 21.
The tents of Edom, and the brood
Of scornful Ishmael,
Moab, with them of Hagar's blood,
That in the desert dwell.

Ibid. v. 41.
As Zeb and Oreb evil sped,
So let their princes speed,
As Zeba and Zalmunna bled,
So let their princes bleed.

Ibid. v. 53.
As when an aged wood takes fire,
Which on a sudden strays,
The greedy flame runs higher and higher,
Till all the mountains blaze:
So with thy whirlwind them pursue,
And with thy tempest chase, &c.

Ps. lxxxiv. v. 21.
They pass through Baca's thirsty vale,
That dry and barren ground;
As through a fruitful watry dale,
Where springs and show'rs abound.

Ps. lxxxv. v. 45:
Truth from the earth, like to a flow'r,
Shall bud and blossom then:
And Justice from her heav'nly bow'r
Look down on mortal men.
Before him Righteousness shall go,
His royal harbinger:
Then will he come, and not be slow:
His footsteps cannot err.

Ps. lxxxviii. v. 5.
Into thy presence let my pray'r
With sighs devout ascend;
And to my cries, that ceaseless are,
Thine ear with favour bend.

Ps. lxxxviii.
TRANSLATIONS. 399

That saw the troubled sea, and shivering fled;
And fought to hide his froth-becurled head
Low in the earth; Jordan's clear streams recoil,
As a faint host that hath receiv'd the soi.
The high, huge-bellied mountains skip like rams
Amongst their ews, the little hills like lambs.
Why fled the ocean? And why skipt the mountains?
Why turned Jordan tow'rd his crystal fountains?

Ps. lxxxviii. v. 20.

Whom thou remembr'st no more,
Doft never more regard:
Them, from thy hand deliver'd o'er,
Death's hideous house hath barr'd.
Thou in the lowest pit profound
Haft set me all forlorn,
Where thickest darkness hovers round,
In horrid deeps to mourn.

Through sorrow, and afflictions great,
Mine eye grows dim and dead:
Lord all the day I thee intreat,
My hands to thee I spread.
Wilt thou do wonders on the dead?
Shall the deceas'd arise,
And praise thee from their loathsome bed,
With pale and hollow eyes?
Shall They thy loving kindness tell
On whom the grave hath hold?
Or they who in perdition dwell,
Thy faithfulness unfold?
In darkness can thy mighty hand
Or wondrous acts be known;
Thy justice in the gloomy land
Of dark oblivion?

Ibid. v. 65.

Thy fierce wrath over me doth flow,
Thy threatenings cut me through;
All day they round about me go.
Like waves they me pursu'e.

13. Why fled the ocean? And why skip the mountains?] The original is weakened. The question should have been asked by an address, or an appeal, to the sea and mountains.

Shake
Shake Earth, and at the presence be aghast
Of him that ever was, and ay shall last,
That glaffy floods from rugged rocks can crush,
And make soft rills from fiery flint-stones gush.

Psalm CXXXVI.

Let us with a gladsome mind
Praise the Lord, for he is kind,
For his mercies ay indure,
Ever faithful, ever sure.
Let us blaze his name abroad,
For of Gods he is the God.
For his &c.
O let us his praises tell,
Who doth the wrathful tyrants quell.
For his &c.
Who with his miracles doth make
Amazed heav'n and earth to shake.
For his &c.
Who by his wisdom did create
The painted heav'ns so full of state.
For his &c.
Who did the solid earth ordain
To rise above the watry plain.
For his &c.

15. Shake Earth, and at the presence be aghast
   Of Him, that ever was, and aye shall last.] He was now only fifteen.
17. That glaffy floods from rugged rocks can crush.] So in Comus, v. 861.
   Under the glassy, cool, translucent wave.
22. —Watry plain.] Pope, Windsor For. v. 146.
   And pikes the tyrants of the watry plains.
See Note on Com. v. 429.
Who by his all-commanding might
Did fill the new-made world with light.
   For his &c.
And caus'd the golden-tressed sun,
All the day long his course to run.
   For his &c.
The horned moon to shine by night;
Amongst her spangled sitters bright.
   For his &c.
He with his thunder-clasping hand
Smote the first-born of Egypt land.
   For his &c.
And in despite of Pharaoh fell,
He brought from thence his Israel.
   For his &c.
The ruddy waves he cleft in twain
Of the Erythraean main.
   For his &c.
The floods stood still like walls of glass,
While the Hebrew bands did pass.
   For his, &c.
But full soon they did devour
The tawny king with all his power.
   For his &c.
His chosen people he did bless
In the wasteful wilderness.
   For his &c.
In bloody battel he brought down
Kings of prowess and renown.
   For his &c.

57. *In the wasteful wilderness.*] See Note on Par. Reg. i, 7.

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He
He foil'd bold Seon and his host,
That rul'd the Amorlean coast.
   For his &c.
And large-limb'd Og he did subdue,
With all his over-hardy crew.
   For his &c.
And to his servant Israel
He gave their land therein to dwell.
   For his &c.
He hath with a piteous eye
Beheld us in our misery.
   For his &c.
And freed us from the slav'ry
Of the invading enemy.
   For his &c.
All living creatures he doth feed,
And with full hand supplies their need.
   For his &c.
Let us therefore warble forth
His mighty majesty and worth.
   For his &c.
That his mansion hath on high
Above the reach of mortal eye.
   For his mercies ay indure,
  Ever faithful, ever sure.

APPENDIX
APPENDIX

TO

NOTES

ON THE

ENGLISH POEMS.

ROBERT Baron's Imitations of Milton's smaller Poems in his Cyprian Academy, 1647, are mentioned in Preface, p. v. As the book is obsolete and scarce, for the sake of the curious reader, I will here throw, by way of Appendix, together some of Baron's imitations, or rather open plagiarisms, from Milton.

Baron, B. i. p. 30. [Com. v. 95.]
When as the gilded car of day
His glowing axle doth allay.

B. i. p. 37. [Com. v. 862.]
Of a beautiful shepherdess.
In twisted braids of silver lillies knitting
The loose traine of her amber-dropping haire.

B. i. p. 54. [L'Allegr. v. 1.]
—Hence loathed Melancholly!
Avant, avant from hence then snake-haird devil,
Hence to th' abyss below, &c.

B. i. p. 54. [Epit. March. Winch. v. 20.]
Hymen speaks.

—This my well-lighted flame.

B. i. p. 21. [Ibid. v. 28.]
Why may not Atropos for Lucina come.

B. i.
Baron, B. i. p. 59. [Com. v. 97. 141. 122. 128.]

Sol has quencht his glowing beame
In the coole Atlantick fireame:
Now there shines no tell-tale sun
Hymen's rites are to be done:
Now love's revells 'gin to keepe,
What have you to doe with sleepe?
You have sweeter sweets to prove,
Lovely Venus wakes, and Love,
Goddeffe of nocturnall sport,
Alwaies keep thy jocond court, &c.

B. i. p. 61. [Com. v. 143.]
Dance nimbly, ladies, beat the measur'd ground,
With your light feet, in a fantastick round.

B. ii. p. 3. [L'Allegr. v. 12. 35. Com. 103.]
——Euphrofyne,
Rig'd goddeffe of free mirth, come lead with thee
The frolick mountaine Nymph, faire Liberty,
Attended on by youthfull lollity.

B. ii. p. 28. [Il Pens. v. 1.]
Hence, hence, fond mirth; hence vaine deluding joyes,
Glee and Alacritic, you be but toyes:
Goe, gilded elves, love's idle traine poffeffe
With fickle fancies, thick and numberlesse:
Sorrow the subjecl of my song shall be
My heart's shall chant my heart's anxietie,

B. ii. p. 28. [Lycid. v. 170.]
Of the sun.
Bright car of day, which doth diurnallie
Flame in the forehead of the azure skie.

B. ii. p. 29. [Arcad. v. 65.]
——Fates, that hold the vital sheares,
And fit upon the nine-infolded sheares,
Whirling the adamantine spindle round,
On which the brittle lives of men are wound,

B. ii. p. 34. [L'Allegr. v. 12.]
The goddeffes, so debonnaire and free,
Agliaia, Thalia, Euphrofyne,
Esteem'd by men for their heart-eating mirth;
Whom thou, faire Cytherea, at onrth
Bore to the ivie-crowned god of wine.

B. iii. p. 43. [Il Pens. v. 133.]
These archt walkes of midnight groves——
And silvan's shadowes,
TRANSLATIONS.

And shades that Clarida loves,
When fleuer-bulkin'd tripping Nymphs
Were never affrighted,
By harfh blowes of the rude axe,
From their hallowed haunt.

B. iii. p. 43. [IL PENS. v. 122.]
Not trickt and frount up
As in fresh flowry May,
But, civil-suited, kerchfit
In winter-attire.

B. iii. p. 45. [LYCID. v. 140. 135.] To Flora.
To purple the fresh ground with vernal flowers,
That suck in the nectarian honied flowers;
Thou that wearst flowrets of a thousand hues:
Thou that the smooth-shorne field enameleft,—
Come bring with thee the well-attir'd woodbine,
The lovers pansie, freckt with shining jet;
The tufted crowtoe, glowing violet,
Ruddy narcissus, and pale geffamine:
Bring the faire primrofe, that forfaken dies,
The daffadillies, with cups fill'd with tears;
All amaranth's brood that embroidery weares,
To frew her lawreat hearfe where my love lies.

B. iii. p. 68. [LYCID. v. 30. seq. 89.]
——Thofe rurall powers
That live infrin'd in oaken-curled bowers,
Among the fapplins tall, whose shady rooife
Are ringlets knitt of branching elm har-proofe.
Call Naiades from their obscure flufe [fluce]
By which Alphécus met his Arethufe;
Call mountaine Oreads, for to comply
To further with us this folemnity.

B. iii. p. 69. [COM. v. 890.]
Along the softly-whitling rivulet's sides,
And by Meander's rufhie-fringed bank,
Where grows the willow greene, and ofier dank.

B. iii. p. 88. [COM. v. 20.]
——Sea-girt lands——
So various jemmes inlay a diadem:
Neptune, his tributary gods that graces,
 Gives them the government of thefe small places,
And lets them weare their saphire crownes, and wield
Their little tridents in their watry field;
But this faire Ifle——
Unto his blewe-hair'd deities he quarters.
TRANSLATIONS

B. iii. p. 91. [Com. v. i.] Fame speaks.
Before Jove's spangled portall, with a crew
Of bright aeriall soules, I dwelt inheard,
Chanting the conquests of the sons of valour, &c.

B. iii. p. 93. [Com. v. 970. 13.] Virtue speaks.
Your loves I've tryd in hard assayes,
Majestick paire!
Now shall a crowne of deathlesse praise
Adorne your haire——
Then, royal sir, and regal bride,
My golden key
Shall ope the palace, where abide
Eternitie.

B. iii. p. 95. [Com. v. 55. 103. 82. 656. 129. 140. L'Allegr. v. 127. 28.]

"The scene changed to a magnificent palace, adorned with all
manner of deliciousnes: Comus appeared and said"——

Darke-vail'd Colyttio, stay thy ebon chaire
Wherein thou triumphest with Hecate:
And let not nice morne, on the Indian steep,
Peep from her celin'd loop-hole: let no cock
His matins ring, till pomp and revellry
Have tane their fill with masque and pageantry:
Let midnight see our feast and jollity,
And weare a blacker maske, as envious
Of our dance, jocund rebecks, and wreath'd smiles——
Now that blithe youth, upon whose clutred locks
A wreath of ivy-berrys set, &c.
That Jove may know of [these] our quips and crankes,
And to beare part in our smooth-dittied pranks,
Leave vaulted heaven, and his skie-roabes put off,
And pure ambrosiall weeds of Iris' woof.


Ring out, you cristall spharees,
Once bleffe our lifting eares!
Let your sweet silver chime,
Keeping harmonious time,
In the winged Wanton's praise,
Mab, thou majestick queene
Of fairies, be thou scene
To keepe this holiday,
Whilst we dance and play;
And frisk it as we goe

* Cupid.
TRANSLATIONS

On the light fantaflick toe.
The Satyres and the Fawnes
Shall nimbly crofe the lawnes:
Ore tauny fands and shelves
Trip it, you dapper elves!
Dance by the fountaine brim,
Nymphes, deckt with dafies trim.

It would be too tedious and intricate a labour, to trace the frequent sprinklings of the Miltonic phrafeology through the prose-parts of this performance. The following specimen may be sufficient.

B. iii. p. 53. [Com. 278. 520. 536. 442. 445.] "Placing herfelfe within a leavy labyrinth, in the navel of this obscure inmost bowre; the uttered these wordes—Faire filver-shafted lad, go burn thy frivolous bow, &c."

Baron has also left a Tragedy, called Mirza, faid to be acted in Persia, and printed at London, without date, in octavo. Five copies of verses, by the author's Cambridge friends, are prefixed. It is on the fubjeft of Denham's Sophy, printed 1642. But it is a copy of Jonfon's Cataline. He has also written Poems, in octavo, and an Apology for Paris. These two laft pieces I have never seen. Langbaine having observed that Baron borrowed much from Waller, fays not a syllable of his numerous and publick thefts from Milton's poems. Of which, I believe, Langbaine knew little more than the title-page of Comus. See Dram. B. iii. p. 11. 377.

Baron was a young man much encouraged and esteemed by James Howell, the juftly celebrated Letter-writer, to whom he dedicates his Cyprian Academy. And there is a Letter from Howell to Baron, then at Paris, full of regard, in Howell's Lett. B. iii. Let. 17. p. 432. edit. 1737. Dated Jun. 20, 1647. He calls Baron my dear nephew, but this seems to be only a term of fondness and familiarity. Speaking of the Cyprian Academy he says, "I have feldom met with fuch an ingenious mixture of prose and verse, interwoven with fuch varieties of fancy, and charming strains of amorous paffions, &c." The Cyprian Academy is a fort of poetical romance, partly formed on the plan of Sydney's Arcadia. The author has introduced the fine old French flory of Couci's Heart. B. ii. p. 15. This he probably took from Howel's Letters.
JOANNIS MILTONI
LONDINENSIS
POEMATA.

Quorum pleraque intra Annum Ætatis Vigesimum conscripsit.

Vol. I. F ff
HÆC quæ sequuntur de Authore testimonia, tamet siipse intelligebat non tam de se quam supra se esse dixit, eo quod præclaro ingenio viri, nec non amici ita fere solent laudare, ut omnia suis potius virtutibus, quam veritati congruentia nimiris cupide affingant, noluit tamen horum egregiam in se voluntatem non esse notam; cum alii præsertim ut id faceret magnopere suaderent. Dum enim nimiæ laudis invidiam totis ab se viribus amolitur, sibiique quod plus æquo est non attributum esse magnum, judicium interim hominem cordatorem atque illustrium quin summo fibi honorí ducat, negare non potest.

Joannes Baptista Mansus, Marchio Villensis, Neapolitanus, ad Joannem Miltonium Anglum.

UT mens, forma, decor, facies, mos, si pietas sic, Non Anglus, verum hercle Angelus ipse fores.

Ad Joannem Miltonem Anglum triplici poëeos laurea coronandum, Græca nimirum, Latina, atque Hetrusca, Epigramma Joannis Salsilli Romani.

CEDE Meles, cedat depessa Mincius urna;
Sebetus Tassum desinat usque loqui;
At Thamesis victor cunctis serat altior undas,
Nam per te, Milto, par tribus unus crit.

Ad Joannem Miltonum.

Ræcia Mæonidem, jaétet sibi Roma Maronem,
Anglia Miltonum jaétat utrique parem.
Selvaggi.

Ff 2 Al

ODE.

ERMIGI all' Etra e Clio
Perche di stelle intreccierò corona
Non più del Biondo Dio
La Fronde eterna in Pindo, e in Elica, 
Dienfi a merto maggior, maggiori i regi,
A’ celesti virtù celesti pregi.

Non puo del tempo edace
Rimaner preda, eterno alto valore
Non puo l’ oblio rapace
Furar dalle memorie eccelso onore,
Su l’ arco di mia cetera un’ dardo forte
Virtù m’ adatti, e ferirò la morte.

Del Ocean profondo
Cinta dagli ampi gorgi Anglia resiede
Separata dal mondo,
Però che il suo valor l’ umana eccede;
Questa feconda sà produrre Eroi,
Ch’ hanno a ragion del foivruman tra noi

Alla virtùibandita
Danno ne i petti lor fido ricetto,
Quella gli è sol gradita,
Perche in lei fan trovar gioia, e diletto;
Ridillo tu, Giovanni, e mostra in tanto
Con tua vera virtù, vero il mio Canto.

Lungi
Lungi dal Patro lido
Spinfe Zeusi l'industre ardente brama;
Ch' udio d'Helena il grido
Con aurea tromba rimbombar la fama,
E per poterla effigiare al paro
Dalle più belle Idee trae il più raro.

Cosi l'Ape Ingegnosa
Trae con industria il suo liquor pregiato
Dal giglio e dalla rosa,
E quanti vaghi fiori ornano il prato;
Formano un dolce fuon diverse Chorde,
Fan varie voci melodia concorde.

Di bella gloria amenta
Milton dal Ciel natio per varie parti
Le peregrine plante
Vnlgefti a ricercar scienze, ed arti;
Del Gallo regnator vedesti i Regni,
E dell' Italia ancor gl' Eroi piu degni.

Fabro quasi divino
Sol virtù rintracciando il tuo pensiero
Vide in ogni confino
Chi di nobil valor calca il fentiero;
L'ottimo dal miglior dopo scegliea
Per fabbricar d'orgni virtu l' Idea.

Quanti nacquero in Flora
O in lei del parlar Tosco apprefer l' arte,
La cui memoria onora
Il mondo fatta eterna in dotte carte,
Volefti Ricercar per tuo tesoro,
E parlafti con lor nell' opre loro.

Nell' altera Barbelle
Per te il parlar confufe Giove in vano,
Che per varie favelle
Di fe fteffà trofeo cadde fu'l piano:
Ch' Ode olt' all Anglia il suo piu degno Idioma
Spagna, Francia, Tofcana, e Grecia, e Roma.

I piu profondi arcani
Ch' occulta la natura e in cielo e in terra
Ch' à Ingegni sovrumani
Troppo avaro tal' hor gli chinde, e serra,
Chiaramente conosci, e giungi al fine
Della moral virtude al gran confine.

Non batta il Tempo l' ale,
Fermifi immoto, e in un fermin fi gl' anni,
Che di virtù immortale
Scorron di troppo ingiuriosi a i danni;
Che s' opre degne di Poema o storia
Furon gia, l'hai presenti alla memoria.

Dammi tua dolce Cetra
Se vuoi ch'io dica del tuo dolce canto,
Ch' inalzandoti all' Etra
Di farti huomo celeste ottiene il vanto,
Il Tamigi il dirà che gl'è conceffo
Per te fuo cigno parreggia Perrmesfò.
Io o che in riva del Arno
Tento spiegar tuo merto alto, e preclaro
So che fatico indarno,
E ad ammirar, non a lodarlo imparo;
Freno dunque la lingua, e ascolto il core
Che ti prende a lodar con lo stupore.*

Del sig. ANTONIO FRANCINI, gentilhuomo
Fiorentino.

* Dr. Johnson thinks, that, after much tumid and trite panegyric, the concluding stanza of this Ode is natural and beautiful.
Joanni Miltoni
Londinensi.

Juveni patria, virtutibus eximio,

Viro qui multa peregrinatione, studio cuncta orbis terrarum loca perspexit, ut novus Ulyfces omnia ubique ab omnibus apprehenderet:

Polyglotto, in cujus ore linguae jam depertae sic reviviscunt, ut idiomata omnia sint in ejus laudibus infacunda; Et jure ea percallet, ut admirationes et plauus populum ab propria sapientia excitatos intelligat:

Illi, cujus animi dotes corporifique sensus ad admirationem commovent, et per ipsam motum cuique auferent; cujus opera ad plauus hortantur, sed* ve

Cui in memoria totus orbis; in intellectu sapientia; in voluntate ardor gloriae; in ore eloquentia; harmonicos cœlestium sphærarum sonitus af

* vastitate. Edit. 1645.
tronomia duce audienti; charácteres mirabilium na-

turæ per quos Dei magnitudo descriptur magistra

philosophia legenti; antiquitatum latebras vetuftatis

excidia, eruditionis ambages, comite affidua au-
torum lectione,

Exquirenti, restauranti, perccurrenti.

At cur nitur in ardaum?

Illi in cujus virtutibus evulgandis ora Famae non

sufficiant, nec hominum stupor in laudandis fatis

est, reverentiae at amoris ergo hoc ejus meritis de-
bitum admirationis tributum offerit CAROLUS DA-
tus* Patricius Florentinus,

Tanto homini servus, tantæ virtutis amator.

* Carlo Dati, one of Milton's literary friends at Florence.

See Epitaph. Damon. v. 137. Tickell and Fenton, who might

have been taught better by Tonfon's previous editions, read, Ca-

rolus Deodatus, as if it was our author's friend Charles Deodate.

See the next Note.
ELEG. I. Ad CAROLUM DEODATUM.*

Andem, chare, tuae mihi pervenere tabellae,
Pertulit et voces nuncia charta tuas;

* Charles Deodate was one of Milton's most intimate friends. He was an excellent scholar, and practiced phisc in Cheshire. He was educated with our author at Saint Paul's school in London; and from thence was sent to Trinity college Oxford, where he was entered feb. 7, in the year 1621, at thirteen years of age. Lib. Matric. Univ. Oxon. sub ann. He was born in London, and the name of his father, "in Medicina Doctoris," was Theodore. Ibid. He was a fellow-collegian there with Alexander Gill, another of Milton's intimate friends, who was successively Usher and Master of Saint Paul's school. Deodate, while bachelor of Arts, gave to Trinity-college Library, Zuinglius's THEATRUM VITÆ HUMANÆ, in three volumes. He has a copy of Alcaics extant in an Oxford-collection on the death of Camden, called CAMDENI INSIGNIA, Oxon. 1624. He left the college, when he was a Gentleman commoner in 1628, having taken the degree of Master of Arts. Lib. Caution. Coll. Trin. Toland says, that he had in his possession two Greek letters, very well written, from Deodate to Milton. Two of Milton's familiar Latin letters, in the utmost freedom of friendship, are to Deodate. EPIST. Fam. PROSE-
Pertulit, occidua Deae Cestrensis ab ora.  
Vergivium prono qua petit amne salum.

works, vol. ii. 567. 568. Both dated from London, 1637. But the best, certainly the most pleasing evidences of their intimacy, and of Deodate's admirable character, are our author's first and sixth Elegies, the fourth Sonnet, and the Epitaphium Da- monis. And it is highly probable, that Deodate is the simple shepherd lad in Comus, who is skilled in plants, and loved to hear Thyris sing, v. 619. seq. He died in the year 1638. See the first Note, Epitaph. Damon.

This Elegy was written about the year 1627, in answer to a letter out of Cheshire from Deodate: and Milton seems pleased to reflect, that he is affectionately remembered at so great a distance, v. 5.

Multum, crede, juvat, terras aluiffe remotas
Pectus amans nostri, tamque fidele caput.

Our author was now residing with his father a scrivener in Breadstreet, who had not yet retired from business to Horton near Colnebrook.

I have mentioned Alexandre Gill in this note. He was made Usher of St. Paul's school about the year 1619, where Milton was his favourite scholar. He was admitted at fifteen, a commover of Trinity college Oxford, in 1612. Here at length he took the degree of doctor in divinity, about 1629. His brothers George and Nathaniel, were both of the same college, and on the foundation. In a book given to the Library there, by their father, its author, called the Sacred Philosophie of the Holy Scripture, 1635, I find this inscription written by Alexander. "Ex dono au- thoris artium magistri olim Collegii Corporis Christi alumni, "Patris Alexandri Georgii et Nathanaelis Gillorum, qui omnes "in hoc Studiosorum vivario literis operam dedere. Tertio Kal. "Junias, 1635." This Alexander gave to the said Library, the old folio edition of Spenser's Faerie Queen, Drayton's Polyolbion by Selden, and Bourdelotius's Lucian, all having poetical mottos from the classics in his own hand-writing, which shew his taste and track of reading. In the Lucian, are the Arms of the Gillis, elegantly tricked with a pen, and coloured, by Alexander Gill. From Saint Paul's school, of which from the Usherhip he was appointed Master in 1635, on the death and in the room of his father, he sent Milton's friend Deodate to Trinity college Oxford. He continued Master five years only, and died in 1642. Three of Milton's familiar Latin Letters to this Alexander Gill are remaining, replete with the strongest testimonies of esteem and friendship. Wood says, "he was accounted one of the best "Latin poets in the nation." Ath. Oxon. ii. 22. Milton pays 

G g g z  him
Multum, crede, juvat terras aluife remotas
Peftus amans noftri, tamque fidele caput,
Quodque mihi lepidum tellus longinquaque fodalem
Debet, at unde brevi reddere jufla velit.
Me tenet urbs reflua quam Thamefis alluit unda,
him high complimets on the excellence of his Latin poetry: and among many other expressions of the warmeft approbation calls his verses, "Carmina fane grandia, et majef{atem ve{te poeticam, "Virgilianumque ubique ingenium, referentia," &c. See PROSE
works, ii. 565. 566. 567. Two are dated in 1628, and the laft, 1634. Most of his Latin poetry is published in a small volume, entitled, POETICI CONATUS, 1632. 12mo. But he has other pieces extant, both in Latin and English. Wood had been others in manuscript. In the church of St. Mary Magdalene at Oxford, in the neighbourhood of Trinity college, I have often seen a long prose Latin epitaph written by Gill to the memory of one of his old college friends Richard Pates, master of Arts, which I should not have mentioned, but as it shews the writer’s uncommon skill in pure latinity. He was not only concerned with Saint Paul’s school, but was an attifant to Thomas Farnalie, the school-maftcr of Edward King, Milton’s LYCIDAS. He is faid to have been removed from Saint Paul’s school for his exce{five severity. The laft circu{fance we learn from a satire of the times, "Verfes to be re-
printed with a second edition of Gondibert, 1653.” p. 54. 57. Alexander Gill here mentioned, Milton’s friend, seems to be sometime confounded with his father, whose name was also Alexander, who was also master of Saint Paul’s, and whose LOGONOMIA published in 1621, an ingenious but futile scheme to reform and fix the English language, is well known to our critical lexicog
ographers.
4. Vergivium.—] Drayton has "thee rough VERGIVIAN
9. Me tenet urbs reflua quam Thamefis alluit unda.] To have pointed out London by only calling it the city washed by the Thames, would have been a general and a trite allucion. But this allusion by being combined with the peculiar circumstance of the reflux of the tide, becomes new, poetical, and appropriated. The adjective reflua is at once descriptive and distinctive. Ovid has "reflua mare.” MEETAM. vii. 267.
Et quas oceani refluum mare lavit arenas.
Meque
10. *Nec invitum patria dulcis habet.*

Jam nec arundiferum mihi cura revifer. Camum,

Nec dudum vetiti me laris angit amor.

Nuda nec arva placent, umbrafque negantia molles,

Quam male Phoebicolis convenit ille locus!

Nec duri libet usque minas perferre Magiftri,

Cæteraque ingenio non subeunda meo.

12. *Nec dudum vetiti me Laris angit amor.*] The words *vetiti Loris,* and afterwards *exilium,* will not suffer us to determine otherwise, than that Milton was sentenced to undergo a temporary removal or reification from Cambridge. I will not suppose for any immoral irregularity. Dr. Bainbridge, the Master, is reported to have been a very active disciplinarian: and this lover of liberty, we may presume, was as little disposed to submission and conformity in a college as in a state. When reprimanded and admonished, the pride of his temper, impatient of any fort of reproof, naturally broke forth into expressions of contumely and contempt against his governour. Hence he was punished. See the next Note. He appears to have lived in friendship with the fellows of the college. See *Apol. Smectymn. Præse-Works,* vol. i. 108. Milton, in his profe, takes frequent opportunities of depreating the conduct and customs of the academical life. In one place he pleases himself with ridiculing the ceremonies of a college-audit.

15. *Nec duri libet usque minas perferre Magiftri,*

Cæteraque ingenio non subeunda meo.] Milton is said to have been whipped at Cambridge. See *Life of Bathurst,* p. 153. This has been reprobated and discredited, as a most extraordinary and improbable piece of severity. But in those days of simplicity and subordination, of roughness and rigour, this sort of punishment was much more common, and consequently by no means to disgraceful uneemly for a young man at the university, as it would be thought at present. We learn from Wood, that Henry Stubbe, a Student of Christ-Church Oxford, afterwards a partian of Sir Henry Vane, "shewing himself too forward, pragmatical, and conceited," was publicly whipped by the Senyor in the college-hall. *Ath. Oxon.* ii. p. 560. See also *Life of Bathurst,* p. 202. I learn from some manuscript papers of Aubrey the antiquary, who was a student of Trinity college Oxford, four years from 1642, that "at Oxford and, I believe, at Cam-bridge, the rod was frequently used by the tutors and deans: "and Dr. Potter, while a tutor of Trinity college, I knew right "well, whipt his pupil with his sword by his side, when he "came to take his leave of him to go to the inns of court." In the
the Statutes of the said college, given in 1556, the Scholars of
the foundation are ordered to be whipped by the Deans, or Cen-
sors, even to their twentieth year. In the University Statutes at
Oxford, compiled in 1635, ten years after Milton’s admission at
Cambridge, corporal punishment is to be inflicted on boys under
sixteen. We are to recollect, that Milton, when he went to Cam-
bridge, was only a boy of fifteen. The author of an old pamph-
let, Regicides no Saints nor Martyrs, says that Hugh Peters, while
at Trinity college Cambridge, was publicly and officially whipped
in the Regent-walk for his insolence, p. 81. 8vo.

The anecdote of Milton’s whipping at Cambridge, is told by
Aubrey. MS. Mus. Ashm. Oxon. Num. x. P. iii. From which,
by the way, Wood’s life of Milton in the Fasti Oxonienses,
the first and the ground-work of all the lives of Milton, was
compiled. Wood says, that he draws his account of Milton “from his
own mouth to my Friend, who was well acquainted with and
had from him, and from his relations after his death, most of
this account of his life and writings following,” Ath. Oxon.
i. F. p. 262. This Friend is Aubrey; whom Wood, in another
place, calls credulous, “roving and magotie-headed, and some-
times little better than crass.” Life of A. Wood, p. 577. edit.
Hearne, Th. Caii Vind. &c. vol. ii. This was after a quarrel.
I know not that Aubrey is ever fantastical, except on the subjects
of chemistry and ghosts. Nor do I remember that his veracity
was ever impeached. I believe he had much less credulity than
Wood. Aubrey’s Monumenta Britannica is a very solid and
rational work, and its judicious conjectures and observations
have been approved and adopted by the best modern antiquaries.
Aubrey’s manuscript Life contains some anecdotes of Milton yet
unpublished.

But let us examine if the context will admit some other inter-
pretation. Ceteraque, the most indefinite and comprehensive of
descriptions, may be thought to mean literary tasks called imposi-
tions, or frequent compulsive attendances on tedious and unimprov-
ing exercises in a college-hall. But cetera follows minas, and per-
ferre seems to imply somewhat more than these inconveniences,
something that was suffered, and severely felt. It has been sug-
gested, that his father’s economy prevented his constant residence
at Cambridge; and that this made the college Lar dudum vetius,
and his absence from the university an exilium. But it was no un-
pleasing or involuntary banishment. He hated the place. He was
not only offended at the college-discipline, but had even conceived
a dislike to the face of the country, the fields about Cambridge.
Non ego vel profugi nomen sortemve recuso,
Laetus et exili conditione facio.

He peevishly complains, that the fields have no soft shades to attract the Muse; and there is something pointed in his exclamation, that Cambridge was a place quite incompatible with the votaries of Phebus. Here a father's prohibition had nothing to do. He resolves, however, to forget all these disagreeable circumstances, and to return in due time. The dismission, if any, was not to be perpetual. In these lines, ingenium is to be rendered temper, nature, disposition, rather than genius.

Aubrey says, from the information of our author's brother Christopher, that Milton's " first tutor there [at Christ's college]" was Mr. Chapell, from whom receiving some unkindness, (he "swipt him") he was afterwards, though it seemed against the "rules of the college, transferred to the tuition of one Mr. Tovell," "who dyed parson of Lutterworth." MS. Mus. Ashm. ut supr. This information, which stands detached from the body of Aubrey's narrative, seems to have been communicated to Aubrey after Wood had seen his papers; it therefore does not appear in Wood, who never would 'otherwise have suppressed an anecdote which contributed in the least degree to expose the character of Milton. I must here observe, that Mr. Chappell, from his original Letters, many of which I have seen, written while he was a fellow and tutor of Christ's College, and while Milton was there, and which are now in the possession of Mr. Moreton of Weltherhoe in Kent, by whom they have been politely communicated, appears to have been a man of uncommon mildness and liberality of manners.

Probably Mr. Tovell, here mentioned as Milton's second tutor, ought to be Tovey. Nathaniel Tovey signs his name in an Auditorium at Christ's College, under the year 1633. He was originally of Sidney College, and there B. A. 1615, and M. A. 1619. It does not appear when he migrated to Christ's. Again, Lutterworth should here perhaps be Kegworth, likewise in Leicestershire, which (and not Lutterworth) is a benefice in the patronage of Christ's College.

As it is a matter involved in the subject of the present note, I must here correct a mistake in the Biographia, p. 3106. Where Milton is said to have been entered at Cambridge a Sizar, which denominates the lowest rank of academics. But his admission thus stands in the Register at Christ's College, "Johannes Milton, "filius Johannis instititus fuit in literarum elementis sub magistro "Gilli Gymnasi Paulini praefete, et admissione opt Penfionarius Mi- "nor. 12". feb. 1624." But Penfionarius minor is a Penfoner, or Commoner, in contradification to a fellow-Commoner. And he is so entered in the Matriculation-book of the University.
ELEGIANUM

O utinam vates nunquam graviorte tulisset
ILLE Tomitano sibiilis exul agro;
Non tunc Ionio quicquam Caesarisset Homero,
Neve foret victo laus tibi prima, Maro.
Tempora nam licet hic placitis dare libera Musis,
Et totum rapiunt me mea vita libri.
Excipit hinc fessum finuos pompa theatri,
Et vocat ad plahuus garrula scena suos.
Seu catus auditur senior, seu prodigus haeres,
Seu procos, aut posita cafiide miles adeit,
Sive decennali fecundus lite patronus
Detonat inculto barbaro verba foro;
Saepe vafer gnato succurrit servus amanti,

22. Ille Tomitano sibiilis exul agro.] Ovid thus begins his Epitites from Pontus, i. i. 1.

Nafo TOMITANUS jam non novus incola terræ,
Hoc tibi de Getico litore mittit opus.

See our author below, El. vi. 19. And Ovid, TRIST. iii. ix. 33. i. ii. 85. iv. x. 97. v. vii. 9. seq. Ex Pont. i. ii. 77. i. vii. 49. iii. i. 6. iii. iv. 2. iv. ix. 97. iv. xiii. 15. 23. seq. Again, ibid. iii. viii. 2:

Dona TOMITANUS mittere posset ager.

23. Non tunc Ionio quicquam Caesarisset Homero, &c.] I have before observed, that Ovid was Milton’s favourite Latin poet. In these Elegies Ovid is his pattern. But he sometimes imitates Propertius in his prolix digressions into the antique Grecian story.

27. Excipit hinc fessum finuos pompa theatri, &c.] As in L’ALLEGRO, v. 131.

Then to the well-trod stage anon, &c.

The theatre seems to have been a favourite amusement of Milton’s youth.

31. Sive decennali fecundus lite patronus

Detonat inculto barbaro verba foro.] He probably means the play of IGNORAMUS. In the expression decennali fecundus lite, there is both elegance and humour. Most of the rest of Milton’s comic characters are Terentian. He is giving a general view of comedy: but it is the view of a scholar, and he does not recollect that he sets out with describing a London theatre.
Et nasum rigidi fallit ubique patris;
Saepe novos illic virgo mirata calores
Quid sit amor nescit, dum quoque nescit, amat.
Sive cruentatum furiofa Tragoedia sceptrum
Quaffat, et effusis crinibus ora rotat,
Et dolet, et specto, juvæ et spectasse dolendo,
Interdum et lacrymis dulcis amor amaror ineft:
Seu puer infelix indelibata reliquit


Again, *Ex Pont. iv.* xvi. 9.

Quique dedit Latino carmen regale Severus.

Where he means the Tragedies of Severus. In the Note on *Il Penseroso*, the whole of Ovid's portrait of Tragedy should have been quoted. *Amor.* iii. i. 11.

Venit et ingenti violenta Tragoedia passu,
Fronte comae torva, *Palla* jacebat humi:
Læva manus *Sceptrum* late regale tenebat, &c.

Here we trace Milton's *Pall*, as well as *Scepter*.

41. *Seu puer infelix indelibata reliquit*

Gaudia, et abrupto fiendus amore cadit,
Seu ferus e tenebris iterat Styga criminis ultor
Constra funerea pectora torve movere.] By the youth, in the first couplet he perhaps intends Shakespeare's Romeo. In the second, either Hamlet or Richard the Third. He then draws his illustrations from the antient tragedians. The allusions, however, to Shakespeare's incidents do not exactly correspond. In the first instance, Romeo was not torn from joys untafed: although puer and abrupto amore are much in point. The allusions are loose, or resulting from memory, or not intended to tally minutely. Milton's writings afford a striking example of the strength and weakness of the same mind. His warmest poetical predilections were at last totally obliterated by civil and religious enthusiasm. Seded by the gentle eloquence of fanaticism, he listened no longer to the "wild and native woodnotes of fancy's sweetest child." In his *Iconoclastes*, he cenfures king Charles for studying, "One, whom we well know was the closet-companion of his solitudes, "William Shakespeare." *Prose-works*, vol. i. 368.

This remonstrance, which not only resulted from his abhorrence of a king, but from his disapprobation of plays, would have come with
Gaudia, et abrupto flendus amore cadit; 
Seu ferus e tenebris iterat Styga criminis ulti 
or, 
Confcia funerea peçtora torre movens: 
Seu mceret Pelopeia domus, seu nobilis Ili, 

Aut luit incéftos aula Creontis avos. 
Sed neque sub tecto femper nec in urbe latemus, 
Irrita nec nobis tempora veris eunt. 
Nos quoque lucus habet vicina consitus ulmo,

with propriety from Prynne or Hugh Peters. Nor did he now perceive, that what was here spoken in contempt, conferred the highest compliment on the elegance of Charles's private character. See Note on L'ALLEG. v. 131. Ode Cooke, a reforming pamphleteer of those days, accuses the king of being much better acquainted with Shakespear and Jonson than the Bible. Mr. Steevens has King Charles's SHAKESPEARE, a fine copy of the second folio: with some alterations of the titles of the plays, in his Majesty's own hand-writing. It was a present from the king to Sir Thomas Herbert, master of the Revels.

44. Conßcia funereò pëctora torre movens.] Mr. Steevens suggests, that the allusion is to Ate in the old play of LOCRI NE, where she enters with a torch in her hand, and where the motto to the Scene is, In ëëna seãtatur et umbra.

48. Irrita nec nobiis tempora veris eunt.] Ovid, FAST. ii. 150. Primi tempora veris eunt.

49. Nos quoque lucus habet vicina consitus ulmo.] The gods had their favourite trees. So have the poets. Milton's is the elm. In L'ALLEG.RO, v. 57.

Some time walking not unseen 
By hedge-row ELMS on hillocks green.
In ARCADES, v. 89. 
By branching ELM, star-proof.
In COMUS, v. 354. 
Or 'gainst the rugged bark of some broad EL M 
Leans her unpiillow'd head.—

In the EPI TAPHIUM DAMONIS, v. 15. Simul assueta sediteque sub ULMO.

IBID. v. 49. 
— Defuper intonat ULMO.
Atque suburbani nobilis umbra loci.
Sæpius hic, blandas Spirantia sidera flammis,
Virgineos videas praeteriisse choros.
Ah quoties dignæ stupui miracula formæ,
Quæ posuit fenium vel reparare Jovis!
Ah quoties vidi superantia lumina gemmas,
Atque faces, quotquot volvit uterque polus;
Collaque bis vivi Pelopis quæ brachia vincent,
Quæque fluit puro nectarë tintæ via;


They led the vine
To wed her elm.—

The country about Colnebrook impressed Milton with a predilection for this tree. See the next Note.

50. Atque suburbani nobilis umbra loci.] Some country house of Milton's father very near London is here intended, of which we have now no notices. A letter to Alexander Gill is dated "E nostro Suburbano Decemb. 4, 1634." Prose-works, vol. ii. 567. In the Apology for Smectymnuus, published 1642, he says, to his opponent, "that suburb wherein I dwell, shall be "in my account a more honourable place than his university." Prose-works, i. 199. His father had purchased the estate at Colnebrook, before 1632. In a letter to Deodate, from London, dated 1637, he says, "Dicam jam nunc serio quid cogi- "tem, in Hospitium Juridicum aliquod immigrare, sicubi amæ- "na et umbrosa ambulatio est, &c. Ubi nunc sum, ut noti, ob- "scure et anguste sum." Prose-works, vol. ii. 569. In an academic Prolusio, written perhaps not far from the time of writing this Elegy, is the following passage, "Teftor ipse lucos, et flu- "mina, et dilectas villarum ulmos," sub quibus æfitate "proximæ præterita, si decorum arcana eloqui liceat, summam cum "Mufis gratiam habuisse me; jucunda memoria recolo, &c." Prose-works, vol. ii. 602.

55: Ab quoties, vidi, &c.] Ovid, Epist. Heroid. ix. 79.

58. Quæque fluit pura nectarë tintæ via.] Here is a peculiar an- tique formula, as in the following instances. Virgil, Æn. i. 573.

Urbem quam statuo vestra eff.—

H h h 2

Propertius,
Et decus eximium frontis, tremulosque capillos, 
Aurea quae fallax retia tendit Amor; 
Pellacesque genas, ad quas hyacinthina fordet 
Purpura, et ipse tui floris, Adoni, rubor!
Cedite laudatae toties Heroides olim, 
Et quaecunque vagum cepit amica Jovem.
Cedite Achemeniae turrita fronte puellae,
Et quot Sufa colunt, Memnoniamque Ninon,
Vos etiam Danae fasces submittite Nymphae,
Propertius,
Indue qua primum cepisti vesti Properti
Lumina,—
Terence, Eunuch. iv. iii. 11.
Eunuchum quam dedisti mihi quas turbas dedit.
See also Phormio, v. vii. 54. Many more might be given.
Compare the very learned bishop Newcome's Preface to the Minor Prophets, p. xxxiv. Lond. 1785. 4to.
63. Cedite laudatae toties Heroides olim, &c.] Ovid, Art.
Amator. i. 713.
Jupiter ad veteres supplex Heroidas ibat,
Corripuit magnum nulla puella Jovem.

65. Cedite Achemeniac turrita fronte puellae.] Achemenias is a
part of Persia, so called from Achemenés the son of Ægeus.
The women of this country wear a high head-dress. See Sandys's
Travels. And the next Note.

66. Et quot Sufa colunt, Memnoniamque Ninon.] Sufa [Sufarum],
antiently a capital city of Susiana in Persia, conquered by Cyrus.
Xerxes marched from this city, to enslave Greece. Par. L. x. 328.
It is now called Soufier. Propert. ii. xii. 1.
From Sufa, his Memnonian palace high.

Both Sufa, and Susiana, are mentioned in Par. Reg. iii. 288. 321.

Non tot Achemeniiis armantur Susa sagittis.

Claudian, Bell. Gild. v. 32. "Pharettrata Susa." And Lucan,
B. ii. 49. "Achemeniiis decurrant Medica Susis agmina."
Ninos, is a city of Affyría, built by Ninus: Memnon, a hero of
Iliad, had a palace there, and was the builder of Sufa. Milton is
alluding to oriental beauty. In the next couplet, he challenges the
ladies of antient Greece, Troy, and Rome.

Et
Et vos Iliaca, Romuleaque nurus:
Nec Pompeianas Tarpeia Musa columnas
Jactet, et Auloniis plena theatra stolis.
Gloria Virginibus debetur prima Britannis,
Extera fat tibi sit femina, posse sequi,
Tuque urbs Dardaniis, Londinum, structa colonis,
Turrigerum late conspicienda caput,

69. Nec Pompeianas Tarpeia Musa, &c. The poet has a retrospect to a long passage in Ovid, who is here called Tarpeia Musa, either because he had a house adjoining to the Capitol, or by way of distinction, that he was the TARPEIAN, the genuine Roman muse. It is in Ovid's Art of Love, where he directs his votary Venus to frequent the portico of Pompey, or the Theatre, places at Rome, among others, where the most beautiful women were assembled. B. i. 67.

Tu modo Pompeii lentus spatiae sub umbra, &c.
And v. 89.
Sed tu præciique curvis venare theatris, &c.
See also, B. iii. 387. Propertius says that Cynthia had deserted this famous portico, or colonnade, of Pompey, ii. xxxii. 11.
Sallust umbrosis fordet Pompeia columnis
Porticus, aulæis nobilis Attalicis, &c.
Where says the old scholiast, "Romæ erat Porticus Pompeia, foli arcendo accommodata, sub qua æstivo potissimum tempore matronæ spatiamabantur." See also iv. viii. 75. Other proofs occur in Catullus, Martial, and Statius. Pompey's theatre and portico were contiguous.
The words Auloniis stolis imply literally the Theatre filled "with the ladies of Rome." But STOLA properly points out a matron. See Note on Il Pens. v. 35. And Ovid, Epist. ex Pont. iii. iii. 52.

Scripsimus hæc istis, quorum nec vitta pudicos
Contingit crines, nec stola longa pedes.

And Trist. ii. 252.
Quas stola contingit, vittaque sumpta vetat?
At matrona potest, &c.
See Note on Il Pens. v. 35. And compare Heinrius on Ovid, Fast. vi. 645.

74. Turrigerum late conspicienda capit.] So in L'All. v. 117.
Towred cities please us then.

Tu
ELEGIORUM.

Tu nimium felix intra tua moenia claudis,

Quicquid formosae pendulus orbis habet.

Non tibi tot ceelo scintillant astra sereno

Endymionere turba ministra dece,

Quot tibi, conspiceae formaque auroque, puellae

Per medias radiant turba videnda vias.

Creditur huc geminis venisae invecta columbis

Alma pharetrigero milite cineta Venus,

Huic Cnidon, et riguas Simoentis flumine valles,

Huic Paphon, et rosem pothabitura Cypron.

Aet ego, dum pueri finit indulgentia ceci,

Moenia quam subito linquere fausta paro;

Et vitare procul malefidae infaniae Circes

Atria, divini Molyos usus ope.

Stat quoque juncofas Cami remeare paludes,

Atque iterum raucæ murmura adire Scholae.

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88. See Notes on Comus, v. 626.

89. —Juncofas Cami remeare paludes.] The epithet juncofas is picturesque and appropriated, and exactly describes this river: hence in LyCIDAS, "his bonnet sedge," v. 104.

Dr. J. Warton.

Add above, v. 11.

Jam nec ARUNDIFERUM mihi cura revisere Camum.

But there is a contempt in describing Cambridge, and its river, by the expression the rusty marshes of Cam. See v. 13, 14. And Notes on LyCIDAS, v. 105.

92. The ROXANA of Alabaster has been mentioned by Dr. Johnson as a Latin composition, equal to the Latin poetry of Milton: whoever but slightly examines it, will find it written in the style and manner of the turgid and unnatural Seneca. It was printed by the author himself at London, 1632. Yet it was written forty years before, 1592, and there had been a surreptitious edition. It is remarkable, that MORS, DEATH, is one of the persons of the Drama. Dr. J. Warton.

I must add, that among the DRAMATICA POEMATA of Sir William Drury, one of the plays is called MORS, and MORS is a chief speaker. Duaci, 1628. 12mo. edit. 2. First printed 1620. See below, EL. iii. 6.
Interea fidi parvum cape munus amici,
Paucaque in alternos verba coacta modos.*

Eleg. II. Anno Ætatis 17.

In obitum Praeconis Academici Cantabrigiensis.†

Te, qui conspicuus baculo fulgente solebas
Palladium toties ore ciere gregem,
Ultima praecum præconem te quoque favas
Mors rapit; officio nec favet ipsa suo.
Candidiora licet fuerint tibi tempora plumis
Sub quibus accipimus delituisse Jovem;
O dignus tamen Hæmonio juvenescere suco,
Dignus in Æsonios vivere posse dies,

* The learned Lord Monboddo pronounces this Elegy to be equal to any thing of the "elegiac kind, to be found in Ovid, or "even in Tibullus." Ubi supr. B. iv. p. II. vol. iii. p. 69.

