



Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

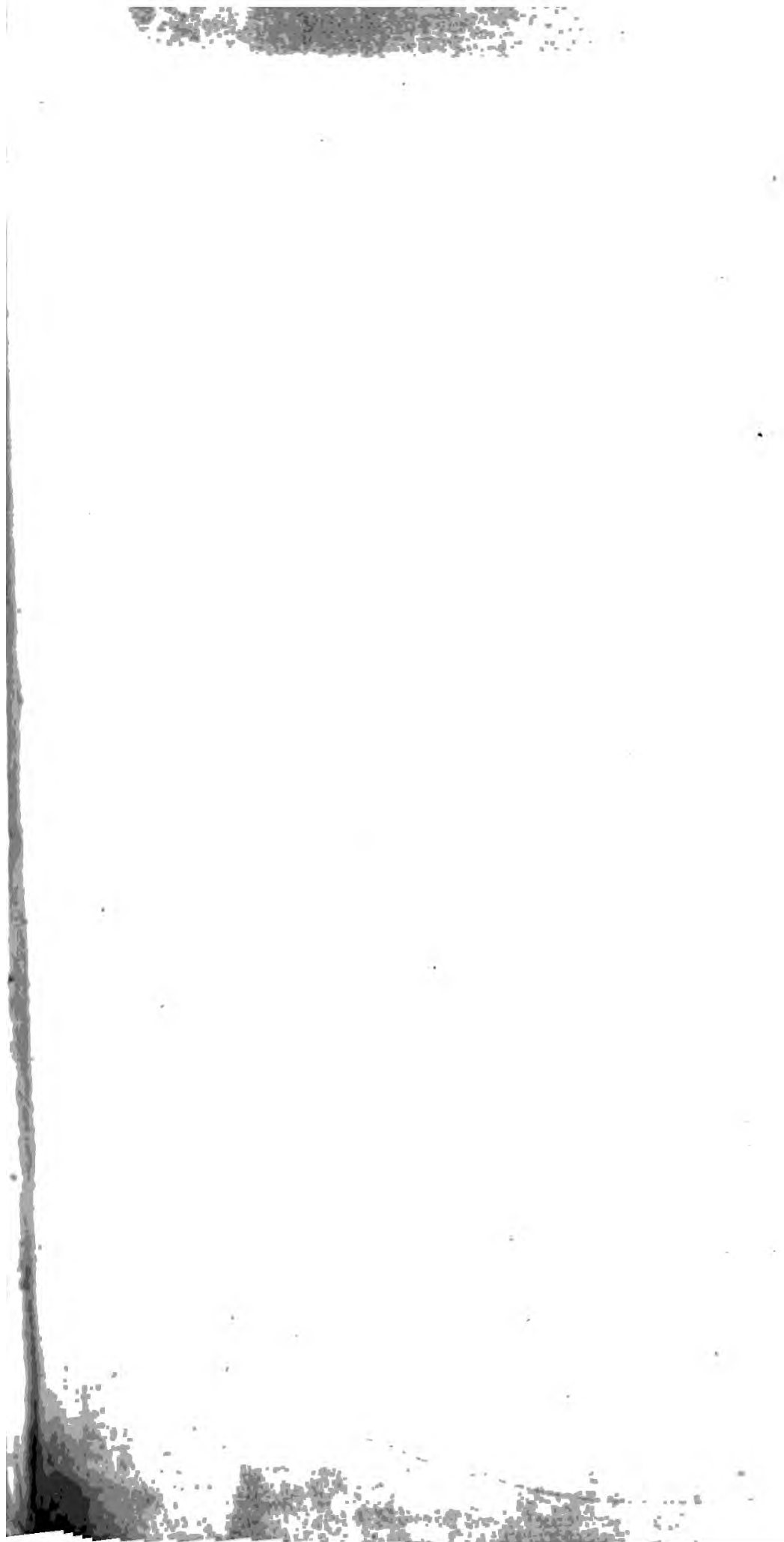
<http://www.bodleian.ox.ac.uk/dbooks>



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.



Br. 8:
C234.



B. 8?
C 234.





P O E M S

U P O N

S E V E R A L O C C A S I O N S,

E N G L I S H, I T A L I A N, A N D L A T I N,

W I T H T R A N S L A T I O N S,

B Y

J O H N M I L T O N.

Viz. LYCIDAS, L'ALLEGRO, IL PENSEROSO, AR-
CADES, COMUS, ODES, SONNETS, MISCELLA-
NIES, ENGLISH PSALMS, ELEGIARUM LIBER,
EPIGRAMMATUM LIBER, SYLVARUM LIBER.

W I T H N O T E S C R I T I C A L A N D E X P L A N A T O R Y,
A N D O T H E R I L L U S T R A T I O N S,

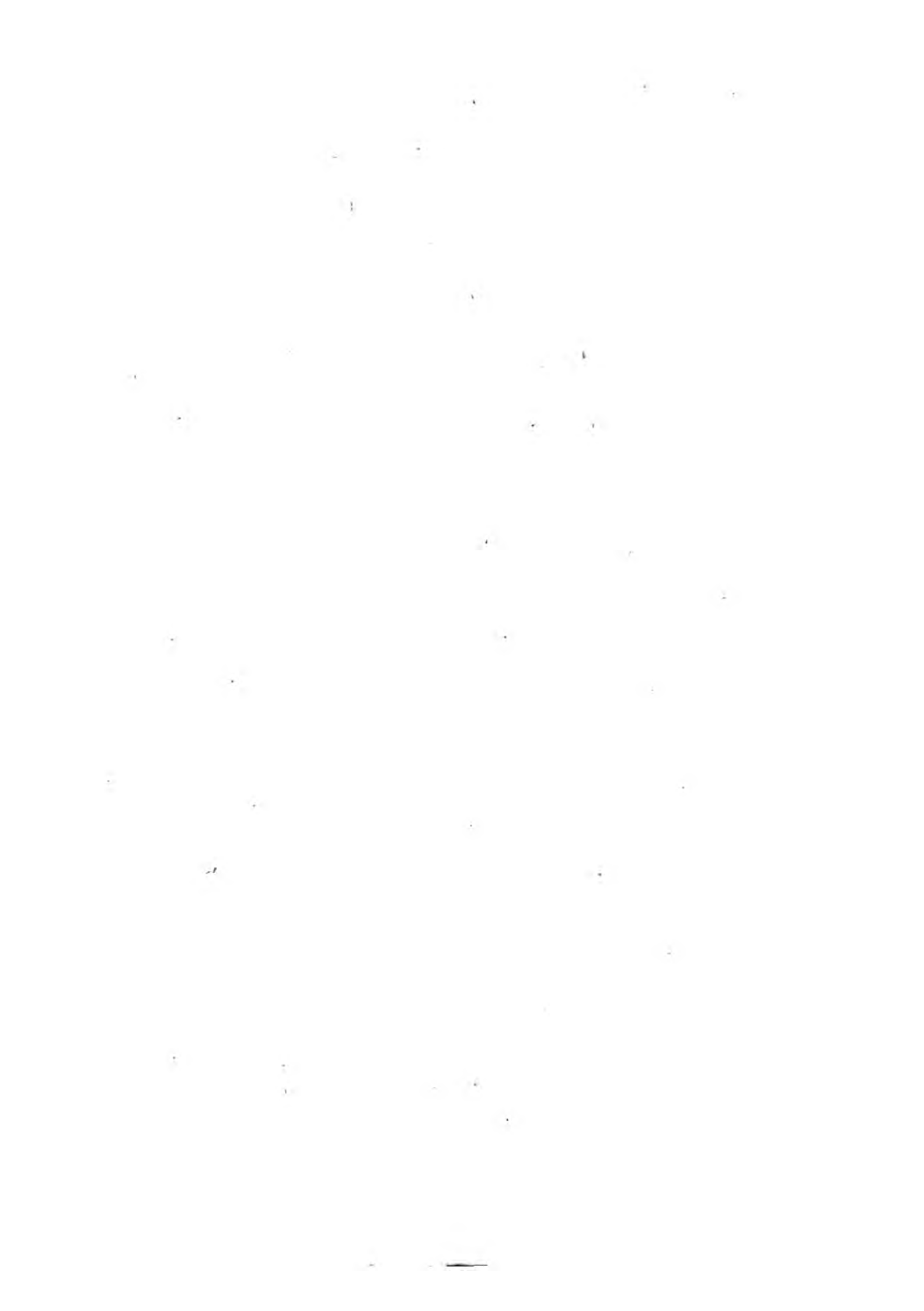
B Y T H O M A S W A R T O N

F E L L O W O F T R I N I T Y C O L L E G E
A N D L A T E P R O F E S S O R O F P O E T R Y A T O X F O R D.



L O N D O N,

P R I N T E D F O R J A M E S D O D S L E Y I N P A L L M A L L.
M D C C L X X X V,



P R E F A C E.

TH E 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 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, in 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 melliflence 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 characterised by its songs and odes: nor do I know that softness and sweetness, although they want neither, are particularly characteristical 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

seventy years afterwards, they are once mentioned in the whole succession of English literature. Perhaps 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, Wootton, 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 136th by the transcriber, I suppose as an example of uncommon exertion of genius, to have been done in the fifteenth year of the translator's age*. 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 Chaucer, Lydgate, Hardyng,

* MSS. Coll. TANN. Num. 465. See f. 34. 60.

Nunc 466 fol. 20^v, 33^v.

Spenser,

Spenser, Drayton, Shakespeare, 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 COMUS*^a. 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 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^b. 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 professes chiefly to consider, “*neglected and expiring* merit, and to “*revive* and preserve the excellencies which time “and *oblivion* were upon the point of cancelling, “rather than to *repeat* what others had extracted “before^c.”

^a Lond. 12mo. See Signat. B. 4.

^b Reprinted, 1677. 8vo.

^c PREF. p. xx. We are surpris'd 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*.

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 inspected, and too pedantic and cumbersome to attract many readers, have been often amply indebted, 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

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*^a.

The first printed encomium 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^b. 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 *PENSEROSO*. Had Addison ever entered into the true spirit and genius of both poems, he certainly did not want opportunities of bringing them forward, by exhibiting passages of a more poetical character. But such passages would not have coincided with Addison's subordinate ideas of poetry.

My brother remembers to have heard my father say, that when he once, at *Magdalene college Oxford*, mentioned this volume to *Mr. Digby*, the intimate friend of *Pope*, *Mr. Digby* expressed

^a *PARAD. L. B. i. 16.*

^b *NUM. 249.*

much

much surprife that he had never heard Pope fpeak 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 himfelf of the queftion : and accordingly, we find him foon afterwards fprinkling his *ELOISA TO ABELARD* with epithets and phrafes of a new form and found, pilfered from *COMUS* and the *PENSEROSO*. It is a phenomenon in the hiftory of Englifh poetry, that Pope, a poet not of Milton's pedigree, fhould be their firft copier. He was however confcious, that he might borrow from a book then fcarcely remembered, without the hazard of a difcovery, or the imputation of plagiarism. Yet the theft was fo flight, as hardly to deferve the name : and it muft be allowed, that the experiment was happily and judiciously applied, in delineating the fombrous fcenes of the pensive *Eloifa's* convent, the folitary *Paraclete*.

At length, we perceive thefe poems emerging in the criticifm of the times. In 1733, doctor Pearce publifhed his *Review of the Text of PARADISE LOST*, where they frequently furnifh collateral evidences in favour of the eftablifhed ftate of that text, and in refutation of Bently's chimerical corrections. In the following year, the joint labour of the two Richardfons produced *Explanatory Notes on the PARADISE LOST*, where they repeatedly lend their affiftance, and are treated in fuch a ftyle of criticifm, as fhews 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, and the application of additional songs, selected and adapted from L' ALLEGRO, and other pieces of this volume: and although not calculated to shine in theatric exhibition for those very reasons which constitute its essential and specific merit, from this introduction to notice it grew popular as a poem. L' ALLEGRO and IL PENSEROSO were set to music by Handel; 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. 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 versification contracted a new colouring, a new structure and phraseology; and

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 bangings*, 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

b 2 embellishing

embellishing original tales of chivalry, of cloathing the fabulous atchievements of the early British kings and champions in the gorgeous trappings of epic attire, he wrote *SMECTYMNUUS* and *TETRACHORDON*, 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 one of his prose-tracts he says, "I may one day
 " hope to have ye again in a still time, when there
 " shall be no Chiding. Not in these Noises^a." And in another, having mentioned some of his schemes for epic poetry and tragedy, "of highest

^a *APOL. SMECTYMN.* See *PROSE-WORKS*, vol. i. p. 103.

" hope

“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 cheer-
 “full 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 delightfull 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 ele-
 gantly cultivated, would have been better em-
 ployed in this task.

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

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, ac-
 companied with a series of Notes of proportionably
 equal extent with those attached to the English

^a CH. GOVERNMENT. B. ii. ut supr. vol. i. p. 61.
^b COMUS, v. 750.

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 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 versification of our author's hexameters has yet a different structure from that of the *Metamorphoses*: Milton's is more clear, intelligible, and flowing; less desultory, less familiar, and less embarrassed with a frequent recurrence of periods.

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 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 dactylist, 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 parody ; 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 antients 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 cloathed in the Latin language, much less are capable of admitting any degree of
pure

pure Latinity. I will give a few instances, out of a great multitude, from the DAVIDEIS.

Hic sociatorum sacra constellatio vatum,
Quos felix virtus evexit ad æthera, nubes
Luxuriæ supra, tempestatessque laborum^a.

Again,

Temporis ingreditur penetralia celsa futuri,
Implumesque videt nidis cælestibus 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 congerit*, *Condit aromatica prohibetque putrescere laude*. Again, where *Aliquid* is personified, *Monogramma exordia mundi*^c.

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

Et resonet toto musica verna libro ;
Undique laudis odor dulcissimus halet, &c^d.

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

Hauferunt avide Chocolatam Flora Venusque^e.

Of the Fraxinella.

Tu tres metropoles humani corporis, armis
Propugnas, uterum, cor, cerebrumque, tuis^f.

^a See Cowley's POEMATATA LATINA, Lond. 1668. 8vo. p. 398.
^b Ibid. p. 399. ^c Ibid. p. 386. 397. 399. 400. ^d PLANTAR.
Lib. iii. p. 137. ^e L. iv. p. 254. ^f L. iv. p. 207.

He calls the *Lychnis*, *Candelabrum ingens*. Cupid is *Arbiter formæ criticus*. Ovid is *Antiquarius ingens*. An ill smell is shunned *Olfactus tetricitate sui*. And in the same page, is *nugatoria pestis* ^a.

But all his faults are conspicuously and collectively exemplified in these stanzas, among others, of his Hymn on Light ^b.

Pulchra de nigro soboles parente,
 Quam Chaos fertur peperisse primam,
 Cujus ob formam bene risit olim
 Massa severa!

Rifus O terræ facer et polorum,
 Aureus vere pluvius Tonantis,
 Quæque de cælo fluis inquieto
 Gloria rivo! —

Te bibens arcus Jovis ebriosus
 Mille formosos revomit colores,
 Pavo cælestis, variamque pascit
 Lumine caudam.

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

Lucidum trudis properanter agmen :
 Sed resistendum ^c super ora rerum
 Leniter stagnas, liquidoque inundas
 Cuncta colore :

At mare immensum oceanusque Lucis
 Jugiter cælo fluit empyræo ;
 Hinc inexhausto per utrumque mundum
 Funditur ore.

^a See L. iv. p. 210. L. iii. p. 186. 170. L. ii. p. 126. ^b See p. 407, seq. ^c Standing still.

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 diction 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 extravagant thoughts. Milton was a more perfect scholar than Cowley, and his mind was more deeply tinged 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 true 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, at least are free from those deprivations.

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 discover 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

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

My 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, perhaps improperly, done. Those two pieces, forming a single volume by themselves, had just before been printed together, in 1671. Milton here intended only an edition of his Juvenile Poems: and to this plan the present edition is confined, except only that two or three Latin epigrams, and a few petty fragments of translation selected from the prose works, are admitted.

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, 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 his 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

unknown, 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, or as an arbitrary departure from the customary practice. But I know not any satisfactory reason, why books in a learned or unfamiliar language

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 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.

Although not immediately connected with its contents, it was my intention to have enriched this publication with a copy of Milton's Will. But I have been disappointed. It is not to be found in the Prerogative Office, where it had been long ago sought in vain by the industrious Oldys, and the late Mr. Hollis. But here, as Milton died possessed only of a small fortune in Middlesex, it never could have been properly lodged. If any where, it was to be discovered among the records of the bishoprick of London. But it does not appear in the episcopal books, nor in the archives of the chapter-house of saint Paul's, nor in any registry belong-
ing

ing to the diocese. For this search, which was very tedious and intricate, I acknowledge myself much obliged to the polite attention and indefatigable perseverance of Mr. Jenner, proctor of the Commons, and commissary of saint Paul's. The inquiry however, if unsuccessful, has ascertained one important point, which is that no such curiosity at present exists; and it may therefore prevent the trouble of all future inquiries. Our author probably left a Will, as he is said to have bequeathed fifteen hundred pounds to his wife and daughters, having sold his library. But in such proscriptive abhorrence was Milton held, a man who had been so eminently obnoxious to the interests of the church and the regal family now newly restored to their injured rights, that when an opportunity was offered, whatever might serve in any kind or degree to perpetuate his name or memory, would naturally be treated with contempt: and it is therefore probable, however unjustifiable and uncharitable, that his Will was never allowed the privilege of admittance into a public ecclesiastical repository, or, if admitted, that it was easily suffered to be suppressed. *COMUS* and the *PARADISE LOST* could not on this occasion apologise for the defender of the king's murder. The violence of political prejudice, exulting in the recent recovery of the power of retaliation, was not to be softened by the fascinations of fancy. But the jealous partisans of the Restoration little suspected that an age would arrive, in which their old antagonist would again triumph:
that

that this turbulent republican, whom they had so confidently condemned to disgrace and oblivion, would at length become the idol of universal veneration, that the minutest occurrences of his life would be collected with a fond enthusiasm, that his monument would be reared amid the shrines of monarchs, and that his works would be ranked among the highest honours of his country.

I must add one or two more circumstances relating to my revival of this volume, which, although superficial and extrinsic, are necessary parts of previous information. 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.

C O N T E N T S.

LYCIDAS.	Page 1.
L'ALLEGRO.	36.
IL PENSEROSO.	63.
ARCADES.	96.
COMUS.	III.

O D E S.

ON THE MORNING OF CHRIST'S NATI- VITY.	266.
THE PASSION.	286.
UPON THE CIRCUMCISION.	291.
ON THE DEATH OF A FAIR INFANT.	293.
ON TIME.	300.
AT A SOLEMN MUSIC.	301.
ON THE DEATH OF THE MARCHIONESS OF WINCHESTER.	305.
SONG ON MAY MORNING.	310.

M I S C E L L A N I E S.

AT A VACATION EXERCISE IN THE COL- LEGE.	312.
EPITAPH ON SHAKESPEARE.	321.
ON THE UNIVERSITY CARRIER.	333.
ON THE NEW FORCERS OF CONSCIENCE UNDER THE LONG PARLIAMENT.	326.

SONNETS.

I. TO THE NIGHTINGALE.	Page 330.
II. Donna leggiadra, &c.	332.
III. Qual in colle aspro, &c.	333.
[CANZONE.] Ridonfi, &c.	334.
IV. Diodati, &c.	335.
V. Per certo i bei, &c.	336.
VI. Giovane piano, &c.	337.
VII. ON HIS BEING ARRIVED TO THE AGE OF TWENTY THREE.	338.
VIII. WHEN THE ASSAULT WAS INTENDED TO THE CITY.	339.
IX. TO A VIRTUOUS YOUNG LADY.	341.
X. TO THE LADY MARGARET LEY.	342.
XI. ON THE DETRACTION WHICH FOL- LOWED ON MY WRITING CERTAIN TREATISES.	ibid.
XII. ON THE SAME.	345.
XIII. TO MR. H. LAWES ON HIS AIRS.	ibid.
XIV. ON THE RELIGIOUS MEMORY OF MRS. CATHARINE THOMSON.	349.
XV. TO THE LORD GENERAL FAIRFAX.	351.
XVI. TO THE LORD GENERAL CROMWELL.	353.
XVII. TO SIR HENRY VANE THE YOUNGER.	355.
XVIII. ON THE MASSACRE IN PIEMONT.	357.
XIX. ON HIS BLINDNESS.	359.
XX. TO MR. LAWRENCE.	360.
	XXI.

C O N T E N T S. xxvii

XXI. TO CYRIAC SKINNER.	Page 362.
XXII. TO THE SAME.	364.
XXIII. ON HIS DECEASED WIFE.	365.

T R A N S L A T I O N S.

HORACE TO PYRRHA.	368.
FRAGMENTS.	370.
PSALMS.	376.

E L E G I A R U M L I B E R.

I. AD CAROLUM DIODATUM.	429.
II. IN OBITUM PRÆCONIS ACADEMICI CANTABRIGIENSIS.	442.
III. IN OBITUM PRÆSULIS WINTONIENSIS.	444.
IV. AD THOMAM JUNIUM.	451.
V. IN ADVENTUM VERIS.	461.
VI. AD CAROLUM DIODATUM RURI COM- MORANTEM.	472.
VII. ANNO ÆTATIS 19.	480.

E P I G R A M M A T U M L I B E R.

I. IN PRODITIONEM BOMBARDICAM.	487.
II. IN EANDEM.	488.
III. IN EANDEM.	ibid.
IV. IN EANDEM.	489.
V. IN INVENTOREM BOMBARDÆ.	ibid.
VI. AD LEONORAM ROMÆ CANENTEM.	489.

xxviii C O N T E N T S.

VII. AD EANDEM.	Page 491.
VIII. AD EANDEM.	492.
IX. IN SALMASII HUNDREDAM.	493.
X. IN SALMASIUM.	494.
XI. IN MORUM.	496.
XII. APOLOGUS DE RUSTICO ET HERO.	498.
XIII. AD CHRISTINAM SUECORUM REGI- NAM.	499.

S Y L V A R U M L I B E R .

IN OBITUM PROCANCELLARII, MEDICI.	503.
IN QUINTUM NOVEMBRIS.	507.
IN OBITUM PRÆSULIS ELIENSIS.	521.
NATURAM NON PATI SENIUM.	526.
DE IDEA PLATONICA QUEMADMODUM ARISTOTELES INTELLEXIT.	530.
AD PATREM.	533.
PSALMUS CXIV. GRÆCE.	542.
PHILOSOPHUS AD REGEM QUENDAM, &c.	543.
IN EFFIGIEI EJUS SCULPTOREM.	544.
AD SALSILLUM, POETAM ROMANUM, ÆGROTANTEM.	547.
MANSUS.	551.
EPITAPHIUM DAMONIS.	562.
AD JOANNEM ROUSIUM OXONIENSIS ACADEMIÆ BIBLIOTHECARIUM.	578.
APPENDIX TO THE NOTES ON COMUS.	591.
CORRECTIONS AND SUPPLEMENTAL OBSERVATIONS.	594.
ORIGINAL VARIOUS READINGS.	606.
EDITIONS,	618.

LYCIDAS*.

* 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 Iveson, John Pots, and Henry More, the great Platonic theologist, and then or soon afterwards a fellow of Christ's college. The nineteen Latin are by Anonymous, 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. Honeywood who has two copies, William Brearley, Christopher Bainbrigg, and R. Widdrington. The thirteen English, by Henry King above-mentioned, J. Beaumont, Anonymous, John Cleveland the Poet, William More, William Hall, Samson Briggs, Isaac Olivier, J. H. C. B. R. Brown, T. Norton, and our author John Milton, whose Monody, entitled LYCIDAS, and subscribed with his initials only, stands last in the Collection. J. H.'s copy is inscribed, "To the deceased's vertuous Sister, 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 Irish seas,
We floating Ilands, 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, "Justa EDUARDO KING naufrago, ab Amicis
"mœrentibus, amoris et *μνάας χάριν. 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, "Obsequies to the memorie
"of Mr. Edward King, Anno Dom. 1638. Printed by Th. Buck
"and R. Daniel, printers to the Vniversitie of Cambridge. 1638." To the whole is prefixed a prose inscriptive panegyric on Mr. King, containing short notices of his life, family, character, and deplorable catastrophe. This I suspect to have been composed either by Milton*

In this Monody the author bewails a learned friend, unfortunately drowned in his passage from Chester on the Irish seas, 1637. And by occasion foretels the ruin of our corrupted clergy, then in their highth.

YET once more, O ye Laurels, and once more
Ye Myrtles brown, with Ivy never fere,

or Henry More, who perhaps were two the most able masters in Latinity which the college could now produce.

Peck examined this first edition of *LYCIDAS*, which he borrowed 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 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 was therefore solicited by his friends whom he had left behind at Christ's college, to assist on this occasion, 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.

V. 1. *Yet once more, &c.*] The best poets imperceptibly adopt phrases and formularies from the writings of their contemporaries or immediate predecessors. An Elegy on the death of the celebrated Countess of Pembroke, sir Philip Sydney's sister, begins thus.

Yet once againe, my Muse. —

See *SONGES AND SONNETTES OF VNCERTAIN AUCTOURS*, added to Surrey's and Wyatt's Poems, edit. Tottell, 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

I come to pluck your berries harsh and crude,
And with forc'd fingers rude

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 studies, unexpectedly and unwillingly called back to poetry, again compelled to write verses, in consequence of the recent disastrous loss of my shipwrecked 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 the laurel in the character of a poet as sacred to Apollo, adds the myrtle the tree of Venus, to shew that he was of a proper age for love. It is at least certain, that Milton, whatever hidden meaning he might have in enumerating the Myrtle, was of a proper age for love, being now twenty-eight years old. 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.

Ταὶ δὲ ΜΕΛΑΜΦΥΛΛΑΙ ΔΑΦΝΑΙ τὴν Πύθιε Παιῶν.
At nigra filia habentes myrti tibi, Pythie Apollo.

Ovid, ART. AMATOR. Lib. iii. 690.

Ros maris et lauri NIGRAQUE MYRTUS olet.

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

Læta quod pubes edera virenti
Gaudeat, PULLA magis atque MYRTO.

ibid. — *With ivy never sere.*] 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 *sere* in the

4 L Y C I D A S.

Shatter your leaves before the mellowing year. 5
 Bitter constraint, and sad occasion dear,
 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 10
 Himself to sing, and build the lofty rhyme.

text, one of the most uncommon of these words, occurs in PARADISE
 LOST, B. x. 1071.

— With matter SERE foment.

And in our author's PSALMS, ii. 27.

If once his wrath take fire like fuel SERE.

5. *Shatter your leaves before the mellowing year.*] So in PARAD. L.
 B. x. 1066.

— SHATTERING the graceful locks
 Of these fair spreading trees. —

11. — *To sing, and build the lofty rhyme.*] That 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 *prosa* 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 RHIME here from RIME in his Preface, where it is six times mentioned, and always spelled without an *b*: whereas in all the Editions, RHIME in this place of the poem was spelled with an *b*. Milton probably meant a difference in the thing, by making so constant a difference in the spelling; and intended that we should here understand by RHIME “not the *jingling sound of like Endings, but Verse in general.*” REVIEW OF THE TEXT OF PARAD. L. Lond. 1733. p. 5. At least in this passage
 of

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, 15
 That from beneath the seat of Jove doth spring,
 Begin, and somewhat loudly sweep the string.

of LYCIDAS, we have no such nicety of spelling, but RHYME appears in the editions of 1638, 1645, and 1673. Nor are the bishop'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 RIME should rage,
 O, if my temples were distaind with wine,
 And girt in girlonds of wilde iuie twine,
 How should I reare the Muse on stately stage,
 And teach her tread aloft in buskin fine,
 With queint Bellona in her equipage!

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 ΡΥΘΜΟΣ, 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 Jonson, in CYNTHIA'S REVELLS, 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.

INDEPLORATO non comminuere sepulchro.

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

Hence with denial vain, and coy excuse :
 So may some gentle Muse
 With lucky words favour my destin'd urn, 20
 And as he passes turn,
 And bid fair peace be to my sable shroud.
 For we were nurst upon the self-same hill,
 Fed the same flock by fountain, shade, and rill.
 Together both, ere the high lawns appear'd 25
 Under the opening eye-lids of the morn,

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.

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.

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

For we were nurst 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 eyelids of the morn.*] Perhaps from Thomas Middleton's GAME AT CHESS, 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

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,

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, A. ii. S. iii.

The GREY-EYED morn smiles on the frowning night.

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 SMECTYMNUS 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 rouses, or not much tardyer, to read good authors, &c." PROSE-WORKS, edit. 1738. vol. i. 109. In L'ALLEGRO, one of the first delights of his cheerful 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 season 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 self-same bill*, with his friend Lycidas at Cambridge.

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

Could you on this fair mountain leave to feed,
 And BATTEN on this moor? —

And Drayton, ECL. ix. vol. iv. ut supr. p. 1431.

Their BATTENING FLOCKS on grassie leas to hold.

Milton had this line in his eye. BATHFULL, that is *plentiful*, is a frequent epithet in Drayton, especially in his POLYOLBION.

Oft

§ L Y C I D A S.

Oft till the star that rose, at evening, bright, 30
Toward heav'n's descent had stop'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 sound would not be absent long ;
And old Damætas lov'd to hear our song. 36

But O the heavy change, now thou art gone,
Now thou art gone, and never must return !

30. *Oft till the star that rose, at evening, bright.*] Thus the edition 1645. In the edition of 1638, and Cambridge manuscript,

Oft till the evn-starre bright.

And in the next line, BURNISHT was altered to WESTERING.

31. — *Had stop'd his west'ring wheel.*] Beside to WESTER in Chaucer, of the sun, we have to WEST in Spenser, F. Q. v. INTROD. 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, PURPL. ISL. C. ix. st. iii.

TEMPERING their sweetest notes unto thy lay.

And the same writer, in POETICALL MISCELLANIES, Cambr. 1633, p. 55. 4^{to}.

And all in course their voice ATTEMPERING.

And Spenser, in JUNE.

— Where birds of every kind
To th' waters fall their tunes ATTEMPER right.

It is the same phraseology in PARAD. L. B. vii. 598. Of various instruments of music.

TEMPER'D soft tunings. —

Thee

Thee, Shepherd, thee the woods, and desert caves
 With wild thyme and the gadding vine o'ergrown,
 And all their echoes mourn. 41

The willows, and the hazel copses green,
 Shall now no more be seen,
 Fanning their joyous leaves to thy soft lays.
 As killing as the canker to the rose, 45

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.

40. *With wild thyme and the gadding vine o'ergrown.*] Doctor 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 "Crismas." Blomf. NORF. iii. 404. That is, "AT GOING ABOUT "from house to house 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.

Stondith stille thou GADILING.

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.

B

And

Or taint-worm to the weanling herds that graze,
 Or frost to flow'rs, that their gay wardrobe wear,
 When first the white-thorn blows ;
 Such, Lycidas, thy los's to shepherds ear.

Where were ye, Nymphs, when the remorseless deep
 Clos'd o'er the head of your lov'd Lycidas ? 51
 For neither were ye playing on the steep,

And of a rose again, which had feloniously stolen the 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, Somers'et ?

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, 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 employ'd,

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 perfum'd 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.

Where

Where your old Bards, the famous Druids, lie,
 Nor on the shaggy top of Mona high,
 Nor yet where Deva spreads her wisard stream: 55

53. *Where your old Bards, the famous Druids, lie.*] In the edition of 1638, "The old Bards." With a very different meaning. The correction appeared in the edition of 1645.

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 withstood,
 The fearless British priests, under an aged oake, &c.

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

ibid. — *Shaggy top* —] So PARAD. L. vi. 645. The angels uplift the hills,

— By their SHAGGY TOPS.

55. *Nor yet where Deva spreads her wisard 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 Rauran-vaur 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.

The Dee has been made the scene of a variety of antient British traditions. The city of Chester was called by the Britons the *Fortress 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.

But there is another and perhaps a better reason, why Deva's is a WISARD stream. In Drayton, this river is stiled the *ballowed*, and the *holy*, and the *ominous flood*. POLYOLB. S. x. vol. iii. p. 848. S. ix. vol. iii. p. 287. S. iv. vol. ii. p. 731. Again, "*holy Dee*," HEROICALL EPIST. vol. i. p. 293. And in his IDEAS, vol. iv. p. 1271.

Carlegion Chester boasts her HOLY DEE.

Ay me! I fondly dream

Had ye been there, for what could that have done?

Compare Spenser 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 characterised,
"ancient HALLOWED Dee." v. 91.

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 Bru-
tus. 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 PROPHE-
TICK 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 appella-
tion. 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 circum-
stance of its tumbling headlong over rocks and precipices into the
Irish sea. EL. i. 1.

Tandem, care, tuæ mihi pervenere tabellæ,
Pertulit et voces nuntia charta tuas,
Pertulit — Occidua DEVÆ CESTRENSIS ab ora,
Vergivum pronò 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 wisard waters of Deva, Milton was in his favourite track of
poetry. He delighted in the old British traditions and fabulous histo-
ries. But his imagination seems to have been in some measure warm-
ed, and perhaps directed to these objects, by reading Drayton; who

What could the Muse herself that Orpheus bore,
 The Muse herself for her enchanting son,
 Whom universal nature did lament, 60

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 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 ellipse which I have supplied with the words in Italics.

When

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 ?

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 Neæra's hair ?

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 *Æneid*, i. 317.

—VOLUCREMQUE fuga prævertitur Hebrum.

But Milton was misled by a wrong although a very antient 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." 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 Rutgerfius, *LECTION. VENUSIN.* c. vi. But Scaliger had partly suggested it to Rutgerfius, by reading, "EURO hyemis Sodali," instead of "HEBRO," *Hor. OD. i. xxv. 20.* 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.

68. *To sport with Amaryllis in the shade,
Or with the tangles of Neæra's hair.*] In the first edition, 1638, as in the manuscript.

HID in the tangles of Neæra's hair.

Fame

Fame is the spur that the clear spirit doth raise
 (That last infirmity of noble mind) 71
 To scorn delights, and live laborious days ;
 But the fair guerdon when we hope to find,
 And think to burst out into sudden blaze,
 Comes the blind Fury with th' abhorred shears, 75
 And flits the thin-spun life. But not the praise,
 Phœbus reply'd, and touch'd my trembling ears ;

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 erected 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 “ *Questa fete di fama et gloria, ordinaria INFIRMITA de gli ANIMI GENEROSI.*” Lib. ii. p. 210. edit. Ven. 1604. 4to.

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.

75. *Comes the blind Fury with th' abhorred shears.*] In Shakespeare are the shears of Destiny, with more propriety. KING 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 GORDOBUCKE, A. v. S. iii.

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

See OBSERVATIONS ON Spenser's FAERIE QUEENE, vol. ii. p. 255. edit. 2.

Fame

Fame is no plant that grows on mortal foil,
 Nor in the glist'ring foil
 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 Arethuse, and thou honour'd flood,
 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 fellow winds,
 What hard mishap hath doom'd this gentle swain?
 And question'd every gust of rugged wings

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 glist'ring foil
 Set off to th' world.*—] Perhaps with a remembrance of Shakespeare, PART I. HENR. IV. A. i. S. ii.

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.

93. *And question'd every gust of rugged wings.*] We find WINDS for WINGS, in Tonson'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.

That

That blows from off each beaked promontory;
 They knew not of his story, 95
 And sage Hippotades their answer brings,

94. — *Each beaked promontory.*] That is, prominent or projecting like the *beak* of a bird. Harrison in Hollinshed has *wesfel-beaked*. DESCRIPT. ENGL. p. 172. Our author has the “BEAKED prow” of Noah’s ark, PARAD. L. B. xi. 746.

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 sage 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 four times. In Homer, ODYSSEY. x. 2.

Αἰόλην δ' ἰς νῆσον ἀφικόμεθ', ἔνθα δ' ἴσμεν
 Αἴολος ἸΠΠΟΤΑΔΗΣ. —

Again, *ibid.* v. 35.

Δῶρα παρ' Αἰόλου μεγάλτορος ἸΠΠΟΤΙΔΑΟ.

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

— ἸΠΠΟΤΑΔΗΝ δὲ
 Αἴολον ἀκίως ἀνέμων αἰκίας ἱρύξαν.

In Ovid, EPISTOL. HEROID. Ep. LEAND. HERON. v. 46.

Imperet HIPPOTADES sic tibi triste nihil.

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

Excipit HIPPOTADES, qui dat pro munere ventos,
 Curvet ut impulsos utilis aura sinus.

Again, METAM. L. iv. 661.

Clauserat HIPPOTADES æterno carcere ventos.

Again, *ibid.* L. xv. 707.

HIPPOTADEQUE domos regis. —

In Valerius Flaccus, ARGON. L. i. 610.

— Tum valido contortam turbine portam
 Impulit HIPPOTADES. —

The name is seldom mentioned even by the mythologists. I must
 C not

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 100
 Built in th' eclipse, and rigg'd with curses dark,
 That sunk so low that sacred head of thine.

Next Camus, reverend fire, went footing slow,
 His mantle hairy, and his bonnet sedge,
 Inwrought with figures dim, and on the edge 105
 Like to that sanguin flow'r inscrib'd with woe.
 Ah ! Who hath rest (quoth he) my dearest pledge ?

not forget, that it is found in the geographical poem of Dionysius, with an allusion to the *Odyssey*, v. 462.

100. — *That fatal and perfidious bark
 Built in th' eclipse, and rigg'd with curses dark.*] 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 vessel was wrecked not by a storm, but by striking against a rock.

103. *Next Camus, reverend fire, went footing slow.*] Compare *SAMS. AGON.* v. 326.

But see, 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.

107. *Ab, who hath rest, quoth he, my dearest 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 Christ.

Deh, disse, ove ne vai mio caro pegno ?

“ Alas,

Last came, and last did go,
 The pilot of the Galilean lake ;
 Two massy keys he bore of metals twain,
 (The golden opes, the iron shuts amain) 110
 He shook his miter'd locks, and stern bespake :
 How well could I have spar'd for thee, young swain,
 Enow of such as for their bellies sake
 Creep, and intrude, and climb into the fold? 115

“ Alas, quoth she, where goest thou, my dear pledge ?” And he adds, that REPT was here perhaps immediately taken from a passage in Spenser's *DAPHNAIDA*, where the subject is the same.

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

111. *The golden opes.* —] Mr. Bowle thinks this an allusion to the Italian proverb, “ Con le chiavi d oro s' apre ognia 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 variously used. In Dante's *INFERNO*, the ghost of a courtier of the emperor Frederick tells Virgil, that he had possessed 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 saint Peter's golden key, v. 13. Where he mentions

— That *GOLDEN KEY*
 That opes the palace of eternity.

See *QUINT. NOVEMBER.* v. 101.

Et quid *APOSTOLICÆ* possit custodia *CLAVIS.*

See also the Key of *SIN* in *PARAD.* L. B. ii. 774.

114. — *Such, as for their bellies sake,*
Creep, and intrude, and climb into the fold.] He here animadverts on the endowments of the church, at the same time insinuating that they were shared by those only who sought the emoluments of the sacred office, to the exclusion of a learned and conscientious clergy.

Of other care they little reckoning make,
 Than how to scramble at the shearers 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

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 fifteenth 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 published a pamphlet entitled "The like-
 "liest means to remove HIRELINGS out of the church," against the
 revenues transferred from the old ecclesiastic establishment to the pres-
 byterian 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 ministry, the pastor-like and
 "apostolick imitation of meek and unlordly discipline, the gentle and
 "benevolent mediocrity of church-maintenance, without the ignoble
 "HUCKSTERAGE of PAYING TYTHES." More will be said of this
 matter hereafter.

120. In the tract on REFORMATION he says, "Let him advise
 "how he can reject the pastorly rod and SHEEP-HOOK of Christ."
 PROSE-WORKS, vol. i. 25. Wickliff's pamphlets are full of this pasto-
 ral allusion.

121. *That to the faithful herdman's art belongs.*] Peck proposes to
 read *Shepherd*, because a *herdman* does not keep sheep. PREF. to BAP-
 TISTES. MEM. Milt. p. 273. edit. 1740. But *herdman* (not *berdman*)
 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*.