† The person here commemorated, is Richard Ridding, one of the University-Beadles, and a Master of Arts of Saint John's college, Cambridge. He signed a testamentary Codicil, Sept. 23, 1626, proved the eighth day of November following. From Regist. Testam. Cantab.

2. It was a custom at Cambridge, lately dispersed, for one of the beadles to make proclamation of convocations in every college. This is still in use at Oxford. See Ode on Goflyn, v. 33.


Jam mea cygneas imitantur tempora plumas.


Non ego fluminei referam mendacía cygni,

Nec querar in plumis delituisse jovem.

7. —Hæmonio juvenescere suco, &c.] See Ovid, Metam. vii. 264.

Illic Hæmonia radices valle reflexas,
Seminaque, floresque, et sucos incoquit acres.

And compare, below, Mans. v. 75.
Dignus quem Stygiis medica revocaret ab undis
Arte Coronides, sæpe rogante dea.
Tu si iussus eras acies accire togatas,
Et celer a Phæbo nuntius ire tuo,
Talis Iliaca Stabat Cyllenius aula
Alipes, ætherea missus ab arce Patris.
Talis et Eurybates ante ora furentis Achillei
Rettulit Atridæ jussa severa ducis.
Magna sepulchorum regina, satelles Averni,
Sæva nimis Musis. Palladi sæva nimis,
Quin illos rapias qui pondus initile terræ,
Turba quidem est telis ista petenda tuis.
Vestibus hunc igitur pullis, Academia, luge,
Et madecant lachrymis nigra feretra tuis.
Fundat et ipsa modos qurebunda Elegēia tristes,
Perfōnet et totis nēnia mōsta scholis.*

10. Arū Coronides, sæpe rogante dea.] Coronides is Æsculapius, the son of Apollo by Coronis. See Ovid, Metam. xv. 624. But the particular allusion is here to Æsculapius restoring Hyppolytus to life, at the request of Diana. Fast. vi. 745. seq. Where he is called Coronides. The name also occurs in Ovid's Ibis, v. 407.

12. These allusions are proofs of our author's early familiarity with Homer.

17. Magna sepulchorum regina.—] A sublime poetical appellation for Death: and much in the manner of his English poetry.

* This Elegy, with the next on the death of bishop Andrewes, the Odes on the death of Professor Gollyn and bishop Felton, and the Poem on the Fifth of November, are very correct and manly performances for a boy of seventeen. This was our author's first year at Cambridge. They discover a great fund and command of antient literature.
L I B E R. 433

E L E G . III. Anno Ætatis 17.

In obitum Præsulis Wintoniensis.*

MOestus eram, et tacitus nullo comitante fedebam,

Hærebantque animo tristia plura meo,

Protinus en subiit functæ cladis imago

Fecit in Angliaco quam Libitina solo;

Dum procerum ingressa est splendentes marmore turres,

Dira sepulchrali mors metuenda face;

* Lancelot Andrewes, bishop of Winchester, had been originally Master of Pembroke-Hall in Cambridge; but long before Milton's time. He died at Winchester-House in Southwark, Sept. 26, 1626. See the last Note.

It is a great concession, that he compliments bishop Andrewes, in his CHURRH-GOVERNM. B. i. iii. "But others better ad-" vised are content to receive their beginning [the bishops] from "Aaron and his sons: among whom bishop ANDREWES of late "years, and in these times [Usher] the primate of Armagh, for "their learning are reputed the best able to say what may "be said in their opinion." This piece was written 1641. PROSE-"WORKS, vol. i. 45. But see their arguments answered, as he pre"tends, ibid. ch. v. p. 47. seq.

4. Fecit in Angliaco quam Libitina solo.] A very severe plague now raged in London and the neighbourhood, of which 35417 per"sons are said to have died. See Whitelock's MEM. p. 2. and Ruthworth, COLL. vol. i. p. 175. 201. Milton alludes to the same pestilence, in an Ode written in the same year, ON THE DEATH OF A FAIR INFANT, v. 67.

To turn swift-rushing black Perdition hence,

Or drive away the slaughtering Pestilence,

5. Dum procerum ingressa est splendentes marmore turres, &c.] These lines remind me of the following in Wilfon's Collection of Verfes, called VITA ET OBITUS FRATRUM SUFFOLCIEN"SIUM, made and printed in the year 1552. 4to. Signat. F. i. They are in Reniger's Copy. I have still more pleasure in trans"scribing them, as they shew, with a minutenefs and particularity V O L . I , I i i
Pulchavitque auro gravidos et jaspide muros,
Nec metuit fatrapum sternere falce greges.
Tunc memini clarique ducis, fratrisque verendi
Intempestivis ossa cremata rogis:
E memini Heroum quos vidit ad æthera raptos,
Elevit et amissos Belgia tota duces:
At te præcipue luxi, dignissime Præful,
Wintoniaeque olim gloria magna tuæ;
Delicui fletu, et trii fi ore querebar,
Mors fera, Tartareo diva secunda Jovi,

not elsewhere to be found, the style of the architecture of the great houses about that time. Death is the person.

Illa lacunatis operosa palatia teclis
Intrat.—

Again,
Nunc tacito penetrat laqueata palatia grelu,
Ac aulæatas marmoreæque domos.
Nec metuit biformes portas, valvas bipatentes,
Quin nec ferrifonæ pestula dura ferae.
Sive supercilium quod tollant atria longum,
Altaque culminibus digna tecta fuis;
Sive loricatam crufiofo marmore frontem,
Atque ftriaturas omnia sculpta fuis;
Non que truncofis furgunt pinnacula nodis,
Non faftigiatum turrigerumque caput:
Ne fe nobilitas cuneatis jactet in aulis, &c.

9. Tune memini clarique ducis, &c.] I am kindly informed by
D. Dalrymple, "The two Generals here mentioned, who
died in 1626, were the two champions of the queen of Bohemia,
the Duke of Brunswick, and Count Mansfelt: Frater means
a Sworn Brother in arms, according to the military cant of
those days. The Queen’s, or the Palatine, cause was supported
by the German princes, who were heroes of Romance, and the
laft of that race in that country. The protestant religion, and
chivalry, must have interested Milton in this cause. The next
couplet respects the death of Henry Earl of Oxford, who died
172. seq. Henry earl of Oxford, Shakespeare’s patron, died at the
siege of Breda in 1625. Dugd. Bar. ii. 200. See Howell’s Let-
ters, vol.i. § 4. Lett. xv. And Note on El. iv. infr. 74. If
this be the femne of Frater, verendi is not a very suitable epithet.

Nonne
Nonne fatis quod sylva tuas persentiat iras,
Et quod in herbofos jus tibi detur agros,
Quodque affata tuo marcescunt lilia tabo,
Et crocus, et pulchræ Cypridi sacra rosa,
Nec finis, ut semper fluvio contermina quercus
Miretur lâpsus prætereuntis aquæ?
Et tibi succumbit, liquido quæ plurima cœlo
Evehitur pennis, quamlibet augur avis,
Et quæ mille nigris errant animalia sylvis,
Invida, tanta tibi cum fit concessa poteftas,
Quid juvat humana tingere cæde manus?
Nobileque in pectus certas acuifTe fagittas,
Semideamque animam fede fugaffe sua?
Talia dum lacrymans alto fub pectore volvo,
Roscidus occiduis Hesperus exit aquis,


— Tiliæ contermina quercus.

The epithet is a favourite with Ovid. Metam. xv. 315. "Nofi-
tris conterminus arvis." Ibid. i. 774. "Teræ con-
mina nostræ." Ibid. iv. 90. "Ardua morus erat gelido
contermina fonti." Ibid. viii. 552. "Contermina ri-
pe," Epist. ex Pont. iv. vi. 45. "Heu nobis nimium con-
terminus." Fast. ii. 55. "Phrygiae contermina matri
sospita." This word, so commodious for verification, is not
once used by Virgil.

Here is a beautiful picturesque image, but where the justness of
the poetry is marred by the admission of a licentious fiction, which
yet I cannot blame in a young writer of fancy. When the ingraft-
ed tree in Virgil wonders at its foreign leaves and fruits not its
own, the preternatural novelty, producing the wonder, justifies the
boldness of attributing this affection to a tree. In the present in-
stance, it was not wonderful nor extraordinary, that a stream should
flow, or flow perpetually. The conceit is, that an oak should
wonder at this.

Hesperus et fusco roscidus ibat equo.
Again, EPIST. EX PONT. ii. v. 50.
Qualis ab Eois Lucifer exit aquis.

See also METAM. xv. 189.


*Tartessiaco* occurs in Martial, EPIGR. ix. 46. See below, El. vi. 33.

—*Quid cum TARTESIDE lympha?*

We are to understand the straits of Hercules, or the Atlantic ocean. See also Buchanan De SPHÆR. L. i. p. 126. edit. ut supr. "TARTESSIACIS, cum Taurus mergitur undis." And ib. p. 123. "TARTESIACO, qui feffos excipit axes, limita." Buchanan was now a popular modern classic.

41. "The ground glittered, as when it reflects the manifold "hues of a rainbow in all its glory." We have *THAUMANTIAS Iris,* in Ovid, METAM. iv. 479. See also Virgil, ix. 6.

43. *Non dea tam varii ornavit floribus hortos Alcinoi, Zephyro Chloris amata levi.*] Eden is compared to the Homeric garden of Alcinous, PARAD. LOST, B. ix. 439. B. v. 341.

Chloris is Flora, who according to antient fable was beloved by Zephyr. Hence our author is to be explained. PARAD. L. B. v. 16.

Mild as when Zephyrus on Flora breathes. See Ovid, FAST. L. v. 195. seq. She is again called Chloris by our author, El. iv. 35.

*Bifque novo terram sparitfi, Chlori, senilem Gramine, bifeque tuas abfultit Aufer opes.*
Alcinoi, Zephyro Chloris amata levii.
Flumina vernanties lambunt argentea campos,
Ditior Hesperio flavet arena Tago.
Serpit odoriferas per opes levis aura Favoni,
Aura sub innumeris humida nata rofis,

Yet there, and according to the true etymology of the word, she is more properly the power of vegetation. Chloris is Flora in Drummond's Sonnets, Signat. E. 2. ut supr.

Faire Chloris is, when she doth paint April.

In Ariosto, Mercury steals Vulcan's net made for Mars and Venus to captivate Chloris. OrL. Fur. C. xv. 57.

Chlorida bella, che per aria vola, &c.

45. In the garden of Eden, "the crisp'd brooks roll on orient "pearl and sands of gold." Parad. L. B. iv. 237.

47. Serpit odoriferas per opes levis aura Favoni,
Aura sub innumeris humida nata rofis.] So in the same garden, v. 156. But with a conceit.

Gentle Gales
Fanning their odoriferous wings, dispence
Native perfumes, and whisper whence they stole
These balmy spoils.—

In the text, the aura, or breath of Favonius, is born, or becomes humid, under innumerable rofes. Simply it contracts its fragrance from flowers. Compare Cymbeline, A. iv. S. ii.

—They are as gentle
As zephyrs blowing below the violet,
Not wagging his sweet head.

Perhaps, by the way, from Cutwoode's Caltha Poetarum, 1599. ft. 22. Of the primrose. [And see ft. 23.]

Wagging the wanton with each wind and blast.

Jonson should not here be forgot, Masques, vol. vi. 39.
As gentle as the stroking wind
Runs o'er the the gentler flowers.

We have Favonius for Zephyr, Lucretius's genitabilis aura Favoni, in Sonn. xx.

—Till Favonis reinfiire
The frozen earth, and clothe in fresh attire
The lily and rofe.—

Where see the Note.
Talis in extremis terrae Gangetidis oris
Luciferi regis fingitur esse domus.

49. Talis in extremis terrae Gangetidis oris
Luciferi regis singitur esse domus.] I know not where this fiction is to be found. But our author has given a glorious description of a palace of Lucifer, in the Paradisi Lost, B. v. 757.

At length into the limits of the north
They came, and Satan to his royal seat
High on a hill, far blazing, as a mount,
Rais'd on a mount, with pyramids and towers
From diamond quarries hewn, and rocks of gold,
The palace of Great Lucifer, so call
That structure, in the dialect of men
Interpreted; which not long after, he
Affecting all equality with God,
In imitation of that mount, whereon
Messiah was declar'd in fight of heaven,
The Mountain of the Congregation call'd, &c.

Here is a mixture of Ariosto and Isaiah. Because Lucifer is simply said by the prophet, "to fit upon the mount of the Congregation "on the sides of the north,"
Milton builds him a palace on this mountain, equal in magnificence and brilliancy to the most superb romantic caitle. In the next, by the utmost parts of the Gangetic land, we are to understand the north; the river Ganges, which separates India from Scythia, arising from the mountain Taurus.

Mr. Steevens gives another meaning to the text: "You suppose the Palace of Lucifer, that is Satan, to have been the object intended. But I cannot help thinking, that the residence of the of the sun was what Milton meant to describe, as situated in the extreme point of the East. I shall countenance my opinion, by an infallence not taken from a more inglorious author than our poet has sometimes designed to copy.

"For from his Palace in the East,
"The King of Light, in purple dreft,
"Set thicke with gold and precious stone,
"Which like a rocke of diamond ronne.

"Pyrmlico, or Runne Red Cappe, &c. 1609. It is observable, that this passage not only exhibits the Domus Luciferi Regis terrae Gangetidis oris, but also the rock of diamond, in which Milton has armed one of his rebellious spirits. This Houle, I suppose, is intended for the Palace of the Sun, as described by Ovid.
"You seem to have considered Lucifer as a proper name instead of a compound epithet." See "Luciferas rotas," infr. El. v. 46. And Note on Comus, v. 880.

Ipse
Ipse racemiferis dum densas vitibus umbras,
   Et pellucentes miror ubique locos,
Ecce mihi subito Præsul Wintonius astat,
   Sidereum nitido fulsit in ore jubat;
Veæis ad auratos defluxit candida talos,
   Insula divinum cinxerat alba caput.
Dumque senex tali incedit venerandus amictu,
   Intremuit læto florea terra sono.
Agmina gemmatis plaudunt cœlestia pennis,
   Pura triumphali personat æthra tuba.
Quisque novum amplexu comitem cantuque salutat,
   Hostque aliquis placido misit ab ore sonos;
   "Nate veni, et patrī fælic capē gaudia regni,
   "Semper abhinc duro, nate, labore vaca."
Dixit, et aligeræ tetigerunt nablia turmae,
   At mihi cum tenebris aurea pulsa quies.
Flebam turbatos Cephaleia pellice somnos,
   Talia contingant fomnia sæpe mihi.*

59. Agmina gemmatis plaudunt cœlestia pennis.] Not from the
   Italian poets, but from Ovid’s Cupid, Remed. Amor. v. 39.
   —Movit Amor gemmatas aureas alas.
Again, Amor. i. ii. 41. Of the same.
Tu pennas gemma, gemma variante capillos, &c.
In Paradisæ Lost, Milton has been more sparing in decorating
   the plumage of his angels.
61. Quisque novum amplexu comitem cantuque salutat.] So in
   Lydigas, v. 178.
   There entertain him all the saints above, &c.
68. Talia contingant fomnia sæpe mihi.] Ovid concludes one of
   his most exceptionable Elegies in the Amores, which I will not
   point out, with such a pentameter.

* Milton, as he grew old in puritanism, must have looked back
   with disgust and remorse on the panegyrical of this performance, as
   on one of the sins of his youth, inexperience and orthodoxy: for
   he had here celebrated, not only a bishop, but a bishop who sup-
   ported the dignity and constitution of the Church of England in
E. ELEGIARUM

Eleg. IV. Anno Ætatis 18.

Ad Thomam Junium præceptorem suum, apud mercatores Anglicos Hamburgæ agentes, Pastoris munere fungentem.*

Cum per immensum subito, mea litera, pontum, I, pete Teutonicos læve per æquor agros; Segnes rumpe moras, et nil, precor, obstet cuncti,
Et festinantis nil remoretur iter.

their most extensive latitude, the distinguished favourite of Elizabeth and James, and the defender of regal prerogative. Clarendon says, that if Andrewes, "who loved and understood the Church," had succeeded Bancroft in the see of Canterbury, "that infection would easily have been kept out, which could not afterwards be so easily expelled." Hist. Rebell. B. i. p. 88. edit. 1721.

* Thomas Young, now pastor of the church of English merchants at Hamburg, was Milton's private preceptor, before he was sent to Saint Paul's school. Aubrey in his manuscript Life, calls him, "a puritan in Essex who cutt his haire short." Under such an instructor, Milton probably first imbibed the principles of puritanism: and as a puritan tutor was employed to educate the son, we may fairly guess at the persuasions or inclinations of the father. Besides, it is said that our author's grandfather, who lived at Halton, five miles east of Oxford, and was one of the rangers of Shotover-forest disinherited his son for being a protesant: and, as converts are apt to go to excess, I suspect the son embraced the opposite extreme. The first and fourth of Milton's Familiar Epistles, both very respectful and affectionate, are to this Thomas Young. See Prose-Works, ii. 565. 567. In the first, dated, at London, inter urbana diverticula, Mar. 26, 1625, he says he had resolved to send Young an Epistle in verse: but thought proper at the same time to send one in prose. The Elegy now before us, is this Epistle in verse. In the second, dated from Cambridge, Jul. 21, 1628, he says, "Rus tuum accertatus, simul ac ver adoverit, "libenter adventiam, ad capessendas anni, tuique non minus col-"loquii, delicias; et ab urbano irepetu subducam me pauliper." Whatever were Young's religious instructions, our author professes to have received from this learned master his first introduction to the study of poetry, v. 29.

Primus ego Aonios, illo praecunte, recessus
Luiarabam, et bifidi sacra vireta jugi;
Ipse ego Sicanio frænantesem carceres venos
Æolon, et virides follicitabo Deos,

Yet these couplets may imply only, a first acquaintance with the classics.

This Thomas Young, who appears to have returned to England in or before the year 1628, was doctor Thomas Young a Member of the Assembly of Divines, where he was a constant attendant, and one of the authors of the book called Smyctymnuus, defended by Milton; and who from a London preacher'ship in Duke's Place was preferred by the parliament to the mastership of Jesus College in Cambridge, Neale's Hist. P. v. 122. 59. Clarke a Calvinistic biographer, attests that he was "a man of great learning, of much prudence and piety, and of great ability and fidelity in the work of the ministry." Lives, p. 194.

I have a Sermon by Young, intituled Hope's Encouragement, of a comfortable length, preached before the House of Commons, on a Fast-day, Feb. 28, 1644. Printed by order of the House, Lond. 1644. 4to. At the foot of the Dedication he styles himself, "Thomas Young, Sancti Evangelii in comitatu Suffolciensi minister." Another of his publications, as I apprehend, is a learned work in Latin called Dies dominica, on the observance of Sunday. Printed, Anno 1639. No place. 4to. Bishop Barlow says in the Bodleian copy of this book, in a Latin note, that it was written by Dom. Doctor Young, as he had been informed in 1658, by N. Bernard, chaplain to archbishop Uther. He adds "Quis fecrit prædictus D. Younge, mibi non certo confut." The Dedication to the Reformed Church, is subscribed, Théophillus Philo-Kvrices, Loucardiensis. The last word I cannot decipher. But there is Loucardie in the shire of Perth, I learn the following particulars from a manuscript History of Jesus College. He was a native of Scotland. He was admitted Master of the College by the Earl of Manchester in person, Apr. 12, 1644. He was ejected from the Master'ship for refusing the Engagement. He died and was buried at Stow-market in Suffolk, where he had been Vicar thirty years.

1. Curre per immensum subito, mea litera, pontum, &c.]. One of Ovid's epistolary Elegies begins in this manner, where the poet's address is to his own epistle. Trist. iii. vii. 1.

Vade facultatem subito pererata Perillam,
Litera, &c.

And Milton, like Ovid, proceeds in telling his Epistle what to say. In this strain, among other circumstances, Milton informs his Epistle, v. 41.
ELEGIIARUM.

Caeruleamque suis comitatam Dorida Nymphis,
Ut tibi dent placidam per sua regna viam.
At tu, si poteris, celeres tibi surne jugales,
Veleta quibus Colchis fugit ab ore viri;
At queis Triptolemus Scythicas devenit in oras,
Gratas Eleusina missus ab urbe puer.
Atque ubi Germanas flavere videbis arenas,
Ditis ad Hamburgae moenia flecte gradum,
Dicitur occiso quae ducere nomen ab Hama,

Invenies dulci cum conjuge forte sedentem,
Mulcentem gremio pignora parva suo;
Forfitan aut veterum praelarga volumina patrum
Veriantem, aut veri biblia facra Dei.

So Ovid, v. 3.

11. Aut quius Triptolemus, &c.] Triptolemus was carried from Eleusis in Greece, into Scythia, and the most uncultivated regions of the globe, on winged serpents, to teach mankind the use of wheat. Here is a manifest imitation of Ovid, who in the same manner wishes at once, both for the chariots of Medea and Triptolemus, that in an instant he may revisit his friends. TRIST. iii. viii. 1.

Nunc ego Triptolemi cuperem concludere currus,
Mifi in ignotam qui rude semen humum;
Aut ego Medeæ cuperem frenare dracones,
Quos habuit, fugiens arce, Corinthe, tua, &c.

15. Dicitur occiso quae ducere nomen ab Hama.] Krantzius, a Gothic geographer, says, that the city of Hamburg in Saxony took its name from Hama a puissant Saxon champion, who was killed on the spot where that city stands by Starchater a Danoish giant. SAXONIA, Lib. i. c. xi. p. 12. edit. Wechel. 1575. fol. The Cimbrica
Cimbrica quem fertur clava dedisse neci,
Vivit ibi antiquae clarus pietatis honore
Præful, Christicolas pascre doctus oves;
Ille quidem est animæ plusquam pars altera nostraræ,
Dimidio vitae vivere cogor ego.

Hei mihi quot pelagi, quot montes interjecti,
Me faciunt alia parte carere mei!
Charior ille mihi, quam tu doctissime Graium
Cliniadi, pronepos qui Telamonis erat;
Quamque Stagyrites generoso magnus alumno,
Quem peperit Lybico Chaonis alma Jovi.
Qualis Amyntorides, qualis Philyreius heros
Myrmidonum regi, talis et ille mihi.
Primus ego Aonios illo præunte recessus
Lufrabam, et bifidi facra vireta jugi,

Cimbrica clava is the club of the Dane. In describing Hamburgh, this romantic tale could not escape Milton.

21. Hei mihi quot pelagi, &c.] Homer, Il. i. 155.

23. Dearer than Socrates to Alcibiades, who was the son of Clinias, and has this appellation in Ovid’s Ibis, “Cliniadaque ‘modo,” &c. v. 635. Alcibiades, the son of Clinias, was antiently descended from Euryfaces, a son of the Telamonian Ajax.

25. Ariftote preceptor to Alexander the Great.

27. Qualis Amyntorides, qualis Philyreius heros, &c.] Phoenix the son of Amyntor, and Chiron, both instructors of Achilles. “AMYNTORIDES Phoenix,” occurs in Ovid, Art. Amator. i. 337. And AMYNTORIDES, simply, in the Ibis, v. 261. We find “Philyreius heros” for Chiron, Metam. ii. 676. And Fast. B. v. 391. See also Art. Amator. i. 11. The instances are, of the love of scholars to their masters, in antient story.

Picriosque
Pieriosque hausti latices, Clioque favente,  
Caftalio sparsi lenta ter ora mero.  
Flammeus at signum ter viderat arietis Æthon,  
Induxitque auro lanca terga novo;  
Bifque novo terram sparsi, Chlori, fenilem  
Gramine, bisque tuas absitulit Aufer ope:  
Necdum ejus licuit mihi lumina pascere vultu,  
Aut linguæ dulces aure bibisse sonos.  
Vade igitur, curfuque Eurum præverte sonorum,  
Quam fit opus monitis res docet, ipfa videt.  
Invenies dulci cum conjuge forte sedentem,  
Mulcentem gremio gignora chara suo.  
Foriftan aut veterum prælarga volumina patrum  
Verfantem, aut veri biblia sacra Dei,  
Cœleste animas saturantem rore tenellas,  
Grande salutiœæ religionis opus.  
Utque solet, multam fit dicere cura salutem,  
Dicere quam decuit, si modo adecrer, herum.  
Hæc quoque, paulum oculos in humum defixa  
modeitos,  
Verba verecundo: fis memor loqui:  
Hæc tibi, si teneris vacat inter prælia Musis,

32. See Comus, 91. seq.  
Thus I sprinkle on thy breast, &c.


Ibid. Two years and one month. In which had passed, three vernal equinoxes, two springs and two winters. See the first Note. Young, we may then suppose, went abroad in February, 1623, when Milton was about fifteen. But compare their prose corre-pondence, where Milton says, “quod autem plusquam triennio  
nunquam ad te scripserem.”

49. — Oculos in humum defixa, modeitos.] Ovid, Amor. iii. vi 67.

— Illa oculos humum dejecta modeitos.
Mittit ab Angliaco litori fida manus.
Accipe sinceram, quamvis fit fera, salutem;
Fiat et hoc ipso gratior illa tibi.
Sera quidem, sed vera fuit, quam cafta receptit
Icaris a lento Penelopeia viro.
Aft ego quid volui manifestum tollere crimen,
Ipse quod ex omni parte levare nequit?
Arguitur tardus merito, noxamque fatetui;
Et pudet officium desperuisse suum.
Tu modo da veniam fasso, veniamque roganti,
Crimina diminui, quae patuere, solent.
Non serus in pavidos rictus didueit hiantes,
Vulnifico pronos nec rapit ungue leò.
Sæpe starisiferi crudelia pectora Thracis:
Supplicis ad moestas deliciuere preces:
Extenfæque manus avertunt fulminis iictus,
Placat et iratos hostia parva Deos.
Jamque diu scripsisse tibi fuit impetus illi,
Neve moras ultra ducere passius Amor;
Nam vaga Fama refert, heu nuntia vera malorum!
In tibi finitimis bella tumere locis,
Teque tuamque urbem truculento milite cingi,
Et jam Saxonios arma paraffe duces.

55. The allusion is to a well-known Epiftle of Ovid.
65. Ovid, Metam. xii. 466. "Macedoniaque staris." 74. Et jam Saxonios arma parasse duces.] About the year 1626, when this Elegy was written, the imperialists under general Tilly, were often encountered by Christian Duke of Brunswick, and the dukes of Saxony, particularly duke William of Saxon Wiemar, and
Te circum late campos populatur Enyo,

Et fata carne virum jam crur arva rigat;

Germanisque suum concepsit Thracia Martem,

Illuc Odrysios Mars pater egit equos;

Perpetuque comans jam deflorect oliva,

Fugit et ærisonam Diva perosa tubam,

Fugit io terris, et jam non ultima virgo

Creditur ad superas jufa volaffe domos.

Te tamen intera beli circumfonat horror,

Vivis et ignoto folus inopsque solo;

Et, tibi quam patrii non exhibuere penates,

Sede peregrina quæris egenus opem.

Patria dura parens, et faxis favior albis

Spumea quaæ pulsat litoris unda tui,

and the duke of Saxon Lawenburgh, in Lower Saxony, of which Hamburgh, where Young resided, is the capital. See v. 77. Germany, in general, either by invasion, or interior commotions, was a scene of the most bloody war from the year 1618, till later than 1640. Guftavus Adolphus conquered the greater part of Germany about 1631. See Note on El. iii. supr. v. 10.

84. Vivis et ignoto solus inopsque solo.] Ovid, of Achaemenides, Metam. xiv. 217.

SOLUS, INOPS, ESPEC,—

These circumstances, added to others, leave us strongly to sus-pect, that Young was a nonconformist, and probably compelled to quit England on account of his religious opinions and practice. He seems to have been driven back to England, by the war in the Netherlands, not long after this Elegy was written. See v. 71. seq. And the first Note.

86. Sede peregrina quæris egenus opem.] Before and after 1630, many English ministers, puritanically affected, left their cures, and settled in Holland, where they became pastors of separate congregations: when matters took another turn in England, they returned, and were rewarded for their unconforming obstinacy, in the new presbyterian establishment. Among these were Nye, Burroughs, Thomas Goodwin, Simpfont, and Bridge, eminent members of the Assembly of Divines. See Wood, Ath. Oxon. ii. 504. Neale's Hist. Pur. iii. 376.

Siccinus
Siccine te decet innocuos exponere foetus,
Siccine in externam ferrea cogis humum,
Et finis ut terris quærant alimenta remotis
Quos tibi profpiciens miserat ipse Deus,
Et qui laeta ferunt de coelo nutia, quique
Quæ via post cinera ducat ad astra, docent?
Digna quidem Stygiis quæ vivas claufa tenebris,
Æternaque animæ digna perire famæ!

Et finis ut terris quadrant alimenta remotis
Quos tibi profpiciens miserat ipse Deus,
Et qui laeta ferunt de coelo nutia, quique
Quæ via post cinera ducat ad astra, docent?
Digna quidem Stygiis quæ vivas claufa tenebris,
Æternaque animæ digna perire famæ!

Haud aliter vates terræ Theſbitidis olim
Preflit inaffuet. devia tefqua pede,
Desertasque Arabum falebras, dum regis Achabi
Effugit, atque tuas, Sidoni dira, manus:

100

100. —Sidoni dira.—] Jezebel, the wife of Ahab, was the daughter of Ethbaal king of the Sidonians. Sidoni is a vocative, from Sidonis, often applied by Ovid to Europa the daughter of Agenor king of Sidon or Syria. Fast. B. v. 610.

Sidoni, sic fueras accipienda Jovi.

And, ibid. 617. And Art. Amator. iii. 252. See also Metam. xiv. 30. ii. 840.

Some of these scriptural allusions are highly poetical, and much in Milton's manner. His friend, who bears a sacred character, forced abroad for his piety and religious constancy by the persecutions of a tyrannical tribunal, and distressed by war and want in a foreign country, is compared to Elijah the Tihbite wandering alone over the Arabian deserts, to avoid the menaces of Ahab, and the violence of Jezebel. See B. Kings, i. xix. 3. seq. He then selects a most striking miracle, under which the power of the Deity is displayed in scripture as a protection in battle, with reference to his friend's situation, from the surrounding dangers of war. "You are safe under the radiant shield of him, who in the dead of night suddenly dispersed the Assyrians, while the sound of an unseen trumpet was clearly heard in the empty air, and the noises of invisible horses and chariots rushing to battle; and the distant hum of clashing arms and groaning men, terrified their numerous army."

Terruit et densas pavido cum rege cohortes,
Aere dum vacuo buccina clara fonat,
Cornea pulverem dum verberat ungula campum,
Currus arenofam dum quatit actus humum,
Auditurque hinnitus equorum ad bella ruentum,
Et fremitus ferri, murmuraque alta virum.
ELEGIIARUM

Talis et horrifono laceratus membra flagello,
Paulus ab Æmathia pellitur urbe Cilix.
Psicosæque ipsum Gergeffæ civis Iesum
Finibus ingratus jussit abire suis.

At tu fume animos, nec ïps cadat anxia curis,
Nec tua concutiat decolor osia metus.
Sis etenim quamvis fulgentibus obfitus armis,
Intententque tibi millia tela necem,
At nullis vel inerme latus violabitur armis,
Deque tuo cuspis nulla crucore bibet.

Namque eris ipse Dei radiante sub ægide tutus,
Ille tibi custos, et pugil ille tibi;
Ille Sionæ æ qui tot sub mænibus arcis
Assyrios fudit nocte silente viros;
Inque fugam vertit quos in Samaritadas oras
Mifit ab antiquis præca Damascus agris,
Terruit et denfas pavido cum rege cohortes,
Aere dum vaccuo buccina clara fonat,

See B. KINGS, ii. vii. 5. "For the Lord had made the hoft of
the Syrians to hear a noise of chariots and a noise of horses,
even the noise of a great hoft, &c." Sionæ ærex is the city of
Samaria, now beleaguered by the Syrians, and where the king of
Israel now resided. It was the capital of Samaria. Præca Damascus
was the capital of Syria. Pavido cum rege is Benhadad, the
king of Syria. In the sequel of the narrative of this wonderful
conternation and flight of the Syrians, the solitude of their vast
defserted camp affords a moft affecting image, even without any
poetical enlargement. "We came to the camp of the Syrians,
and behold there was no man there, neither voice of man; but
horses tied, and asses tied, and the tents as they were." Ibid.
vii. 10. This is like a scene of enchantment in romance.

101. Talis et horrifono laceratus membra flagello, &c.] Whipping
and imprisonment were among the punishments of the arbitrary
Star-chamber, the threats REGIS ACHABI, which Young
fled to avoid.

109. At nullis vel inerme latus, &c.] See the fame philosophy
in COMUS, v. 421.

Cornea
Cornea pulvereum dum verberat ungula campum,
Currus arenosam dum quatit actus humum, 120
Auditurque hinnitus equorum ad bella ruentum,
Et strepitus ferri, murmuraque alta virum.
Et tu (quod superest miseris) sperare memento,
Et tua magnanimo pec stole vince mala;
Nec dubites quandoque frui melioribus annis, 125
Atque iterum patrios possit vide re lares.

E L E G. V. Anno ætatis 20.*

In adventum veris.

IN se perpetuo Tempus revolubile gyro,
Jam revocat Zephyros vere tepente novos;
Induiturque brevem Tellus reparata juventam,
Jamque soluta gelu dulce virescit humus.
Fallor? an et nobis redeunt in carmina vires,

123. * Et tu quod superest, &c.] For many obvious reasons, AT is likely to be the true reading.

125. This wish, as we have seen, came to pass. He returned; and when at length his party became superior, he was rewarded with appointments of opulence and honour.

* In point of poetry, sentiment, selection of imagery, facility of verification, and Latinity, this Elegy, written by a boy, is far superior to one of Buchanan’s on the same subject, intitled MAIÆ CALENDÆ. See his El. ii. p. 33. Opp. edit. 1715.

1. In se perpetuo Tempus revolubile gyro.] Buchanan, De Sphæ-ra, p. 133. Ibid.

In se precipitati semper revolubilis orbe.


Fallor? An et mitis, &c.

Again, El. vii. 56.

Fallor? An et radios hinc quoque Phœbus habet?

V O L. I. L 11
ELEGIARUM

Ingeniumque mihi munere veris adeft?
Munere veris adeft, iterumque vigescit ab illo,

This formulary is not uncommon in Ovid. As thus, Fast. B. v. 549:

Fallax? An arma sonant? non fallimur, arma sonabant.

See also Buchanan’s Epithalamiurn, Silv, iv. p. 52. edit. ut supr.

Falliur? an nitida, &c.

And Comus, v. 221.

Was I deceived? &c.

6. Ingeniumque mihi munere veris adeft.] See v. 23. There is a notion that Milton could write verses only in the spring or summer, which perhaps is countenanced by these passages. But what poetical mind does not feel an expansion or invigoration at the return of the spring, at that renovation of the face of nature with which every mind is in some degree affected? In one of the Letters to Deodate he says, “such is the impetuosity of my temper, that no delay, no rest, no care or thought of any thing else can stop me, till I come to my journey’s end, and put a period to my present study.” Prose-Works, ii. 567. In the Paradise Lost, he speaks of his aptitude for composition in the night, B. ix. 20.

If answerable skill I can obtain From my celestial patron’s, who deigns Her nightly visitations, unimpor’d: And dictates to me slumbering, or inspires Easy my unpremeditated verse.

Again, to Urania, B. vii. 28.

Not alone, while thou Visit’st my slumbers nightly, or when morn Purples the east.

Again, he says that “he visits nightly the subjects of sacred poetry.” B. iii. 32. And adds, v. 37.

Then feed on thoughts that voluntary move Harmonious numbers.

In the sixth Elegy, he hints that he composed the Ode on the Nativity in the morning, v. 87.

Dona quidem dedimus Christi natalibus illa, Illa sub aurorat lux mihi prima dedit.

That is, as above, “when morn purples the east.” In a Letter to Alexander Gill, he says that he translated the hundred and fourteenth Psalm into Greek heroics, “subito necio quo impetu ante Lucis
(Quis putet) atque aliquod jam fibi poscit opus. Caftalis ante oculos, bifidumque cacumen oberrat,
Et mihi Pyrenen somnia nocte ferunt;
Concitaque arcano fervent mihi pectora motu,
Et furor, et fonitus me facer intus agit.
Delius ipse venit, video Penéide lauro
Implicitos crines, Delius ipse venit.
Jam mihi mens liquidi raptatur in ardua cceli,
Perque vagas nubes corpore liber eo;
Perque umbras, perque antra feror penetralia vatum,
Et mihi fana patent interiora Deum;
Intuiturque animus toto quid agatur Olympo,

"Lucis exortum." Prose-works, ii. 567. See also below, v. 9.

Caftalis ante oculos bifidumque cacumen oberrat,
Et mihi Pyrenen somnia nocte ferunt.

See the first Note on Sonn. vili.

9. Caftalis, &c.] Buchanan, El. i. 2. p. 31. ut supr.
Grataque Phoebro Caftalis unda choro.

He has "th'inspir'd Caftalian spring." Parad. L. iv. 273.

Buchanan was now in high repute as a modern Latin classic. He is thus charaterized by a learned and elegant writer of Milton's early days. "Of Latin poets of our times, in the judgement of Beza and the best learned, Buchanan is esteemed the chiefest. —His conceipt in poeie was most rich, and his sweetnes and facilitie in a verfe inimitably excellent, (as appeareth by that master-peece his P[alm]s; as farre beyond those of B. Rhena-nus, as the Stanzas of Petrarch the Rimes of Skelton : but de-serving more applause if he had faln upon another subject: for I say with J. C. Scaliger, Illorum piget qui Davidis Psalms fatis columisfris inuotos ferarant officere planfibiores.—His Tragedies are loftie, the style pure; his Epigrams not to be mended, fave "here and there, according to his genius, too broad and bitter." Peacham's Compleat Gentleman, p. 91. ch. x. Of Po-etry, edit. [2d.] 1634. 4to. Milton was now perhaps too young to be captivated by Buchanan's political speculations.

13. Delius ipse venit, &c.] Milton seems to have thought of the beginning of Callimachus's Hymn to Apollo.
Nec fugiunt oculos Tartara cæca meos.

Quid tam grande sonat distento spiritus ore?
Quid parit hæc rabies, quid facer iste furor?
Ver mihi, quod dedit ingenium, cantabitur illo;
Profuerint isto reddita dona modo.

Jam, Philomela, tuos foliis adoperta novellis,
Instituis modulos, dum filet omne nemus:
Urbe ego, tu sylva, simul incipiamus utrique,
Et simul adventum veris uterque canat.
Veris io rediere vices, celebremus honores.
Veris, et hoc subeat Musa perennis opus.

Jam sol Αἰθιopas fugiens Tithoniique arva,
Flectit ad Arctoas aurea lora plagas.
Eft brevis nocēs iter, brevis eft mora nocēs opacæ,
Horrida cum tenebris exulat illa suis.

Jamque Lycaonius plaustrum cœleste Boötes

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25. Jam, Philomela, tuos foliis adoperta novellis,
Instituis modulos, dum filet omne nemus.] There is great
elegance and purity of expression in folis adoperta novellis. The
whole imagery was afterwards transferred into the first Sonnet, v. 1.

O NIGHTINGALE, that on yon bloomy spray
Warblest at eve, when all the woods are still.

30. —— Hoc subeat Musa perennis opus.] Originally quotannis,
edit. 1645. Salmaeus pretends to have observed several false
quantities in our author's Latin poems. This was one, and peren-
edit. Lond. 1660. p. 5. It is remarkable, that Tickell and Fent-
on should both have preferred quotannis, who might have been
taught better even by Tonfon, edit. 1705. Nicholas Heinsius, in
an Epistle to Holstenius, complains of these false quantities: and,
for elegance, prefers our author's DEFENSIO to his Latin poems.
See Burman. SYLLOG. iii. 669. But Heinsius, like too many
other great critics, had no taste.

32. Flectit ad Arctoas aurea lora plagas.] Ovid, ART. AMA-
tor. i. 549. Of Bacchus.
Tigribus adjunctis aurea lora dabat.
The expression is finely transferred.

Non
Non longa sequitur seffus ut ante via; Nunc etiam solitas circum Jovis atria toto Excubias agitant sidera rara polo: Nam dolus, et caedes, et vis cum nocte recessit, Neve Giganteum Dii timuere scelus.

Forte aliquid scopuli recubans in vertice pastor, Rofcida cum primo sole rubescit humus, Hac, ait, hac certe caruiiiii nocte puella, Phœbe, tua, celeres quæ retineret equos. Læta suas repetit sylvas, pharetramque refumit Cynthia, luciferas ut videt alta rotas; Et tenues ponens radios, gaudere videtur Officium fieri tam breve fratri ope.

Defere, Phœbus ait, thalamos, Aurora; feniles,

38. Excubias agitant sidera.—] Ode on Nativ. v. 21. And all the spangled hoft keep watch in squadrons bright.

39. Nam dolus, et caedes, et vis, &c.] Ovid, Metam. i. 130. In quorum subiere locum, fraudesque, dolique, Insidiaque, et vis, &c.—


Again, Epist. Heroid. xi. 46. Denaque luciferos luna movebat equos. See Note on El. iii. 49.

42. Defere, Phœbus ait, &c.] “Leave the bed of old Titthonus.” Compare the whole context with Ovid. Amor. i. xiii. 37. Illum dum refugis, longo quia frigidus aëvo, Surgis ad invias a fene mane rotas: At sique mane manibus Cephalum complexa teneres, Clamares, Lente currit noctis equi.

Again, Epist. Heroid. iv. 93. Clarus erat silvis Cephalus, multæque per herbam Conciderat, illo percuteunte, fereæ.

Nec
ELEGIARUM

Quid juvat effeetó procobuiffe toro?
Te manet Æolides viridi venator in herba,
Surge, tuos ignes altus Hymettus habet.
Flava verecundo dea crimen in ore fatetur,
Et matutinos ocius urget equos.
Exuit invisam Tellus rediviva seneectam,
Et cupit amplexus, Phæbe, subire tuos;
Et cupit, et digna est. Quid enim formosius illa,
Pandit ut omníseros luxuriosa sinus,

Nec tamen’Aurora male se præbebat amandum,
Ibat ad hunc fapiens a sene diva viro.
See the next Note.

51. Te manet Æolides, &c.] Cephalus, with whom Aurora fell in love, as he saw him hunting on mount Hymettus. Ovid, MET. vii. 701.
Cum me cornigeris tendentem retia cervis,
Vertice de fumo semper florentis Hymetti,
Lutea mane videt pulvis Aurora tenebris, &c.
He is called, Æolides Cephalus, ibid. vi. 681. And Æolides, simply, ibid. vii. 672. Hence our author, EL. iii. 67.
Flebam turbatos CEPHALEIA PELLICE somnos.
And Cephalus is “the Attic boy,” with whom Aurora was accustomed to hunt, IL PENS. v. 124.

53. Flava verecundo dea crimen in ore fatetur.] Ovid, MET. i. 484.
Pulchra verecundo suffunditur ora rubore.

57. —Et digna ef.] That is pulchra. So above, EL. i. 53.
Ah! quotes dignæ stupui miracula formas!
Cicero, DE INVENT. L. ii. i. “Ei pueros ostitenderunt multos “magna præditos dignitate.” And afterwards, from the beauty of these boys, the dignitas of their sisters is estimated. Milton, at these early years, seems to have been nicely skilled in the force of Latin words, and to have known the full extent of the Latin tongue.

58. Pandit ut omníseros luxuriosa sinus.] See PARAD. LOST, B. v. 338.
Whatever Earth all-bearing mother yields.
He adds,
Atque Arabum spirat messe.
Atque Arabum spirat messes, et ab ore venusto
Mitia cum Paphiis fundit amoma rosis!
Ecce coronatur sacro frons ardua luco,
Cingit ut Idaem pinea turris Opim;
Et vario madidos intexit flore capillos,
Floribus et vifa est posse placere suis.
Floribus effusos ut erat redimita capillos,
Tænario placuit diva Sicana Deo.
Aψice, Phœbe, tibi faciles hortantur amores,
Mellitasque movent flamina verna preces:
Cinnamonæ Zephyrus leve plaudit odorifer ala,
Blanditasque tibi ferre videntur aves.
Nec fine dote tuos tementaria quàrit amores

So of Earth, Parad. L. vii. 318.
— Made gay,
Her bosom smelling sweet.—
Milton here thought of Ovid’s Tellus, who makes a speech,
and who lifts her “Omniferos vultus.” Metam. ii. 275.
62. The head of his personified Earth crowned with a sacred
wood, resembles Ops, or Cybele, crowned with towers. But in
pinea turris, he seems to have confounded her crown of towers
with the pines of Ida. Tibullus calls her Ideæ Ops. El. i. iv. 68.
“Proserpine, &c.” And Ovid, Metam. B. v. 391.
There are touches of the great poetry in this description or per-
sonification of Earth.
69. Cinnamea Zephyrus leve plaudit odorifer ala.] See El. iii. 47.
Serpit odoriferas per opes levis aura Favori.
And Comus, v. 989.
And west winds with Muskie Wing,
About the cedarn allies fling, &c.
And Parad. L. B. viii. 515.
——Gentle airs
Whisper’d it to the woods, and from their wings
Flung rose, flung odours, from the Spicy shrub.
“Rose and odours, which their wings had collected from the Spicy
“shrub.”

Terra,
ELEGIARUM

Terra, nec optatos poscit egena toros;
Alma salutiferum medicos tibi gramen in usus
Præbet, et hinc titulos adjuvat ipsa tuos:
Quod si te pretium, si te fulgentia tangunt
Munera, (muneribus fæpe coemptus amor)
Illa tibi ostentat quascunque sub aëquore vasto,
Et superinjectis montibus abdit opes.
Ah quoties, cum tu clivofo tessius Olympos
In vespertinas precipitaris aquas,
Cur te, inquit, curfu languentem, Phœbe, diurno
Hesperis recipit cœrula mater aquis?
Quid tibi cum Tethy? Quid cum Tartesside lympha,
Dia quid immundo pellis ora falo?
Frigora, Phœbe, mea melius captabis in umbra,
Huc ades, ardentes imbue rore comas.
Mollior egelida veniet tibi somnus in herba,
Huc ades, et gremio lumina pone meo.
Quaque jaces, circum mulcebit lene fufurrans
Aura, per humentes corpora fufa rofas.
Nec me (crede mihi) terrent Semelcia fata,

83. Quid tibi cum Tethy, &c.] In the manner of Ovid, Epist. Heroid. vi. 47.
Quid mihi cum Minyis? Quid cum Tritonide pinu?
Quid tibi cum patrio, navita Tiphy, mea?
See above, El. iii. 33.
89. — Mulcebit lene fufurrans
Aura, per humentes corpora fufa rofas.] See Note on v. 69. And El. iii. 48.
Aura sub innumeris humida nata rofas.
Again, Parad. Reg. B. ii. 363. Fragrant gales are introduced, as enhancing the voluptuoufneis of the enchanted banquet in the wilderneis.

And winds,
Of gentleft gale, Arabian odours fann’d
From their loft wings, and Flora’s earlief smells.
Where see the Note.

91. — Semeleia fata.] An echo to Ovid’s Semeleia proles,
Metam.
Nec Phaëton teo fumidus axis equo;
Cum tu, Phœbe, tuo sapientius uteris igni,
Huc ades, et gremio lumina pone meo.
Sic Tellus lasciva suos suspirat amores;
Matris in exemplum caetera turba ruunt:
Nunc etenim toto currit vagus orbe Cupido,
Languentesque sovlat solis ab igne faces.
Infonuere novis lethalia cornua nervis,
Triste micant ferro tela corusca novo.
Jamque vel invictam tentat superasse Dianam,
Quæque sedet sacro Vestâ pudica foco.
Ipse senescentem reparat Venus annua formam,
Atque iterum tepido creditur orta mari.
Marmoreas juvenes clamant Hymenæ per urbes,
Littus, io Hymen, et cava faxa sonant.
Cultius ille venit, tunicaque decentior apta,
Punicum redolet vestis odora crocum.

Metam. B. v. 329. ix. 640. And in other places. Semele's story is well known. See Ovid's Amor. iii. 3. 37.

Semele miserabilis arsit,
Officio est illi pena reperta suo, &c.

And Fast. vi. 485.

93. More wisely than when you lent your chariot to Phaeton,
and when I was consumed "by the excess of your heat." He alludes to the speech or complaint of Tellus, in the story of Phaeton. See Metam. ii. 272. And Note on v. 58. Not to insist particularly on the description of the person of Milton's Tellus, and the topics of persuasion selected in her approaches and her speech, the general conception of her courtship of the sun, is highly poetical.

105. Marmoreas juvenes clamant Hymenæ per urbes.] See Ovid, Epist. Heroid. xiv. 27. "Vulgus Hymen, Hymenæe, vo-
cant, &c." And xii. 143. And Amor. i. 563. But this was the usual Prothalamion.

108. Punicum redolet vestis odora crocum.] So in L'Allegro.

v. 124.

There let Hymen oft appear
In Saffron robe.
Egrediturque frequens, ad amœni gaudia veris,
Virgineos aura cincta puella finus:
Votum est cuique suum, votum est tamen omnibus unum,
Ut fibi quem cupiat, det Cytherea virum.
Nunc quoque septena modulatur orundine pastor,
Et sua quæ jungat carmina Phyllis habet.
Navita nocturno placat sua sidera cantu,
Delphinasque leves ad vada summa vocat.
Jupiter ipse alto cum conjuge ludit Olympo,
Convocat et famulos ad sua festa Deos.
Nunc etiam Satyri, cum fera crépuscula surgunt,
Pervolitant celeri florea rura choro,
Sylvanusque sua cyparissi fronde revinctus,
Semicaperque Deus, semideusque caper.
Quæque sub arboribus Dryades latuere vetuus,
Per juga, per solos expatiantur agros.
Per fata luxuriat fruticetaque Mænalius Pan,
Vix Cybele mater, vix fibi tuta Ceres;

—A rosea vsnit,
Till Hymen's saffrom'd weede had ufer'd it.
Hence we must explain B. and Fletcher, Woman's Prize, A. i.
S. ii. vol. viii. p. 179.
Pardon me, yellow Hymen.—

The text has a reference to Ovid's Hymen, who is "croceo ve-
latus amisit." Metam. x. 1.

Cum fera crépuscula surgunt.] So in Quint. Novem.
v. 54.
Reddiderant dubiam jam sera crépuscula lucem.
Ovid, Metam. i. 219.

Traherent cum sera crépuscula lucem.

121. Sylvanus is crowned with cypress from the boy Cyparissus.
In the next line, "Semicaperque Deus" is from Ovid, Fast. iv.
752. See also Metam. xiv. 515. "Semicaper Pan."

Atque
Atque aliquam cupidus prædatur Oreada Faunus,
Consulit in trepidos dum fibi nympha pedes;
Jamque latet, latitantque cupit male tecta videri,
Et fugit, et fugiens pervelit ipsa capi. 130
Dii quoque non dubitant cælo præponere sylvas,
Et sua quisque fibi numina lucus habet.
Et sua quisque diei fibi numina lucus habet,
Nec vos arborea diei precor ite domo.
Te referant miseris te, Jupiter, aurea terris 135
Sæcla, quid ab nimbos aspera tela redis?
Tu saltem lente rapidos age, Phœbe, jugales,
Qua potes, et sením tempora veris eant;
Brumaque producæs tarde ferat hispida noctes,
Ingruat et nostro serior umbra polo. 140

127. —Prædatur Oreada Faunus.] See what is said of the mountain-nymph Liberty, in L'ALLEGRO, v. 36.
134. Nec vós arborea Dii precor ite domo.] PARAD. L. B. v.
137. "From under shady ARBOROUS roof."
138. —Sením tempora veris eant.] See EL. i. 48. And the Note.
E L E G I A R U M

E L E G. VI.

Ad Carolum Deodatum ruri commorantem,

Qui cum Idibus Decemb. scriptisset, et sua carminia excusari posulaisset si solito minus essent bona, quod inter lautitas quibus erat ab amicis exceptus, haud satis felicem operam Musis dare se posse affirmabat, hoc habuit responsum.

MITTO tibi fanam non pleno ventre salutem,
Qua tu diextento forte carere potes.
At tua quid nostram prolestat Musa camœnam,
Nec finit optatas posse sequi tenebras?
Carmine scire velis quam te redamemque colamque,
Crede mihi vix hoc carmine scire queas.

Nam neque nostrar amor modulis includitur arcitis,
Nec venit ad claudos integer ipse pedes.
Quam bene solennes epulas, hilaremque Decembrum,
Festaque coelifugam quæ coluere Deum,
Deliciaeque refers, hiberni gaudia ruris,
Hauftaque per lepidos Gallica mufa focos!
Quid quereris refugam vino dapibusque poešin?


Where shall we sometimes meet, and by the fire
Help wafte a fullen day?
What neat repaft shall feaft us, light and choice
Of Attic taste, with wine, &c.

Deodate had sent Milton a copy of verses, in which he described the festivities of Christmas.

Carmen
Carmen amat Bacchum, carmina Bacchus amat.
Nec puduit Phoebum virides geftasse corymbos,
Atque hederam lauro præposuisse fuet.
Sæpius Aoniis clamavit collibus Eucæ
Mifta Thyoneo turba novena choro.
Nafo Corallæis mala carmina misit ab agris:
Non illic epulæ, non fata vitis erat.
Quid nifi vina, rofasque, racemiferumque Lyæum,

19. Nafo Corallæis mala carmina misit ab agris.] Ovid's Tris-
tia, and Epistles from Pontus, supposed to be far inferior to his
other works. This I cannot allow. Few of his works have more
nature. And where there is haste and negligence, there is often a
beautiful careless elegance. The Corallæi were the most savage of
the Getes. Ovid calls them "pelliti Corallæi," Epist. Pont.
iv. viii. 83. And again, ibid. iv. ii. 37.

Hic mihi cui recitem, nifi flavis scripta Corallis.
See our author above, El. i. 21. Ovid himself acknowledges, ut
supr. iv. ii. 20.

Et carmen vena pauperiore fluit.
See also Trist. i. xi. 35. iii. xiv. 35. iii. i. 18. v. vii. 59. v. xii.
35. And Epist. Pont. i. v. 3. iv. xiii. 4. 17.

i. x. 31.

Non epulis oneror: quarum si tangar amore,
Eft tamen in Geticis cepia nulla locis.

Trist. iii. x. 71.

Non hic pampinea dulcis latet uva sub umbra.
Again, Epist. Pont. iii. i. 13.
Nec tibi pampineas Autumnus porrigit uvas.
And, ibid. i. iii. 51.
"Non ager his pomum, non dulces porrigit uvas.
Again, i. vii. 13.
Nos habeat regio nec pomo fæta nec uvis.
Again, ibid. iii. viii. 13.
"Non hic pampineis amicitur vitibus ulmus, &c.

21. Quid nifi——

Cantavit brevibus Tēia Musa modis.] Ovid, Trist.
ii. 364.
ELEGIARUM

Cantavit brevis Tēia Mūfa modis?
Pindaricosque inflat numeros Teumesfius Euan,
Et redolet sumptum pagina quaeque merum;
Dum gravis everfo currus crepat axe supinus,
Et volat Eleo pulvere fuscus eques.

Quadrimentoque madens Lyricen Romanus Iaccho,
Dulce canit Glyceran, flavicomamque Chloen.
Jam quoque lauta tibi generofo menfa paratu
Mentis alit vires, ingeniumque foveat.

Maffica fœcundam defpumant pocula venam,
Fundis et ex ipfo condita metra cado.
Addimus his artes, fufumque per intima Phœbum
Corda: favent uni Bacchus, Apollo, Ceres.
Scilicet haud mirum, tam dulcia carmina per te,

QUID NISI cum multo venerem confundere vino
Præcepit Lyrici Tēia Musa senis?

Again, ART. AMATOR. iii. 330.
— Vinofi Tēia Musa senis.

See also MetAM. xv. 413.
Vidēta rācemiferō lyncas dedit India Baccho.
And FAST. vi. 483.

23. —Teumesfius Euan.] Teumesfus, Τευμέθεος, is a mountain of Boeotia, the district in which Thebes was situated; and its inhabitants were called Τευμέθεον, Teumesfii. The Grecian Bacchus, the son of Jupiter and Semele, is often denominated Thebanus. But Bacchus had a more immediate and particular connexion with this mountain. Pausanias relates a fable, that Bacchus, in revenge for some insult which he had received from the Thebans, nourished a fox in this mountain for the destruction of the city of Thebes; and that a dog being sent from Diana to kill this fox, both fox and dog were turned into stones. The fox was called Τευμέθεια ἄδάρβης, Teumesfia vulpes. Pausan. BOIÔTIK. p. 296. 10. edit. Francof. 1583. fol. See also Stephanus Byzant. Voc. TΕΥΜΗΕΙΟΣ. And Antoninus Liberal. MetAM. p. 479. apud Gal. HISTOR. POETIC. Script. POETIC. Script. Paris. 1675. 8vo. Milton here puzzles his readers with minute and unnecessary learning. The meaning of the line is this. "The Theban god "Bacchus inspires the numbers of his congenial Pindar, the Theban "poet."
Numine composito, tres peperisse Deos.

Nunc quoque Threfia tibi caelato barbitos auro
Insonat arguta molliter icta manu;
Auditurque chelys suspenfa tapetia circum,
Virgineos tremula quae regat arte pedes.

Illa tuas saltem teneas spectacula Mufas,
Et revocent, quantum crapula pellet iners.
Crede mihi, dum psallit ebur, comitataque plectrum
Implet odoratos fesfa choreæ tholos,
Percipies tacitum per pectora serpere Phœbum,
Quale repentinus permeat offa calor,
Perque puellares oculos, digitumque sonantem,
Irruet in totos lapfa Thalia sinus.

Namque Elegia levis multorum cura Deorum est,
Et vocat ad numeros quemlibet illa fuos;

"Liber adest elegis, Eratoque, Cereque, Venufque,
Et cum purpurea matre tenellus Amor.

Talibus inde licent convivia larga poetis,
Sæpius et veteri commaduiffe mero:

37. Nunc quoque Threfia tibi, &c.] The Thracian harp. Orpheus was of Thrace. Ovid, Epist. Heroid. iii. 118.

THREICIAm digitis increpuifTe lyram.
The fame pentameter occurs, Amor. ii. xi. 32. He has "th' Or-"phean Lyre," Parad. Lost, iii. 17. Where the epithet Or-"phean is perfectly Grecian, and the combination "Or"phean""lyre"" is literally from Apollonius Rhodius, ii. 161.____

ORPEIH FORMITI ουνοπλον ὑμον ἄνθρωπι
Or from Properpius, who fervily copies the Greeks, El. i. iv. 42.

—ORPHEÆ carmina flefa LÝRÆ.

But the epithet is in his favourite Ovid, Met. x. 3. "Orphea"" necuquiquam voce vocatur." And xi. 22. "Orphei titulum "rapuere theatri." And in Buchanan, an author with whose La-
tin poetry Milton was well acquainted. El. vii. 30. p. 44. Opp. 
edit. Lond. 1715. fol. "Et nemora Orpheiis capita fuifie modis." 
And "the Orphean lyre" is ibid. 32. "Aureaque Orphea "sila fuifie LÝRÆ." See Note on IL Pens. v. 104.
At qui bella refert; et adulto sub Jove cœlum,
Herœasque pios, femideosque duces,
Et nunc sancta canit superum consulta deorum,
Nunc latrata fero regna profunda cane,
Ille quidem parce, Samii pro more magistri,
Vivat, et innocuos præbeat herba cibos;
Stet prope fagineo pellucida lympha catillo,
Sobriaque e puro pocula fonte bibat.
Additur huic scelerisque vacans, et cafta juventus,
Et rigidi mores, et fine labe manus.
Qualis vesti nitens sacra, et lufralibus undis,
Surgis ad infensos augur iture Deos.
Hoc ritu vixisse ferunt poft rapta fagacem
Lumina Tiresian, Ogygiumque Linon,
Et lare devoto profugum Calchanta, fenemque
Orpheon, edomitis fola per antra feris;
Sic dapis exiguus, sic rivi potor Homerus
Dulichium vexit per freta longa virum,

55. At qui bella refert, &c.] Ovid, Anacreon, Pindar, and Horace, indulged in convivial feillivity: and this also is an indulgence which must be allowed to the professed writer of elegies and odes. But the epic poet, who has a more serious and important task, must live sparingly, according to the dictates of Pythagoras. Milton's panegyrics on temperance both in eating and drinking, resulting from his own practice, are frequent. See Parad. L. B. v. xi. 472. 515. 530. Il Pens. 46. And Comus, in several places.

65. — Lufralibus undis.] See Note on Comus, v. 912.

67. — Poft rapta fagacem
Lumina Tiresian. ——] Parad. L. iii. 35.

Blind Thamyris, and blind Mæonides,
And Tiresias, and Phineus, prophets old.

Doctor Bentley proposes to reject entirely the second of these lines. But, to say no more, this enumeration of Tiresias in company with other celebrated bards of the highest antiquity, would alone serve for a proof that the suspected line is genuine. And Tiresias occurs again, De Idea Platonica, v. 26.

72. Dulichium vexit, &c.] It is worthy of remark, that Milton here
Et per monstrificam Perseiae Phœbados aulum,
Perque tuas, rix ime, domos, ubi sanguine nigro
Dicitur umbrarum detinuiffe greges.

Diis etenim facer eft vates, divumque sacerdos,
Spirat et occultum pectus et ora Jovem.

At tu liquid agam scitabere (fl modo saltem
Esse putas tanti noscere liquid agam)

Paciferum canimus cælesti femine regem,
Fauftaque sacratis fæcula pacta libris;
Vagitumque Dei, et stabulantem paupere tecto
Qui suprema suo cum patre regna colit;
Stelliparumque polum, modulantesque æthere turmas;
Et subito elisos ad sua fana Deos.

Donat quidem dedimus Chrifti natalibus ilia,
Ilia sub auroram lux mihi prima tuli.

Tu mihi, cui recitem, judicis inftar eris.*

here illustrates Homer’s poetical character by the Odysseus, and not
by the Iliad.

73. Et per monstrificam Perseiae Phœbados aulum.] Circe was
the daughter of the sun, and, as some say, of Hecate. Ovid, Met. vi. 74. “Hecates Perseidos aras.” And Rem. Am. mor. 263. “Quid tibi profuerunt, Circe, Perseidos herbe?”

And Ovid mentions Circe’s Aula. Metam. xiv. 45.

—Perque ferarum
Agmen adulantum media procedit ab Aula.

89. Te quoque presfa manent patriis meditata ciciutis.
Te quoque pressa manent patriis meditata cicutis,
Tu mihi, cui recitem, judicis inftar eris.*

His English Ode on the Nativity. This he means to submit to Deodate’s inspeftion. “You shall next have some of my English poetry.” And Buchanan has “Circe Perseia.” El. vii. 17. p. 44. ut supr.

90. Tu mihi, cui recitem, judicis inftar eris.] In Comus, we
have supposed the simple “shepherd lad,” skilled in plants, to be the same Charles Deodate, to whom this Elegy is addreffed, v. 619. See supr. p. 429. For, as here,

He lov’d me well, and oft would bid me sing;
Which when I did, be on the tender gras.
Would sit and hearken even to extasy, &c.

See Ovid, Epist. Pont. iv. ii. 37.
Hic, mea cui recitem, &c.—

Again, Trist. iv. i. 18.
Sed neque cui recitem, quisquam est, &c.

* The transitions and connections of this Elegy, are conducted with the skill and address of a master, and form a train of allusions and digressions, productive of fine sentiment and poetry. From a trifling and unimportant circumstance, the reader is gradually led to great and lofty imagery. I will give a short and hasty analysis.

You have well described in your verses the merriments of Christmas. But why do you intimate, that your poetry is weakened by feasting and wine? Bacchus loves poetry. And Phebus is not ashamed to decorate his brows with ivy-berries. Even the Muses, mixed with Bacchanalian dames, have joined in their thouts on mount Parnassus. The worst of Ovid's poetry, is that which he sent from Scythia, where never vine was planted. What were Anacreon's subjects but the grape and roses? Every page of Pindar is redolent of wine; while the broken axle-tree of the prostrate chariot reounds, and the rider flies dark with the dust of Elis. It is when warmed with the mellow cork, that Horace sweetly chants his Glycere, and his yellow-haired Chloe. Your genius has therefore been invigorated rather than depressed by mirth. You have been sacrificing to Bacchus, Apollo, and Ceres. No wonder your verses are so charming, which have been dictated by three deities. Even now you are listening to the harp, which regulates the dance, and guides the steps of the virgin in a tapestried chamber. At least give way to this milder relaxation. Such scenes infuse poetic warmth. Hence Elegy frames her tenderest song. Nor is it only by Bacchus and Ceres that Elegy is befriended: but by other festive powers, by Erato, and by Love with his purple mother. Yet although the elegiac poet, and those who deal in the lighter kinds of verse, may enliven the imagination by these convivial gaieties; yet he who sings of wars, and Jove, pious heroes, and leaders exalted to demigods, the decrees of heaven, and the profound realms of hell, must follow the frugal precepts of the Samian sage, must quaff the pellucid stream from the beechen cup, or from the pure fountain. To this philosophy belong, chaste and blameless youth, severer manners, and unpolluted hands. Thus lived Tirefias, sagacious after the loss of sight, Ogygian Linus, the fugitive Chalchas, and Orpheus the conqueror of beasts in the lonely caverns. It was thus that the temperate Homer conducted Ulysses through the tedious seas, the monster-breeding hall of Circe, and the shallows of the syrens, ensnaring men with female voices: and through your habitations, O king of the abyss, where he detained the
ELEG. VII. Anno Ætatis 19.


The flocking goûfs with libations of black blood. For in truth, a poet is sacred; he is the priest of heaven, and his bosom conceives, and his mouth utters, the hidden god. Meanwhile, if you wish to be informed how I employ myself as a poet, &c.

15. At mihi adhuc refugam quærebant lumina noctem. Nec matutinum sustinuere jubar.] Here is the elegance of poetical expression. But he really complains of the weakness of his eyes, which began early. He has "light unsufferable," Odè Nativ. v. 8.

21. Talis in æterno, &c.] This line is from Tibullus, iv. ii. 13. Talis in æterno felix Vertumnus Olympos.
Misceat amatoris pocula plena Jovi; 
Aut, qui formosas pellexit ad ocula nymphas, 
Thiodamantaeus Naiade raptus Hylas. 
Addideratque iras, sed et has decuissce putares, 25. 
Additeratque truces, nec sine felle, minas. 
Et miser exemplo sapuisses tutius, inquit, 
Nunc mea quid posset dextera, testis eris. 
Inter et expertos vires numerabere nostras; 
Et faciam vero per tua damna fidem. 30. 
Ipse ego, sineceis, strato Pythone superbum 
Edomui Phœbum cefsit et ille mihi; 
Et quoties meminit Peneidos, ipse fatetur 
Certius et gravius tela nocere mea. 
Me nequit adducunt curvare peritius arcum, 35. 
Qui post terga folet vincere, Parthus eques: 
Cydoniusque mihi cedit venator, et ille

25. Addideratque iras, sed et has decuissce putares.] This reminds us of what Olivia says, of the supposed boy, with whom she falls in love. TWELFTH NIGHT, A. iii. S. i.

O what a deal of scorn looks beautiful.
In the contempt and anger of his lip.


'Attamen etiam sic
Pulcher erat, ex ira magis accendebatur amor.

And Shakespeare's VENUS and ADONIS, edit. 1596. Signat. A. iiiij.

Which bred more beautiful in his angry eyes.

We find also the same idea in his ANTON. AND CLEOPATR. i. i.

Fye, wrangling queen!
Whom every thing becomes: to chide, to laugh;
To weep; whose every passion fully strives
To make itself, in thee, fair and admir'd!

37. Cydoniusque mihi, &c.] Perhaps indefinitely as the Parthus eques, just before. The Cydonians were famous for hunting, which implies
Inficius uxori qui necis author erat.

Eft etiam nobis ingens quoque victus Orion,
Herculeæque manus, Herculeusque comes. 40
Jupiter ipse licet sua fulmina torqueat in me,
Hærebunt lateri spicula nostra Jovis.
Cætera quæ dubitas melius mea tela docebunt,
Et tua non leviter corda petenda mihi.
Nec te, ftulte, tuae poterunt defendere Mufe,
Nec tibi Phæbeus porriget anguis opem. 45

Dixit, et aurato quatiens mucrone sagittam,
implies archery. Ovid has, Metam. viii. 22. "Cydonæs-
" que pharetras." And Callimacus, Kydônion τηςων Hymn.
Dian. v. 81. If a person is here intended, he is most probably
Hyppolitus. Cydon was a city of Crete. See Euripides, Hyp-
pol. v. 18. But then he is mentioned here as an archer. Virgil
ranks the Cydonians, with the Parthians, for their skill in the bow.
Æn. xii. 852.

Parthus, five Cydon, telum immedicabile torfit.
 Ibid. — Et ille, &c.] Cephalus, who unknowingly shot his
wife Procris.

38. Eft etiam nobis ingens quoque victus Orion.] Orion was also a
famous hunter. But for his amours we must consult Ovid, Art.
Amator. i. 731.

Pallidus in Lyricen sylvis errabat Orion.
See Parthenius, Erotic. cap. xx.

46. Nec tibi Phœbeus porriget anguis opem.] "No medicine
" will avail you. Not even the serpent, which Phæbus sent to
" Rome to cure the city of a pestilence." See Ovid, Metam;
xi. 742.

Huc se de Latia pinu Phœbeius anguis
Contulit, et finem, specie coelesto refumpta,
Ludibus imposuit; venitque salutifer urbì.
Where see the fable at large.

47. —Aurato quatiens mucrone sagittam.] So in Parad. l,
B. iv. 763.

Here Love his golden shafts employs, here lights
His constant lamp, and waves his purple wings.
Where, by the way, as Mr. Steevens has observed to me, there is

Marriage
ELEGARUM

Evolat in tepidos Cypridos ille sinus.
At mihi risuro tonuit ferus ore minaci,
Et mihi de puero non metus uullus erat.
Et modo qua nostri spatiantur in urbe Quirites,
 Et modo villarum proxima rura placent.
Turba frequens, facieque simillima turba dearum,
Splendida per medias itque reditque vias:
Auctaque luce dies gemino fulgore corufcat; 55
Fallor? An et radios hinc quoque Phœbus habet?
Hacc ego non fugi spectacula grata severus,

Marriage Love's object is, at whose bright eyes
He lights his torches, and calls them his skies;
For her he wings his shoulders, &c.——

But our author has a reference to Ovid's Cupid, who has a golden dart with a sharp point, which is attractive; and one of lead and blunted, which is repulsive. Metam. i. 470.

Quod facit, auratum est, et cuspidie fulget acuta.

So again, of faithless love, "Strait his [Love's] arrows lose their golden heads." Divorce. B.i. ch. vi. Prose-works, i. 174.

57. See Note EL. i. 53. In Milton's youth the fashionable places of walking in London, were Hyde-Park, and Gray's-inn walks. This appears from Sir A. Cokain Milton's contemporary. Poems, Lond. 1662. 12mo. Written much earlier. A young lady he says, p. 35.

Frequents the theaters, Hide Park, or el's talkes
Away her precious time in Gray's inn walkes.

Again, p. 38.

Take your unpaid for coach, and to Hide Park,
And Madam when the cuckowe fings, pray hark.

And, in the same poem, p. 39.

Go into Grays inn walkes, and you shall see
Matter for fatyres in each companie;
This lady comes to shew her new fine gown,
And this to see the gallants of the town:
Most part of gentlemen thither repair, &c.

Again, to his Miftrefs, p. 48.

When you into Hide Park do go, all there
To follow the race riders do forbeare, &c.

Impetus
Impetus et quo me fert juvenilis, agor,
Lumina luminibus male providus obvia misi,
Neve oculos potui continuisse meos.
Unam forte alii supereminiisse notabant,
Principium noftri lux erat illa mali.
Sic Venus optaret mortalibus ipsa videri,
Sic regina Deum conspicienda suuit.
Hanc memor object nobis malus ille Cupido,
Solus et hos nobis textit ante dolos.
Nec procul ipse vafer latuit, multæque sagittæ,
Et facis a tergo grande pependit onus:
Nec mora, nunc ciliis hæsit, nunc virginis ori,
Insilis hinc labiis, insidet inde genus:
Et quascunque agilis partes jaculator oberrat,
Hei mihi, mille locis peæus inerme ferit.
Protinus insoliti subierunt corda furores,
Uror amans intus, flammaque totus eram.
Interea misero quaæ jam mihi sola placebat,
Ablata eft oculis non reedita meis.
Aft ego progredivor tacite querebundus, et excors,
Et dubius volui fape referre pedem.

84. Veæus ab attonitis Amphiaraus equis.] An echo to a pentameter in Ovid, Epist. Pont. iii. 1. 52.
Notus humo merfis Amphiaraus equis.
See Statius, Theb. vii. 821.
Illum ingens haurit specus, et tranfire parantes
Mergit equos; non arma manu, non frena remiffit;
Sicut erat, rectos defert in Tartara currus;
Refpexitque cadens coeluæ, campumque coire
Ingemuit, &c.

The application is beautiful from a young mind teeming with classical history and imagery. The allusion, in the last couplet, to Vulcan, is perhaps less happy, although the compliment is greater. In the example of Amphiaraus, the sudden and striking transition from light and the sun to a subterraneous gloom, perhaps is more to the poet's purpose.
Findor, et hæc remanet: sequitur pars altera votum,
  Raptaque tam subito gaudia flere juvat:  80
Sic dolet amissum proles Junonia coelum;
  Inter Lemniacos praecipitata focus:
Talis et abreptum solem respexit, ad Orcum
  Vectus ab attonitis Amphiaraus equis.
Quid faciam infelix, et luetu vietus? Amores  85
  Nec licet inceptos ponere, neve sequi.
O utinam, specetare semen mihi detur amatos
  Vultus, et coram tristia verba loqui!
Forstitan et duro non est adamante creata,
  Forte nec ad nostras furdeat illa preces!
Crede mihi, nullus sic infeliciter arsit,
  Ponar in exemplo primus et unus ego.
Parce percor, teneri cum sis Deus ales amoris,
  Pugnet officio nec tua facta tuo.
Jam tuus O certe est mihi formidabilis arcus,
  Nate dea, jaculis nec minus igne potens:
Et tua fumabunt nostris altaria donis,
  Solus et in superis tu mihi summus eris.
Deme meos tandem, verum nec deme, furores,
  Nescio cur, miser eft suaviter omnis amans:
Tu modo da facilis, posthaec mea fiqua futura eft,
  Cuspis amaturos sigat ut una duos.  102
HÆC ego, mente olim læva, studioque supino;
Nequitiae posui vana trophæa meæ.
Scilicet abreptum sic me malus impuls error,
Indocilisque ætas prava magistra fuit.
Donec Socraticos umbrosa Academia rivos
Præbuit, admissum dedocuitque jugum.
Protinus extinctis ex illo tempore flammis,
Cincta rigent multo pectora nostra gelu.
Unde suis frigus metuit puero ipse sagittis,
Et Diomedeam vim timet ipsa Venus.*

1. The elegiac poets were among the favourite classical authors
of Milton's youth, APOL. SMECTYMN. "Others, were the
'smooth Elegiac Poets, whereof the schools are not scarce:
'whom, both for the pleasing sound of their numerous writing,
'which in imitation I found most easy, and most agreeable to na-
ture's part in me; and for their matter, which what it is, there
'be few who know not, I was so allured to read, that no recrea-
tion came to me better welcome." PROSE-WORKS, vol. i. 100.

5. —Umbrosa Academia.—] The studious walks, and shades,
"the olive grove of Academe, Plato's retirement." PARAD.
Reg. iv. 243.

10. Et Diomedeam vim timet ipsa Venus.] Ovid makes this sort
of allusion to Homer's incident of Venus wounded by Diomed. In
the beginning of the Remedy of Love, Ovid with great liveli-
ess introduces Cupid alarmed at such a title, and anticipating
hostilities. But with equal liveliness the poet apologizes and ex-
plains, v. 5.

Non ego Tydides, a quo tua fucia mater
In liquidum rediit æthera, Martis equis.

See also METAM. xiv. 491. And EPIST. PONT. ii. i. 13.

These lines are an epilogistic palinode to the last Elegy. The
Socratic doctrines of the shady Academe soon broke the bonds of
beauty. In other words, his return to the university.
They were probably written, when the Latin poems were pre-
pared for the press in 1645.

VOL. I. O o o Milton
Milton here, at an early period of life, renounces the levities of love and gallantry. This was not the case with Buchanan, who unbecomingly prolonged his amores decent to graver years, and who is therefore obliquely censured by Milton in the following passage of Lycidas, hitherto not exactly understood, v. 67.

Were it not better done, as others use,
To sport with Amaryllis in the shade
Or with the tangles of Neaera's hair?

The Amaryllis to whom Milton alludes, is the Amaryllis of Buchanan, the subject of a poem called Desiderium Lutitiae, a fond address of considerable length from an importunate lover. See Silvæ, iii. tom. ii. p. 50. Opp. Edingb. 1715. fol. It begins,

O formosa Amaryllis, tuo jam septima bruma
Me procul aspefitu, &c.——

It is allowed, that the common poetical name, Amaryllis, might have been naturally and accidentally adopted by both poets; nor does it at first sight appear, that Milton used it with any restrictive or implicit meaning. But Buchanan had another mistress whom he calls Neaera, whose golden hair makes a very splendid figure in his verses, and which he has complimented more than once in the most hyperbolical style. In his last Elegy, he raises the following extravagant fiction on the luxuriant tangles of this lady's hair. Cupid is puzzled how to subdue the icy poet. His arrows can do nothing. At length, he hits upon the stratagem of cutting a golden lock from Neaera's head, while she is asleep, with which the poet is bound; and thus entangled he is delivered a prisoner to Neaera. El. ix. p. 46. ut supr.

Fervida, tot telis, non proficientibus, ira
Fugit ad auxilium, dia Neaera, tuum;
Et capiti affitens, te dormitante, capillum
Aureolum flavæ tollit ab ore comœ:
Et mihi rideunt (quis enim non talia vincla
Rideat?) arridens brachia vinxit Amor;
Lucentemque diu, sed frustra, evadere,
Traxit Captivum, domine restituitque mea.

This fiction is again pursued in his Epigrams. Lib. i. xlv. p. 77. ibid.

Liber eram, vacuo mihi cum sub corde Neaera
Ex oculis fixit spicula misita suis:
Deinde unam evellens ex auricomante capillum
Vertice, captivis vincla dedit manibus:
Risi equidem, fateor, vani ludibria nexus,
Hoc laqueo facilem dum mihi spero fugam:
Ast ubi tentanti spes irrita cessit, abenis
Non secus ac manicis implicitus genui.
Et modo membra pilo vineti miser abstrahent uno.

And
And to this Neæra many copies are addrest both in Buchanan's Epiprams, and in his Hendecapyllaths. Milton's inscription, as others use, cannot therefore be doubted. "Why should I strictly meditate the thankless muse, and write sublime poetry which is not regarded? I had better, like some other poets, who might be more properly employed, write idle compliments to Amœryllis and Neæra." Perhaps the old reading, "Hid in the tangles of Neæra's hair," tends to confirm this sense. It should be remembered, that Buchanan was now a popular and familiar modern Latin classic, and that Milton was his rival in the same mode of composition. And of our author's allusions to him, instances have before occurred, and will occur again. I am obliged to an unknown critic, for the leading idea of this very just and ingenious elucidation of a passage in Lycidas.
I. *In Proditionem Bombardicam.*

**CUM** simul in regem nuper satrapasque Britannos
Aeus f es infandum, perfside Fauxe, nefas,
Fallor? An et mitis voluifti ex parte videri,
Et pena fare mala cum pietate fcelus?
Scilicet hos alti miffurus ad atra cæli,
Sulphureo curru, fammivolifque rotis:
Qualiter ille, feris caput inviolabile Parcis,
Liquit Iōrdanios turbine raptus agros.

II. *In eandem.*

**SICCINE** tentafti ccelo donaffe Iacobum,
Quæ feptemgemino Bellua monte lates?
Ni meliora tuum poterit dare munere numen,
Parce precor, donis insidiofa tuis.


2. *Quæ feptemgemino Bellua monte lates?* The Pope, called in
the theological language of the times *The Beast.*
Ille quidem fine te consortia ferus adivit
Aftra, nec inferni pulveris usus ope.
Sic potius fecdos in coelum pelle cucullos,
Et quot habet brutos Roma profana Deos:
Namque hac aut alia nisi quemque adjuveris arte,
Crede mihi, coeli vix bene scandet iter.

III. In eandem.

Purgatorem animae derisit Iacobus ignem,
Et fine quo superum non adeunda domus.
Frenduit hoc trina monstrum Latiale corona,
Movit et horribicum cornua dena minax.
Et nec inultus ait, temnes mea facra, Britanne:
Supplicium spreta religione dabis.
Et si felligeras unquam penetraveris arces,
Non nisi per flamas triste patebit iter.
O quam funesto cecinisti proxima vero,
Verbaque ponderibus vix caritura suis!
Nam prope Tartareo sublime rotatus ab igni,
Ibat ad aethereas, umbra peruosta, plagas.

IV. In eandem.

Uem modo Roma suis devoverat impia diris,
Et Styge damnarat, Tænarioque sinu;
Hunc, vice mutata, jam tollere gestit ad aftra,
Et cupit ad superos evehere usque Deos.

V. In inventorem bombardæ.

Apetionidem laudavit caeca vetuftsas,
Qui tulit ætheream solis ab axe facem;
VI. Ad Leonoram Rome canentem.*

Angelus unicuique fuus, sic credite gentes,
Obtigjit æthereis ales ab ordinibus.
Quid mirum, Leonora, tibi si gloria major?
Nam tua præsentem vox sonat ipsa Deum.

* Adriana of Mantua, for her beauty surnamed the Fair, and her daughter Leonora Baroni, the lady whom Milton celebrates in these three Latin Epigrams, were esteemed by their contemporaries the finest singers in the world. Giovanni Battista Doni, in his book de præstantia musicae veteris, published in 1647, speaking of the merit of some modern vocal performers, declares that Adriana, or her daughter Leonora, would sufer injury by being compared to the ancient Sappho. B. ii. p. 57. There is a volume of Greek, Latin, Italian, French and Spanish poems in praise of Leonora, printed at Rome, entitled Applaus poetici alle glorie della Signora Leonora Baroni. Nicius Erythreus, in his Pinacotheca, calls this collection the Theatrum of that exquisite Songstress Eleonora Baroni, "in quo, omnes hic Romæ quotquot ingenio et poëticae facultatis laude praætant, carminibus, cum Etrusce tum Latine scriptis, singulari ac prope divino mulieris illius canendi artificio, tamquam faustos quosdam clamores et plausus edunt, &c." Pinac. ii. p. 427. Lips. 1712. 12mo. In the Poësie Lyrique of Fulvio Tetti, there is an encomiastic Sonnet to Leonora, Poës. Lyr. del Conte Fulvio Tetti, Ven. 1691. p. 361.

Se l'angioletta mia tremolo, e chiaro, &c.

M. Maugars, Priour of S. Peter de Mac at Paris, king's interpreter of the English language, and in his time a capital practitioner on the viol, has left this eulogy on Leonora and her mother, at the end of his judicious Discours sur la Musique d' Italia; printed with the life of Malherbe, and other treatises, at Paris, 1672. 12mo. "Leonora has fine parts, and a happy judgement in distinguishing good from bad music; she understands it perfectly well, and even" composes
L I B E R.

Aut Deus, aut vacui certe mens tertia coeli
Per tua secreto guttura serpit agens;

"composes, which makes her absolute mistress of what she sings,
and gives her the most exact pronunciation and expression of the
sense of the words. She does not pretend to beauty, yet she is
far from being disagreeable, nor is she a coquet. She sings
with an air of confident and liberal modesty, and with a plea-
sing gravity. Her voice reaches a large compass of notes, is just,
clear, and melodious; and she softens or raises it without con-
straint or grimace. Her raptures and sighs are not too ten-
der; her looks have nothing impudent, nor do her gestures be-
tray any thing beyond the reserve of a modest girl. In passing
from one song to another, she shews sometimes the divisions of
the enharmonic and chromatic species with so much air and
sweetness, that every hearer is ravished with that delicate and
difficult mode of singing. She has no need of any person to af-
sist her with a theorbo or viol, one of which is required to make
her singing complete; for she plays perfectly well herself on
both those instruments. In short, I have been so fortunate as to
hear her sing several times above thirty different airs, with fe-
cond and third stanzas of her own composition. But I must not
forget, that one day she did me the particular favour to sing
with her mother and her sister: her mother played upon the lute,
her sister upon the harp, and herself upon the theorbo. This con-
cert, composed of three fine voices, and of three different in-
struments, so powerfully captivated my senses, and threw me into
such raptures, that I forgot my mortality, et crux etra deja parmi
les anges, jouissant des contentemens des bienheureux." See Bayle,
Dict. BARONI. Hawkins, Hist. Mus. iv. 196. To the excellence
of the mother Adriana on the lute, Milton alludes in these lines of the
second of these three Epigrams, v. 4.

Et te Pieria sensisse voce canentem
Aurea maternae filia movere Lyrae.

When Milton was at Rome, he was introduced to the concerts
of Cardinal Barberini, afterwards Pope Urban the eighth, where
he heard Leonora sing and her mother play. It was the fashion for
all the ingenious strangers who visited Rome, to leave some verities
on Leonora. See the CANZONE, supr. p. 329. And SONN. iv.
Pietro della Valle, who wrote about 1640, a very judicious Dif-
cours on the music of his own times, speaks of the fanciful and
mutterly stile in which Leonora touched the arch-lute to her own
accompaniments. At the same time, he celebrates her sister Cate-
rine, and their mother Adriana. See the works of Battista Doni,
vol. ii. at Florence, 1763.

1. Angelus unicuique, &c.] See Note on Comus, v. 658.

Serpit
EPIGRAMMATUM

Serpit agens, facilisque docet mortalia corda
Senсим immortali affuescere posse sìno.
Quod sí cuncta quidem Deus est, per cunctaque fusus,
In te una loquitur, cætera mutus habet.

VII. Ad eandem.

A Ltera Torquatum cepit Leonora poetam,
Cujus ab infano cessit amore furens.
Ah miser ille tuo quanto felicius asvo
Perditus, et propter te, Leonora, foret!
Et te Pieria sensisset voce canentem

1. Altera Torquatum cepit Leonora.—] In the circumstantial ac-
count of the Life of Tasso written by his friend and patron G. 
Batiffa Manfo, mention is made of three different Ladies of the 
name of Leonora, of whom Tasso is there said to have been suc-
p. 23. The first was Leonora of Este, sister of Alfonso, Duke of 
Ferrara, at whose court Tasso resided. This Lady, who was highly 
accomplished, lived unmarried with her elder sister D. Lucretia, 
who had been married, but was separated from her husband the 
Duke of Urbino. The Countess San Vitale was the Second Leo-
nora, to whom Tasso was said to be much attached, p. 26. Manfo 
relates, that the Third Leonora was a young lady in the service 
of the Princess of Este, who was very beautiful, and to whom Tasso 
paid great attention, p. 27. He addressed many very elegant Love-
verses to each of these three different Ladies; but as the pieces 
addressed to Leonora Princess of Este have more Passion than 
Gallantry, it may justly be inferred, notwithstanding the pains 
he took to conceal his affection, that she was the real favourite of 
his heart. Among the many remarks that have been made on the 
Gierusalemme Liberata of Tasso, I do not remember to have 
seen it observed, that this great poet probably took the hint of 
his fine subject, from a book very popular in his time, written 
by the celebrated Benedetto Accolti, and entitled, De Bello 
Christianis contra Barbaros gesto, pro Christii Sepulchro 
et Judææ recuperandis, Lib. iv. Venetiis per Bern. Vetenum de Vita-
libus. 1532. 4to. It is dedicated to Pietro de Medici.

Dr. J. Warton.

This allusion to Tasso's Leonora, and the turn which it takes, 
are inimitably beautiful.
Aurea maternæ fila movere lyræ:
Quamvis Dirceæo torsiisset lumina Pentheo
Sævior, aut totus desipiisset iners,
Tu tamen errantes caeca vertigine sensus
Voce eadem poteras composuisse tua;
Et poteras, ægro spirans sub corde, quietem
Flexanimo cantu restituisse fibi.

VIII. Ad eandem.

CRedula quid liquidam Sirena Neapoli jactas,
Claraque Parthenopes fana Acheloïadös;
Littoreamque tua defunctam Naiada ripa,
Corpora Chalcidico sacra dedisse rogo?
Illa quidem vivitque, et amœna Tibridis unda
Mutavit rauci murmura Paufilipi.
Illic Romulidum studiiis ornata secundis,
Atque homines cantu detinet atque Deos.

7. For the story of Pentheus, a king of Thebes, see Euripides's BACCHÆ, where he sees two suns, &c. v. 916. Theocritus, IDYL. xxvi. Virgil, AEN. iv. 469. But Milton, in torsiisset lumina, alludes to the rage of Pentheus in Ovid, METAM. iii. 577.

Afpicit hunc oculis Pentheus, quos ira tremendos
Fecerat.

1, 2. Parthenope's tomb was at Naples: she was one of the Sirens. She is called Parthenope Acheloias, in Silius Italicus, xii. 35. See COMUS, v. 878.

By the songs of Sirens sweet,
By dead Parthenope's dear tomb, &c.

Chalcidius is elsewhere explained. See EPI TAPH. DAMON. v. 182. I need not enlarge on the grotto of Paufilipo, near Naples.
IX. In Salmasii Hundredam.*


X. In Salmadium.*

Audete scombri, et quicquid est piscium falo, Qui frigida hyeme incolitis algentis freta! Vestrum misertus ille Salmarius Eques

* This Epigram is in the Defenso against Salmarius, Prose-works, ii. 296. See an English translation above, p. 376.

1. Salmarius in his Defense of the king, had awkwardly attempted to turn some of our forensic appellations into Latin; such as, the County-Court, Sheriff’s turrit, the Hundred of a county, &c.

4. King Charles the second, now in exile, and sheltered in Holland, gave Salmarius, who was a professor at Leyden, one hundred Jacobuses to write his Defence, 1649. Wood afferts that Salmarius had no reward for his book. He says, that at Leyden the King sent doctor Morley, afterwards bishop, to the apologist, with his thanks, “but not with a purse of gold, as John Milton the impu-

dent lyer reported.” Ath. Oxon. ii. 770.

6. This topic of ridicule, drawn from the poverty of the exiled king, is severely reprobated by doctor Johnson, as what “might be expected from the savageness of Milton.” Life of Addison. Oldmixon, he adds, had meanenes s enough to delight in bilking of an alderman of London, who had more money than the Pretender.

8. Will change his note: after affronting the pope, will sing the pope’s praises with the most obsequious adulation of a cardinal. See the Prologue to Persius’s Satires.

* This is in the Defenso secunda, ut supr. ii. 322. It is there introduced with the following ridicule on Morus, the subject of
of the next Epigram, for having predicted the wonders to be worked by Salmafius's new edition, or rather reply. "Tu igitur, "ut pificiculus ille anteambulo, praecurris Balænam Salmafi." Mr. Steevens observes, that this is an idea analogous to Falstaffe's "Here do I walk before thee, &c." although reversed as to the imagery.

7. Claudius Salmafius. Milton sneers at a circumstance which was true: Salmafius was really of an ancient and noble family.

9. Cubito mungentium, a cant appellation among the Romans for Fishmongers. It was said to Horace, of his father, by way of laughing at his low birth, "Quoties ego vidi patrem tuum cubito emunctem?" Sueton. Vit. Horat. p. 525. Lipl. 1748. Horace's father was a seller of fish. The joke is, that the sheets of Salmafius's new book, would be fit for nothing better than to wrap up fish: that they should be consigned to the stalls and shelves of fishmongers. He applies the same to his Conflater who defended episcopacy, Apol. SMECTYM. §. viii. "Whole best folios are predestined to no better purpose, than to make winding sheets in Lent for pilchards." PROSE-WORKS, i. 121.

* Chriftina, queen of Sweden, among other learned men who fed her vanity, had invited Salmafius to her court, where he wrote his DEFENSIO. She had preferred him with Latin letters seven pages long, and told him she would set out for Holland to fetch him, if he did not come. When he arrived, he was often indisposed on account of the coldness of the climate: and on these occasions, the queen would herself call on him in a morning; and, locking the door of his apartment, used to light his fire, give him breakfast, and stay with him some hours. This behaviour gave rise to scandalous stories, and our critic's wife grew jealous. It is seemingly a slander, what was first thrown out in the MERCURIUS POLITICUS, that Chriftina, when Salmafius had published his work, disdained him with contempt, as a parasite and an advocate of tyranny. [See also Milton against More, PROSE-WORKS, ii. 317. 329. and Philips, ibid. p. 397.] But the case was, to say nothing that Chriftina loved both to be flattered and to tyrannise,
Salmafius had now been long preparing to return to Holland, to fulfill his engagements with the university of Leyden: she offered him large rewards and appointments to remain in Sweden, and greatly regretted his departure. And on his death, very shortly afterwards, she wrote his widow a letter in French, full of concern for his loss, and respect for his memory. See his Vita and Epistolæ, by Ant. Clementius, pp. 52. 71. Lugd. Bat. 1656. 410. Such, however was Christina’s levity, or hypocrisy, or caprice, that it is possible she might have acted inconsistently in some parts of this business. For what I have said, I have quoted a good authority. It appears indeed from some of Vossius’s Epistles, that at least she commended the wit and style of Milton’s performance: merely perhaps for the idle pleasure of piquing Salmafius. See Burman’s Sylllog. Epistol. vol. iii. p. 596. 259. 270. 271. 313. 663. 665. Of her majesty’s ostentatious or rather accidental attentions to learning, some traits appear in a letter from Cromwell’s envoy at Upsall, 1653. Thurlow’s State-Papers, vol. ii. 104. “While she was more bookishly given, she had it in her thoughts to institute an Order of Parnassius; but she being of late more addicted to the court than scholars, and having in a pastoral comedie herself acted a shepheardeffe part called Ama- ranta: shee in the creation invests with a scarf, &c.” Her learned schemes were sometimes interrupted by an amour with a prime minister, or foreign embassador: unless perhaps any of her literary sycophants had the good fortune to possess some other pleasing arts, and knew how to intrigue as well as to write. She shewed neither taste nor judgment in rewarding the degrees or kinds of the merit of the authors with which she was surrounded: and she sometimes cared to buffoons of ability, who entertained the court with a burlesque of her most favourite literary characters. It is perhaps hardly possible to read any thing more ridiculous, more unworthy of a scholar, or more disgraceful to learning itself, than Nicholæs Heinsius’s epistles to Christina. In which, to say nothing of the abrupt expressions of adulation, he pays the most servile compliments to her royal knowledge, in confuting her majesty on various matters of erudition, in telling her what libraries he had examined, what Greek manuscripts he had collated, what Roman inscriptions he had collected for her inspection, and what conjectural emendations he had made on difficult passages of the classics. I do not mean to make a general comparison: but Christina’s pretentions to learned criticism, and to a decision even in works of profound philosophical science, at least remind us of the affectations of a queen of England, who was deep in the most abstruse mysteries of theology, and who held solemn conferences with Clarke, Waterland, and Hoadly, on the doctrine of the Trinity.

See Notes on the last Epigram.

Salmafius’s Reply was posthumous, and did not appear till after the Restoration: and his Defensio had no second edition.

XI. Galli
Alli ex concubitu gravidam te, Pontia, Mori, 
Quis bene moratam, morigeramque neget?

* From Milton's *Defensio Secunda*, ut. supr. ii. 320. And his *Responsio* to Morus's Supplement, ibid. ii. 383. This diff-tich was occasioned by a report, that Morus had debauched a fa-vourite waiting maid of the wife of Salmasius, Milton's antago-nist. See Burman's *Syllog. Epist.* iii. 307. Milton pretends that he picked it up by accident, and that it was written at Ley-den. It appeared first, as I think, in the *Mercurius Politicus*, a sort of newspaper published at London once a week in two sheets in quarto, and commencing in June 1649, by Marchmont Nedham, a virulent but versatile party scribbler, who sometimes libelled the republicans, and sometimes the royalists with an equal degree of ficrrility, and who is called by Wood a *great corny* of Milton. These papers, in or after the year 1654, perhaps at the instigation of our author, contain many pasquinades on Morus. Bayle, in the ar-ticle *Morus*, cites a Letter from Tanaquil Faber. Where Faber, so late as 1638, under the words *calumniola* and *rumusculi*, alludes to some of Morus's gallantries: perhaps to this epigram, which served to keep them alive, and was still very popular. Morus laid himself open to Milton's humour, in ascertaining that he mistook the true spelling of the girl's name, "Bontiam, fator, alid apud " me manucriptum habet. Sed prima utrobique litera, quae sola " variat, ejufdem fere apud vos potefatis eft. Alterum ego no " men, ut notius et elegantius, salvo criticorum jure, praepofui."