What

What recks it them? What need they? They are
 sped;
 And when they list, 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 mist they
 draw,
 Rot inwardly, and foul contagion spread:
 Besides what the grim wolf with privy paw
 Daily devours apace, and nothing fed:

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 presage of these REFORMING times." ANIMADV. 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 manuscript with his own hand. But in the edition 1645, *nothing fed* appears. I have thence 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 SED,
 And he by friers lantern led.

And in our author's EPITAPH on Hobson, of the same edition, v. 17, "It shall be SED. In Harrington's ARIOSTO, we have "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 insinuates the connivance of the court at the secret growth of popery. But perhaps Milton might have intended a general

But that two-handed engin at the door 130
 Stands ready to smite once, and smite no more.

ral 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 puritans intruding into the churches, and in contempt of order praying after their own way.

Each for impugning order *SAITH*, and doth his fantasie;
 Our booke of Common Prayer, though most sound diuinitie,
 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; insinuating 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 sway" is evidently the old Gothic sword of chivalry, *PARAD.* L. B. vi. 251. This is styled 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 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 destruction, as a tree, &c." All false religions were at once to be done away by the appearance of christianity, as when an ax is applied to a barren tree: so now an ax was to be applied

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 flourets of a thousand hues. 135
 Ye valleys low, where the mild whispers use
 Of shades, and wanton winds, and gushing brooks,
 On whose fresh lap the swart star sparely looks,

plied to the corruptions of christianity, which in a similar process were to be destroyed 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 excrescency and a deformity, to cut it off may prove a dangerous operation; and perhaps it had better remain untouched, with all its inconveniencies.

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 exposing the faults or abuses of the episcopal clergy, attacks their establishment, and strikes at their existence.

138. *On whose fresh lap the swart star sparely looks.*] 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 cleane kept." And in FIRST P. K. HENR. vi. A. i. S. ii.

And whereas I was *black* and SWART before.

And

Throw hither all your quaint enamel'd eyes,
 That on the green turf suck the honied showers,
 And purple all the ground with vernal flowers.
 Bring the rathe primrose that forsaken dies,

And in KING JOHN, A. iii. S. i.

Lame, foolish, crooked, SWART, prodigious.

And in Shakespeare's SONNETS, xxviii, "The swart-complexion'd
 "night." And in Browne's BRITANNIA'S PASTORALS, B. iv. S. iv.
 p. 75. edit. ut supr.

And the SWART plowman for his breakfast staid.

In ENGLAND'S HELICON, we find "Swarthe clouds withdrawne."
 edit. 1614. Signat. B. 4. In Browne, ubi supr. B. ii. S. i. p. 22.

The tyred bodie of the SWARTIE cloune.

Hence we see the process to the present word SWARTHY. In Leland's
 ITINERARY, this word denominates a dark-coloured sort of stone.
 "The castel is waulid with a very hard SUART 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
 Spenser.

Perhaps LOOKS is a term from astrology. So in ARCADES, v. 51.

Or what the cross dire-LOOKING planet 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 B. and Fletcher's
 PHILASTER, than to Horace's Fount of Blandusia, 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. —

142. *Bring the rathe primrose that forsaken dies.*] It is obvious, that
 the general texture and sentiment of this line is from the WINTER'S
 TALE, A. iv. S. v.

— Pale primroses
 That die unmarried, &c. —

Especially

The tufted crow-toe, and pale jessamine,
The white pink, and the pansy freakt with jet,

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, edit. 1614. Signat. B. 4.

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 Bastard's Epigrams, printed 1598, I find "The RASHED Primrose, and the violet." Lib. i. Epigr. 34. p. 21. 12mo. Perhaps RASHED is a provincial corruption from RATHE. But why does the Primrose die UNMARRIED? Not because it blooms and decays before the appearance of other flowers; as in a state of solitude, and without 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, who was supposed to be in love with some sorts of flowers. Thus in Drayton, ECL. ix. vol. iv. p. 1432.

Than roses richer to behold
That trim up lovers bours,
The pansie and the marigold
Tho' Phebus' 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. iii.

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

For the marigold is supposed, on this principle, to close at sun-set. Browne, BRIT. PAST. B. v. S. v. p. 97. edit. ut supr.

— The day is woxen olde,
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 rises weeping. —

The glowing violet, 145
 The musk-rose, and the well-attir'd woodbine,
 With cowslips wan that hang the pensive head,
 And every flower that sad embroidery wears :
 Bid amaranthus all his beauty shed,
 And daffadillies fill their cups with tears, 150
 To strow the laureat herse where Lycid lies.
 For so to interpose a little ease,

Again in T. Watson's SONNETS, cited in ENGLAND'S PARNASSUS,
 1600. p. 503.

The marigold so likes the lovely 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. Sign. F.

And I remaine like Marigold of SUNNE
 DEPRIV'D, that dies by shadowe of some mountaine.

And our author, in a description of the morning. "Quinetiam et
 "mœsta Clytie, totam fere noctem converso in orientem vultu, PHOE-
 "BUM præstolata SUUM, jam aridet, et adblanditur APPROPIN-
 "QUANTI AMATORI." PROSE-WORBS, ii. 586. edit. 1738.

I believe much the same doctrine is held of the sun-flower.

142. *The tufted crow-toe, &c.*] Mr. Bowle observes, that here is an
 undoubted imitation of Spenser, in APRILL.

Bring hither the pinke, and purple cullumbine,
 With gilliflowres ;
 Bring coronations, and sops in wine,
 Worne of paramours :
 Strowe me the ground with daffadowndillies,
 And cowslips, and kingcups, and loued lillies ;
 The prettie pawnce,
 And the cheuisawnce,
 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,

Let

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, 156
 Where thou perhaps under the whelming tide
 Vist'ft the bottom of the monstrous world;
 Or whether thou to our moist vows deny'd,

153. — *With false "surmise;"*] The new sense which I mean to give to the remainder of the paragraph, requires this punctuation: and it appears in the first edition 1638. The second edition, 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 "HUMMING tide." Perhaps with a more striking sense, and in reference to the distant sound of the waters over his head, while he was exploring "the BOTTOM of the monstrous world." The alteration was made in the second edition, 1645.

Dr. Warton adds, "The epithet *humming*, 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 stupcfactus aquarum.*"

159. *Or whether thou to our moist vows deny'd,
 Sleep'st by the fable of Bellerus old,
 Where the great vision of the guarded mount
 Looks toward Namanco's and Bayona's bold;*

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. xxiii. vol. iii. p. 1107.

Then Cornwall creepeth out into the western maine,
 As, lying in her eye, she pointed still at Spaine.

And Orosius, "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. But what is the meaning of "The

Sleep't by the fable of Bellerus old, 160
Where the great vision of the guarded mount

"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.

Just by 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 superstition, 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. FOED. viii. 102. 340. 341. A stone-lantern, in one of the angles of the Tower of the Church, is called SAINT MICHAEL'S CHAIR. But this is not the original SAINT MICHAEL'S CHAIR. We are told by Carew, in his SURVAY OF CORNWALL, "A little without the Castle [this fortress], there is a bad [dangerous] Seat in a craggy place, called Saint Michael's Chaire, somewhat dangerous for access, 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 fyrst is when he appered in mount of Gargan, &c." Edit. 1493. f. cclxxxii. a. William of Worcestre, who wrote his travels over England about 1490, says in describing SAINT MICHAEL'S MOUNT, there was an "Apparicio Sancti Michaelis in monte Tumba antea vocato *Le Hore Rok in the wodd.*" ITINERAR. edit. Cantab. 1778. p. 102. The *Hoar Rock in the Wood* is this Mount or Rock of Saint Michael, antiently covered with thick wood, as we learn from Drayton and Carew. There is still a tradition, that a vision of saint Michael seated on this Crag, or saint Michael's CHAIR, appeared to some hermits: and that this circumstance occasioned the foundation of the monastery dedicated to saint Michael. And hence this place was long renowned for its sanctity, and the object of frequent pilgrimages. Carew quotes some old rhymes much to our purpose, p. 154. ut sup.

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

Nor

Looks toward Namancos and Bayona's hold ;

Look homeward Angel now, and melt with ruth :

Nor should it be forgot, that this monastery 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 said to Milton. This GREAT VISION is the famous Apparition of faint Michael, whom he with much sublimity of imagination supposes to be still throned on this lofty crag of SAINT MICHAEL'S MOUNT in Cornwall looking towards the Spanish coast. The GUARDED MOUNT on which this Great Vision appeared, is simply the *fortified* Mount, implying the fortrefs above-mentioned. And let us observe, that *Mount* is now the peculiar appropriated appellation of this promontory. With the sense and meaning of the line in question, is immediately connected that of the third line next following, which here I now for the first time exhibit properly pointed,

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

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 Namanco's and Bayona's hold: rather turn your eyes backward "from the view of this calamitous shipwreck, which the sea, over "which you look, presents. Look landward, Look *homeward now*, "and melt with pity at the melancholy spectacle to which you have "been a witness." 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 Namanco's 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. I had almost omitted what Carew says of this situation, "Saint Michael's Mount "looketh so aloft, as it brooketh no concurrent." p. 154. *ubi supr.*

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 shipwrecked person to *melt with ruth*? That meaning is certainly much helped by placing a full point after *surmise*, v. 153. But a semicolon there, as we have seen, is the point of the first edition: and to shew how greatly such a punctuation ascertains or illustrates 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, "so to flatter ourselves for a moment with the notion that his corpse

" is

And, O ye Dolphins, waft the hapless youth.

Weep no more, woful Shepherds, weep no more,
For Lycidas your sorrow is not dead, 166

“ is present ; and this, (Ah me !) while the seas have washed it far
“ away, whether beyond the Hebrides, or near the shores of Corn-
“ wall, &c.”

160. *Sleep'st by the fable of Bellerus old.*] No such name occurs among the Cornish giants. But the poet coined it from Bellerium abovementioned. Bellerus appears in the edition 1638. But at first he had written Corineus, a giant who came into Britain with Brute, and was made lord of Cornwall. Hence Ptolomy, I suppose, calls a promontory near the Land's End, perhaps Saint Michael's Mount, OCRI-
NIUM. From whom also came our author's "CORINEIDA LOXO,"
MANS. v. 46. And he is mentioned in Spenser's M. M. OF THES-
TYLIS.

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

See Geoffr. Monm. L. xii. c. i. Milton, who took the pains to trace the old fabulous story of Brute, 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 mon-
" sters to deal with was his old exercise." HIST. ENGL. ubi supr. i. 6.
On the south western shores of Cornwall, I saw a most stupendous pile of rock-work, stretching with immense ragged cliffs and shapeless precipices far into the sea : one of the topmost of these cliffs, hang-
over the rest, the people informed me was called the GIANT'S 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 Spenser's NOVEMBER, which is a pastoral elegy.

Cease now, my Muse, now cease thy sorrowes fource !
She raignes a goddesse now amid the faints,
That whilom was the faint of shepherds light ;
And is entalled now in heauens hight. —
No danger there the shepherd can astert,
Fayre fields and pleasant leas there beene,
The fields aye fresh, the groves aye greene. —
There liues she with the blessed gods in blisse,
There drinks she nectar with ambrosia mixt, &c.

See the EPITAPHIUM DAMONIS, v. 201—218. And, Ode on the
DEATH OF A FAIR INFANT, st. x.

Sunk

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
 Flames in the forehead of the morning sky : 171
 So Lycidas sunk low, but mounted high,
 Through the dear might of him that walk'd the
 waves,
 Where other groves, and other streams along,
 With nectar pure his oozy locks he laves, 175
 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,

172. *Through the dear might of him who 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.

176. — *The unexpressive nuptial song.*] So in the Latin poem *AD PATREM*, v. 37.

Immortale melos et INENARRABILE carmen.

179. *In solemn troops, and sweet societies.*] Compare *PARAD. L. B.* xi. 80.

— From their blissfull bowres
 Of amaranthine shade, fountain, or spring,
 By the waters of life whereer they fate
 In FELLOWSHIPS of JOY, the sons of light
 Hasted. —

Milton's angelic system, containing many whimsical notions of the associations and subordinations of these 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.

This

That sing, and singing in their glory move, 180
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. 185

Thus sang the uncouth swain to th' oaks and rills,

While the still morn went out with fadals 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. GOVERNMENT. B. i. ch. i. "The Angels themselves are distinguished and quaternioned into their celestial "princedom and satrapies." PROSE-WORKS, i. 41. The same system, which afforded so commodious a machinery for modern christian poetry, is frequent in the Italian poets.

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, BRITAN. PAST. B. ii. S. iii. p. 85. ut supr.

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.* "Hamlet. "Govern these ventages 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 farnises, jealousies, conjectures ;
And of so easy 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'ft out the musicke on the reed ;
With breath and fingers giving life
To the shrill cornet and the fife ;

Teaching

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

Teaching every STOP and *lay*
 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. B. xi. 561. See also *B.* vii. 596.

In Drummond, STOP is applied to a Lute, but I think metathetically for *note*. *SONNETS*, Edingb. 1616. 4to. Signat. H. 2.

Thy pleasing notes be pleasing notes no more,
 But orphan wailings to the fainting care ;
 Each STOPPE a sigh, each sound draws forth a teare.

Unless he means 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 LYCIDAS, now first imported into English pastoral, was adopted, not from Virgil, but from Theocritus, *IDYLL.* vii. 27.

— ΛΥΚΙΑ Δ φίλε, φαντί τὸ πάντες
 Ἔμμεν ΣΥΡΙΚΤΑΝ μιν' ὑπεροχόν, ἔντε νομῖσσι
 Ἐν τ' ἀμνηστῶσι. —

— *Care Lycida, omnes te dicunt*
Esse eximium fistulatorem, inter et pastores,
Et messorum. —

This 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 *ΕΠΙΤΑΦΗ ΔΑΜΟΝ.* v. 132.

193. *To morrow to fresh woods, and pastures new.*] So Ph. Fletcher, *PURPLE ISL.* C. vi. st. 77. p. 84. edit. 1633. 4to.

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

* 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 LYCIDAS.

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, LYCIDAS, 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 LYCIDAS 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 LYCIDAS 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 sunset, 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 Arethuse and Min-cius, nor tells of *rough Satyrs with cloven heel*. But poetry does this; and in the hands of 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 said "here is no art, for there is nothing new." But
this

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 superstition of Saint 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 antient 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.

Our author has been censured 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.

L'ALLEGRO.

HENCE loathed Melancholy,
Of Cerberus and blackest Midnight born,
In Stygian cave forlorn

'Mongst horrid shapes, and shrieks, and sights
unholy,

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, "Cæterum nec desunt qui Æthera
"et Diem itidem EREBO Noctem peperisse tradunt." PROSE-WORKS, vol. ii. 585. Again, in the Latin Ode on the Death of Felton bishop of Ely. v. 31.

Non est, ut arbitraris elusus miser,
Mors atra Noctis filia,
EREBOVE PATRE creta. —

Again, IN QUINTUM NOVEMBRIS, v. 69.

NOX senis amplexus ERÆBI 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.

Sleepe,

Find out some uncouth cell, 5
 Where brooding Darknes 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. 10

Sleepe, grim Reproof! My iocund Muse doth sing
 In other keys 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 iouissance. —

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

10. *In dark Cimmerian desert ever dwell.*] It should be remembered, that CIMMERIÆ TENEBRÆ were antiently proverbial. But CIMMERIAN darknes and desolation 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
 CYMERIAN darknes! —

In TITUS ANDRONICUS, Aaron the Moor is called "your swarth
 "CYMMERIAN." A. ii. S. v. In Spenser's TEARES OF THE MUSES,
 we have,

Darknesse more than CYMMERIANS daily night.

And in his VIRGIL'S GNAT, a Cimmerian desert is described.

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

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

Est prope CIMMERIOS longo spelunca recessu
 Mons cavus, &c. —

But come thou Goddess fair and free,
 In heav'n yclep'd Euphrosyne,
 And by men, heart-easing Mirth,
 Whom lovely Venus at a birth

Or from Homer, whom Ovid copies, ODYSSEY. xi. 14. And in Ovid's *Uncouth cell*, there is perpetual darkness; and, Sleep reposes 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.

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 IN QUINT. NOVEMBER. v. 60.

The execration in the text is a translation of a passage in one of his own academic PROLUSSIONS, "Dignus qui CIMMERIIS oclusus te-
 "nebris LONGAM et perosam vitam tranfigat." vol. ii. 587.

11. *But come thou goddess fair and free.*] Compare Drayton, ECL. iv. vol. iv. p. 1401.

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. A. 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 curteys and FREE.

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

Rise up my wife, my love, my lady FRE.

So Jonson makes his beautiful countess of Bedford to be "FAIR AND
 "FREE, and wise." 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. iv. Edit. Steev. Johnf. vol. iv. 204. Of an old Song.

And the FREE maids that weave their threads with bones,
 Do use to chaunt it, —

Compare Malone's SECOND APPEND. SHAKESP. p. 19.

With

With two sifter Graces more 15
 To ivy-crowned Bacchus bore ;
 Or whether (as some sager sing)
 The frolick wind that breathes the spring,
 Zephyr with Aurora playing,
 As he met her once a Maying, 20
 There on beds of violets blue,
 And fresh-blown roses wash'd in dew,
 Fill'd her with thee a daughter fair,
 So buxom, blithe, and debonair.

19. *Zephyr with Aurora playing,*
As he met her once a Maying.] The rhymes and imagery are from
 Jonson, in the Maske 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 para-
 mours, and Flora. Jonson's interlude is called "A Private Enter-
 tainment of the King and Queene on May-day in the Morning."
 p. 879. And hence we are to understand what went before,

Or whether, as some sager sing,
 The frolick wind that breathes the spring,
 Zephyr, &c. —

What Milton means by the parenthesis, "as some SAGER sing," is to
 pay a compliment to Jonson's fiction. I am persuaded that Milton
 wrote SAGES, although SAGER appears in editions, 1645, and 1673.
 It was an easy error of the press. SAGES is in Tickell's edition, 1720.
 And thence copied by Fenton. See Ode on The NATIVITY, v. 5.

For so the holy SAGES once did SING.

22. *And fresh-blown roses wash'd in dew.*] So Shakespeare, as Mr.
 Bowle observes, TAM. SHR. A. ii. S. i.

— She looks as clear
 As morning roses newly wash'd with dew.

23. *Fill'd thee, &c.*] Mr. Bowle is of opinion, that this passage is
 formed

Haste thee, Nymph, and bring with thee 25
 Jest, and youthful Jollity,
 Quips, and Cranks, and wanton Wiles,
 Nods, and Becks, and wreathed Smiles,

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 BUCKSOME, BLITHE, and full of face,
 As heaven had lent her all his grace.

See Note on IL PENS. v. 25.

25. *Haste thee Nymph, and bring with thee, &c.*] Mr. Bowle thinks that this passage is copied from Buchanan, OPP. edit. 1687. p. 337.

— Vos adeste,
 Rifus, Blanditiæ, Procacitates,
 Lufus, Nequitix, Facetiæque,
 Joci, Deliciæque, et Illecebræ.

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 satirical joke, a smart repartee. Jonson's CYNTHIA'S REVELLS, A. ii. S. iv. "*Phil.* "How liked you my QUIPPE to Hedon about the garter: wast not wittie?" And Falstaffe says, "What in thy QUIPS and thy QUID-DITIES?" FIRST P. of HENR. iv. A. i. S. ii. And in TWO GENTL. VERON. A. iv. S. ii. Again, our author, APOL. SMECTYMN. "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 cross-PURPOSES, or some other similar conceit of conversation, surprising the company by its intricacy, or embarrassing by its difficulty. Such were the festivities 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 CRANKES have they, so many crookes.

In Shakespeare's VENUS AND ADONIS, CRANK is a verb, to *cross*, *wind*, *double*, &c. edit. 1596. Signat. C.

And when thou hast on foot the purblind hare,

Marke

Such as hang on Hebe's cheek,
 And love to live in dimple sleek; 30
 Sport that wrinkled Care derides,
 And Laughter holding both his sides.

Marke the poore wretch to overshoot his troubles;
 How he outruns the wind, and with what care
 He CRANKES, and *crosses*, with a thousand doubles.

The verb CRANKLE, with the same sense, but its frequentative, occurs more than once in Drayton. BAR. W. B. vi. ft. 36. Of a winding cavern.

Now on along the CRANKLING path doth keepe;
 Then by a rocke turnes vp another way, &c.

Again, of the windings of a river, POLYOLB. S. vii. vol. ii. p. 789.

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 Manyfold," another meandering 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.

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 answere did he finde.

The remainder was probably echoed from Richard Brathwayte's SHEPHERD'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' sonne ENTRENCH'D therein?

And Fletcher's FAITHFULL SHEPHERDESS, a piece which we shall find frequent occasion to quote hereafter, A. i. S. i. vol. iii. p. 137. edit. ut supr.

Come, and trip it as you go
 On the light fantastic toe,
 And in thy right hand lead with thee, 35
 The mountain nymph, sweet Liberty;

— Not the smile
 Lies watching in those dimples to beguile
 The easie foul. —

Shakespeare has pursued the same sort of fiction to an unpardonable extravagance in *VENUS AND ADONIS*, edit. 1596. Signat. A. iij.

At this Adonis smiles as in disdain,
 That in each cheek appears a prettie dimple;
 Love made those hollowes, if Himselfe were slaine,
 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.

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 and GO, heave and hoe,
 Up and down, to and fro.

See Note on *COMUS*, v. 961.

36. *The mountain-nymph, sweet Liberty.*] Doctor Newton supposes, that Liberty is here called the Mountain-nymph, "because the people
 "in mountainous countries have generally preserved their liberties
 "longest, as the Britons formerly in Wales, and the inhabitants in
 "the mountains of Switzerland at this day." Milton's head was not so political on this occasion. Warmed with the poetry of the Greeks, I rather believe that he thought of the Oreads of the Grecian mythology, whose wild haunts among the romantic mountains of Pifa are so beautifully described in Homer's Hymn to Pan. The allusion is general, to inaccessible and uncultivated scenes of nature, such as mountainous situations afford, and which were best adapted to the free and
and

And if I give thee honour due,
 Mirth, admit me of thy crew
 To live with her, and live with thee,
 In unreprieved pleasures free ; 40
 To hear the lark begin his flight,
 And finging startle the dull night,

uninterrupted range of the Nymph Liberty. He compares Eve to an Oread, certainly without 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 unreprieved pleasures free.*] That is, *blameless, 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.

41. *To hear the lark begin his flight,*

And finging startle the dull night.] See an elegant little song in Lilly's ALEXANDER AND CAMPASPE, presented before queen Elizabeth, A. v. S. i.

The larke so shrill and cleare,
 How at heauens gate she claps her wings,
 The morne not waking till she sings.

See also Drayton, POLYOLB. S. iii. vol. ii. p. 707. Of the lark.

— On her trembling wing
 In climbing up to heaven her high-pitcht 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 descry
 The morn's approach, and greet her with a song.

Compare Doctor Newton's Note on PARAD. L. B. v. 198.

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.

From his watch-tow'r in the skies,
 Till the dappled dawn doth rise ;
 Then to come in spite of sorrow,
 And at my window bid good morrow,
 Through the sweet-briar, or the vine,
 Or the twisted eglantine :
 While the cock with lively din
 Scatters the rear of darkness thin,
 And to the stack, or the barn-door,
 Stoutly struts his dames before :

45

50

49. *While the cock with lively din
 Scatters the rear of darkness thin.*] Darkness is a person above,
 v. 6. And in PARAD. L. B. iii. 712.

Till at his second bidding DARKNESS fled.

And in Spenser, F. Q. i. vii. 23.

Where DARKNESSE he in deepest dongeon drove.

And in Manilius, i. 126.

— Mundumque enixa nitentem,

Fugit in infernas CALIGO pulsa tenebras.

See also F. Q. iv. xi. 4. vi. 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 M. ADO ABOUT NOTHING, A. v. S. iii.

— And look, the gentle day

DAPPLES the drousy east with spots of gray.

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

Sith, winter gone, the funne in DAPLED skie

Now smiles on meadowes, mountaines, hills, and plaines.

Oft

Oft list'ning how the hounds and horn
 Chearly rouse the slumb'ring morn,
 From the side of some hoar hill, 55
 Through the high wood echoing shrill :
 Some time walking not unseen
 By hedge-row elms, on hillocks green,
 Right against the eastern gate,
 Where the great sun begins his state, 60

54. — *Rouse the slumb'ring 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 ROUSE THE MORNE
 With the shrill musicke of their horne.

59. *Right against the eastern gate*
Where the great sun begins his state, &c.] An allusion to a splendid or royal procession. We have the Eastern Gate again, in the Latin poem IN QUINTUM NOVEMBERIS, v. 133.

Jam rosea EOAS pandens Tithonia PORTAS.

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

Then from her burnisht GATE the goodly glitt'ring EAST
 Gilds every lofty top. —

And just afterwards, the throftel or thrush, like Milton's lark, "awakes
 "the lustless 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.

Even till the EASTERN GATE, all fiery red,
 Opening on Neptune with fair blessed beams,
 Turns into yellow gold his salt-green streams.

And he has "the golden WINDOW of the EAST," in ROM. AND JUL.
 A. i. S. i. Compare also Browne, BRIT. PAST. B. i. S. v. p. 87. edit.
 1616.

— But when the Morne doth looke
 Out of the ESTERNE GATES. —

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

The Morning now, in colours richly dight,
 Stept o'er the EASTERN THRESHOLDS. —

Rob'd in flames, and amber light,
 The clouds in thousand liveries dight,
 While the plowman near at hand
 Whistles o'er the furrow'd land,
 And the milkmaid singeth blithe,
 And the mower whets his fithe,

65

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

Non lunge a l' AUREE PORTE, ond' esce il sole,
 E cristallina porta in oriente, &c.

62. *The clouds in thousand liveries dight.*] Literally from a very puerile poetical description of the Morning in one of his academic Proofs. " Ipsa quoque tellus in adventum Solis, cultiori se induit vestitu, NUBESQUE juxta VARIIS CHLAMYDATÆ COLORIBUS, pompa solenni, longoque ordine, videntur ancillari surgenti Deo." PROSE-WORKS, ut supr. vol. ii. 586. And just before, we have " The cock with lively din, &c." — " At primus omnium adventantem Solem triumphat insomnis GALLUS, &c."

An ingenious critic observes, that this morning-landscape of L'ALLEGRO has served as a repository of imagery for all succeeding poets on the same subject. But much the same 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 chanticlere, 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 resound
 With the re-ecchoes of the deepe-mouth'd hound :
 Each sheapherd's daughter with her cleanly peale,
 Was come afield to milke the mornings meale ;
 And ere the sunne had clymb'd the easterne hils
 To guild the muttring bournes and petty rils ;
 Before the lab'ring bee had left the hiue,
 And nimble fishes, which in riuers diue,
 Began to leape, and catch the drowned flie,
 I rose from rest. —

And

And every shepherd tells his tale
 Under the hawthorn in the dale.
 Strait mine eye hath caught new pleasures
 Whilst the landskip round it measures, 70
 Ruffet lawns, and fallows gray,
 Where the nibbling flocks do stray,
 Mountains on whose barren breast
 The lab'ring clouds do often rest,

67. *And every shepherd tells his tale
 Under the hawthorn in the dale.*] An image perhaps conveyed by
 Shakespeare, THIRD P. K. HENR. vi. A. ii. S. v.

Gives not the HAWTHORN BUSH a sweeter shade
 To SHEPHERDS looking on their filly sheep, &c.

It has been suggested to me by an unknown correspondent, 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. But as to *tell tales* was in Milton's time a common phrase, and as to *tell tales* was always a poetical amusement of shepherds, the received acceptation has perhaps just as much right to determine the sense of the passage. Not to refuse, however, every possible plausibility to an illustration so kindly communicated, I am unwilling to suppress the following line in Dryden's Virgil, BUCOL. iii. 33.

And once she takes the TALE of all my lambs.

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 *sheepe* till I could TELL them." A. ii. S. i.

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

The turfey 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 from the freedom and variety of Milton's landscape? The learned commentator produces in proof, Virgil's *Ille meos errare boves*, ECL. i. 9. But 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.

Meadows

Meadows trim with daifies pide,
 Shallow brooks, and rivers wide;
 Towers and battlements it fees
 Bosom'd high in tufted trees,

75

75. *Meadows trim with daifies pide.*] I need not mention Shakespeare's Daifies **PIED**. In Sydney's *ASTROPHEL AND STELLA*, we have "Enamiling with **PIDE** floures." st. 3. Doctor Newton has improperly printed *ped* for *pide*. Both the two first editions have **PIDE**, and Tonson's, 1705. So have even Tickell and Fenton. This was so hackneyed an epithet among the pastoral writers for flowers, that Shakespeare has formed from it the substantive **PIEDNESS**. 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 **PIEDNESS** 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 fees*

Bosom'd high in tufted trees.] This was the great mansion-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 similar image. B. i. S. v. p. 96.

— Yond pallace, whose braue turret tops
 Ouer the statelie wood suruay the copse.

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 reciprocal charm, still further interest the fancy from novelty of combination: while just enough of the towering structure is shewn, to make an accompaniment to the tufted expanse of venerable verdure, and to compose a picturesque association. With respect to their rural residence, there was a coyness in the magnificence of our Gothic ancestors. Modern
 seats

Where perhaps some Beauty lies,
 The Cynosure of neighb'ring eyes. 80
 Hard by, a cottage chimney smoaks,
 From betwixt two aged oaks,
 Where Corydon and Thyrsis met,
 Are at their favoury dinner set
 Of herbs, and other country messes, 85
 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. 90
 Sometimes with secure delight
 The upland hamlets will invite,

seats are seldom so deeply ambushed. 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 since he must needs be the LOAD-STAR of Reformation, &c." PROSE-WORKS, 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.

G

When

When the merry bells ring round,
And the jocond 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 festivity, is in Morley's MADRIGALS.

Harke, iolly shepheards,
Harke yon lustie ringing!
How cheerfullie the bells do daunce,
The whilst the lads are springing,
Go then, why sit we here delaying,
And all yond merrie wanton lasses playing.

Here too, as in our author, they are introduced as an accompaniment of the mirth of a village-holiday. ENGLAND'S HELICON, Signat. Q. 4. edit. 1614. But see Shakespeare, SECOND P. HENR. iv. A. iv. S. iv.

And bid the merry bells ring to thine ear.

And Spenser's EPITHALAMION, ft. xv.

Ring ye the bells, ye young men of the towne, &c.

And the metrical romance of SIR TRYAMOURE.

94. *And the jocond 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. 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 *Fiddlers* to tune "their REBECKS before the Great Turks Grace." And, our author's LIBERTY of UNLICENSED PRINTING. "The villages also must have "their visitors to inquire, what lectures the bagpipe and the REBECK reads even to the gammuth of every municipal [town] FIDLER, for these are the countryman's ARCADIAS, and his MONTE-MAYORS." PROSE-WORKS, vol. i. p. 149. Where he means Sydney's ARCADIA, and the DIANA of George of Montemayor, two pastoral romances, then popular.

To

To many a youth, and many a maid,
 Dancing in the chequer'd shade ;
 And young and old come forth to play
 On a sunshine holy-day,
 Till the live-long day-light fail ;
 Then to the spicy nut-brown ale, 100

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.

Milton, in SAMSON AGONISTES, speaks with much less complacency of Holidays, which he insinuates, under the character of the persecuted Samson, to be of heathen institution. The passage is a concealed attack on the ritual of the church of England. But he first expresses his contempt of a Nobility and an Opulent Clergy, that is, Lords both temporal and spiritual, who by no means coincided with his levelling and narrow principles of republicanism and calvinism, and whom he tacitly compares with the lords and priests of the idol Dagon. SAMS. AGONIST. v. 1418.

— Lords are LORDLIEST in their wine :
 And the WELL-FEASTED priest then soonest fir'd
 With zeal, if aught religion seem concern'd.
 No less the people on their HOLYDAYS,
 Impetuous, insolent, unquenchable, &c.

More will be said on this subject in COMUS.

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 holyday*, 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 NUTBROWN ale, that is full stale.

This was Shakespeare's "gossip's bowl," MID. N. DR. A. i. S. i. The composition was ale, nutmeg, sugar, toast, and roasted crabs or apples. It was called LAMBS-WOOL. Our old dramas have frequent allusions to this delectable beverage. In Fletcher's FAITHFULL SHEPHERDESS it is styled "the spiced wassel bowl." A. v. S. i, vol. iii. p. 177.

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

103. *She was pinch'd 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.

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

And Shakespeare, *COM. ERR.* A. ii. S. ii. Of the fairies.

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

And the *MERRY WIVES*, where Falstaffe is *pinched* by fairies, A. v. S. v. And Browne, *BRIT. PAST.* B. i. S. ii. p. 31. And Heywood's *HIERARCHIE OF ANGELS*, B. ix. p. 574. edit. 1635. fol. Who also, among the domestic demons, gives what he calls "a strange story of "the Spirit of the Buttery." *Ibid.* p. 577. But almost all that Milton here mentions of these house-fairies appears to be taken from Jonson's *ENTERTAYNMENT AT ALTROPE*, 1603. *WORKS*, fol. p. 872. edit. 1616.

When about the *CREAM-BOWLES* sweete,
 You and all your elves do meete.
 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 benches;
 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*.

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

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

L' A L L E G R O.

52
105

Tells how the drudging Goblin swet,
To earn his cream-bowl duly fet,

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 Psellus, a Byzantine philosopher of the eleventh century, on the OPERATIONS of DEMONS. Edit. Gaulmin. Paris. 1615. 12°. 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 sed,
And by the friers lantern led
Tells how, &c.

I know not if under the poet's direction. 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 superstition, PARAD. L. B. ix. 634.

— A wandering fire

Compact of unctuous vapour, which the night
Condenses, 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 superstition 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,
And there assume some other horrible form,
Which might deprive your sovereignty of reason,
And draw you into madness ? —

When

When in one night, ere glimpse of morn,
 His shadowy flae hath thresh'd the corn,
 That ten day-lab'ers could not end ;
 Then lies him down the lubbar fiend, 110
 And stretch'd out all the chimney's length,
 Basks at the fire his hairy strength,
 And crop-full out of doors he flings,
 Ere the first cock his matin rings.

105. *Tells how the drudging goblin swet,
 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 refection, 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, basks 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 PESTLE*, 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 blefs 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 superstitious times giude corne for a messe 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 *PUCKS*." *Ibid.* p. 43. Shakespeare's *WINTER'S TALE* is supposed to be "of sprights and goblins." A. ii. S. i.

113. *And crop-full out of doors he flings,
 Ere the first cock his matin rings.]* Milton remembered the old
Song

Thus done the tales, to bed they creep, 115
 By whispering winds soon lull'd asleep.
 Towred cities please us then,

Song of Puck or ROBIN GOODFELLOW, rescued from oblivion by Peck.

When larks gin flog
 Away we fling.

The chorus of this song is "Ho, Ho, Ho!" Hence says Puck, "Ho, 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 suggests 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 MESSE OF MILKE, each night, from maid
 or dame

To do their chares, as they suppos'd, when in their deadeft sleepe
 I pul'd them out their beds, and made themselves their houses
 sweepe.

How clatter'd I amongst their pots and pans, and dreamed they?
 My *bempen bampen* sentence, when some tender foole would lay
 Me shirt or flop, them greeved, for I then would go away.

Much the same is said in Scot's *DISCOVERIE OF WITCHCRAFT*, Lond. 1588. 4to. p. 66. And, *To the Readers*.

I take this opportunity of observing, from Mr. Bowle's information, that Shakespeare's Oberon in the *MIDSUMMER NIGHT'S DREAM*, is originally taken from an old French romance called *SIR HUON OF BOURDEAUX*, translated into English by Lord Berners early in the reign of king Henry the eighth. He is styled Oberon LE FEE, and is a very important character, in that romance. See *OBSERVAT. ON SPENSER'S FAERIE QUEENE*, vol. i. 57. ii. 138.

114. Mr. Bowle supposes, that the poet here thought of a passage in the *FAERIE QUEENE*, v. vi. 27.

— The native belman of the night,
 The bird that warned Peter of his fall,
 First RINGS HIS SILVER BELL t'each sleepey wight.

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
 "alc,

And the busy hum of men,
 Where throngs of knights, and barons bold,
 In weeds of peace high triumphs hold, 120

“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 stilly sounds.

A Full Change, as Mr. Bowle observes, is the best comment on this line. “Hideous HUM” occurs in the Ode on the NATIVITY, ft. xix. “HUMMING tide” was the original reading in LYCIDAS, v. 157.

119. *Where throngs of knights, and barons bold,
 In weeds of peace high triumphs bold.*] 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 dresses, of the WEEDS OF PEACE. Burton says, in the ANATOMIE OF MELANCHOLY, “Now come tidings of weddings, maskings, mummeries, “entertainments, trophies, TRIUMPHES, revels, sports, playes.” PREF. p. 3. Bacon has an Essay, “Of Masques and Triumphs.” Ess. xxxvii. And in his Essay Of Buildings, he directs a side of the house “for the “Banquet, and a side for the Household: the one for seats and TRIUMPHS, and the other for dwelling, &c.” Again, “I would have “on the side of the Banquet, in front, one only Goodly roome, above “staires, of some fourtie foot high: and vnder it a roome, for a dressing or preparing place, at TIMES OF TRIUMPHES.” Ess. xlv. And in bishop Fyther’s funeral or commemorative Sermon on Margaret countess of Richmond, edit. Baker, 1708. p. 29. “For when the “kynge her son was crowned, in all that great TRYUMPHE [show] “and glorye, she wept merveylously; and lykewyse at the grete “TRYUMPHE of the marryage of prynce Arthur, &c.” In the same sense we are to interpret Drayton, in the Epistle from king Edward to Jane Shore, vol. i. p. 331.

Where thou shalt sit, and from thy state shall see
 The tilts and TRIUMPHS that are done for thee.

In B. and Fletcher’s CORONATION, A. ii. S. i. vol. ix. p. 29.

Let other princes boast their gaudy TILTING
 And mockery of battels, but our TRIUMPH
 Is celebrated with true noble valour.

With store of ladies, whose bright eyes
Rain influence, and judge the prize

In Marlow's EDWARD THE SECOND, 1598. Reed's OLD PLAYS, ii. 350.

The idle TRIUMPHS, masks, lascivious shows,
And prodigal gifts bestow'd on Gaveston.

So also Jonson, speaking of court-follies to be exhibited in a *Mask*.
CYNTH. REV. A. iv. S. vi.

— Holding true intelligence what follies
Had crept into her palace, thee resolv'd,
Of SPORTS and TRIUMPHS under the pretext,
To have them muster'd in their *pomp* and fulnesse.

And Shakespeare, K. RICHARD ii. A. v. S. ii.

What news from Oxford? Hold those jousts and TRIUMPHS?

Again, MIDS. N. DR. A. i. S. i.

But I will wed thee in another key,
With *pomp*, with TRIUMPH, and with revelling.

Again, where a paraphrastic explanation of the word is added, THIRD
P. K. HENR. vi. A. v. S. vii.

And now what rests, but that we spend the time
With stately TRIUMPHS, mirthful comick shows,
Such as besit the pleasures of the court.

And thus we perceive the precise meaning of Falstaffe's humour to
Bardolph. "O, thou art a perpetual TRIUMPH, an everlasting bonfire-
"light." FIRST P. HENR. iv. A. iii. S. iii. And thus we are to
understand our author in SAMS. AGON. v. 1312.

This day to Dagon is a solemn feait,
With sacrifices, TRIUMPH, *pomp*, and games.

See Note on v. 127. Jonson, in the title of his *Masque* called Love's
TRIUMPH THROUGH CALLIPOLIS means a grand procession: and in
one of the stage-directions, it is said, "the TRIUMPH is seen far off."

121. *With store of ladies.* —] An expression probably caught
from Sydney's ASTROPHEL AND STELLA, st. 106.

But here I doe STORE of faire LADIES meete.

122. Here Mr. Bowle points out a pertinent passage from PERCE-
FOREST, V. 1. C. xii. fol. 109. "PRIS ne doit ne peult estre donne,
"sans les DAMES: car pour elles sont toutes les prouesses faictes, et
"par elles en doit estre le PRIS DONNE." See also, C. cxxviii. Among
the articles of the JUSTES at Westminster, 1509, is the following.
"Item, yf yt is the pleasure of the Kynge, the Queenes Grace and the

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,

125

"*Ladies*, with the advice of the noble and dyscret juges, to give *pryses*, "after their deservings vnto 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 Glouster, of the tournaments at K. Arthur's Coronation. vol. i. 190.

Upe the alures of the castles the *LADYES* thare stode,
 And byhulde thys noble game, and wyche knyghts were gode, &c.

The whole description is literally from Geoff. Monm. B. ix. c. xiv.

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, masks, and merry hours,
 Forerun fair love, strewing her way with flowers.

Among these *TRIUMPHS*, were the masks, pageantries, spectacles, and revelrics, 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 distinguished by his characteristic symbols. Thus in Jonson's "*HYMENÆI*, or the Solemnities of Masque and Barriers at a Marriage," there is this stage-direction. "On the other hand entred *HYMEN* the god of marriage, in a *SAFFRON-COLOURED* robe, his undervestures white, his sockes yellow, a yellow veile of filke on his left arme, 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 Hadington's Marriage at court on the shrovetuesday at night, 1608." *Ibid.* p. 939. We have the same representation of *HYMEN* in an Epitalamium, the usual indispensable accompaniment of a wedding, and often a part of the nuptial mask, in the *POETICAL MISCELLANIES* of Phineas Fletcher, Cambr. 1633. 4to. p. 58.

See where he goes how all the troop he cheereth,
 Clad with a *SAFFRON ROBE*, in's hand a *TORCH.*

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 moue,
 With his bright *TEADE*, that flames with many a flake.

See

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-trod stage anon,

130

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.*] *POMP* had a peculiar signification in these pageantries, now not known, as appears from the citations in the Note on v. 119.

131. *Then to the well-trod stage anon.*] Milton had not yet gone such extravagant lengths in puritanism, as to join with his reforming brethren in condemning the stage. Yet we find him very early leaning towards religious subjects for plays, and wishing to turn the drama into the scriptural channel. In 1641, he tempers his praise of Sophocles and Euripides with recommending *SOLOMON'S SONG*; and adds, that the "*APOCALYPSE* of Saint John is the majestick image of a high "and stately tragedy, shutting up and intermingling her solemn scenes "and acts with a sevenfold chorus of hallelujahs and harping sym-
 "phonies." *REASON OF CH. GOV. AGAINST PREL.* See *PROSE-WORKS*, ut supr. vol. i. 61. He severely censured the fashionable practice of acting plays in our colleges, as inconsistent with a religious education. At length he wrote a tragedy, but it was on the story of *Samson*. And even before a play on such a subject, he apologises for what he had done, by telling his readers, that some of the primitive *Fathers* did not think it unbecoming their sanctity to compose tragedies, and that Saint Paul had quoted a line of Euripides. When he wrote the *PARADISE REGAINED*, which was published with *SAMSON* in 1671, he appears to have imbibed so strong a tincture of fanaticism, as to decry all human compositions and profane subjects. In his prose piece just cited, he prefers the songs of scripture to "the magnifick "odes and hymns, wherein Pindarus and Callimachus are in most "things worthy, — and in their frame judicious, &c." *Ibid.* But in *PARADISE REGAINED*, he speaks with absolute contempt and a general disapprobation of the Greek odes, *B. iv. 343.*

Remove their swelling epithets, thick laid
 As varnish on a harlot's cheek, the rest

H 2

This

If Jonson's learned sock be on,
 Or sweetest Shakespeare, fancy's child,
 Warble his native wood-notes wild.
 And ever against eating cares,
 Lap me in soft Lydian airs

135

Thin fown with aught of profit or delight,
 Will far be found unworthy to compare
 With Sion's Songs, to all true taste excelling,
 Where God is prais'd aright and godlike men.

That is, the odes of Pindar and Callimachus are overlaid with the false glare of pompous epithets, do not tend to edification, afford no spiritual delight, nor are confined, like Sion's panegyrics, to the due praise of God and his saints.

132. *If Jonson's learned sock be on.*] This expression occurs in Jonson's commendatory verses, prefixed to the first folio edition of Shakespeare's plays in 1623.

— Or when thy socks were on.

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 Ar-mado hight," the following line from JUL. CES. A. v. S. iii.

Oh hateful Errour, Melancholy's CHILD!

There is good reason to suppose, that Milton threw many additions and corrections into the THEATRUM POETARUM, a book published by his nephew Edward Philips in 1675. It contains criticisms far above the taste of that period: among these is the following 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." MOD. P. p. 194.

136. *Lap me in soft Lydian airs.*] An acute critic, Dr. Pemberton on LEONIDAS, considers the uncertain mixture of iambic and trochaic verses, of which we have here an example, as a blemish in our poet's versification. I own I think this mixture has a good effect in the passage before us, and in many others. As in IL PENSEROSO, v. 143.

That at her flowery work doth sing,

Which

Married to immortal verse,
 Such as the meeting soul may pierce,
 In notes, with many a winding bout
 Of linked sweetness long drawn out, 140
 With wanton heed, and giddy cunning,
 The melting voice through mazes running,
 Untwisting all the chains that ty
 The hidden soul of harmony ;

Which is an iambic verse, changing to trochaic 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.

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 fluer found.

And in our author's Poem AT A SOLEMN MUSICK, v. 1.

Blest pair of Syrens, pledges of heaven's joy,
 Sphere-born harmonious sisters, Voice and Verse,
 WED your divine sounds, &c.

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 ty*

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* sense ?

But the poet is not displaying the effect of music on the senses, but of a skilful

That Orpheus self may leave his head 145
 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. 150
 These delights if thou canst give,
 Mirth, with thee I mean to live*.

a skillful musician on music. Milton's meaning, is not, that the senses are *incained* 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 *bidden soul*, the essence or perfection, of HARMONY. In common sense, let music be made to shew all, even her most HIDDEN, powers.

146. *From golden slumber on a bed
 Of heap'd Elysian flowers.*—] So in PARAD. L. B. 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.

* Doctor Johnson has remarked, that in L'ALLEGRO no part "of the gaiety 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.

IL PENSEROSO.

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, 5
 And fancies fond with gaudy shapes possess,
 As thick and numberless
 As the gay motes that people the sun-beams,

V. 1. *Hence vain deluding joys, &c.*] Mr. Bowle observes, that the opening of this poem is formed from a distich in Sylvester, the translator of Du Bartas, *WORKES*, edit. fol. 1625. p. 1084.

Hence, hence, false pleasures, momentary joys,
 Mocke us no more, with your illuding toys!

8. *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 thick as motes in the sunne-beam.

As probably from Drayton, *MUS. ELYS. NYMPH.* vi. vol. iv. p. 1494. edit. ut supr.

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.

Or likest hovering dreams

The fickle pensioners of Morpheus train. 10

But hail thou Goddess, sage and holy,

Hail divinest Melancholy,

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 spyrytes, as the SONNE-
" BEMES ben FULL of smale MOTES." To which he subjoins a passage from Pulci's *MORG.* C. xxv. st. 137.

Sappi che tutto questo aere e denso
Di spiriti. —

Compare Note on v. 93. infr.

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
Dost hold Time's FICKLE glass. —

Time's glass 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 handsomest 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 dress 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.

12. *Hail divinest Melancholy, &c.*] Milton, says Mr. Bowle, has here some traces of Albert Durer's *MELANCOLIA*. Particularly in the *BLACK VISAGE*, the *LOOKS COMMERCING 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, preserving at the same time the whole of the original conception.

Whose

Whose faintly visage is too bright
 To hit the sense of human sight,
 And therefore to our weaker view 15
 O'erlaid with black, staid wisdom's hue;
 Black, but such as in esteem
 Prince Memnon's sister might bescem,
 Or that starr'd Ethiop queen that strove
 To set her beauty's praise above 20
 The Sea-Nymphs, and their pow'rs offended:
 Yet thou art higher far descended,

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. B. iii. 377.

— But when thou shad'st
 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, and forces the most exalted Seraphim to retire, and cover their eyes with both their wings.

19. *Or that starr'd Ethiop queen, &c.*] Cassiope, as we learn from Apollodorus, was the wife of Cepheus king of Ethiopia. She boasted herself to be more beautiful than the Nereids, and challenged them to a tryal; who in revenge persuaded Neptune to send a prodigious whale into Ethiopia. To appease them, she was directed to expose her daughter Andromeda to the monster: but Perseus delivered Andromeda of whom he was enamoured, and transported Cassiope into heaven, where she became a constellation. BIBL. ii. C. iv. §. 3. Hence she is called *that starred 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.

Thee bright-hair'd Vesta long of yore
 To solitary Saturn bore ;
 His daughter she, in Saturn's reign, 25
 Such mixture was not held a stain :
 Oft in glimmering bow'rs and glades
 He met her, and in secret shades
 Of woody Ida's inmost grove,
 While yet there was no fear of Jove. 30
 Come penfive Nun, devout and pure,
 Sober, stedfast, and demure,
 All in a robe of darkest grain,
 Flowing with majestic train,
 And sable stole of Cyprus lawn, 35

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'ALLEGRE. v. 23. See edit. Malone, SUPPL. Sh. vol. ii. 7.

With whom the father liking took,
 And her to incest did provoke, &c.

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

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

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

Goodly maitres Jane,
 SOBER, DEMURE, Dianc!

35. *And sable 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

Over thy decent shoulders drawn.
Come, but keep thy wonted state,
With even step, and musing gate,

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 IMAGINI delle DONNE, di ENEA VICO. In Vinegia, 1557. p. 77. 4to.* See also Albert Durer's *MELANCOLIA*, where this description is exactly answered.

Ibid. — *Of cyprus lawn.*] Undoubtedly *CYPRUS* is the true spelling. "Quinque aurifrigia, quorum tria sunt OPERE CYPRENSI nobilissimo, et unum est de opere Anglicano." *Lib. Anniv. BASILIC. VATICAN.* apud Rubeum in *Vit. Bonifacii viii. P. P. p. 345.* See also Charpentier, *SUPPL. GLOSS. Cang.* tom. i. col. 391, "Unum pluviale de canceo rubeo, cum aurifrigio de opere CYPRENSI." See *LIFE of SIR T. POPE, p. 343. edit. 2.* It is a thin transparent texture. So Shakespeare, *TWELFTH NIGHT, A. iii. S. i.*

— A *CYPRUS*, not a bosom,
Hides my poor heart. —

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

Lawn as white as driven snow,
CYPRUS BLACK as e'er was crow.

And Donne, *POEMS*, edit. 4to. 1634. p. 130.

As men which through a *CIPRES* see
The rising sun, do think it two.

And, in Jonson's *EPIGRAMS*, lxxiii.

Your partie-per-pale picture, one half-drawn
In solemn *CYPRUS*, th' other cobweb lawn.

Dryden, by a most ridiculous misapprehension, in his translation of the first *Georgic*, has "*shroud-like cypress*," v. 25. Here says Milbourne, "Did not Mr. D. think of that kind of *Cypress* used often for "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*.

And looks commercing with the skies,
Thy rapt soul fitting in thine eyes :

40

See also Drummond's Sonnets, Edingb. 1616. P. i. Sign. B.

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

37. *Come, but keep thy wonted state,
With even step, and musing gait.*] 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.

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.

Again, in B. and Fletcher's WILD-GOOSE CHASE, A. v. S. vi. vol. v. p. 259.

What a STATE she KEEPS! How far off they sit from her!

Jonson in his verses to Selden, "The Monarch of Letters," UNDERW. Vol. vi. 366.

I first salute thee so, and gratefully
With that thy stile, and KEEPING of thy STATE.

And Jonson has "But kept an EVEN gait." Vol. vii. 32.

40. *Thy rapt soul fitting in thine eyes.*] Thy RAVISHED soul. So in COMUS, v. 794. "Kindle my RAPT spirits." And in many other passages of our author. Browne, in his PASTORALS, has RAPE, a verb, often. And Drayton, ECL. v. vol. iv. p. 1407.

TO RAPE the field with touches of his string.

Jonson has RAP. MASQUES, vol. v. p. 28.

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. Gaveston, 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

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, 45
 Spare Fast, that oft with Gods doth diet,
 And hears the Muses in a ring
 Ay round about Jove's altar sing :

And in PARAD. REG. B. ii. 40.

— What accident
 Hath RAPT him from us? —

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 sweetnesse of her rare delight
 The prince half RAPT. —

And Berni, ORL. INAM. L. i. C. xxv. 42. "Rapito in paradiso."

41. *There held in holy passion still,
 Forget thyself to marble.* —] It is the same sort of petrification in our author's EPITAPH on Shakespeare.

There thou our fancy of itself bereaving,
 Dost make us MARBLE BY TOO MUCH CONCEIVING.

In both instances, excess of thought is the cause.

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

And add to these retired Leisure,

That in trim gardens takes his pleasure ; 50

“ Hinc quoque Musarum, circa Jovis altaria dies noctesque saltantium,
“ ab ultima rerum origine increbruit fabula.” PROSE-WORKS, ii. 588.

50. *That in trim gardens takes his pleasure.*] Affectation and false elegance were now carried to the most elaborate and absurd excess in gardening. Lauremburgius, a physician of Rostoch in Germany, has described some monuments, as they may be called, of this extravagance. He says, that at Chartres in France there was a garden, where the Seven Wise Men of Greece, the Twelve Labours of Hercules, with clipped explanatory verses to each Labour, the Three Graces, the Feast of the Gods, and the *Accubitus Romanorum*, were all flourishing in immortal box. He adds, that the gardens of Italy abounded in a wonderful variety of these verdant sculptures. He then comes to the gardens of England. “ Eodem artificio commendabiles sunt multi Angliæ horti : interque illos, is qui est Hamptenkurti, in quo e ligustro effigiata sunt animalia varia, insignia Regum Angliæ, plurimæque alia.” — That is, “ Many gardens of England are to be praised for the same curious devices : and, among others, the Garden at Hampton-Court, where in privet are figured various animals, the royal Arms of England, and many other things.” HORTICULTURA, Lib. i. cap. 29. §. iii. p. 125. Francof. ad Mœn. 1631. 4to. The pedantry of vegetation has not yet expired in some of our remote counties.

Milton, I fear, alludes to the TRIM Garden in ARCADES, v. 46. Where the Genius says, that it was one of his employments,

— To curl the grove

In ringlets quaint, and wanton windings wove.

This was surely to derogate from the dignity of the high office and character of his Genius, who is degraded to a friseur. And in COMUS, in his description of the Hesperian gardens, I suspect we have something of *L'Architecture du Jardinage*, in the *spruce spring*, the *cedarn allies*, the *crisped shades and bowers*, v. 984. 985. 990. But he had changed his ideas of a garden when he wrote the PARADISE LOST, where the brooks, but not the *shades*, are crisped. B. iv. 237.

I have a scarce black-lettered quarto, printed in the reign of queen Elizabeth called the GARDENER'S LABYRINTH, &c. It has numerous wood-cuts, exhibiting great choice of meanders both for flowers and trees, but too intricate for modern sagacity, with plans and patterns of various inventions for putting both nature and art upon the rack in the formation of a fashionable garden. But I forbear, especially in the narrowness of a note, to say more on a subject, which has been
recently

But first, and chiefest, with thee bring,
Him that yon soars on golden wing,
Guiding the fiery-wheeled throne,
The Cherub Contemplation ;

recently discussed with so much judgment and elegance by Mr. Walpole and Mr. Mason.

25. *Him that yon soars on golden wing,
Guiding the fiery-wheeled throne,*

The Cherub Contemplation.] I cannot agree with Doctor Newton, that this representation of Contemplation has the gaiety of a Cupid. I know not that Cupid is ever feigned 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 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 *PARADISE LOST*. Satan calls Beelzebub "fallen Cherub," *B. i. 57*. Cherub and Seraph, part of the rebel warrior-angels, are "rolling in the flood with scater'd arms and ensigns." *Ibid. 324*. Again, "Millions of FLAMING swords are drawn from the THIGHS of MIGHTY Cherubim." *B. i. 665*. The cherub Zephon is a leader of the RADIANT FILES of heaven ; and, in the figure of a graceful young man, "severe 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. 125*.

Mount thy thoughts upon the WINGS
Of CONTEMPLATION, and aspire, &c.

And it may be observed, that Melancholy cloathed in black, is a personage in the same *Mask*.

And

And the mute Silence hift along, 55
 'Lefs Philomel will deign a fong,
 In her fweteft, faddeft plight,
 Smoothing the rugged brow of night,
 While Cynthia checks her dragon yoke,
 Gently o'er th' accustom'd oak : 60
 Sweet bird, that fhunn'ft the noife of folly,
 Moft mufical, moft melancholy !
 Thee, chauntrefs, oft the woods among
 I woo, to hear thy even-fong ;
 And miffing thee, I walk unfeen 65
 On the dry fmoth-fhaven green,
 To behold the wandering moon,
 Riding near her higheft noon,

59. *While Cynthia checks her dragon yoke.*] To the paffages here produced by the commentators from Shakefpeare, another fhould have been added, *MIDS. N. DR. A. iii, S. ix.*

FOR NIGHT'S SWIFT DRAGONS cut the clouds full faft.

62. *Moft mufical, moft melancholy.*] I recommend this verfe as a motto for an Eolian harp.

L'ALLEGRO began with the morning or the day, and the lively falutations of the lark. IL PENSEROSO, with equal propriety, after a general exordium, opens with the night : with moonfhine, and the melancholy mufic of the nightingale.

68. *Riding near her higheft noon.*] So in *PARAD. L. B. v. 174.* Of the fun.

— Both when thou climb'ft,

And when HIGH NOON haft gain'd, and when thou fall'ft.

Again, *B. iv. 564.*

This day at HEIGHT OF NOON came to my fphere.

Milton

Like one that had been led astray
 Through the heav'n's wide pathless way, 70
 And oft, as if her head she bow'd,
 Stooping through a fleecy cloud.
 Oft on a plat of rising ground,
 I hear the far-off Curfeu sound,
 Over some wide-water'd shore, 75
 Swinging flow with fullen roar :
 Or if the air will not permit,
 Some still removed place will fit,

Milton is accustomed to this expression. SAMs. AGON. v. 683.
 Amidst their HIGHTH of NOON.

And again, *ibid.* v. 1614.

The feast and NOON grew HIGH.

So in Harrison's DESCRIPTION OF BRITAINNE, prefixed to Hollinghead, B. iii. C. vi. f. 171. "The husbandmen dine at HIGH NOONE, as they call it." Jonson has "the NOON of night." SEJAN. Vol. ii. 238. And Jonson, in the margin of the quarto, refers us to the *meridies noctis* of the Latins. And in his MASQUES, vol. vi. 79.

A moon of light
 In the NOON of NIGHT.

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 Shakespeare, HAML. A. i. S. iv. Of the Ghost.

— 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 something finer than you could purchase in so REMOVED a dwelling." In Jonson, THE FOXE, A. iii. S. vii.

Cannot we delude the eyes
 Of a few poore household spies ?

K

Or

Where glowing embers through the room
 Teach light to counterfeit a gloom, 80
 Far from all resort of mirth,
 Save the cricket on the hearth,
 Or the belman's droufy charm,
 To blefs the doors from nightly harm.

Or his [fame's] eafier cares beguile,
 Thus REMOVED, by our wile ?

And Jonfon has, "REMOVED myfteries." Again, in the manuſcript of the SPIRIT'S Prologue to COMUS.

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

Theſe inſtances will illuſtrate another paſſage in Shakeſpeare, which is alſo appoſe 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. xcvi. Shakeſpeare has ſomewhere REMOVEDNESS, for ſolitude.

80. *Where glowing embers through the room
 Teach light to counterfeit a gloom.*] I wonder that Statius's "pal-
 let mala lucis imago," was never here applied. THE B. 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 droufy charm,
 To blefs the doors from nightly harm.*] A ſuperſtition, 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,

Or let my lamp at midnight hour, 85
 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 90
 The immortal mind, that hath forsook
 Her mansion in this fleshly nook :

On foure halves of the hous aboute,
 And on the threswold of the dore withoute :
 Jesu Critt, and faint Benedight,
 Blisse this hous from every wicked wight.

See also Cartwright's ORDINARY, A. iii. S. i. WORKS, p. 36. 1651.

Saint Francis, and faint Benedight !
 Blessè 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, beseech ye ! —

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

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

85. *But 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.

91. *T' immortal mind, that hath forsook
 Her mansion in this fleshly nook.*] Much the same expression, yet
 with greater dignity of language, is applied to Christ's incarnation,
 PARAD. REG. iv. 598.

And of those Demons that are found
 In fire, air, flood, or under ground,
 Whose power hath a true consent
 With planet, or with element.

95

— Or remote from heaven, INSHRIN'D
 In FLESHLY TABERNACLE, and human form.

Where *tabernacle* is scriptural. Again, In OBIT. PRÆSUL. ELIENS.
 v. 37.

Animasque MOLE CARNEA reconditas
 In lucem et auras evocat.

Spenser calls the body the soul's "fleshly form." F. Q. iii. v. 23.

93. Or of those demons that are found
 In fire, air, flood, or under ground:
 Whose power hath a true consent

With planet, or with element.] Undoubtedly these notions are from Plato's *Timæus* and *Phædon*, and the reveries of his old commentators: yet with some reference to the Gothic system of Demons, which is a mixture of Platonism, school-divinity, and christian superstition. The doctrine of these spirits has been thus delivered. "There are six kinds of Spirits between heaven and hell. The first, who are those that remained in the HIGHEST region of the AYRE, he calleth angels of FIRE, because they are neere vnto that region and perchance within it. The second kind is from the MIDDLE region of the AYRE downward towards the earth. The third on the EARTH itselfe. The fourth in the WATERS. The fifth in the caues or HOLLOW VAUTES of the earth, &c." The SPANISH MANDEVILLE of MYRACLES, &c. A translation from the Spanish, Lond. 1618. Disc. iii. p. 126. 4to. It is one of the visions of Thomas Aquinas, that God permitted some of the fallen angels, less guilty than the rest, in their descent or precipitation from heaven, to remain in the air, fire, water, and earth, till the day of judgment. Drayton has the same doctrine, POLYOLB. S. v. vol. ii. p. 757. Speaking of evil spirits.

Some EARTHLY mixture take, as others which aspire
 Them subtler shapes resume, of WATER, AIR, and FIRE;
 Being those immortals long before the heav'n that fell,
 Whose deprivation thence determined their hell.

In conformity to this theory, Milton's Satan seated in "the middle region of thick air convokes his potentates or counsellors." PARAD. REG. B. ii. 121.

Princes, heaven's antient sons, ethereal thrones,
 Demonian Spirits now, from th' element

Each

Sometime let gorgeous tragedy
In scepter'd pall come sweeping by,

Each of his reign allotted, rightlier call'd
Powers of Fire, Air, Water, and Earth beneath;
So may we hold our place, and those mild Seats
Without new troubles, &c.

And hence another passage in the same poem is to be interpreted.
B. iv. 201. Where Satan means to prove the extent of his dominion,
and his pretensions to the name and power of a god.

Be not so soon offended, son of God,
Though sons of God both angels are and men,
If I, to try whether in higher sort
Than these thou bear'st that title, have propos'd
What both from men and angels I receive,
TETRARCHS of Fire, Air, Flood, and on the Earth
Nations besides from all the quarter'd winds,
God of this world invoc'd, and god beneath, &c.

See also B. i. 39. 44. A Chorus in Andreino's drama, called *ADAMO*,
written in 1617, consists of Spirits of fire, air, water, and hell, or
subterraneous, being the exiled angels, "Choro di Spiriti ignei, aerei,
"acquatici, ed infernali, &c." These are the DEMONS to which
Shakespeare alludes, *HAML. A. i. S. i.* Of the cock.

— At his warning,
Whether in SEA, or FIRE, in EARTH, or AIR,
Th' extravagant and erring Spirit hies
To his CONFINE. —

These Spirits were supposed to controul the elements in which they
respectively resided; and, when formally invoked or commanded by
a magician, to produce tempests, conflagrations, floods, and earth-
quakes. For thus says the *SPANISH MANDEVILE*, just quoted. "Those
"which are in the middle region of the ayre, and those that are un-
"der them nearer the earth, are those, which sometimes out of the
"ordinary operation of nature doe moove the windes with greater
"fury than they are accustomed; and do, out of season, congeele the
"cloudes, causing it to thunder, lighten, hayle, and to destroy the
"grasse, corne, &c, &c. — Witches and negromancers worke many
"such like things by the help of those Spirits, &c." *Ibid.* p. 126.
127. Of this school was therefore Shakespeare's Prospero in the *TEM-
PEST, A. iv. S. i.* Who, by the help or agency of demons, assigned
to various parts of nature, boasts to have

— Bedimm'd
The noontide sun, call'd forth the mutinous winds,

And

Presenting Thebes, or Pelops line,
Or the tale of Troy divine,

100

And 'twixt the green sea and the azure vault
Set roaring war: to the dread-rattling thunder
Have I given fire, &c. —

And here perhaps Shakespeare's immediate source was a passage in Boyardo's *ORLANDO INAMORATO*, "done into English heroicall verse" by R. T. Gentleman, 1598," 4to. B. i. ff. 50. Sign. C. 2. Angelica binds the enchanter Malagigi, and seizes his book. [Orig. L. i. C. i. 51.]

No sooner she some wordes therein did found,
And open'd had some damned leaves vnblest;
But sprites of th' Ayre, Earth, Sea, came out of hand,
Crying alowde, what is't you vs command?

Ariel is one of Prospero's agents. Burton says, that the Spirits of FIRE, in form of fire-drakes and blazing-stars, "oftentimes sit on "shipmasts, &c." *MELANCH.* P. i. §. 2. p. 30. edit. 1632. On this principle, and under the direction of her magician, Ariel, assuming a body of fire, works in the *TEMPEST.* A. i. S. iii.

Now in the waste, the deck, in every cabin,
I FLAM'D amazement. Sometimes I'd divide,
And BURN in many places: on the top-mast,
The yards, and bolt-sprit, would I FLAME distinctly.

Shakespeare affords other instances. *KING JOHN,* A. iii. S. ii.

Some AIRY Devil hovers in the sky
And pours down mischief. —

Had doctor Warburton attended to this particular system of demonology, he would not have altered AIRY to *fiery*. In another place, he alludes to the demons *under-ground*, that is, to those of Satan's associates that were sentenced to live under the earth, *FIRST P. HENR. VI.* A. v. S. iv.

Now ye familiar Spirits, that are call'd,
Out of the powerful regions UNDER EARTH.

And just before, these spirits were called

You speedy helpers, that are SUBSTITUTES
Under the lordly MONARCH of the NORTH.

That is, under Satan himself, who was condemned to the regions of the North.

The spirits which the necromancer Ismeno invokes, to take possession of the enchanted forest, are fallen angels, who now controul the different elements which they inhabit. *Tasso's GIER. LIB. C. xiii. 7.*

Udite, Udite, o voi che de la stella

Precipitar

Or what (through rare) of later age
Ennobled hath the buskin'd stage.

Precipitar giù i folgori tonanti ;
Si voi che le tempeste e la procelle
Mouete, habitator de l'aria erranti, &c.

And in the eleventh stanza, they are represented as reluctantly leaving their several elements to undertake this service, to which they are bound by their master Ismeno. And the demons with which Ismeno promises to assist the Saracens, are fallen angels. C. ii. 4.

Gli angeli, chi dal cielo hebbero effiglio
Constringero de la fatiche a parte, &c.

It is to a magic performed by the same agency that Fletcher refers in the FAITHFUL SHEPHERDESS, A. iv. S. i. vol. iii. p. 167.

O you great working Powers, of EARTH, and AIR,
WATER, and forming FIRE, why have ye lent
Your hidden virtue to so ill intent ?

And in the FAIR MAID of the INN, "Spirits of WATER in the like-
"ness of frogs." A. iv. S. i. vol. ix. p. 401.

Michael Psellus observes, that these elementary demons are bent on mischief against men, "Τὴν αἰδὸς ὑποδύνας κυίνῃ," that is, "when
"they have put on the helmet of hell." And he describes their different modes and powers of doing harm. ENEPT. ΔΑΙΜ. edit. Gaultmin. Paris. 1615. 12mo. pp. 46. 50. Hence their aptitude for the purposes of incantation.

I must add, that the notion of the fallen angels having a controul of the elements, seems to have suggested to Milton the idea in PARADISE LOST, that angels in an unfallen state had the same sort of power. B. vi. 221.

— Angels

On either side, the least of whom would WIELD
These ELEMENTS, and ARM him with the FORCE
Of all their REGIONS. —

See also B. x. 660. iv. 940.

97. *Sometimes let gorgeous Tragedy*

In scepter'd pall come sweeping by.] By *scepter'd pall*, Doctor Newton understands the PALLA HONESTA of Horace, ART. POET. 278.

Post hunc personæ, PALLÆQUE repertor HONESTÆ,
Æschylus. —

But Horace, I humbly apprehend, only means, that Æschylus introduced masks and better dresses. PALLA HONESTA is simply a *decent robe*.

But, O sad Virgin, that thy power
Might raise Musæus from his bower,

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
Quassat, et effusis crinibus ora rotat.

He then illustrates or exemplifies his personification.

Seu mœret PELOPEA domus, seu nobilis ILI,
Seu luit incestos AULA CREONTIS AVOS.

These four Latin verses form the context now before us.

Sometimes 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 particularises 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 Ovid, 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. iii. 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 "sheweth forth the ulcers that are couered with tissue." DEF. POES. p. 504. ARCAD. edit. 1598.

I fear in this Note, I have been feebly, and perhaps unnecessarily, attempting to explain Horace's Art of Poetry, after Mr. Colman's masterly

Or bid the soul of Orpheus sing 105
 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, 110

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.

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 sounds 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 sung, of Chaos and eternal night.

Where, by the way, the epithet ORPHEAN is perfectly Grecian, and the combination "Orphean lyre," is literally from Apollonius Rhodius, ii. 161.

ΟΡΦΕΙΗ: ΦΟΡΜΙΤΤΙ στωϊσμιον ὕμνον ἄειδον.

Or from Propertius, who servilely copies the Greeks. EL. i. iv. 42.

— ORPHEÆ carmina fessa LYRÆ.

But I must not here pass over the Preface to Philips's THEATRUM POETARUM, in which are more manifest marks of Milton's hand, than in the book itself. "Education is that HARP of ORPHEUS, &c." p. 3.

106. *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.

109. *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 SQUIER'S Tale.

Of Camball, and of Algarfife,
 And who had Canace to wife,
 That own'd the virtuous ring and glafs ;
 And of the wondrous horfe of brafs,
 On which the Tartar king did ride : 115
 And if aught else great bards beside

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. ENG. POETR. i. 398.

113. *And of the virtuous ring and glafs.*] So Boiardo, ORL. INAM. L. i. C. xiv. st. 49. Of Angelica's magic ring.

In bocca avea 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 staffe," ii. xii. 86.

114. *And of the wondrous horse of brafs.*] 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 SQUIER'S Tale, so replete with marvellous 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 specious expectations of so curious a discovery, and misled like myself by a fruitless inquiry.

116. *And if aught else great bards beside
 In sage and solemn tunes have sung,
 Of turneys, and of trophies hung,
 Of forests, and enchantments drear,*

Where more is meant than meets the ear.] 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,

In fage and solemn tunes have fung,
 Of turneys and of trophies hung,
 Of forests, and enchantments drear,
 Where more is meant than meets the ear. 120
 Thus night oft see me in thy pale carreer,

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.

Berni allows, that his incantations, giants, magic gardens, monsters, and other romantic relations, may amuse the ignorant: but that the intelligent have more penetration. ORL. INAM. L. i. C. xxvi.

Ma voi, ch' avete gl' intelletti sani,
 Mirate la DOTTRINA che s'ASCONDE,
 Sotte queste coperte alte e profonde.

One is surpris'd, 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 SPECTYMNUS. "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 knight-hood, &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. —

119. [Of forests and enchantments drear.] Mr. Bowle here cites the title of a chapter in Perceforest, "Comment le rois d'Angleterre entra en la forest et des enchantements quil y trouua." V. 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. st. ult. There are fine strokes of imagination 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 audendum."

121. [Thus night oft see me in thy pale carreer.] Hitherto we have seen the NIGHT of the melancholy man. Here his DAY commences.

Till civil-fuited morn appear,
 Not trickt and frount as she was wont
 With the Attic boy to hunt,
 But kercheft in a comely cloud,

125

Accordingly, this second part or division of the poem is ushered in with a long verse.

122. *Till civil-fuited morn appear.*] Plainly from Shakespeare, as Doctor Newton and Mr. Bowle have separately observed. ROM. JUL. A. iii. S. iv.

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. A. 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 dress, is still more illustrative of the text. WOMAN'S PRIZE, A. iii. S. iii. vol. viii. p. 221.

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

123. *Not trickt and frount as she was wont, &c.*] The meaning of FROWNCED, which seems most commonly to signify an excessive or affected dressing of the hair, may be perhaps more fully illustrated from Drayton, MUS. ELYS. NYMPH. ii. vol. iv. p. 146.

With dressing, braiding, FROWNCING, flowring,
 All your jewels on me pouring.

And from Spenser, F. Q. i. iv. 14.

Some FROWNC their curled haire in courtly guise,
 Some prancke their ruffes. —

It is from the French FROWNCER, to curl.

While

While rocking winds are piping loud,
 Or usher'd with a shower still,
 When the gust hath blown his fill,
 Ending on the rusling leaves,
 With minute drops from off the eaves. 130
 And when the sun begins to fling
 His flaring beams, me, Goddess, bring
 To arched walks of twilight groves,
 And shadows brown that Sylvan loves

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

Therefore the winds PIPING to us in vain.

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, SPRING, v. 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 briars, honeysuckles, and vines, 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 BEAMES.

Our author, in his book OF REFORMATION, of gospel truth. "In a "FLARING tire bespeckled her with all the gawdy allurements of a "whore." vol. i. 9.

133. *To arched walks of twilight groves,
 And shadows brown that Sylvan loves.*] Thus in Browne's BRITANNIA'S PASTORALS, now in high reputation, B. ii. S. iv. p. 104.

Now wanders Pan the ARCHED groves and hills,
 Where fayeries often danc'd.

Again,

Of pine, or monumental oak, 135
 Where the rude ax with heaved stroke
 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, 140
 Hide me from day's garish eye,

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 imbowr. —

Ibid. B. ix. 1107.

— A pillard shade,

High OVERARCH'D. —

Here, by the way, is accidentally bishop Warburton's idea of the Saracen architecture. Compare also B. iv. 705.

— In shadier bower

More sacred and sequester'd, though but feign'd,

Pan or SYLVANUS never slept. —

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.

While the bee with honied thie,
 That at her flowery work doth fing,
 And the waters murmuring
 With such confort as they keep, 145
 Entice the dewy-feather'd sleep;

Mr. Bowle adds these instances. Joshua Sylvester, p. 84.

— 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 guild the seas.

And, in the Poems of Sir J. Beaumont, p. 129. edit. 1629.

The sunn was onely framd 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.

Drayton, MUS. ELYS. p. 50. edit. 1630.

— 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, I will add only 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.

142. *While the bee with honied thie, &c.*] So Virgil, ECL. i. 56.

Hyblæis apibus florem depasta faliçti,
 Sæpe levi SOMNUM suadebit inire SUSURRO.

On the hill Hymettus, the haunt of learning, the bee has another invitation assigned, 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. —

And

And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eye-lids laid.

150

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? Doctor 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 fantastic 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 eyelids.” 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 “ so 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 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 VALENTINIAN, in an address to sleep. A. v. S. ii. vol. iv. p. 353.

On this afflicted prince fall like a cloud
In gentle showers. —

Nor must I forget an exquisite passage in PARAD. LOST, B. iv. 614.

— The timely dew of sleep
Now falling with soft slumbrous weight, inclines
Our eye-lids. —

Where

And as I wake, sweet music breathe
Above, about, or underneath,

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. Hollinhead, describing a very curious device or spectacle presented before queen Elizabeth, insinuates 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 varietie [novelty] "thereof, because it should come secretlie 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 surprise. Jonson, in a *Masque* called a *Particular Entertaynement of the Queene and Prince at Altopo*, 1603, has this stage-direction. "To the sound of excellent soft musique, that was there concealed in "the thicket, there came tripping up the lawne a beuy of faeries," &c. p. 871. edit. 1616. And the Satyre hearing it says,

Here, and there, and every where?
Some solemnities are nere,
That these CHANGES strike mine eare.

And Shakespeare drew from the same source, although the general idea is from Plutarch, *ANTON. CLEOPATR.* A. iv. S. iii. The soldiers are watching before the palace. "*Musick of hautboys under the stage.* "— 2 *Sold.* Peace, what noise? 1 *Sold.* Lift, Lift! Musick i'th' AIR. "3 *Sold.* Under the BARTH, &c." Sandys, in the Notes to his English Ovid, says, that "In the garden of the Tuilleries at Paris, by an "artificiall device UNDERGROUND invented for musicke, I have known "an echo repeat a Verse." Edit. Oxon. 1632. p. 103. Psyche in Apuleius, sleeping on a green and flowery bank near a romantic grove, is awakened by invisible fingers and unseen harps. *AUR. ASIN.* L. v. p. 87. b. edit. Beroald. By the way, the whole of this fiction in Apuleius, where Psyche wafted by the zephyrs into a delicious valley, sees a forest of huge trees, containing a superb palace richly constructed of ivory, gold and precious stones, in which a sumptuous banquet

M

accompanied

Sent by some Spirit to mortals good,
 Or th' unseen Genius of the wood.
 But let my due feet never fail
 To walk the studious cloysters pale,
 And love the high embowed roof,
 With antic pillars massy proof,

155

accompanied with music is most luxuriously displayed, no person in the mean time appearing, has been adopted by the Gothic romance-writers. Rinaldo, in Taffo's *Inchanted Forest*, hears unseen harps and fingers. C. xvi. 67.

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, Thomson, in *SUMMER*, *first* Edit. p. 39. The context is altered rather for the worse in the last editions.

And, frequent, at 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 join'd;
 A happiness bestow'd by us alone,
 On Contemplation, or the hallow'd ear
 Of poet, swelling to seraphic strain.

Dr. J. WARTON.

See *TEMPEST*, A. i. S. ii.

Where should this music be, i' th' air, or TH' EARTH?
 It sounds no more! —
 — I hear it now above me.

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 flow doth bend.

Old saint Paul's cathedral, from Hollar's valuable plates in *Dugdale*, appears to have been a most stately 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 ecclesiastical architecture, its vaults, shrines, iles, pillars, and painted glass, rendered yet more awful by the accompaniment of the choral service. Does the present modern church convey these feelings? Certainly not. We justly admire and
 approve

And storied windows richly dight,
 Casting a dim religious light : 160

approve fir Christopher Wren's Grecian proportions. Truth and propriety gratify the judgment, but they do not affect the imagination.

159. *And storied windows 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 STORIES in the glasse-windowes excepted, which for want of sufficient store of newe stufte, and by reason of extreame charge that should grow by the alteration of the same into *white panes* throughout the realme, are not altogether abolished in most places at once, but by little and little suffered to decaie, that *white glasse* may be provided and set up in their roomes." B. ii. C. i. p. 138. col. 2. 30. These STORIES, from whence came Milton's epithet STORIED, Harrison, who appears to have been a puritan, ranks among the monuments of *idolatry*, as being representations or images. In COMUS, we find the verb STORY, v. 516.

What the sage poets, taught by th' heavenly Muse,
 STORIED of old in high immortal verse.

In Chaucer, STORIAL occurs for *historical*. LEG. CLEOPATR. v. 123. p. 343. edit. Urr.

And this is STORIAL sothe, it is no fable.