"menter"
In 1654, Milton published his Defensio Secunda above-mentioned, against Morus, or Alexander More, a Scotchman, a protestant clergyman in Languedoc, an excellent scholar, and a man of intrigue, although an admired preacher. Morus was strongly suspected to have written Regii Sanguinis Clamor Ad Calum, in 1652, an appendix to Salmufius against the king's murther. But the book was really written by Peter du Moulin the younger, afterwards prebendary of Canterbury, who had transmitted the manuscript to Salmufius, Morus's friend. Morus was only the publisher, except that he wrote a Dedication to Charles the second. Afterwards Salmufius and Morus had an irreconcilable quarrel about the division of sixty copies, which the printer had agreed to give to the one or the other. Burman's Syllog. Epist. ii. 648. Du Moulin actually owns the Regii Sanguinis Clamor, in his Reply to a Person of Honour, &c. Lond. 1675. 4to. p. 10. 45. "I had such a jealousy to see that Traytor [Milton] praised for his language, that I writ against him Clamor, &c." A curious Letter in Thurloe's State-Papers, relating to this business, has been overlooked, from Bourdeaux, the French embafladour in England, to Morus, dated Aug. 7. 1654. "Sir, at my arrival here, I found Milton's book fo publick, that I perceived it was impossible to suppress it. This man [Milton] hath been told, that you were not the author of the book which he refuted; to which he anfwered, that he was at leaff affured, that you had caufed it to be imprinted: that you had writ the Preface, and, he believes, some of the verfes that are in it: and that, that is enough to justify him for fetting upon you. He doth also add, he is very angry that he did not know several things which he hath heard fince, being far worfe, as he fays, than any he put forth in his book; but he doth reserve them for another, if fo be you anfwcr this. I am very forry for this quarrel which will have a long fequenue, as I perceive; for after you have anfwered this, you may be sure he will reply with a more bloody one: for your adverfary hath met with somebody here, who hath told him strange stories of you." Vol. ii. p. 529. Morus replied in Fides Publica, chiefly containing testimonies of his morals and orthodoxy: and Milton anfwered in his Authoris Pro Se Defensio, published 1655. Morus then published a Supplementum to his Fides Publica: and Milton, in a short Responsio,foon clofed the controversy. See also a Letter of intelligence from the Hague to Thurloe, dated Jul. 3. 1654.
XII. *Apologus de Rustico et Hero.*

Rufillus ex malo sapidissima poma quotannis
Legit, et urbano lecta dedit Domino:

1654. *Ibid.* p. 394. "They have here two or three copies of
"Milton against the famous Professour Morus, who doth all he
"can to suppress the book. Madam de Saumais [Salmfius's
"wife] hath a great many letters of Morus, which she hath or-
dered to be printed to render him so much the more ridiculous.
"He faith now, that he is not the author of the Preface [Dedica-
tion] to the Ciamor: but we know very well to the contrary.
"One Ulack [the printer of the Ciamor] a printer, is reprinting
"Milton's book, with an apology for himself: but Ulack holds
"it for an honour to be reckoned on that side of Salmfius and
"Morus.—Morus doth all he can to persuade him from printing
"it." Salmfius's wife, said to have been a fcold, and called Juno
by his brother-critics, was highly indignant at Morus's familiarity
with her femme de chambre, and threatened him with a profecution,
which I believe was carried into execution. See Syllog. ut supr.
iii. 324. Perhaps Morus was too inattentive to the mistress. Heinf-
lius relates no very decent history, of her whipping one of the
young valets of the family, a boy about seventeen; a piece of dis-
cipline with which he says she was highly delighted, and which un-
doubtedly she thought more efficacious when inflicted by herself in
perfon. It appears, that our waiting maid, whom Heinfius calls
Hebe Caledonia, sometimes assisted at these caflagations. Burman's
p. 643. 650. 651. See also p. 647. 658. 662. 663. And ii. 748.

This diftich is inconsistent with our author's usual delicacy. But
revenge too naturally seeks gratification at the expence of pro-
piety. And the same apology must be made for a few other ob-
scene ambiguities on the name of Mor, in the prose part of our
author's two Replies to More. I take this opportunity of observ-
ing, that Fenton, in a Miscellany that he published, called the Ox-
ford Miscellany, and Cambridge Poems, has printed a
very loofe but witty Englifh Epigram under the name of Milton,
which had long before appeared among the poems of Lord Rochef-
ter, who has every pretension to be its right owner. To this Mis-
cellany Fenton has prefixed a long Dedication to Lord Dorset.
See p. 286.

* This piece first appeared in the edition 1673.
Hinc incredibili fructus dulcedine captus,
   Malum ipsam in proprias transtulit areolas.
Hactenus illa ferax, sed longo debilis ævo,
   Mota solo assueto, protenus arct iners.
Quod tandem ut patuit Domino, spe lusus inani,
   Damnavit celeres in sua damna manus;
Atque ait, Heu quanto satius fuit illa Coloni,
   Parva licet, grato dona tulisse animo!
Possem ego avaritiam frænare, gulamque voracem:
   Nunc periere mihi et foetus, et ipse parens.

XIII. Ad CHRISTINAM SUECORUM Reginam,
   nomine CROMWELLI.*

Ellipotens virgo, septem regina trionum,
   Christina, Arctoi lucida stella poli!
Cernis, quas merui dura sub cassisde rugas,
   Utque fenex armis impiger ora tero:
Invia fatorum dum per vestigia nitor,
   Exequor et populi fortia justa manu.
Aft tibi submittit frontem reverentior umbra:
   Nec sunt hi vultus regibus usque truces.

* These lines are simple and sinewy. They present Comwell in a new and pleasing light, and throw an air of amiable dignity on his rough and obstinate character. They are too great a compliment to Christina, who was contemptible both as a queen and a woman. The uncrowned Cromwell had no reason to approach a princess with so much reverence, who had renounced her crown. The frolicks of other whimsical modern queens have been often only romantic. The pranks of Christina had neither elegance nor even decency to deserve so candid an appellation. An ample and lively picture of her court, politics, religion, intrigues, rambles, and masquerades, is to be gathered from Thurloe's State Papers. Of her travels through several cities in a fantastical masculine dress, I select the following anecdotes, from various Letters of that collection, about the years 1654, 1655. This lucid star of the northern pole soon deserted her bright station, and became a defultory
tory meteor. "The queen when she came into the inn [at Elfe
eur], had boots on, and a carbine about her neck." Vol. ii.
404. "We hear [at Bologne] strange stories of the Swedish queen
with her Amazonian behaviour:—in her discourse she talks loud
and sweareth notably." Ibid. 546. "The queen came this week
"to Antwerp in man's apparel, disguised as a page to one of her
"own servants: not so much as a maid befides in her company."
Ibid. p. 449. "She arrived at Brufels laft week, more man like
"than woman. Her train here yet consists of two earls, two men-
"servants, and one woman." Ibid. p. 536. "She travailes a hors
"back lyk a man, being clad fo from middle upwards, with
"doublet, caftack, band, hat, fether, in fo much that the Italians
"fay she is an Hermofrodyte." Ibid. vol. iv. 172. "In her paffing
"through the multitude [at Franckfort] she made feveral strange
"grimaces and faces, and was not able to keep her countenance
"long. When she approached the forts, the fat in the right boot
"of the coach, in a black velvet coat, and a hat with feathers, &c.
"—Coming nearer to the city itfelf, she fuddenly changed her
"black coat, and put on a grey, with a black hood about her
"head, and got to the left boot; &c." Ibid. p. 89. She had
all the failings of her own fen, without any of the virtues of the
fen she affected to imitate. She abdicated her kingdom in 1654.
So that this Epigram could not have been written after that time.
It was fent to the queen with Cromwell's picture, on which it was
inscribed. It is fuppofed to be spoken by the portrait.

Doctor Newton, whose opinion is weighty, ascribes these lines
to Milton, as coinciding with his department of Latin Secretary
to Cromwell. See alfo Birch's Life of Milton, p. lxxi. Toland,
by whom they were first printed, from common report, indecifively
gives them either to Milton or to Andrew Marvell. Life, p. 38.
Prose-works, vol. i. p. 38. Tol. 'I fuppofe, that Milton's habit
of facility in elegiac latinity had long ago ceafed: and I am in-
clined to attribute them to Marvell, fo good a scholar, as to be
thought a fit affiliant to Milton in the Latin Secretaryship, and
who, as Wood fays, "was very intimate and converfant with that
"perfon." Ath. Oxon. ii. 818. Again, he calls Marvell, "fome-
"times one of John Milton's companions." Ibid. p. 817. And he
adds, that Marvell was "cried up as the main witmonger farviving
"to the fanatical party." In other words, Marvell fatirifed the
diffipations and profligate amours of Charles the fecond with much
wit and freedom.

I muft however obferve, that this Epigram appears in Marvell's
Miscellaneous Poems, fol. Lond. 1631. p. 134. Where it
follows other Latin poems of the fame clas and fubjeft:
and is immediately preceded by a Latin diftiff, intituled, In
Effigiem Oliveri Cromweli, "Hec eft quae toties, &c."
Then comes this Epigram there intituled "In tandem [effigiem]
Vol. I. Q a q " reginae
"reginae Sueciae transmisitam." Where the second diphthong is thus printed,

Cernis quas merui dura sub cassis, rugas,
Sicque fenex armis empiger ora fero.

And in To the Reader, these poems are said by his pretended wife, Mary, to be "printed according to the exact copies of my late " dear husband, under his own hand-writing, &c." I think we may therefore fairly give them to Marvell. But see Marvell's Works, Lond. 4to. 1766. vol. iii. p. 489.

Of Marvell's respect and friendship for Milton some proofs appear, among other anecdotes of Milton and his friends not generally known, in the Second Part of Marvell's Rehearsall Transposed. Lond. 1673. 8vo. This book is an attack on Dr. Samuel Parker, famous for his turgidulation with the times, now an antipuritan in the extreme, and who died bishop of Oxford, and king James's popish president of Magdalen college Oxford. See p. 377. He reproaches Parker, for having in his Reproof, and his Transposer Rehearsed, "run upon an author John " Milton, which doth not a little offend me." He says, that by accident he never saw Milton for two years before he wrote the First Part of his Rehearsall, which Parker had attributed to Milton. "But after I undertook writing it, I did more carefully avoid " either visiting or sending to him, lest I should any way involve " him in my consequences.—Had he took you in hand, you would " have had cause to repent the occasion, and not escaped so easily " as you did under my Transposall.—John Milton was and is, " a man of as great learning and sharpness of wit as any man. It " was his misfortune, living in a tumultuous time, to be tossed on " the wrong side; and he writ flagrante bello, certain dangerous " treatises.—At his majesty's happy return, John Milton did par- " take, as you yourself did, for all your huffing, of his royal cle- " mency, and has ever since expatiated himself in a retired silence. " It was after that, I well remember it, that being one day at his " house, I there first met you, and accidentally.—Then it was, " when you, as I told you, wandered up and down Moorfields, " astrologizing upon the duration of his majesty's government, that " you frequented John Milton incessantly, and haunted his house " day by day. What discourse you there ufed, he is too gene- " rous to remember. But he never having in the least provoked " you, for you to insult thus over his old age, to traduce him by " your scaramuccios, and in your own person, as a schoolmaster, " who was born and hath lived more ingenuously and liberally than " yourself; to have done all this, and lay at last my simple book " to his charge, without ever taking care to inform yourself bet- " ter, which you had so easy an opportunity to do:—it is inhu- " manly and inhospitably done; and will, I hope, be a warning to " all others, as it is to me, to avoid (I will not say) such a Judas, " but
"but a man that creeps into all companies, to jeer, trepan, and "betray them." The First Part of this Rehearsall was pub-
"lished, 1672. This was in answer to a Preface written by Parker to Bishop Bramhall's Vindication of Himself, &c. Lond. 1672. 8vo. Reprinted by itself the next year. Parker re-
plied in A Reproof, &c. Lond. 1673. Marvell answrered in a
Second Part of the Rehearsall Transposed, cited above.

And here it must be remarked, that Marvell was mistaken in sup-
po ing the Transposed Rehearsed, in which most of this abuse
of Milton appears, to be written by Parker: it was written by R. 
Leigh, formerly of Queen's College Oxford, but now a player,
Oxon. 1673. 12mo. In which the writer stiles Milton the blind 
author of Paradise Lost, and talks of his grooping for a beam of light, 
in the Apotheope Hail, holy light, &c. p. 41. In another place,
Milton is called a sibilinatick in poetry, because he writes in blank-
verse, p. 43. See also p. 126. seq. He is traduced as a Latin Se-
cretary and an English Schoolmaster, p. 128. Other scurrilities 
follow for several pages, too gros and obtenece to be recited. I must 
not forget, that in the Reproof, really written by Parker, Mil-
ton is called "a friend of curs." p. 125.

In his Rehearsall, Marvell calls Parker Bayes: and this
title, says Wood, was "from a comedy then lately published by 
"the duke of Buckingham, wherein one Mr. Bayes aedeb a part."
ATH. Oxon. ii. 817. Mr. Mason says, of the supeerior keeness 
of Marvell's farcaftic raillery against his adversary Parker in the 
course of this controversy.

Ev'n mitred dulness learns to feel.

As conveying a general idea, the combination mitred dulness 
may have its propriety: But in the present particular instance, he 
might have said as justly, and more characteristically, mitred 
mean ness.

Marvell was appointed assistant secretary to Milton in 1657. See 
Sec. P. Rehears. Transpos. ut supr. p. 127, 128. And I 
have before observed, that Christina ceased to be queen of Sweden 
in 1654. At least therefore, when thefe lines were written, Mar-
vell was not associated with Milton in the byetaryhip.

I must add, that neither Marvell nor Milton lived to read the 
abuse which Parker bestowed on both of them, in his pothumous 
Commentarii sui temporis, Lond. 1727. 8vo. I will trans-
late a small part only. He is speaking of the pamphleteers against 
the royal party at Cromwell's accession. "Among thefe calum-
niators was a rafcal, one Marvell. As he had fpent his youth in 
debauchery, fo from natural petulance, he became the tool of 
faction in the quality of fatyrift. Yet with more scurrility than 
"wit, and with a mediocrity of talents, but not of ill-nature. 
"Turned out of doors by his father, expelled the university, a va-
Q q 2 "gabond,
"gabond, a ragged and hungry poetafter, kicked and cudgelled " in every tavern, he was daily chastised for his impudence. At " length he was made under-secretary to "Cromwell, by the pro-" curation of Milton, to whom he was a very acceptable character, " on account of a similar malevolence of disposition, &c." B. iv. p. 275. This passage was perhaps written about the year 1680. Paradisep Lost had now been published thirteen years, and its excellencies must have been fully estimated and sufficiently known; yet in such terms of contempt, or rather neglect, was its author now described, by a popular writer, certainly a man of learning, and very soon afterwards a bishop, See Life of Bathurst.

To recur to the text, which perhaps has been long ago forgot. Milton has a prolix and most splendid panegyric on queen Chris-" tina, dictated by the supposition that the dismissed Salmasius from her court on account of his Defence of the King. See Mil-" ton's Prose-works, ii. p. 329.
SYLVARUM
LIBER.

In obitum Procancellarii, medici.*

Anno Ætatis 17.

PAREef{1}. fati discite legibus,
Manufque Parcae jam date supplices,
Qui pendulum telluris orbem
Japeti colitis nepotes.

* This Ode is on the death of doctor John Goflyn, Master of Caius College, and king’s professor of medicine at Cambridge; who died while a second time Vice-chancellor of that university, in October, 1626. See Fuller’s Hist. Camb. p. 164. Milton was now seventeen. But he is here called sixteen in the editions of 1645, and 1673. A fault which has been successively continued by Tonson, Tickell, and Fenton.

I am favoured in a letter from doctor Farmer with these informations. “I find in Baker’s MSS. vol. xxviii. Charges of bu-
ryall and funeral of my brother doctor Goflin who departed this “life the 21 of Oct. 1626, and his funerall solemnized the 16th of “Nov. following. And so it stands in the College Gesta-Book. “He was a Norwich-man, and matriculated Dec. 3, 1582. A be-
nefactor to Caius’ and Catherine-Hall; at which last you once “dined
Vos si relieto mors vaga Taenaro
Semel vocaret flebilis, heu moræ
   Tentantur incassium, dolique;
   Per tenebras Stygis ire certum est.
Si deinfatam pellere dextera
Mortem valeret, non ferus Hercules,
   Neffi venenatus cruore,
Æmathia jacuisset Oeta.
Nec fraude turpe Palladis invidæ
Vidiisset occidum Ilion Hectora, aut
   Quem larva Pelidis peremit
Ense Locro, Jove lacrymante.
Si triste fatum verba Hecatæia
Fugare possint, Telegoni pares

"dined at his expence, and saw his old wooden picture in the
"Combination room."
For his considerable benefactions to Caius college, see Blomefield's Annals of that college, in Ives's Select Papers, Lond. 1773. p. 76. And Blomefield's Collect. Cantabrig. p. 102. For those to Catherine-Hall, see Fuller. ubi supr., p. 83. And see Kennet, Reg. Chron. p. 870.

   —Asto delibutus Hercules
   Næssi cruore.—
On this fable of Hercules, our author grounds a comparifon, Parad. L. ii. 543. "Felt th' envenom'd robe, &c."

15. Quem larva Pelidis peremit, &c.] Sarpedon, who was slain by Patroclus, disguised in the armour of Achilles. At his death, his father wept a flower of blood. See the sixteenth Iliad.

17: Si triste fatum, &c.] "If enchantments could have stopped death, Circe, the mother of Telegonus by Ulyfes, would have still lived; and Medea, the fitter of Ægiæus or Abysrytus, with her magical rod." Telegonus killed his father Ulyfes, and is the fame who is called parricida by Horace. Milton denominates Circe Telegoni parens, from Ovid, Epist. Pont. iii. i. 123.

Telegonique parens vertendis nota figuris.
Ibid. —Verba Hecatæia. Ovid, Metam. xiv. 44.
   —Hecateia carmina miscet.
Vixisset infamis, potentique
Ægiali soror usque virga.
Numenque trinum fallere si queant
Artes medentum, ignotaque gramina,
Non gnarus herbarum Machaon
Eurypyli cecidisset haeta:
Læisset et nec te, Philyreie,
Sagitta Echidnæ perlita sanguine,
Nec tela te fulmenque avitum,
Cæsæ puer genetricis alvo.
Tuque O alumno major Apolline,

22. Artes medentum, ignotaque gramina.] Not so much the power, as the skill, of medicine. This appears from the names which follow.

23. —Machaon, &c.] Machaon, the son of Æsculapius, one of the Grecian leaders at the siege of Troy, and a physician, was killed by Eurypylus. See the Iliad. But the the death of Machaon, by the spear of Eurypylus, is not in the Iliad, but in Quintus Calaber, where it is circumstantially related, as Mr. Steevens remarks. Paralip. vi. 406.

I must add, that Quintus Calaber is not an author at present very familiar to boys of seventeen. According to Philips, he was one of the classics whom Milton taught in his school. "Quintus Calaber " his Poem of the Trojan War continued from Homer." Life, p. xvii.

25. —Philyreie, &c.] Chiron, the son of Philyra, a preceptor in medicine, was incurably wounded by Hercules, with a dart dipped in the poisonous blood of the serpent of Lerna. See above, El. iv. 27.

27. Nec tela te, &c.] Æsculapius, who was cut out of his mother's womb by his father Apollo. Jupiter struck him dead with lightening, for restoring Hippolytus to life.

29. Tuque O alumno major Apolline.] Certainly we should read Apollinis. But who was this pupil of Apollo in medicine? Had it been
SYLVARUM

Gentis togatæ cui regimen datum,
Frondosæ quem nunc Cirrha luget,
Et mediis Helicon in undis,
Jam præfuisses Palladio gregi
Lætus, superfetes; nec sine gloria:
Nec puppe lustrasses Charontis
Horribiles barathri recessus.
At fila rupit Persephone tua,
Irata, cum te viderit, artibus,
Succoque pollenti, tot atris
Faucibus eripuisses mortis.
Colende Præfes, membra precor tua
Molli quiescant cespite, et ex tuo
Crescant rosæ, calthæque bufto,
Purpureoque hyacinthus ore.
Sit mite de te judicium Æaci,

been Æsculapius, the transition would have been more easy. But
Æsculapius was sent by Apollo to Chiron, to be educated in that
art. I think therefore, although Milton’s allusions in these pieces
are chiefly to establisbed Grecian fable, we should here understand
Virgil’s Jâpis, who was Phæbo ante alias dilectus, and to whom
he imparted suas artes, sua numera. Æn. xii. 391. seq. It should
be remembered, that the word Alumnus is more extensively, fa-
vourite, votary, &c.

In Milton’s Latin poems, it is often difficult to ascertain the
names of persons and places. To shew his learning, he frequently
clouds his meaning by obscure or obsolete patronymics, and by the
substitution of appellations formed from remote genealogical, histo-
rial, and even geographical allusions. But this was one of Ovid’s
affections.

Milton’s habitual propensity to classical illustration, more parti-
cularly from the Grecian story, appears even in his State-Letters
written for Cromwell. In one of them, Cromwell congratulates
king Charles Gustavus on the birth of a son in the midst of other
good news, 1655. In this, says he, you resemble Philip of Ma-
cedon, who at one and the same time received the tidings of Alex-
ander’s birth and the conquest of the Illyrians, Pr. W. ii. 445.

43. The thought is in Juvenal and Persius.

Subrideatque
Subrideatque Ætnæa Proserpina;
Interque felices perennis
Elysio spatiere campo.

In Quintum Novembris.* Anno Ætatis 17.

AM pius extrema veniens Iacobus ab arcto,
Teurcigenas populos, lateque patentia regna
Albionum tenuit, jamque inviolabile foedus
Sceptræ Caledoniis conjunxerat Anglica Scotis:
Pacificusque novo, felix divesque, sedebat

In folio, occultique doli securus et hostis:
Cumferus ignifluo regnans Acheronte tyrannus,
Eumenidum pater, æthereo vagus exul Olympo,
Forte per immensus terrarum erraverat orbem,

Participes regni post funera mecella futuros:
Hic tempestatè medio ciet æere diras,
Illic unanimes odium frut inter amicos,
Armat et invictas in mutua visere gentes;

Regnaque olivifera vertit florentia pace:
Et quoscunque videt puræ virtutis amantes,
Hos cupit adjicere imperio, fraudulentique magister

Tendit, ut incautos rapiat, ceu Caspia tigris

* I have formerly remarked, that this little poem, as containing a council, conspiracy, and expedition of Satan, may be considered as an early and promising prolusion of Milton's genius to the PARADISE LOST.

15. Regnaque olivifera vertit florentia pace.] Olivifer is an Ovidian epithet, Fas.t. iii. 151.

Primus oliviferis Romam deductus ab arvis.

And in the IBIS, "OLIVIFERA Sicyone," v. 317. A great fault of the verification of this poem is, that it is too monotonous, and that there is no intermixture of a variety of pauses. But it should be remembered, that young writers are misled by specious beauties.
Insequitur trepidam deserta per avia prædam
Nocte sub illuni, et somno nictantibus astris.
Talibus inséptat populos Summanus et urbes,
Cǐncus cœruleæ fumanti turbinæ flammæ.
Jamque fluentionis albentia rupibus arva
Apparent, et terra Deo dilecta marino,
Cui nomen dederat quondam Neptunia proles;
Amphitryoniaden qui non dubitavit atrocom,
Æquore tranato, furiali poscere bello,
Ante expugnátæ credulia sæcula Trojæ.

At simul hanc, opibusque et fæsta pace beatam,
Aspicit, et pingues donis Cerealibus agros,
Quodque magis doluit, venerantem numina veri
Sancta Dei populum, tandem suspiria rupit
Tartareos ignes et luridum olentia sulphur;
Qualia Trinacriâ trux ab Jove clausus in Ætna
Efflat tabifico monstrous ob ore Tiphœus.
Ignescunt oculi, fridetque adamantinus ordo
Dentis, ut armorum fragor, ictaque cuspide cuspis.
Atque pererrato folum hoc lacrymabile mundo
Inveni, dixit, gens hac mihi sola rebellis,

27. Cui nomen dederat quondam Neptunia proles.] “Albion a
“giant, son of Neptune, who called the [this] island after his
“own name, and ruled it forty four years. Till at length passing
“over into Gaul, in aid of his brother Leótrygon, against whom
“Hercules was hafting out of Spain into Italy, he was there slain
Drayton has the same fable, Polvlob. S. xviii.

31. At simul hanc, opibusque et fæsta pace beatam, &c.] The
whole context is from Ovid’s Envy, Metam. ii. 794.

—Tandem Tritonida conquiscit arcem,
Ingeniuifique, opibusque, et festa pace, virentem:
Vixque tenet lacrymas, &c.—
Contemtrixque jugi, nostraque potentior arte.
Illa tamen, mea si quicquam tentamina possunt,
Non feret hoc impune diu, non ibit inulta.
Haetenus: et piceis liquido nataet aere pennis;
Qua volat, adverfi praecursant agmine venti,
Denfantur nubes, et crebra tonitrua fulgent.

Jamque pruinofas velox superaverat Alpes,
Et tenet Aufonie fines: a parte sinistra
Nimbifer Appenninus erat, prisciique Sabini,
Dextra veneficiis insamis Hetruria, nec non
Te furtiva, Tibris, Thetidi videt oscula dantem;
Hinc Mavortigenae consistit in arce Quirini.
Reddiderant dubiam jam fera crepuscula lucem,
Cum circumgreditur totam Tricoronifer urbem,
Panificosque Deos portat, scapulisque virorum
Evehitur; praeeunt submissio poplite reges,
Et mendicantium sereis longissima fratrum;
Cereaque in manibus gestant funalia caeci,
Cimmerii nati in tenebris, vitamque trahentes:
Templa dein multis subeunt lucentia tædis,
(Vesper erat facer ite Petro) fremitusque canentum
Sæpe tholos implet vacuos, et inane locorum.
Qualiter exululat Bromius, Bromiique caterva,
Orgia cantantes in Echionio Aracynho,
Dum tremit attonitus vitreis Asopus in undis,
Et procul ipse cava responiat rupe Cythæron.

His igitur tandem solenni more peractis,
Nox senis amplexus Erebi taciturna reliquit,
Præcipitesque impellit equos stimulante flagello,

48. Jamque pruinofas velox superaverat Alpes.] Mr. Steevens obseerves, that this line is from Lucan, i. 183.
45. He describes the procession of the Pope to Saint Peter's church at Rome, on the eve of Saint Peter's day.
50. The orders of mendicant friars.
Captum oculis Typhlonta, Melanchætemque fercem, Atque Acherontæo prognatam patre Siopen Torpidam, et hirsutis horrentem Phrica capillis. Interea regum domitor, Phlegetontius hæres Ingreditur thalamos, neque enim secretus adulter Producit stériles molli fine pellice noctes; At vix compositos somnis claudebat ocellos, Cum niger umbrarum dominus, rectorque silentum, Prædatorque hominum, falsa sub imagine tæctus Assumptis micuerunt temporis cañis, Barba finus promissa tegit, cineracea longo Syrmate verrit humum vestis, pendentque cucullus Vertice de raso, et, ne quicquam desit ad artes, Cannabeo lumbos constringit fune falaces, Tarda fenestratus figens vestigia calceis.


71. Captum oculis Typhlonta, &c.] I believe Milton is the first poet who has given names to the horses of Night. Spenfer describes the colour of her four horses, F. Q. i. v. 28. 20.

80: ——Assumptis micuerunt temporis cañis, Barba finus promissa tegit.——] This reminds us of Satan's appearance to our Saviour in the form of an old man, in the wilderness. Parad. Reg. B. i. 497.

——And Satan, bowing low His gray dissimulation, disappear'd.

84. Satan is here disguised like a cordelier, or Franciscan friar.

85. ——Fenestratus figens vestigia calceis.] That is, his shoes were torn, full of holes. Plautus lays, "Nulla fenestrator domus."
Talis, uti fama eft, vafta Francifcus eremo
Tetra vagabatur solus per luftra ferarum,

"domus." There is an old verb FENESTRO, to open, to perforate.
But the phrase is English, K. LEAR, A. iii. S. iv.

How shall your houseless heads, and unfed sides,
Your loop'd and window'd raggednefs defend you, &c.

But see the next Note.

86. —Vasta Francifcus eremo, &c.] Francif Xavier, called
the Apostle of the Indians, whom he was sent to convert about
the year 1542, by Ignatius Loyola. He encountered a variety of pe-
ris in the eastern deferts, which he traversed in a short black gown
of canvaf or fack-cloth. At Goa, the people observing that his
hoes were patched or worn out, offered him new. But such was
his mortification, that he could not be perfuaded "ut veteres cal-
ceos permutaret novis, &c." See his VITA, by Turfellinus,
edit. ii. 1627. 12mo. Lib. ii. p. 141. Here we have Milton's cal-
eet fenetrati. Among his many pretended miracles it is one, that,
during this extraordinary progress, he preached to the lions and
other beafts of the wildernefs. There is an old print of saint
Francis in a desert taming lions.

But an unknown correffpondent has thrown new light on the
whole of the context. "The passage has properly nothing to do
with the Jefuit S. Francis Xavier. The fenetrati calcei are the
"sandafts, or foals, tied on the foot by ftrops, or thongs of lea-
ther, croffed, or lattice-wife, which are ufually worn by the
Francifcan Friers although they are dechaufèz. These are men-
tioned by Buchanan, as a regular part of the dress of the Fran-
cifcans. FRANCISCAN, [v. 47. p. 2. edit. ut fupr.]

"——Longo fub fyrmate raifum
Cerno caput, tortum fumem, latumque galerum,
Atque fenetratum foletas captare coturnum.

"Again, v. 88.

"——Soleasque ætivum admittere folem,

"Again, below,

"——Soleasque fenestra reclufa.

"Milton feems to have adverted to this poem, which is a fevere
and laboured satire on the Francifcans. See also Buchanan's
Somnium, in the Fratres Fraternimi, where, as here,
S. Francis appears to the poet. CARM. xxxiv.

"Cum mihi Francifcus, nodosa canabe cinetus,
Affitit ante tuum, ftimata nota gerens:
In manibus facra veftis erat, cum fune galerum,
Palla, fenetratus calceus, hafta, liber.

"Coniftently
Sylvestrique tulit genti pia verba falutis
Impius, atque lupos domuit, Libycesque leones.

Subdolus at tali Serpens velatus amictu,
Solvit in has fallax ora execrantia voces;
Dormis nate? Etiamne tuos sopor opprimit artus?
Inmemor, O, sidei, pecorumque oblute tuorum!
Dum cathedram, venerande, tuam, diademaque triplex
Ridet Hyperboreo gens barbarca nata iub axe.

"Confidently with the figure here described by Milton, the vafta
"Francisus eremo ought to be the founder of the Order of friers,
"S. Francis d'Assie. And this was certainly his meaning. But
"although the laft S. Francis wrought many pretended miracles in
"the deferts, and travelled into Syria to convert the Soldan of
"Babylon, and was at the siege of Damiet a in the crusades, yet
"I cannot, with our author, accuse him of the impiety of convert-
"ing the Lybian lions. So that at present I am inclined to conjec-
ture, that Milton, at the age of seventeen, confounded the ac-
tions of the two fynonimous Saints, and attributed the wonders
"of S. Francis Xavier to the Founder of the Francifcas."

92. Dormis nate?—[1] This is Homer's, Eiów, Αντίκ νός,
L. ii. 560. See also Parad. L. B. v. 672. "Sleep'ft thou,
"companion dear?" And Virgil, Æn. iv. 560. "Nate dea,
potes hoc sub cafu duceré fomnos?"


On the laft passage, a Masque of Jonfon might have been cited,
in the figure of Truth. Hymen. v. p. 296.
Her left [holds] a curious bunch of golden keys
With which heaven's gate she locketh and displays.

Where Displays is open.—Compare Parad. L. B. ii. 725.
Mefaque
Merfaque Iberorum lato vexilla profundo,
Sanctorumque cruci tot corpora fixa probrosæ,
Thermodoonsea nuperregnante puella.

At tu si tenero mavis torpescere lecto,
Crescentesque negas hosti contundere vires;
Tyrrhenumimplebitnumeroso milite pontum,
Signa Aventinoponet fulgentia colle:
Relliquias veterum franget,flammisque cremabit;
Sacraque calcabit pedibus tua colla profanis,
Cujus gaudebant soleis dare basia reges.
Nec tamen hunc bellis et aperto Marte lacesces,
Irritus ille labor; tu callidus utere fraude:
Quælibet hereticis disponere retia fas est.

Jamque ad consilium extremis rex magnus ab oris
Patricios vocat, et procerum de stirpe creatos,
Grandævosque patres trabea, canisque verendos;
Hos tu membratim poteris conspargere in auras,
Atque dare in cineres, nitrati pulvis igne
Ædibus injecto, qua convenere, sub imis.
Prothinus ipse igitur quoscunque habet Anglia fidos
Propositi, factique, monè: quismamne tuorum
Audebit summi non jussa facefere Papæ?
Perculsis que metu subito, casuque stupentes,
Invadat vel Gallus atrox, vel sævus Iberus.
Sæcula sic illic tandem Mariana redibunt,
Tuque in belligeros iterum dominaberis Anglos.
Et, nequid timeas, divos divasque secundas
Accipe, quosque tuis celebrantur numina faustis.

105. Thermodontea nuperregnante puella.] The amazon, queen
Elizabeth. She is admirably charactierfed. Audetque viris concur-
rere virgo. Ovid has Thermodioniacus, Metam. ix. 187. And
Thermodioniacus, xii. 611.

127. The times of queen Mary, when popery was restored.
Dixit, et adscitos ponens malefidos amictus. 131
Fugit ad infandam, regnum illœtabile, Lethen.
Jam rosea Eoas pandens Tithonia portas,
Vestit inauratas redeunti lumine terras;
Mœstaque adhuc nigri deplorans funera nati, 135
Irrigat ambrosias montana cacumina guttis:
Cum somnos pepulit stellœæ janitor aulæ,
Nocturnos visus, et somnia grata revolvens.
Eft locus æterna septus caligine noclis,
Vasta ruinosi quondam fundamina testi, 140
Nunc torvi spelunca Phoni, Prodotaque bilinguis,
Effera quos uno peperit Discordia partu.
Hic inter cæmenta jacent, præruptaque fæxa,
Offa inhumata virum, et trajecta cadaver hefero;
Hic Dolus intortis semper sedet ater ocellis, 145
Jurgiaque, et stimulis armata Calumnia fauces,
Et Furor, atque vice mœriendi mille videntur,
Et Timor, exanguisque locum circumvolat Horror;

135. Her black fon Memnon. See Il Pens. v. 18. Aurora
still weeps his untimely death at the siege of Troy.

138. Nocturnos visus, et somnia graia revolvens.] Doctor Newton
ingeniously conjectures revolvens. But the poet means, litera
tly, rolling back. The Janitor of the starry hall drove away
flumbers, and rolled back again into darkness the visions of the
night.

141. Nunc torvi spelunca Phoni, Prodotaque bilinguis.] See the
personifications of Phonois Murther, and Prodotes Treason, in
Fletcher’s Purple Island, C. vii. 69. 72. But Fletcher’s poem
was published in 1633. Milton’s was written in 1626. This case
with its inhabitants is finely imagined, and in the style of Spenser.

148. — Exanguisque locum circumvolat Horror.] Spenser, hav
ing described the personages that fate by the side of the high-way
leading to hell, adds this image to complete the dreadful groupe.
F. Q. ii. vii. 2.

And over them sad Horror with grim hew
Did alwaies soar, beating his iron winges.
Perpetuoque leves per muta silentia Manes
Exululant, tellus et fanguine conscia stagnat.
Ipsi etiam pavidi latitant penetrabibus antri
Et Phonos, et Prodotes; nulloque sequente per
antrum,
Antrum horrens, scopulosum, atrum ferialibus umbris,
Diffugiunt fontes, et retro lumina vortunt:
Hos pugiles Romæ per sæcula longà fideles
Evocat antítes Babylonius, atque ita fatur.
Finibus occiduis circumfusum incolit æquor
Gens exofo mihi; prudens natura negavit
Indignam penitus nostro coniungere mundo:
Illuc, sic jubeo, celeri contendite grelli
Tartareoque leves diffentur pulvere in auras
Et rex et pariter fatrapæ, scelerata propagō:
Et quotquot fidei caluere cupidinæ verae,
Consilii focios adhibete, operifque ministros.

Horror is perfonified in Parad. L. B. iv. 989. —In the figure
of Satan.
His stature reach'd the sky, and on his crest
Sate horror plum'd.

Where, says doctor Newton, "Horror is perfonified and made the
"plume of his helmet." Other and better explications might be offered. But, I believe, we have no precise or determinate con
ception of what Milton means. And we detract from the sublimity of the passage in endeavouring to explain it, and to give a distinct
signification. Here is a nameless terrible grace, resulting from a
mixture of ideas, and a confusion of imagery.

There is great poetry and strength of imagination in supposing that Murder and Treaton often fly as alarmed from the inmost recesses of their own horrid cavern, looking back, and thinking themselves pursu'd.

The pope. "The Whore "of Babylon." The address is in imitation of Virgil, Æn. i. 67,
"Gens inimica mihi, & c."

In parure is a falfe quantity, yet
very excusable amidst so much good poetry and expression; espe
Vol. I.

S s s
S Y L V A R U M

Finierat, rigidi cupide paruere gemelli.

Interea longo flestens curvamine ccelos

Despicit ætherea dominus qui fulgurat arce,

Vanaque perversæ ridet conamina turbæ,

Atque fui causam populi volet ipsè tueri.

Esse ferunt spatium, qua diëtat ab Aside terra

Fertilis Europe, et speciæt Mareotidas undas;

Hic turris polita est Titanidos ardua Famae

cially from a youth of seventeen. But Milton might fairly defend himself, by reading u as the w consonant, for which there are authorities.

166. —*Longo flestens curvamine ccelos.*] See Comus, v. 1015.

Where the bow’d welkin slow doth bend.

But Ovid has a like contexture, with a different idea. Metam. vi. 64. Of a rainbow.

Insecere ingenti longum curvamine caelum.

171. —*Mareotidas undas.*] Mareotis is a large lake in Egypt, connected by many small channels with the Nile. See Ovid, Metam. ix. 772.

172. *Hic turris polita est,* &c.] The general model of this Tower of Fame is Ovid, Metam. xii. 39. Milton has retouched and variegated Ovid’s imagery. The reader shall compare both poets at large.

Orbe locus medio est, inter terrasque fretumque,

Ceeléseque plagas, triplicis confina mundi;

Unde, quod est usquam, quamvis regionibus abitit,

Inspecitur; penetratque cavas vox omnis ad aurens.

Fama tenet, summaque locum sibi legit in arce:

Innumerosque aditus, ac mile foramina tectis

Addidit, et nullis inclusu limina portis.

Noste dieque patent: tota est ex ære sonanti:

Totque fremit, vocēque refert, iteratque quod audit,

Nulla quis intus nullaque silentia parte.

Nec tamen est clamar, sed parvæ murmura vocis,

Quaía de pelagi, si quis procul audiat, undis

Efsè solent; qualemve fœnum, cum Jupiter atras

Increpuit nubes, extrema tonitrua reddunt.

Atra turba tenent; veniunt leve vulgus, eunque.

Mixtacque cum veris paßim commenta vagantur

Millia rumorum; confusaque verba voluant.

E quibus hi vacuas implent sermonibus auras,
Ærea, lata, sonans, rutilis vicinior astris
Quam superimpositum vel Athos vel Pelion Ossæ.
Mille fores aditusque patent, totemque fenestrae,
Amplaque per tenues transcurent atria muros: 176
Excitat hic varios plebs agglomerata sufurros;
Qualiter instrepitant circum multarlia bombis
Agmina muscarum, aut texto per ovilia junco,

Hi narrata ferunt alio; mensuraque fixit
Credicit, et auditis aliquid novus adjicit auctor.
Illic Credulitas, illic TEMERARIUS Error,
Vanaque Laetitia est, confertamique Timores,
Seditioque repens, dubioque susurri, &c.

In the figure of his Fame, however, our author adverts to Virgil.
See the next Note. And Notes on v. 174. 175. 177. 207.

Ibid. —Titanidos.—] Ovid has TITANIDA Circen, METAM. xiv. 376. Again, xiii. 968. Fame is the sister of Cacus and Enceladus, two of the Titans, ÆN. iv. 179.

174. Quam superimpositum vel Athos, &c.] Chaucer’s House of Fame stands on a rock, higher than any in Spain. H. F. B. iii. 27.

175. —Totidemque fenestrae.] From Chaucer, H. F. B. iii. 101.

Imageries and tabernacles
I sawe, and full eke of windowes
As flevis fallin in grete snowes; &c.

But Chaucer seems to have mentioned the numerous windows as ornaments of the architecture of the House, rather than with Milton’s allegorical meaning.

177. Not to copy Ovid too perceptibly, Milton adopts this comparison from Homer, which is here very happily and elegantly applied. IL. ii. 469. “Huc miuawr, &c.” See PARAD. L. ii. 770.

Much the same comparison is in PARAD. REG. iv. 15.
Or as a swarm of flies in vintage time
About the wine prefs, &c.

See also IL. xvi. 641.

I must however observe, that Chaucer, in the same argument, has the outline of the same comparison, H. F. iii. 431.

I heard a noise approaching blive,
That far eth as bees don in an hive
Against their time of outflying, &c.
Dum Canis æstivum coeli petit ardua culmen, 
Ipsa quidem summa sedet ultrix matris in arce, 
Auribus innumeris cinctum caput eminet elli, 
Queis sonitum exiguum trahit, atque levissima captat 
Murmura, ab extremis patuli confinibus orbis. 
Nec tot, Aristoride servator inique juvencæ 
Ididos, immiti volvebas lumina vultu, 
Lumina non unquam tacito nuntiantia somno, 
Lumina subjectas late spectantia terras. 
Istis illa solet loca luce carentia sæpe 
Perlufrare, etiam radianti impervia soli : 
Millenisque loquax auditaque visaque linguis 
Cuilibet effundit temeraria; veraque mendax 
Nunc minuit, modo confictis sermonibus auget, 
Sed tamen a nostro merui ãli carmine laudes 
Fama, bonum quo non aliud veracious ullaum, 
Nobis digna cani, nec te memorasse pigebit 
Carmine tam longo; servati scilicet Angli 
Officiis, vaga diva, tuis, tibi reddimus æqua. 
Te Deus, æternos motu qui temperat ignes, 
Fulmine præmisso alloquitur, terraque tremente : 
Fama files? An te latef impia Papistærum 
Conjurata cohors in meque meosque Britannos, 
Et nova seeptringero caedes meditata Iacobo? 
Nec plura, illa statim sen sit mandata Tonantis, 
Et fatis ante fugax strdentes induit alas, 
Induit et variis exilia corpora plumis; 
Dextra tubam gestat Temesæo ex ære sonoram. 

200. The voice of God is preceded by thunders and earth- 
quakes. This is in the style of Paradise Lost. 
207. Dextra tubam gestat Temesæo ex ære sonoram.] Her bra- 
zen trumpet is from Chaucer, which is furnished by Æolus, H. F, 
B. iii. 347.
Nec mora, jam pennis cedentes remigat auras,
Atque parum est currus celeres prævertere nubes;
Jam ventos, jam solis equos pōst terga reliquit:
Et primo Angliacas, solito de more, per urbes.
Ambiguas voces, incertaque murmura spargit:
Mox arguta dolos, et detestabile vulgat
Proditionis opus, nec non facta horrida dictu;
Authoresque addit sceleris, nec garrula caecis
Infidiis loca struēta filet; stūpere relatis,
Et pariter juvenes, pariter tremuere puellae,
Effetique sēnes pariter, tantaeque ruine
Sensus ad ætatem subito penetraverat omnen.

What did this Æolus, but he
Toke out his Blake trompe of bras, &c.

Temese is a city on the coast of the Tyrrhene sea, famous for its bras. See ODYSS. i. 183. "et TEMΕΣΗΝ μετὰ ΧΑΛΚΟΝ, &c."
And Ovid, METAM. xv. 707. "Temeseisque metalla." And,
ib. 52. Milton has the epithet from Ovid, MEDICAM. FAC. 41.
Et quamvis aliquis TEMΕΣΗA removerit AΕA,
Nunquam Luna suis excutietur equis.

Again, FAST. L. v. 441.
—TEMΕΣΗAQUE concrepat AΕA.

And METAM. vii. 207.
Te quoque, Luna, traho, quamvis TEMΕΣΗA labores AΕA tuos minuant.—

208.—JAM PENNIS CEDENTES REMIGAT AURAS. See AD J.
ROUSIUM. v. 45.
—Vehique superum
In Jovis aulam REMIGE PENNA.

This metaphor first occurs in Æschylus, AGAMEMN. v. 53. Of
vultures.

Πτερόνων ἵστημοι ἓνεσθέμεναι.
Alarum remigiiis remigantes.

For classical instances of the Remigium alarum, see Heinsius on
Ovid, ART. AMATOR. ii. 45. Drakenborch on Sil. Ital. xii. 98.
Dante turns Oars into Wings. INFERN. C. xxvi. 121. "De re-
"mi facemo al."

Attamen
Attamen interea populi miserescit ab alto
Æthereus pater, et crudelibus obstitit aulis
Populici, capti poenas raptantur ad acres:
At pia thura Deo, et gravi solvuntur honores;
Compita læta focus genialibus omnia fumant;
Turba choros juvenilis agit: Quintoque Novembris
Nulla dies toto occurrit celebratio anno.

In obitum Præsulis Elenfis.* Anno Ætatis 17.

A D H U C madentes rore squalebant genæ,
    Et sicca nondum lumina
Adhuc liquentis imbre turgebant salis,
    Quem nuper effüdi pius,
Dum mœsta charo justa perfoli rogo
    Wintoniensis Præsulis.
Cum centilinguis Fama, prob! semper mali
    Cladisque vera nuntia,
Spargit per urbes divitis Britanniae,
    Populosque Neptuno satis,
Ceäissë morti, et ferreis fororibus,
    Te, generis humani decus,
Qui reg facrorum illa fuisti in insula
Quæ nomen Anguillæ tenet.

220. Attamen interea, &c.] We are disappointed at this abrupt ending, after curiosity and attention had been excited by the introduction of the goddess Fame with so much pomp. But young composers are eager to dispatch their work. Fame is again exhibited in the next poem, written also at seventeen.

* Nicholas Felton, bishop of Ely, died Octob. 5, 1626, not many days after bishop Andrewes, before celebrated. Felton had been also master of Pembroke Hall.

14. Quæ nomen Anguillæ tenet.] Ely, so called from its abundance of eels. Mr. Bowle cites Capgrave, "Locus ille sive caeno-
" bium
Tunc inquietum pectus ira protinus
Ebulliebat fervida,
Tumulis potentem sepe devovens deam:
Nec vota Nafo in Ibida
Concepit alto diriora pectore;
Graisique vates parcius
Turpem Lycambis execratus est dolum,
Sponfamque Neobolen suam.
At ecce diras ipse dum fundo graves,
Et imprecor neci necem,
Audisse tales videor attonitus fonos
Leni, sub aura, flamine:
Cæcos furores pone, pone vitream
Bilemque, et irritas minas:
Quid temere violas non nocenda munita,
Subitoque ad iras percita?
Non est, ut arbitreas elusus miser,
Mors atra Noctis filia,
Erebove patre creta, tive Erinnye,
Vafove nata sub Chao:
Aft illa coelo missa stellato, Dei
Messias ubique colligit;
Animatque mole carnea reconditas
In lucem et auras evocat;
Ut cum fugaces excitant Horæ diem
Themidos Jovísque filiæ;

"bium a "copia anguillarum Hely módo nuncupatur." ViT.
Sanct. f. 141. b. Capgrave wrote about 1440.

20. Archilochus, who killed Lycambe by the severity of his
iambics. Lycambe had espoused his daughter Neobule to Archil-
lochus, and afterwards gave her to another. See Ovid's 11is,
5. 54.