Nathan Chytraeus a German, not an inelegant Latin poet, in his ITER ANGLICUM, describing the costly furniture of the houses in London, says that the walls of the rooms were hung with STOREÆ or histories, and painted tapestries. POEMATA, Rostoch. 1579. p. 171. 2. 12mo.

Totius est urbis, quam sit pretiosa supellex ;
 Parietibus quam sint STOREÆ, pictique tapetes,
 Inducti. —

I have mentioned elsewhere the antient historical mummery at Coventry called "The old STORIAL shew."

In barbarous latinity, STORIA is sometimes used for HISTORIA. "Item volo et ordino, quod liber meus Chronicarum et STORiarum Franciæ, scriptarum in Gallico, &c." Prolog. ad Chron. Franc. tom. iii. COLLECT. HISTORIC. Franc. p. 152. Again, of a benefactor to a monastery, "Fecit aliam vestem cum STORIS crucifixi Domini." S. Anastas. in S. Leon. iii. Apud Murator. p. 200. tom. iii. To this extract many others from monastic records might be

There let the pealing organ blow,
 To the full voic'd quire below,
 In service high, and anthems clear,
 As may with sweetness, through mine ear,
 Dissolve me into extasies, 165
 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 sit and rightly spell 170
 Of every star that heav'n doth shew,
 And every herb that sips the dew ;
 Till old experience do attain
 To something like prophetic strain.
 These pleasures Melancholy give, 175
 And I with thee will choose to live*.

easily added, which are particularly applicable to the text, as they prove the frequent use of the word *STORIA* for scriptural history. One of the arguments used by the puritans for breaking the painted glass in church windows, was because by darkening the church, it obscured the new light of the gospel.

168. — *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 dish.

172. *And every herb that sips 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. *EPITAPH. DAMON. v. 150.*

Tu mihi percurres medicos, tua gramina, succos,
 Helleborumque, humilesque crocos, foliumque hyacinthi,
 Quosque habet ista palus herbas, artesque medentum.

* It

* 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 musing all alone,
 Thinking of diuerse thinges foreknown;
 When I build castles in the ayre,
 Voide of sorrow, voide of feare:
 Pleasing myselfe with phantasmes sweet,
 Methinkes the time runnes very fleet.
 All my joyes to this are folly,
 Nought so sweet as Melancholy!
 When to myself I act and smile,
 With pleasing thoughts the time beguile,
 By a brooke side, or wood so greene,
 Vnheard, vnsought for, and vnseene;
 A thousand pleasures do me blesse, &c. —
 Methinkes I hear, methinkes I see,
 Sweet musicke, wondrous melodie;
 Townes, palaces, and cities fine,
 Rare beauties, gallant ladies shine:
 Whatever is louely or diuine:
 All other joyes to this are folly,
 Nought so sweet as Melancholy!
 Methinkes I heare, methinkes I see
 Ghostes, goblins, fiends: my phantasie
 Presents a thousand vgly shapes, —
 Dolefull outcries, fearefull sightes,
 My sad and dismall soule affrightes:
 All my griefes to this are folly
 Nought so damnde as Melancholy! &c. &c.

As to the very elaborate work to which these visionary verses are no unsuitable introduction, the writer's variety of learning, his quotations from scarce and curious books, his pedantry sparkling with rude wit and shapeless elegance, miscellaneous matter, intermixture of agreeable tales and illustrations, and perhaps, above all, the singularities

rities of his feelings cloathed in an uncommon quaintness of style, have contributed to render it, even to modern readers, a valuable repository of amusement and information.

But I am here tempted to add a part of Burton's prose, not so much for the purpose of exhibiting a specimen of his manner, as for the sake of shewing, at one view, how nearly Milton has sometimes pursued his train of thought, and selection of objects, in various passages of L'ALLEGRO and IL PENSEROSO. It is in the chapter entitled, *Exercise rectified both of Body and Minde*. "But the most pleasing of all outward pastimes, is *Deambulatio per amœna loca*, to make a pretty progreſſe, to see citties, castles, townes: as Fracaſtorius,

"Viſere sæpe amnes nitidos, peramœnaque Tempe,

"Et placidas ſummis ſeclari in montibus auras.

"To walke amongſt orchards, gardens, bowres, and artificiall wilder-
 "neſſes, green thickets, arches, groves, rillets, fountains, and ſuch
 "like pleaſant places, like that Antiochian Daphne, pooles,— betwixt
 "wood and water, in a faire meadow by a riuer ſide, to diſport in
 "ſome pleaſant plaine, to run vp a ſteepe hill, or fit in a ſhadie ſeat,
 "muſt needes be a delectable recreation. — To ſee ſome pageant or
 "fight go by, as at coronations, weddings and ſuch like ſolemnities;
 "to ſee an embaffadour, or prince, met, receiued, entertained with
 "Maſkes, ſhewes, &c.—The country has its recreations, may-games,
 "feaſts, wakes, and merry meetings. — All ſeaſons, almoſt all places,
 "haue their ſeueral paſtimes, ſome in ſommer, ſome in winter, ſome
 "abroad, ſome within.—The ordinary recreations which we haue in
 "winter, and in moſt ſolitary times buſy our mindes with, are cardes,
 "tables, — muſicke, Maſkes, vlegames, catches, purpoſes, queſtions*,
 "merry tales of errant knights, kings, queenes, louers, lordes, ladies,
 "dwarfes, theeues, fayries, &c. — Dancing, ſinging, maſking, mum-
 "ming, ſtage-playes, howſoeuer they bee heauily cenſured by ſome
 "ſeuere Catos, yet if opportunely and ſoberly uſed, may iuſtly be
 "approved. — To read, walke, and ſee mappes and pictures, ſtatues,
 "old coynes of ſeueral ſortes, in a fayre gallerie, artificiall workes,
 "&c. Whoſoeuer he is therefore, that is overrunne with Solitarineſſe,
 "or carried away with a PLEASING MELANCHOLY and vaine conceits,
 "— I can preſcribe him no better remedie than this of ſtudy." He
 winds up his ſyſtem 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 MAD-
 MAN, there is a beautiful Song on Melancholy, ſome of the ſentiments
 of which, as Symphon long ſince obſerved, appear to have been dilated
 and heightened in the IL PENSEROSO. See A. iii. S. i. vol. x. p. 336.

* *Croſs-purpoſes, Queſtions and commands*, ſuch as Milton calls "Quips, and Cranks,
 "and wanton Wiles."

Milton has more frequently and openly copied the plays of Beaumont and Fletcher, than of Shakespear. One is therefore surpris'd, that in his panegyric on the stage, he did not mention the twin-bards, when he celebrates the learned sock of Jonson, and the wood-notes wild of Shakespear. But he conceal'd his love.

L'ALLEGRO and IL PENSEROSO may be call'd 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 remark'd, "No mirth can indeed 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'ALLEGRO are so far gay, as they do not naturally excite sadness. Laughter and jollity are nam'd only as personifications, and never exemplified. *Quips*, and *Cranks*, 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 meadows and flocks, wears a shade of pensiveness; and contains *ruffet laws*, *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 listens with delight to the milk-maid *singing blith*, 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 mellow'd with the sober hues of philosophic meditation. It was impossible for the author of 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 L'ALL. v. 146.

No man was ever so disqualified to turn puritan as Milton. In this and the preceding poem, he professes himself to be highly pleas'd with the choral church-music, with Gothic cloysters, the painted windows and vaulted iles of a venerable cathedral, with tilts and tournaments, and with masques and pageantries. What very repugnant and unpoetical principles did he afterwards adopt! He help'd 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 *throngs of knights and barons bold*, with *store of ladies*, and *high triumphs*, which belong'd to a court. *Pomp*, and *feast*, and *revelry*, the show of Hymen, *with mask and antique pageantry*, were among the state and trappings of nobility, which he detest'd as an advocate for republicanism. His system of worship, which renounc'd all outward solemnity, all that had ever any connection with popery, tend'd to overthrow the *studious cloysters pale*, and the *high embow'd roof*; to remove the *storied windows richly dight*, and to silence the *pealing organ* and the *full-voic'd quire*. The delights arising from these objects were to be sacrific'd to the cold and philosophical spirit of calvinism, which furnish'd no pleasures to the imagination.

A R C A D E S.

*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. S O N G.

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 BRITANNIÆ*, 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 riuer Colne passing neere the same, through the pleasant meddowes 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 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 his friend Deodate, on the shady banks of the river Colne. *EPITAPH. DAMON. v. 149.*

Imus, et arguta paulum recubamus in umbra,
 Aut ad aquas COLNI, &c. —

Amidst

Too divine to be mistook :

This, this is she

5

Amidst the fruitful and delightful scenes of this river, the Nymphs and Shepherds had no reason to regret, as in the *THIRD SONG*, the Arcadian "Ladon's lillied shore."

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. The *Genius* says, v. 26.

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 habit of shepherds, I perceive that ye are of honourable birth; your nobility cannot be concealed."

V. 1. *Look Nymphs, and Shepherds look, &c.*] See the ninth division of *Spenser's EPITHALAMION*. And *Spenser's APRIL*, in praise of queen Elizabeth.

See, where she sits upon the grassie greene, &c.

See also *Fletcher's FAITHFUL SHEPHERDESS*, A. i. S. i. vol. iii. p. 150. Where the *Satyre* stops, at seeing the shepherdes *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 Alitrope*, 1603. *WORKS*, 1616. p. 874.

This is shee,
This is shee,
In whose world of grace, &c.

We shall find other petty imitations from *Jonson*. Milton says, v. 106.

Though *Syrinx* your *Pan's* mistress were
Yet *Syrinx* well might wait on her,

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 10
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, 15
Shooting her beams like silver threads ;
This, this is she alone,
 Sitting like a Goddess bright,
 In the center of her light.

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 old Sherwood's head more QUAINLY CURL'D ?

But see below, at v. 46. And OBSERVAT. on Spenser's *F. Q.* vol. ii.
256.

Might

A R C A D E S. 99

Might she the wise Latona be, 20
Or the towred Cybele,
Mother of a hundred Gods ;
Juno dares not give her odds ;
Who had thought this clime had held
A deity so unparallel'd ? 25

As they come forward, the Genius of the wood
appears, and turning toward them, speaks.

G E N I U S.

STAY gentle Swains, for though in this disguise,
I see bright honour sparkle through your eyes ;
Of famous Arcady ye are, and sprung
Of that renowned flood, so often sung,
Divine Alpheus, who by secret sluice 30
Stole under seas to meet his Arethuse ;
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 35
To the great mistress of yon princely shrine,
Whom with low reverence I adore as mine,

And with all helpful service will comply
 To further this night's glad solemnity ;
 And lead ye where ye may more near behold 40
 What shallow-searching Fame hath left untold ;
 Which I full oft amidst these shades alone
 Have sat 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, 45
 To nurse the saplings tall, and curl the grove

46. — *And curl the grove.*] So Drayton, POLYOLB. S. vii. vol. ii. p. 786. Of a grove on a hill.

Where she her CURLED head unto the eye may shew.

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 shove.

And Jonson, again, TO SIR R. WROTH, edit. 1616. p. 822.

Along't 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. —

And a tree has "spreading armes and CURLED top," *ibid.* B. ii. S. iv. p. 196. Compare Note on IL PENS. v. 50.

With

With ringlets quaint, and wanton windings wove.
 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, 50
 And heal the harms of thwarting thunder blue,
 Or what the cross dire-looking planet smites,

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.

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**, who dwells in **RURAL SHRINE**, as our **Genius** of the grove at Harefield, 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 Shakesperian, 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 unwholsom 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,
 And what the cross dire-looking planet smites.*] Compare Shakespeare, *JUL. CES.* A. i. S. iii.

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 ? —

Or

Or hurtful worm with canker'd venom bites.
 When evening gray doth rise, I fetch my round
 Over the mount, and all this hallow'd ground,
 And early ere the odorous breath of morn 56
 Awakes the slumb'ring leaves, or tassel'd horn
 Shakes the high thicket, haste I all about,
 Number my ranks, and visit every sprout
 With puissant words, and murmurs made to blefs;
 But else in deep of night, when drowfiness 61
 Hath lock'd up mortal sense, then listen I
 To the celestial Sirens harmony,

54. — *I fetch my round
 Over the mount, and all this hallow'd ground.*] So in CYMBE-
 LINE, 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.

58. — *Haste I all about,*

Number my ranks, and visit every sprout.] So the magician Is-
 meno, when he consigns the enchanted forest to his demons, GIER.
 LIB. C. xiii. 8.

Prendete in guardia questa silva, e QUESTO
 PIANTE, che NUMERATE a voi consegnò.

Poets are magicians. What they create they command. The business
 of one imaginary being is easily transferred to another: from a bad
 to a good demon.

62. — *Then listen I*

To the celestial Syrens harmony,

That sit 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,

That fit upon the nine infolded spheres,
 And sing to those that hold the vital shears, 65
 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, 70
 And the low world in measur'd motion draw

which, in their revolutions produce the most ravishing 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, illustrates or rather explains a passage in these lines, *AT A SOLEMN MUSIC, v. 6.*

That undisturbed song of PURE CONCENT,
 Aye sung before the saphire-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 CONCENT.

After

After the heavenly tune, which none can hear
Of human mold with gross unpurged ear ;

72. *After the heavenly tune, which none can hear*

Of human mold with gross 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 similar reason. "Quod autem nos hanc MINIME audiamus harmoniam, sane in CAUSA videtur esse, furacis Promethei audacia, quæ tot mala hominibus invexit, et simul hanc felicitatem nobis abstulit, qua nec unquam frui liceret, dum sceleribus cooperti belluinis, cupiditatibus obrutescimus. — At si pura, si nivea gestaremus pectora, — tum quidem suavissima illa stellarum circummeantium musica personarent 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 MORTALS GOOD." v. 153. And in his prose-works, he mentions those "celestial songs to others INAPPREHENSIBLE, but not to those who were not defiled with women, &c." APOL. SMECTYMN. p. 178. edit. Tol. It is the same philosophy in COMUS, v. 457.

And in clear thought, and solemn vision,
Tell her of things which NO GROSS EAR CAN HEAR.

I think this part of the system 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 yound-eyed cherubims :
Such harmony is in immortal sounds !
But whilst this MUDDY vesture of decay
Doth grossly 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 puissant words and murmurs made to blefs," had the privilege, not indulged to gross 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 of midnight when the world is locked up in sleep and silence.

73. — *With gross 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

And yet such music worthiest were to blaze
 The peerless highth of her immortal praise, 75
 Whose lustre leads us, and for her most fit,
 If my inferiour hand or voice could hit
 Inimitable sounds, yet as we go,
 Whate'er the skill of lesser Gods can show,
 I will assay, her worth to celebrate, 80
 And so attend ye toward her glittering state;
 Where ye may all that are of noble stem
 Approach, and kiss her sacred vesture's hem.

81. *And so attend ye toward her glittering state.*] A STATE signified a throne or chair of state, or 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 imbroideries be,
 The rich and sumptuous beds, &c.

And our author, PARAD. L. B. x. 445.

Ascended his high throne, which under STATE
 Of richest texture spread. —

Jonson affords a still more immediately apposite passage, HYMENÆE, 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.

83. *Approach and kiss her vesture's sacred hem.*] Fairfax, in the metrical Dedication of his Tasso to queen Anne, commands his Muse not to approach too boldly, nor to foil

— Her VESTURES SACRED HEM.

I must not quit Milton's GENIUS without observing, that a Genius

II. S O N G.

O'E R the smooth enamel'd green,
 Where no print of step hath been, 85
 Follow me as I sing,
 And touch the warbled string,
 Under the shady roof
 Of branching elm star-proof.

is more than once introduced in Jonson's *UNDERWOODS* 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 Destinie, vpon whose threads both liues and times depend" are represented teaching future things "from their adamantine booke," to the Genius of this piece, who is the GENIUS of the palace of Theobalds. The stage-direction is, "The three Parcæ, the one holding the rocke, the other the spindle, and the third the sheeres, with a book of adamant lying open before them, &c." p. 888.

88. *Under the shady roof.*] In *PARAD. L.*, B. V. 137. "Under SHADY arborous ROOF."

89. *Of branching elm star-proof.*] One of Peacham's EMBLEMS is the picture of a large and lofty grove, which defies the influence of the

A R C A D E S. 107

Follow me, 90
I will bring you where she fits,
Clad in splendour as befits
Her deity.
Such a rural Queen
All Arcadia hath not seen. 95

III. S O N G.

Nymphs and Shepherds dance no more
By fandy Ladon's lillied banks,
On old Lycæus or Cyllene hoar
Trip no more in twilight ranks,

the moon and stars appearing over it. This grove, in the verses affixed, is said to be,

Not peircable 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 Spenser 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.

But STAR-PROOF is astrological, as in Martin's *DUMBE KNIGHT*, 1608. Reed's *OLD PL. iv. 479.*

Or else STAR-CROSS'D with some hagg's hellifness.

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

Though Erymanth your loss deplore, 100
 A better foil shall give ye thanks.

an occasion, in declaring that he was planet-struck, is also indirectly intended to serve the purpose of ridiculing the prevailing fondness for astrology. At least, without considering the popular superstitions about the influence of the planets, Bobadil's pretence is forced, unnatural, and almost unintelligible.

97. *By sandy Ladon's lillied banks.*] Doctor Newton observes, that this river "might properly be said to have lillied banks, since Dionysius, as I find him quoted by Farnaby, has called it,

"Εὐκάλαμον ποτάμιον καὶ εὐσεφαιον Λαδῶνα."

I know not that Dionysius mentions the river Ladon any where, but in the following verse of the PERIEGESIS, v. 417.

Ἡχι δὲ ὠγύγιος μὴκύνεται ὕδασι Λαδῶν.

Ubi etiam priscais porrigitur aquis Ladon.

Ovid mentions Ladon more than once, but without its lilies. METAM, i. 702.

— Arenosi placitum LADONIS ad amnem.

Again, FAST. ii. 274.

Quique citis LADON in mare currit aquis.

Again, *ibid.* v. 89.

Mœnalos hunc, LADONQUE rapax. —

Compare Statius, THEB. ix. 573.

— Gelidas LADONIS ad undas.

And Callimachus, HYMN. JOV. v. 18.

ΛΑΔΩΝ ἂψ' οὐπω μέγας ἔρρεεν. —

Ladon vero magnus nondum fluebat. —

Festus Avienus, I believe, is the only antient Latin poet, if he deserves the name, who speaks of the fertility of the fields washed by Ladon. DESCRIPT. ORB. v. 574.

Hic distentus aqua SATA lambit PINGUIA 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 *twilled*, in a very controverted verse of the TEMPEST, A. iv. S. i. [Johns. Steev. vol. i. p. 86.]

Thy banks with pionied and *twilled* brims.

This instance almost ascertains one of Mr. Steevens's very rational conjectures, on a text which had been long incorrigible. LILLIED seems

From the stony Mænalus
 Bring your flocks, and live with us,
 Here ye shall have greater grace,
 To serve the Lady of this place. 105
 Though Syrinx your Pan's mistress were,
 Yet Syrinx well might wait on her,
 Such a rural Queen
 All Arcadia hath not seen*.

to have been no uncommon epithet for the banks of a river. So in Sylvester, cited in ENGLAND'S PARNASSUS, 1600. p. 479.

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 siluer 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.

* A countess of Derby, the same perhaps before whom this piece was presented at Harefield, appears to have acted in Jonson's *First Queene's Masque* at Whitehall, 1605. WORKS, fol. ut supr. p. 899. And in the *Second Queene's Masque* at Whitehall, 1608. Ibid. p. 908. And again, in the *Masque of Queenes* at Whitehall, 1609. Ibid. p. 964. In all these three performances she is called the Countess of Derby.

The dowager countess, before whom ARCADES was acted, was Alice, daughter of sir John Spenser of Althorpe. She was, according to Dugdale, the third wife of Ferdinando earl of Derby; on whose premature death, she married sir Thomas Egerton, viscount Brackley, and Chancellor of England, who died in 1617. BARON. ii. 414. 251. Harrington has an Epigram to this lady, B. iii. 47. *In praise of the Countesse of Derby married to the Lord Chancellour.*

This noble countesse lived many yeeres
 With Derby, one of England's greatest peeres;

Fruitful

Fruitfull and faire, and of so cleare a name
 That all this region marvel'd at her fame :
 But this brave peere extinct by hastned fate *,
 She staid, ah ! too too long, in widowes state ;
 And in that state took so sweet state upon her
 All eares, eyes, tongues, heard, saw, and told, her honour, &c.

See MSS. WILLIS, Bibl. Bodl. fol. num. viii. f. 54. PEDIGR. BUCKS.
 She died in January, 1636, and was buried at Harefield. ARCADES
 could not therefore have been written later than the year 1636. Pro-
 bably some time before. More will be said of this Lady Derby's
 connections, in COMUS.

* He died 1594.



A

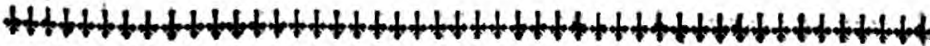
M A S K

PRESENTED

AT LUDLOW-CASTLE*, 1634.

BEFORE

THE EARL OF BRIDGEWATER,
THEN PRESIDENT OF WALES †.



C O M U S.

* “ *A Mask presented at Ludlow-castle.*”] Some idea of this castle, in which COMUS was acted with great splendour, and which is now ruinous and perishing, may not be unacceptable to those who read Milton with the fond attentions of a lover. 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 in which it might be supposed to subsist, when Milton’s drama was performed. Thomas Churchyard in a Poem called *THE WORTHINES OF WALES*, printed in 1587, has a Chapter entitled “The Castle of Ludloe.” In one of the state-apartments, he mentions a superb escocheon in stone of the Arms of Prince Arthur; and an empalement of Saint Andrew’s Cross with Prince Arthur’s Arms, painted in the windows of the 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 costly, so bravely wrought, so fayre and finely framed, &c.” About the walls of this Chapel, were sumptuously painted “a great device, a worke most riche and rare,” the Arms of many kings of England, and of the lords of the Castle, from sir Walter Lacie the first lord, &c. “The armes of al these afore spoken of, are gallantly and cunningly set out in that Chapell.—Now is to be rehearsed, that sir Harry Sidney being lord President buylt twelve roomes in the sayd Castle, which goodly buildings doth shewe a great beautie to the same. He made also a goodly Wardrobe underneath the new Parlor, and repayred an old tower called Mortymer’s Tower, to keepe the auncient recordes in the same: and he repayred a fayre roume under the Court-houise, — and made a great wall about the wood yard, and built a most 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, set out my lorde earl of Warwick’s Arms, the earl of Darbie, the earl of Worcester, the earl of Pembroke, and sir Harry Sidney’s Armes in like manner: al these stand on the left side of the [great] Chamber. On the other side, are the Armes of Northwales and South-
“ wales

“ wales, 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. In the Hall, or one of the great Chambers, COMUS was acted. We are told by David Powell the Welch historian, that sir Henry Sidney knight, made lord President of Wales in 1564, repaired the Castle of Ludlowe, which is the cheefest house within the Marches, being in great decaie, as the Chapell, the Courthouse, and a faire Fountaine, &c. Also he erected diuers new buildings within the said Castell, &c.” HIST. of CAMBRIA, edit. 1580. p. 401. 4to. In this castle, The Creation of Prince Charles to the Principality of Wales and Earldom of Chester, afterwards Charles the First, was kept as a festival, and solemnised 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 open to the weather. It was an extensive and stately fabric. Over the stable-doors are 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, son of Henry the seventh, died in 1502, in this castle, which was the palace of the Prince of Wales, appendent to his principality. It was constantly inhabited by his deputies, styled the Lords presidents of Wales, till the principality-court, a separate jurisdiction, was dissolved by king William. The castle was represented in one of the scenes of Milton’s *Mask*.

† “*Before the earl of Bridgewater, then president of Wales.*”] Sir John Egerton son of Thomas lord Chancellor Egerton, knight of the Bath, earl of Bridgewater, Baron of Elefmere, and lord President of Wales, before whom COMUS was presented at Ludlow-castle, in 1634, married Frances second daughter of Ferdinando fifth earl of Derby. And thus it was for the same family that Milton wrote both *ARCADES* and *COMUS*: for the countess dowager of Derby, before whom *ARCADES* was presented, was mother to Lady Bridgewater, and, if Dugdale is to be credited, mother in law to Lord Bridgewater her husband. See above, p. 109.

Lord Bridgewater died in 1649. His Lady in 1635. They had fifteen children. John lord viscount Brackley, the third son, and who performed the part of the *FIRST BROTHER* in our *Mask*, succeeded to his father’s inheritable titles, and was at length of the Privy-Council to king Charles the second. He died, 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.

Chauncy, the historian of Hertfordshire, who was well acquainted with John Lord Brackley, 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, &c.” *HIST. HERTF.* p. 554.
 This account of his person, perfectly corresponds with Milton’s de-
 scription of his beauty while a boy : and the panegyric, we may sup-
 pose, was as justly due to his younger brother Thomas. *COM.* v. 298.

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 i’ th’ plighted clouds. I was aw-struck;

And, as I pass, I worshipt. —

Again, the Lady requests Echo, v. 236.

Canst thou not tell me of a gentle pair

That likest thy Narcissus are ?

Mr. Thomas Egerton abovementioned, who performed the part of
 the *SECOND BROTHER*, was a fourth son, and died unmarried at the
 age of twenty three.

The Lady Alice Egerton, probably so named from her grandmother
 the countess dowager of Derby, who acted the Lady in *COMUS*, was
 the eleventh daughter, and could not now have been more than thir-
 teen years old. She married Richard Lord Vaughan in England and
 lord Carbury in Ireland. She died without children. More will be
 said of her hereafter.

All that I have mentioned, and many more, of the family, are
 buried under a stately monument in the church of Gadesden in Hert-
 fordshire, but bordering upon Buckinghamshire. There is a long in-
 scription to the memory of the father, the lord President of Wales,
 who, among other most respectable accomplishments is there said to
 have been “ a profound scholar.” It was lucky, that at least the chief
 person of the audience was capable of understanding the many learned
 allusions in this drama. The family lived at Ashridge, antiently a
 royal palace, in the parish of Gadesden, and still inhabited by their
 illustrious descendant the present duke of Bridgewater. Milton, as
 we have seen, lived in the neighbourhood ; and, as at Harefield, was
 thence employed to write this *Mask*, on occasion of Lord Bridge-
 water entering upon his official residence at Ludlow-castle. The
 two young noblemen, John Lord Brackley, and Mr. Thomas Egerton,
 were practitioners in the business of acting *Masques* ; and, although
 so very young, had before appeared on a higher stage. They acted in a
Masque called *COELUM BRITANNICUM*, written by that elegant poet,
 the rival of Waller, Thomas Carew, and performed in 1633, in the
 Banqueting-house at Whitehall, on Shrovetuesday-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, acted at court with the queen and other ladies, in Jon-
 son’s *Masque* of *CHLORIDA* at shrove-tide, 1630. *WORKS*, vol. vi. 211.

To the Right Honourable,

JOHN Lord Vicount BRACLY, son and heir apparent to the Earl of BRIDGÈWATER, &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 finall 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 publike 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 excellence. 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 expreffion

Your faithfull and most

humble Servant,

H. LAWES.

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.

S I R,

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

* "*Which I understood afterwards by Mr. H.*"] Perhaps Milton's friend Samuel Hartlib, whom I have seen mentioned in some of the pamphlets of this period, as well acquainted with Sir Henry Wootton. Hartlib was a native of Holland; and being settled in England, probably became intimate with Milton by means of Thomas Young, Pastor to the English merchants at Hamburgh, Milton's preceptor. Hartlib was warmly attached to the parliament. He was concerned in publishing some of the pieces written by his friend John Dury, a voluminous and busy pamphleteer, a Scotch sectarist, first a presbyterian and afterwards an independent. Among these are, *Seasonable Discourse for Reformation*, Lond. 1649. 4to. — *The Reformed School*, Lond. 1650. 12mo. — *Supplement to the Reformed School*, Lond. 1651. 12mo. These two last are new projects for the education of youth. — *The unchanged constant and single-hearted Peace-maker, &c. Or a Vindication of Mr. J. Durie, &c.* Lond. 1650. 4to. — *An Epistolary Discourse on Toleration, &c.* 1644. 4to. It is a defence of independence; and is addressed to Nye and Godwin, two popular presbyterian ministers, and to *Samuel Hartlib*. In 1654, three treatises by different authors were printed together, on *The true and ready way to learn the Latin tongue*. These were published by Hartlib; who prefixed a panegyric Dedication to Francis Rouse, Speaker of the Long Parliament. Hartlib also published, Twisse's *Doubting Conscience resolved*, Lond. 1652. 4to. A tract of calvinistic casuistry.

About the year 1650, Milton printed a small piece in one sheet, in quarto, A TREATISE OF EDUCATION TO MASTER SAMUEL HARTLIB,

been bold in our vulgar phrase to mend my draught
(for you left me with an extreme thirst) and to

LIB, reprinted at the end of his Poems in 1673. It was written at Hartlib's desire, and after several conversations between them both, on a subject much agitated in this age of innovation. Sir William Petty wrote in 1647, *Advice to Mr. Samuel Hartlib for the Advancement of some particular parts of Learning*. Hartlib took great pains to frame a new system of education, answerable to the perfection and purity of the new common wealth.

Milton's plan of education to Hartlib has more show than value. He does not recommend those studies to boys, which, as Cicero says, in a passage superficially understood, *Adolescentiam ALUNT, adversas res ornant, prosperis perfugium et solatium præbent, delectant domi, non impediunt foris, peregrinantur nobiscum, rusticantur*. Instead of laying a stress on such authors as open and enlarge a young understanding, he prescribes an early acquaintance with geometry and physics. But these will teach no generous sentiments, nor inculcate such knowledge as is of use at all times and on all occasions. Mathematics and astronomy do not enter into the proper improvement and general business of the mind. Such sciences do not apply to the manners, nor operate upon the character. They are extraneous and technical. They are useful, but useful as the knowledge of his art is to the artificer. An excellent writer observes, "We are perpetually moralists, but we are geometicians only by chance. Our intercourse with intellectual nature is necessary; our speculations upon matter are voluntary and at leisure. Physical knowledge is of such rare emergence, that one man may know another half his life, without being able to estimate his skill in hydrostatics or astronomy: but his moral and prudential character immediately appears. Those authors, therefore, are to be read at schools, that supply most axioms of prudence, most principles of moral truth, and most materials for conversation: and these purposes are best served by POETS, ORATORS, and HISTORIANS." Milton afterwards reasoned better on this subject, PARAD. L. B. viii. 191.

— Not, to know at large of things remote
From use, obscure or subtle, but to know
That which before us lies in daily life,
Is the prime wisdom: what is more is fume,
Or emptiness, or fond impertinence;
And renders us in things that most concern
Unpractic'd, unprepared, and skill to seek.

Perhaps it was by Hartlib's suggestion, if not from those puritanical English ministers who had fled into Holland before the Rebellion, that Milton lectured his scholars in the theologians that were fashionable in the Dutch Universities. See Note on EL. iv. 86.

Hartlib's

have begged your conversation again, joyntly with your said learned friend, at a poor meal or two, that we might have banded together som 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 Lyrical did not ravish me with a certain Dorique delicacy in your songs and odes,

Hartlib's chief pursuits seem to have been in natural and mechanical science. He published, in octavo, "A Legacie or enlargement of the Discourse of Husbandry used in Brabant and Flanders, Lond. 1652." And, in octavo, "The Reformed Commonwealth of Bees, with the Reformed Virginian Silk-worm, Lond. 1655." So that he extended his politics into physics. In 1655, he was consulted in a book called *Chimical, medical, and chirurgical addressees to Samuel Hartlib*. Again, in a pamphlet on *Motion by Engines*, 1651. There are some religious pieces under his name. He carried on a learned correspondence abroad, and his opinions on various topics appear to have obtained universal respect and authority. The late Mr. Walter Harte intended to republish Hartlib's Tracts, and those with which he was concerned. His collection of them I have seen. It should be noticed, that pieces sometimes attributed to Hartlib are written by others, and had only his recommendation or assistance. See manuscripts of Hartlib and Dury in the British Museum, SL. 1465. 4364. 4365. Prynne's *LAUD*, p. 301. Kennet's *REGISTER*, p. 870. Spratt, in the *History of the Royal Society*, says nothing of Hartlib, who seems to have been an active promoter of that institution. Nor is it less remarkable, that he never mentions Milton's *TRACTATE OF EDUCATION*, although he discusses the plan of Cowley's philosophical college. Edit. 1734. p. 59. 60.

† "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

* Fletcher's pastoral comedy, of which more will be said hereafter, is characterised by Cartwright, "Where *SOFTNESS* reigns." *POEMS*, p. 269. edit. 1651.

wherunto I must plainly confefs 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 it self, I had viewed som good while before, with singular delight, * having received it from our common friend Mr. R. in the very close of the late R's Poems, printed at Oxford, wherunto it was added (as I now suppose) that the accessory

of elegance. He had also written a tragedy, while a young student at Queen's College Oxford, called *TANCREDO*, acted by his fellow-students. See his *LIFE* by Walton, p. 11. Cowley wrote an Elegy on his death. Donne has testified his friendship for Wootton in three copies of verses. p. 61. 77. 104. He is celebrated, both as a scholar and a patron, by Bassard the epigrammatist. Lib. ii. *EPICR.* 4. p. 29. edit. 1598. He was certainly a polite scholar, but on the whole a mixed and desultory 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, wherunto it was added, &c." I believe "Mr. R." to be John Rouse, 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 LOOKING-GLASS and AMYNTAS.*" By Thomas Randolph, M. A. and late fellow of Trinity college Cambridge. Oxford, Printed by L. Litchfield printer to the Vni-versitie 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 to the close of these poems, "that the accessory might help out the principal, according to the art of stationers, and to leave the reader *Con la bocca 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

might help out the principal, according to the art of stationers, and to leave the reader *Con la bocca dolce*.

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 Randolph's pieces 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 commendatory verses prefixed, by the same printers and publishers. Here we are equally disappointed 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 composed *COMUS*, and of whom I shall say 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 Maske presented at Ludlow castle, 1634, on Michaelmasse night, before the right honorable the Earle of Bridgewater, Vicount Brackly, Lord President of Wales, and one of his maiesties most honorable privie counsell.

"*Eheu! quid volui misero mihi? Floribus austrum*
"Perditus." —

"London. Printed for Hvmphrey Robinson at the signe of the three Pidgeons in Pauls church-yard, 1637." In quarto. Now it is very probable, that when Rouse transmitted from Oxford, in 1638, the first or quarto edition of Randolph's Poems to Sir Henry Wootton, he very officiously stitched up at the end Lawes's edition of *COMUS*, a slight quarto of thirty pages only, and ranging, as he thought, not improperly with Randolph's two dramas, the *MUSES LOOKING-GLASS* and *AMYNTAS*, the two concluding pieces of the volume. Wootton did not know the name of the author of *COMUS*, the Mask which he had seen at the end of Randolph, till Milton, as appears by the Letter before us, sent him a copy "intimating the name of the true artist," on the sixth day of April, 1638. I have before observed, 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.

I take this opportunity of remarking, that the Dedication to Lord Brackley, prefixed by Lawes to his edition of 1637, afterwards transferred to the edition of 1645, containing other poems of Milton in Latin and English, but omitted in 1673, confirms, among other particulars, what has been before said, that Lord Brackley was a mere boy when he acted in *COMUS*, from these passages, written indeed
when

Now Sir, concerning your travels, wherein I may challenge a little more priviledge of discours with you ; I suppose you will not blanch Paris in your way ; therefore 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 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 Marfeilles, and thence by sea to Genoa, whence the passage into Tuscany is as diurnal as a Gravesend barge : I hasten 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

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.*" 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.*" He then adds, that Milton was unwilling to acknowledge himself as the author. See above, p. 115. It never appeared under his name till the year 1645. The motto, from the second Eclogue of Virgil, implies his fears of exposing his work to the eye of the world ; in which he metaphorically laments, that he had rashly trusted his tender blooms with the rude blasts of popular applause. Lawes's edition of *Comus* is seldom to be found.

Q

times,

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 wonn 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 pensieri stretti, 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 therefore (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 close, Looks loose."

† Milton mentions this Letter of sir Henry Wootton for its elegance, in his *DEFENSIO SECUNDA POPULI ANGLICANI*. "Abeuntem, vir clarissimus Henricus Woottonus, qui ad Venetos orator Jacobi regis diu fuerat, et votis et præceptis eunti peregre sane utilissimis, *ELEGANTI EPISTOLA* perscriptis, amicissime prosequutus est." *PROSEWORKS*, 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 in that of 1673. It was restored to its proper place by Toulson, in his edition of 1705.

P O S T-

P O S T S C R I P T.

S I R,

I *HAVE* expressly sent this my foot-boy to prevent your departure without som acknowledgement from me of the receipt of your obliging Letter, having my self through som busines, 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 som fomentation of our friendship, too soon interrupted in the cradle*.

* That is, when you was but a child. Not that Milton and Wootton were friends in their childhood, or children together. Wootton, at sixteen, was sent from Winchester-school to Oxford, in 1584. This was twenty four years before Milton was born.

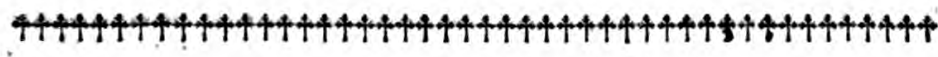
1870

1871

1872

1873

1874



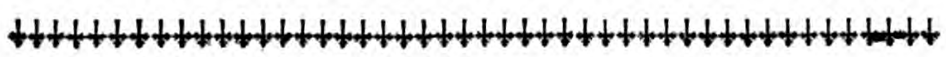
C O M U S*,

A

M A S K

P R E S E N T E D

A T L U D L O W C A S T L E.



* I have ventured to insert this title, which has had the full sanction of use. But it does not appear in Lawes's edition, 1637. Nor in the editions 1645, 1673, both printed under the author's inspection.

In Fletcher's FAITHFULL 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 were 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.

I believe the whole compliment was paid to the genius of Fletcher. Yet it should be remembered that Milton had not yet completed his career of puritanism. In the mean time, it is true that Milton, as an author, gave countenance to this species of entertainment. But Charles's MASKS did not, like COMUS, 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 pleasant conceited Comedie, plaid by the Queenes Maiesties players. Written by G. P. [i. e. George Peele.] Printed at London by John Danter, and are to be sold by Ralph Hancoeke and John Hardie, 1595." In quarto. This very scarce and curious piece exhibits, among other parallel incidents, two Brothers wandering in quest of their Sister, 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 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 soothsayings, they recover their lost Sister. But not till the Enchanter's wreath 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

“the *Metamorphosie* of *Lucius Apuleius* interlaced with sundrie
 “pleasant and delectable Tales, &c. Translated out of Latin into
 “English by *William Adlington*, Lond. 1566.” See Chap. iii. “How
 “*Socrates* in his returne from *Macedony* to *Larissa* was spoyled and
 “robbed, and how he fell acquainted with one *Meroe* a witch.” And
 Chap. iv. “How *Meroe* the witch turned diuers persons into miser-
 “able 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 *Ausonius*, *EPIGR.* xix. I reserve a more dis-
 tinct and particular view of *Peele’s* play, with the use of which I
 have been politely favoured by *Mr. Henderson* of *Covent-garden*
 theatre, for an APPENDIX TO THE NOTES ON *COMUS*. That
Milton had his eye on this antient 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 *Mystery* at *Florence*, written by *Andreini* a *Florentine* in
 1617, entitled *ADAMO*.

In the mean time it must be confessed, that *Milton’s* magician *Co-*
mus, 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 *Bro-*
thers. About the year 1615, a *Masque* called the *INNER TEMPLE*
MASQUE, written by *William Browne* author of *BRITANNIA’S PAS-*
TORALS, which I have frequently cited, was presented by the students
 of the *Inner Temple*. 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 parallelism 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 biassed 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.

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.

COMUS, A MASK.

The first scene discovers a wild wood.

The attendant SPIRIT descends or enters *.

BEFORE the starry threshold of Jove's court
My mansion is, where those immortal shapes
Of bright aerial spirits live inspher'd
In regions mild of calm and serene air,

* "*The attendant 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 iudge, that the Romaine DEMON
Doth yet himselfe with fatall hand enforce,
Againe on foote to teare her pouldred corse.

The Spirit's Prologue is introduced after the manner of the Greek Tragedy. But Milton did not recollect, that the Spirit was opening the business of the drama to a solitary forest, without an audience. But in a Greek tragedy, this objection would have been obviated by the Chorus, which was always present.

3. *Of bright immortal spirits live inspher'd.*] 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 INSPIERED: 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;

R

That

Above the smoke and stir of this dim spot, 5
 Which men call Earth, and with low thoughted care
 Confin'd, and pester'd in this pin-fold here,
 Strive to keep up a frail and feverish being,

That I aloft may bear her,
 Whereas I will INSPHERE her
 In regions high and starry.

Compare Shakespeare, *TROIL. CRESS.* A. i. S. iii.

— The glorious planet Sol
 In noble eminence enthron'd and SPHER'D
 Amidst the other. —

5. — *This dim spot,*
Which men call earth. —] As Adam speaks to the angel. *PARAD. L. B.* viii. 15.

When I behold this goodly frame, this world
 Of heaven and earth confisting, 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 pin-fold here.*] PIN-FOLD is 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. 410.

In such a PINFOLDE were his pleasures pent.

Our author calls the Liturgy "a PUNFOLD of set words." *PROSEWORKS*, i. 413. Compare Fairfax's *TASSO*, C. xiii. 20.

— Neere the wood where close ipent
 The wicked sprites in syluan PINFOLDS were.

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.

Unmindful

Unmindful of the crown that virtue gives
 After this mortal change to her true servants 10
 Amongst the enthron'd 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, 15

11. *Amongst the enthron'd 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 reading, ANTON. CLEOPATRA. A. i. S. iii.

Though you in swearing shake the THRONED GODS.

15. *To such my errand is.* —] ERRAND was not yet uniformly a vulgar word. The word frequently occurs in PARADISE LOST. B. vii. 573. "ON ERRANDS of supernal grace." B. iii. 652. "Bear his swift ERRANDS over moist and dry." Yet in many instances with a dash of the ludicrous and contemptuous. B. ii. 827. "I go this uncouth ERRAND sole." B. iv. 795. "ON ERRAND bad no doubt." B. x. 41. "Prevail and speed on his bad ERRAND." And even perhaps in that sublime address of Beelzebub to Satan, where some of the modes of God's vengeance are described. B. i. 152.

Here in the heart of hell to work in fire,
 Or do his ERRANDS in the gloomy deep.

Where, by the way, the nature and purport of the services of Satan's imaginary crew, precisely correspond with the spiritual operations of Ariel in the TEMPEST, A. i. S. ii.

— To tread the ooze
 Of the salt deep.
 To do me business in the veins of th' earth.

Again,

— To dive into the fire. —

The Spirit uses the word ERRAND again in our MASK, "Worth a thought, to this my ERRAND." v. 506. It is again seriously used in SAMSON AGONISTES, v. 1277.

Swift as the lightning glance he executes
 His ERRAND on the wicked. —

I would not soil these pure ambrosial weeds
With the rank vapours of this sin-worn mold.

But to my task. Neptune besides the sway
Of every salt flood, and each ebbing stream,
Took in by lot 'twixt high and nether Jove 20
Imperial rule of all the sea-girt iles,
That like to rich and various gems inlay
The unadorned bosom of the deep,

In Shakespeare, it occurs exactly in its present familiar acceptation.
JUL. CES. A. iv. S. i.

This is a slight unmeritable man,
Meet to be sent on ERRANDS. —

16. *I would not soil 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 possint comedere in corporibus assumptis?" Tom. vi. pag. 27. In Lib. Sec. Petri Lomb. Quæst. i. Distinct. viii. Artic. iv. edit. 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 soiled 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 iles,*

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 pretious 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.

Which

Which he to grace his tributary Gods
 By course commits to several government, 25
 And gives them leave to wear their saphir crowns,
 And wield their little tridents : but this Ile,
 The greatest and the best of all the main,
 He quarters to his blue-hair'd deities ;
 And all this tract that fronts the falling sun 30
 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

32. — *With temper'd awe to guide*

An old and haughty 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 about the year 1634, 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 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 consequences, furnished the subject of a MASK for a Michaelmas festivity, and produced COMUS. If this was the case, our Mask could not have been performed on occasion of lord Bridgewater's taking possession of the castle. It appears from Rymer's FOEDERA, that Lord Bridgewater was appointed to the Presidency of Wales by king Charles the first at Theobalds, May 12, 1633. Tom. xix. p. 449.

Are

Are coming to attend their father's state, 35
 And new-intrusted sceptor ; 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, 40
 But that by quick command from sovran Jove
 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. 45

44. The poet insinuates, 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 masking both in Bowre and Hall.

So Chaucer, *MILL. T.* 259.

— Heare thou not Abfolon,
That chauntith thus under our *BOURIS*-wall ?

“Under our *chamber*-window.” And Spenser as literally, *PROTHALAM.* ft. 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 and Hall.

Where, *roome* is *place*. 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.

Bacchus,

Bacchus, that first from out the purple grape
 Crush'd the sweet poison of mis-used wine,
 After the Tuscan mariners transform'd,
 Coasting the Tyrrhene shore, as the winds list'd,
 On Circe's island fell : (Who knows not Circe 50
 The daughter of the sun ? whose charmed cup
 Whoever tasted, lost his upright shape,
 And downward fell into a groveling swine)
 This Nymph that gaz'd upon his clustring locks,

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.

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. L. iv. M. iii.

SOLIS edita SEMINE,
 Miscet hospitibus novis
 Tacta CARMINE pocula ;
 Quos ut in varios modos
 Vertit herbipotens manus,
 Hunc APRI facies tegit, &c.

But see Virgil, ÆN. vii. 11. 17. Alcina has an enchanted cup in Ariosto, C. x. 45.

54. *This Nymph that gaz'd upon his clustring locks.*] This image of hair hanging in clusters, or curls, like a bunch of grapes, he afterwards adopted into the PARADISE LOST, B. iv. 303.

— Hyacinthin locks
 Round from his parted forelock manly hung
 CLUSTRING. —

Compare also SAMs. AGON. v. 568.

— These redundant locks
 Robustious, to no purpose CLUSTRING DOWN.

This,

With ivy berries wreath'd, and his blithe youth,
 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,

This, as I have long ago observed, was from the *Πλόχμοι βοτρυόεντες* of Apollonius Rhodius, ii. 678. And we have *ΒΟΥΡΥΣ ΧΑΙΤΗΣ*, in a description of Homer's statue in the *ANTHOLOGIA*, B. v. pag. 394. Carm. 16. edit. Stephan. 1566. But Bacchus being described in this passage of *COMUS*, Milton might have remembered the clusters of grapes intermixed in his hair, as he is sometimes represented in antique gems and statues.

Doct^r 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 *ΑΓΑΖΟΜΑΙ*. 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 stood *AGAZ'D* 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 glafs
GAZ'D 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.

55. *With ivy berries wreath'd.*—] Nonnus calls Bacchus *κορυμβοφόρος*. B. xiv. And Ovid, *FAST.* i. 393.

Festa CORYMBIFERI celebrabas, Græcia, Bacchi.

See also our author, *EL.* vi. 15.

57. — *And Comus nam'd.*] Doct^r Newton observes, that *Comus* is a deity of Milton's own making. But if not a natural and easy personification, by our author, of the Greek *ΚΩΜΟΣ*, *Comessatio*, it should be remembered, that *COMUS* is distinctly and most sublimely personified in the *AGAMEMNON* of Æschylus, edit. Stanl. p. 376. v. 1195. Where says Cassandra, enumerating in her vaticinal ravings the horrors that haunted her house, "That horrid band, who sing
 " of evil things, wilt never forsake 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

Who ripe, and frolick of his full grown age,
Roving the Celtic and Iberian fields,

60

“Furies his kindred, who chant a hymn recording the original crime
“of this fated family, &c.”

Τὴν γὰρ σέλην, τὴν δὲ οὐρανὸν ἐκλείπει Κορὸς,
Συμφθόγῃος ἔκ ἐφῶνος. —

Καὶ μὴν πεπωκὸς, γ' ὡς θρασύνοστα πλίον,
Βρίτειον αἶμα ΚΩΜΟΣ ἐν δομοῖς μένει,
Δύσπειπτος ἔξω συγγόνων Ἑρινύων.
Ἵμνῶσι δὲ ὕμνοι δάμνασι παρσέμματα
Πρώταρχον ἄτην. —

Hoc testum nunquam deseret grex [Furiarum]

Consona sed non suavisona. —

*Et jam inebriatus, ut audentior evadat,
Humano sanguine COMUS, in domo manet*

Male emissus a cognatis Furiis :

*Hymnum autem illæ canunt adhaerentes ædibus,
Originalem noxam. —*

COMUS is here the god of riot and intemperance, and he has assumed new boldness by drinking human blood: that is, because Atreus served up his murdered children for a feast, and Agamemnon was killed at the beginning of a banquet.

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 sorceress 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 tinctured with the study of 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

At last betakes him to this ominous wood,
 And in thick shelter of black shades imbowr'd
 Excels his mother at her mighty art,
 Offering to every weary traveller
 His orient liquor in a crystal glass,

65

country occupied by the Celtes. As in PARAD. L. B. i. 519.

— With Saturn old,
 Fled over Adria to the Hesperian fields,
 And o'er the CELTIC roam'd the utmost isles.

61. *At last betakes him to this ominous wood.*] OMINOUS, is dangerous, inauspicious, full of portents, prodigies, wonders, monstrous appearances, misfortunes, synonymous words for OMENS. So B. and Fletcher, SEA VOYAGE, A. i. S. i. vol. ix. p. 95. Of a dreary desert.

All that were made for man's use flie this desert :
 No airy foul dares make his flight o'er it,
 It is so OMINOUS.
 Serpents, and ugly things, the shames of nature,
 Roots of malignant tastes, foul standing waters, &c.

In PARAD. REG. B. iv. 481.

— This OMINOUS night that clos'd thee round,
 So many terrours, voices, prodigies,
 May warn thee as a sure foregoing sign.

Drayton calls the Dee an *ominous* flood, that is, prophetic. POLYOLB. S. x. vol. iii. 848. Shakespeare, K. RICHARD iii. A. iii. S. iii.

Oh Pomfret, Pomfret, oh thou bloody prison,
 Fatal and OMINOUS to noble peers !

That is, *dangerous*. Again, *ibid.* A. iv. S. i.

Thy mother's name is OMINOUS to children.

In PARAD. L. B. ii. 123.

— Seem to cast
 OMINOUS conjecture on the whole success.

Hence we may perhaps best explain an obscure line in HAMLET, A. i. S. i.

And prologue to the OMEN coming on.

Here, says Theobald, *prologue* and *omen* are "synonimous." But OMEN is the Danger, the Catastrophe. Afterwards, Comus's wood is called "this ADVENTUROUS glade," v. 79.

To

To quench the drouth of Phœbus, which as they
taste,

(For most do taste through fond intemp'rate thirst)
Soon as the potion works, their human count'nance,
Th' express resemblance of the Gods, is chang'd
Into some brutish form of wolf, or bear, 70
Or ounce, or tiger, hog, or bearded goat,
All other parts remaining as they were ;
And they, so perfect in their misery,
Not once perceive their foul disfigurement,
But boast themselves more comely than before, 75
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 adventrous glade,

67. *For most do taste through fond intemp'rate 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.

75. *But boast themselves.* —] He certainly alludes to that fine satire in a dialogue of Plutarch, intitled Gryllus, which the learned reader may find in Plutarch, OP. 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.

77. *To roll with pleasure in a sensual sty.*] Milton applies the same fable, in the same language, to Tiberius. PARAD. REG. iv. 100.

— Expell this MONSTER from his throne,
Now made a STY. —

78. *Therefore when any favour'd of high Jove
Chances to pass through this adventrous glade, &c.*] The SPIRIT
S 2 in

Swift as the sparkle of a glancing star 80
I shoot from heav'n, to give him safe convoy,

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 leave them right :
Then must I watch if any be
Forcing of a chastity ;
If I find it, then in hast
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. But he has repeated 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 thwarts 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 is intended to be impressed in Homer's comparison of the descent of Minerva, applied by the commentators to this passage of COMUS. See IL. iv. 74. The star to which Minerva is compared, emits sparkles, but it is stationary; it does not fall from its place. It is a bright portentous meteor, alarming the world. And its sparkles, 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. iij. It is where Adonis suddenly starts from Venus in the night.

Looke how a bright star SHOOTETH from the skie,
So glides he in the night from Venus' eye.

By

As now I do: But first I must put off
 These my sky robes spun out of Iris woof,
 And take the weeds and likeness of a swain,
 That to the service of this house belongs, 85
 Who with his soft pipe, and smooth-dittied song,
 Well knows to still the wild winds when they roar,

By the way, the fiction of Uriel's descent and ascent by a sun-beam, is from Drayton's Legend of Robert Duke of Normandy, st. 43.

As on the sun-beams gloriously I ride,
 By them I mount, and down by them I slide.

83. *These my sky-robes spun out of Iris woof.*] So our author of the archangel's military robe. PARAD. L. B: xi. 244.

— Iris had dipt the woof.

Milton has frequent allusions to the colours of the rain-bow. TRUTH and JUSTICE are not only orb'd in a rainbow, but are apparelled in its colours. ODE ON NATIV. st. xv.

85. *And take the weeds and likeness 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 Mask, and excelled in singing, was his scholar. To this Lady, when afterwards Lady Vaughan and Carbury, and to her sister Mary, when Lady Herbert of Cherbury, Lawes dedicated his "AYRES AND DIALOGUES, for one, two, and three voyces, &c. Lond. 1653." fol. Some passages in the Dedication will illustrate what is here and will be hereafter said. "To the two most excellent Sisters, Alice countesse of Carberie, 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 these publick, than
 of inscribing them to your Ladiships: most of them being com-
 posed, when I was employed by your ever honoured parents to at-
 tend your Ladiship's [Alice] education in musick; who, as in other
 accomplishments fit for persons of your quality, excelled most ladies,
 especially in Vocal Musick, wherein you were absolute, that you
 gave life and honour to all I taught you: and that, with more un-
 derstanding than a new generation [the fanatics], pretending to skill,
 I dare say, are capable of." Lawes, and his fair scholar, will occur again.

And

And hush the waving woods, nor of less faith,
 And in this office of his mountain watch,
 Likeliest, and nearest to the present aid 90
 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 mon-
 sters, headed like fundry forts of wild beasts,

86. *Who with his soft pipe, and smooth-dittied song,
 Well knows to still the wild winds when they roar,
 And hush the waving woods.* —] Lawes himself, no bad poet,
 in "A Pastorall Elegie to the memorie of his brother William," ap-
 plies 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 fullen seas,
 And calme the fury of the winds.

This is printed among "CHOICE PSALMES put into Musick, &c. 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 pre-
 fixed.

91. — *But I bear the tread
 Of hateful steps. I must be viewless now.*] So in PARAD. L.
 B. iv. 865. "I hear the tread of nimble feet." The epithet VIEW-
 LESS is almost peculiar to Milton. In the ODE ON THE PASSION,
 ft. viii.

Or should I thence hurried on VIEWLESS wing.

In PARADISE LOST, B. iii. 518. Of the gate of heaven.

— Drawn up to heaven sometimes
 VIEWLESS, and underneath a bright sea flow'd.

Mr. Bowle observes, that the Spirit's conduct here much resembles
 that of Oberon in the MIDSUMMER NIGHT'S DREAM, A. ii. S. ii.

But who comes here? I am invisible,
 And I will overhear their conference.

but

but otherwise like men and women, their apparel glistering; 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 heav'n doth hold,
 And the gilded car of day 95
 His glowing axle doth allay
 In the steep Atlantic stream,
 And the slope sun his upward beam
 Shoots against the dusky pole,
 Pacing toward the other goal 100
 Of his chamber in the east.
 Mean while welcome Joy, and Feast,
 Midnight Shout, and Revelry,
 Tipsy Dance, and Jollity.
 Braid your locks with rosy twine, 105
 Dropping odors, dropping wine.
 Rigour now is gone to bed,
 And Advice with scrupulous head,

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. 1. edit. 1600.

Strict Age, and four Severity
 With their grave saws in slumber lie. 110
 We that are of purer fire
 Imitate the starry quire,
 Who in their nightly watchful spheres,
 Lead in swift round the months and years.
 The founts 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,

Night hath clos'd all in her cloake,
 Twinkling stars loue-thoughts prouoke ;
 Daunger hence good care doth keepe,
 Iealousie it selfe doth sleepe.

Compare also Spenser's *ASTROPHEL*.

Your mery glee is now LAID all ABED.

Again, in *DECEMBER*.

Delight is LAID ABED. —

And in the *TEARES OF THE MUSES*.

— All that goodly glee
 Is layd ASLEEPE. —

109. — *Sour Severity.*] There is an earlier use of this word in the same signification. Daniel *COMPL. ROSAM. R. XXXIX. Signat. L. iiij.* edit. 1601. fol.

Titles that cold SEUERITIE hath found.

116. — *In wavering morrice move.*] In the *MORGANTE MAGGIORE* of Pulci, we have "Balli alla MORESCA," 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 FOUNTAINE-BRIM,

And

The Wood-Nymphs deck'd with daifies trim,
 Their merry wakes and pastimes keep : 121
 What hath night to do with sleep ?
 Night hath better sweets to prove,
 Venus now wakes, and wakens Love.
 Come let us our rites begin, 125
 'Tis only day-light that makes fin,

And in Warner's *ALBION'S ENGLAND*, B. ix. 46.

As this same fond selfe-pleasing youth stood at a *FOUNTAYNE-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.

And simply for *Bank*, in Drayton's *QUEST OF CYNTHIA*, vol. ii.
 p. 622. ut supr.

At length I on a fountaine lit
 Whose *BRIM* with pinks was platted.

Again, of the same fountain, *ibid.*

Within whose chearfull *BRIMS*.

The same author has "*BROAD-BRIMM'D Orellana*," *POLYOLB. S.* xix.
 vol. iii. p. 1037. Shakespeare, *TEMP. A.* iv. S. i. "Pionied and
 "twilled *BRIMS*." Fletcher, "Where the gravel from the *BRIM*."
FAITH. SHEPH. A. iii. S. i. vol. iii. p. 154. The same writer has a
 singular use of the word in this sense. *Ibid. A.* iv. S. i. p. 165.

— Underneath the *BRIM*

Of sailing 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 *PRELITICAL EPISCOPA-
 CY*, "This cited place lies upon the very *BRIM* of another corrup-
 "tion." *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 fin.] Mr. Bowle supposes, that
 Milton had his eye on these galant lyrics of a Song in Jonson's *FOX*.
 A. iii. S. vii.

Which these dun shades will ne'er report.
 Hail Goddess of nocturnal sport,
 Dark veil'd Cotytto, t'whom the secret flame
 Of mid-night torches burns ; mysterious dame,
 That ne'er art call'd, but when the dragon woom
 Of Stygian darkness spetts her thickest gloom,
 And makes one blot of all the air,
 Stay thy cloudy ebon chair, 134
 Wherein thou rid'st 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, 140

'Tis no' sinne love's fruit to steale,
 But the sweet thefts to reveale :
 To be taken, to be seene,
 These have crimes accounted beene.

131. — *The dragon woom*
Of Stygian darkness spetts her thickest gloom.] So Drayton, of
 an exhalation or cloud. BAR. W. ii. 35. Without a familiar or low
 sense.

SPETTETH his lightning forth outrageoullie.

140. *From her cabin'd loop-hole peep.*] Rather CABIN'S. Comus is
 describing the morning contemptuously, as it was unwelcome and un-
 friendly to his secret revels. We have LOOP-HOLES of the Indian
 fig-tree, PARAD. L. B. ix. 1110.

— 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 a romantic history, is de-
 scribed by Quintus Curtius, HIST. ALEXANDR. L. ix. c. i. p. 679.
L. vi.

And to the tell-tale sun descry,
Our conceal'd solemnity.

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 sort that those *twigs* become great trees: and these being growne vp vnto the like greatness doe cast their branches or twiggy trendrels 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 desert of trees, which the *Indians* do vse for *couerture* against the *extreme beate of the sun*. — Some likewise vse them for pleasure, 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 *LOOPE-HOLES* or windowes in some places, to the end to receiue thereby the fresh *coole* aire that entreth thereat, as also for light that they may *see their cattell* that *feed* thereby, &c. From which vault or close *walke* doth rebound 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 herdsman*, shunning heat,
Shelters in *cool*, and tends his pasturing herds
At *loop-holes cut* through thickest *shade*: those leaves
They gather'd, broad as Amazonian targe, &c.

The *Amazonian targe* is from Pliny, as quoted by Gerard. Jonson, however, has been before-hand with Milton, in introducing this tree into English poetry. *NEPTUNE'S TRIUMPH*, first acted 1624. Vol. vi. 159.

— The goodly bole being got

To certaine cubits hight, from every side
The boughs decline, which taking root afresh
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 published in 1597.

Come, knit hands, and beat the ground
In a light fantaftic round.

The Measure.

Break off, break off, I feel the different pace 145
Of fome chafte footing near about this ground.
Run to your fhrouds, within thefe brakes and trees;

Of the morning *peeping* from the eaft, doftor Newton brings a parallel from Fletcher's FAITHFUL SHEPHERDESS. Mr. Bowle adds another, unnoticed, from Drayton, MUS. ELYZ. [edit. 1630. p. 22.] vol. iv. p. 1465.

The funne out of the eaft doth PEEPE,
And now the day begins to creepe,
Upon the world at leafure.

144. *Come, knit hands, and beat the ground
In a light fantaftic round.*] In the manuſcript, "in a light
"and frolick round." In L'ALLEGRO, v. 34.

On the LIGHT FANTASTIC toe.

Compare Fletcher, FAITHF. SHEP. A. i. S. i. vol. iii. p. 110.

ARM in ARM,
Tread we foftly in a ROUND,
While the hollow neighbouring ground, &c.

And Jonſon, in his MASQUES,
In motions ſwift and meet
The happy GROUND TO BEAT.

A paſſage which reminds his commentator, Mr. Whalley, of Shakeſpeare, 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.

147. *Run to your fhrouds, within theſe brakes and trees.*] To your
reſſes, harbours, hiding-places, &c. So in PARAD. L. B. x. 1068.

— While

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 151
 Be well-stock'd with as fair a herd as graz'd
 About my mother Circe. Thus I hurl
 My dazzling spells into the spongy air,
 Of pow'r to cheat the eye with blear illusion, 155
 And give it false presentments, lest the place

— While the winds
 Blow moist and keen, shattering the graceful locks
 Of these fair-spreading trees, which bid us seek
 Some better SHROUD. —

We have the verb, PARAD. REG. B. iv. 419. Of our Saviour in the forest.

— Ill wast 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 nill SHROUDED bene,
 And it with new leves wrene.

See also COMPL. BL. KN. v. 148.

153. — Thus I hurl

My dazzling spells into the spongy air, &c.] Fletcher, FAITHFUL
 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.

And

And my quaint habits breed astonishment,
 And put the damsel to suspicious flight,
 Which must not be, for that's against my course ;
 I, under fair pretence of friendly ends, 160
 And well plac'd words of glozing courtesy
 Baited with reasons not unplaufible,
 Wind me into the easy-hearted man,
 And hug him into snares. When once her eye
 Hath met the virtue of this magic dust, 165
 I shall appear some harmless villager,

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.

161. — *Words of glozing courtesy.*] Flattering, *deceitful.* As in *PARAD.* L. B. iii. 95. "*GLOZING* lies." B. iv. 549. "So *GLOZ'D* the tempter." Perhaps from *Spenser*, *F. Q.* iii. viii. 14. "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 *GLOSE* with your tongue." A. iii. S. i.

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 thrist,* is omitted. *Tickell*, however, has followed the two first editions, with the emendation

Whom thrift keeps up about his country gear.
 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, 170
 My best guide now ; methought it was the sound
 Of riot and ill manag'd merriment,
 Such as the jocond flute, or gamesome pipe
 Stirs up among the loose unletter'd hinds, 174
 When for their teeming flocks, and granges full,
 In wanton dance they praise the bounteous Pan,
 And thank the Gods amifs. I should be loath

dation 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.

And below, "Gentle VILLAGER," v. 304. And, "some neighbour
 "VILLAGER," v. 576.

171. ———— *The sound*

*Of riot, and ill-manag'd merriment,
 Such as the jocond flute, and 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 amifs. ———]*

We have here an early symptom of Milton's propensity to puritanism, and of his rigid reforming principles. The passage is an indirect satire on the festivals established by custom, or by the authority of the church, and celebrated with a variety of rural recreations. A violent controversy now subsisted between the calvinists and the hierarchy, concerning a book published by the bishops in 1618, and entitled, "A Declaration to encourage "Recreations and Sports on the Lord's Day." In which it was declared to be the king's pleasure, that the people should not be prohibited from pursuing any lawful diversions on sundays after divine service,

To meet the rudeness, and swill'd insolence
Of such late wassailers ; yet O, where else

service, such as Dancing, Archery, Leaping, Vaulting, or other similar harmless games; nor from celebrating Whitson-Ales, Maygames, Morrice-dances, Wakes, Revels, the festivities of the may-pole, &c. This our author thought was to *thank the gods amiss*. In opposition to what were called Holidays, the sectarists endeavoured to elevate the dignity, and enforce the importance, of the sabbath, which they chose to distinguish by the name of the Lord's Day; and to convert the usual days or seasons of relaxation and indulgence, into the more edifying solemnities of fasting and preaching. In their turn, the bishops judged it proper to check all factious and fanatical innovations, and therefore promulgated this edict, which was commonly called the **BOOK OF SPORTS**. Milton calls it, in his answer to the **EIKON BASILIKE**, "that reverend statute for dominical jigs and maypoles." **PROSE-WORKS**, i. 367. See also our author's **REFORMATION**, published 1641. "The managing of our publick Sports and festival "Pastimes, that they might be, not such as were authorized a while "since, the **PROVOCATIONS OF DRUNKENNESS and LUST, &c.**" **PROSE-WORKS**, vol. i. 61. In the counties familiar to Milton, at Harvest-homes, Sheep-shearings, Mead-mowings, Lamb-ales, as they are styled, and other rustic celebrities, more especially at the Whitson-sports, the tabor and pipe, and the morrice-dance, are still in high request. See **Note on L'ALLEGRE**. v. 97. Jonson thought very differently from Milton on this subject. **SAD SHEPHERD**, A. i. S. iii.

Now that the shearing of the sheep is done,
Why should or you or wee so much forgett
The season in ourselves, as not to make
Use of our youth and spirits, to awake
The nimble hornpipe and the tambourine,
And mix our songs and dances in the wood?
Such were the rites the youthfull June allows.
Clar. They were, gay Robin: but the **SOWRER SORT**
Of Shepherds now disclaime, &c. &c.
They call our Pastimes **PAGAN**. —

The puritans so far succeeded in their scheme, as to have made Sunday a day of gravity and severity in England ever since Cromwell's usurpation. There is many a staunch observant of the rites and practices of the Church of England, and even a bigotted advocate for the general spirit of her system, who little suspects, that he is conforming to the Calvinism of an English Sunday.

178. *To meet the rudeness, and swill'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
the

Shall I inform my unacquainted feet 180
 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,

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, **FAITHFUL 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 lusty sport,
 Or spiced **WASSEL-BOUL**, to which resort
 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. p. 838. Compare Shakespeare's **LOVE'S LAB. LOST**, A. v. S. ii.

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 fir R. Wroth. **FOREST**, ii. iii.
 The iolly **WASSAL** walks the often round.

In **MACBETH**, "Wine and wassel," mean, in general terms, feasting and drunkenness. 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 Beer." A. iv. S. iv. vol. ii. p. 414. In the Song cited in Lancham's **NARRATIVE**, 1575, "For wine and "wastell he had at will," we are not to understand *wassail*, but **WAS-TEL-BREAD**, *Wassellum*, a species of fine or white bread, mentioned in **CHAUCER**. In the text, *swill'd insalence*, is similar to *flown with insalence and wine*, in **PARAD. L.** B. i. 502. Read *swoln*.

180. *Shall I inform my unacquainted feet*

In the blind mazes of this tangled wood?] 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**. —

184. *Under the spreading favour of these pines.*] This is like Virgil's
 U "HOSPITIIS

Stept, as they said, to the next thicket side. 185
 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, 189

"*HOSPITIIS teneat FRONDENTIBUS arbor.*" GEORG. iv. 24. An inversion of the same sort occurs in Cicero, in a Latin version from Sophocles's *TRACHINIÆ*, of the Shirt of NESSUS. *TUSC. DISP.* ii. 8.

Ipse inligatus PESTE interimor TEXTILI.

185. *To bring me berries, or such cooling fruit*

As the kind hospitable woods provide.] So Fletcher, *FAITHFUL SHEP.* A. i. S. i. vol. iii. p. 105. Where, says the virgin-shepherdesse Clorin,

My meat shall be what these wild woods afford,
 BERRIES, and chesnuds, plantanes on whose cheeks
 The sun sits smiling, and the lofty fruit
 Pull'd from the fair head of the straight-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 *Mask* in a wild forest, Milton secured to himself a perpetual fund of picturesque description, which, resulting from situation, was always at hand. He was not obliged to go out of his way for this striking embellishment: it was suggested of necessity by present circumstances. The same happy choice of scene supplied Sophocles in *PHILOCTETES*, 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.

188. — *When the gray-hooded Even,*

Like a sad votarist in palmer's weed.] Milton, notwithstanding his abhorrence of every thing that related to superstition, often dresses his imaginary beings in the habits of popery. But poetry is of all religions:

Rose from the hindmost wheels of Phœbus' wain.
 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 darkness, ere they could return, 194
 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? 200
 This is the place, as well as I may guess,
 Whence even now the tumult of loud mirth
 Was rife, and perfect in my list'ning ear,

and popery is a very poetical one. In PARADISE REGAINED, the Morning "comes forth with pilgrim-steps in *amice gray*." B. iv. 426. This is, what is called *grains amictus*, in the Roman ritual. Milton's MELANCHOLY is a pensive Nun.

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." PROSE-WORKS, vol. i. 6.

195. — O *thievish Night*, &c.] 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. — *The tumult of loud mirth*

Was rife, and perfect in my list'ning ear.] Milton uses and explains RIFE, which is *fresh, recent, common, customary*, and the like, in SAMSON AGONISTES, v. 866.

Yet nought but single darkness do I find.
 What might this be? A thousand fantasies 205
 Begin to throng into my memory,
 Of calling shapes, and beck'ning shadows dire,
 And æry tongues, that syllable mens names
 On sands, and shores, and desert wildernesses.

— That grounded maxim,
 So RIFE and celebrated in the mouths
 Of wisest men. —

RIFE would be well translated into Latin by CELEBRIS. Compare PARAD. L. B. i. 650.

— Whereof so RIFE
 There went a fame in heaven. —

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 prefs to that last hold
 Confound themselves. —

207. *Of calling shapes, and beck'ning shadows dire,*
And æry tongues, that syllable mens names
On sands, and shores, and desert wildernesses.] I remember these
 superstitions, which are here finely applied, in the antient Voyages
 of Marco Paolo the Venetian. He is speaking of the vast and peri-
 cious desert of Lop in Asia. "Cernuntur et audiuntur in eo, inter-
 " diu, et sæpius noctu, dæmonum variæ illusiones. Unde viatori-
 " bus summe cavendum est, ne multum ab invicem seipos dissociant,
 " aut aliquis a tergo sese diutius impediatur. Alioquin, quamprimum
 " propter montes et calles quispiam comitum suorum aspectum perdi-
 " derit, non facile ad eos perveniet: nam audiuntur ibi voces dæ-
 " monum qui solitarie incedentes PROPRIIS appellant NOMINIBUS,
 " voces FINGENTES illorum quos comitari se putant, ut a recto itinere
 " abductos in perniciem deducant. Audiuntur interdum in aere con-
 " centus musicorum 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 shepherdess mentions, among
 other nocturnal terrors in a wood,

Or voices calling me in dead of night.

These

These thoughts may startle well, but not astound
 The virtuous mind, that ever walks attended 211
 By a strong, sining 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; 215
 I see ye visibly, and now believe
 That he, the Supreme Good, t'whom all things ill
 Are but as slavish officers of vengeance,
 Would send a glist'ring guardian if need were
 To keep my life and honour unassail'd. 220
 Was I deceiv'd, or did a sable cloud
 Turn forth her silver lining on the night?

213. — *White-banded Hope,*

Thou hovering angel girt with golden wings.] Thus in Shakespeare'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 flight, on the wing; and if not approaching, yet not flying away. Still appearing. Contemplation soars on GOLDEN WING, *IL PENS.* v. 52. Mr. Bowle directs us to Ariosto, *ORL. FUR. C.* xiv. 80.

— *Mosse*

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 my strongest guard, for here I'll dwell,
 In opposition against fate and hell.

221. *Was I deceiv'd, or did a sable cloud
 Turn forth her silver lining on the night?*

I did

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. 225
 I cannot hallow to my Brothers, but
 Such noise as I can make to be heard farthest
 I'll venture, for my new inliven'd spirits
 Prompt me ; and they perhaps are not far off.

S O N G.

Sweet Echo, sweetest nymph, that liv'ft unseen
 Within thy aery shell, 231
 By flow Meander's margent green,

I did not err, there does a fable cloud

Turn forth its silver lining on the night.] The repetition, arising from the conviction and confidence of an unaccusing conscience, is inimitably beautiful.

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.

— I have heard

Strange howls this live long night, &c.

230. *Sweet Echo, sweetest Nymph, &c.*] Peck asserts, that Milton wrote *Comus* at the request of Lawes, then the most fashionable mask-composer, who engaged to set it to music. It is certain that Lawes and Milton were intimate friends. This appears plainly from the thirteenth Sonnet. In which he hints at Lawes's talent and reputation for composing airs in masks and interludes.

— The priest of Phebus' quire,

Who tun'ft the happiest lines in Hymn or STORY.

STORY

And in the violet-embroider'd vale,

Where the love-lorn nightingale

STORY, however, more particularly means here, the Mask or Interlude of THESEUS AND ARIADNE, which Lawes had just set to music. Lawes was now a domestic in Lord Bridgewater's family; and had the honour, as we have seen, of teaching the Lady Alice Egerton to whom this Song is allotted, to sing and play. [See Note on v. 85.] And undoubtedly the master considered the characteristic style and peculiar powers of his fair scholar's voice, which he must so well have known. Lawes's principal merit consisted in the composition of Songs for a single voice. He had the most interesting inducements to exert all his art on this occasion. Singing was now an indispensable part of the education of young ladies of the first rank.

I am informed, that Lawes's Music to COMUS was never printed. But by a manuscript in his own hand-writing it appears, that the three songs, SWEET ECHO, SABBINA 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 doctor Hayes, the late professor of music at Oxford, for some of this intelligence. Sir John Hawkins has printed Lawes's score of SWEET ECHO with the words. HIST. MUS. iv. 53. As Lawes was so deeply concerned, one is surprised that more music was not introduced into this performance: an aid, indeed, which the intrinsic graces of its exquisite poetry did not want to borrow. As there is less music, so there is less machinery, in COMUS, than in any other mask.

231. *Within thy aery shell.*] SHELL is *vault*. From TESTUDO. It is the same vault which is intended in these lines on the ODE ON THE NATIVITY, st. x.

Nature that heard such sound,
Beneath the HOLLOW ROUND
Of Cynthia's seat the aery region thrilling.

233. — *Violet-embroider'd vale.*] This is a beautiful compound epithet, and the continuation 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-roosted*, *snaky-headed*, *fiery-wheeled*, *white-banded*, *fin-worn*, *home-felt*, *rusby-fringed*, *pure-ey'd*, *tinsel-slipper'd*.

Dr. J. WARTON.

See Peck, MEM. Milit. p. 117. And compare PARAD. L. B. iv. 700.

— Under foot the VIOLET,
CROCUS, and hyacinth, with rich inlay
BROIDER'D the ground. —

And

Nightly to thee her sad song mourneth well; 235
 Canst thou not tell me of a gentle pair
 That likest thy Narcissus are?
 O if thou have
 Hid them in some flow'ry cave,
 Tell me but where, 240
 Sweet queen of parly, daughter of the sphere,
 So may'ft thou be translated to the skies,
 And give resounding grace to all heav'n's harmonies.

And Browne's SHEPH. PIPE, EGL. iv. Signat. D. 4. edit. 1614.

Methinkes no April showre
 EMBRODER should the ground, &c.

The allusion is the same in LYCIDAS, v. 148.

And every flower that sad EMBROIDERY wears.

234. *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.
 SHEP. A. i. S. i. p. 117.

— A GENTLE PAIR
 Have promis'd equal love. —

Other petty pilferings of the same kind might be pointed out, which prove Milton's intimate familiarity with Fletcher's play.

238. *Ob if thou have
 Hid them in some flowry cave.*] Here is a seeming inaccuracy for the sake of the rhyme. But the sense being hypothetical and contingent, we will suppose an elleipsis of *shouldest* before *have*. A verse in Saint John affords an apposite illustration. "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 absolutely synonymous.

243. *And give resounding grace to all heav'n's harmonies.*] That is,
 "The

C O M U S.

Can any mortal mixture of earth's mold
Breathe such divine enchanting ravishment? 245

"The grace of their being accompanied with an echo." Lawes, in setting this Song, has thought fit to make a pleasant professional alteration.

And hold a COUNTERPOINT to all heaven's harmonies.

The goddess Echo was of peculiar service in the machinery of a Mask, and therefore often introduced. Milton has here used her much more rationally than most of his brother mask-writers. She is invoked in a song, but not without the usual tricks of surprising the audience by strange and unexpected repetitions of sound, in Browne's INNER TEMPLE MASQUE, to which I have supposed our author might have had an eye, p. 143. 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 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 *caverne* of the earth her *ayrie* spirit is contained. "How or where I may direct my speech, that thou maist heare." When she speaks, Mercury wondering that she is so near at hand, proceeds with great solemnity.

Knowe, gentle soule then, I am sent from Ioue ;
Who pittying 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 exercised in Iuno's spight,
Thou take a corporall figure, and ascend
Enricht with vocall and articulate power.

He then, in burlesque of the sort of machinery usual on the occasion, prepares to strike the *obsequious* earth thrice with his winged rod, to give thee way. And as a Song was always the sure consequence of Echo being raised, a burlesque song follows, which Mercury thus introduces.

Begin, and more to grace thy cunning voice,
The *humorous* aire shall mixe her *solemne* tunes
With thy *sad* words : strike musicque from the *spheares*,
And with your *golden raptures* swell our cares.

This play was first acted in 1600.

244. Can any mortal mixture of earth's mold
Breathe such divine enchanting ravishment?] This was the personal.
X

Sure something holy lodges in that breast,
 And with these raptures moves the vocal air
 To testify his hidden residence :
 How sweetly did they flote upon the wings
 Of silence, through the empty-vaulted night, 250
 At every fall smoothing the raven down
 Of darkness till it smil'd ! I have oft heard
 My mother Circe with the Sirens three,

sonal. 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 deportment. 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 Holy inhabiting that breast, courts the air the vehicle of sound, to give it utterance, to discover the latent source of its residence, by means of these ravishing notes."

249. *How sweetly did they flote.* —] That is, "These raptures." The effect for the cause.

252. ——— *I oft have heard
 My mother Circe, with the Sirens three,
 Amidst the flowery-kirtled Naiades,
 Culling their potent herbs and baleful drugs,
 Who as they sung, would take the prison'd soul, &c.*] Originally from Ovid, METAM. xiv. 264. Of Circe.

Nereides, Nymphæque simul, quæ vellera motis
 Nulla trahunt digitis, nec fila sequentia ducunt,
 Gramina disponunt ; sparsosque sine ordine flores
 Secernunt calathis, variasque coloribus herbas.
 Ipsa, quod hæ faciunt, opus exigit : ipsa quid usus
 Quoque sit in folio, quæ sit concordia mistis,
 Novit ; et advertens pensas examinat herbas.