40. Orpheus, Hymn.

*Osai Συμπέρεις Θηµίδως καὶ Ζήνως ανίατος.*
Et sempiterni ducit ad vultus patris:
At jufta raptat impios
Sub regna furvi lucufofa Tartari,
Sedesque subterraneas.
Hanc ut vocantem laetus audivi, cito
Fœdum reliqui carcerem,
Volatilesque fauftus inter milites
Ad atra sublimis feror:
Vates ut olim raptus ad cœlum fenex
Auriga currus ignei.
Non me Bootis terruere lucidi
Sarraca tarda frigore, aut
Formidolofi Scorpionis brachia,
Non ensis Orion tuus.
Prætervolavi fulgidi folus globum,
Longeque sub pedibus deam
Vidi triformem, dum coœrcebat suos
Frœnis dracones aureis.
Erraticorum fiderum per ordines,
Per lacteas vehor plagas,
Velocitatem fæpe miratus novam;
Donec nitentes ad fores
Ventum eft Olympi, et regiam crystallinam, et

See also Hesiod's Theogony. And Ovid, Metam. ii. 118.
Fast. i. 125.
62. Donec nitentes ad fores, &c.] Milton's natural disposition,
so conspicuous in the Paradise Lost, and even in his Prose
works, for describing divine objects, such as the bliss of the saints,
the splendour of heaven, and the music of the angels, is perpe-
tually breaking forth in some of the earlist of his juvenile poems.
And here more particularly in displaying the glories of heaven,
which he locally reprefents, and cloaths with the brighteft mate-
rial decorations, his fancy, to fay nothing of the apocalypse, was
aided and enriched with descriptions in romances. By the way,
this
Stratum smaragdis atrium.
Sed hic tacebo, nam quis effari queat,
Oriundus humano patre,
Amœnitates illius loci? Mihi
Sat est in æternum frui.

Naturam non pati senium.*

HEU, quam perpetuis erroribus acta satiscit
Avia mens hominum, tenebrisque immerfa
profundis,
Oedipodioniam volvit sub pectore noctem!
Quæ vestana suis metiri facta deorum
Audet, et incisas leges adamante perenni
Assimilare suis, nulloque solubile sæculo
Consilium fati perituris alligat horis.

this sort of imagery, so much admired in Milton, appears to me
to be much more practicable than many readers seem to suppose.

63. See Note on Par. Reg. i. 81.

* This was an academical exercise, written in 1628, to oblige
one of the fellows of Christ's college, who having laid aside the
levities of poetry for the gravity and solidity of prose, imposed the
boyish task on Milton, now about nineteen years old. "Quidam
ædium nostrarum Socius, qui Comitiis hisce academicis in Dis-
putatione philosophica responditus erat, carmina super quaestioni-
bus pro more annuo componenda, prætervectus ipse jam diu le-
viculas illiusmodi nugas, et rebus feris intentior, forte max-
puerilita: i commissit." Milton's Letter to A. Gill, dat. Cam-
bridge, Jul. 2. 1628, Epist. Fam. Prose-works, ii. 566. They
were printed, not for sale, and sent to his late schoolmaster at saint
Paul's; Alexander Gill, aforesaid. For he adds, "Hæc quidem
"typis donata ad te misi, utpote quem norim rerum poetarum
"judicem acerrimum, et mearam candidissimum, &c." It is still
a custom at Cambridge, to print the comitial verses accompanying
the public disputations. "What a curiosity would be the sheet with
Milton's Copy!"

To be able to write a Latin verse called Versificari, was looked
upon as a high accomplishment in the dark ages. This art they
Vol. I. Ttt sometimes
Ergone marcescit fulcantibus obsita rugis
Natureæ facies, et rerum publica mater
Omniparum contracta uterum sterilesceat ab ævo?
Et se fassa sedom, male certis passibus ibit

Sidereum tremebunda caput? Num tetra vetustas,
Annorumque æterna fames, squalorque fuituque,
Sidera vexabunt? An et insatiabile Tempus
Efuriet Coelum, rapietque in viscera patrem?

Heu, potuitne suas imprudens Jupiter arces
Hoc contra munisse nefas, et Temporis isto
Exemisse malo, gyrosoque dedisse perennes?
Ergo erit ut quandoque fono dilapsa tremendo
Convexi tabulata ruant, atque obvius icu

Stridat uterque polus, superaque ut Olympius aula
Decidat, horribilisque retecta Gorgone Pallas;
Qualis in Ægeam proles Junonia Lemnon
Deturbata sacro cecidit de limine coeli?
Tu quoque, Phœbe, tui causis imitabere natî;

Præcipiti curru, subitaque fere ruina
Pronus, et extincta fumabit lampade Nereus,
Et dabit attonito fervia fibila ponto.
Tunc etiam aerei divulsis sedibus Hæmi

sometimes applied to their barbarous philosophy: and the practice
gave rife to the Tripos Verfes at Cambridge, and the Carmina Quadragesimalia at Oxford. From such rude beginnings
is elegance derived.

23. Qualis in Ægeam, &c.] See above, El. vi. 81.
Sic dolet amissum proles Junonia coelum, &c.

And Parad. L. B. i. 740.
Men call’d him Mulciber, and how he fell
From heaven, they fabled, &c.—
Dropt from the zenith life a falling Star
On Lemnos th’Ægean isle.—

In the last line Bentley reads, “On Lemnos thence his isle.” But,
to say no more, Ægean is perhaps ascertained by our Latin text.
Diffultabit
Diffultabit apex, imoque allifa barathro
Terrebunt Stygium dejecta Ceraunia Ditem,
In superos quibus usus erat, fraternalque bella.

At pater omnipotens, fundatis fortius albris,
Confuluit rerum summæ, certoque peregit
Pondere fatorum lances, atque ordine summo
Singula perpertuum juicit servare tenorem.

Volvitur hinc lapsu mundi rota prima diurno;
Raptat et ambitos fociam vertigine cœlos.

Tardior haud solito Saturnus, et acer ut olim
Fulmineum rutilat crífata caflide Mavors.

Floridus æternum Phœbus juvenile coruscat,
Nec fovet effeétas loca per declivia terras
Devexo temone Deus; fed femper amica
Luce potens, eadem currit per figna rotarum.

Surgit odoratis pariter formofus ab Indis,
Æthereum pecus albenti qui cogit Olympo,
Mane vocans, et ferus agens in paefua cœli;
Temporis et gemino dispertiit regna colore.

Fulget, obiète vices alterno Delia cornu,
Cæruleumque ignem paribus complectitur ulnis.
Nec variant elementa fidem, folitoque fragore
Lurida perculfas jaculantur fulmina rupes.

Nec per inane furi leviori murmure Cerus,
Stringit et armiferos æquali horrore Gelonos
Trux Aquilo, spiratque hyemem, nimbofeque vo-
lutat.

Utque folet, Siculi diverberat ima Pelori
Rex maris, et raucæ circumfrepit æquora concha
Oceani tubicen, nec vafta mole minorem
Ægeona ferunt dorfo Balearica cete.

Sed neque, Terra, tibi fæcli vigor ille vetufti

Priscus abeit, fervatque fium Narcissus odorem,
SYLVARUM

Et puer ille suum tenet, et puer ille, decorum, Phæbe, tuifique, et, Cypri, tuus; nec dition olim Terra datum fceleri celavit montibus aurum Conficia, vel sub aquis gemmas. Sic denique in ævum

Ibit cunctarum series justissima rerum;
Donec flamma orbem populabitur ultima, late Circumplexa polos, et vahti culmina coelī;
Ingentique rogo flagrabit machina mundi.※

De Idea Platonica quemadmodum Aristoteles intellexit.†

DICITE, facrorum praefides nemorum deae,
Tuque O noveni perbeata numinis Memoria mater, quæque in immenso procul

63. Hyacinth the favourite boy of Phœbus, Adonis of Venus.
Both, like Narcissus, converted into flowers.

64. Terra datum fceleri celavit montibus aurum
Conficia, vel sub aquis gemmas.—] See El. v. 77. And
COMUS, v. 718.

—In her own loins
She hutcht th' all-worshipt ore, &c.—
Again, ibid. 732.

—And th' unsought diamonds
Would so imblaze the forehead of the deep, &c.

★ This poem is replete with fanciful and ingenious allusions. It has also a vigour of expression, a dignity of sentiment, and elevation of thought, rarely found in very young writers.

† I find this poem inserted at full length, as a specimen of unintelligible metaphysics, in a scarce little book, of universal burlesque, much in the manner of Tom Brown, seemingly published about the year 1715, and intitled "An Essay towards the Theory of the Intelligible World intuitively considered. Devoted for forty-nine Parts, &c. by GABRIEL JOHN. Enriched with a faithfull account of his ideal voyage, and illustrated with poems by several hands; as likewise with other strange things,
Antro recumbis otiofa Æternitas,  
Monumenta servans, et ratas leges Jovis,  
Coelique faftos atque ephemeridas Deûm;  
Quis ille primus, cujus ex imagine  
Natura solers finxit humanum genus,  
Æternus, incorruptus, æquævus polo,  
Unusque et universus, exemplar Dei?  
Haud ille Palladis gemellus innubae  
 Interna proles insidet menti Jovis;  
Sed quamlibet natura sit communior,  
 Tamen fecorius extat ad morem unius,  
Et, mira, certo stringitur spatio loci:  
Seu sempiternus ille fiderum comes  
 Cæli pererrat ordines decemplicis,  
 Citiumumve terris incolit lunæ globum:  
Sive inter animas corpus adituras sedens,

"not insufferably clever, nor furiously to the purpose. Printed in  
the year One thousand seven hundred et cætera."  

3. This is a sublime perfonification of Eternity. And there is  
great reach of imagination in one of the conceptions which follows,  
that the original archetype of Man may be a huge giant,  
staking in some remote unknown region of the earth, and lifting his head  
so high as to be dreaded by the gods, &c. v. 21.

Sive in remota forte terrarum plaga  
Incedit ingens Hominis archetypus gigas,  
 Et dis tremendus erigit celsum caput,  
Atlante major portiore siderum, &c.

11. Haud ille Palladis gemellus innubæ, &c.] "This aboriginal  
"Man, the twin-brother of the virgin Pallas, does not remain in  
"the brain of Jupiter where he was generated; but, although par-  
"taking of Man's common nature, illy exîts somewhere by him-  
"self, in a state of singleness and abstraction, and in a determinate  
"place. Whether among the stars, &c."

13. "Quamlibet ejus natura sit communior," that is, communis.  
15. "Et (res mira !) certo, &c."

17. In another place, he makes the ninefold.  
18. That part of the moon's orb nearest the earth.  
19. See Virgil, Æn. vi. 713.
Obliviosas torpet ad Lethes aquas:
Sive in remota forte terrarum plaga
Incedit ingens hominis archetypus gigas,
Et diis tremendus erigit cellum caput,
Atlante major portitore siderum.
Non, cui profundum cæcitas lumen dedit,
Dircaeus augur vidit hunc alto sinu;
Non hunc silente nocte Pléiones nepos
Vatum sagaci præpes ostendit choro;
Non hunc fæcundos novit Assyrius, licet
Longos vetusti commemoret atavos Nini,
Priscumque Belon, inclytumque Osiridem.
Non ille trino gloriosus nomine
Ter magnus Hermes, ut sit arcani sciens,
Talem reliquit Isidis cultoribus.
At tu, perenne ruris Academi decus,

--- Animæ, quibus altera fato
Corpora debentur, Lethæi ad fluminis undam,
Æternos latices et longa oblivia potant.


25. Tirefias of Thebes.


Atlantis magni Pleionesque nepos.

And Metam. ii. 743. "Atlantis Pleionesque nepos." See also, Fast. B. v. 83. 663.

29. Non hunc fæcundos novit Assyrius.—] Sanchoniathan, the eldest of the profane historians. His existence is doubted by Dodwell, and other writers.

33. Ter magnus Hermes.—] Hermes Trismegistus, an Egyptian philosopher, who lived soon after Moses. See LL. PENS. v. 88. "With thrice-great Hermes, &c."

35. At tu perenne, &c.] You, Plato, who expelled the poets from your republic, must now bid them return, &c. See Plato's Timæus and Protagoras. Plato and his followers communicated their notions by emblems, fables, symbols, parables, allegories,
LIBER. 519

(Hae monstra si tu primus induxti scholis)
Jam jam poetas, urbis exules tuæ,
Revocabis, ipse fabulator maximus;
Aut institutor ipse migrabis foras.

Ad Patrem.*

NUNC mea Pierios cupiam per pectora fontes
Irriguas torquere vias, totumque per ora
Volvere laxatum gemino de vertice rivum;
Ut tenues oblita sonos, audacibus alis
Surgat in officium venerandi Mufa parentis
Hoc utcunque tibi gratum, pater optime, carmen
Exiguum mediatur opus: nec novimus ipsi
Aptius a nobis quæ possint munera donis
Respondere tuis, quamvis nec maxima possint
Respondere tuis, nedum ut par gratia donis
Esse queat, vacuis quæ redditur arida verbis.
Sed tamen hac nostrs ostendit pagina census,
Et quod habemus opum charta numeravimus ista,
Quæ mihi sunt nullæ, nisi quas dedit aurea Clio,

ries, and a variety of mystical representations. Our author cha-
racferes Plato, PARAD. REG. B. iv. 295.
The next to FABLING fell and smooth CONCEITS.

36. —Induxit.—] The edition of 1673, has induxit. And iis
for Diis, v. 23. I have reformed the punctuation of both the elder
editions.

* According to Aubrey's manuscript Life of Milton, Milton's
father, although a scrivener, was not apprenticed to that trade: he
says he was bred a scholar and of Chrift Church Oxford, and that
he took to trade in consequence of being disinherited. Milton was
therefore writing to his father in a language which he understood.
Aubrey adds, that he was very ingenious, and delighted in music,
in which he instructed his son John: that he died about 1647, and
was interred in Cripplegate church, from his house in Barbican.
MS. ASHM. ut supr. See Note on v. 66. below.

Quæ
Quas mihi semito somni peperere sub antro,
Et nemoris laureta sacri Parnassides umbræ.
Nec tu vatis opus divinum despice carmen,
Quo nihil æthereos ortus, et femina coeli,
Nil magis humanam commendat origine mentem,
Sancta Prometheæ retinens vestigia flammæ.
Carmen amant superi, tremebundaque Tartara car-

Ima ciere valet, diversique ligare profundos,
Et triplici duro Manes adamante coercet.
Carmine sepositi retegunt arcana futuri
Phæbades, et tremulae pallentes ora Sibyllæ;
Carmina sacrificus solennes pangit ad aras,

16. Read Parneffid. See Note on v. 92. MANS.
17. Here begins a fine panegyric on poetry.
22. —Tremebundaque Tartara carmen
Ima ciere valet, diversique ligare profundos,
Et. triplici duro Manes adamante coercet; As in IL Pens.
v. 106.
Such Notes as warbled to the firing
Drew iron tears down Pluto's cheek,
And made Hell grant what love did seek.
And below, of Orpheus, v. 54. Where see the Note.
—-Simulacraque functa canendo
Compulit in lacrymas.

25. Phæbades.—] The priestesses of Apollo's temple at Del-
phi, who always delivered their oracles in verse. Our author here
recollected the Ion of Euripides. To Phemonoe, one of the most-
celebrated of these poetical ladies, the Greeks were indebted for
hexameters. Others found it more commodious to sing in the spe-
cions obscurity of the Pindaric measure. Homer is said to have
borrowed many lines from the responses of the priestess Daphne,
daughter of Tiresias. It was suspected, that persons of distingui-
hed abilities in poetry were secretly placed near the oracular tripod,
who immediately cloathed the answer in a metrical form, which
was almost as soon conveyed to the priestess in waiting. Phoebas
is a word in Ovid. And Cassandra, a prophetess, is called Phoe-
bas, Amor. ii. viii. 12. And Trist. ii. 400. See our author,
above, EL. vi. 73.
Aurea seu sternit motan tem cornua taurum; 
Seu cum fata sagax fumantibus abdita fibris 
Confulit, et tepidis Parcam scrutatur in exis. 
Nos etiam patrium tunc cum repetemus Olympum, 
Æternæque mortæ stabunt immoblis ævi; 
Ibimus auratis per coeli templa coronis, 
Dulcia suaviloque fociantes carmina plectro, 
Aftra quibus, geminique poli convexa fonabunt. 
Spiritus et rapidos qui circinat igneus orbes, 
Nunc quoque sidereis intercinit ipse choreis 
Immortale melos, et inenarrabile carmen; 
Torrida dum rutilus compescit fibila ferpens, 
Demissoque ferox gladio mansuescit Orion; 
Stellarum nec sentit onus Maurusius Atlas. 
Carmina regales epulas ornare solem 
Cum nondum luxus, vaftæque immensa vorago 
Nota gulae, et modico spumabat coena Lyæo. 
Tum de more sedens fefta ad convivia vates, 
Æsculea intonso redimitus ab arbore crines, 
Heroumque ætus, imitandaque fefta canebat, 
Et chaos, et positi late fundamina mundi, 
Reptantesque deos, et alientes numina glandes, 
Et nondum Ætheò quæsitum fulmen ab antro. 
Denique quid vocis modulamen inane juvabit 
Verborum sensusque vacans, numerique loquacis? 
Silvestres decet ifte choros, non Orpheus cantus, 
Qui tenuit fluvios, et quercubus addidit aures,

37. *Immortale melos, &c.* See *Lycidas*, v. 176.

52. He alludes to the Song of Orpheus, in Apollonius Rhodius, i. 277. He "sang of Chaos to the Orphean lyre," *Parad. LOST*, B. iii. 17. See also Onomacritus, *Argon. v. 438.

SYLVARUM

Carmine, non cithara; simulachraque funèta canendo Compulit in lacrymas: habet has a carmine laudes.

Nec tu perge, precor, sacras conternere Mufas, Nec vanas inopesque puta, quarum ipse peritus Munere, mille fonos numeros componis ad aptos, Millibus et vocem modulis variare canoram Doctus, Arionii merito fis nominis haeres. 60

Nunc tibi quid mirum, si me genuisse poetam Contigerit, charo si tam prope sanguine juncti, Cognatas artes, studiumque affine sequamur? Ipse volens Phoebus se dispertire duobus, Altera dona mihi, dedit altera dona parenti; 65

Dividuumque Deum, genitorque puerque, tenemus.

WHERE WOODS AND ROCKS HAD EARS
To rapture.—

So of Orpheus, going down to Hell, Ovid, Metam. x. 14.

Perque leves populos, simulacraque functa sepulcris, &c.

Our author adds, "Compulit in lacrymas." So Ovid, continuing the same story, ibid. 45.

Tum primum lacrymis viætarum carmine fama est Eumenidum maduiisse genas est, &c.—

Here we have,

Drew iron tears down Pluto's cheek.

See above, at v. 22.

66. Dividuumque Deum, genitorque puerque, tenemus.] The topic of persuasion is happily selected. Dividuus our author has twice anglicised in Paradise Lost, B. vii. 382. Of the moon.

And her reign
With thousand lesser lights Dividual holds.

Again, B. xii. 85. Of liberty.

Which always with right reason dwells
Twinn'd, and from her hath no Dividual being.

Dividuus is an Ovidian adjective, Amor. i. v. 10. "Candida "Dividua colla tegente coma." Ibid. ii. x. 10. "Dividu-
Tu tamen ut simules teneras odisse Camoenas,
Non odisse reor; neque enim, pater, ire jubebas

"DIVIDUOS equos. "METAM. ii. 682. "Qua Ia D I V I D U E

Milton's father was well skilled in music. Philips says, that he
composed an In nomine of forty parts, for which he was honoured
with a gold chain and medal by a Polish prince, to whom he pre-
sented it. He is mentioned by Wood in his manuscript History of
English Musicians. "John Milton, a musician living in the
"reigne of queene Elizabeth, James i, Charles i. We have some
"of his compositions in the publick muficke schoole at Oxford."
MSS. Mus. Ashm. D. 19. 4to. Among the Pfalm-tunes, published
by Thomas Ravenscroft in 1633, are many with the name of John
Milton; more particularly, that common one called York tune,
the tenour part of which was such a favourite, as to be used by
nurfs for a lullaby, and as a chime-tune for churches. See above,
Note on Ps. i. p. 376. He has several songs for five voices, in
"The Treares of lamentations of a Sorrowfull soule,
"composed with musical ayres and songs both for voices and di-
"vers instrumemts," containing also compositions by Bird, Bull,
Orlando Gibbons, Dowland the lutanist, Ferabosco, Coperario,
Weelkes, Wilbye, and others the most celebrated masters of the
times, written and published by Sir William Leighton, knight, a
gentleman-pensioner, and a good musician, in 1614. He has a
madrigal for five voices, among the numerous contributions of the
most capital performers, in the Triumphs of Oriana, publish-
ed by Morley in 1601. [See Note on Comus, v. 495.] This col-
collection is said to have been planned by the Earl of Nottingham,
lord High Admiral; who, with a view to sooth queen Elizabeth's
despair for the recent execution of lord Essex by flattering her
preposterous vanity, gave for a prize-subject to the best poets and
musicians, whom he liberally rewarded, the beauty and accomplish-
ments of his royal mistres, now a decrepit virgin on the brink of
seventy. But maiden queens are in perpetual bloom.

Our author's father seems also to have been a writer. For, as I
am informed by Mr. Steevens, in the Register of the Stationers,
John Busby enters on Dec. 15, 1608, "A S I X E F O L D P O L I T I-
"C I A N by John Milton." A copy of this book is in the Bod-
leian library, which appears to have belonged to Burton, who
wrote on Melancholy. Mr. Steevens has another. It has the
following title. "A S I X E F O L D P O L I T I C I A N. Together with
"a Sixe-fold Precept of Policy. London, Printed by E. A. for
"John Busby, &c. 1609." At the end of the Epistle, are the ini-

* There is an edition of the poem in 1612, 4to. He wrote also a poem called
Virtue Triumphant, &c. Published in 1603.
Qua via lata patet, qua pronior area luci,
Certaquescondendifulgetspes aurea nummi:
Nec rapisad leges, male custoditaque gentis
Jura, nec infulsi damnas clamboribus aures;
Sed magis excultam cupiens ditescere mentem,
Me procul urbo strepitu, secessibus altis
Abdu&um, Aoníæjucunda per otia ripæ,
Phæbæo lateri comitem finis ire beatum.

Officium charitaceo commune parentis,
Me poscunt majora: tuo, pater optime, sumptu
Cum mihi Romuleæpatuitfacundia linguae,

70

75

71. He had Ovid in his head. Amor. i. xv. 5.
Non me verbofas leges edicere, nec me
Ingrato vocem profuistiffe foro, &c.

He speaks with a like contempt for the study of the Law to Hartyj,
Tract. Educ. "Some allured to the Trade of Law,
" grounding their purposes not on the prudent and heavenly con-
" temptation of justice and equity which was never taught them,
" but on the promising and pleasing thoughts of litigious terms,
" fat contentions, and flowing fees."

75. Aubrey in Milton’s manuscript Life, says that he "was 10
" years old by his picture, and then a poet." The picture is that
by Cornelius Jansen. A record of Milton’s Baptism, yet unno-
ticed, occurs in the parochial Register of Allhallows, Bread strett,
fol. 42. "The twentieth day of Dec. 1608, was baptised John
" Milton, the son of John Milton scriviner."
Et Latii veneres, et quae Jovis ora decebant. Grandia magniloquos elata vocabula Grahis, Addere suaistii quos fæcat Gallia flores; Et quam degeneri novus Italus ore loquelam Fundit, barbaricos teftatus voce tumultus; Quæque Palæstinus loquitur myfteria vates. Denique quicquid habet coelum, subjunctaque coelo Terra parent, terræque et coelo interfus aer,

Quicquid et unda tegit, pontique agitabile maris, Per te nolle licet, per te, si nosse libebit: Dimotaque venit spectanda scientia nube, Nudaque confpicuos inclinat ad oscula vultus,

Ni fugisse velim, ni fit libasfe moletum. I nunc, confer opes, quisquis malesanus avitas Austriaci gazas, Periianaque regna praëoptas. Quæ potuit majora pater tribuiffe, vel ipse

83. —Novus Italus, &c.] Milton was so well skilled in Italian, that at Florence, the Cruca, an academy instituted for recovering and preferring the purity of the Florentine language, often consulted him on the critical niceties of that language. He tells Benedetto Buonmatteo, who was writing an Italian grammar, in a Latin Letter dated at Florence 1638, that although he had indulged in copious draughts of Roman and Grecian literature, yet that he came with a fresh eagerness and delight to the luxuries of Dante and Petrarch, and the rest of the Italian Poets; and that Athens with its pellucid Ilissus, and Rome with its banks of the Tiber, could not detain him from the Arno of Florence, and the hills of Fëbole. Prose-Works, ii. 570. See also Francini's panegyric. His Italian Sonnets shew that he was a master of the language. Dr. Johnfon is of opinion, that Milton's acquaintance with the Italian writers may be discovered in his Lycidas, by the mixture of longer and shorter verfes, according to the rules of the Tuscan poetry.

84. —Barbaricos teftatus voce tumultus.] The pure Roman language was corrupted by Barbaric, or Gothic, invaders. He adopts Barbaricus, used by Virgil more than once, into English. Parad. L. B. ii. 4. "Barbaric pearl and gold."

94. I nunc, confer opes, &c.] Ovid, Epist. Heroïd. xii. 204.

I nunc, Sisyphias, improbe, confer opes. Jupiter,
Jupiter, excepto, donasset ut omnia, coelo?
Non potiora dedit, quamvis et tuta fuissent,
Publica qui juvendi commissit lumina nato,
Atque Hyperionios currus, et fræna diei,
Et circum undantem radiata luce tiaram.

Ergo ego jam docet pars quamlibet ima catervae,
Vidrices hederas inter, laurosque sedebus;
Jamque nec obscurus populo miscebor inerti,
Vitabuntque oculos vestigia nostra profanos.

Et procul vigiles curæ, procul est quercubæ,
Invidiaeque acies transverso tortilis hircuo,
Sæva nec anguiferos extende calumnia rictus;
In me triste nihil sœdisima turba potestis,
Nec vestri sum juris ego; securaque tutus
Pectora, vipereo gradiar sublimis ab ictu.

At tibi, charise pater, postquam non æqua merenti
Possæ referre datur, nec dona rependere factis,
Sit memorasse fatis, repetitaque munera grato
Percensère animo, fideæque reponere menti.

Et vos, O nostri, juvenilæ carminæ, lusus,
Si modo perpetuos sperare audebitis annos,
Et domini supereśse rogo, lucemque tueri,
Nec spillo rapient oblivia nigra sub Oreo;
Forfitan has laudes, decantatumque parentis
Nomen, ad exemplum, sero servabitis ævo.*

106. Invidiaeque acies transverso tortilis hircuo.] The best comment on this line is the following description of envy, raised to the highest pitch, in Parad. L. B. iv. 502.

—Aside the Devil turn'd
For envy, yet with jealous leer malign
Ey'd them afkance.

* Such productions of true genius, with a natural and noble consciousness anticipating its own immortality, are seldom found to fail.
Whoever will carefully compare this Psalm with Duport's version, will find this of Milton far superior; for in Duport's version are many solecisms. "Quod in fortunium, says Dawes "very candidly, in ceteros itidem quoque, qui a secusis recenti-" oribus Graece scribere tentarunt, cadere dicendum est." Mis-"cellan. p. 1. Dr. J. Warton.

In my new arrangement, I ought to have placed this piece under the Translations. But being in a learned language, and not in English, I judged it best it should remain here. Milton sent it to his friend Alexander Gill, in return for an elegant copy of hendecasyllables. "Mitto itaque quod non plane meum est, sed "et vatis etiam illius vere divini, cujus hanc oden altera xaratis "septimana, nullo certo animi proposito, sed subito necisto quo im-"petu, ante lucis exercitum, ad Graeci carminis heroici legem, in "lectulo fere discernabam." He adds, "It is the first and only "thing I have ever wrote in Greek, since I left your school; for, "as you know, I am now fond of composing in Latin or English. "They in the present age who write in Greek, are singing to the "deaf. Farewell, and on Tuesday next expect me in London "among the booksellers." Epist. Fam. Dec. 4, 1634. Prose-"works, ii. 567. He was now therefore twentyeight years old. In the Postscript to Bucer on Divorce, he thus expresses his aver-"sion to translation. "Me who never could delight in long citations, "much less in whole traductions; whether it be natural disposition "or education in me, or that my mother bore me a speaker of "what God made mine own, and not a Translator." Prose-"works, vol. i. 293. It was once proposed to Milton to translate Homer.
Philosophus ad regem quendam, qui eum ignotum et insontem inter reos forte captum inscius damnaverat, tibi ipse Diavatw xerevouplo, haec subito mittit.

'Ω ανα, έ δόλεσης με τον ένιπομ, έδε τιν' άνδρων Δεινον άλλος δράςαντα, σοφήτατον έδι κάρηνον Ρηίδιως αφέλου, τό δ' ύπερον αύθι νοσείς, Μαξουίδως δ' ερ' επείτα τέων παρος θυμον οδυρη, Τοιον δ' εκ ώλιος xεριώνυμον αλκαρ δόλεσας. 5

4. In edition 1645, thus,

Masl autwos d' er' epita khron mou maλa πολλαν οδυρη,
Touio d' eix polwos.—

The passage was altered, as at present, in edition 1673.
In Effigiei Ejus * Sculptorem.

Armad ei γεγράφην χερί τνυδε μεν εικόνα
Φαίης τάχ’ αν, σωρος είδος αυτοψυες βλέπων.
Τον δ’ εκτυπωτον εκ ετυγνώτες Φίλοι
Γελάτε φαίλε δυσμίμημα ζωγράφω.†

* Of Milton.

† This inscription, a satire on the engraver, but happily concealed in an unknown tongue, is placed at the bottom of Milton's print, prefixed to Mofeley's edition of these poems, 1645. The print is in an oval: at the angles of the page are the Muses Melpomene, Erato, Urania, and Clío; and in a back-ground a landscape with Shepherds, evidently in allusion to Lycidas and L'Allegro. Conscious of the comeliness of his person, from which he afterwards delineated Adam, Milton could not help expressing his resentment at so palpable a dissimilitude. Salmaius, in his Def ensio Regia, calls it comptulam imaginem, and declares that it gave him no disadvantageous idea of the figure of his antagonist. But Alexander More having laughed at this print, Milton replies in his Def ensio Pro se, "Tu effigiem mei difficillimam, prefixam poematibus vidisti. Ego vero, si impulsu et ambitione libarai mi imperito sculptori, propertea quod in urbe alius eo belli tempore non erat, infabre scalpendum permisi, id me ne gleexisit potius eam rem arguebat, cujus tu mihi nimium cultum obiisic." Prose-Works, vol. ii. 267. Round it is inscribed JOHANNIS MILTONI ANGLI EFFIGIES ANNO ETA-TIS VIGESSIMO PRIMO. There was therefore some drawing or painting of Milton in 1629, from which this engraving was made in 1645, eo belli tempore, when the civil war was now begun. The engraver is William Marshall; who from the year 1634, was often employed by Mofeley, Milton's bookseller, to engrave heads for books of poetry. One of these heads was of Shakepeare, to his Poems in 1640. Marshall's manner has sometimes a neatness and a delicacy discernible through much labouring hardnefs. In the year 1670, there was another plate of Milton by Faithorne, from a drawing in crayons by Faithorne, prefixed to his History of Britain, with this legend, "Gul. Faithorne ad vivum delin. et sculpit. Joannis Miltoni effigies Ætat. 62. 1670." It is also prefixed to our author's Prose-Works, in three volumes, 1698. This is not in Faithorne's best manner. Between the two
prints, hitherto mentioned, allowing for the great difference of years, there is very little if any resemblance. This last was copied by W. Dolle, before Milton's Logic, 1672. Afterwards by Robert White; and next by Vertue, one of his chief works, in 1725. There are four or five original pictures of our author. The first, a half length with a laced ruff, is by Cornelius Janßen, in 1618, when he was only a boy of ten years old. It had belonged to Milton's widow, his third wife, who lived in Cheshire. This was in the possession of Mr. Thomas Hollis, having been purchased at Mr. Charles Stanhope's sale for thirty one guineas, in June, 1760. Lord Harrington wishing to have the lot returned, Mr. Hollis replied, "his lordship's whole estate should not repurchase it." It was engraved by J. B. Cipriani, in 1760. Mr. Stanhope bought it of the executors of Milton's widow for twenty guineas. The late Mr. Hollis, when his lodgings in Covent-garden were on fire, walked calmly out of the house with this picture by Janßen in his hand, neglecting to secure any other portable article of value. I presume it is now in the possession of Mr. Brand Hollis. [See AN PATR. Note, v. 75.] Another, which had also belonged to Milton's widow, is in the possession of the Onslow family. This, which is not at all like Faithorne's crayon-drawing, and by some is suspected not to be a portrait of Milton, has been more than once engraved by Vertue: who in his first plate of it, dated 1731, and in others, makes the age twenty one. This has been also engraved by Houbraken in 1741, and by Cipriani. The ruff is much in the neat style of painting ruffs, about and before 1628. The picture is handsomer than the engravings. This portrait is mentioned in Aubrey's manuscript Life of Milton, 1681, as then belonging to the widow. And he says, "MEM. Write his name in red letters on his pictures which his widow has, to preserve them." Vertue, in a Letter to Mr. Christian the seal engraver, in the British Museum, about 1720, proposes to ask Prior the poet, whether there had not been a picture of Milton in the late lord Dorset's Collection. The duchess of Portland has a miniature of his head, when young: the face has a stern thoughtfulnes, and, to use his own expression, is severe in youthful beauty. Before Peck's New Memoirs of Milton, printed 1740, is a pretended head of Milton in exquisite mezzotinto, done by the second J. Faber: which is characteristically unlike any other representation of our author I remember to have seen. It is from a painting given to Peck by Sir John Marcs of Kirkby-Belers in Leicestershire. But Peck himself knew that he was imposing upon the public. For having asked Vertue whether he thought it a picture of Milton, and Vertue peremptorily answering in the negative, Peck replied, "I'll have a scripting from it, however; and let posterity settle the difference." Besides, in this picture the left hand is on a book, lettered Paradise Lost. But Peck supposes the age about twenty five, when Milton had never
never thought of that poem or subject. Peck mentions a head done by Milton himself on board: but it does not appear to be authenticated. The Richardsons, and next the Tonsons, had the admirable crayon-drawing above-mentioned, done by Faithorne, the best likeness extant, and for which Milton fate at the age of sixty two. About the year 1725, Vertue carried this drawing, with other reputed engravings and paintings of Milton, to Milton's favourite daughter Deborah, a very sensible woman, who died the wife of Abraham Clarke a weaver in Spitalfields, in 1727, aged 76. He contrived to have them brought into the room as if by accident, while he was conversing with her. At seeing the drawing, taking no notice of the rest, she suddenly cried out in great surprise, O Lord, that is the picture of my father! How came you by it? And stroking down the Hair of her forehead, added, Just so my father wore his hair. She was very like Milton, Compare Richardson, EXPLAN. N. p. xxxvi. This head by Faithorne, was etched by Richardson the father about 1734, with the addition of a laurel-crown to help the propriety of the motto. It is before the EXPLANATORY NOTES on the PARADISE LOST, by the Richardsons, Lond. 1734. 8vo. The bust prefixed to Milton's PROSE-WORKS by Birch, 1738, and by Baron 1753, are engraved by Vertue from a bad drawing made by J. Richardson, after an original cast, in plaatier about fifty. Of this cast Mr. Hollis gave a drawing to Cipriani to Speaker Onslow, in 1759. It was executed, perhaps on the publication of the DEFENSIO, by one Pierce an artist of some note, the fame who did the marble bust of Sir Christopher Wren in the Bodleian library, or by Abraham Simon. Mr. Hollis bought it ofVertue. It has been remodelled in wax by Gosset. Richardson the father also etched this bust, for The POEMS AND CRITICAL ESSAYS of S. Say, 1754. 4to. But, I believe, this is the same etching that I have mentioned above, to have been made by old Richardson 1734, and which was now lent to Say's editor, 1754, for Say's ESSAYS. Old Richardson was not living in 1754. There is, however, another etching of Milton, by Richardson, the younger, before he was blind, and when much younger than fifty, accompanied with six bombast verses, "Authentic Homer, &c." The verses are subscribed "J. R. jun." The drawings, as well as engravings, of Milton by Cipriani, are many. There is a drawing of our author by Deacon: it is taken from a proof-impression on wax of a seal by Thomas Simon, Cromwell's chief mint-master, first in the hands of Mr. Yeo, afterwards of Mr. Hollis. This, a profile, has been lately engraved by Ryland. Mr. Hollis had a small steel puncheon of Milton's head, a full front, for a seal or ring, by the fame T. Simon, who did many more of Milton's party in the same way. The medal of Milton struck by Tanner, for auditor Benfon, is after the old plaitier-bust, and Faithorne's crayon-piece, chiefly the latter. So is the marble bust in the Abbey, by Rysbrack, 1757. Scheemaker's marble bust, for Dr. Mead,
and bought at his sale by Mr. Duncombe, was professedly and exactly copied from the plaster-butt. Faithorne's is the most common representation of Milton's head. Either that, or the Onslow picture, are the heads in Bentley's, and Tickell's, and Newton's editions. All by Vertue. Milton's daughter Deborah abovementioned, the daughter of his first wife, and his amanuensis, told Vertue, that "her father was of a fair complexion, a little red in his cheeks, and light brown lank hair." Letter to Mr. Christian, ut supr. MS. Brit. Mus.

It is diverting enough, that M. Vandyck engraved for Tonson's edition, 1713, a copy of Marshall's print 1645, with his own name, and the accompaniment of this Greek inscription, an unperceived reflection on himself. Vertue's Greek motto is a trite and well known couplet from the Odyssey.

Since these imperfect and hastily notices were thrown together, Sir Joshua Reynolds has purchased a picture of Milton, for one hundred guineas. It was brought to sir Joshua, 1784, by one Mr. Hunt, a printseller and picture-dealer, who bought it of a broker; but the broker does not know the person of whom he had it. The portrait is dressed in black, with a band; and the painter's mark and date are "S. C. 1653." This is written on the back. "This picture belonged to Deborah Milton, who was her father's amanuensis: her death was told to Sir W. Davenant's family. It was painted by Mr. Samuel Cooper who was painter to Oliver Cromwell, at the time Milton was Latin Secretary to the Protector. The painter and poet were near of the same age; Milton was born in 1608, and died in 1674, and Cooper was born in 1609, and died in 1672, and were companions and friends till death parted them. Several encouragers and lovers of the fine arts at that time wanted this picture; particularly, Lord Dorset, John Somers esquire, Sir Robert Howard, Dryden, Atterbury, Dr. Aldrich, and Sir John Denham." Lord Dorset was probably the lucky man; for this seems to be the very picture for which, as I have before observed, Vertue wished Prior to search in lord Dorset's collection. Sir Joshua Reynolds says, "The picture is admirably painted, and with such a character of nature, that I am perfectly sure it was a striking likeness. I have now a different idea of the Countenance of Milton, which cannot be got from any of the pictures that I have seen. It is perfectly preserved, which shews that it has been shut up in some drawer; if it had been exposed to the light, the colours would long before this have vanished." It must be owned, that this miniature of Milton, lately purchased by Sir Joshua Reynolds, strongly resembles Vandyck's picture of Selden in the Bodleian library at Oxford: and it is highly probable that Cooper should have done a miniature of Selden as a companion to the heads of other heroes of the commonwealth. For Cooper painted Oliver Cromwell, in the possession of the Frankland family; and, another, in profile, at Devonshire.
Ad Salfillum, Poetam Romanum, etgrotantem.*

Scazontes.

O Mufa gressum quæ volens trahis claudum,
Vulcanique tarda gaudes incessu,
Nec fentis illud in loco minus gratum,
Quam cum decentes flava Dæiope suras
Alternat aureum ante Junonis lectum;
Adesdum, et hæc s'is verba paucá Salfillo
Refer, Camœna nostra cui tantum est cordi,
Quamque ille magnis praætulit immerto divis.
Hæc ergo alumnus ille Londini Milto,
Diebus hifice qui suum linquens nidum,

shire house: Richard Cromwell at Strawberry-hill: Secretary Thurloe, belonging to Lord James Cavendish: and Ireton, Cromwell's general, now or late in the collection of Charles Polhill esquire, a descendant of Cromwell. Cooper was painter to the party, if such a party could have a painter. The inference, however, might be applied to prove, that this head is Cooper's miniature of Milton. It has been copied by a female artist, in a style of uncommon elegance and accuracy.

* Giovanni Salfilli had complimented Milton at Rome in a Latin tetraphich, for his Greek, Latin, and Italian poetry. Milton, in return, sent these elegant Scazontes to Salfilli when indisposed.

1. O Mufa gressum quæ volens trahis claudum.] Mr. Bowle here cites Angelinus Gazæus, a Dutch poet, in Pia Hilaria. Antv. 1629. p. 79.

Subclaudicante tibia redi, Scazon.

It is an indispensible rule, which Milton has not here always observed, that the Scazon is to close with a spondee preceded by an iambus.

4. Quam cum decentes flava Dæiope, &c.] As the Muses sing about the altar of Jupiter, in Il Pens. v. 47. This pagan theology is applied in Paradise Lost, of the angels. B. v. 161.

——And with songs,
And choral symphonies, day without night,
Circle his throne rejoicing.
Polique tractum, peffimus ubi ventorum, 
Infamientis impotenfque pulmonis, 
Pernix anhela sub Jove exercet habra, 
Venit feraces Italì foli ad glebas, 
Vifum superba cognitas urbes fama, 
Virofque, doctæque indolem juventutis. 
Tibi optat idem hic faufa multa, Salfille, 
Habitumque fefio corpori penitus faining;  
Cui nunc profunda bilis infeftat renes, 
Præcordiisque fixa damnosum spirat;  
Nec id pepercit impia, quod tu Romano 
Tam cultus ore Lesbium condis melos. 
O dulce divum munus, O Salus, Hebes 
Germana! Tuque Phoebe morborum terror, 
Pythone caeso, hve tu magis Pæan  
Libenter audis, hic tuus facerdos eft. 
Querceta Fauni, vosque rore vimmo 
Colles benigni, mitis Evandri fedes, 
Siquid falubre vallibus frondet veftris;  
Levamen aegro ferte certatim vati. 
Sic ille, charis redditus rurfum Mufis, 
Vicina dulci prata mulcebit cantu. 
Ipfe inter atros emirabitur lucos.

23. O dulce divum munus, &c.] I know not any finer modern Latin lyric poetry, than from this verfe to the end. The close which is digreffional, but naturally rises from the subject, is perfectly antique.

27. Querceta Fauni, &c.] Faunus was one of the deities brought by Evander into Latium, according to Ovid, Fast. B. v. 99. This is a poetical address to Rome.

28. —Mitis Evandri fedes.] The epithet Mitis is finely characteristic of Evander.

33. Ipfe inter atros emirabitur lucos, &c.] Very near the city of Rome, in the middle of a gloomy grove, is a romantic cavern with a spring, where Numa is fabled to have received the Roman laws from,
Numa, ubi beatum digit otium æternum,
Suam reclinis semper Ægeriam spectans,
Tumidusque et ipse Tibris, hinc delinitus,
Spei favebit annuae colonorum:
Nec in sepulchris ibit obsefsum reges,
Nimium finistro laxus irruens loro:
Sed frena melius temperabit undarum,
Adusque curvi falsa regna Portumni.

from his wife Egeria, one of Diana's Nymphs. The grove was
called nemus Aricinum, and sometimes Lucus Ægeriae et Camœnarum,
and the spring Fons Ægeriae. See Ovid's Fast. iii. 275. And when
Numa died, Egeria is said to have retired hither, to lament his
death. Ovid, Metam. xv. 487.

——Nam conjux, urbe relicta,
Vallis Ariciniae denis latet abdita sylvis, &c.

On these grounds Milton builds the present beautiful fiction, that
Numa still living in this dark grove in the perpetual contemplative
enjoyment of his Egeria, from thence will listen with wonder to
the poetry of the neighbouring bard. This place is much fre-
quented in sultry weather by the people of Rome, as a cool retreat.
might have visited it while at Rome.

32. Nec in sepulchris ibit obsefsum reges,
Nimium finistro laxus irruens loro.] This was Horace's inun-
dation of the Tiber, Od. L. i. ii. 18.

——VAGUS ET SINISTRA
Labitur ripa.——

For the left side, being on a declivity, was soon overflowed. See
ibid. v. 15.

Ire dejectum monumenta Regis.
Joannes Baptista Mansus, Marchio Villensis, vir ingenii laude, tum literarum studio, nec non et bellica virtute, apud Italos clarus in primis est. Ad quem Torquati Tassi Dialogus extat de Amicitia scriptus; erat enim Tassi amicissimus; ab quo etiam inter Campaniae principes celebratur, in illo poemate cui titulus Jerusalem Conquistata, lib. 20.

Fra cavalier magnanimi, è cortesi,
Rifplende il Manfo.—

Is authorem Neapoli commorantem summa benevolentia prosecutus est, multaque ei detulit humanitatis officia. Ad hunc itaque hospes ille antequam ab ea urbe discederet, ut ne ingratum se offenderet, hoc carmen misit.*

ÆC quoque, Manse, tuae meditantur carmina laudi
Pierides, tibi, Manse, choro notissime Phœbi;

* At Naples Milton was introduced to Giovanni Battista Manso, marquis of Villa. See PROSE-WORKS, vol. ii. 332. Milton at leaving Naples sent this poem to Manso. He was a nobleman of distinguished rank and fortune, had supported a military character with high reputation, of unblemished morals, a polite scholar, a celebrated writer, and an universal patron. It was among his chief honours, that he had been the friend of Tasso: and this circumstance, above all others, must have made Milton ambitious of his acquaintance. He is not only complimented by name in the twentieth Canto of the GERUSALEMME, but Tasso addressed his Dialogue
Quandoquidem ille alium haud æquo est dignatus honore.
Post Galli cineres, et Mecænatis Hetrusci.
Tu quoque, si nostræ tantum valet aura Camææ, Viciæces hederas inter, laurosque sedebis.
Te pridem magno felix concordia Tasso Junxit, et æternis inscriptit nomina chartis;
Mox tibi dulciqloquum non invidia Musæ Marinum Tradidit; ille tuum diceré gaudet alumnus.
5 Dum canit Assyrios divum prolixus amores;

Dialogue on Friendship to Manfo, "Il Manso, overo Dell' Amico citia. Dialogo del Sig. Torquato Tasso. Al molte illustre Sig.
Giovanni Battista Manso. In Napoli, Appresso Gio. Iacomo "Carlino, et Antonio Pace, 1596." In quarto. Beside a Dedication expressing the sincere regard and attachment, five Sonnets from Tasso to Manfo are prefixed, and Manfo is one of the interlocutors. Manfo in return wrote the Life of Tasso, published in 1621. And, as it here seems, of Marino. Hence our author, v. 18.

Nec satis hoc viun est in utrumque, et nec pia cessant Officia in tumulo; cupis integros raper Orco, Qua potes, atque avidas Parcarum eludere leges: Amborum genus, et varia sub forte peractam
Describis vitam, moreisque, et dona Minervae, &c.

Among Manfo's other works, are, "EROCALLIA, in Ven. 1628." In twelve Dialogues. And "I Paradoffi, 1608." He died in 1645, aged 84. See supr. Note on Epigr. vii. 1.

† Wood calls this "an elegant Latin poem." Ath. Oxon. i.
F. 263. This judgment undoubtedly came from Edward Philips, Milton's nephew, through Aubrey the antiquary.

1. Haec quoque, Manfæ, tua meditabitur carmina, &c.] Because he had already been celebrated by many poets. Quadrio says, by more than fifty.

6. See the same verse ad Patrem, 102.

10. —Ille tuum diceré gaudet alumnus.] Marino cultivated poetry in the academy of the Otiosi, of which Manfo was one of the founders. Hither he was sent by the Muse, who was non inffcia, not ignorant of his poetical abilities and inclinations, &c. For at first, against his will, his father had put him to the law.

11. Dum canit Assyrios divum prolixus amores.] The allusion is to Marino's poem Il Adone, prolix enough if we consider its sub-
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Y y y
Mollis et Ausonias stupufecit carmine nymphas. Ille itidem moriens tibi soli debita vates Offa, tibi soli, supremaque vota reliquit: Nec manes pietas tua chara fefellit amici; Vidimus arridentem operofo ex ære poetam. Nec fatis hoc vifum est in utrumque, et nec pia cefiant Officia in tumulo; cupidis integros rapere Orco, Qua potes, atque avidas Parcarum eludere leges: Amborum genus, et varia sub forte peractam

ject; and in other respects spun out to an unwarrantable length. Marino's poem, called Strage de gli Innocenti, was published in 1633, about four years before Milton visited Italy. To this poem Milton is supposed to have been indebted in Paradise Lost. Mr. Hayley thinks it therefore very remarkable, that our author should not here have mentioned this poem of Marino, as well as his Adone. The observation at first sight is pertinent and just. But it should be remembered, that Milton did not begin his Paradise Lost till many years after this Epistle was written, and therefore such a poem could now be no object. Milton thought it sufficient to characterize Marino by his great and popular work only, omitting his other and less conspicuous performances. See Kippis's Biogr. Brit. iv. p. 341. From what is here said, however, it may be inferred, that Milton could be no stranger to the Strage, and must have seen it at an early period of his life.

16. Vidimus arridentem operosum ex ære poetam.] Marino's monument at Naples erected by Manfo. But the Academy of the Humoristi are said, in Marino's epitaph, to have been the chief contributors.

Tasso was buried, in 1595, in the church of the monastery of saint Onuflius at Rome; and his remains were covered, by his own desire, only with a plain stone. Cardinal Cynthio whom he made his heir, soon afterwards proposed to build a splendid tomb to his memory; but the design never was carried into execution. Manfo, to whom he bequeathed only his picture, and to whom he had committed some directions about his funeral, coming from Naples to Rome about 1605, and finding not so much as his name inscribed on the stone under which he was laid, offered to erect a suitable monument, but was not permitted. However, he procured this simple but expressive inscription to be engraved on the stone, Torquatì Tassi òssa. At length the monument which now appears, was given by Cardinal Bevilaqua, of an illustrious family of Ferrara.
Describis vitam, moreisque, et dona Minervae; 
Æmulus illius, Mycalen qui natus ad altam,
Rettulit Æolii vitam facundus Homeri.

Ergo ego te, Clius et magni nomine Phœbi,
Manfe pater, jubeco longum falvem per Ævum,
Missus Hyperboreo juvenis peregrinus ab axe.
Nec tu longinquam bonus aspernabare Musam,
Quæ nuper gelida vix inutrita sub Arcto,
Imprudens Italas astra est volitare per urbes.
Nos etiam in nostro modulantes flumine cygnos
Credimus obscuras noctis fenisse per umbras,
Qua Thamefis late puris argentaeus urnis.

For a more particular account of the very singular attentions and honours which Marino received from Manfo, the reader is referred to the Italian Life of Marino, by F. Ferrari, published at Venice in 1633. At the end of Marino's Strage de gli Innocenti, and other poems. See p. 68, 82, 89, 90. Marino died at Naples in 1625, aged fifty six.

22. —Mycalen qui natus ad altam, &c.] Plutarch, who wrote the Life of Homer. He was a native of Boeotia, where Mycale is a mountain. It is among those famous hills that blazed in Phæton's conflagration, Ovid, Metam. ii. 233. The allusion is happy, as it draws with it an implicit comparison between Tasso and Homer. In the epithet facundus, there is much elegance and propriety. Plutarch is the great master of ancient biography.

23. See above, El. i. 23.

28. Quæ nuper gelida, &c.] An intimation, that cold climates are unfriendly to genius. As in Parad. L. B. ix. 44.

—or cold

Climate, of years damp my intended wing, &c.

See Note on El. vi. 6.

30. Nos etiam in nostro modulantes flumine cygnos, &c.] We northern men are not so unpoetical a race. Even we have the melodious swan on our Thames, &c.

32. Qua Thamefis, &c.] Spenfer. H.

This very probable supposition may be further illustrated. Spenfer was born in London, before described as the "Urbs Reflua " quam Thamefis alluit unda." El. i. 9. And he is properly ranked
SYLVARUM

Oceani glaucos perfundit gurgite crines:
Quin et in has quondam pervenit Tityrus oras.
Sed neque nos genus inculum, nec inutile Phœbo,
Qua plaga septeno mundi fulcata Trione.
Nos etiam colimus Phœbum, nos munera Phœbo
Flaventes spicas, et lutea mala canistris,
Halantemque crocum, perhibet nisi vana vextatas,
Mifimus, et leflas Druidum de gente choreas.

Gens Druides antiqua, sacris operata deorum,
Heroum laudes, imitandaque gesta canebant;
Hinc quoties septo cingunt altaria cantu,
Delo in herbofa, Graæ de more puellæ,
Carminibus laetis memorant Corineida Loxo,

ranked with Chaucer. And the allusion may be to Spenser's EPI-
THALAMIUM of Thames, a long Epifode in the FAIRY QUEEN,
iv. xi. 8. See also his PROTHALAMIUM.

I believe it is an old tradition, that if swans sing, it is in the
darkest and coldest nights of winter. See Van Trift's LETT. on
Iceland, p. 143.

34. Quin et in bas quondam pervenit Tityrus oras.] Like me too,
Chaucer travelled into Italy. In Spenser's Pastorals, Chaucer is
constantly called TITYRUS.

38. Nos etiam Colimus Phœbum, &c.] He avails himself of a
notion supported by Selden on the POLYOLEION, that Apollo
was worshipp'd in Britain. See his Notes on SONGS, viii. ix. Sel-
den supposes also, that the British Druids invoked Apollo. See
the next Note. And Spanheim on Callimachus, vol. ii. 492. seq.

41. Mifimus, et leflas Druidum de gente choreas.] He infinuates,
that our British Druids were poets. As in LYCIDAS, v. 53.

Where your old BARDs the famous Druids lie.
The poetical character of the Druids is attested by Cefar, BEL.
GALL, vi. 4. "Magnum numerum verfuum ediscere dicuntur."

43. Heroum laudes, imitandaque gesta canebant.] See almoft the
same verfe AD PATREM, v. 40.

45. Graæ de more puellæ.] Ovid, METAM. ii. 711.

IIla forte die castæ de more puellæ, &c.

46. Our author converts the three Hyperborean Nymphs who
Fatidicamque Upin, cum flavicoma Hecaërge, Nuda Caledonio variatas pectora fuco.

Fortunate fenex, ergo quacunque per orbem
Torquati decus, et nomen celebrabitur ingens,
Claraque perpetui succrescit fama Marini;
Tu quoque in ora frequens venies, plauumque vironum,
Et parili carpes iter immortale volatu.

Dicetur tum sponte tuos habitasse penates
Cynthius, et famulas venisse ad limina Musas:
At non sponte domum tamen idem, et regis adivit

sent fruits to Apollo in Delos, into Britifh goddesses. See Callimachus, Hymn. Del. v. 292.

Milton here calls Callimachus's Loxo, Corineis, from Corni- neus a Cornifh giant: and supposes, that the naked bofoms of these three Nymphs were tinged with Caledonian or Piifh wod. Some writers hold, that Britain, or rather that part of it called Scotland, was the fertile region of the Hyperborei.

Tu quoque in ora frequens venies, plauumque vironum.] So Propertius, as Mr. Bowle obferves, iii. ix. 32.

VENIES TU. QUOQUE IN ORA VIRUM.

This association of immortality is happily inferred.

Apollo, being driven from heaven, kept the cattle of king Admetus in Thessaly, who had entertained Hercules. This was in the neighbourhood of the river Peneus, and of mount Pelion, inhabited by Chiron. It has never been observed, that the whole context is a manifeft imitation of a sublime Chorus in the Alcestis of Milton's favourite Greek dramatift, Euripides, v. 581. seq.
Rura Pheretiadæ, ccelo fugitivus Apollo;
Ille licet magnum Alciden suseperat hospes;
Tantum ubi clamosos placuit vitare bubulcos,
Nobile manfueti ceffit Chironis in antrum.

Booqìmuviq ciivi qurìqov
Pómuuitq ùmuuus.
Συν δ' ἤπειρανοῦ χαρᾶ μελί-
ων βαλιντ τε λύγνες,
"Ἔσα δ', λυπῶσ "Οὖρ-
ος κάπαν, λιότων
"Α δαφνῶν Ήλα.
"Εχονες δ' αμφί σαλ κιάραν
Φεῖτες, ποικιλότριξ
Νεόν, ὑλικόμων πίπαν
Βαίνους φιάταν σωφρό νήφος,
Χαίροντ' ὑφος γαλατῆ.

Te quoque [domus Admeti] Pythius
Bonus lyrae magisfer Apollo
Dignatus est habitare;
Et sufinuit opilio tuis
In pastuis fieri,
Per obliquos colles,
Canens tuis pecudibus
Pastorales hymenaeos.
Et simul pasebantur oblectatione carminum
Maculoae lynces.
Ivit autem, lingüens Othyrum
Saltum, leonum
Fulva coloris.
Saltavit autem circa tuam citharam,
O Phoebë, vario-villo-praditus
Hinnulus, supra altocomas
Abietes siliens levi pede,
Gaudens hæto carnine,

57. See Ovid, Fast. ii. 239.
Cynthiae Admeti vaccas pavisse PHEREAS, &c.

And Epist. Hero. Ep. v. 151. Pheretiades occurs more than once in Ovid. From Homer, Il. ii. 763. xxiii. 376.

60. Nobile manfueti ceffit Chironis in antrum.] Chiron's cavern was ennobled by the visits and education of fages and heroes. Chi-
ron is styled manfuetus, because, although one of the Centaurs, and the inhabitant of a cave in a mountain, he excelled in learning, wis-
dom, and the most humane virtues. Or, he may be called man-
fuetus, either on account of his mildness as a teacher, or his hospi-
tality
Irriguo inter saltus, frondosaque tecta,
Peneum prope rivum: ibi sape sub ilice nigra,
Ad citharæ strepitu, blanda prece vietus amici,
Exilii duros lenibat voce labores.
Tum neque ripa suo, barathro nec fixa sub imo 65
Saxa stetere loco; nutat Trachinia rupes,
tality to strangers. See a beautiful Poem in Dodfley’s Miscella-
ies, by the late Mr. Bedingsfield, called the Education of
Achilles. Mr. Steevens adds, “The most endearing instance
of the manetude of Chiron, will be found in his behaviour when
the Argo failed near the coast on which he lived. He came down
to the very margin of the sea, bringing his wife with the young
Achilles in her arms, that he might shew the child to his father
Peleus who was proceeding on the voyage with the other Argo-
nauts. Apollon. Rhod. Íb. v. 553:
Πολειδω Αχιλλει άμα διδοξερο πατει.”
Ibid. —Chironis in antrum.] The end of a verse in Ovid, Met-
am. iii. 631.

64. Exilii duros lenibat voce labores.] Ovid says, that he soothed
the anxieties of love, not of banishment, with his music; and it
is related, or implied, by Tibullus, and others, that he was en-
amoured of Admetus when a boy, or the grandson of an elder
Admetus. Ovid, Metam. ii. 684.

Dumque amor est curse, dum te tua fistula mulcet.
See also Epist. Heroid. Ep. v. 151. Fast. ii. 239. Calli-
machus more expressly, Hymn. Apoll. v. 49.

——Ep. 'Αμφρασω ζυγότιδας ιτρεφίν ιττους,
'Ηθέλε επ' έρωτι πεπερμένος'Αδρίτονος.
——Juxta Amphrysum pavuit jugales equos,
Inflammatus amore impuberis Admeti.

But Milton uniformly follows Euripides, who says that Apollo
was unwillingly forced into the service of Admetus by Jupiter, for
having killed the Cyclopes, Alcest. v. 6. Thus, v. 56.

At non sponte domum tamen idem, &c.—
The very circumstance which introduces this fine compliment and
digression.

65. Tum neque ripa suo, &c.] The bank of the river Peneus,
just mentioned.

66. —Nutat Trachinia rupes.] Mount Oeta, connected with
the mountains, Pelion in which was Chiron’s cave, and Othrys
mentioned in the passage just cited from Euripides. See Ovid,
Metam. vii. 353. But with no impropriety, Milton might here
mean
Nec sentit folitas, immania pondera, silvas; Emotæque suis properant de collibus orni, Mulcenturque novo maculosi carmine lynces. 

Diis dilecte fenex, te Jupiter æquus oportet Naşcentem, et miti lustrarit lumine Phœbus, Atlantisque nepos; necque enim, nisi charus ab ortu Diis superis, poterit magno favisse poetæ. 

Hinc longæva tibi lento sub flore feneclus Vernat, et Æsonios lucratur vivida sufos; 

Nondum deciduos fervans tibi frontis honores, Ingeniumque vigens, et adultum mentis acumen. O mihi si mea fors talem concedat amicum, Phœbeós decorasse viros qui tam bene norit, Siquando indigenas revocabo in carmina reges, 

mean Pelion by the Trachinian rock; which, with the rest, had immania pondera silvas, and which Homer calls πνουφίνωος, fron-dođum. Its Orni are also twice mentioned by V. Flaccus, Argox. B. i. 406. "Quantum Peliacas in vertice vicerat ornos," Again, B. ii. 6. "Jamque fretis summas æquatum Pelion ornos."


The indigenæ reges are the antient kings of Britain. This was the subject for an epic poem that first occupied the mind of Milton. See the same idea repeated in Epitaph. Damon. v. 162. King Arthur, after his death, was supposet to be carried into the subterraneous land of Faerie or of Spirits, where he still reigned as a king, and whence he was to return into Britain, to renew the Round Table, conquer
Arturumque etiam sub terris bella moventem!
Aut dicam invictæ sociali foedere mensæ
Magnanimos heroas; et, O modo spiritus adfit,
Frangam Saxonicas Britonum sub Marte phalanges!
Tandem ubi non tacitæ permensus tempora vite,
Annorumque fatur, cineri sua jura relinquam,
Ille mihi lecto madidis altaret ocellis,
Aftanti fat erit si dicam, fim tibi curæ;
Ille meos artus, liventi morte solutos,
Curaret parva componi molliter urna:

conquer all his old enemies, and reestablis thy throne. He was,
therefore, ETIAM movetts bella sub terris, STILL meditating wars
under the earth. The impulse of his attachment to this subject was
not entirely suppressed: it produced his History of Britain. By the
expression, revocabo in carmina, the poet means, that these antient
kings, which were once the themes of the British bards, should
now again be celebrated in verse.

Milton in his CHURCH-GOVERNMENT, written 1641, says,
that after the example of Tasso, "it haply would be no rashness,
't from an equal diligence and inclination, to present the like offer
'in one of our own ANCIENT STORIES." PROSE-WORKS, i. 60.
It is possible that the advice of Manfo, the friend of Tasso, might
determine our poet to a design of this kind.

82. —Sociali foedere mensæ, &c.] The knights, or associated
champions, of king Arthur's Round Table.

84. The fabulous exploits of the Britifh Arthur against the
Saxons.

85. Annorumque fatur, &c. &c.] Mr. Steevens thinks, that the
context is amplified from a beautiful passage in the MEDEA of
Euripides, v. 1032. Medea speaks to her sons.

90. —Parva componi molliter urna.] I take this opportunity of
observing, that Milton's biographers have given no clear or au-
thentic account of the place of his interment. He died of the gout
at his house in Bunhill-fields, about the tenth day of November,
1674, not quite sixty fix. His burial is thus entered in the Regis-
ter of Saint Giles's Cripplegate. "John Melton, gentleman. Con-
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"umption,
Forfitan et nostros ducat de marmore vultus, 
Nectens aut Paphia myrti aut Parnasside lauri

"sumption, Chancel. 12 Nov. 1674." I learn from Aubrey's manuscript; "He was buried at the upper end in S. Gyles Crip-
ple-gate chancell, Mem. His Stone is now, 1681, removed; for
about two years since, the two steppes to the communion-table
were rayfed. I gessie Jo. Speed and he lie together." Hearne
has very significantly remarked, that Milton was buried in the
same church in which Oliver Cromwell was married. Coll. MSS. 
vol. 143. p. 155. He was interred near his father's grave, who
died very old in 1647. Fenton, about the year 1725, searching in
this church for Milton's monument, found a small stone, tradition-
ally supposed to have denoted the place of his interment: but the
 sexton said, that no inscription had been legible for more than forty
years. "This sure, says Fenton, could never have happened in so
short a space of time, unless the epitaph had been industriously
erafed: and that supposition carries with it so much inhumanity,
that I think we ought to believe it was not erected to his me-
mory." Whether it was or not, no man's epitaph was more
likely to be defaced; although no man's ought to have been more
inviolably and respectfully preserved. Toland, in Milton's Life,
written in 1698, says, that he was buried in the Chancel of this
church, "where the piety of his admirers will shortly erect a mo-
ment becoming his worth, and the encouragement of letters
in King William's reign." p. 46. But this design was never exe-
cuted. In the Surveys of London, published about the beginning of
the present century, and later, Milton is said to be buried in the
Chancel of this church, but without any monument. The spot of
his interment has within these few years been exactly ascertained.
In 1777, Mr. Baskerville, an attorney of Crosby-square in Bishop-
gate street, an enthusiastic admirer of Milton, wished on his death-
bed to be buried by Milton's side. Accordingly, on his death, the
proper search was made in Cripplegate church; and it was found,
that Milton was buried near the Pulpit, on the right hand side at
the upper end of the middle aisle. Milton's coffin was of lead, and
appeared to be in good preservation.

92. Nectens aut Paphia myrti aut Parnasside lauri
Fronde comos.—•] So ad Patrem, v. 16.
Et nemoris laureta facri Parnassides umbrae.

Ovid, Metam. xi. 165.
Ille caput flavum lauro Parnasside vincus.
Virgil's epithet is Parnassus. In the text, he joins the Myrtle
and the Laurel, as in Lycidas, v. 1.
Fronde comas, at ego secura pace quiescam.
Tum quoque, si qua fides, si præmia certa bonorum,
Ipse ego cælicolum femotus in æthera divum, 95
Quo labor et mens pura vehunt, atque ignea virtus,
Secreti hæc aliqua mundi de parte videbo,
Quantum fata finunt: et tota mente serenum
Ridens, purpureo suffundar lumine vultus,
Et simul æthereo plaudam mihi latus Olympos. 100

EPITAPHIUM DAMONIS.

ARGUMENTUM.

Thyrsis et Damon ejusdem vicinie pastores, ea-
dem studia sequuti, a pueritia amici erant, ut
qui plurimum. Thyrsis animi causa profectus
peregrus de obitu Damonis nuncium acceptit.
Demum postea reversus, et rem ita esse com-
perto, se, suamque solitudinem hoc carmine
deplorat. Damonis autem sub persona hæc in-
intelligitur Carolus Deodatus ex urbe Hetru-
ria Luca paterno genere oriundus, cætera An-
glus; ingenio, doctrina, clarissimique cæteris
virtutibus, dum vixeret, juvenis egregius.*

Yet once more, O ye Laurels, once more,
Ye Myrtles brown, &c. —

* See Notes on El. i. Charles Deodate’s father, Theodore, was
born at Geneva, of an Italian family, in 1574. He came young
into England, where he married an English Lady of good birth
and fortune. He was a doctor in Physic; and, in 1609, appears
to have been physician to Prince Henry, and the princess Eliz-
beth, afterwards queen of Bohemia. Fuller’s Worthies, Mid-
lesex, p. 186. He lived then at Brentford, where he performed
Z 2 2 2
a wonderful
Himerides nympaë (nam vos et Daphnis et Hylan,
Et plorata diu meministi fata Bionis)
Dicite Sicielicum Thamesina per oppida carmen:
Quas miser effudit voeæ, quae murmura Thyrsis,
a wonderful cure by phlebotomy; as appears by his own narrative
of the cafe, in a Letter dated 1629, printed by Hakewill at the
calls him, "Dr. Deodate, a French phyfician living in London,
&c. See Apol. L. iii. §. v. p. 218. One of his defcendants,
Monf. Anton. Jofue Diodati, who has honoured me with fome of
these notices, is now the learned Librarian of the Republic of
Geneva.

Theodore's Brother, Giovanni Deodati, was an eminent theolo-
gift of Geneva; with whom Milton, in confequence of his connec-
tion with Charles, contracted a friendship during his abode at Ge-
neva, and whose annotations on the Bible were translated into En-
glish by the puritans. The original is in French, and was printed
at Geneva, 1638. He also published, "Thefes LX de Peccato in
"Genere et specie, Genev. 1620."—"I SACRI SALMI, meffì in
"rime Italiane da Giovanni Diodati, 1631. 12mo."—"An Italian
"Translation of the Bible, 1607."—And "An Answer sent to
"the Ecclefiaftical Assembly at London, with marginal observa-
tions by king Charles the first. Newcastle, 1647." But this laft
is a tranlation into English, by one of the puritans. Perhaps the
only genuine copy of it, for there were many fporious editions, is
now to be feen in the Bodleian library. See a curious story con-
cerning this G. Deodati, of his preaching at Venice in a trooper's
habit, and converting a Venetian courtezan, in Lord Orrery's Me-
moirs by T. Morrice, prefixed to State Papers, ch. i. In
which it is laid by Lord Orrery, who lived a year in his houfe, that
he was not unfavourably difpofed towards the English hierarchy,
but wished it might be received under fome reftriétions at Ge-
neva; that he was a learned man, a celebrated preacher, and an
excellent companion. The family left Italy on account of religion,
Compare Archbifehop Ufher's Letters, Lond. 1686. ad calc.

1. Himerides Nympaë.—] Himera is the famous bucolic river
of Theocritus, who fung the death of Daphnis, and the loss of Hy-
las. Bion, in the next line, was lamented by Moschus. In the Ar-
guement of this Paitoral, "Rem iia cffe comperto," Tickell has igno-
rantly and arbitrarily altered comperto to comperemi. He is follow-
ed, as usual, by Fenton,
Et quibus affiduis exercuit antra querelis, Fluminaque, fontesque vagos, nemorumque recessit; Dum sibi præreptum queritur Damona, neque altam Luĉitus exemit noctem, loca sola pererrans. 

Et jam bis viridi surgebant culmus arista, 
Ex quo summa dies tulerat Damona sub umbras, 
Nec dum aderat Thyrfs; pastorem scilicet illum Dulcis amor Musæ Thustca retinebat in urbe: 
Aet ubi mens expleta domum, pecorisque relieti 
Curâ vocat, simul affueta sedítque sub ulmo, 

Tum vero amissum tum denique sentit amicum, Coepit et immensum sic exonerare dolorem. 

Ita domum impafti, domino jam non vacat, agni. 
Hei mihi! quæ terris, quæ dicam numina coelo, 
Postquam te immitti rapuerunt funere, Damon! 
Siccine nos linquis, tua sic fine nomine virtus 
Ibit, et obscuris numero sociabitur umbris? 
At non ille, animas virga qui dividit aurea, 
Ista velit, dignumque tui te ducat in agmen, 

Ignavumque procul pecus arceat omne silentum. 

Ita domum impafti, domino jam non vacat, agni. 
Quicquid erit, certe nisi me lupus ante videbit, 
Indeplorato non comminuere sepulchro, 
Contabitque tuus tibi honos, longumque vigebit

13. Thyrfs, or Milton, was now at Florence. It is observable, that he gives this name to the Spirit, assuming the habit of a shepherd, in Comus.

15. —Affueta sedítque sub ulmo] IL PENS. V. Gently o'er th' accustomed oak.

28. Indeplorato non comminuere sepulchro.] Ovid, TRIST. iii. iii. 45. Sed fine funeribus caput hoc, fines honore sepulchri, INDEPLORATUM barbaræ terra teget?
Inter pastores: Illi tibi vota secundo
Solve poft Daphnin, poft Daphnin dicere laudes,
Gaudebunt, dum rura Pales, dum Faunus amabit:
Si quid id est, prisamque fidem coluisse, piumque,
Palladiaque artes, sociumque habuisse canorum.

Ite domum impasti, domino jam non vacat, agni.
Hæc tibi certa manent, tibi erunt hæc præmia,
Damon,

At mihi quid tandem fieri modo, quis mihi fìdus
Hærebit lateri comes, ut tu fæpe solebas
Frigoribus duris, et per loca fœta pruinis,
Aut rapido sub fole, fìti morientibus herbis?
Sive opus in magnos fuit eminus ire leones,
Aut avidos terrere lupos præseptibus altis;
Quis fando fopire diem, cantuque folebit?

Ite domum impasti, domino jam non vacat, agni.

Pectora cui credam? quis me lenire docebit
Mordaces curas, quis longam fallere noctem
Dulcibus alloquiiis, grato cum fibilat igni
Molle pyrum, et nucibus strepitat focus, et malus

Aut
Mifet cuncta foris, et desuper intonat ulmo?

Ite domum impasti, domino jam non vacat, agni.

Aut æstate, dies medio dum vertitur axe,

Metam. xi. 670.

Nec me

Indeploratum sub inania Tartara mitte.

And in the Ibis, v. 166.

Nec tibi continget funus, lacrymæque tuorum;

Indeploratum projiciere caput.


46. See Note on Sonnet, xx. 3. And El. vi. 12.

52. In Theocritus, the shepherds are afraid to wake Pan who constantly sleeps in the middle of the day, Idyll. i. 16. See alio Fletcher,
Cum Pan æsculea somnum capit abditus umbra,
Et repetunt sub aquis sibi nota fedilia nymphæ,
Pastoresque latent, sertit sub sepe colonus;
Quis mihi blanditiasque tuas, quis tum mihi rufus,
Cecropiosque sales referet, cultosque lepores?

Ite domum impasti, domino jam non vacat, agni,
At jam folus agros, jam pascua solus oberro,
Sicubi ramosæ densantur vallibus umbrae;
Hic fermen exspecto; supra caput imber et Eurus

Triste sonant, fractæque agitata crepuscula sylvæ.

Ite domum impasti, domino jam non vacat, agni.
Heu, quam culta mihi prius arva procacibus herbis
Involuntur, et ipsa situ seges alta fatiscit!
Innuba neglecto marcescit et uva racemo,

Nec myrteta juyvant; ovium quoque taedet, at illæ
Mœrent, inque suum convertunt ora magistrum.

Ite domum impasti, domino jam non vacat, agni.
Tityrus ad corylos vocat, Alphæsibœus ad ornos,
Ad salices Aegon, ad flumina pulcher Amyntas,
“Hic gelidi fontes, hic illita gramina musco,
“Hic Zephyri, hic placidas interstrepit arbutus
“undas;”

Ista canunt surdo, frutices ego nactus abibam.

Ite domum impasti, domino jam non vacat, agni.
Mopsus ad hæc, nam me redeuntem forte notarat,

Fletcher, Faith f. Shepherd. A. i. S. i. vol. iii. p. 107. Who imitates Theocritus, without seeing the superstitition annexed to the time of noon.

Left the great Pan do awake,
That sleeping lies in a deep glade
Under a broad beech’s shade.

Ovium quoque taedet, at illæ
Mœrent, inque suum convertunt ora magistrum.] So in Ly-

The hungry sheep look up, and are not fed.
Sylvarum


Ite domum impafti, domino jam non vacat, agni.

Mirantur nymphæ, et quid te, Thyrsi, futurum est? Quid tibi vis? aiunt, non hæc solet esse juventæ

Nubila frons, oculique truces, vultusque severi, Illa choros, lufulque leves, et semper amorem Jure petit: bis ille mifer qui ferus amavit.

Ite domum impafti, domino jam non vacat, agni.

Venit Hyas, Dryopeque, et filia Baucidis Aegle, Docia modos, citharaeque sciens, sed perdita fætu; Venit Idumanii Chloris vicina fluenti; Nil me blanditiæ, nil me folantia verba,

Nil me, si quid adeat, movet, aut spes ulla futuri. Ite domum impafti, domino jam non vacat, igni.

Hei mihi, quam similes ludunt per prata juvenci,

79. Planet-struck by the planet Saturn. See Lycid. v. 138. Arcad. v 52. But why is the influence of this planet more particularly fatal to shepherds? Unless on account of its coldness. It is in general called a noxious star: and Propertius says, L. iv. i. 84.

Et grave Saturni sydus in omne caput.

Its melancholy effects are here expressed by its wounding the heart with an arrow of lead. And perhaps our author had a concealed allusion to this Saturnine Lead, in making his Melancholy the daughter of Saturn. Il Pens. v. 43.

With a sad leaden downward cast, &c.

89. Docta modos, citharaœque sciens. —] Horace, Od. iii. ix. 9.

Dulces docta modos, et citharae sciens.

90. The river Chelmer in Essex is called Idumanium fluentum, near its influx into Black-water bay. Ptolemy calls this bay Portus Idumanii. Omnes
Omnes unanimi secum sibi lege sodales!
Nec magis hunc alio quisquam secernit amicum
De grege, sic densi veniunt ad pabula theos,
Inque vicem hirsuti paribus junguntur onagri;
Lex eadem pelagi, deserto in littore Proteus
Agmina Phocarum numerat, vilisque volucrum Passer habet semper quicum sit, et omnia circum
Farra libens volitat, fero suo teeta revisens;
Quem si fors letho objectit, feu milvis adunco
Fata tulit rostro, feu stavit arundine fossor,
Protinus ille alium sicio petit inde volatu.
Nos durum genus, et diris exercita fatis
Gens homines, aliena animis, et peetore discors;
Vix sibi quisque parem de millibus invenit unum;
Aut si fors deredit tandem non aspera votis,
Illum inopina dies, qua non speraveris hora,
Surripit, æternum linquens in sæcula damnun.

Ite domum impafti, domino jam non vacat, nugni.
Heu quis me ignotas traxit vagus error in pars
Ire per æreas rupes, Alpemque nivosam!
Ecquid erat tanti Romam visisse sepultam,
(Quamvis illa foret, qualem dum viseret olim,
Tityrus ipse suas et oves et rura reliquit);
Ut te tam dulci possem caruisse sodale,
Possem tot maria alta, tot interponere montes,
Tot sylvas, tot fassa tibi, fluvisque sonantes!

113. Heu quis me ignotas, &c.] He has parodied a verse in Virgil's Eclogues, into a very natural and pathetic complaint, Et quae tanta fuer Romam, &c. i. 27. And there is much address in the phrase introducing Virgil, which points out that verse.

116. Quamvis illa foret, &c.] Although Rome was as fine a city at present, as when visited by Tityrus or Virgil, Ecl. i. ut supr.

119. He addresses the same sentiment to Deodate while living, El. iv. 21. Milton, while in Italy, visited Rome twice.
Ah certe extremum licuisset tangere dextram,  
Et bene compositos placide morientis ocellos,  
Et dixisse, "Vale, nostri memori ibis ad astra."  

Ite domum impasti, domino jam non vacat, agni.  
Quamquam etiam vestri nunquam meminiisse pigebit,  
Paftores Thufci, Mufis operata juventus,  
Hic Charis, atque Lepos; et Thufcus tu quoque  
Damon,  
Antiqua genus unde petis Lucumonis ab urbe.  
O ego quantus eram, gelidi cum ftatus ad Arni  
Murmura, populeumque nemus, qua mollior herba,  
Carpere nunc violas, nunc summas carpere myrtos,  
Et potui Lycidne certantem audire Menalcam.  

Ipfe etiam tentare aufus fum, nee puto multum  
Displícui, nam funt et apud me munera veftra  
Fíccellæ, calathique, et cerea vincla cicutæ:  
Quin et nostra suas docuerunt nomina fagos  
Et Datis, et Francinus, erant et vocibus ambo  
Lucumonis ab urbe.] Luca, or Lucca, an antient city  
of Tufcany, was founded by Lucumon or Leumon, an Hetrufcan  
king. See the firit Note on E l. i.  

J. Datis, et Francinus.———] Carlo Dati of Florence,  
with whom Milton corresponded after his return to England. In a  
Latin Letter to Dati, dated at London, Apr. 21, 1647, Milton  
speaks of having fent this poem to Dati, and also mentions his in-  
tention of fending his book of Latin poems publifhed two years  
before, 1645. Prose-works, vol. ii. 572. Dati has a Latin eul-  
ogy prefixed to the Poemata, edit. 1673. So has Antonio Fran-  
cini an Italian ode, of considerable merit.  

In Burman’s Sylloge, in a Letter from Cuperus to Heinfius,  
dated 1672, a Carolus Datus is mentioned, "cujus eruditionis  
"spondeum habeo librum de vita Pictorum." vol. ii. 671.  
That is, his Lives of four of the Antient Painters. Again in an-  
other from the fame, dated 1676, his death is mentioned with much re-  
gret; where he is called or in Etrufcis praetantiffimus, and one whole  
lof would be deeply felt by the learned. Ibid. 693. In another,  
from N. Heinfius, dated 1647, he is called "amicissimum mihi  
"juvenem." iii. 193. Again, ibid. 805, 820, 826, 827. In an-  
other from the fame, dated 1652, "Scribit ad me Datus Florentius  
in Mediceo codice extare, &c." Ibid. 294. He corresponds with  
J. Volfius
Et studiis noti, Lydorum sanguinis ambo,
Ite domum impafti, domino jam non vacat, agni.

J. Vossius in 1647. ibid. 573. Vossius, and others, with him to publish Doni’s book of Inscriptions. ibid. 574. seq. Spanheim, in 1661, writes to N. Heinsius to introduce him to Carlo Dati and other learned men at Florence. ibid. 817. In a Letter from N. Heinsius dated 1676, “Mors repentina Caroli Dati quanto mæ-“rore me confecerit, vix eft ut verbis exprimatur. Ne nunc qui-“dem, cum virum cogito, a lacrymis temperare poiffum &c.” vol. iv. 409. See also vol. v. 577. 578. In a Letter to Christina queen of Sweden dated 1652, from Florence, N. Heinsius fends her an Italian epigram by Dati, much applauded; on her late accident. ibid. 757. Again from the same, to the same, 1652, “Habes et hic “Carolii Dati Epigramma Etrufcum. Eft autem ille, quod et alia “monui occasione, magni inter Florentinos Poetas nominis; laudes “tuas fingulari parat poemate.” Ibid. 758. See also p. 744. 742. 472. He was celebrated for his skill in Roman antiquities. A Difertation is addreßed to him from Oecctavio Falconeri, concerning an inscribed Roman brick taken from the rubbish of an ancient Roman structure, destroyed for rebuilding the Portico of the Pantheon, 1661. Grexii Roman. Antiquit. iv. 1483.

Mr. Brand accidentally discovered on a book-ffall a manuscript which he purchased, intitled, La Tina, by Antonio Malatefti not yet enumerated among Milton’s Italian friends. It is dedicated by the author to John Milton while at Florence. Mr. Brand gave it to Mr. Hollis, who, in 1758, fent it together with Milton’s works, both in poetry and prose, and his Life by Toland, to the academy della Cruifa. The firt piece would have been a greater curiosiitty in England.

As a recommendation and a specimen of his abilities, Milton fhewed in Italy, his juvenile Latin Poems, yet unprinted, about 1639. Ch. Govern. B. ii. Pref. “In the private academies “of Italy, whither I was favoured to refort, perceiving that fome “trifles which I had in memory, composed at under twenty or “thereabouts (for the manner is, that every one muft give a proof “of his wit and reading there) met with acceptence above what “was looked for, and other things which I had shifted in fcarcity “of books and conveniences to patch up among them, were re- “ceived with written encomiums, &c.” Prose-works, vol. i. 54. See the pieces prefixed to the Latin Poems.

138. —Lydorum sanguinis ambo.] Of the moft antient Tufcan families. The Lydians brought a colony into Italy, whence came the Tufcans. On this origin of the Tufcans from the Lydians, Horace founds the claim of the Tufcan Mæcenas to a high and ill- luftrious anceltry. Sat. i. vi. 1.
Hæc mihi tum læto dïstabat roscïda luna,
Dum folus teneros claudebam cratibus hædos.
Ah quotas dixi, cum te cinis ater habebat,
Nunc canit, aut lepori nunc tendit retia Damon,
Vimina nunc texit, varios sibi quod fit in usus!
Et quæ tum facili sperabam mente futura
Arripui voto levis, et praësentia finxi,
Heus bone numquid agis? nisi te quid forte retardat,
Imus? et arguta paulum recubamus in umbra,
Aut ad aquas Colni, aut ubi jugera Caffibelauni?

Non quia, Mæcenas, Lydorum quicquid Etruscos
Incoluit fines, nemo generosior est te.
See also Propert. iii. ix. 1. It is for this reason, Virgil says, Æn. ii. 782.
—Ubi Lydius arva
Inter opima virum leni fluit agmine Tybris.
Lydian, that is Tuscan: and Tuscan is washed by the Tyber.
Virgil, Georg. ii. 499. "Qui Tuscum Tiberim." And by Ovid it is frequently called the Tuscan river. See Ovid, Metam. iii. 375. 583.

140. Hæc mihi tum læto dïstabat roscïda luna,
Dum folus teneros claudebam cratibus hædos.] As in Ly-
cidas, v. 29.
Battening our flocks with the fresh DEWS of NIGHT.
The Crates are the wattled cotes in Comus, v. 345.

149. Aut ad aquas Colni, aut ubi jugera Caffibelauni?] The river Colne flows through Buckinghamshire and Hertfordshire, in Milton's neighbourhhood. Our author's father's house and lands at Horton near Colnbrook, were held under the earl of Bridge-
water, before whom Comus was acted at Ludlow-Castle. Milton's mother is buried in the chancel of Horton church, with this In-
scription on a flat stone over the grave. "Heareth the body of
Sara Milton the wife of John Milton, who died the 3d of
April, 1637."

By jugera Caffibelauni, we are to understand Verulam or Saint Alban's, called the town of Caffibelan, an antient British king. See Camd. Brit. i. 321. edit. Gibs. 1772. Milton's appellations are often conveyed by the poetry of antient fable,
Tu mihi percurres medicos, tua gramina succos, Helleborumque, humilesque crocos, foliumque hyacinthi, Quasque habet ista palus herbas, arteisque medentum.

Ah percant herbæ, percant arteisque medentum, Gramina, postquam ipsi nil profecerè magistro.

Ipse etiam, nam necio quid mihi grande sonabat.

Fistula, ab undecima jam lux est altera nocte, Et tum forte novis admoram labra cicitis, Disiluere tamen rupta compage, nec ultra Ferre graves potuere sonos: dubito quoque ne sim Turgidulus, tamen et referam, vos cedite sylvæ.

Ipse ego Dardanias Rutupina per æquora puppes

150. *Tu mihi percurres medicos, tua granina, succos.*] Deodate is the shepherd-lad in *Comus*, v. 619.

---A certain shepherd lad, Of small regard to see to, yet well skill'd In every virtuous plant, and healing herb, That spreads her verdant leaf to th' morning ray: He lov'd me well, and oft would beg me sing, And in requital ope his leathern scrip, And shew me simples of a thousand names, Telling their strange and vigorous faculties, &c.

See Note on El. vi. 90.

155. He hints his design of quitting pastoral, and the lighter kinds of poetry, to write an epic poem. This, it appears by what follows, was to be on some part of the antient British story.

162. *Ipse ego Dardanias, &c.*] The landing of the Trojans in England under Brutus: Rutupium is a part of the Kentish coast.

Brutus married Inogen, the eldest daughter of Pandarus a Grecian king; from whose bondage Brutus had delivered his countrymen the Trojans. Brennus and Belinus were the sons of Molutius Dunwallo, by some writers called the first king of Britain. The two sons carried their victorious arms into Gaul and Italy. Arviragus, or Arvirage, the son of Cunobelin, conquered the Roman general Claudius. He is said to have founded Dover-castle.

Dicam,
Dicam, et Pandrasidos regnum vetus Inogeniae,
Brennumque Arviragumque duces, priscumque
Belinum, 
Et tandem Armoricos Britonum sub lege colonos; 
Tum gravidam Arturo, fatali fraude, Iógeren, 166 
Mendaces vultus, assumptaque Gorlöis arma, 
Merlini dolus. O mihi tum si vita supersit, 
Tu procul annosa pendebis fistula pinu, 169 
Multum oblita mihi; aut patriis mutata Cænensis 
Britonicum strides, quid enim? omnia non licet uni 
Non speraffe uni licet omnia, mi fatis ampla 
Merces, et mihi grande decus (sim ignotus in ævum 
Tum licet, externo penitusque inglorius orbi) 
Si me flava comas legat Ufa, et potor Alauni, 175

165. _Et tandem Armoricos Britonum sub lege colonos_] Armorica, 
or Britany in France, was peopled by the Britons when they fled 
from the Saxons.

166. _Tum gravidam Arturo, &c._ Iógeren was the wife of Gor-
lois prince of Cornwall. Merlin transformed Uther Pendragon 
into Gorlois; by which artifice Uther had access to the bed of Jo-
geren, and begat king Arthur. This was in Tintagel-castle in 
Cornwall. See Geffr. Monm. viii. 19. The story is told by Sel-
den on the _Polyolbion_, S. i. vol. ii. 674.

Perhaps it will be said, that I am retailing much idle history. 
But this is such idle history as Milton would have cloathed in the 
richest poetry.

168. _O mihi, &c._ I have corrected the pointing. "And O, if 
"I should have long life to execute these designs, you, my rural 
"pipe, shall be hung up forgotten on yonder antient pine: you are 
"now employed in Latin strains, but you shall soon be exchanged 
"for English poetry. Will you then sound in rude British tones? 
"—Yes—We cannot excel in all things. I shall be sufficiently 
"contented to be celebrated at home for English verse." Our au-
thor says in the Preface to _Ch. Gov. B._ ii. "Not caring to be 
"once named abroad, though perhaps I could attain to that: but 
"content with these British ilands as my world." _Prose-works_, 
vol. i. 60.

175. _Si me flava comas legat Ufa, et potor Alauni._ Ufa is per-
haps the Oufe in Buckinghamshire. But other rivers have that 
name,
Vorticibusque frequens Abra, et nemus omne
Treantæ,
Et Thamefis meus ante omnes, et fusca metallis

name, which signifies water in general. Aluinus is Alain in Dorsetshire, Alonde in Northumberland, and Camlan in Cornwall; and is also a Latin name for other rivers.

176. Vorticibusque frequens Abra.—] So Ovid, of the river Euenus. Metam. ix. 106.

Vorticibusque frequens erat, atque impervius amnis.

And Tyber is "denfus vorticibus," Fast. vi. 502.

176

Abra has been used as a Latin name for the Tweed, the Humber, and the Severn, from the British Abren, or Aber, a river's-mouth. Of the three, I think the Humber, vorticibus frequens, is intended.

Leland proves from some old monkish lines, that the Severn was originally called Abren; a name, which afterwards the Welsh bards pretended to be derived from king Locrine's daughter Abrine, not Sabrine, drowned in that river. Comm. Cygn. Cant. vol. ix. p. 67. edit. 1744. In the Tragedy of Locrine, written about 1594, this lady is called Sabren. Suppl. Shakesp. vol. ii. p. 262. A. iv. S. v.

Yes, damnels, yes, Sabren shall surely die, &c.

And it is added, that the river [Severn] into which he is thrown, was thence called Sabren. Sabren, through Sefren, easily comes to Severn. See Comus, v. 826. seq.

In the same play, Humber the Scythian king exclaims, p. 246. A. iv. S. iv.

And gentle Aby take my troubled corfe.

That is, the river Aby, which just before is called Abi. Ptolemy, enumerating our rivers that fall into the eastern sea, mentions Abi; but probably the true reading is Abri, which came from Aber. Aber might soon be corrupted into Humber. The derivation of the Humber from Humber, king of the Huns, is as fabulous, as that the name Severn was from Abri or Sabrine. But if Humber, a king of the Huns, has any concern in this name, the best way is to reconcile matters, and associate both etymologies in Hun-Aber, or Humber.

176 —Nemus omne Treantæ.] The river Trent. In the next line, he calls Thamefis, meus, because he was born in London.

177. —Fusca metallis

Tamara.—] The river Tamar in Cornwall, tinted with tin-mines.

Tamara.
Tamara, et extremis me discant Orcades undis.

Ite domum impasti, domino jam non vacat, agni.

Hæc tibi servabam lenta sub cortice laurí, 180
Hæc, et plura simul; tum quæ mihi pocula Mansú, Mansús Chalcídicae non ultima glória ripæ,
Bina dedit, mirum artis opus, mirandus et ipse,
Et circum gemino cælaverat argumento:
In medio rubri maris unda, et odoriferum ver, 185
Littóra longa Arabum, et sudantes balsama sylvæ,
Has inter Phœnix divina avis, unica terrís,
Cæruleum fulgens diversicoloribus alís,
Auroram vitreis surgentem respicít undis;
Parte alia polús omnipatens, et magnus Olympus:
Quis putet? hic quoque Amor, pictœaque in nube phaetrae,
Arma corusca faces, et spicula tintæa pyropo;
Nec tenues animas, pectusque ignobile vulgi
Hinc ferit, at circum flammantia lumina torquens,
Semper in erectum ipargit sua tela per orbés 195
Impiger, et pronos nunquam collimat ad ictus.
Hinc mentes ardere facne, formœque deorum.

182. *Mánfus Chalcídico non ultima glória ripæ.*] Manso celebrated in the last poem, and a Neapolitan. A people called the Chalcídici are said to have founded Naples. See the third Epigram on Leonora, v. 4. "Corpora Chalcídio sacra dedisse rogo." And Virgil's tenth Eclogue, *Chalcídio versu*, v. 50. And Æn. vi. 17.

183. Perhaps a poetical description of two real cups thus richly ornamented, which Milton received as presents from Manso at Naples. He had flattered himself with the happiness of shewing these tokens of the regard with which he had been treated in his travels, to Deodate, at his return. Or perhaps this is an allegorical description of some of Manso's favours.

195. He aims his darts upwards, *per orbes*, among the stars. He wounds the gods.

198. *Tu quoque in his*, &c.] The transition is elegant.
Tu quoque in his, nec me fallit spes lubrica,
Damon,
Tu quoque in his certe es, nam quo tua dulcis abiret
Sanctaque simplicitas, num quo tua candida virtus?
Nec te Lethaeo fas quaestivisse sub orco,
Nec tibi conveniunt lacrymae, nec flebimus ultra,
Ite procul lacrymae, purum colit æthera Damon,
Æthera purus habet, pluvium pede repulit arcum,
Heroumque animas inter, divosque perennes,
Æthereos haurit latices, et gaudia potat
Ore sacro. Quin tu, coeli post jura recepta,
Dexter ades, placidusque sace quicunque vocaris,
Seu tu nofceris Damon, sive æquior audis
Diodotus, quo te divino nomine cuncti
Coelicola norint, sylvisque vocabere Damon:
Quod tibi purpureus pudor, et sine labe juvenus
Grata fuit, quod nulla tori libata voluptas,

201. Nec te Lethaeo fas quaestivisse sub orco, &c.] From this line
to the last but one, the imagery is almost all from his own Lycidas.

WEEP NO MORE, woful shepherds, WEEP NO MORE;
For Lycidas your sorrow is NOT DEAD.
—Lycidas sunk low, but MOUNTED HIGH,
Where other groves and other streams along,
With nectar pure his oozy locks he laves,
And hears the UNEXPRESSIVE NUPTIAL SONG,
In the BLEST KINGDOMS meek of joy and love.
There entertain him all the Saints above,
In solemn troops, and sweet societies,
Who sing, and finging in their glory move.

Henceforth thou art the GENIUS OF THE SHORE.
Here is a strain of mystic devotion, yet with some tincture of clas-
fical fiction, exalted into poetry.
En Etiam tibi virginei servabant honores; 215
Ipse caput nitidum cinctus rutilante corona, laetaque frondentis gestans umbracula palmae, 
Æternum perages immortales hymenæos; Cantus ubi, choriesque furit lyra mista beatis, 
Festa Sionæo bacchantur et Orgia thyrso.*

Jan. 23. 1646.

Ad JoANNEM ROUSIUM OxonienIs AcademIæ 
Bibliotheearium."+

De libro Poematum amico, quem ille sibi denuo mitti posulabat, ut cum aliis nostris in Bibli- 
theca publica reponet, Ode.

Strophe i.

Emelle cultu simplici gaudens liber, 
Frons licet gemina,

214. En etiam tibi virginei servabant honores.† Deodate and Lycidas were both unmarried. See Revelations, for his allu- 
sion, xiv. 3. 4. "These are they which were not defiled with wo- 
men, for they are virgins, &c."

* Doctor Johnson observes, that this poem is "written with the 
common but childish imitation of pastoral life." Yet there are 
some new and natural country images, and the common topics are 
often recommended by a novelty of elegant expression. The pasto-
ral form is a fault of the poet's times. It contains also some passages 
which wander far beyond the bounds of bucolic song, and are in 
his own original style of the more sublime poetry. Milton cannot 
be a shepherd long. His own native powers often break forth, 
and cannot bear the assumed disguise.