See also *ibid.* v. 22. 34.

Milton

Amidst the flow'ry-kirtled Naiades,
Culling their potent herbs, and baleful drugs, 255

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 powerfull 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 incantation. p. 134.

Then, Sirens, quickly wend me to the bowre,
To fitte their welcome, and shew Circe's powre.

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 nostri.

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 *KIRTLE* is a woman's gown. So it is, in the pastoral writers of Milton's age, and before. And in Shakespeare, where Falstaffe asks Doll, "What stuff wilt have a *KIRTLE* of?" *SECOND P.*

Who as they fung, would take the prifon'd foul,
 And lap it in Elyfium ; Scylla wept,
 And chid her barking waves into attention,

K. HENR. iv. A. ii. S. iv. But it originally fignified a man's garment, and was fo used antiently. At leaft, moft commonly. In Spenser, ENVY, not a female deity, wears a "KIRTLE of difcoloured fay," F. Q. i. iv. 31. It was the name for the furcoat at the creation of Knights of the Garter. See ANTIS, ORD. GART. i. 317. In an original roll of the Houfhould-Expences of Wykeham bifhop of Winchefters, dated 1394, is this entry. "In furrura duarum CURTELLARUM pro Domino cum furrura agnina, x. s." That is, "For furring, or facing two Kirtles for my Lord with lambs-skin, 10 s."

256. *Who as they fung, would take the prifon'd foul,
 And lap it in Elyfium.* —] In the old play, the RETURN FROM PARNASSUS, 1606. A. i. S. ii.

Sweet Conftable doth take the wondering ear,
 And LAYS IT UP in willing PRISONMENT.

In L'ALLEGRO, v. 136.

LAP me in foft Lydian aires.

We have "lapped in delight," in Spenser, F. Q. v. vi. 6. *Prifoned* was more common than *imprifoned*. Shakefpeare, VENUS AND ADONIS, edit. 1596. Signat. C. iiij.

Whereat her teares began to turne their tide,
 Being PRISON'D in her eye. —

And in his SONNETS, cxxxiii.

PRISON my heart in thy ftel-bofom's ward.

And in LOVE'S LABOUR LOST, A. iv. S. iii.

— Universal plodding PRISONS up
 The nimble fpirits in the arteries.

And in B. and Fletcher's PHILASTER, A. v. S. i. vol. i. 168. "Perpetual PRISONMENT." There are few instances out of many.

257. ——— *Scylla wept,
 And chid her barking waves into attention,
 And fell Charybdis murmur'd foft applaufe.*] Silius Italicus, of a Sicilian shepherd tuning his reed, BELL. PUN. xiv. 467.

Scyllæi tacuere canes, ftetit atra Charybdis.

The fame fituation and circumftances dictated a fimilar fiction or mode of expreffion to either poet. But Silius avoided the boldnefs, perhaps impropriety, of the laft image in Milton.

And

And fell Charybdis murmur'd soft applause :
 Yet they in pleasing slumber lull'd the sense, 260
 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, 264
 And she shall be my queen. Hail foreign wonder,
 Whom certain these rough shades did never breed,
 Unless the Goddess that in rural shrine

265. — *Hail foreign wonder,
 Whom certain these rough shades did never breed,
 Unless the Goddess, &c.] Thus Fletcher, FAITHFUL SHEP. A. V.
 S. i. vol. iii. p. 188.*

— Whate'er she be,
 B'est thou her spirit, or some divinity,
 That in her shape thinks good to walk this grove.

But perhaps our author had an unperceived retrospect to the TEM-
 PEST, 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 CREA-
 TED BEING, a Woman in opposition to Goddesses. 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 QUEENE, iii. v. 36. ii. iii.
 33. And B. and Fletcher's SEA-VOYAGE, A. ii. S. i. vol. ix. p. 106.
 edit. 1751.

Be not offended, goddesses, 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

Dwell'ft here with Pan, or Silvan, by bleft fong
 Forbidding every bleak unkindly fog 269
 To touch the prosp'rous growth of this tall wood.

L A D Y.

Nay gentle Shepherd, ill is loft that praife
 That is address'd to unattending ears ;
 Not any boast of fkill, but extreme fhift
 How to regain my fever'd company,
 Compell'd me to awake the courteous Echo 275

And Ovid, where Salmacis firft fees the boy Hermaphroditus, *Metamorphos.* iv. 320.

— Puer, O digniffime credi
 Effe deus ; feu tu deus es, potes effe Cupido, &c.

And Browne's *BRITANNIA'S PASTORALS*, B. i. S. iv. p. 70.

— Hayle glorious deitie !
 If fuch thou art, and who can deeme you leffe ?
 Whether thou reigneft queen o' th' wilderneffe,
 Or art that goddeffe 'tis vnknowne to mee,
 Which from the ocean drawes her pedigree :
 Or one of thofe, who by the moffie banckes
 Of drifling Helicon, in airie ranckes
 Tread roundelays upon the filuer fands,
 While fhaggy fatyres, tripping o'er the ftrands,
 Stand ftill at gaze, and yeild their fences thrals
 To the fweet cadence of your madrigals :
 Or of the faiery troope which nimbly play,
 And by the fprings daunce out the fummer's day, &c.

The Shepherd's answers, p. 71.

Nor of the faiery troope, nor Mufes nine,
 Nor am I Venus, nor of Proferpine :
 But daughter to a lufly aged fwaine,
 That cuts the greene tufts off th' enamel'd plaine, &c.

Homer, in the address of Ulyffes to Nauficaa, the father of elegance as well as of true poetry, is the original author of this piece of galantry, which could not efcape the vigilance of Virgil. See *ARCADES*, v. 44.

To

To give me answer from her mossy couch.

C O M U S.

What chance, good Lady, hath bereft you thus ?

L A D Y.

Dim darknes, and this leafy labyrinth.

C O M U S.

Could that divide you from near-ushering guides ?

L A D Y.

They left me weary on a grassy turf. 280

C O M U S.

By falshood, or discourtesy, or why ?

L A D Y.

To seek i'th' valley some cool friendly spring.

C O M U S.

And left your fair side all unguarded, Lady ?

L A D Y.

They were but twain, and purpos'd quick return.

C O M U S.

Perhaps fore-stalling night prevented them.

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, binder, &c.*

What need a man FORESTALL his date of grief,
And run to meet what he would most avoid ?

And

L A D Y.

How easy my misfortune is to hit ! 286

C O M U S.

Imports their los, beside the present need ?

L A D Y.

No less than if I should my Brothers lose.

C O M U S.

Were they of manly prime, or youthful bloom ?

L A D Y.

As smooth as Hebe's their unrazor'd lips. 290

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 in Fairfax's TASSO, xv. 47.

But forth there crept, from whence I cannot say,
An ugly serpent that FORESTALL'D their way.

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 curst thret,
That she therefore would him ere long FORESTALL.

And in HAMLET, A. v. S. ii. "I will FORESTALL their repair 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.

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. —

C O M U S.

C O M U S.

Two such I saw, what time the labour'd ox
 In his loose traces from the furrow came,
 And the swinkt hedger at his supper fat ;
 I saw them under a green mantling vine
 That crawls along the side of yon small hill, 295
 Plucking ripe clusters from the tender shoots ;
 Their port was more than human, as they stood :
 I took it for a faery vision

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* is a pastoral word, at once natural and new.

297. *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 i' th' plighted clouds. I was aw-struck,

And as I pass I worshipt. —] 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 humane ; 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 cypress bud.

See ACTS APOST. xxij. 13. 14. “One Ananias came unto me, and *stood*, and said unto me, &c.”

Of some gay creatures of the element,
That in the colours of the rainbow live, 300

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. 264.

Ἐνταῦθα Διὸς ἄς εἶδε τις νεανίας
Βεφορέος ἡμῶν, κἀπιχώρησεν πάλι,
" Ἀκροῖσι δακτύλοισι πορθμύων ἴχνη·
" Ἐλιξε δὲ· Οὐκ ὄρατε; δαίμονες τίνες
Θάσασιν οἶδε. Θεοσιβῆς δὲ ἡμῶν τις ἂν
" Ἀνεχε χεῖρα, κῆ πρῶσιζατ' εἰσίδων·
" Ω ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,
Δίσσοτα Παλαῖμων, —
Εἴτ' ἂν ἐκ' ἀκτῶν θάσαστον Διοσκῶρον, &c.

*Hit geminos adolescentulos vidit quidam
Pastor nostrum, et recessit retro,
Summis pedum relegens vestigium,
Et dixit, Non videtis? Dæmones quidam
Sedent isti [hic]: quidam vero de nobis religiosior
Sustulit manus, et adoravit intuens,
O marinæ Leucothææ fili, &c.
O Domine Palæmon, &c.
Sive in litore vos sedetis Gemini.*

Compare Note on v. 265. We have *PORT* in the same sense, *PARAD.* L. B. xi. 8.

— Their *PORT*

Not of mean suitors. —

"Their port was more than human," occurs in Cartwright's *Poems*, in a piece written 1636, after the exhibition, but before the publication, of *COMUS*. To the Queen, p. 268. edit. 1651. 8vo.

— A stately maid appear'd, whose light
Did put the little archers all to flight;
"Her shape was more than human." —

And here, a partial determination of the sense at *Human*, may ascertain the punctuation of 1637. There is another of Milton's expressions "Turn'd him all ear," which, as it occurs in the *PARADISE LOST*, he may seem to have borrowed from Cartwright, ut *supr.* p. 208.

Whose sounds do make me wish I were
Either all voice, or else *ALL EAR*.

But

And play i' th' plighted clouds. I was aw-struck,
And as I past, I worshipt; if those you seek,

But it is before in COMUS, "I was all ear." v.561. By the way, one of Dryden's Mad Songs, finely set by Purcell, seems to be indebted for some hints to Cartwright.

I'll lay me down and die
Beneath some hollow tree:
The raven and bat,
The owl and the cat,
Shall warble forth my Elegy.

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. Warton adds, "There is an impropriety of character, in the mention of Leucothea, Palæmon, and the Dioscuri. Euripides has made the shepherd, a barbarous inhabitant of Tauris, talk too much like a Greek."

301. *And play i' th' plighted clouds.* —] The lustre of Milton's brilliant imagery is half obscured, while PLIGHT remains unexplained. We are to understand the *braided* or embroidered 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, PARAD. L. B. iv. 596.

Arraying with reflected purple and gold
The clouds that on his western throne attend.

In Spenser we find PLIGHT for a Fold, a filken robe, "purpled upon
"with many a folded PLIGHT." F. Q. ii. iii. 26. And PLIGHT for *folded* a participle, "rings of rushes 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.

Yeve me the labour it to sowe and PLITE.

That is, "to stitch and FOLD it." From this verb PLIGHT, immediately 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 honeysuckles, ripen'd by the sun,
Forbid the sun to enter. —

And in ANTONY and CLEOPATRA. And he has *impleached*, implicated, in his LOVER'S COMPLAINT. Mal. SUPPL. SH. i. 752.

It were a journey like the path to heaven,
To help you find them.

L A D Y.

Gentle Villager,

304

What readiest way would bring me to that place?

C O M U S.

Due west it rises from this shrubby point.

L A D Y.

To find out that, good Shepherd, I suppose,
In such a scant allowance of star-light,
Would overtask the best land-pilot's art,
Without the sure guesses of well-practic'd feet. 310

C O M U S.

I know each lane, and every alley green,
Dingle, or bushy dell of this wild wood,

306. *Due west it rises from this shrubby point.*] Milton had perhaps a predilection for the west, from a similar but more picturesque information in *AS YOU LIKE IT*, A. iv. S. i.

West of this place, down in the neighbour bottom,
The rank of osiers by the murmuring stream, &c.

311. *I know each lane, and every alley green,
Dingle, or bushy dell of this wild wood,*

And every bosky bourn from side to side, &c.] The outline is in Fletcher, *FAITHFUL 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 sought him; ne'er a bending brow
Of any hill, or glade the winds fins through,

Not

And every bosky bourn from side to side,
My daily walks and ancient neighbourhood ;

Nor a green bank, nor shade, where shepherds use
To fit and riddle, sweetly pipe, &c. —

And above we have, "under some SHADY DELL," A. i. S. i. p. 104.
312. *Dingle, or busby dell, &c.*] Peck supposes that *busby 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. DIMBLE is the same word. In the *Dramatis Personæ* 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 POLYOLBION, S. ii. vol. ii. p. 69c.

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 fit, an ivy-cieled bowre, &c.

And DINGLE, in his MUSES ELYS. NYMPH. ii. vol. iv. p. 1455.

In DINGLES deepe, and mountaines hore.

As to "each Lane of this wild wood," we meet with Wood-lanes, in the MOST PLEASANT COMEDIE OF MUCEDORUS, Lond. 1619. 4to. 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 uppon.

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 interspersed with trees or 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 waste and open countries, BOURNS are the grand separations or divisions of one part of the country from another, and are natural limits of districts 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." Dover-cliff is called in

And if your stray-attendance be yet lodg'd, 315
 Or shroud within these limits, I shall know
 Ere morrow wake, or the low-roosted lark
 From her thatcht pallat rouse ; if otherwise,

in LEAR, "this chalky BOURN," that 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 BOURN at present in some counties : and as rivers were the most distinguishable 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 BOURN, 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 that perlous 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 blifs, 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 catachrestical and licentious.

Ibid. — *Bosky bourn.* —] That is *woody*, or rather *bosby*. 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 ! —

Spenser has anglicised the original French word *bosquet*, in MAY, v. 10.

To gather May BUSKETS and smelling breere.

Chaucer uses BUSKE, "For there is nether BUSKE nor hay." ROM. R. v. 54. Where *bay* is hedge row. Again, *ibid.* v. 102. Of the birds "that on the BUSKIS singin cler." BOSCVS is middle Latin for Wood.

I can

I can conduct you, Lady, to a low
 But loyal cottage, where you may be safe 320
 Till further quest.

L A D Y.

Shepherd, I take thy word,
 And trust thy honest offer'd courtesy,
 Which oft is sooner found in lowly sheds
 With smoky rafters, than in tap'stry halls
 In courts of princes, where it first was nam'd, 325

322. ——— Courtesy,
*Which oft is sooner found in lowly sheds,
 With smoky rafters, than in tap'stry halls,
 And courts of princes, where it first was nam'd, &c.*] Probably,
 as Milton was so familiarised to the Italian poets, from Ariosto, ORL.
 FUR. xiv. 62.

Erano pastorali alloggiamenti,
 Miglior stanza, e più commoda, che bella.
 Quiui il guardian cortese de gli armenti
 Onoro il cavaliere e la donzella,
 Tanto che si chiamar da lui contenti ;
 Che non par per CITTADI, e per CASTELLA,
 Ma par TUCURI ancora e par FENILI
 Spesso si 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 courtesie oftimes in simple bowres
 Is found as great as in the stately towres.

The mode of furnishing halls and state-apartments with tapestry, had not ceased in Milton's time. Palaces, as adorned with tapestry, are here contrasted with *lowly sheds*, 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.

Compare

And yet is most pretended : In a place
 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.

The two BROTHERS.

ELDER BROTHER.

Unmuffle ye faint Stars, and thou fair Moon,

Compare Browne, BRIT. PAST. B. i. S. ii. p. 60.

Their *homely* cotes deck'd trim in lowe degree,
 As now the court with richest tapistry.

Hence Cowley may be illustrated, Ode to LIBERTY, st. iii.

To the false forest of a WELL-HUNG ROOM
 For honour and preferment come.

That is, "a room in the houses 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 grass was then the safest bed,
 The pleasant shades esteem'd the stateliest halls ;
 No belly churl with Bacchus banquetted,
 "Nor painted rags then cover'd 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. —

And B. and Fletcher, SEA VOYAGE, A. i. S. i. vol. ix. p. 99.

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. ELEG. vi. 39.

Auditurque chelys SUSPensa TAPETIA circum,
 Virgineos tremula quæ regat arte pedes.

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

That wont'ſt to love the traveller's benizon.
 Stoop thy pale viſage through an amber cloud,
 And diſinherit Chaos, that reigns here
 In double night of darkneſs and of ſhades; 335
 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

And in thick vapours MUFFLE up the world.

Again, POLYOLB. S. xxii. vol. iii. p. 1093. Of the ſun.
 But ſuddenly the clouds, which on the winds do fly,
 Do MUFFLE him againe with them. —

And in BROWNE'S SHEPHERD'S PIPE, edit. 1614. Signat. C. 4.
 If it chanc'd night's ſable ſhrowds
 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 ſpheare,
 And at midday, the world's all-glorious eye,
 MUFFLE the world in long obſcuritie.

333. *Stoop thy pale viſage through an amber cloud.*] Mr. Bowle, together with a paſſage from the FAERIE QUEENE, firſt cited by Richardson, 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.

334. — *Diſinherit Chaos.* —] This expreſſion ſhould be animadverted upon, as hyperbolical and bombaſt, and akin to that in SCRIBLERUS, "Mow my beard." Dr. J. WARTON.

335. *In double night of darkneſs and of ſhades.*] See v. 580. This line, ſays Mr. Bowle, reſembles one of Pacuvius, quoted by Cicero, De DIVINAT. L. i. xiv.

Tenebræ CONDUPPLICANTUR, noctiſque et nimborum occæcat nigror.

With thy long levell'd rule of streaming light, 340
 And thou shalt be our star of Arcady,
 Or Tyrian Cynofure.

2. BROTHER.

Or if our eyes
 Be barr'd that happiness, might we but hear
 The folded flocks penn'd in their watled cotes,
 Or sound of past'ral reed with oaten stops, 345
 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 innumeros boughs.
 But O that hapless virgin, our lost Sister, 350
 Where may she wander now, whither betake her
 From the chill dew, amongst 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?

339. ———— *Visit us*
With thy long-levell'd rule of streaming light.] See PARAD. L.
 B. iii. 23. And ii. 398.

——— Not UNVISITED of heaven's fair LIGHT.

S. LUKE i. 78. "The DAY-SPRING from on high hath VISITED us."

ELDER BROTHER.

Peace, Brother, be not over-exquisite
 To cast the fashion of uncertain evils ; 360
 For grant they be so, while they rest unknown,
 What need a man forestall 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 ? 365
 I do not think my Sister so to seek,
 Or so unprincipled in virtue's book,

359. — *Be not over exquisite, &c.*] EXQUISITE was not now uncommon in its more original signification. B. and Fletcher, *LITTLE FR. LAW. A. V. S. i. vol. iv. p. 253.*

— They're EXQUISITE in mischief.

360. *To cast the fashion of uncertain evils.*] Doctor Warburton supposes this to be "a metaphor taken from the founder's art." Rather from astrology, as "to cast a Nativity:" and, in antient Medicine, "to cast urines." The meaning is to "predict, prefigure, compute, &c." FORECAST is the same word. See *AT A VACATION EXERCISE, v. 13.* And *PARAD. L. B. iii. 634.*

But first he CASTS to change his proper shape.

He considers, contrives. . Again, B. xii. 43.

— They CAST to build

A city and tower, whose top may reach to heaven.

Where Richardson is mistaken in thinking that the metaphor is from "*casting the eye about every way.*" Spenser, *F. Q. i. ii. 2.* "He CAST about, and searcht, &c." i. ii. 37. "One day in doubt I CAST for to compare." i. vi. 3. "He CAST by treatie and by traynes." i. ix. 15. "I CAST in carefull mind." And in many other places. It is hence, that in hunting a hound is said "to make a CAST."

367. *Or so unprincipled in virtue's book.*] So in the *TRACTATE ON EDUCATION, p. 101. edit. 1673.* "Souls so UNPRINCIPLED in virtue." And, "UNPRINCIPLED, unedified, and laie rabble." *PROSEWORKS, i. 153.* Compare also *SAMS. AGON. v. 760.*

And the sweet peace that goodness bosoms ever,
 As that the single want of light and noise
 (Not being in danger, as I trust she is not) 370
 Could stir the constant mood of her calm thoughts,
 And put them into mis-becoming plight.
 Virtue could see to do what virtue would
 By her own radiant light, though sun and moon
 Were in the flat sea sunk. And wisdom's self 375

With goodness PRINCIPLED not to reject
 The penitent. —

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 intire 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 pathos and concern for his sister 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.

375. *Were in the flat sea sunk.]* Perhaps he wrote, "Were in the sea flat sunk." Compare PARAD. REG. B. iv. 363. "Lays cities FLAT." Again, B. ii. 222. Of beauty.

— All

Oft seeks to sweet retired solitude,
 Where with her best nurse contemplation
 She plumes her feathers, and lets grow her wings,
 That in the various buffle of resort
 Were all to ruffled, and sometimes impair'd. 380
 He that has light within his own clear breast
 May sit i'th' center, 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.

2. BROTHER.

'Tis most true, 385
 That musing meditation most affects
 The pensive secrecy of desert cell,
 Far from the chearful haunt of men and herds,

— 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."

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 nede of helpe who SEKETH TO soche a surgeon?"

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. TO. Various instances occur in Chau-
 cer and Spenser, and in later writers. 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 Fen-
 ton, and doctor Newton. Tonson has the true reading, in 1705.

And

And fits as safe as in a senate house ;
 For who would rob a hermit of his weeds, 390
 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, 395
 To save her blossoms, and defend her fruit
 From the rash hand of bold incontinence.
 You may as well spread out the unshunn'd heaps
 Of misers treasure by an out-law's den,
 And tell me it is safe, as bid me hope 400
 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 against 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 his own guard, and not drawe the eye
 Of him that passeth 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 resist 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,

Uninjur'd in this wild furrounding waste.
 Of night, or loneliness it recks me not;
 I fear the dread events that dog them both, 405
 Left some ill-greeting touch attempt the person
 Of our unowned Sister.

E L D E R B R O T H E R.

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 410
 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 imagin; she has a hidden strength 415
 Which you remember not.

2. B R O T H E R.

What hidden strength,
 Unless the strength of heav'n, if you mean that ?

E L D E R B R O T H E R.

I mean that too, but yet a hidden strength,
 Which if heav'n gave it, may be term'd her own :

Alas, what danger will it be to us,
 Maids as we are, to travel forth so far !
 Beauty provoketh thieves sooner than gold.

'Tis

'Tis chastity, my Brother, chastity : 420
 She that has that, is clad in complete steel,
 And like a quiver'd nymph with arrows keen
 May trace huge forests, and unharbour'd heaths,

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 Vir-
 gin-chastitie.

With her, her sifter went a warlike maid,
 PARTHENIA, all in steele and gilded arms,
 In needles stead, a mighty spear she sway'd, &c.

421. — *Is clad in complete steel.]* This phrase is supposed to be
 borrowed from HAMLET. Critics must shew their reading, in quo-
 ting books: but I rather think it was a common expression for
 "armed from head to foot." It occurs in Dekker's VINTRUSSING OF
 THE HUMOROUS POET, Lond. for E. White, 1602. 4to. Signat. G,

— First to arme our wittes
 With COMPLEAT STEELE of Iudgement, 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 STEELE
 Chaleng'd the duke Medine at his tent, &c.

The first edition of this play is in 1600. 4to.

423. *May trace huge forests, &c.]* Shakespear's Oberon, as Mr.
 Bowle observes, would breed his child-knight to "TRACE the forests
 "wild." MIDS. N. DR. A. ii. S. iii. In Jonson's MASQUES, a Fairy
 says, vol. v. 206.

Only We are free to TRACE
 All his grounds, as he to chace.

Ibid. — *Huge forests, and unbarbour'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 æstuosas,
 Sive facturus per inhospitalem
 Caucasum, &c. —

Infamous

Infamous hills, and fandy perilous wilds,
 Where through the sacred rays of chastity, 425
 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,

425. *Where through the sacred rays of chastity,
 No savage fierce, bandite, or mountaneer,
 Will dare to soil her virgin purity.*] So Fletcher, FAITHFUL
 SHEPHERD. A. i. S. i. vol. iii. p. 109. A Satyre kneels to a virgin-
 shepherdes 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.

427. — *Bandite, or mountaneer.*] A Mountaneer seems to have
 conveyed the idea of somewhat 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. —

See also instances in B. and Fletcher.

429. *By grots, and caverns shagg'd with horrid shades.*] Pope appears
 to have adverted to this line, ELOIS. 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.

She may pass on with unblench'd majesty, 430
 Be it not done in pride, or in presumption.
 Some say no evil thing that walks by night,

Almost as evidently from our author's *IL PENS.* v. 42.

There held in holy passion still,
 Forget thyself to marble. —

Again, *ibid.* v. 244.

And low-brow'd rocks hang nodding o'er the deeps.

From *IL PENS.* v. 8.

There under ebon shades and low-brow'd rocks.

See *ESSAY ON POPE*, p. 307. §. vi. edit. 2. This is the first instance of any degree even of the slightest attention being paid to Milton's smaller poems 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 was not till the year 1738, that *COMUS* was revived and adapted to the stage: and Handel contributed to bring forward *L'ALLEGRO* and *IL PENSEROSO*. 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. See Steevens's Note on *BLENCH*, in *HAMLET*, at the close of the second Act. And Upton's *GLOSS.* Spenser, V. *BLEND*. And Tyrwhitt's *GLOSS.* Ch. V. *BLENT*. In B. and Fletcher's *PILGRIM*, A. iv, S. iii. vol. v. p. 516.

— Men that will not totter
 Nor *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 hag, or stubborn unlaid ghost,
 That breaks his magic chains at Curfeu time,
 No goblin, or swart faery of the mine,
 Hath hurtful pow'r o'er true virginity.*] Milton had Shakespear
 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

In fog, or fire, by lake, or moorish fen,
 Blue meager hag, or stubborn unlaid ghost,
 That breaks his magic chains at Curfeu time, 435

But the imitation is more immediately from the speech of the virgin-shepherdes 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
 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 so 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.

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 ascense
 The poles of earth twice ten degrees, &c.

434. *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 Curfeu 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 exorciser 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 fiend "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.

No goblin, or swart faery of the mine,
 Hath hurtful pow'r o'er true virginity.
 Do ye believe me yet, or shall I call
 Antiquity from the old schools of Greece

Compare Note on *IL PENS.* v. 83. Prospero, in the *TEMPEST*, invokes those elves, among others,

— That rejoyce
 To hear the solemn curfew. —

A. v. S. i. That is, They rejoyce 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,
 Whiles night's BLACK AGENTS to their prey do rouse.

436. — [*Swart faery of the mine.*] In the Gothic system of pneumatology, mines were supposed to be inhabited by various sorts of spirits. See Olaus Magnus's Chapter de *METALLICIS DÆMONIBUS*, *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 Spirites, who are apparelled like vnto the laborers in the pit. These wander vp and downe in caues and underminings, and seeme to besturre themselues in all kinde of labor; as, to digge after the veine, to carrie together the oare, to put into baskets, and to turne the winding wheele to drawe it vp, when in very deed they do nothinge lesse, &c." — "Of GHOSTES and SPIRITES walking by night, &c." Lond. 1572. Bl. Lett. ch. xvi. p. 73. And hence we see why Milton gives this species of Fairy a swarthy or dark complexion. Georgius Agricola, in his tract *De SUBTERRANEIS ANIMANTIBUS*, relates among other wonders of the same sort, that these Spirits sometimes assume 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 METALL.* 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 Spirites that haunt the mines she could correct and tame,
 And bind them as she list in Saturne's dreaded name.

Compare Heywood's *Hierarchie of Angels*, B. ix. p. 568. edit. 1635. fol.

To

To testify the arms of chastity? 440

Hence had the huntress Dian her dread bow,
 Fair silver-shafted queen, for ever chaste,
 Wherewith she tam'd the brinded lions
 And spotted mountain pard, but set at nought
 The frivolous bolt of Cupid; Gods and men 445
 Fear'd her stern frown, and she was queen o'th'
 woods.

What was that snaky-headed Gorgon shield,
 That wise Minerva wore, unconquer'd virgin,
 Wherewith she freez'd her foes to congeal'd stone,
 But rigid looks of chaste austerity, 450

And noble grace that dash'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, 455

441. *Hence had the huntress Dian her dread bow,
 Fair silver-shafted queen, for ever chaste.*] So Jonson to Diana,
 CYNTH. REV. A. v. S. vi.

Queene and Huntresse, chaste and faire.

445. *The frivolous bolt of Cupid.* —] BOLT, I believe, is properly
 the arrow of a cross-bow. Fletcher, FAITHF. SHEPH. A. ii. S. i. p. 134.
 — With Bow and Bolt,

To shoot at nimble squirrels in the holt.

455. *A thousand liveried angels lacky her.*] The idea, without the
 lowness of allusion and expression, is repeated in PARAD. L. B. viii.
 559.

About her, as a guard angelic plac'd.

Driving

Driving far off each thing of fin 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
 Begin to cast a beam on th' outward shape, 460
 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 most by leud and lavish act of sin, 465

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 Prologues at Cambridge, where philosophy is enforced by pagan fable and poetical allusion.

461. *The unpolluted temple of the mind.*] In the TEMPEST, Miranda says to Ferdinand,

There's nothing ill can dwell in such a TEMPLE.

See above, v. 246.

Sure something HOLY lodges in that breast.

And Persius, ii. 73.

Compositum jus fasque animi, SANCTOSQUE RECESSUS
 MENTIS. —

465. *But most by leud and lavish 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.

Lets

Lets in defilement to the inward parts,
 The foul grows clotted by contagion,
 Imbodies, and imbrates, 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 whose 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 congenial? So I think. But, my friend, we must pronounce that substance to be ponderous, depressive, and earthy, 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 sepulchers, among which the shadowy phantasms 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 of virtuous men, which are thus 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 clothed with a body, &c." PHÆD. 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 cotemporary at Christ's college, might have given an early bias of his mind to the study of Plato.

468. *Imbodies, and imbrates.* —] Thus also Satan speaks of the debasement and corruption of his original divine essence, PARAD. L. B. ix. 165.

— Mix'd

The divine property of her first being.
 Such are those thick and gloomy shadows damp
 Oft seen in charnel vaults, and sepulchers, 471
 Ling'ring, and sitting 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. 475

2. BROTHER.

How charming is divine philosophy!
 Not harsh, and crabbed, as dull fools suppose,

— Mix'd with bestial slime,
 This essence to INCARNATE and IMBRUTE,
 That to the highth 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 sensualised and degraded by a participation of the vitious habits of the body. OF REFORMATION, &c. PROSE-WORKS, vol. i. i. IMBRUTE, I believe, is a word of 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 *imparadizato*, which I think is in Tasso.

476. *How charming is divine philosophy!*] This is in 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. The speaker adds,

Not harsh, and crabbed, as dull fools suppose;
 But musical as is Apollo's lute,
 And a perpetual feast of nectar'd sweets.

Much the same sentiments appear in the TRACTATE ON EDUCATION.
 "I shall not detain you longer in the demonstration of what we
 " should

But musical as is Apollo's lute,
 And a perpetual feast of nectar'd sweets, 479
 Where no crude surfeit reigns.

ELDER BROTHER.

List, list, I hear
 Some far off hallow break the silent air,

2. BROTHER.

Methought so too ; what should it be ?

ELDER BROTHER.

For certain
 Either some one like us night-founder'd here,

" should not do ; but strait conduct you to a hill-side, where I will
 " point ye out the right path of a vertuous and noble education, la-
 " borious indeed at the first ascent, but also so smooth, so green, so
 " full of goodly prospect and melodious sounds, that the harp of Or-
 " pheus was not more charming." p. 101. edit. 1675. And in PA-
 RAD. REG. B. i. 478.

Hard are the ways of truth, and rough to walk,
 Smooth on the tongue discours'd, and pleasing to th' ear,
 And tuneable as sylvan pipe or song.

Compare PREF. CH. GOV. B. ii. " Who will not so much as look upon
 " Truth herself, unless they see her elegantly drest : that whereas the
 " paths of Honesty and Good Life appear now rugged and difficult,
 " though they be INDEED EASY AND PLEASANT, &c." PROSE-
 WORKS. vol. i. 61.

478. *But musical as is Apollo's lute.*] Perhaps from LOVE'S LABOUR
 LOST, as Mr. Bowle suggests, A. iv. S. ii.

— As sweet and MUSICAL
 As bright APOLLO'S LUTE strung with his hair.

479. *And a perpetual feast of nectar'd sweets,
 Where no crude surfeit reigns.* —] As in PARAD. L. B. v. 638.

— Quaff immortality and joy, SECURE
 Of SURFEIT. —

Or else some neighbour wood-man, or, at worst,
Some roving robber calling to his fellows. 485

2. BROTHER.

Heav'n keep my Sister. Again, again, and near;
Best draw, and stand upon our guard.

ELDER BROTHER.

I'll hallow;
If he be friendly, he comes well; if not,
Defense is a good cause, and Heav'n be for us.

The attendant Spirit, habited like a shepherd.

That hallow I should know, what are you? speak;
Come not too near, you fall on iron stakes else. 491

SPIRIT.

What voice is that? my young Lord? speak again,

2. BROTHER.

O brother, 'tis my father's shepherd, sure.

ELDER BROTHER.

Thyrsis? Whose artful strains have oft delay'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 better grace and propriety; or, to use doctor Newton's pertinent expression, is more GENTEEL. The Spirit appears habited like a shepherd; and the poet has here caught a fit of rhyming from Fletcher's pastoral comedy.

The huddling brook to hear his madrigal, 495
 And sweeten'd every muskrose of the dale!
 How cam'st thou here, good Swain? hath any ram
 Slipt from the fold, or young kid lost his dam,
 Or straggl'ing weather the pent flock forfook?
 How could'st thou find this dark sequester'd nook?

Milton's eagerness to praise his friend Lawes, makes him here forget the circumstances of the fable: he is more intent on the musician than the shepherd, who comes at a critical season, and whose assistance in the present difficulty should have hastily 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 sister. Perhaps the real boyism of the Brother, which yet should have been forgotten by the poet, is to be taken into the account.

495. — *To hear his 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'st thou find this dark sequester'd nook?*] Thus the shepherdess Clorin to Thenot, Fletcher's FAITHFUL SHEPHERD. A. ii. S. i. vol. iii. p. 129.

Shepherd, how cam'st 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 deer,
 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 no nook.

Again, B. ix. 277.

As in a shady nook I stood behind.

S P I R I T.

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 L D E R B R O T H E R.

To tell thee sadly, Shepherd, without blame,
 Or our neglect, we lost her as we came. 510

S P I R I T.

Ay me unhappy! then my fears are true.

E L D E R B R O T H E R.

What fears, good Thyrsis? Prithee briefly shew,

S P I R I T.

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, 516
 Of dire chimeras and enchanted iles,
 And rifted rocks whose entrance leads to Hell;
 For

For such there be, but unbelief is blind.

Within the navel of this hideous wood, 520
 Immur'd in cypress shades a forcerer dwells,
 Of Bacchus and of Circe born, great Comus,
 Deep skill'd in all his mother's witcheries ;
 And here to every thirsty wanderer
 By sly enticement gives his baneful cup, 525
 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 530
 Tending my flocks hard by i'th' 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 535
 In their obscured haunts of inmost bowers.
 Yet have they many baits, and guileful spells,
 To' inveigle and invite th' unwary sense
 Of them that pass unweeting by the way.

531. — *I'th' hilly crofts,*
That brow this bottom-glade. —] So Shakespeare, VENUS AND
 ADONIS, edit. 1596. Signat. A. iiij.

Sweet BOTTOM-grasse, and high delightfull plaine.

This

This evening late, by then the chewing flocks 540
 Had ta'en their supper on the favoury herb
 Of knot-grafs dew-besprent, and were in fold,
 I sat me down to watch upon a bank
 With ivy canopied, and interwove

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, F. Q. 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.

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-suckle. —] Perhaps from Shakespeare,
 MIDS. N. DR. A. ii. S. ii.

Quite over CANOPIED with luscious WOODBINE.

Compare Drayton, QUEST OF CYNTHIA, vol. ii. p. 623.

And their large branches did display
 To CANOPIE the place.

And Phineas Fletcher, PURPLE ISL. C. X. 1.

Where th' hillocks seates, shades yeeld a CANOPIE.

Again, *ibid.* i. 30.

The beech shall yeeld a cool safe CANOPIE.

And Carew, p. 59. edit. 1651.

— That aged oak
 Did CANOPIE the happy pair.

To which I will add a line from Browne's PASTORALS, which per-
 haps Pope, a reader of the old poets, might have remembered. B. i.
 S. iv. p. 74.

VNCANOPIED of any thing but heauen.

INTERWOVE is almost peculiar to Milton. He has it again, PA-
 RAD. L. B. i. 621.

Words INTERWOVE with figs found out their way.

Which,

With flaunting honey-suckle, and began, 545
 Wrapt in a pleasing fit of melancholy,
 To meditate my rural minstrelsy,
 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 respite to the drowsy flighted steeds,

Which, by the way, is like a line in Fairfax's *TASSO*, xii. 26.
 Her sighs her dire complaint did INTERLACE.

And in *PARAD. REG.* B. ii. 263.

Under the hospitable covert nigh
 Of trees thick INTERWOVEN. —

547. *To meditate my rural minstrelsy.*] Compare the *EGLOGUES* of Brooke and Davies, Lond. 1614. 12mo. Signat. G. 4.

Ynough is mee to chaunten swoote my songes,
 And blend hem with my RURAL MYNSTRALSIE.

The whole context is Virgil's "SYLVESTREM tenui MUSAM MEDITA-
 "RIS AVENA." *BUCOL.* i. 2. As in *LYCIDAS*, v. 66.

Or strictly 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. RICHARD* ii. A. ii. S. i.

The setting sun, and music at the CLOSE,
 As the last taste of sweets, is sweetest last.

I had almost forgot to cite in this place Browne's *PASTORALS*, B. i. S. 1. p. 2.

My Muse for lofty pitches shall not rome,
 But homely pipen of her native home:
 And, to the swaynes, loue's RURAL MINSTRALSIE.

553. *Gave respite 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. NOVEMBER.* v. 70.
 PRÆCIPITESQUE impellit equos. —

That draw the litter of close-curtain'd sleep ;
 At last a soft and solemn breathing sound 555
 Rose like a steam of rich distill'd perfumes,
 And stole upon the air, that even Silence

It must be allowed, that DROWSY FLIGHTED is a very harsh combination. Notwithstanding the Cambridge manuscript exhibits *drouse-flighted*, yet *drouse frighted* without a composition, is a more rational and easy reading, and invariably occurs in the editions 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 re-
 "velry." Milton made the emendation after he had forgot his first idea. Compare Browne, BRIT. PAST. B. ii. S. i. p. 21.

All-drowse Night, who in a carre of jet
 By steeds of iron-gray drawne through the sky.

Mr. Bowle conjectures *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 cursu.

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 Christmases 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 ESSAYES. "And because the breath of flowers is farre
 "sweeter in the aire, where it COMES and GOES LIKE the WARBLING
 "of MUSICKE." Of GARDENS. Ess. xlvi. Milton means the gradual encrease and diffusion of odour in the process of distilling perfumes : for he had at first written "flow-distill'd." And this corresponded with the composer's conduct of the air in the Song to ECHO,
 which

Was took ere she was ware, and wish'd she might
Deny her nature, and be never more,
Still to be so displac'd. I was all ear, 560

which begins with the softest strain. On the whole, the comparison has a general allusion to Lawes's new Italian style. I know not, however, whether it may properly be said, that Lawes introduced an Italian style into our music. It is certain, that he had a greater degree of gentleness and delicacy in his airs, than was yet known. And this is what Milton means in his SONNET to Lawes.

To after age thou shalt be writ the man
That with SMOOTH AYRE could'st humour best our tongue.

Which lines are thus written in the manuscript.

To after age thou shalt be writt a man
That didst REFORM THY ART. —

And in the Mask before us, v. 86.

Who with his SOFT pipe, and SMOOTH-dittied song,
Well knows to still the wild winds when they roar.

One of Lawes's excellencies, was the exact accommodation of the accent of the music and the quantities of the verse. As in the SONNET just quoted.