† John Rouse, or Ruffe, Master of Arts, fellow of Oriel college 
Oxford, was elected chief librarian of the Bodleian, May 9, 1620. 
He died in April, 1652, and was buried in the chapel of his col-
lege. He succeeded to Thomas James, the first that held this of-
Munditieque nitens non operosa;
Quem manus attulit

ifice from the foundation. In painted glass, in a window of the Provost's Lodgings at Oriel college, are the heads of Sir Thomas Bodley, James, and Roufe, by Van Ling. Hearne says, they were put up by Roufe: they were probably brought from Roufe's apartment to the Provost's Lodgings, when the College was rebuilt "about 1640." Hearne, MSS. Coll. xii. p. 13. Roufe's portrait, large as life, a three quarters length, and coeval, is in the Bodleian library. He published an Appendix to James's Bodleian Catalogue, Oxon. 1636. 4to. In 1631, the University printed, "Epitola ad Johanne Cirenbergium, ob acceptum Synodalium "Epistolae Concilii Basileenatis Ἀὐτόγραφον, praefixa variorum "carminibus honorariis in eundem Cirenbergium. Oxon. 1631." In quarto. Where among the names of the writers in Latin, are Richard Buby of Christ Church, afterwards the celebrated Master of Westminister: Jasper Maine, and Thomas Cartwright, both well known as English poets, and of the same college: and Thomas Masters of New-college, author of the famous Greek Ode on the Crucifixion. The Dedication, to Cirenberg, is written by our librarian Roufe, who seems to have conducted the publication. In it he speaks of his Travels, and particularly of his return from Italy through Basil. He has a copy of not inelegant Latin Elegiaca, in the Oxford verses, called BRITANNIÆ NATALIS, Oxon. 1630. 4to. p. 62. Hearne says, that Roufe was intimate with Burton, author of the celebrated book on MELANCHOLÌE; and that he furnished Burton with choice books for that work. MSS. Coll. cxli. p. 114. He lived on terms of the most intimate friendship with G. J. Vossius; by whom he was highly valued and respected for his learning, and activity in promoting literary undertakings: This appears from Vossius's Epistles to Roufe, viz. Epp. 73. 130. 144. 256. 409. 427. See Colomeius's Vossiæ Epistolae, Lond. 1690. fol. There is also a long and well-written Epistle from Roufe to Vossius, Ep. 352. ibid. ad calc. p. 241. Degory Wheare, the first Camden Professor, sends his Book De Ratione et Methodo legendi Histórias, in 1625, to Roufe, with a Letter inclosed, "JOANNI ROUSÉO literatifimo Academico meo." See Wheare Epistolae Eucharisticarum Fasciculum, Oxon. 1628. 4mo. p. 113. Not only on account of his friendship with Milton, which appears to have subsisted in 1637, but because he retained his librarianship and fellowship through Cromwell's Utopation, we may suppose Roufe to have been puritanically inclined. See Notes on Sir Henry Wootton's Letter prefixed to Comus, fupr. p. 119. However, in 1627, he was expelled from his fellowship; but soon afterwards, making his peace
with the Presbyterian Visitors, was restored, Walker’s Suff. Cler. p. ii. p. 132. We are told also by Walker, that when the presbyterian officers proceeded to search and pillage Sir Thomas Bodley’s chest in the library, they quitted their design, on being told that there was to be found there, "by Roufe the librarian, a "confiding brother." Ibid. P. i. p. 143. Wood says, that when Lord Pembroke, Cromwell’s Chancellour of the University of Oxford, took his chair in the Convocation-house, in 1648, scarcely any of the loyal members attended, but that Roufe was present. Hist. Ant. Univ. Oxon. i. 401. col. 2. See a visionary letter of Dionysia Fitzherbert, of Bruttol, to Roufe, Bibl. Bodl. MSS; Which, I find, is printed in Ashmole’s Berkshire, iii. 377. Probably Milton might become acquainted with Roufe, when he was incorporated a Master of Arts at Oxford in 1635. Neale says, the Assembly of Divines in 1645, recommended the new version of the Psalms by Mr. Roufe, to be used instead of Sternhold’s, which was grown obsolete. Hist. Pur. vol. iii. 315. edit. 1736. But this was Francis Roufe originally of Broadgate-Hall Oxford, one of the assembly of Divines, the presbyterian provost of Eton college, and an active instrument in the Calvinistic visitation of Oxford; whole works were collected and published together at London, in 1657, under the title "Treatises and meditations de- dicted to the Saints, and to the Excellent throughout the three "kingdoms." His Psalms appeared in 1641. Butler says of these psalms, "When Roufe stood forth for his trial, Robin Wife- dom [in Sternhold and Hopkins] was found the better poet." Remains, edit. 1754. p. 230. I know not if he was related to the librarian. But Wood mentions our librarian Roufe, as conveying, in 1626, an old hostel to Pembroke college Oxford, which was converted into Lodgings for the Master of that college, then recently founded in Broadgate Hall; and which Roufe had just purchased of Dr. Clayton, preferred from the Principality of that Hall to the Mastership of the new college. Hist. Univ. Oxon. ii. 336. col. 2. I recite this anecdote, as it seems to suggest a conjecture, corroborated by other circumstances, that the librarian was related to Francis Roufe above mentioned, the presbyterian provost of Eton, who was bred in Broadgate Hall, and at his death in 1657, became a liberal benefactor to Pembroke college.

Milton, at Roufe’s request, had given his little volume of poems, printed in 1645, to the Bodleian library. But the book being lost, Roufe requested his friend Milton to send another copy. In 1646, another was sent by the author, nearly but plainly bound, munditio in his non operujs, in which this ode to Roufe, in Milton’s own
Dum vagus Aulonias nunc per umbras,  
Nunc Britannica per vireta luist,

own hand-writing, on one sheet of paper, is inserted between the Latin and English Poems. It is the same now marked M. 168.

Art. 8vo. In the same library, is another small volume; uniformly bound with that last mentioned, of a few of Milton's prose tracts, the first of which is of Reformation touching Church Discipline, printed for T. Underhill, 1641. 4to. Marked F. 56. 7b. In the first blank leaf, in Milton's own hand writing is this inscription, never before printed. "Doctislimo viro proboque librorum assumptis, Johanni Roufo, Oxoniiens Academiae Bibliothecario, gratum fibi hoc fore teftanti, Joannes Miltonus opucula, haec tua, in Bibliothecam antiquissimam atque celeberrimam adsciscenda, libens tradit: tanquam in memoria perpetuo famam, emeritamque, uti sperat, invindicat, alumnique vacatiorem, sì veritatem bonoque simul eventui fatì fit litatum. Sunt autem De Reformatione Angliae, Lib. 2. — De Episcopatu Praefatico, Lib. 1. — De ratione Politiae Ecclesiasticae, Lib. 1. — Animadversiones in Remonstrantis Defensionem, Lib. 1. — Apologia, Lib. 1. — Doctrina et disciplina Divortii, Lib. 2. — Judicium Buceri de Divortio, Lib. 1. — Colallerion, Lib. 1. — Scripturae loca de Divortio, infit Lib. 4. — Areopagitica, five de libere tate Typographiae oratio.—De Educatione Ingenuorum epistola. — Poemata Latina, et Anglicana serisim.

About the year 1720, these two volumes, with other small books, were hastily, perhaps contemptuously, thrown aside as duplicates, either real or pretended: and Mr. Nathaniel Crynes, an esquire, beadle, and a diligent collector of scarce English books, was permitted, on the promise of some future valuable bequests to the library, to pick out of the heap what he pleased. But he, having luckily many more grains of party prejudice than of taste, could not think any thing worth having that bore the name of the republican Milton; and therefore these two curiosities, which would be invaluable in a modern auction, were fortunately suffered to remain in the library, and were soon afterwards honourably restored to their original places.

1. Gemella cultu simplici gaudens liber,  
Fronde licei gemina, &c.] By Fronde gemina, we are to understand, metamorphically, the two-fold leaf; the Poems both English and Latin, of which the volume consisted. So the Bodelian manuscript: and printed copies: but fronte is perhaps a better reading. This volume of Poems, 1645, has a double front or title-page; both separate and detached from each other, the one, at the beginning, prefixed to the Latin, and the other, about the

* Tractate of Education to Hartle.
Infons populi, barbitoque devius
Indulsit patrio, mox itidem pećine Daunio
Longinquum intonuit melos
Vicinis, et humum vix retigit pede:

Antistrophe.

Quis te, parve liber, quis te fratribus
Subduxit reliquis dolo?
Cum tu missus ab urbe;
Docto jugiter obscurante amico,
Illustre tendebas iter
Thamesis ad incunabula.
Cœrulæi patris,
Fontes ubi limpidi
Aonidum, thyasusque facer,
Orbi notus per immenso
Temporum lapsus redeunte ceelo,
Celeberque futurus in ævum?

middle, to the English poems. Under either reading, the volume is Liber gemellus, a double book, as consisting of two distinct parts, yet cultu simplici, under the form and appearance, the habit, of a single book.

9. Infons populi.—] Guiltless as yet of engaging in the popular disputes of these turbulent times.

10. —Mox itidem pećine Daunio.] His Italian Sonnets.

16. Docto jugiter obscurante amico.] Hence it appears, that Roufe had importuned Milton to give the volume that was lost, to the library. I suppose it was presented immediately on its publication in 1645.

18. Thamesis ad incunabula.] The Thames, or Isis, rises not very many miles west of Oxford about Creeklade in Glocester-shire. Unless he means the junction of Tame and Isis, fancifully supposed to produce Thamesis, at Dorchester near Oxford.
Strophe 2.

Modo quis deus, aut editus deo,
Priftinam gentis misera tus indolem,
(Si fatis noxas luimus prior es,
Mollique luxu degener otium)
Tollat nefandos c ivium tumul tus,
Almaque revocet studia sanctus;
Et relegatas sine sede Musas,
Jam pene totis finibus Ang ligenum,
Immundasque volucres,
Ungui bus imminentes,
Figat Apollinea pharetra,
Phineamque abigat pestem procul amne Pegaso?

Antistrophe.

Quin tu, libelle, nuntii licet mala
Fide, vel oscitantia,
Semel erraveris agmine fratrum,
Seu quis te teneat specus,
Seu qua te latebra, fors an unde vili

29. Tollat nefandos c ivium tum ul tus, &c.] I fear Milton is here complaining of evils, which his own principles contributed either to produce or promote. But his illustrations are so beautiful, that we forget his politics in his poetry.

In reflecting, however, on those evils, I cannot entirely impute their origin to a growing spirit of popular faction. If there was anarchy on one part, there was tyranny on the other: the dispute was a conflict "between governors who ruled by will not by law, " and subjects who would not suffer the law itself to control their " actions." Balguy's Sermons, p. 55.

33. Immundasque volucres, &c.] He has almost a similar allusion in the Reason of Church Government, &c. He compares Prelacy to the Python, and adds, " till like that fen-born serpent " she be shot to death with the darts of the sun, the pure and pow-" erful beams of God's word." Prose-works, i. 74.
Callo tereris infitoris insulfi,
Lætare felix : en iterum tibi
Spes nova fulget, posse profundam
Fugere Lethen, vehique superam
In Jovis aulum, remige penna:

Strophe 3.
Nam te Rouius sui
Optat peculi, numeroque justo
Sibi pollicitum queritur abeffe,
Rogatque venias ille, cujus inclyta
Sunt data virum monumenta curæ:
Teque adytis etiam facris
Voluit reponi, quibus et ipse praefidet
Æternorum operum custos fidelis;
Quæstorque gazæ nobilioris,

46. — Remige penna.] This reminds us of a kindred allusion
in PARADISE LOST, "his sail-broad vans," B. ii, 927. And this
idea he had used before, of the English dragon SUPERSTITION,
"this mighty sail-wing’d monster." CH. GOVERN. B. ii.

CONCLUS. PROSE-WORKS, vol. i. 74. But Spenser had it before
of a dragon not less formidable. F. Q. i. xi. 10. 18. And the
monster in Ariosto, suggested by archbishop Turpin, which fights
with Bayardo, has wings, "che peneun duou vele." ORL. FUR.
xxxiii. 84. See OBSERVAT. SPENSER'S F. Q. ii. 207. And Note
on v. 208. QUINT. NOVEMBR.

55. The paintings, statues, tapestry, tripods, and other inestimable
furniture of Apollo's temple at Delphi, are often poetically de-
scribed in the ION. See particularly, v. 185. seq. v. 1146. seq.
Its images of gold are mentioned in the PHOENISSÆ, v. 228.
The riches of the treasures of this celebrated shrine were prover-
bial even in the days of Homer, Il. B. ix. 404. All these were
offerings, ANAÖHMATA, DOna Délphica, made by eminent per-
sonages who visited the temple. A curious Memoir has been writ-
ten by Monf. Valois, De richesse du Temple des Delphes, et des
différens pillages qui en ont été faits.

Milton was a reader of Euripides, not only with the taste of a
poet, but with the minutenefs of a Greek critic. His Euripides in
two volumes, Paul Stephens's quarto edition, 1602, with many
marginal
Quam cui praefuit Iön,
Clarus Erechtheides,
Opulenta dei per templum parentis,
Fulvosq[ue tripodas, donaque Delphica,
Ion Actæa genitus Creusa.

Antiftrrophe.

Ergo, tu visere lucos
Mufarum ibis amœnos;
Diamque Phœbi rursus ibis in domum,
Oxonia quam valle colit,
Delo pothabitæ,
Bifidoque Parnassius jugo:
Ibis honestus,
Postquam egregiam tu quoque fortem
Naçtus abis, dextri prece sollicitatus amici.
Illic legeris inter alta nomina
Authorum, Graœ simul et Latinae
Antiqua gentis lumina, et verum décus.

marginal emendations in his own hand, is now the property of Mr. Cradock of Gumly in Leicestershire. From the library of the learned Bishop Hare, who died in 1740, it passed into the shop of John Whiston the bookseller; whence it was purchased by doctor Birch, the publisher of Milton's prose-works, April 12, 1754. Birch left his library to the British Museum. It has Milton's name, with the price of the book, viz. 12s. 6d. Also the date 1634, * all in his own hand. Some of the marginal notes have been adopted by Joshua Barnes, in his Euripides. Others have been lately printed by Mr. Jodrell. Milton's daughter Deborah, who used to read to him, related, that he was most delighted with Homer, whom he could almost entirely repeat; and next, with Ovid's Metamorphoses and Euripides. See Note on the PASSION, t. 180. And Ad Patrem, v. 24.


* The year in which COMUS was written.
Epodos.

Vos tandem haud vacui mei labores,
Quicquid hoc sere fterile fudit ingenium,
Jam fero placidam fperare jubeo
Perfunctam invidia requiem, fedelesque beatas,
Quas bonus Hermes,
Et tutela dabit folers Roufi;
Quonequelingua procax vulgi penetrabat, atque longe
Turba legentum prava facciet;
At ultimi nepotes,
Et cordatior ætas,
Judicia rebus æquiora forfitan
Adhibebit, integro finu.
Tum, livore fepulto,
Si quid meremur fana posterditas fciet,
Roüifio favente.

Ode tribus conflat Strophis, totidemque Anti-
Strophis, una demum Epodo claufis, quas tametfi
omnes nec versuum numero, nec certis ubique co-
lis exaéte repondeant, ita tamen fecuimus, com-
mode legendi potius, quam ad antiques concinendi
modos rationem fpéctantes. Aliqquin hoc genus
redius fortéffe dici monoftrophicum debuerat.
Metra partim funt καλα γετιν, partim ἤπολελυμένα.
Phaleucia que funt, Spondœum tertio loco bis
admittunt, quod idem in fecundo loco Catullus ad
libitum fecit.

78. If he meant this verfe for an hendecasyllable, there is a
false quantity in flers. The first syllable is notoriously long.
86. The reader will recolled, that this Ode was written and fent
in 1646. Milton here alludes to the severe cenfures which he had
lately
who and the consequence the domestic to same a to was the appeal the tribunal of the Assembly of Divines at Westminster. By the leaders of that persuasion, who were now predominant, and who began in their turn to find that novelties were dangerous, he was even summoned before the House of Lords. It is in reference to the rough and perhaps undeserved treatment which he received, in consequence of the publication of these dissertations in defence of domestic liberty, that he complains in his twelfth Sonnet.

I did but prompt the age to quit their clogs
By the known rules of ancient liberty,
When frait a barbarous no'fe environs me
Of owls and cuccoos, ass'es, apes, and dogs, &c.

And the preceding Sonnet on the same subject, is thus intituled,
"On the Detraction which followed upon my writing certain Treatises."

But these were only the beginnings of obloquy. He was again to appeal to polterity for indulgence. Evil Tongues, together with many Evil Days, were still in reserve. The commonwealth was to be disannulled, and monarchy to be restored. The Defence of the King's Murther was not yet burnt by the common hangman. In the year 1676, his official Latin Letters were printed. In the Preface, the editor says of the author, "Et forfan dignissimus qui ab omnibus legeretur Miltonus, nisi styli sui facundiam et puritatem Turpissimis moribus inquinasset." Winstanly thus characterises our author. "He is one whole natural parts might deservedly give him a place among the principal of our English poets.—But his fame is gone out like a candle in a snuff, and his memory will always stink, which might have ever lived in honourable repute, had he not been a notorious traytor, &c."

Lives of the Poets, p. 175. edit. 1687.

I mention these descriptions of Milton, among many others of a like kind which appeared soon after his death, because they probably contain the tone of the public opinion, and seem to represent the general and established estimation of his character at that time; and as
they are here delivered dispassionately, and not thrown out in the heat of controversy and calumnia tion.

Upon the whole, and with regard to his political writing at large, even after the prejudices of party have subsided, Milton, I believe, has found no great share of favour, of applause, or even of candour, from distant generations. His *Si quid mereatur*, in the sense here belonging to the words, has been too fully ascertained by the mature determination of time. Toland, about thirty years after the Restoration, thought Milton's prose-works of sufficient excellence and importance to be collected and printed in one body. But they were neglected and soon forgotten. Of late years, some attempts have been made to revive them, with as little success. At present, they are almost unknown. If they are ever inspected, it is perhaps occasionally by the commentator on Milton's verse as affording materials for comparative criticism, or from motives of curiosity only, as the productions of the writer of *Comus* and *Paradise Lost*, and not so much for any independent value of their own. In point of doctrine, they are calculated to annihilate the very foundations of our civil and religious establishment, as it now subsists: they are subversive of our legislature, and our species of government. In condemning tyranny, he strikes at the bare existence of kings; in combating superstition, he decries all public religion. These discourses hold forth a system of politics, at present as unconstitutional, and almost as obsolete, as the nonsence of passive obedience: and in this view, we might just as well think of republishing the pernicious theories of the kingly bigot James, as of the republican usurper Oliver Cromwell. Their style is perplexed, pedantic, poetical, and unnatural: abounding in enthusiastic effusions, which have been mistaken for eloquence and imagination. In the midst of the most solemn rhapsodies, which would have found in a fast-sermon before Cromwell, he sometimes indulges a vein of jocularity; but his witticisms are as awkward as they are unsuitable, and Milton never more misunderstands the nature and bias of his genius, than when he affects to be arch either in prose or verse. His want of deference to superiors teaches him to write without good manners; and, when we consider his familiar acquaintance with the elegancies of antiquity, with the orators and historians of Greece and Rome, few writers will be found to have made so slender a sacrifice to the Graces. From some of these strictures, I must except the *Tractate on Education*, and the *Areopagitica*, which are written with a tolerable degree of facility, simplicity, purity, and perspicuity; and the latter, some tedious historical digressions, and some little sophistry excepted, is the most close, conclusive, comprehensive, and decisive vindication of the liberty of the press that has yet appeared, on a subject on which it is difficult to decide, between the licentiousness of scepticism and sedition, and the arbitrary exertions of authority. In the mean time, Milton's prose-works, I suspect, were never popular: he
he deeply engaged in most of the ecclesiastical disputes of his times, yet he is seldom quoted or mentioned by his contemporaries, either of the presbyterian or independent persuasion: even by Richard Baxter, pastor of Kidderminster, a judicious and voluminous advocate on the side of the presbyterians, who vehemently censures and opposes several of his coadjutors in the cause of church-independency, he is passed over in profound silence. For his brethren the independents he seems to have been too learned and unintelligible. In 1652, Sir Robert Filmer, in a general attack on the recent antimonarchical writers, belows a very short and slight refutation on his politics. It appears from the Censure of the Rota, a pamphlet published in 1660, said to be fabricated by Harrington's club, that even his brother party-writers ridiculed the affectations and absurdities of his style. Lord Monboddo is the only modern critic of note, who ranks Milton as a prose-writer with Hooker, Sprat, and Clarendon.

I have hitherto been speaking of Milton's prose-works in English. I cannot allow, that his Latin performances in prose are formed on any one chaste Roman model. They consist of a modern factitious mode of Latinity, a compound of phraseology gleaned from a general imitation of various styles, commodious enough for the author's purpose. His Defensio pro populo Anglicano against Salmasius, so liberally rewarded by the presbyterian administration, the best apology that ever was offered for bringing kings to the block, and which diffused his reputation all over Europe, is remembered no more.

Doctor Birch observes of this prophetic hope in the text, that "the universal admiration with which his Works are read, justly" "fies what he himself says in his Ode to Rosset." Life, p. lxiii. But this hope, as we have seen, our author here restricts to his political speculations, to his works on civil and religious subjects, which are still in expectation of a reversionary fame, and still await the partial suffrages of a firma poferitas; and a cordatior aetas. The flattering anticipation of more propitious times, and more equitable judges, at some remote period, would have been justly applicable to his other works; for in those, and those only, it has been amply and conspicuously verified. It is from the ultimi ne- potes that justice has been done to the genuine claims of his poetical character. Nor does any thing, indeed, more strongly mark the improved critical discernment of the present age, than that it has attuned for the contemptible taste, the blindness and the neglect, of the laity, in recovering and exalting the poetry of Milton to its due degree of cultivation and esteem: and we may safely prognosticate, that the poerities are yet unborn, which will bear testimony to the beauties of his calmer imagery, and the magnificence of his

* Oldys attributes this pamphlet to Harrington, in his Catalogue of the pamphlets in the Harleian Library.
more sublime descriptions, to the dignity of his sentiments, and the vigour of his language. Undoubtedly the *Paradise Lost* had always its readers, and perhaps more numerous and devoted admirers even at the infancy of its publication, than our biographers have commonly supposed. Yet, in its silent progression, even after it had been recommended by the popular papers of Addison, and had acquired the distinction of an English classic, many years elapsed before any symptoms appeared, that it had influenced the national taste, or that it had wrought a change in our verification, and our modes of poetical thinking. The remark might be still farther extended, and more forcibly directed and brought home, to the pieces which compose the present volume.

Among other proofs of our reverence for Milton, we have seen a monument given to his memory in Westminster abbey. But this splendid memorial did not appear, till we had overlooked the author of *Reformation in England*, and the *Defensio*: in other words, till, our rising regard for Milton the poet had taught us to forget Milton the politician. Not long before, about the year 1710, when Atterbury’s inscription for the monument of John Philips, in which he was said to be *foli Miltono secundus*; was shewn to doctor Sprat then dean of Westminster, he refused it admittance into the church; the name of Milton as doctor Johnson observes, who first relates this anecdote, ‘being in his opinion, too detestable to be read on the wall of a building dedicated to devotion.’ Yet when more enlarged principles had taken place, and his bust was erected where once his name had been deemed a profanation, doctor George, Provost of King’s College, Cambridge, who was solicited for an epitaph on the occasion, forbearing to draw his topics of reconciliation from a better source, thought it expedient to apologise for the reception of the monument of Milton the republican into that venerable repository of kings and prelates, in the following hexameters; which recall our attention to the text, and on account of their spirited simplicity, and nervous elegance, deserve to be brought forward, and to be more universally circulated.

Augusti regum cineres, sanctaeque favillae
Heroum, vosque O, venerandi nominis, umbrae!
Parcite, quod vestris, infensus regibus olim,
Sedibus infertur nomen; liceatque supremis
Funeribus finire odia, et mors obruat iras.
Nunc sub federebus coeant felicibus, una
Libertas, et jus sacri inviolabile sceptri.
Rege sub Augusto fas fit laudare Catonem.

THE END.
APPENDIX TO THE NOTES ON COMUS.

PEELE's play, to which it is supposed our author had at least a retrospect in writing Comus, opens thus.

Anticke, Frolicke, and Fantastick, three adventurers, are lost in a wood, in the night. They agree to sing the old Song,

"Three merrie men, and three merrie men,
"And three merrie men be wee;
"I in the wood, and thou on the ground,
"And lacke sleepe in the tree." b

They hear a dog, and fancy themselves to be near some village. A cottager appears, with a lantern: on which Frolicke says, "I perceiue the glimryng of a glowrme, a candle, or a cats-eye, &c." They intreat him to shew the way: otherwise, they say, "wee are like to wander among the owlets and hobgoblins of the forest." He invites them to his cottage; and orders his wife to "lay a crab in the fire, to rost for lambs-wool, &c." They sing,

"When as the rie reach to the chin,
"And chopercberry, chopercberry ripe within;
"Strawberries swimming in the creame,
"And schoole-boyes playing in the fireame, &c."

At length, to pafs the time trimly, it is proposed that the wife shall tell "a merry winters tale," or, "an old wiues winters tale," of which fort of stories she is not without a score." She begins, There was a king, or duke, who had a most beautiful daughter, and she was stolen away by a necromancer, who turning himself into a dragon, carried her in his mouth to his castle. The king sent out all his men to find his daughter; "at laft, all the king's men "went out so long, that hir Two Brothers went to feeke hir." Immediately the two Brothers enter, and speak,

a See above, pp. 126, 127.
b This old Ballad is alluded to in TWELFTH NIGHT, A. ii. S. iii. Sir Toby says, "My Lady's a Catalie, we are politicians, Malvolio's a Peg a Ramfey, and "three merry men be we." Again, in the Comedy of RAM-ALLEY, 1611. See Reed's OLD PL. vol. v. p. 437. And in the Preface to the Shoemaker's HOLIDAY, 1610. 4to. Bl. Let. "The merriments that pased in "Eyre's house and other accidents; with two merry three mens songs."
And in the Comedy LAUGH AND LIE DOWN, 1605. Signat. E.5. "He plaied "such a song of the three merry mens, &c." Many more instances occur.

See Shakespear's WINTER'S TALE, A. ii. S. i.

H. — Pray you fit by us,
And tell us a tale. M. Merry or sad shall't be? —
— A sad tale's best for winter:
I have one of sprights and goblins.—

There is an entry in the Register of the Stationers, of "A Book entituled A Wynter "Nyghe pafymce, May 22, 1594." This is not Shakespear's WINTER'S TALE, which perhaps did not appear till after 1600.
APPENDIX TO THE

"1 Br. Vpon these chalkie clifs of Albion,
"We are arrived now with tedious toile, &c.
"To feck our Sifter, &c."—

A soothfayer enters, with whom they converse about the loft lady.

"Soothf. Was the fayre? 2 Br. The fayreft for white and the pureft
"for redde, as the blood of the deare or the driven snowe, &c."

In their search, Echo replies to their call. They find too late that their Sifter is under the captivity of a wicked magician, and that she had tafted his cup of oblivion. In the clofe, after the wreath is torn from the magician’s head, and he is difarmed and killed, by a Spirit in the shape and character of a beautiful page of fifteen years old, the fill remains subject to the magician’s enchantment. But in a subsequent scene the Spirit enters, and declares, that the Sifter cannot be delivered but by a Lady, who is neither maid, wife, nor widow. The Spirit blows a magical horn, and the Lady appears; she dissolves the charm, by breaking a glafs, and extinguishing a fight, as I have before recited. A curtain is withdrawn, and the Sifter is seen feated and aslefp. She is diſenchanted and restored to her fenses, having been fpoken to thrice. She then rejoin her Two Brothers, with whom she returns home; and the Boy-spirit vanifhes under the earth. The magician is here called “inchanter
"vile,” as in Comus, v. 906.

There is another circumstance in this play, taken from the old English Apuleius. It is where the Old Man every night is tranformed by our magician into a bear, recovering in the day-time his natural shape.6

Among the many feats of magic in this play, a bride newly married gains a marriage-portion by dipping a pitcher into a well. As she dips, there is a voice:

"Faire maiden, white and red,
"Combe me smoothe, and froke my head,
"And thou fhall have some cockell bread!
"Gently dippe, but not too deepe,
"For feare thou make the golden beard to weep!
"Faire maiden, white and redde,
"Combe me smoothe, and froke my head;
"And euerhy hair a sheaue fhall be,
"And every sheaue a golden tree!"

With this stage-direction, “A head comes up full of gold; she combes it into her lap.”

I must not omit, that Shakespeare seems also to have had an eye on this play. It is in the scene where “The Harueft-men enter with a Song.” Again, “Enter the Harueft-men finging with woman in their handes.” Frolicke says, “Who have we here, our amorous harueft-flarres?”—They finge.

Loc, here we come a reaping a reaping,
"To reape our harueft-fruitue;

6 See Note on Comus, p. 240. And Reed’s Old Pl. vi. 426. xii. 401.
7 See an allusion to this Apuleius in Tomkis’s Albatmazar, written 1614. Reed’s Old Pl. vii. 188.

"And
NOTES ON COMUS. 577

"And thus we passe the yeare so long,
"And never be we mute."

Compare the Masque in the Tempest, A. iv. S. i. Where Iris says,
You fun-burnt ficklemen of August weary,
Come hither from the furrow, and be merry:
Make holiday, your rye-law hats put on,
And these fresh nymphs encounter every one
In country footing, &c.—

Where is this stage-direction, Enter certain Reapers properly habited: they join with the nymphs in a graceful dance, &c. The Tempest probably did not appear before the year 1612.

Some notices of George Peele, the author of our old Wives Tale, may be thought necessary. He was a native of Devonshire; and a Student of Christ-Church Oxford, where he became a Master of arts in 1579. At the university, he was much esteemed for his poetical talents. Going to London, he was made conductor of the city pageants. Hence he seems to have got a connection with the stage. He was one of the wits of the town, and his "Merrie Iefts" appeared in 1607. Reprinted 1627. Mr. Steevens justly supposes, that the character of George Pie-board, in the Puritan, was designed for George Peele. See Malone's Suppl. Shakespeare, ii. 587. He has some few pastoral pieces in England's Helicon. He dedicated a poem called the Honour of the Garter, to the earl of Northumberland, by whom he was patronised in 1593. He wrote also among other things, Polyhymnia, the description of a Tylt exhibited before the queen, 1590. As to his plays, beside the Old Wives Tale, 1595, he wrote The Arraignment of Paris, 1584.

Edward the First, 1593.—King David and Fair Bethsabe, 1599. [See Note on Comus, v. 934. supr. p. 251.]

And the Turkish Mahomet and Hyren [Irene] the fair Greek, never printed. [See Malone, ut supr. vol. i. 191.] Of his popularity, and in various kinds of poetry, see Meres's Wits Treasury, 1598. 12mo. viz. p. 232. 283. 285. And Nath's Epistle to the Gentlemen Students of both universities, prefixed to Greene's Arcadia, 4to. Bl. Let. He lived on the Bank-side, opposite to Black Friars: and died, in want and obscurity, of a disease, which Wood says is incident to poets, about the year 1597. He was a favourite dramatic poet: and his plays continued to be acted with applause long after his death. A man of Peele's profession, situation, and character, must have left many more plays, at least interludes, than are now remembered even by name only. His Old Wives Tale, which is unrecited by Wood, and of which the industrious Langbaine appears to have known nothing more than the title, had sunk into total oblivion.

Vol. I. 4 D ORIGINAL
I N the Library of Trinity College Cambridge, is a thin folio manuscript, marked Miscell. R. ii. 49. It is splendidly bound, and to the inside of one of the covers is pasted a paper with this inscription, "Membra haec eruditissimi et pene divini poetae: olim misere disjuncta et paenit sparsa, poëtae vero fortuito in vente, et in unum denue collecta a Carolo Mason ejusdem "Collegii Socio, et inter Miscellaneas repotita, ea qua decuit religione conservare voluit Thomas Clarke, nuperrime hu- jufce Collegii nunc vero Medii Templi Londini Socius, 1736." Doctor Mason, abovementioned, who was also Woodwardian professor at Cambridge, found these papers among other old and neglected manuscripts belonging to Sir Henry Newton Puckering, a considerable benefactor to the Library. Befide plans of Paradise Lost, and sketches and subjects for poetry, all in Milton's own hand, they contain entire copies of many of our author's smaller poems, in the same hand, except in a few instances, exhibiting his first thoughts and expressions, and most commonly his own corrections of them according to the present text. All these variations, but imperfectly and incorrectly printed by Birch, are here given, with other notices, from a more minute and careful examination of the manuscript.

Lycidas. fol. 30—34.

V. 10. Who would not sing for Lycidas, he well knew.
V. 22. To bid faire Peace be to my fable shroud.
V. 26. Under the glimmering eye-lids of the morn.

a Afterwards Master of the Rolls.
b He died Dec. 18, 1770. Aged 72.
c He had so great an affection for this college, in which he had been educated, that in his eightieth year he defired to be readmitted; and residing there a whole summer, presented to the new library, just then finished, his own collection of books, amounting to near four thousand volumes. He was son of Sir Adam Newton, tutor to Prince Henry; and many papers written by that prince, or relating to him, are involved in the collection. Sir Henry took the name of Puckering in remembrance of his uncle Sir Thomas Puckering of Warwickshire, a learned and accomplished man, brother in law to Sir Adam Newton, son of lord Keeper Puckering, a companion of the studies of prince Henry. Many of the books were presents to the prince from authors or editors. In Dr. Duport's Horæ Subse- cive, a poem is addressed to this preferver of Milton's Manuscripts, Ad D. Hen- ricum Puckeringum, alias Newtonum, Equitem baronettum. Cantabr. 1676. 8vo, pp. 222. 223. This sir Henry had a son, pupil to Dr. Duport at Trinity college, but who died before his father.
VARIOUS READINGS. 579

V. 30. Oft till the even-starre bright
Toward heaven's descent had float his burnish'd wheel.

V. 47. Or frost to flowres that their gay buttons* wear.

V. 53. Where the old bards the famous Druids lie.

V. 58. What could the golden-bay'd Calliope
For her inchaunting son,
When she beheld, the gods far-sighted bee,
His garic scalpse rowle downe the Thracian lee.

Where garly, with the substitution of visage for scalpse, was a correction from divine visage.

V. 69. Hid in the tangles of Nærea's haire.

V. 85. Oh fountain Arethuse, and thou smooth flood,
Soft-slliding Mincius.

V. 105. Scraul'd ore with figures dim.

V. 129. Daily devours apace, and little fed.

V. 139. Bring hither all your quaint enamel'd eyes.

V. 142. Bring the rathe primrose that unwedded dies,
Colouring the pale cheek of unimjoy'd love;
And that sad flower that strove
To write his own woes on the vermeil graine;
Next adde Narcissus that still weeps in vaine;
The woodbine, and the panic freak't with jet,
The glowing violet,
The cowslip wan that hangs his pensive head,
And every bud that sorrow's livrerie weares,
Let daffadillies fill their cups with teares,
Bid amaranthus all his beautie shed.

Here also well-attir'd woodbine appears as at present, altered from garish columbine: and sad embroidery, an alteration of sad efocheen, instead of sorrow's livrerie.

V. 153. Let our sad thoughts daily with false surmise.


V. 154. See Note on Lycid, v. 45.
Ay mee, whilst thee the floods and founding seas.

Where thou perhaps under the humming tide.

Sleep'st by the fable of Corineus old.

But Bellerus is a correction.

Listening the unexpensive nuptial song.

In Milton's own hand.

I add all the manuscript readings of Lycidas, retained in the Cambridge edition 1638, but afterwards rejected.


VARIOUS READINGS.

V. 5. The smoake and stir of this dim narrow spot.
After v. 7, "Strive to keep up, &c." this line was intertorn, but crossed.

Beyond the written date of mortall change.

V. 14. That /bevts the palace of aternity.
V. 21. The rule and title of each sea-girt ifle.
V. 28. The greatest and the best of all his empire.
V. 45. By old or modern hard, in hall or bowre.
V. 58. Whom therefore she brought up and nam'd him Comus.
V. 62. And in thick covert of black shadé imbrow'd
Excells his mother at her potent art.

Covert is written first, then shelter.

V. 67. For moft doe taste through weake intemperate thirst.
V. 72. All other parts remaining as before.
V. 90. Neereft and likelieft to give praifent aide.
V. 92. Of virgin steps. I muft be viewleffe now.

Virgin is expunged for hatefull.

STAGE-DIRECTION. "Goes out.——Comus enters with a charm-
ing rod and glaffe of liquor, with his rout all headed like some
wild beafts; thire garments, some like men's and some like wo-
men's. They come on in a wild and antick fashion. Inrant
"Kynâcæonius."

V. 97. In the stepe Tartarian streame.
V. 99. Shoots againft the northerne pole.

Dusky is a marginal correction.

V. 108. And quick Law with her scrupulous head.
V. 114. Lead with swift round the months and years.
V. 117. And on the yellow sands and shelves.

Yellow is altered to tawny.

V. 122. Night has better sweets to prove.
V. 133. And makes a blot of nature.

Again,

And throws a blot cre all the aire.

V. 134. Stay thy polished ebon chaire
Wherein thou rid'ft with Hecate,
And favour our close jocondrie.
Till all thy dues bee done, and nought left out.
V. 144. With a light and frolic round.

STAGE-DIRECTION. "The meaure, in a wild, rude, and noan-
tou antick."

V. 145. Breake off, breake off, I hear the different pace
Of some chaste footing neere about this ground;
Some virgin fure benighted in these woods,
For fo I can dilinguish by myne art.
Run to your shrouds within these braks and trees,
Our number may affright.

This disposition is reduced to the present context: then follows a

STAGE-
STAGE-DIRECTION. "They all scatter."

V. 151. ——Now to my trains,
And to my mother's charmes.—

V. 153. ——Thus I hurl
My powder'd spells into the spongic air.
Of power to cheat the eye with sleight illusion,
And give it false presentments, else the place.

And blind is written for sleight.

V. 154. And hugge him into nets.—

V. 170. ——If my ear be true.

V. 175. When for their teeming flocks, and garners full.

V. 181. In the blind alleys of this arched wood.

V. 190. Rose from the hindmost wheels of Phoebus' chariot.

V. 193. They had ingag'd thire youthly steps too farre
To the soone-parting light, and envious darkness:
Had flolne them from me.—

V. 199. With everlasting oyle to give thire light.

V. 208. And ayrie toungs that lure night-wanderers,

V. 214. Thou flittering angel girt with golden wings,
And thou unpotted forme of chaitity,
I see ye visibly, and while I see ye,
This duskye hollow is a paradisfe,
And heaven gates are my head: now I beleive.

V. 219. Would send a glittering cherub, if need were.

V. 231. Within thy ayrie cell.

Cell is in the margin.

Before Comus speaks, at v. 244, is this STAGE-DIRECTION,
"Comus looks in and speakes."

V. 252. Of darkness till she smil'd.—

V. 257. ——Scylla would weep,
Chiding her barking waves into attention.

V. 268. Liv'd here with Pan and Sylvan.—

V. 270. To touch the prospering growth of this tall wood,

V. 279. Could that divide you from thire ushering bands.

V. 280. They left me wearied on a graffie turf.

V. 304. To help you find them out.

V. 310. Without sure steerage of well-practiz'd feet.

V. 316. Within thefe broodie limits.—

V. 321. Till further quest be made.

V. 329. ——Square this tryal.

After v. 330, STAGE-DIRECTION. "Exeunt.—The two bro-
thers Enter."

V. 340. With a long level'd rule of streaming light.

V. 349. In this sad dungeon of innumerous boughs.

V. 352. From the chill dew, in this dead solitude?
Perhaps some cold banke is her boulster now,
Or 'gainst the rugged barke of some broad elme
VARIOUS READINGS.

She leans her thoughtfull head musing at our unkindness:
Or lost in wild amazement and affright,
So fares, as did forsaken Proserpine,
When the big wallowing flakes of pitchie clouds
And darknesse wound her in.
1 Br. Peace, brother, peace. I do not think my fitter, &c.

Dead solitude is also surrounding wild. Some of the additional lines (v. 350.—366.) are on a separate slip of paper.

V. 362. The date of grief.
V. 365. This self-delusion.
V. 371. Could stirre the stable mood of her calme thoughts.
V. 384. Walks in black vapours, though the noon-tide brand
Blaze in the summer-sestice.
V. 390. For who would rob a hermit of his beads,
His books, or his hairie gowne, or maple-dish?
V. 400. Bid me think.
V. 403. Uninjur'd in this vaft and hideous wild.
V. 409. Secure without all doubt or question: no,
I could be willing, though now i' th' darkes, to trie
A tough encounter with the shaggiest ruffian,
That lurks by hedge or lane of this dead circuit,
To have her by my side, though I were sure
She might be free from peril where she is,
But where an equal poise of hope and fear.

For encounter he had first written passado, and hopes and fears.
V. 415. As you imagin, brother: she has a hidden strength.
V. 421. She that has that, is clad in compleate fteele:
And may on every needfull accident,
Be it not don in pride or wilfull tempting,
Walk through huge forrests and unharbour'd heaths,
Infamous hills, and fandie perilous wilds;
Where, through the facred awe of chaftitie,
No savage fierce, bandite, or mountaneere,
Shall dare to foile her virgin puritie.
V. 428. Yea even where very desolation dwells.
V. 433. In fog, or fire, by lake, or moorie fen,
Blue wrinckled hag, or stubborn unlayd ghost.
V. 448. That wife Minerva wore, eternal virgin.
Then, unconquis'd, then, unconquer'd.
V. 452. With fuddaine adoration of her purenesse.
Then, bright rayes, then, blank awe.
V. 454. That when it finds a soul sincerely so.
V. 465. And most by the lafievous act of fin.
V. 471. Oft feeke in charnel vaults, and monuments,
Hovering, and sitting by a newe-made grave.
V. 481. Lilt, lilt, methought I heard.
V. 485. Some curl'd man of the sword calling to his fellows.

V. 490.
V. 490. Had best looks to his forehead: here be brambles.

Stage-direction. "He hollows: the guardian daemon hollows "again, and enters in the habit of a shepherd."

V. 491. Come not too neere; you fall on pointed stakes else.


V. 496. And sweetened every musk-rose of the valley.

V. 497. How can't thou here good shepherd?——

V. 498. Leapt o'er the penne.—

Then, "his fold." Then, "the fold."

V. 512. What fears, good shepherd?——

V. 513. I'll tell you.—

V. 523. Nurture'd in all his mother's witcheries,

V. 531. Tending my flocks hard by i' th' pasture'd lawns.

V. 545. With spreading honey-suckle.—

Or blowing.

V. 553. — Drowsy flighted steeds.

V. 553. Too well I might perceive.—

V. 574. The helpeffe innocent lady.—

V. 605. Harpies and Hydra's, or all the monstrous bugs ²

'Twixt Africa and Inde, I'll find him out,

And force him to release his new-got prey,

Or drag him by the curles, and cleave his scalp.

Down to the hips.—

V. 611. But here thy fleete can do thee small aquare.

V. 614. He with his bare wand can unquilt thy joyns,

And crumble every finew.—

V. 627. And shew me simples of a thousand buss. ³

V. 636. And yet more med'cinal than that antient Molly

Which Mercury to wise Ulysses gave.

V. 648. As I will give you as we go, [or, on the away] you may,

Boldly assault the necromantik hall;

p. 165 edit. 1750.

My pretty prince of puppets, we do know,

And give your Greatness warning, that you talk

No more such Bug-words—

And in Shakespeare's Cymbeline, A. v. S. iii.

Those that would die or ere refit, are grown

'The mortal Bug's o' th' field.—

Where see instances collected by Mr. Steevens. And Hen. vi. P. i.

For Warwick was a Bug that fear'd us all.

That is, "a monster that frighted us." Our author's Reformat. "Which is "the bug we fear." Prose-works, i. 25. See also Reed's Old Pl. iii. 234.

See also the Winter's Tale. And Spenser, F. Q. ii. iii. 20.—xii. 25. Phaer translates Virgil's "Furiis agitatus Orestes." Orestes bydeth vbi quid Bugges.

Æn. iv. 471. The word is in Chaucer, cf. Or eells that blacke Bugges wol hym "take." N. F. T. 1551. Urr.

As in Lydicas, v. 135.

Their bells and flournets of a Thousand Hue.

Where
Where if he be, with suddaine violence
And brandisht blade ruth on him, breake his glasse,
And poure the lushtious potion on the ground,
And seise his wand.———

V. 657. —— I follow thee,
And good heaven caft bis best regard upon us.

After v. 658, STAGE-DIRECTION. “The scene changes to a
“stately palace set out with all manner of deliciousnes: tables
“spread with all dainties. Comus is discovered with his rabble:
“and the Lady set in an enchanted chaire. She offers to rise.”

V. 661. And you a statue fixt, as Daphne was.
V. 662. Fool, thou art over-proud, do not boast.

This whole speech of the Lady, and the first verse of the next of
Comus, were added in the margin: for before, Comus’s first
speech was uninterruptedly continued thus,

“Root-bound, that fled Apollo. Why do you frown?”

V. 669. That youth and fancie can beget,
When the briske blood growes lively.

V. 678. To life so friendly, and so coole to thirst.
Poor ladie thou hast need of some refrejsoing.
Why should you, &c.—

After v. 679, the nine lines now standing were introduced instead
of “Poore ladie, &c.” as above.

V. 687. That haft been tir’d all day.—
V. 689. ——Heere fair Virgin.

V. 695. ——Oughtly-headed monsters.—

V. 698. With vilor’d fallhood and base forgeries.
V. 707. To thofe budge doctors of the Stoick gowne.

V. 712. Covering the earth with odours and with fruites,
Cramming the feas with spawne innumerable,
The feildi with cattell, and the aire with foule.

V. 717. To adorn her fons.—
But deck is the first reading, then adorn, then deck again.
V. 721. Should in a pet of temperance feed on fethches.

But pulse was the first reading. At laft, resumed.

V. 727. Living as Nature’s bailtards, not her fons,
V. 732. The sea orefraught would heave her waters up
Above the stars, and th’ unfought diamonds
Would fo befudde the center with thire light,
And fo imblaze the forehead of the deep,
Wore they not taken thence, that they below
Would grow enu’rd to day, and come at laft.

V. 737. Lift, lady, be not coy, a nor be cofen’d.
V. 744. It withers on the stalk and fades away.
V. 749. They had thire name thence; coarfe beetle brow.

a Milton seems to haveounded coy, as a disyllable e as also coarfe at v. 749; infra.

V. 751. The sample.
V. 755. Think what, and look upon this cordial julep.
Then follow verses from v. 672—705. From v. 779, to 806, the lines are not in the manuscript, but are added afterwards.
V. 807. This is mere moral stuff, the very lees and settlings of a melancholy blood:
But this, &c.

After v. 813, STAGE-DIRECTION. "The Brothers rush in, strike his glasse down: the shapes make as though they would resist, but are all driven in. Damon enters with them."

V. 814. What, have you let the false inchanter pass?
V. 816. —Without his art revert.
V. 818. We cannot free the Lady that remains.
And, here sits.

V. 821. There is another way that may be us'd.
V. 826. Sabrina is her name, a goddess chaste.
Then, a virgin chaste, then, a virgin pure.
V. 829. She, guiltless damsel, flying the mad persuite.
V. 831. —To the stream.
But first, "the flood."
V. 834. Held up thire white wrists, and receav'd her in, And bore her faire to aged Nereus' hall.
V. 845. Helping all urchin blatts, and ill luck signes,
That the threwd medling elfe delights to leave; And often takes our cattel with strange pinches.
Which the, &c.—

V. 849. Carrol her goodnesse loud in lively layes.
And lovely, from lively.
V. 851. Of pansies, and of bonnie daffadils.
V. 853. Each clapping charme, and secret holding spell.
V. 853. In honour'd virtue's cause: this will I trie.

Before v. 857, is written, "To be said."
V. 895. That my rich wheels inlay.
V. 910. Vertuous Ladie, look on me.

V. 921. To waite on Amphitrite in her bowre.
V. 924. May thy crystal waves for this.
V. 927. That tumble downe from snowie hills.
V. 948. Where this night are come in flate.
V. 951. All the swains that near abide.
V. 956. Come let us haffe, the stars are high, But Night reignes monarch yet in the mid skie.

STAGE-DIRECTIONS. "Exeunt.—The scene changes and then is presented Ludlow town and the Presidents castle: then enter country dances and such like gambols, &c. At these sports the Damon with the two Brothers and the Lady enter. The Damon sings:"

V. 962. Of nimbler toes, and courtly guife, Such as Hermes did devise.

After v. 965. No STAGE-DIRECTION, only "A Song."