Harry, whose tuneful and well measur'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.

And this is very perceptible and striking in the strain of the song to ECHO.

In the edition of 1673, we have STREAM for STEAM. A manifest oversight of the compositor.

560. — *I was all ear.*] So Catullus, of a rich perfume, CARM. xiii. 13.

Quod tu cum olfacies, deos rogabis
TOTUM ut te faciant, Fabulle, NASUM.

There is the same thought, in Jonson's UNDERW. 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 TURN EARS.

And in Shakespeare, but differently expressed, WINTER'S TALE, A. iv. S. iii. Of hearing a song. "ALL their OTHER SENSES stuck "in their EARS." See above, at v. 297.

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, 565
 And O poor hapless nightingale thought I,
 How sweet thou sing'st, 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, 570
 Where that damn'd wifard hid in sly 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, 575
 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,
 But further know I not.

2. BROTHER.

O night and shades, 580

This thought, and expression, occurs first in Drummond's SONNETS, 1616. Signat. D. 2. To the nightingale.

Such sad lamenting strains, that Night attends,
 Become ALL EARE, starres stay to heare thy plight, &c.

How

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 ?

E L D E R B R O T H E R .

Yes, and keep it still,
 Lean on it safely ; not a period 585
 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 ; 590
 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, 595
 It shall be in eternal restless change
 Self-fed, and self-consumed : if this fail,
 The pillar'd firmament is rottenness,

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.

598. *The pillar'd firmament is rottenness,
 And earth's base built on stubble.*—] The PILLARS of heaven,
C c 2 and

And earth's base built on stubble. But come let's on.
 Against th' opposing will and arm of heaven 600
 May never this just sword be lifted up ;
 But for that damn'd magician, let him be girt
 With all the grisly legions that troop
 Under the sooty flag of Acheron, 604
 Harpyes and Hydras, or all the monstrous forms
 'Twixt Africa and Ind, I'll find him out,
 And force him to restore his purchase back,
 Or drag him by the curls to a foul death,
 Curs'd as his life.

and the **BASE** of the Earth, are mentioned together, in **PARAD. REG.**
B. iv. 455.

As dangerous to the **PILLAR'D** frame of heaven,
 Or to the earth's dark **BASIS** underneath.

602. *But for that damn'd magician, let him be girt
 With all the grisly legions that troop*

Under the sooty flag of Acheron, &c.] Compare PARAD. REG.

B. iv. 626.

— He all unarm'd
 Shall chase thee with the terrour of his voice
 From thy Demoniac holds, possession foul,
 Thee and thy legions, yelling shall they fly, &c.

605. — *All the monstrous 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 monsters which hot Africke forth doth send
 'Twixt Nilus, Atlas, and the southerne cape,
 Were all there met, —

Milton often copies **Fairfax**, and not his original.

608. *Or drag him by the curls to a foul death,
 Curs'd as his life. —]* In **Lawes's** edition, 1637.

— And cleave his scalpe
 Down to the hipps. —

Here

S P I R I T.

Alas ! good ventrous Youth,
 I love thy courage yet, and bold emprife ; 610
 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.

ELDER BROTHER.

Why prithee, Shepherd, 615
 How durst thou then thyself approach so near,
 As to make this relation ?

Here says Peck, "Curls upon a bald pate are a good joke." But he should at least have remembered a passage in the Psalms, "The HAIRY SCALP of such a one as goeth on still in his wickedness." It is true, that we have in Shakespeare's TWO GENTLEMEN OF VERONA, A. iv. S. i.

By the BARE SCALP of Robin Hood's fat frier.

That is, frier Tuck's *shaven crown*. And in KING RICHARD ii. A. iii. S. ii.

White beards have arm'd their thin and HAIRLESS SCALPS
 Against thy majesty. —

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, A. iv. S. ult.

Go, charge my goblins, that they grind their JOINTS
 With dry convulsions, shorten up their SINEWS
 With aged cramps. —

S P I R I T.

S P I R I T.

Care and utmost shifts
 How to secure the Lady from surprisai,
 Brought to my mind a certain shepherd lad,
 Of small regard to see to, yet well skill'd 620
 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,
 Which when I did, he on the tender grafs
 Would sit, and hearken ev'n to extasy, 625
 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 cull'd me out ; 630
 The leaf was darkish, and had prickles on it,

622. — *To th' morning ray.*] See Note on LYCID. v. 142. And add Carew, p. 69. edit. 1651.

Mark how the bathfull morn in vain
 Courts the amorous marigold, &c.

623. — *And oft would beg me sing, &c.*] Mr. Bowle remarks, that here is an imitation of Spenser, in C. CLOUTS COME HOME AGAINE, yet with great improvement.

He sitting me 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.

But

But in another country, as he said,
 Bore a bright golden flow'r, but not in this soil :
 Unknown, and like esteem'd, and the dull swain
 Treads on it daily with his clouted shoon : 635
 And yet more med'cinal is it than that Moly

633. *Bore a bright golden flow'r, but not in this soil :
 Unknown, and like esteem'd, &c.*] 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 of verse, innumerable instances of the kind occur in our author. Milton, notwithstanding his singular skill in music, appears to have had a very bad ear ; and it is hard to say, on what principle he modulated his lines.

But he says in the *Apolog. Smeetyrn.* §. vi. " This good hap I had from a carefull education, to be inured and seasoned betimes with the best and elegantest authors of the learned tongues, and thereto brought an ear that could measure a just cadence, and scan without articulating ; rather nice and humorous in what was tolerable, than patient to read every drawling versifier." *PROSE-WORKS*, vol. i. 120. This is spoken against *bobbling* distichs in bishop Hall's Satires.

635. *Treads on it daily with his clouted shoon.*] To the passage alleged by doctor Newton from Shakespeare, another should be added from *CYMBELINE*, S. ii. A. iv. 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. But why are *shoes* here called *brogues* ?

636. *And yet more med'cinal is it than that Moly, &c.*] Drayton introduces a shepherd " his sundry simples sorting," who, among other rare plants, produces Moly. *MUS. ELYS. NYMPH.* v. vol. iv. p. 1489.

Here is my *MOLY* of much fame
 In magicks often used.

It

That Hermes once to wife Ulyffes gave ;
He call'd it Hæmony, and gave it me,

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 avayling.

But Milton, through the whole of the context, had his eye on Fletcher, who perhaps availed himself of Drayton. *FAITHFUL SHEPHERD*, A. ii. S. i. vol. iii. p. 127. The shepherdes 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. —

Nor must I forbear to observe, that in Browne's *INNER TEMPLE MASQUE*, written on Milton's subject, Circe attended by the Syrens uses Moly for a charm, p. 135.

Thrice I charge thee by my wand,
Thrice with Moly from my hand
Do I touch Ulyffes' eyes, &c.

Our author again alludes to the powers of Moly for "quelling the
"might of hellish charms." *EL.* i. 87.

Et vitare procul malefidæ infamia CIRCE
Atria, DIVINÆ MOLYOS usus ope.

Compare Sandys's *OVID*, p. 256. 479. edit. 1632. And Drayton's *NYMPHID.* vol. ii. p. 463. And *POLYOLB.* S. xii. vol. iii. p. 919.

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 ò l' HERBA ò 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 abovementioned

And bad me keep it as of sovran use 639
 'Gainst all enchantments, mildew, blast, or damp,
 Or ghastly furies apparition.

tioned carries a staff of the same sort, 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
 Certior, ad Circen ultor venisset ULYSSES :
 Pacifer HUIC DEDERAT florem CYLLENIVS album,
 MOLY vocant superi, &c. —

641. *Or gashly furies apparition.*] Peck supposes, that the Furies were never believed to appear, and proposes to read "FAERY's ap-
 "parition." But Milton means any frightful appearance raised by magic. Among the spectres which surrounded our Saviour in the wilderness, and which the *fiend bad raised*, are FURIES. PARAD. REG. B. iv. 422.

Infernal ghosts, and hellish FURIES round
 Environ'd thee : some howl'd, some yell'd, some shriek'd ;
 Some bent at thee their fiery darts. —

The Furies, which are classical, often enter into the incantations of the later Gothic romance. By the way, in the last-quoted lines our author copies Fairfax's TASSO, C. xvi. 67.

You might have heard, how through the palace wide
 Some spirits howl'd, some bark'd, some hiss, some cride.

Indeed, the circumstances and behaviour of Christ in this haunted wilderness, are exactly like those of the christian champions in Tasso's enchanted forest, who calmly view, and without resistance, the threats and attacks of a surrounding groupe of the most horrid demons. See C. xiii. 28. 35. Milton adds, v. 424.

Some bent at thee their fiery darts, while thou
 Sat'st unappall'd in calm and sinless peace.

To recur to Peck's proposed emendation of the text. There is more reason, for reading FURY, instead of FAIRY, in the COMEDY OF ERRORS, A. iv. S. ii.

One whose hard heart is button'd up with steel ;
 A fiend, a FAIRY, pitiless and rough,
 A wolf, nay worse, &c. —

It is true, that there is a species of malevolent and mischievous Fairies. But *Fairy*, as it here stands, is generical.

D d

I purs'd

I purs'd it up, but little reck'ning made,
 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, 645
 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

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 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 do not recollect elsewhere earlier, than in a *Mask, or Garden-interlude*, written by Thomas Campion, entitled "The Royall Entertainment given by the "right honourable the Lord Knowles at Cawsome-house neere Redding, to our most gracious Queene Anne in her Progresse towards "Bath, 1613, &c." 4to. A gardener enters who tells the queen, that he has, "flowers for all fancies, Tyme for truth, ROSEMARY for REMEMBRANCE, Rofes for love, Hartsease for joy, and a thousand "more, &c." Signat. B.

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.

Our author again, *LYCIDAS*, v. 116.

Of other care they LITTLE RECK'NING make.

647. — *If you have this about you,*

As I will give you when we go, you may

Boldly assault the necromancer's ball, &c.] The notion of facing danger, and conquering an enemy, by carrying a charm, which was often an herb, is not uncommon in romance. In *SAMSON AGONISTES*, Harapha thus addresses Samson, v. 1130.

Thou durst not thus disparage glorious arms,
 Which greatest heroes have in battel won,

Their

Boldly assault the necromancer's hall ;
 Where if he be, with dauntless hardihood, 650
 And brandish'd blade rush on him, break his glass,

Their ornament and safety, had not spells,
 And black enchantments, some magician's art,
 Arm'd thee, and charm'd thee strong. —

Samson answers, v. 1149.

— Dissolve those magic spells,
 Which I to be the power of Israel's God
 Avow, and challenge Dagon to the test,
 Offering to combat thee his champion bold.

Here says the late ingenious Mr. Thyer, "It is very probable, that Milton adopted this notion from the Italian Epics, who are very full of enchanted arms, and sometimes represent their heroes invulnerable by this art." But Milton's idea is immediately and particularly taken from the ritual of the combat in chivalry. When two champions entered the lists, each took an oath, that he had no charm, HERB, or any enchantment about him. Dugd. WARW. p. 73. Or, to give the exact words of the oath of the Judicial combat, "that ye have no stone of virtue, nor Herb of virtue, nor none other incantment by you, &c." Dugd. Orig. JURID. p. 166. And this was enjoined so early as in the Laws of the Longobards. "Nullus campio adversus alterum pugnaturus, audeat super se habere Herbas, nec res ad maleficia pertinentes, &c." Milton's Harapha of Gath is as much a Gothic giant as any in Amadis de Gaul: and Harapha, like a Gothic giant, engages in an unjust cause against a virtuous champion.

To revert to the text. I think it is clear, that our author, in furnishing the Elder Brother with the plant haemony, notwithstanding the idea is originally founded in Homer's Moly, when like a knight he is to attack the necromancer Comus, and even to assail his hall, alluded to the charming herb of the romantic combat. See the next Note.

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 business is finally achieved by an attack on the Hall of the necromancer Leoger. P. ii. ch. ix.

651. *And brandish'd blade rush on him.* —] Thus Ulysses assaults Circe with a drawn sword. Ovid, METAM. xiii. 293.

— Intrat
 Ille domum Circes, et ad infidiosa vocatus

D d 2

Pocula,

And shed the luscious liquor on the ground,
But seise his wand ; though he and his curs'd crew

Pocula, conantem virga mulcere capillos
Reppulit, et STRICTO pavidam deterruit ENSE.

See Homer, ODYSSEY, 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 Excesse, 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 seise his wand. —] In the TEMPEST, in the intended attack upon the magician Prospero, Caliban gives Stephano another sort 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 Taffo has both a book and a wand, GIER. LIB. C. x. 65.

Con una man picciola VERGA scote,
Tien l'altra un LIBRO. —

As she reads from this book, one of the knights loses his human shape. In Ariosto, Andronica gives Astolpho a wonderful book. C. xv. 14. And Busyrane in the FAERIE QUEENE, iii. xii. 32.

His wicked BOOKES in haste he ouerthrew.

But Taffo, the first of these, copied Boiardo, Orlandino. Libr. i. C. v. 17. And in other places. But see, L. i. C. i. 36. His inchanter Malagise has a magical book.

Che Malagise prese il suo QUADERNO
Per saper questa cosa ben compita
Quatre demonii trasse de l'inferno, &c.

Again, in reading one leaf only, he lulls four giants asleep, st. 44.

Ne ancor hauea il primo FOGLIO volto
Che gia ciascun nel sonno era sepolto.

Again,

Fierce sign of battel make, and menace high,
 Or like the fons of Vulcan vomit smoke, 655
 Yet will they soon retire, if he but shrink.

E L D E R B R O T H E R.

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

Again, st. 51. " Ritrova il LIBRO consecrato, &c." Many striking passages which Tasso has borrowed from Boiardo are unnoticed. Milton says, that Satan's spear was so large and lofty, that the mast of an admiral's ship was but a wand in comparison. B. i. 293. Here Tasso is quoted, C. vi. 40. But the original is in Boiardo, L. i. C. ii. 52. Signat. B. iii. edit. 1527. The pagan giant Spinello appears on a horse of a monstrous size, holding the mast of a ship for a spear.

Porta pur lanza un gran fusto d'antenna.

By the way, Spenser, a disciple of the Italians, has the same thought. F. Q. B. iii. vii. 40.

All were the beame in bignes like a mast.

Perhaps the original is to be found in Ovid's Polypheme, METAM. xiii. 782.

Cui postquam pinus, BACULI quæ præbuit usum,
 Ante pedes posita est, ANTENNIS APTA FERENDIS.

658. *And some good angel bear a shield before us.*] From the divinities of the classics and of romance, we are now got to the theology 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 SAMSON AGONISTES, v. 1431.

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. —

spread

spread with all dainties. Comus appears with his rabble, and the Lady set in an enchanted chair, to whom he offers his glass, which she puts by, and goes about to rise.

C O M U S.

Nay, Lady, sit ; if I but wave this wand,
Your nerves are all chain'd up in alabaster, 660

659. Here, as we see by the stage-direction, Comus is introduced with his apparatus of incantation. And much after the same manner, Circe enters upon her Charmes of Ulysses in Browne's *INNER TEMPLE MASQUE*, p. 131. She appears on the stage "quaintly attyred, her haire loose about her shoulders, an anadem of flowers on her head, with a wand in her hand, &c." The temptation of a sumptuous banquet is common in the magic of romance. Compare *TEMPEST*, A. iii. S. iii. "Enter several strange shapes bringing in a banquet, and inviting the king to eat." Our author's Temptation of Christ in the Wilderness by the Devil, with luxurious viands, is formed and conducted on the principles of romance: and a table *richly spread in regal mode*, vanishes like the banquet of a Gothic necromancer. *PARAD. REG.* 13. 401.

— With that,
Both table and provisions vanish'd quite,
With sound of Harpies wings and talons heard.

Just in the same style, the banquet of Ariel in the *TEMPEST*, at which she appears in the figure of an Harpy, *vanishes* with a *quaint device*. All this sort of fiction had been long before adopted from romance by Spenser, and his masters the Italian poets. Perhaps the ground-work is in Virgil's hell, *ÆN.* vi. 603.

— Lucent genialibus altis
Aurea fulcra toris, epulæque ante ora paratæ
Regifico luxu, &c. —

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 Ferdinand, 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 on, obey. — [Else,]

Thy

And you a statue, or as Daphne was
Root-bound, that fled Apollo.

L A D Y.

Fool, do not boast,
Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou hast immanacled, while heav'n fees good.

C O M U S.

Why are you vext, Lady? why do you frown?
Here dwell no frowns, nor anger; from these gates
Sorrow flies far: See here be all the pleasures

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 storical idea of the inviolability of virtue is more fully expressed, v. 589.

Virtue may be assail'd, but never hurt,
Surpris'd by unjust force, but not intrall'd.

665. *Thou hast immanacled.* —] MANACLED is in PARAD. L. B. i. 426.

Not 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 gives of parchment. —

See also our author's Free COMMONWEALTH, "A number of new
"injunctions to MANACLE the native liberty of mankind." PROSE-
WORKS, 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.

That

That fancy can beget on youthful thoughts,
 When the fresh blood grows lively, and returns
 Brisk as the April buds in primrose-season. 671
 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 675
 In Egypt gave to Jove-born Helena,

668. — *Here be all the pleasures*

That fancy can beget on youthful thoughts, &c.] An echo to
 Fletcher, FAITHF. SHEPH. A. i. S. i. vol. iii. p. 119.

— Here be woods as green

As any, &c. —

Here be all new delights, &c. —

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. *And first behold this cordial julep here,*

That flames, and dances in his crystal bounds.] Juvenal said much
 the same of poison, recommended by the same allurements, SAT. x. 27.

— Tunc illa time, cum pocula fumes

GEMMATA, et lato Setinum ARDEBIT IN AURO.

The simple thought and expression are much the same, in SAMSON
 AGONISTES, v. 543.

— The DANCING ruby

Sparkling, out pour'd, &c. —

675. *Not that Nepenthes.* —] The author of that 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
 "Ægypt; 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.

Is

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 680
 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 685
 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.

L A D Y.

'Twill not, false traitor, 690
 'Twill not restore the truth and honesty
 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,

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. —

These ugly-headed monsters ? Mercy guard me !
 Hence with thy brew'd enchantments, fowl deceiver ;
 Hast thou betray'd my credulous innocence
 With visor'd falshood, and base forgery ?
 And would'st thou seek again to trap me here
 With liquorish baits fit to insnare a brute ? 700
 Were it a draft for Juno when she banquets,
 I would not taste thy treasonous offer ; none
 But such as are good men can give good things,
 And that which is not good, is not delicious
 To a well-govern'd and wise appetite. 705

And Spenser, F. Q. v. ix. 48.

— With griesly GRIM ASPECT
 Abhorred Murder. —

695. *These ugly beaded-monsters ?* —] It is *oughy* 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 lampe 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 Hollinhead, DESCRIPT. IREL. P. 2. f. 15. "The other part
 "is OUGLY and gastly."

696. *Hence with thy brew'd enchantments, fowl deceiver.*] Magical potions, brewed or compounded of incantatory herbs and poisonous drugs. Shakespeare's Cauldron is a *brewed enchantment*, but of another kind.

C O M U S.

O foolishness of men ! that lend their ears
 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 unwithdrawing hand, 711
 Covering the earth with odours, fruits, and flocks,

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 expences 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 fest." But he explains the obsolete word, in which there is a tincture of ridicule, by a very awkward tautology.

Mr. Bowle here cites a passage from Stowe's SURVEY of LONDON, edit. 1618. p. 455. "BUGDE-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 misunderstood. HAML. 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, *cum furrura 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 stuffs, 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 "pretiosis ac sumptuosis, vulgariter dictis SABILLYNS five MARTYNS." CAP. xlv. But perhaps these instances, which yet may be added to Du Cange's examples under PELLEES SABELLINÆ, and MARTERINÆ, are unnecessary, after what the late excellent commentators have collected on the passage in Hamlet.

Thronging the seas with spawn innumerable,
 But all to please, and fate the curious taste?
 And set to work millions of spinning worms, 715
 That in their green shops weave the smooth-hair'd
 filk

To deck her sons; and that no corner might
 Be vacant of her plenty, in her own loins
 She hutcht th' all-worshipt ore, and precious gems,
 To store her children with: if all the world 720
 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 un-
 prais'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, 726
 And live like Nature's bastards, not her sons,
 Who would be quite surcharg'd with her own
 weight,

And strangled with her waste fertility,

719. *She hutcht th' all-worshipt ore.* —] That is *boarded*. HUTCH is an old word, still in use, for *coffer*. Archbishop Chichele gave a borrowing chest to the university of Oxford, which was called *Chichele's Hutch*. But I would rather read HATCH'D, for it was "in her own loyns." And the speaker is displaying the produce and fertility of every part of nature.

Th'

Th' earth cumber'd, and the wing'd air darkt with
 plumes,
 The herds would over-multitude their lords,
 The sea o'erfraught would swell, and th' unfought
 diamonds
 Would so imblaze the forehead of the deep,
 And so bestud with stars, that they below
 Would grow inur'd to light, and come at last 735
 To gaze upon the sun with shameless brows.

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 beasts.

And the observation is still further justified, from Milton's great intimacy with the plays of the twin-bards. So also Marmion's ANTIQUARY, in a scene where Emilia tempts her husband's page, the subject 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 miser's greedy eye ?
 When, if 'twere well bestow'd, it might enrich
 The owner and the user of it. Such
 Is youth, and nature's bounty ; that receive
 A gain from the expence, &c. &c.

734. *And so bestud with stars.* —] So Drayton in his most elegant 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-BESTUDDER CROWN.

List

Lift, Lady, be not coy, and be not cosen'd
 With that same vaunted name Virginitie.
 Beauty is Nature's coin, must not be horded,
 But must be current, and the good thereof 740
 Consists in mutual and partaken blifs,
 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 745

737. *Lift, Lady, be not coy, and be not cosen'd
 With that same vaunted name Virginitie.*] 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 trust the opportunity of night,
 And the ill counsel of a desert place,
 With the rich worth of your virginity.

743. *If you let slip time, like a neglected rose
 It withers on the stalk with languish'd head.*] Spenser, and 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, endeouour to bee
 " wise and vertuous: that when, like roses, you shall fall from the
 " stalke, you may be gathered, and put to the STILL." This play was acted before queen Elizabeth on New-years-day, by the choir-boys of Saint Paul's, 1592.

745. *Beauty is nature's brag, and must be shown
 In courts, in feasts, and high solemnities, &c.*] So Fletcher, *FAITHF. SHEPH.* A. i. S. i. vol. iii. p. 124.

Give

In courts, in feasts, and high solemnities,
Where most may wonder at the workmanship ;

Give not yourself to loneness, and those graces
Hide from the eyes of men, that were intended
To live among us swains. —

But this argument is pursued 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 she to this end frame thee such a creature ?
That thou her glory should increase thereby,
And thou alone should'st scorne society ?
Why, heauen made beauty, like herself, to view,
Not to be shut up in a smoakie mew.
A rosy-tincted feature is heauen's gold
Which all men joy to touch, and to behold, &c.

Here we have at least our author's "What need a vermeil-tinctur'd
" lip for that ?" And again,

All things that faire, that pure, that glorious beene
Offer themselves on purpose to be seene, &c.

But a parallelism is as perceptibly marked, in this passage from Daniel's COMPLAINT OF ROSAMOND, ft. 74. WORKS, Lond. 1601. fol. Signat. M. iijj.

What greater torment euer could haue beene,
Than to inforce the faire to liue retir'd ?
For what is beautie, if not to be seene,
Or what is't to be seene, if not admir'd,
And, though admir'd, unlesse it loue desir'd ?
Neuer were cheekes of roses, lockes of amber,
Ordain'd to liue imprison'd in a chamber !

Nature created beautie for the view, &c.

Mr. Bowle adds a stanza of Bragadocchio's address to Belphoebe, in the FAERIE QUEENE, ii. iii. 39.

But what art thou, O Lady, which doost range
In this wilde forest, where no pleasure is,
And doost not it for ioyous court exchange,
Emongst thine equall peeres, where happy blifs
And all delight doth raigne, much more than this ?
There thou maist loue, and dearely loued bee,
And swim in pleasure, which thou here doost mis ;
There maist thou best be seene, and best maist see,
The wood is fit for beasts, the court for thee,

It

It is for homely features to keep home,
 They had their name thence; coarse complexions,
 And cheeks of sorry grain, will serve to ply 750
 The sampler, and to tease the hufwife's wooll,
 What need a vermeil-tinctur'd lip for that,
 Love-darting eyes, or tresses like the morn?
 There was another meaning in these gifts, 754
 Think what, and be advis'd, you are but young yet.

L A D Y.

I had not thought to have unlockt my lips
 In this unhallow'd air, but that this jugler
 Would think to charm my judgment, as mine eyes,
 Obtruding false rules prankt in reason's garb.

750. — *Cheeks of sorry grain will serve to ply
 The sampler, and to tease the buswife's wooll.*] GRAIN is technical, in the arts of dying and weaving, for *Colour*. "Sky-tinctur'd
 "GRAIN." PARAD. L. B. v. 585. Again, the "GRAIN of Sarra,"
ibid. B. xi. 242. In the same sense, *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 tinct. —

"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.

755. — *You are but young yet.*] This was too PERSONAL. Particularities, where no compliment was implied, should have been avoided. See above, p. 113. And v. 40.

Perhaps their TENDER age might suffer peril.

759. *Obtruding false rules prankt 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,

I hate when vice can bolt her arguments, 760
 And virtue has no tongue to check her pride.
 Impostor, do not charge most innocent Nature,
 As if she would her children should be riotous
 With her abundance; she good caterefs
 Means her provision only to the good, 763
 That live according to her sober laws,
 And holy dictate of spare temperance:

Shakespeare, WINTER'S TALE, A. iv. S. iii. Perdita says,

— Me, poor lowly maid,
 Most goddess-like FRANK'D UP. —

760. *I hate when vice can bolt her arguments.*] In the construction of a mill, a part of the machine is called a *boulting-mill*, which separates the flour from the bran. Chaucer, NONNES PR. T. 1355.

But I ne cannot bolt it the brenne
 As can that holy doctor saint Austen.

That is, "I cannot argue, and sift the matter to the bottom, with the subtilty of saint Austen." So Spenser, F. Q. ii. iv. 24.

Saying he now had BOULTED *all the floure*.

And our author himself, ANIMADV. REMONST. DEF. &c. "TO SIFT
 " Maf's into no Maf's, and popish into no popish: yet saving this pass-
 " ing fine SOPHISTICAL BOUTLING hutch, &c." PROSE-WORKS,
 vol. i. 84. In some of the Inns of Court, I believe the exercises or
 disputations in law are still called BOUTLINGS. 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 MERCH. OF VEN. A. i. S. i. "His rea-
 " sons 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 always 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.

If every just man, that now pines with want,
 Had but a moderate and befeeming share
 Of that which lewdly-pamper'd luxury 770
 Now heaps upon some few with vast excess,
 Nature's full blessings would be well dispens'd
 In unsuperfluous even proportion,
 And she no whit incumber'd with her store,
 And then the giver would be better thank'd, 775
 His praise due paid ; for swinish gluttony
 Ne'er looks to heav'n amidst his gorgeous feast,
 But with besotted base ingratitude
 Crams, and blasphemes his feeder. Shall I go on ?
 Or have I said enough ? To him that dares 780
 Arm his profane tongue with contemptuous words
 Against the sun-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, 785

784. *Thou hast not 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, v. 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

That must be utter'd to unfold the sage
 And serious doctrin of Virginitie,
 And thou art worthy that thou shouldst not know
 More happines than this thy present lot.
 Enjoy your dear wit, and gay rhetoric, 790
 That hath so well been taught her dazzling fence,

By studying the reveries of the Platonic writers, Milton contracted 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 unmeaning notions of excellence and perfection. Plato's sentimental or metaphysical love, he seems to have applied to the natural love between 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 ceaseless 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 abstracted sublimities as these, &c." *PROSEWORKS*, 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 virtual or immediate contact, our author seems to have overleaped the Platonic pale, and to have lost his way among the solemn conceits of Peter Lombard and Thomas Aquinas. It is no wonder that the Angel blushed, as well as smiled, at some of these questions.

790. *Enjoy your dear wit, and gay rhetoric,
 That hath so well been taught her dazzling fence.*] We have the substantive *FENCE* in Shakepeare, *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 sits on horseback at mine hostels' 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."

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, 795
 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 shatter'd into heaps o'er thy false head.

C O M U S.

She fables not, I feel that I do fear 800
 Her words set off by some superior power ;
 And though not mortal, yet a cold shudd'ring dew

797. *And the brute earth, &c.*] The unfeeling earth would sympathise and assist. It is Horace's "Bruta tellus." OD. i. xxxiv. 11.

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 superiour propriety.

802. *And though not mortal, yet a cold shudd'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 shuddering 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 possessed of his prey, feels all the errors of human nature at the bold rebuke of innocence, and shudders with a sudden cold sweat like a guilty man.

Dips

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, 805
 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 : 810
 But this will cure all strait, one sip of this
 Will bathe the drooping spirits in delight
 Beyond the blifs of dreams. Be wise, and taste. —

808. *Against the canon laws of our foundation.*] 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." PROSE-WORKS, i. 211. In his book on REFORMATION, he speaks of "an insulting and only "CANON-WISE prelate." PROSE-WORKS, 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.*] So in SAMS. AGON. 599.

Believe not these suggestions, which proceed
 From anguish of the mind and humours black,
 That mingle with the fancy. —

811. — *One sip of this
 Will bathe the drooping spirits in delight,
 Beyond the blifs of dreams. —*] So Fletcher, FAITH. SHEPH.
 A. iv. S. i. vol. liii. p. 164.

— It PASSETH DREAMS
 Or madmen's fancy, when the many streams
 Of new imaginations rise and fall.

Compare

The Brothers rush in with swords drawn, wrest his glass 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.

S P I R I T.

What, have you let the false inchanter scape?
O ye mistook, ye should have snatcht his wand
And bound him fast; without his rod revers'd,

Compare the delicious but deadly fountain of Armida in Tasso, GIER. LIB. C. xiv. 74.

Ch'UN PICCIOL sorso 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 ioy, whence laughter vaine 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 pleasure of the ioyous shade.

See Upton, GL. F. Q. in V. *BATHE*.

815. O ye mistook, ye should have snatcht his wand,
And bound him fast; without his rod revers'd,
And backward mutters of dissevering 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

And backward mutters of dislevering power,
We cannot free the Lady that fits here

process of disenchantment, antient or modern, did Milton take the notion of reversing 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* verberere *VIRGÆ*,
Verbaque dicuntur dictis contraria verbis.

This Sandys translates, "Her wand *REVERST*, &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 "false and sinister persuasions to pleasure, which so much deforms "them: so the *REVERSION* thereof, by discipline and a view of their "owne deformitie, 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 Busyrane, *F. Q.* iii. xii. 36.

And rising vp, gan streight to ouerlooke
Those cursed leaues, his charmes backe to reuerse;
Full dreadfull things out of that balefull booke
He read, and measur'd many a balefull verse,
That horror gan the virgins * heart to perse,
And her faire lockes vp stared stiff on end,
Hearing him those same bloody lines rehearse:
And all the while he read, she did extend
Her sword high ouer him, if aught he did offend.

37.

Anon she gan perceiue the house to quake,
And all the doores to rattle round about;
Yet all that did not her dismaied make,
Nor slacke her threatfull hand for danger dout:
But still with stedfast eye, and courage stout,
Abode, to weet what end would come of all.
At last, that mighty chaine, which round about
Her † tender waste was wound, adowne gan fall,
And that great brazen pillour broke in peces small, &c.

The circumstance in the text, of the Brothers forgetting to seize

* Britomart.

† Amoret who was enchanted.

and

In stony fetters fix'd, and motionless : 819

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 soothest shepherd that e'er pip'd on plains.

There is a gentle nymph not far from hence,
That with moist curb sways the smooth Severn
stream,

and reverse the magician's rod, while by contrast it heightens the superior intelligence of the attendant Spirit, affords the opportunity of introducing the fiction of raising Sabrina ; which, exclusive 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 neighbourhood.

823. *The soothest shepherd that e'er pip'd on plains.*] Spenser thus characterises Hobbinol, as Mr. Bowle observes, in C. CLOUDS COME HOME AGAIN.

— A iolly groome was hee,
As euer piped on an oaten reed.

And Amyntas, in the same poem.

He, whilst he liued, was the noblest swaine,
That euer piped on an oaten quill.

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.

This part of the fable of COMUS, which may be called the DIS- INCHANTMENT, 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 sort 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 retains her *maiden-gentleness*; and every evening visits the cattle among her twilight meadows, to heal the mischiefs inflicted by elfish magic. For this she is praised by the shepherds.

— She

Sabrina is her name, a virgin pure ; 826
 Whilome she was the daughter of Lochrine,
 That had the scepter from his father Brute.
 She guileless damsel flying the mad pursuit
 Of her enraged stepdame Guendolen, 830
 Commended her fair innocence to the flood,
 That stay'd her flight with his cros-flowing course.
 The water nymphs that in the bottom play'd,
 Help up their pearled wrists and took her in,

— She can unlock
 The clasping charm, and thaw the numming spell,
 If she be right invok'd in warbled song.

She protects virgins in distress. She is now solemnly called, to deliver a virgin imprisoned in the spell of a detestable forcerer. She rises at the invocation, and leaving her car on an osiered rushy bank, hastens to *help insnared chastity*. She sprinkles on the breast of the captive maid, precious drops selected 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 dissolved: 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.

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 strew'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 "precious 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.

Bearing her strait to aged Nereus hall, 835
 Who piteous of her woes, rear'd her lank head,
 And gave her to his daughters to imbathe
 In nectar'd lavers strow'd with asphodil,
 And through the porch and inlet of each sense
 Dropt in ambrosial oils till she reviv'd, 840
 And underwent a quick immortal change,
 Made Goddess of the river; still she retains
 Her maiden gentleness, and oft at eve

835. *Bearing her strait to aged Nereus' hall.*] Drayton has "Neptune's mighty hall." POLYOLB. S. xx. vol. iii. p. 1043. And "Neptune's hall." S. xv. vol. iii. p. 943.

837. *And gave her to his daughters to imbathe In nectar'd lavers.* —] This at least reminds us of Alcaeus's Epigram or Epitaph on Homer, who died in the island of Io. The Nereids of the circumambient sea bathed his dead body with nectar. ANTHOLOG. Lib. iii. p. 386. edit. Brod. Francof. 1600. fol.

ΝΕΚΤΑΡΙ δ' ἰνάλια Νηρηίδεσσι ἐχρίσαντο,
 Καὶ ἰκὺν Ἀκταίῃ θήκαν ὑπὸ σπιλάδι.

*Nectare autem marinæ Nereides inungebant,
 Et cadaver litorali posuere sub saxo.*

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.

— Ῥοδαίνυσι δὲ χεῖρας ἙΛΛΑΙΩσι
 ἌΜΒΡΟΣΙΩσι. —

— *Rosæ autem unxit oleo
 Ambrosio.* —

The word *IMBATHE* occurs in our author's REFORMATION, "Me thinks a sovereign and reviving joy must needs rush 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." PROSEWORKS, vol. i. 2. What was enthusiasm in most of the puritanical writers, was poetry in Milton.

Vifits

Vifits the herds along the twilight meadows,
Helping all urchin blafts, and ill-luck figs 845

844. *Vifits the herds along the twilight meadows,
Helping all urchin blafts, and ill-luck figs
That the fhrewd meddling elfe delights to make.*

The virgin fhepherdeſs Clorin, in Fletcher's paſtoral play ſo frequently quoted, poſſeſſes 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.

845. *Helping all urchin-blafts.* —] The urchin, or hedge-hog, from its ſolitarineſs, the ugleneſs 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 bridged 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,

That the shrewd medling elfe delights to make,
 Which she with precious vial'd liquours heals.
 For which the shepherds at their festivals
 Carol her goodnefs loud in rustic lays, 849
 And throw sweet garland wreaths into her stream
 Of pancies, pinks, and gaudy daffadils.
 And, as the old fwain faid, she can unlock
 The clafping charm, and thaw the numming fpell,

Ten thousand swelling toads, as many URCHINS,
 Would make fuch fearful and confufed cries, &c.

There was a fort of subordinate or pastoral fyftem of magic, to which the Urchin properly belonged.

846. *That the shrewd medling elfe delights to make.*] Shakespeare mentions a Spirit, who "mildews the white wheat, and hurts the poor creature of the earth." K. LEAR, A. iii. S. iv. The plant haemone is before mentioned as good "against all enchantments, mildew, blast, or damp." v. 640. Shakespeare calls Robin Goodfellow "a SHREWD and knavish sprite," MIDS. 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 forespeake whole flocks as they did feed.

850. *And throw sweet garland wreaths into her stream.*] This reminds us of a passage in Spenser's PROTHALAMION, ft. 5.

And all the waues did strew,
 That like old Peneus waters they did seeme,
 When down along by pleafant Tempe's shore
 Scattered with flowres through Theffaly they streame.

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 incense let us blefs the brim,
 And as the wanton fishes swim,
 Let us gums and GARLANDS fling, &c.

852. ——— *She can unlock*

The clafping charm, and thaw the numming fpell.] This notion of the wisdom or skill of Sabrina, is in Drayton, POLYOLB. S. v. vol. ii. p. 753. Who

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-befetting need ; this will I try,
 And add the pow'r of some adjuring verse.

S O N G.

Sabrina fair,
 Listen where thou art sitting 860
 Under the glassy, cool, translucent wave,
 In twisted braids of lillies knitting
 The loose train of thy amber-dropping hair ;

Who was by Nereus taught, the most profoundly wise,
 That learned her the skill of hidden prophecies,
 By Thetis special care. —

Jonson's witch, in the *SAD SHEPHERD*, is said "to RIVET CHARMS,
 "planted about her in her wicked feat." A. ii. S. viii.

861. *Under the glassy, cool, translucent wave.*] Shakespeare, *HAM-
 LET*, A. iv. S. i.

There is a willow grows askant the brook
 That shews his hoar leaves in the GLASSY stream.

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 AM-
 "BER cloud," above, v. 333. And in *L'ALLEGRO*, "The sun is
 "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 *PA-
 RAD.* L. B. iii. 358.

And where the river of blifs through midst of heaven
 Rolls o'er Elyfian floures her AMBER stream.

And Choaspes has an "AMBER stream." *PARAD. REG.* B. iii. 288.
 AMBER,

Listen for dear honour's sake,

Goddeſs of the ſilver lake,

865

Listen and ſave.

AMBER, when applied to water, means clearneſs: when to hair, a bright Yellow.

AMBER and AMBERGREECE, which ſeem to be ſometimes confounded, are frequently mentioned in the writers of this period, and before. The latter occurs in Drayton, as an Indian gum indurated, with which he inlays the pannels of a brilliant romantic chariot. *Mus. Elys. NYMPH. ii. vol. iv. p. 1463.* In *PARADISE LOST*, the car of Chriſt, when he marches againſt the rebel-angels, is ſurmournted with a ſapphire throne, *B. vi. 759.* A throne,

— Inlaid with pure

AMBER, and colours of the watry arch.

See alſo Nabbes's *MICROCOSMUS*, 1637. Reed's *OLD PL. vol. ix. p. 138.*

— And AMBER PAVE the floor

Where thy foot treads. —

AMBERGREECE was now in high repute for its fragrance. Drayton feigns, that the Nereids perfumed their lips with “coſtly AMBER-GRIS.” *POLYOLB. S. xx. vol. iv. p. 1042.* Doctor Borde commends goat-ſkin gloves perfumed with AMBERGRIS, in his *DIETARIE of HEALTH*, ch. viii. edit. 1542. Sign. E. ii. Compare Howell's *LETTERS*, [*LET. dat. 1629.*] vol. i. §. 5. p. 219. edit. 1655.

As 'mongſt all flowres the roſe excells,

As AMBER 'mongſt the fragrant't ſmells.