V. 971.
VARIOUS READINGS.

V. 971. Their faith, their temperance, and truth.
But patience was first written, and restored.
V. 973. To a crowne of deathlesse bays.
After v. 975, Stage-direction, "The Demon sings or says."
V. 979. Up in the plain fields of the sky.
V. 982. Of Atlas and his nieces three.
V. 984. This verse and three following were added.
V. 990 About the myrtle alleys fling
Balm and calia's fragrant smells.
V. 992. Iris there with garnishet [or garisb] bow.
V. 995. Than her purfled scarf can fliew,
    Yellow, swatchet, green, and blow.
    And drenches oft with manna [or Sabaan] dew
    Beds of hyacinth and roses,
Where many a cherub soft reposeth.
What relates to Adonis, and to Cupid and Psyche, was afterwards added.
V. 1012 Now my message [or businesse] well is done.
The whole of Comus, with the corrections and additions, is in
Milton's own hand-writing.
I add the manuscript readings of Comus, retained in the first
edition 1637, but afterwards altered.
V. 472. Hovering. V. 513. "I'll tell you." V. 608. Or cleave
his scalp down to the bippes.
At a solemn music. fol. 4. 5.
Tit. "Song: at a, &c."
V. 3. Mixe your choice words, and happiest sounds employ,
Dead things with inbreath'd sense able to pierce,
And as your equal raptures, temper'd sweet,
In high mysteri's spoufall meet;
Snatch us from earth avile,
Us of ourselues and native woes beguile.
And to our high-rays'd phantasie present
That undisturbed song, &c.
V. 10. Where the bright Seraphim in triple row.
V. 14. With those just spirits that wear the blooming palms,
Hymnes devout and sacred psalms
Singing everlaftingly;
While all the starry rounds and arches blue
Refound and echo Hallelu;
That we on earth, &c.
V. 18. May rightly anfvere that melodious noife,
By leaving out those harsh ill sounding jarres
Of clamorous fin that all our mufick marres:
And in our lives and in our song
May keepe in tune with heaven, &c.
V. 28. To live and sing with him in endless morne of light.
There are three draughts, or copies, of this Song. All in Milton's own hand-writing.

Upon the Circumcision. fol. 8.
There are no variations of any consequence in this Ode. It is in Milton's own hand-writing:

TIT. "On Time. To be set out a clock-café?"

In Milton's own hand.

On the Forcers of Conscience, &c. fol. 48.
V. 2. — The vacant whose pluralitie.
V. 17. Crop ye as close as marginal P—s eares.
That is, Prynne's.

This piece is in the hand-writing of Sonnet xvii. See below.

Sonn. vii. fol. 6.

No variations except in the spelling. In Milton's own hand: who begins the first, fifth, and ninth verses; with great letters; all the rest with small.

Sonn. viii. fol. 9.

TIT. "On his dore when the City expeted an assault." Then, as at present: with an addition of the date 1642; afterwards expunged.
V. 3. If ever deed of honour did thee please.
This Sonnet is written in a female hand. Only the second title is by Milton.

Sonn. ix. fol. 9.

TIT. "To a Lady." —

V. 7. And at thy blooming urente fret their spleen.
V. 13. Opens the dore of blisse that hour of night.
All in Milton's own hand-writing.

Sonn. x. fol. 9.

TIT. "To the Lady Margaret Ley." All in Milton's own hand.

Sonn. xi. fol. 43.

TIT. "On the detraction which, &c." As we have given it.

V. 1. I wrot a book of late call'd Tetrachordon,
And weas'd it close, both matter, form, and style:
It went off well about the town awhile,
Numbering good wits, but now is seldom por'd on.
V. 10. Those barbarous names. —
Then rough-brown, then rugged.
All in his own hand.

Sonn. xii. fol. 46.

V. 4. Of owls and buzzards. —
V. 10. And hate the truth whereby they should be free.
All in his own hand.

Sonn. xiii. fol. 43. 45.

TIT. "To my friend Mr. Hen. Lawes, feb. 9. 1645. On the pub-
lishing of his aires."
V. 3. Words with just notes, which still when was'd to fear,
With Midas' eares, misjoining short and long.
Or, "When most were us'd to scan."

V. 6. And gives thee praise above the pipe of Pan.
To after age thou shalt be writ a man, 00U
Thou didst reform thy art among
Thou honour'st, and men must lend her wings.

V. 12. Fame, by the Tuscan's leav, shall set thee higher
Than old Casell, whom Dante 00d'd to sing.

Two copies of this Sonnet are in Milton's hand: a third in another, a man's hand. Milton had an amanuensis on account of the failure of his eyes.

Sonn. xiv. fol. 45.

Tit. "On the religious, &c. As we have given it."

V. 3. Meekly thou didst resign this earthy clod Of flesh and sin, which man from heaven doth sever.

V. 6. Strait follow'd thee the path, that saints have trod Still as they journey'd from this dark abode
Up to the realm of peace and joy for ever.

V. 7. Fame, by the Tuscan's leav, shall set thee higher Than old Cæsil, whom Dante 00d'd to sing.

Two copies of this Sonnet are in Milton's hand: a third in another, a man's hand, as of Sonn. xiii. MIM.

Son. xv. for 47.

Tit. "On the religious, &c. At the siege of Colchester."

V. 2. And fills each.——

V. 4. Which daunt remotest kings.——

V. 5. Thy firm unshaken virtue.——

V. 6. Though new rebellions raise Their hydra heads, and the false north displays Her broken league, to imp their serpent wings.

V. 10. For what can war but endless war still breed, Till truth and right from violence be freed,
And publick faith cleared from the shamefull brand Of publick fraud.——

This Sonnet is in Milton's own hand.

Son. xvi. fol. 47.

Tit. "To the Lord General Cromwell, May 1652. On the Pro- posals of certaine ministers at the committee for propagation of the gospel."

V. 1. Who through a cloud
Not of war onlie, but detractions rude.

V. 5. And on the neck of crowned fortune proud!
Haft rear'd god's trophies and his work pursued.

As we have given, instead of "And sought." [See Notes.]

V. 7. While Darwen streame.——

V. 9. And twenty battles more.

V. 11. No less renown'd than war.——

V. 12. With secular chains.

This Sonnet is in a female hand, unlike that of Sonn. viii.
Sonnet xvii. fol. 48.

V. 1. — In sage counsel old.
V. 7. And to advise how war may, best upheld,
    Move by.—
V. 9. — Besides to know
    What power the church and what the civill means,
    Thou teachst best, which few have ever done.

Afterwards thus,
    Both spirituall power and civill, what each means,
    Thou hast learn'd well, a praise which few have won.

Lastly, as in our text.

V. 13. Therefore on thy firme hand religion leans
    In peace, and reckons thee her eldest son.

But at first, right hand.
    This Sonnet is in a female hand, unlike either of the two last.

[Sonnets xviii. xix. xx. do not appear.]
Sonnet xxi. fol. 49.

The four first lines are wanting.

V. 8. And what the Swedes intend.—

In the hand of a fourth woman, as it seems.

Sonnet xxii. fol. 49.

V. 3. Bereft of light.—
V. 4. — Doth light appear
    Of fun or moon.—
V. 7. Against god's hand or will, nor hate a jot
    Of heart and hope, but still attend to steer
    Up billward.—
V. 12. Of which all Europe talks from side to side:
    This thought would lead me through the world's vain maze
    Content though blind, had I no better guide.

In the same female hand as the last.

Sonnet xxiii. fol. 50.

No variations, but in the spelling. In a fifth female hand.

APPENDIX
APPENDIX

CONTAINING

REMARKS

ON THE

GREEK VERSES OF MILTON.

BY

CHARLES BURNEY.
WHEN it is considered, how frequently the life of Milton has been written, and how numerous the annotations have been, on different parts of his works, it seems strange, that his Greek verses, which, indeed, are but few, should have passed almost wholly without notice. They have neither been mentioned, as proofs of learning, by his admirers, nor exposed to the ordeal of criticism, by his enemies. Both parties seem to have shrank from the subject.

To investigate the motives for this silence is not necessary, and the search might possibly prove fruitless. The present observations attempt to supply the deficiency of former Commentators, whose stores of critical knowledge have been lavished, 

merely on the English poetry of Milton.

It will, perhaps, be asserted, that the following remarks are frequently too minute. Yet it seems the duty of a commentator, on the Greek productions of a modern, to point out, in general, the sources from which each expression flowed, and to defend by collected authorities, what to some readers may appear incontrovertibly right, as well as to animadvert on passages, of which the errors will be discovered by those only, who have devoted a large portion of their time and attention to the study of the Ancients. Critical strictures on such works should be written to direct the judgement of the less learned, and not merely to confirm the opinions of profound scholars.

In these Remarks, the reader will find some objections started, which are to be considered as relating rather to points of taste, than of authority. In passages of which the propriety or impropriety could be decided by appeals to the Ancients, reference has generally been made to Euripides, in preference to all other Writers. It is well known, that he was much studied by Milton, and he is properly termed his favourite poet by Mr. Warton, in his Notes on Comus, ver. 297.

Those, who have long and justly entertained an high idea of Milton's Greek erudition, on perusing these notes, will probably feel disappointed; and may ascribe to spleen and temerity, what, it is hoped,
hoped, merits at least a milder title.—To Milton’s claim of extensive, and, indeed, wonderful learning, who shall refuse their suffrage? It requires not our commendation, and may defy our censure.—If Dr. Johnfon, however, observes of some Latin Verse of Milton, that it is not secure against a stern grammarian,^ what would he have said, if he had belittled his time, in examining part of this Greek poetry, with the same exactness of taste, and with equal accuracy of criticism.

If Milton had lived in the present age, the necessity of these remarks would, in all probability, have been superseded. His native powers of mind, and his studious researches, would have been assisted by the learned labours of Bentley, Hemsterhufius, Valckenaer, Toup, and Ruhnkenius, under whose auspices Greek criticism has flourished, in this century, with a degree of vigour wholly unknown in any period, since the revival of letters.

I.

Psalm cxiv.

This Greek version, as Dr. Joseph Warton has justly observed, is superior to that of Duport. It has more vigour, but is not wholly free from inaccuracies.

In verse 4. the preposition ε might have been omitted, as in Homer, Od. 1. 59.—Τραγονεισθαμενεβασιλειαν.

V. 5. εθαναι, and v. 12. εθανας, should have been in the middle voice.

V. 5. and v. 13. ελυμην should have the antepenult long, as it is used by Homer.

V. 7. and v. 14. ιοδωρυν has the penultimate short in Nonnus’s version of St. John’s Gospel, i. 23. and in x, 40. where it appears long, ιοδωρυνοι superfluitum est, says Sylburgius.—The syllable ΔΩ is used long by Apolinaris, in his translation of this psalm.

V. 9. and 16. ιταξαφρο. This word is supported by no authority.

V. 12. αναι χασασα. Αναι Doric for Αναι has the A long.

V. 17. Βασιλεια τη Α eruption—Δι or Δ should have followed Βασιλεια.

V. 19. μεγαλ εκπνωνικα, does not appear intelligible. Should it be μεγαλ εκπνωσιμ; In the following verse Τρινα had better have been τρυμενο, as τρυνεα precedes.

II.

Philosophus ad Regem quondam, qui eum ignotum et infontem, inter reos foris captum, infecum damnaverat, tibi, θανατω παρευμινοις, cec jubito misti.

Ω ανα, ει ολος με τον εννομον, οδη τον ανδρω

In this short composition, the style of the Epic Poets is imitated very inaccurately, and is strangely blended with that of the Tragic Writers.

Verse 1. Eι Ολέσης] Milton ought to have written μ' φλασις.
—The subjunctive φλασις, as in II. A. 559.—and μ' must necessarily be added to μ', when it is followed by this mood.

EI, in the Dramatic Poets, is used with the Indicative, and the Optative, but never with the Subjunctive mood; though it is joined to all the three moods, in Homer. Yet this is not allowed indifferently, nor without distinction.

EI, in the Iliad and Odyssey, when it is joined to an Indicative, stands singly, and independent of any other particle, as in Od. v. 220. EΙ ζοι, o μεν αυτως—and in a great variety of passages.

EI, with an Optative, is sometimes accompanied by κε, or κεν, as II. A. 60.—EΙ ΚΕν δεικνυον γα Φυτοίμεν. Θ. 196. EΙ ΚΕ Αλβοι-

Men. 205. EΙ πλη γαρ ΚΕ Θεοίμεν—and it is also used without this adjunct in II. A. 257. EΙ σφειν τακτε πας ΠΙΟΘΛΑΣ E. 98.

—EΙ πτωτ αυτος ΣΧΩΙΑΣ—and in a multitude of other places, by the infertion of which it is not necessary, that these remarks should be extended.

EI, with a Subjunctive mood, is never used by Homer, without the addition of μ' or κεν, or its equivalent ας.

It may not be useless to enumerate and correct the passages, which, in the present copies of the Iliad and Odyssey, seem to militate against these Canons.

EI ΚΕ, instead of EI, with an Indicative Mood.

Iliad v. 526. EΙ δι Κε φροτερος ΓΕΝΕΤΟ δραμος αμφοτεροι—Read EΙ δι Γε φροτερο.

Odyssey. Z. 282.—EΙ Κε αυτη πιε επιχομενι ποση ΕΤΡΕΝ.

Read ΕΙ Γε αυτη, or rather φροτερο.

Odyssey. M. 140. EΙ ΚΕΝ ΑΛΤΕΙΣ. —Read αλεξης, which Clarke gives as a various reading, and which he should have admitted into the text. In Odyssey. A. 112. he has rightly published : EΙ κεν αλεξης.

Odyssey. P. 79. EΙ ΚΕΝ εμι μποτερες αγνηνες εν μαγευσιν

Αληθε' ελευντες, πτωτοις αποκαι ΑΣΟΝΣΑΙ. Διασυνα is mentioned by Clark, in his note, as a various reading. This alteration would remove the error; but EΙ MEN εμι is the true reading, as ΕΙ ΔΕ κε ταυτα follows in ver. 82.—To these must not be added Odyssey. A. 109.

Τας EΙ κε Κε αυτες ΕΛΛΑΣ, κατε τε μενοι, which verse is repeated in Odyssey. M. 137, for ΕΛΑΣ may be Sub-

junctive, as well as Indicative. The Α is only doubled.—This Er-

nefti
neither pronounces to be the true lection. The Author of the life of Homer, however, whom Gale, Clark and others, suppose to have been Dionyfius Halicarnæfienis, cites the former of these passages, p. 340. Ed. Galei, Amf. 1688, and reads *ναπτις for *ναπτι, which, as Clark has remarked, must be pronounced *ναπτι. This seems to be the genuine reading; and might readily be admitted into the text, if it is supported by manuscripts. Eutathius also, as Ernæi observes, habuisse *ναπτι videtur.

EI, instead of EI KE, with a SUBJUNCTIVE MOOD.

Iliad A. 81. EI περ γαρ τι χολον—ΚΑΤΑΠΕΥΘΙ.

It should be γαρ KE.—So in Iliad Δ. 261. EI περ γαρ τ' αλλοι—ΠΙΝΩΣΙΝ, and in Iliad M. 245. EI περ γαρ τ' αλλοι—ΠΕΡΙΚΤΕΙΝΟΜΕΘΑ—the reading should be EI περ γαρ Κ' αλλοι. A Subjunctive properly follows EI περ γαρ η, in Iliad A. 530. M. 302. Odys. B. 246. Θ. 355.

Iliad A. 341.—EI αυτοι 3' αυτοι

Χρωμ χαλιο ΓΕΝΗΤΑΙ—

Here is a manifest blunder. ΑΔ is unnecessary, but the frequent occurrence of 3' αυτοι, in the Iliad and Odyssey, might casually occasion its admission. Homer also, (ai fallor) would have written: ei δι ποτι αυτοι, and not in ποτι 3' αυτοι. After the Canons, which have been laid down, the mode of correction is obvious: EI ποτι Κ' αυτοι—As EI και and EI κας, however, are frequently in juxtaposition, the reading might have been: EI και ποτι αυτε. Κας αυτοι or κ' αυτοι may be found in Iliad Ζ. 73. Θ. 26. Ι. 135. 277. Ρ. 319, and Ω. 619.

Iliad E. 258.—EI γαρ ιτερος γι ΦΥΓΗΣΙΝ,

Read EI Κ' εν ΦΥΓΗΣΙΝ. In Villoifon's Edition of the Venice Homer and Scholiasts, the lection is ει γ' εν ιτερος γι. It might be EI—KE ΦΥΓΗΣΙΝ, which would obviate the double γι.

Iliad Α. 116. EI περ τοι ΤΥΧΗΣΙ—

Read EI περ KE.

Iliad Ο. 16.—EI αυτε κακοφιαζειν αλθενεις

Πρωτη ΕΠΑΥΡΦΑΙ.

Read Κ' ΑΥΤΕ, which indeed asliits the metre.

 Odyssey Ι. 136. EI και Λαεστη αυτον εδον αργυρος ΕΑΟΝ—

Put a fuller stop at the end of the preceding verse, and read Η αρα for EI και, which is given as a various lection in Clark's note, in whole Edition, it is remarkable, that the true readings are not uncommonly the rejected readings.


c No validity can be allowed to Odyssey I. 311. and 344.

Σον 3' ρη 3' αυτε δων μαρας ωκλεισαντε διαπτα.

Which the Commentators allow to be wrong. Ernæii's supposition, that the repetition of δι, ιτασιν υιωναι τινα τινα ποτις, merits no attention.
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Iliad φ. 576. "Ει περ γαρ φθορος μην η ΟΥΣΘΗΙ, η ΒΑΛΗΙΕΙΝ.
Read Ει γαρ ΚΕΝ—

Iliad X. 86. "Ει περ γαρ στ ΚΑΤΑΚΤΑΝΗΙ.
The Harl. MS. rightly gives, κατακτήσιν. Ου σε τε γραμματικομαξι—follows; where Oκτι γε γραμμα appears,
as the learned Annotator on Toup in Suid. Vol. iv. p. 489 observes, on a fragment of Callimachus.

Iliad X. 191. "Ει περ τε ΑΛΘΗΙΕΙ—
Here, and in Odyss. A. 188. "Ει περ κε γαροτ" ΕΙΡΑΗΙ, for τε to read ΚΕ.

In this list must not be included Odyss. E. 221. "ΕΙ Κλαυστος ΡΩΗΗΙΕΙ—for Ραγις is not only Subjunctive, but also Indicative, according to the Mos fideandi Indicativi poetis usitatus; qui dicitur a Grammaticis Rhetorinum sui perseu dialecti, to use the words of Valcke¬
nera, whose note on μηνόρ for μην well merits perusal, Adnot. in Adoniae. Theor. p. 254.—Nor must Iliad ι. 288.

Εί δ' αν μην τινα Πραιμες, Πραιμεροι τε παιξις,
Τινων ηκ ΕΟΣΩΝΙΕΙ,
for Homer uses Ei αυ or Ει περ αυ, in the same way, as Еι, with a
Subjunctive Mood. So in Iliad Α. 273.
Ει δ' ΑΝ ιμως επεζα ΠΙΘΩΜΕΘΑ,
where the Harleian MS. reads ειςθαμεθα, though ι αυ, with an Op-
tative, does not occur in Homer.—Ει περ αυ with a Subjunctive is
to be found in Iliad δ. 25. Ε. 224. 232.

Many examples of the Pref. Ind. Rhetorinum may be found in
Homer.—Thus, Odyss. A. 204. "Ει περ δεματ ΕΧΗΙΕΙ—must
not be solicited.—In Iliad K. 225. "μηνος δ', ειπρε τε νουτη—
instead of νουτη—seems preferable to ειπρε τε νουτη, as τιτρον for
τιτρον and νουτη for νουτη, are produced as examples of the φυσιμ. λεκνης, or
'Ραγινω, in the Etym. M. Β. Παραβαλνης. Νοτις is also mentioned
by Eufrathius, in Odyss. H. p. 1176. 61. Εἰ. Ῥωμ. which passage is
cited, from the Commentary on Iliad H. by Valcke¬
nera, Adnot. loc. cit. This is a typographical error, as the reference is rightly gi-
nen, in his notes on Lebomax, p. 179. —Οτρυσιν occurs, in the Indi-
cative, after ου μην, Od. ε. 373.

To evince the propriety of correcting these few passages, it
need only be observed, that Ει κε is used by Homer, with a Sub-
jective Mood, in above forty different places. Ει κε however,
is sometimes joined to a future Indicative, apparently for want of a
Ει κε αποποιειαλ. —Ε. 417. Ει κε

—As these instances of Ει with a subjunctive are so rare in Homer, Milton prob-
ably supposed, that the corrupt passages in the Tragedies, in which fuch a con-
struction may be found, would defend his Ει εικερα.
—This usage of the Subjunctive is termed στημα Κρατος by Lebomax, p. 178—
and by the Etym. M. Β. Κεμε, p. 301. In the Sch. on Iliad B. 72. Should not
the reading be κεινιδον κεφελα for Ει κενι;

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Ὀδη τινὶ ἀπὸ τοῦ διδαχῆς ἔφρασεν.] Ὀλαῖ, which appears of little service in this passage, is not in Homer, and very rarely, if ever, in the Tragedies. In Ῥῆσσου, 737, for Ὀλαῖς γραφεῖται, Muilgrave has rightly from a manuscript edited τῷ παρών, which occurs in two other passages of this play, and once in a Chorus of the Iōν, 695, and sometimes in Eschylus.

Δέξα is not used in the Iliad. In the Odys. O. 323, παραδώκως, or παρά ἐφυκας, and 332. ὑποδρωκας may be found.—The formula, δέξα τινα δικαιο, may be termed Homeric, as Homer lays in 11. r. 354. Ἐννοοος κακὸς ἱέξα ——, but Δέξα, with a double accusative.

To these passages must not be added a defective correction of Cantor. Suppl. 945.

Pindar's ἔννοοαgricultor must not be omitted; where ἔννοοαι is used after kinship, in the sense of Legtime.
APPENDIX.

is perfectly in the style of the dramatic Writers. Euripides alone will afford a sufficiency of examples. Heceub. 253. Δεξε δ' αυξώ ἱμας· ευ. Orest. 581. —·τι μ' αε εἴδετ' ὁ καθαύν. Hippol. 178. τι' εμω δραφω. Ἰφ. Λυ. 371. — δραφ τι κέδων βασιλαρν, Ion. 1267. Ἀρατω τι κακον τοις υπηκ. From these two last passages, it appears, that Milton should have written: τι' αυξών Τι δινω χαταται, which is more manifest from Med. 560: Ου τι δραφω; διων — for after δραφω, the Adjective in the singular number is accompanied by τι, but in the plural it is used alone, as in Orest. 570. δραφω δν εμω διων. Iph. Taur. 1177. — διων γαρ δι- δραφων. Bacch. 667. Γε διων δραφ. Elecfr. 992. Και διων δραφω.

2. οφυηταιον — καρων. Thus Homer has καρνα τρων, in Iliad A. 158. for τρων. — καρων αφανων, in the same Book, v. 500. for αφανες, and — ανευν αμετα καρνα, for κενων αμενων, in Odyssey. K. 521. to which passage Aristophanes alludes, in a fragment of his Δαιταλας, preferred by Galen, in the preface to his των Ταυτοκατας γλωσσών εξηγησις. — Neither καρων, καρν, nor κρατος are used singly in the sense of Αρδωνος by Homer.

ισοι αφιδων αφιλιον.] With respect to the expressions, Φησίδως αφι- λοασις, or Φησίδως αφιλεια, they are strictly Homeric. Iliad Π. 689. — αφιλεστα νυνι τινι Φησίδως, which is repeated in Ι. p. 177. In Odyssey. III. 313. is Φησίδως αφελον Συρμο λεγαν.

Ισοι αφιλω is, however, utterly indefensible, for it is neither Homeric nor Attic Greek: it is the language neither of verbe, nor of prose. Milton should have written ισοι αφιλειας, which would have but an awkward appearance in an Hexameter verse, or rather, perhaps, αφιλειας, in the future.

Should it be averted, that ισοι is proposed to be parenthetical, which does not seem natural, nor to have been the Author’s intention, still after ου κατοι the reader would rather expect a Subjunctive mood.

This usage of the Participle in the Nominative Case after verba γνωρισκα has been ably illustrated by Valckenaer in his notes on Herodotus, III. p. 194, and on the Hippolytus of Euripides, 304. p. 196. ισοι αφιλω is, however, utterly indefensible, for it is neither Homeric nor Attic Greek: it is the language neither of verb, nor of prose. Milton should have written ισοι αφιλειας, which would have but an awkward appearance in an Hexameter verse, or rather, perhaps, αφιλειας, in the future.

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To the examples, which he produces in these notes, from the Tragedies, may be added Euripides in Hippol. 524. τατι' εν φο- θανει' εις. — Helen. 460. Οδηγος ισοι ου· — So also is ου χρει Ευ- ripides in Alcest. 148. ισοι κυνειον γα καταδραμον, γαμη τ αηριν— in Melanipp. apud Strob. Ixxiv. p. 451. — Grat. lxxvii. p. 331. ισοι ου αηραν ου·—which words are also found in a fragment of the Alcmena, ap. Strob. xlii. p. 302. Grat. xlv. p. 175. In the same way also ις. — Euripides, Androm. 727. ις' αλλ' οντες τις με- νεις βιονοι. — Sed de his factis superque.

h The reader may also consult Henry Stephen’s Index to his Thesaurus, Ρ. 1094.
APPENDIX.

In Homer IoS, is twice used in the Odyssey, B. 356. A. 223. 1
9 occurs much more frequently, and I,, in Iliad B. 485. y. 276.
Odyv. H. 211. P. 110; but in all these passages, the construction of
the sentence is such, as not to require a Participle in the Nomina-
tive Case, after the Verb.

Milton appears to have had the common idiom of the Trage-
dies, with regard to these γνωρίσκα verba, floating on his mind,
though he has failed in expressing his ideas. That he was not un-
acquainted with the proper usage of 19 with a Participle, may
surely not unfairly be concluded from a passage in his Paradise
Loft, ix. 791.

Greedily she ingorg'd, without restraint,
And knew not eating death.

Richardson, in his notes, has observed, that this is a Greek phrase,
and used often by the Latins. 1 He then quotes Oppian, Halieut. II.
106. It is, however, very remarkable, that Milton should adopt
this Grecism in his English poetry, and neglect it in a Greek com-
position.

Ἀπεδω, if, in other respects, it were right, might be used sine
αὐ, nec in optandi fœns, according to the practice of Homer, if the
present copies are correct.—It is scarcely necessary to observe,
that, in the Tragedies, an Optative without αὐ always expresses a
with, but when αὐ is added, poteniam habet significationem.

—营业收入 οὐ] If οὐ is an Adverb of time, as well as of place,
after营业收入 it seems unnecessary. In Homer, Iliad 7. 127, indeed.
Juno says of Achilles, that in the present day's conflict, he shall
be preferred from danger, but that

营业收入 αὐτ ἐν πυγμοισὶ, ἀσσα οἱ αὐτα

In this passage, however, αὐτε seems improperly added to营业收入;
for in all the other places, in which营业收入 and αὐτο or αὐτε,—for
营业收入 αὐτ is not to be found—occur united in Homer, the repeti-
tion of an action, which has already happened, or the sequel or
continuation of one commenced, but not yet finished, is implied. ²
Thus in II. A. 26. Agamemnon says to Chryses:

Μν ἡ, γερον, κοιλοχις εἰν ταύτα τιμάμενοι κρίσαμεν,

H νυν ὁφθέντει, ἦ ὁΤΕΡΟΝ ΛΥΤΙΣ ἡ ἰττα,

¹ The adoption of this construction by the Latins, in verse and prose, has been
pointed out by Davies, in his notes on Cicero's Tusculan questions, iv. 15. p.
294. Ed. 420. 1738, and by others.

² It may, perhaps, be urged in defence of this passage, that, though Achilles
had not yet suffered, what he was to suffer, yet as his destiny was fixed, Homer
might consider his death as the certain sequel of an action commenced, but not yet
finished; at least sufficiently to vindicate the usage of αὐτε, in the tense of con-
tinuation, though not of repetition.

¹ Eustathius reads ΤςΣη, —Ernerti, Villoifon and others, ἀστε, which also ap-
pears in the rare Edition of Luc. Ant. Junta, 1270. 1537, celebrated by Donville-
Crit. Pann. 596. deprecated by Ernerti, Proef. Hom. X. and defended by Villoifon,
Prologum. in Hom. ev Cod. Venet. xlv. Not. 1,—αστε is surely right; and the Editors
while he was at the Grecian camp.—In II. H. 30. Apollo says to Minerva of the Trojans: ——’ΥΣΕΡΩΝ ΑΥΤΕ μακροστιόν’—after they had fought, and still were fighting.—In the same Book, Hector uses: ’ΥΣΕΡΩΝ ΑΥΤΕ μακρισσεμιον’—V. 291. in his speech to Ajax, after they had fought; as does Priam, V. 377. and Idæus, V. 396. in speaking of the two armies, after they had engaged. In Iliad Θ. 142. Neætus cries out to Diomedes, when he intreats him to retire from the battle, during the storm: Ζεὺς κείοις—’ΥΣΕΡΩΝ ΑΥΤΕ καὶ ἕμας—Δωσι, with the idea that they had before been honoured by Jupiter.

In sentences of this sort, ὕπερος may of course be used without αὐτίς or αὑτότ. In Odys. Θ. 202. Ulysses, after having thrown a quoit, says:—ταξία δ ἀυτόρον Ἅττοιι—σιμέας.

When an event, which has not yet come to pass, is mentioned as about to happen, ὕπερος is used without αὑτότ. In Iliad K. 451. Diomedes says to Dolon, if we should now set you at liberty, καὶ ὕπερον μὴ θὰ ποιήσω εἰς ναὶς; implying, though your present intention of reaching the ships has proved abortive.

In Iliad Λ. 365. Diomedes exclaims to Hector, though Apollo ἔχει νῦν, preferred you,

Ἡ θεοὶ τοῖς γαὶ καὶ ὕπερον αὐτὸλαθαγιον.

Achilles also uses these words to Hector, when he is delivered from death by the same God, Iliad Ψ. 452.

In Iliad Σ. 313. when Juno proposes visiting Oceanus and Tethys, Jupiter, desirous of detaining her, begins his speech with

Ἡρί, κἄτερ μεῖν ἐμεῖ καὶ ὕπερον ὕπερικαινια.

In Odys. Ι. 351. Ulysses says to the Cyclops, ‘since you act thus,

Πῶς καὶ τίς σε καὶ ὕπερον ἀλλος ἑκατον.

In Odys. ΙΙ. 272. Ulysses, after desiring Telemachus to go to the Palace, in the morning, adds:

Αὐτὰρ μὲν προτὸν ἀρχὴν ὕπερον ἀξιοποιεῖς ὕπερον αξίω.

So also ἔχειοι is used in Odys. Μ. 126, where it is said that Catreïs, the mother of Scylla,—μὲν εὐερεῖ αποταμαίοι ΕΣ ὕπερον ὑπήκοαι.

From considering these passages, it appears extremely doubtful, whether Milton's ἔχειοι αὐτῷ, in the signification simply of Petshac, be proper, even though it may be alluded, that the King had certainly heard of the Philosopher's value, in this very speech; and it also seems probable, that αὐτίς should be corrected in Iliad Τ. 127.

ἀρ' εὐερεῖ]. So Iliad Γ. 397. ἔθεκον τ' αρ' εὐερεῖα—

τεσαυρὸς Σημερὸν ὁδηγοὺς.] Milton, in these hexameters, should have written τεσαυρὸς Σημερὸν, after the example of Homer, Π. Λ. 549.

—μὴ' αὖατοι εὐερεῖοι οὖν ΚΑΤΑ Σημερὸν.

Tort of Homer should not have so often neglected the distinctions pointed out by the Grammarians, respecting Αὐτίς, Αὐτές, and Αὐτότ. To Tzetzes, Cornithus, and Helladius quoted by Valckenaer in Ammon. 27. may be added Hefychius, Etym. Magni. Apollonius, Suidas and Phavorinus; and Eufathius in Iliad B. 230. K. 780-24. Π. 1062. 51. Τ. 1175. 63.
In the Timon of Lucian, Vol. I. p. 122. Jupiter says to Plutus:
完全不同 inline PROS μι, which, however, is apud me lamentabaris.

Oδρυμα] In the Edition of 1673, and in Bishop Newton's of
1785, the final η is circumflexed. An iota subscriptum should also
have been added, if Oδρυμα be the Future Middle.

Oδρυμα, however, like Μαρτυρίας, is one of those verbs which
have the Upsilon long, in Presentibus et Imperfectis omnibus, and short
in futuris, if they have any futures in uce. This point of Pro-
sody has been accurately and clearly illustrated by Clark, in his
notes on Homer, II. Α. 338. Β. 43.

Oδρυμα, with the second long occurs in Euripides, Suppl. 772.
Οκταί ΟΔΥΡΗ, παισός τ εκεῖνος ἀκρό. In Iph. Ταυρ. 485. Τί ταύτ
ΟΔΥΡΗ—Androm. 405. Ατα τι ταύτ ΟΔΥΡΟΜΑΙ.—Phcen.
1806.—και μαθαίνει ΟΔΥΡΟΜΑΙ. So Οδρυμα, the Imperfect, in
Homer, Ιliad Ω. 166.

Οθυστερος δ' αντι δικαιότερ' ή δι νοι, ΟΔΥΡΟΝΤΟ.
Since the Upsilon in Μαρτυρίας futurum, as Clark observes, fem-
per corripitur, the same must also be the quantity of the Upsilon, in
Οδρυμα, if such a word exists.

Τοιος δ'] It should be printed τοιου', in one word. Πολεως is the
reading in the Edition of 1645. This genitive occurs only twice
in Homer, Ιliad Α. 168. and Τ. 52. In the latter place τοιοος is
noted as a various reading.

Περιωμον αλκαρ] Hoc minus place. When Αλκαρ occurs in Ho-
mer, it is used without any epithet, and οριωμον is not an Ho-
meric Word.—As to ολοσας, since Milton uses ολος, οπλίς Συ,
in the first line, ολος so nearly after it, seems exceptionable, in
point of taste, in such a short composition.

In the various reading of the fourth verse, μαθ αιτως δ' αγ επι-
ta, for μαθαιως, the word αιτω should have been adpirated, as
it is in Homer, after Μαθ, Ιliad Τ. 348. Οδυf. Π. 111, and, in-
deed always, when it is used in the sense of Timerd, or sic temer.

III.

In Effigiei ejus Sculptorem.

Αμαθει γγεγραθαι χειρι τωδε μεν εικων
Οαις τας τας αν, προς ιους αυτοφεις βλεπων.
Τω δ' εκτυπωσον εκ εικωνεσ φιλος
Γινεται ουκος δουσμενα ζωγραφει.

This Epigram is far inferior to those, which are preserved in the
Greek Anthologia, on Bad Painters. It has no point: it has no
aptitude. It is delitutte of poetical merit, and appears far more re-
markable for its errors than for its excellencies.

To confess the truth, the Poet does not appear to have suspected,
that while he was cenfuring the Effigiei Sculptor, he was exposing
himself
himself to the severity of criticism, by admitting, into his verses, disputable Greek and false metre.

As these lines are Iambics, it may be concluded, that Milton meant to imitate the style of the Tragic and Iambic Writers. Such, at least, ought to have been his model.

In the first line, χυσι is properly applied to the Artift, as in Lucian, Amor. Vol. II. 432. Ed. Reitz. χυσις ζωγραφις, though αμαθη, as an epithet to χυσι, appears liable to objection. Euripides in a fragment of his Andromeda has: σοφος m αγαλμα χυσις, which cannot defend αμαθη χυσι, in the Dative Case, without αγαλμα, nor yet quite justify the Epithet. It seems to be a Latinism. An Inscription apud Reines, p. 863. gives—Docta fabricare monilia dextra, as Ovid de Art. Amat. l. 518. does—Docta barba re- sedita manu; and Quintilian, Inifi. Orator. xi. p. 118. Ed. Burm. says, not, indeed, speaking of an artif: Indoctae, rusticæ canes manus. n

In this line, the Particle μερι is placed much too far distant from the beginning of the sentence. The later Comic Writers, are not always very chaste, in their position of δε and γαρ, and, perhaps, of μερι and similar words.

V. 2. Φαμις αν] This is perfectly Attic, and used by Sophocles, Trach. 1073. Elektr. 543. Ed. Brunckii.—In so short a composition, an ἀπαφείς in the fifth foot of των following lines might better have been avoided.

Εἰδος αυτοφίς] Αδοφίς, in the sense intended by Milton, οἱ τίτε recordor, is not warranted by the dramatic poets, if it is by any of the more ancient writers.—A fragment of the Pirithous of Euripides, which has been frequently quoted, begins with Σι τον αυτοφίν—and in the Γενεύς of Aristophanes, ap. Hesych. p. 42. is found:

Ο νοων Φίλη Κηρενος, αυτοφίς Ατλην, which, however, form no defence for οϊδος αυτοφίς.

3. Τον καινον] This word is not right.—Τυπως is an Adjective used by Lycotho, 262. τυπως τομας, from which might be formed εκτυπως, but no authority for it at present occurs. With more propriety then Milton would have written: To δ' εκτυπως, fiil. αεις or σχιμα. The Substantives, however, are τυπωμα and εκτυπωμα. Euripides uses the former, in the Phaeniss. 165. Ed. Valck. τυπωμα μοιφις—The latter is explained in Hesychius by δαιμοιμα.

εκτυπωτος] A typographical error. It should of course be εκτυπωτος, as it is rightly printed in the Edition of 1673. It is scarcely worth observing, that οδοι should have a comma before and after it.

4. Γελατε Φανις ξυμμυμμα ζωγραφις,] Γελατε in the Tragic Wri-

m The application of ξυμμα to Authors of all kinds has been explained by Cuperus, in his Apotheosis Homer. p. 116. and 136.

n Consult Burman on this passage, and on the verse quoted from Ovid.

4 G z
APPENDIX.

ters sometimes governs a Genitive, but more frequently a Dative
Cafe, either with or without a preceding Preposition. 6 Τουτο signifies, Ita, Ad hunc modum, and is not governed by the Verb, in the
Nubes of Aristophanes, 818. Τι δε των γελασας; though in a
passage from Gregory of NazianiZen, adduced by H. Stephens, in
his Thefaurus, V. I. p. 821. E. Voc. Γιλας, this verb governs an
Accusative Cafe. This construction is very unusual, and can have
no reference to Attic poetry. In Sophocles, Aj. 79, there is γελας
εις εξοπλις, p in Sextus Empiricus, advers. Rhetor. II. p. 293. Ed.
Fabr. γελας εις επι αυτους, and γελας γελοτα is very common, in
the Attic Writers; yet still γελας δουμημα is, I am persuaded,
wrong, and should not be imitated.

The word δουμημα teems with error.—The Antepenult is
long, so that a Spendeus occupies the fourth place, which even
the advocates for the toleration of Αναρεστι in sedibus paribus
would not readily allow.—This is evident from Euripides, Herc.
Fur. 293.

Εμοι τι ΜΙΜΗΜ ιαδος εις καισων,

Γυναικομοιρι διακριται μορφωματι,
and from the Prometheus of Eschylus, 1004.

Τυνακουμοις διαισκεμαν χαρων,
and from a Chorus of Euripides, in Bacch. 980.

It can scarcely be imagined, that Milton supposed the second
syllable of δουμημα to be short, from the following fragment of
Euripides, preferved by Plutarch, de Oracul. defectui, V. vii. p.

'Οθ αρτι διαλλων σαρκα, δοκητις ονω:
Ανα αποστο, αφετε αφεις εις αυθεις.
Μυκος δε σωμα και ΜΙΜΗΜΑ δαιμωνοι.

This fragment is also quoted by Plutarch, in non fiant vit. sec. Epic.
Vol. x. 485, as far as αποστο, where he reads σαρκα for σαρκα.
The last line is rejected by Mugrave, fragm. incert. ccxviii. but
supposed to be an Iambic versie by Turnebus and Xylander, who
join in changing δαιμωνοι into δαιμωνιν. The former also proposes
μυκος for μυκος.—Grotius in Excerpt. p. 423, reads, without any
apparent suspicion of the false quantity:

Μυκος δε σωμα, και μυκητα δαιμωνιν.

6 Γιλας cum Genitivo. Soph. Philoét. 1125, in a Chorus. Cum Dative, without
957, 1042. Aristophanes, Nub. 560. Eq. 693.—Cum Dative, with a Preposition.
note on Soph. Philoét. 1125, that γελας with a Genitive is used for καταγελας,
and with a Dative for γγαλει.—The fame Critic may also be confulted on Arif-


And
Thus Barnes has published it, *in fragm. incert.* 285, but has not condescended to mention the names of either Plutarch or Grotius. Ruhnkenius has quoted the former part of the passage, in a Note on Timaeus. V. *ap. sch.*—At length Heath detected the error in the word μυμφα, but does not appear to have been aware of Grotius's alteration, though he refers to one of the places in Plutarch. Valckenaeer, indeed, in his *Diatribe,* illustrates these lines, in p. 56, where he admits Σαρκι, and reads

Μάχην δέ σωμας,

and joins the following words to the text of Plutarch.

Toup, however, in a Note, published from his manuscript papers, in the new Edition of his Remarks on Suidas, I. p. 234, though he refers to Valckenaeer, does not appear to have discovered any error in the word μυμφα, for he quotes the line as an Iambic verse, and reads,

Εις γαν δε σωμα, κατ' μυμφα δαμανων,

instead of Νεκρος.—Yet who would venture to produce such a Verse, as a defence of Milton's usage of δυσμυμφα, secundα brevi ?

In the next place, this word Δυσμυμφα does not occur, I believe, in any ancient writer; and if it did, it could not possibly be used in the signification, in which it has been employed by Milton. The Adjective Δυσμυμφυς is thus explained by Henry Stephens: "Vix imitabilis, quem imitari et exprimere difficulter queas." He does not, however, produce any authority for the usage of it, nor has Scott in his Supplement remedied the deficiency. It may not, therefore, be improper to add, that Plutarch uses the word in his *Cato Minor:* το καλος, ων επιτηδευε, το δυσμυμφυς. Vol. 1v. p. 374, in Demetrius: Δυσμυμφυς ῃρένη τις επιθανεια. V. p. 5, and in other passages. These, however, will be sufficient to point out the true meaning of Δυσμυμφυς; and, at the same time, they may serve to demonstrate the impropriety of introducing a compound, into Greek poetry, with a signification so contrary to analogy as Δυσ-μυμφα.

FAIR LAWN HOUSE, HAMMERSMITH,
MAY 10, 1790.
EDITIONS.

I "POEMS of Mr. John Milton, Both ENGLISH and LATIN, composed at several times. Printed by his true copies. The Songs were set in musick by Mr. Henry Lawes, gentleman of the King's Chappel, and one of his MAESTIES private musick.

"—— Baccare frontem
"Gingite ne vati noceat mala lingua futura.
"Virgil, Eclog. 7.

"Printed and published according to order. London, Printed by Ruth Raworth for Humphrey Mofeley, and are to be sold at the signe of the Princes Arms in Paul's Church yard. 1645." [N. B. COMUS had been before seperately printed in 1637. And LYCIDAS, in 1638. See above, p. 1. 120.] Then follows this address from the Stationer to the Reader. "It is not any private respect of gain, gentle reader, for the slighthest pamphlet is now adayes more venible than the works of learnedest men; but it is the love I have to our language that hath made me diligent to collect, and fet forth such pceces both in prose and vers, as may renew the wonted honour and esteem of our English tongue: and it's the worth of these both English and Latin Poems, not the flouriſh of any prefixed encomions that can invite thee to buy them, though these are not without the higheſt commendations and applause of the learnedſt Academicks, both domestick and forrein: And amongst thofe of our own countrey, the unparalleled atteſtation of that renowned provoſt of Eaton, Sir HENRY WOOTON. I know not thy palat how it reliſhes ſuch dainties, nor how harmonious thy ſoul is; perhaps more trivial airs may please thee better. But howsoever thy opinion is ſpent upon theſe, that encouragement I have already received from the moſt ingenious men in ſeir clear and courteous entertainment of Mr. Waller's late choice pceces, hath once more made me adventure into the world, preſenting it with theſe ever-green, and not to be blaſted Laurels. The Authors more peculiar excellency in theſe Studies, was too well known to conceal his papers, or to keep me from attempting to ſolicit them from him. Let the event guide it ſelf which way it will, I ſhall deſerve of the age, by bringing into the light as true a birth, as the Mufes have brought forth since our famous SPENCER wrote; whose poems in these Šgress

1 Mofeley was the general publifer of the poets of his day. Sir A. Cokaine has an Epigram to Mofeley, on his edition of B. and Fletcher, B. ii. 35.

ones
E D I T I O N S. 607

"ones are as rarely imitated, as sweetly excelled. Reader, if
"thou art eagle-eied to censure their worth, I am not fearful to
"expose them to thy exactest perusal. Thine to command
"HUMP. MOSELEY." After the English Poems there is a
new title-page, "Joannis Miltoni Londinensis POEMATA.
"Quorum pleraque intra annum atatis vigesimum conserpifit.
"Nunc primum edita. Londini, Typis R. R. [Ruth Raworth] Prof-
tant ad Insigniam Principis in Cæmetério. D. Pauli, apud Hum-
"phredum Moseley. 1645." In duodecimo. The author's Effigies,
with a Greek inscription, is prefixed, and the title In Effigie! Sculp-
torem.

II. "Poems, &c. Upon several occasions. By John Mil-
ton. Both English and Latin, &c. Composed at several
times. With a small Tractate of Education To Mr. Hart-
lib. London, Printed for Tho. Dring at the White Lion next
"Chancery Lane end, in Fleet-street. 1673." After the English
Poems there is a second title-page, "Joannis Miltoni Loni-
dbensis POEMATA. Quorum pleraque intra annum atatis vige-
simum conserpifit. Nunc primum edita. Londini. Excudebat
"W. R. Anno 1672." To the English Poems in this edition
were first added, 1. Ode on the death of a fair infant. 2. At a Va-
cation exercise in the college. 3. On the new forcers of conscience un-
6. All the English Psalms. To the Latin Poems, 1. Apo-
gus de Rustico et Hero. 2. Ad Joannem Rossum, &c. In this edition,
the Epitite from sir H. Wootton, which stands before COMUS in
the laft, is omitted. In duodecimo. Milton was now living. This,
and the laft, are the only authentic editions.

III. For Tonfon, 1695. In folio. After Paradise Lost,
Paradise Regained, and Samson Agonistes, with the ti-
tle, "Poems upon several occasions. Composed at several times.
"By Mr. John Milton. The third edition. London, Printed
"for Jacob Tonfon, at the Judge's Head near the Inner Temple
"gate, in Fleetstreet, 1655." An exact repetition of the laft.
This is the first time that the greater and smaller poems were
printed together. The whole is in one volume. With Hume's notes
on Paradise Lost. The smaller Poems, thofe, I mean, which
compose this volume, make fixty pages. The Tractate to Hartlib
is omitted. This is the only edition in folio that ever appeared.
Tonfon here retains the obfolete spelling of the preceding editions:
which afterwards, in a succession of editions, was filyent and gra-
dually refined: I know not if always properly.

IV. For Tonfon, 1705. In octavo. With cuts. After the greater
Poems.

V. For Tonfon, 1713. In octavo. Here are first added, from
Philips and Toland, Sonnets, xv. xvi. xvii. xxii. and xxiii. With
cuts, 1. Joannis Miltoni effigies, by Vandergucht, copied from edi-
tion 1645. [See above, p. 546.] 2. L'Allegro, or Mirth. 3. II
Penitente,
608 EDITIONS.

Penferofo, or Melancholy. 4. Shakespeare. 5. Hobson the carrier.
After the greater Poems, which have also cuts.

VI. For Tonfon, 1720. In quarto. A Part of all Milton’s poetical works, in two volumes. This publication was conducted by Tickell, who is said to have compiled the Index to Paradise Lost, of principal matters. With Cuts, both to the greater and smaller Poems. At the end is the Letter to Hartlib.

VII. For Tonfon, 1725. In duodecimo. After the greater Poems. Which have also cuts.

VIII. For Tonfon and Draper, 1752. In one quarto volume, together with Paradise Regained, and Samson Agonistes. Under the care of Dr. Newton, with Notes. This volume is a sequel to the Paradise Lost, with Notes, in two quarto volumes, published by the same, in 1749. It was reprinted in two octavo volumes, 1753. Again, 1763. And afterwards. Here for the first time, not only the Paradise Regained, and Samson Agonistes, but our Smaller Poems appear with Notes. The editor added the Latin epigram to Chriftina. But he omits the Translated Fragments, and three Latin epigrams on More and Salmasius, all which were first collected in Tickell’s edition.

IX. At Edinburgh, 1752. In octavo, with a Glossary. A Part of all Milton’s Poetical works, in two volumes.

X. At Birmingham, by Baskerville, 1758. In large octavo. With the greater Poems. The whole is in two volumes, and professedly a copy of Newton’s edition of all Milton’s poetical works, without the Notes.

Perhaps I have overlooked one or two re impressions of very little consequence or authority.

a A head is prefixed from Richardson’s collection, engraved by Vertue, unlike every other head of Milton. Aged 42. This is not repeated in the subsequent editions. See above, p. 546.

b The plates, designed by Hayman, and engraved by Grignion, were given to the Editor by lord Bath.

THE END.
Milton, John
Poems upon several occasions
2d ed.