The ſame writer mentions Spaniſh ſhoes ſcented with AMBER. *A POEM ROYAL*, 1641. *Ibid. p. 2.*

No Roman, perfumes, buffs, nor cordovans

Made drunk with AMBER. —

To the ſame effect Jonſon, *CYNTH. REV. A. v. S. iv.* “The gloves “are right, ſir, you ſhall bury them in a muck-hill, a draught, ſeven “yeares, and take 'em out and waſh 'em, they ſhall ſtill retaine their “firſt ſcent, true Spaniſh. There's AMBRE i'th'umbre.” See alſo the *WINTER'S TALE*, as the paſſage ought to be pointed, *A. iv. S. iii.*

— Necklace-AMBER,

Perfume for a Lady's chamber.

Place only a comma after amber. Autolyceus is puffing his female wares, and ſays that he has got, among his other rare articles for ladies, ſome *necklace-amber*, an amber of which necklaces are made, commonly called *bead-amber* fit to perfume a lady's chamber. So Petruccio

Listen and appear to us
 In name of great Oceanus,
 By th' earth-shaking Neptune's mace,

truchio mentions "*amber-bracelets, beads,*" &c. TAM. SHR. iv. S. iii.
 Milton alludes to the fragrance of AMBER, SAMs. AGON. v. 720.

An AMBER scent of odorous perfume
 Her harbinger. —

It was a favourite in cookery. So Howell, ut supr. vol. iv. L. v.
 p. 12.

— And eate potatoes in a dish
 Made drunk with AMBER. —

And in Massinger's CITY MADAM, A. iv. S. iii. "Men may talk of
 "country Christmas, and court-gluttony, their thirty pounds for but-
 "ter'd eggs, their pies of carps tongues, their pheasants drench'd
 "with AMBERGRISE, &c." In ALBUMAZAR, a comedy acted at
 Cambridge 1615, "Boxes of white comfits, marchpanes, and drye
 "sucket, &c." And, to crown the banquet, "some dozen ounces
 "of AMBERGRISE as grey as can be got, &c." In Marmion's ANTI-
 QUARY, 1641. "A fat nightingale seasoned with pepper and AM-
 "BERGREESE." OLD PL. edit. 1780. vol. x. p. 78. Where see the
 Note. And the GAMESTER, ibid. vol. ix. p. 50. See also PARAD.
 REG. B. ii. 344. And OBSERVAT. on Spenser's F. Q. vol. i. 121.
 In Strafford's LETTERS, Ambergris is a present from Holland to king
 Charles the first and his queen, in 1635. Vol. i. 522. ii. 1. Waller,
 among the felicities of his Summer-island, reckons Ambergris. CANT.
 i. 10.

— Many a pound,
 On the rich shore, of AMBERGRIS is found.

Even after the poet had said just before, That this is,
 That happy island where huge lemons grow!

I do not find this ingredient in the FORME of CURY, 1390. Nor in
 "A noble booke of the festes Ryall, and the booke of cokery for a
 "pryncys housholde, &c." Printed by Pynson, 1500. 4to.

868. *In name of great Oceanus.*] So Drayton, POLYOLB. S. xvii.
 vol. iii. p. 969. "The court of GREAT OCEANUS." Again, ibid.
 S. ii. vol. ii. p. 695. "The arms of old OCEANUS." And in other
 places. And in one of Jonson's QUEENES MASQUES, 1605. edit.
 1616. p. 895.

Fayre Niger, sonne to GREAT OCEANUS.

And

And Tethys grave majestic pace, 870
 By hoary Nereus wrinkled look,
 And the Carpathian wisard's hook,
 By scaly Triton's winding shell,
 And old sooth-saying Glaucus spell,
 By Leucothea's lovely hands, 875
 And her son that rules the strands,
 By Thetis tinsel-slipper'd feet,
 And the songs of Sirens sweet,

877. *By Thetis tinsel-slipper'd feet.*] W. Browne has "SILVER-FOOTED Thetis," as Mr. Bowle observes, BRIT. PAST. B. ii. S. 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 Sirens sweet.*] Sandys says, that the fabulous melody of the Sirens has a topographical allusion. "For Archippus tells of a certaine Bay, contracted within winding streights and broken cliffes, which by the finging of the windes and beating of the billowes, report a delightfull harmony, alluring those who sail by to approach: when forthwith, throwne against the rocks by the waues, and swallowed in violent eddyes, &c." Ovid's METAM. Engl. B. v. p. 197. edit. 1637. 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 approched to the sted
 Whereas those mermayds dwelt: it was a still
 And calmy Bay, on th'one side sheltered
 With the brode shadow of an hoarie hill;
 On th'other side an high rocke toured still,
 That 'twixt them both a pleasaunt port they made,
 And did like half a theater fulfill, &c.

32.

With that the rolling sea resounding soft
 In his big base them fitly answered;
 And on the rocke the waues breaking aloft
 A solemne meane vnto them mesured:
 The whiles sweet zephyrus lowd whistled

His

By dead Parthenope's dear tomb,
 And fair Ligea's golden comb, 880
 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 885
 From thy coral-paven bed,
 And bridle in thy headlong wave,
 Till thou our summons answer'd have.

Listen and save.

His treble, a strange kinde of harmony,
 Which Guyon's senses softly tickled, &c.

880. *And fair Ligea's golden comb, &c.*] One of the employments 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. Ligea is celebrated for her singing in Drayton, POLYOLB. S. xx. vol. iii. 1043.

Then Ligea which maintains the birds harmonious layes,
 Which sing on riuer banks amongst the slender sprayes.

886. *From thy coral-paven bed.*] Drayton of Sabrina's robe, POLYOLB. S. v. vol. iii. p. 753.

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-PAVED Irt." Again, "Where every pearl-PAV'D ford." MUS. ELYS. NYMPH. vol. iv. p. 1494. Shakespeare has simply "PAVED fountain." MIDS. N. DR. A. ii. S. ii. In Marlowe, quoted in ENGLAND'S PARNASSUS, 1600, p. 480. "PEBBLE-PAUED channell."

889. *Listen 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.

H h

Hear

Sabrina rifes, attended by water-nymphs, and
fings. .

By the rusby-fringed bank, 890
Where grows the willow and the ofier dank,
My sliding chariot stays,
Thick fet with agat, and the azurn sheen

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. —

890. *By the rusby-fringed bank.*] So Browne, BRIT. PAST. B. ii. S. v. p. 122.

To tread the FRING'D banks of an amorous flood.

Again, B. i. S. iv. p. 68.

The tuftes which FRING'D the shoare about.

And Drayton, POLYOLB. S. ii. vol. ii. p. 685.

Upon whose moisted skirts with sea-weed FRING'D about.

And Carew, Milton's contemporary, POEMS, p. 149. edit. 1651.

With various trees we FRINGE the rivers brinke.

I would read RUSH-YFRINGED. In Fletcher, we have "rushy
"banke," ubi supr. p. 121.

891. *Where grows the willow and the ofier 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. 53.

I am this fountains god, below
My waters to a river grow,
And 'twixt two banks with ofier fet
That only prosper in the wet,
Through the meadows do they glide, &c.

892. *My sliding chariot stays ;
Thick fet with agat, and the azurn sheen
Of turkis blue, and emerald green,*

That in the channel strays.] Milton perhaps more immediately borrowed the idea of giving Sabrina a rich chariot, from
Drayton's

Of turkis blue, and emerald green,
 That in the channel strays ; 895
 Whilst from off the waters fleet
 Thus I set my printless feet
 O'er the cowslips velvet head,
 That bends not as I tread ;
 Gentle Swain, at thy request 900
 I am here.

S P I R I T.

Goddeſs dear,

Drayton's POLYOLBION, ſo often quoted : and more eſpecially as he diſcovers other references to Drayton's Sabrina. And the celebrity of Drayton's poem at that time better authorized ſuch a fiction. POLYOLB. S. v. vol. ii. p. 752.

Now Sabine, as a queen miraculoſly fair,
 Is abſolutely plac'd in her imperial Chair
 Of cryſtal richly wrought, that gloriouſly did ſhine, &c.

Then comes a waſteful luxuriance of fancy. It is embossed 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 unſuitably ſuppoſes all the gems, with which he decorates 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 ſort of judicial capacity, to decide ſome of the claims and privileges of the river Lundy, which ſhe does in a long and learned ſpeech. See alſo S. viii. vol. iii. p. 795. Where ſhe gives a laboured hiſtory of the ancient 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. *Whilst 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. TEMPEST, A. v. S. i.

And ye that on the ſands with PRINTLEſS FOOT
 Do chaſe the ebbing Neptune, and do fly him
 When he comes back. —

We implore thy pow'rful hand
 To undo the charmed band
 Of true virgin here distrest, 905
 Through the force, and through the wile
 Of unblest inchanter vile.

S A B R I N A.

Shepherd, 'tis my office best
 To help insnared chastity :
 Brightest Lady, look on me ; 910
 Thus I sprinkle on thy breast
 Drops that from my fountain pure
 I have kept of precious cure,

910. *Brightest Lady, look on me.*] In the manuscript, *Virtuous*. But **BRIGHTEST** in 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 staires 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 **GORDOLUCKE**, A. i. S. v.

Be brought in **VRE** of skillfull 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 business, shew that **CURE** was Milton's word. **S. ult.** p. 191.

That may raise thee, and *recure*
 All that in thee was *impure*.

Again,

Thrice upon thy fingers tip,

Thrice upon thy rubied lip ;

915

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*.

Again, p. 178.

And so may Pan blefs this my *cure*,
As all my thoughts are juft and *pure*.

Again, p. 177.

Now your thoughts are almost *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 antient practice of lustration by drops of water. Virg. *ÆN.* vi. 230. "He thrice
"moistened his companions with pure water,"

Spargens RORE levi. —

And Ovid, *METAM.* iv. 479.

RORATIS lustravit aquis Thaumantias Iris.

In *LUCIAN'S* *NECYOMANTIS*, the water of the river Choaspes in Persia appears to have been highly esteemed for lustration, a circumstance not elsewhere mentioned of that river by any writer. Edit. Reitz. i. p. 465. §. 7. This was on account of its purity or clearness; for which reason, it was reserved to be drank only by the kings of Persia. Whence our author, *PARAD. REG.* iii. 288.

— Choaspes, amber stream,
The drink of none but kings. —

Where see Jortin's learned Note. Who yet has forgot to cite Eustathius on Dionysius, *PERIEG.* v. 1073. But all Jortin's proofs, with many more, are to be seen in Briffonius, *DE PRINCIPAT. PERS.* L. i. p. 59. seq. edit. Commelin. 1595. 8vo.

914. *Thrice upon thy fingers tip, &c.*] Compare Shakespeare, *MIDS.* N. DR. A. ii. S. vi.

— Upon thine eyes I throw
All the power this charm doth owe, &c.

But

Next this marble venom'd feat,
Smear'd with gums of glutenous heat,

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 says of a sacred fountain, A. i. S. i. p. 135.

This holy well, my grandame that is dead,
Right wife in charms, hath often to me said,
Hath power to change the form of any creature,
Being thrice dipt o'er the head, &c. —
— Casting them thrice asleep,
Before I trusted them into this deep.

And Old Shepherd says, A. i. S. i. p. 109.

— As the priest
With powerfull hand shall sprinkle on your brows
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 enchanted, thus speaks. A. iii. S. i. p. 150. 151.

If thou be'st 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 shepherdess heals the wounded shepherd Alexis : but not till he has forever 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

I touch with chaste palms moist and cold :
Now the spell hath lost his hold ;

While Chloe's wound is healing, the Satyre says, A. v. S. i. p. 179.
From this glass I throw a drop
Of cristal water on the top
Of every grass, of flowers, a pair, &c.

918. *I touch with chaste palms moist and cold :
Now the spell hath lost 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. —
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,
Lest they leave their channels dry ;
And beasts that come unto the spring
Miss 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.*

Visits the herds along the twilight meadows, &c.
For which the shepherds at their festivals

Carol

And I must haste ere morning hour 920
 To wait in Amphitrite's bow'r.

Sabrina descends, and the Lady rises out of
 her seat.

S P I R I T.

Virgin, daughter of Lochrine
 Sprung of old Anchises line,
 May thy brimmed waves for **this**
 Their full tribute never miss 925
 From a thousand petty rills,
 That tumble down the snowy hills :

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.

POLYOLB. S. v. vol. ii. p. 752. And we have "Amphitrite's BOWER,"
 ibid. S. xxviii. vol. iii. p. 1193. See also Spenser of Cymoent, F.
 Q. iii. iv. 43.

Deepe in the bottome of the sea her BOWRE.

Again, iii. viii. 37. Of Proteus.

His BOWRE is in the bottome of the maine.

924. *May thy brimmed waves for this.*] Doctor Warburton proposes
brined, and thinks that BRIMMED, for waves rising to the *brim* or
 margin of the shore, is a strange word. But he had not remarked the
 frequent and familiar use of BRIM for Bank in our old poets. See
 above, at v. 119.

925. *Their full tribute never miss
 From a thousand petty rills,
 That tumble down the snowy hills.*] The torrents from the Welch
 mountains sometimes raise the Severn on a sudden to a prodigious
 height.

Summer drouth, or finged air
 Never scorch thy tresses fair,
 Nor wet October's torrent flood 930
 Thy molten crystal fill with mud ;
 May thy billows roll ashore
 The beryl, and the golden ore ;
 May thy lofty head be crown'd
 With many a tow'r and terras round, 935

height. But at the same time they fill her molten crystal with mud. Her stream, which of itself is very clear, is then discoloured and muddy. The poet adverts to the known natural properties of this river. Here is an echo to a couplet in Jonson's *Mask at Highgate*, 1604. *WORKS*, edit. 1616. p. 882.

Of sweete and seuerall sliding rills
 That streame from tops of those lesse 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 of Sabrina's chariot, on the supposition that they were the natural productions of her stream. The wish is equally ideal and imaginary, that her banks should be covered with groves of myrrh and cinnamon. A wish, conformable to the real state of things, to English seasons and English fertility, would have been more pleasing as less unnatural. Yet we must not too severely try poetry by truth and reality. See above, at v. 834. 891.

934. *May thy lofty head be crown'd*

With many a tow'r and terras round.] So, of the imperial palace of Rome, *PARAD. REG. B. iv. 54.*

— Conspicuous far
 TURRETS and TERRASES. —

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 *FAITHFUL SHEPHERDESS*, A. iii. S. i. vol. iii. p. 157. But the form and subject rather than the imagery is copied. Milton is more sublime and learned, Fletcher more natural and easy.

And here and there thy banks upon
With groves of myrrhe, and cinnamon.

For thy kindness to me shown,
Never from thy banks be blown
Any tree, with windy force,
Cross 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 stones doth lye,
To wash their hempe, and spoile the frye.

I know not which poet wrote first : but in Browne's *BRITANNIA'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.

— May first,

Quoth Marine, swaines give lambes to thee :
May thy floud have seignorie
Of all flouds else, and to thy fame
Meete greater springes, yet keepe thy name.
May neuer euet, nor the toade,
Within thy bankes make their abode :
Taking thy journey to the sea,
Mist 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 still 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 sycamores, from which a certain precious water distills in drops, p. 29.

The drops within a cesterne fell of stone,
Which fram'd by nature, art had never none
Halfe part so curious, &c. —

Some

Come, Lady, while heav'n lends us grace,
 Let us fly this cursed place,
 Left the forcerer us entice 940
 With some other new device.
 Not a waste, or needles found,
 Till we come to holier ground ;
 I shall be your faithful guide
 Through this gloomy covert wide, 945
 And not many furlongs thence
 Is your Father's residence,

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 out this note, by producing a passage, not quite foreign to the text, from that writer's play, entitled THE LOVE OF KING DAVID AND FAIRE BETHSABE, &c. edit. 1599. 4to. Signat. B. B. ij.

May that sweet plaine that beares her pleasant weight
 Be still enamel'd with discoloured flowers ;
 The precious fount beare sand of purest gold,
 And for the peble, let the siluer streames
 That pierce earth's bowels to mantaine her force,
 Play upon rubies, saphires, chrysolites :
 The brims let be embrac'd with golden curles
 Of mosse. —

Let all the grasse that beautifies her bower
 Beare manna euery morne instead of dew ;
 Or let the dew be sweeter far than that,
 That hanges like chaines of pearle on Hermon's hill.

Where this night are met in state
 Many a friend to gratulate
 His wish'd presence, and beside 950
 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 ; 955
 Come let us haste, the stars grow high,
 But night fits monarch yet in the mid sky.

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.

S O N G.

S P I R I T.

Back, Shepherds, back, enough your play,
 Till next sun-shine holiday ;

957. — *The stars grow high,
 But night fits monarch yet in the mid sky.*] So in Fletcher's
 play, A. ii. S. i. p. 145.

Now while the moon doth RULE the sky,
 And the stars whose feeble light
 Give a pale shadow to the night,
 Are up. —

Compare PARAD. L. B. i. 785.

— The moon
 SITS ARBITRESS. —

Here

Here be without duck or nod

960

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.

Then twenty filly 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 sense.

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, CYNTH. REV. A. ii. S. iv. "Both the SWIMME "and the TRIP are mine: every body will affirm it, that hath any "knowledge in dancing." And Drayton, POLYOLB. S. vi. vol. ii. p. 769,

Those delicater dames so TRIPPINGLY to tread.

In the Vision, in Shakespeare's HENRY THE EIGHTH, "Six person- "ages enter, solemnly TRIPPING one after another." A. iv. S. ii. In ARCADES, v. 99.

TRIP no more in twilight ranks.

In the MIDSUMMER NIGHT'S DREAM, Oberon orders his fairies to
dance

Of lighter toes, and such court guise
 As Mercury did first devise
 With the mincing Dryades
 On the lawns, and on the leas.

965

dance after his ditty *TRIPPINGLY*. A. ii. S. v. But to *TRIP* seems to have been the proper pace of a *FAIRY*. As in *COMUS* above, v. 118.

TRIP 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 WIVES 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,
TRIP we after the night's shade.

In Shakespeare's *VENUS AND ADONIS*, edit. Malone, p. 41.
 Or like a fairy *TRIP* upon the green.

In Drayton's *MUS. ELYS. NYMPH.* viii. vol. iv. p. 1509.
 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. iv.
 — A swain who best could *TREAD*
 Our *country dances*. —

See the next Note.

964. *With the mincing Dryades.*] So Drayton, of the Lancashire lasses. *POLYOLB.* S. xxvii. vol. iii. p. 1183.

— Ye so *MINCINGLY* that tread.

Again, *ibid.* p. 1185.

Ye maids the hornpipe then so *MINCINGLY* that tread.

And, *ibid.* p. 1187.

— As *MINCINGLY* she traces.

And in his *ECLOGUES*, where the word may hence be understood, vii. vol. iv. p. 1417.

Now shepherds lay their winter-weeds away,
 And in neat jackets *MINSEN* on the plain.

And

This second Song presents them to their Father
and Mother.

Noble Lord, and Lady bright,
I have brought ye new delight,
Here behold so goodly grown
Three fair branches of your own ;
Heav'n hath timely try'd their youth, 970
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. 975

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 *simpering* dame, in K.
LEAR, A. iv. S. vi.

That MINCES virtue, and does shake the head
To hear of pleasure's name. —

972. *And sent them here through hard assays.*] Compare PARAD. L.
B. iv. 932.

— What behoves
From HARD ASSAYS, and ill successes past,
A faithful leader. —

And PARAD. REG. B. i. 264.

— My way must lie
Through many a HARD ASSAY, even to the death.

The

The dances ended, the Spirit epiloguizes.

S P I R I T.

To the ocean now I fly,
 And those happy climes that lie
 Where day never shuts his eye,
 Up in the broad fields of the sky :
 There I suck the liquid air 980
 All amidst the gardens fair
 Of Hesperus, and his daughters three
 That sing about the golden tree :

976. *To the ocean now I fly, &c.*] Pindar in his second Olympic, and Homer in his fourth *Odyfsey*, describe a happy island at the extremity of the ocean or rather earth, where the sun has his abode, the air is perpetually serene and bright, the westwind always blows, and the flowers are of gold. This luxuriant imagery Milton has dressed anew, from the classical gardens of antiquity, from Spenser's gardens of Adonis "fraught with pleasures manifold," from the same gardens in Marino's *L'ADONE*, Ariosto's garden of paradise, Tasso's garden of Armida, and Spenser's *Bowre of Blisse*. The garden of Eden is Milton's own creation.

979. *Up in the broad fields of the sky.*] It may be doubted if 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 Hesperus the brother of Atlas, first mentioned in Milton's manuscript 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, *ΜΕΤΑΜ.* iv. 636. And Apollodor. *BIBL.* L. ii. §. 11. But what antient fabler celebrates these damsels for their skill in singing? Apollonius

Along the crisped shades and bowers

Revels the spruce and jocond Spring,

985

Ionius Rhodius, an author whom Milton taught to his scholars, ARCON. iv. 1396.

— Ἴξον δ' ἱερὸν πίδακον, ᾧ ἐνὶ Λάδων
Εἰς ἔτι περὶ πρὸν παγκύρσια ῥύετο μῆλα,
Χάρα δ' ἄν' Ἀτλαντος, χθόνιος ἴφρις· ΑΜΦΙ δὲ ΝΥΜΦΑΙ
ἙΣΠΕΡΙΔΕΣ ποίπυον, ΕΦΙΜΕΡΟΝ ΑΕΙΔΟΥΣΑΙ.

— *Pervenere autem sacrum campum, ubi Ladon
Ad hesternum usque diem aurea custodiebat mala,
In regione Atlantis, terrestris serpens: circum autem Nymphæ
Hesperides ministrabant, suaviter canentes.*

And hence Lucan's virgin-choir, overlooked by the commentators, is to be explained, where he speaks of this golden grove, ix. 360.

— Fuit aurea filva,
Divitiisque graves et fulvo germine rami,
VIRGINEUSQUE CHORUS, nitidi custodia luci,
Et nunquam somno damnatus lumina serpens, &c.

Milton frequently alludes to these ladies or their garden. PARAD. REG. B. ii. 357.

And Ladies of th' HESPERIDES. —

That is, the Hesperian islands on the western coast of Africa, in which were these rich gardens. Again, PARAD. L. B. iii. 568.

Like those HESPERIAN GARDENS fam'd of old.

And, *ibid.* iv. 520.

— HESPERIAN fables true
If true, here only, &c. —

Again, *ibid.* viii. 631.

Beyond the earth's green cape, and verdant isles
HESPERIAN. —

And in the Mask before us, v. 392.

But beauty, like the fair HESPERIAN TREE
Laden with blooming gold, had need the guard
Of dragon-watch, with uninchanted eye.

Milton says 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.

ARBOREÆ FRONDES AURO radiante nitentes
EX AURO RAMOS, EX AURO poma tegebant.

984. *Along the crisped shades and bowers.*] I have supposed CRISPED

The Graces, and the rosy-bosom'd Hours,
 Thither all their bounties bring ;
 That there eternal Summer dwells,
 And west-winds with musky wing
 About the cedarn alleys fling

990

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 SHEPH. A. iv. S. i. p. 163.

On this bower may ever dwell
 Spring and Summer. —

Again, *ibid.* p. 134.

— There the month of May
 Is EVER DWELLING, all is young and green, &c.

989. *And west-winds with musky wing
 About the cedarn alleys fling
 Nard and Cossia'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 aire that balme and nardus breath'd vnseene.

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 son he stood
 And shook his plumes, that heavenly fragrance fill'd
 The circuit wide. —

So

Nard and Cassia's balmy smells.

Iris there with humid bow

Waters the odorous banks, that blow

Flowers of more mingled hue

Than her purfled scarf can shew,

995

So Fairfax, C. i. 14.

On Lebanon at first his foot he set,
And shook his wings with roarie may-dews wet.

There is not a syllable of the last beautiful image in Taffo, viz. C. i.
14.

Pria sul Libano monte ei si ritenne,
E si librò sù l' adeguate penne.

991. *Nard and Cassia's balmy smells.*] Compare PARAD. L. B.v.292.

— Through groves of myrrh,
And flowring odors, cassia, nard, and balm,
A wilderness of sweets. —

992. *Iris there with humid bow*

Waters the odorous banks, that blow
Flowers of more mingled hue

Than her purfled scarf can shew.] Drayton, MUSES ELYS.

NYMPH. ii. vol. iv. p. 1459.

Their necks more various colours show
Than be mixed in the bow.

993. — *The odorous banks, that blow*

Flowers of more mingled hue, &c.] BLOW is here actively used,
as in B. and Fletcher's LOVER'S PROGRESS, A. ii. S. i. vol. v. p. 380.

The wind that BLOWS the april-flowers not softer.

That is, "Makes the flowers blow." So in Jonson's MASK at High-
gate, 1604. WORKS, ut supr. p. 882. edit. 1616.

For these, Favonius here shall BLOW
New flowers, which you shall see to grow.

In ANTONY AND CLEOPATRA, an active sense is given to GLOW.
A. ii. S. ii.

— Whose wind did seem
To GLOW the delicate cheeks that they did cool.

995. *Than her purfled scarf can shew.*] A scarf is properly a slight
ornamental garment, of a thin airy texture. Shakespeare says, MERCH.
VEN. A. ii. S. vi.

And drenches with Elyfian dew
 (Lift mortals, if your ears be true)
 Beds of hyacinth and roses,

How like a younker, or a prodigal,
 The SKARFED bark puts from her native bay.

Browne mentions the purpled and flowery scarfe of the river Walla,
 BRIT. PAST. B. ii. S. iii. p. 75.

And from her scarfe vnto the grasse shooke downe
 The smelling flowres that should her riuer crowne;
 The scarfe in shaking it she brushed oft,
 Whereon were flowers so fresh and liuely wrought, &c.

The most elegant description in Apuleius, is of a lady dressed in this sort of vestment. "Qualis fuit Venus, cum fuit virgo; nudo et in-
 " tacto corpore perfectam formositatem professa, nisi quod TENUI
 " PALLIO BOMBYCINO inumbrabat spectabilem pubem. Quam qui-
 " dem Laciniam curiosulus ventus, satis amanter, nunc lasciviens re-
 " flabat, ut, dimota, pateret flos ætatulæ; nunc luxurians aspirabat,
 " ut adhærens pressule, membrorum voluptatem graphice laciniaret."
 ASIN. AUR. L. i. p. 209. a. edit. Beroald. Drummond has "scarfe
 " of cloude." SONNETS, Signat. F.

996. *And drenches with Elyfian dew, &c.*] As in PARAD. L. B. xi.
 367. The Angel says to Adam,

— Let Eve, for I have DRENCH'D her eyes,
 Here sleep below. —

That is, with the *dews* of sleep, not with tears. Again, by DRENCH,
 where it may be construed equivocally, understand a *soaking*, not a
draught, B. ii. 73.

— If the sleepy DRENCH
 Of that forgetful lake benumm not still.

In the same sense, SONN. xxi. 5.

To day deep thoughts resolve with me to DRENCH
 In wine. —

And in MACBETH, A. i. S. vii.

— When in fwinish sleep
 Their DRENCHED natures lie as in a death.

998. *Beds of byacinth and roses,*
Where young Adonis oft reposes.] Drayton, MUS. ELYS. NYMPH.
 iv. vol. iv. p. 1481.

O I could wish this place was strew'd with roses,
 Whereon my Cloris her sweet selfe reposes.

Where

Where young Adonis oft reposes,
 Waxing well of his deep wound 1000
 In slumber soft, and on the ground
 Sadly fits th' Assyrian queen ;
 But far above in spangled sheen
 Celestial Cupid her fam'd son advanc'd,
 Holds his dear Psyche sweet intranc'd, 1005
 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, 1010
 Youth and Joy ; so Jove hath sworn.
 But now my task is smoothly done,
 I can fly, or I can run

1003. *But far above in spangled sheen.*] SHEEN is used above as a substantive, v. 893. "The azurn SHEEN of turkis blue." But see OBSERVAT. on Spenser'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 Spenser's allegorical garden of Adonis, F. Q. iii. vi. 46. seq. But at the same time, his mythology has a reference to Spenser'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 Apuleius 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 charmes are all o'erthrown, &c.

And

Quickly to the green earth's end,
Where the bow'd welkin flow doth bend, 1015

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 stay
The sailing 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 the rising waves, that fall
In snowy fleeces? Dearest, shall
I catch thee wanton fauns, or flies
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.
C/. No other service, Satyre, but thy watch
About these THICKETS, lest HARMLESS people catch
MISCHIEF, or sad MISCHANCE.
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 sails,
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

And from thence can soar as soon
To the corners of the moon.

Mortals that would follow me,
Love Virtue, she alone is free,

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 slow 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 FAITHF. SHEPHERDESS, " BENDING plain." p. 105. Jonson has " BENDING vale," vii. 39.

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' HORNS o' 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 perceive Milton's track of reading.

She

She can teach ye how to clime
 Higher than the sphery chime ;
 Or if Virtue feeble were,
 Heav'n itself would stoop to her *.

1020

1021. *Higher than the sphery chime.*] The music of the spheres.
 As in Machin's DUMBE KNIGHT, 1608. Reed's OLD PL. iv. 447.

It was of silver as the CHIME of SPHERES.

See PARAD. L. B. xi. 559.

—— The found
 Of instruments that made melodious CHIME.

And PARAD. REG. B. ii. 363.

And all the while melodious airs were heard
 Of CHYMING strings. ——

In the same sense, AT A SOLEMN MUSIC, v. 9.

—— Till disproportion'd sin
 Jarr'd against nature's CHIME. ——

“ Nature's MUSIC.” And in the ODE ON THE NATIVITY, st. xiii.

And let your silver CHIME
 Move in melodious time.

Milton is fond of the word CHIME in this acceptance, and it has been hence adopted by Dryden. Jonson has, “ as some soft CHIME had “ stroak'd the air,” vol. vii. 26. EPHEME. Again, “ the air so smile, “ the wind so CHIME,” *ibid.* 49. Again, SAD SHEPHERD, A. iii. S. i.

To hear the changed CHIME of his eighth sphere.

And in a MASQUE, vi. 158.

To mix this music with the vulgars CHIME.

SPHERY occurs in MIDS. N. DR. A. ii. S. vii. “ Hermia's “ SPHERY cyne.”

* We must not read *Comus* with an eye to the stage, or with the expectation of dramatic propriety. Under this restriction, the absurdity of the Spirit speaking to an audience in a solitary forest at midnight, and the want of reciprocation in the dialogue, are overlooked. *Comus* is a suite of Speeches, not interesting by discrimination of character; not conveying a variety of incidents, nor gradually exciting curiosity: but perpetually attracting attention by sublime sentiment, by fanciful imagery of the richest vein, by an exuberance of pictureque

picturesque description, poetical allusion, and ornamental 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 introduced 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 principles and form of rational composition. 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 action is said to be improbable: because the *Brothers*, when their sister sinks with fatigue in a pathless wilderness, 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 desertion, 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 productive of the distress, which forms the future business and complication of the fable. It is certainly a fault, that the *Brothers*, although with some indications of anxiety, should enter with so much tranquillity, when their sister is lost, and at leisure pronounce philosophical 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*.

O D E S.

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 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 cœlesti semine regem,
Fausaque sacratis sæcula pacta libris ;
Vagitumque Dei, et stabulantem paupere tecto
Qui suprema suo cum patre regna colit.
Stelliparumque polum, modulanteſque æthere turmas.

The concluding pentameter of the paragraph points out the best part of the Ode.

Et subito elisos ad sua fana deos.

See ft. xix.—xxvi.

The Oracles are dumb,
No voice or hideous hum, &c. &c.

The

For so the holy fages once did sing, 5
 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 went at Heav'n's high council-table
 To sit the midst of Trinal Unity, 11
 He laid aside; and here with us to be,
 Forfook the courts of everlasting day,
 And chose with us a darksome house of mortal clay.

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 of the maturest years, and the best times. ft. 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 sat still with awful eye
 As if they surely knew their soveran 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 sit brooding on the charmed wave.

But I must avoid anticipation, and come to particulars.

III.

Say heav'nly Muse, shall not thy sacred vein 15
 Afford a present to the Infant God ?
 Hast 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, 20
 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 ; 25
 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.

V. 23. *The star-led wisards haste with odours sweet.*] Wise-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 advizement 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 Dec, in *LYCIDAS*, v. 55.

The

The H Y M N.

I.

IT was the winter wild,
 While the Heav'n-born child 30
 All meanly wrapt in the rude manger lies;
 Nature in awe to him
 Had dofft her gawdy trim,
 With her great Master so to sympathize :
 It was no season then for her 35
 To wanton with the sun her lusty paramour.

II.

Only with speeches fair
 She woos the gentle air
 To hide her guilty front with innocent snow,
 And on her naked shame, 40
 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.

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 si scoloraro
 Per la pietà del suo fattore i rai;
 Quand' i fui preso, &c. —

But

III.

But he her fears to cease, 45
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, 51
She strikes an universal peace through sea and land.

IV.

No war, or battel's found
Was heard the world around :

The idle spear and shield were high up hung,
The hooked chariot stood, 56
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 sovran Lord was by.

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 *fœdus 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.

55. *The idle spear and shield were high up hung.*] So Propertius, ii, xxv. 8.

Et vetus in templo bellica parma vacat.

But chivalry and Gothic manners were here in Milton's mind.

V. But

V.

But peaceful was the night, 61

Wherein the Prince of light

His reign of peace upon the earth began :

The winds with wonder whist

Smoothly the waters kist, 65

Whisp'ring new joys to the mild ocean,

Who now hath quite forgot to rave,

While birds of calm sit brooding on the charmed
wave.

VI.

The stars with deep amaze

Stand fix'd in stedfast gaze, 70

Bending one way their precious influence,

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, 75

Until their Lord himself bespake, and bid them go.

VII.

And though the shady gloom

Had given day her room,

77. *And through the shady gloom, &c.*] Mr. Bowle saw 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

The sun himself withheld his wonted speed,
 And hid his head for shame, 80
 As his inferiour 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, 85
 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 ;

But when he saw, how broad her beames did spread,
 It did him amaze.

He blusht to see another sun belowe ;
 Ne durst againe his fierie face outshowe, &c.

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 imi-
 tates in *LYCIDAS*.

I muse what account both these will make ;
 The one for the hire which he doth take,
 And th' other for learning his lord's taske,
 When great PAN account of Shepheards shall aske.

Again,

For PAN himsefe was their inheritance.

Again, in *JULY*.

The brethren twelve that kept yfere
 The flocks of MIGHTY PAN.

And in *SEPTEMBER*.

Marry that great PAN bought with great borrowe
 To quite it from the black bowre of sorrowe.

We

Perhaps their loves, or else their sheep,
Was all that did their filly thoughts so busy keep.

IX.

When such music sweet
Their hearts and ears did greet,
As never was by mortal finger strook, 95
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blissful rapture took :

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 fosti'n terra per nos crucifisso.

And that this passage is literally adopted by Pulci, MORGANT. MAGO. C. ii. v. 2.

98. *As all their souls in blissful rapture took.*] So in PARAD. L. B. ii. 554. Of the music of the milder angels.

— 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.

Spenser has this word in ASTROPHELL, ft. vii.

That all mens hearts with secret RAVISHMENT
He stole away. —

Compare PARAD. L. B. ix. 461.

— With RAPINE sweet bereav'd
His fierceness of the fierce intent it brought.

The air such pleasure loath to lose, 99
 With thousand echos still prolongs each heavenly
 close.

X.

Nature that heard such sound,
 Beneath the hollow round
 Of Cynthia's feat, the aery region thrilling,
 Now was almost won
 To think her part was done, 105
 And that her reign had here its last fulfilling;
 She knew such harmony alone
 Could hold all Heav'n and Earth in happier union.

XI.

At last surrounds their fight
 A globe of circular light, 110
 That with long beams the shame-fac'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, 115
 With unexpressive notes to Heaven's new-born Heir.

99. — *Prolongs each heavenly close.*] See Note on *COMUS*, v. 548.

116. *With unexpressive notes to heaven's new-born heir.*] So in *LYCIDAS*, v. 176.

And hears the *UNEXPRESSIVE* nuptial song.

XII.

Such music (as 'tis said)
 Before was never made,
 But when of old the sons of morning sung,
 While the Creator great 120
 His constellations set,
 And the well-balanc'd world on hinges hung,
 And cast the dark foundations deep,
 And bid the weltring waves their oozy channel keep.

XIII.

Ring out ye crystal Spheres, 125
 Once blest our human ears,
 If ye have pow'r to touch our senses so ;
 And let your silver chime
 Move in melodious time, 129
 And let the base of Heav'n's deep organ blow ;
 And with your ninefold harmony
 Make up full consort to th' angelic symphony.

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.*

130. *And let the base of heaven'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 on the NINE-ENFOLDED spheres."

XIV.

For if such holy song
Inwrap our fancy long,

Time will run back, and fetch the age of gold ;
And speckled Vanity 136
Will sicken soon and die,

And leprous Sin will melt from earthly mold ;
And Hell itself will pass away, 139
And leave her dolorous mansions to the peering day.

XV.

Yea Truth and Justice then
Will down return to men,
Orb'd in a rainbow ; and like glories wearing

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 dressed 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.

— Regna recludat

Pallida, diis invisa ; superque immane barathrum
Cernatur, trepidentque immisso lumine Manes.

PEERING, that is, *overlooking* or *prying*, is frequent in Spenser and Shakespeare. I will give one instance from the latter. CORIOLAN. A. ii. S. iii.

And mountainous Errour be too deeply pil'd
For Truth to over-PPER. —

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'

Mercy will fit between,
 Thron'd in celestial sheen, 145
 With radiant feet the tiffued clouds down steering:
 And Heav'n, as at some festival,
 Will open wide the gates of her high palace hall.

XVI.

But wisest Fate says no,
 This must not yet be so, 150
 The babe lies yet 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, 155
 The wakeful trump of doom must thunder through
 the deep,

XVII.

With such a horrid clang
 As on mount Sinai rang,

Th' enamel'd 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.

156. *The wakeful trump of doom must thunder through the deep.*] A line of great energy, elegant and sublime.

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 despised the ground. —

But see Steevens's Note, TAM. SHR. vol. iii. Johnf. Steev. SHAKESPEARE, p. 435.

While

While the red fire, and smouldring clouds out brake:
 The aged earth aghast, 160
 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 165
 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, 170
 And wroth to see his kingdom fail,
 Swindges the scaly horror of his folded tail.

159. — *Smouldring clouds out brake.*] Add to Doctor Newton's instances, F. Q. i. vii. 13.

Through SMOULDRY cloud of dusky stinking smoke,
 Again, iii. xi. 21.

A flaming fire ymixt with SMOULDRY smoke
 And stinking sulphure. —

SMOULDRING, or SMOULDRY, *bot, sweltring*. Perhaps from the Anglo-Saxon Smolt, *bot weather*.

172. *Swindges the scaly horror of his folded tail.*] This strong 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.

XIX. The

XIX.

The oracles are dumb,

No voice or hideous hum

Runs through the arched roof in words deceiving.

Apollo from his shrine

176

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.

XX.

The lonely mountains o'er,

181

And the resounding shore,

A voice of weeping heard and loud lament;

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 Spenser's Pastorals in MAX, who copied Lavaterus's treatise DE LEMURIBUS, newly translated in English. "About the
" time that our Lord suffered his most bitter Passion, certaine persons
" sayling from Italic to Cyprus, and passing by certaine iles called
" Paza, heard a voyce calling aloud Thamus, Thamus, the pylot of
" the ship; who giuing eare 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 Palodas, there sud-
" denly was such a calme of wind, that the ship stood still in the sea
" vnmooued, he was forced to cry aloud, that Pan was dead: Where-
" withall,

From haunted spring, and dale

Edg'd with poplar pale,

185

The parting Genius is with sighing sent ;

With flowr-inwoven tresses torn

The Nymphs in twilight shade of tangled thickets
mourn.

“ withall, there was heard such pitious outcries and dreadfull shrieking, as hath not been the like. By which Pan, though of some be vnderstood the great Sathanas, whose kingdom was at that time by Christ conquered, and the gates of hell broken vp, for at that time all Oracles surceased, and enchanted spirits that were wont to delude the people thenceforth held their peace, &c.” Sandys has much the same story ; who adds, that on this report of Thamuz, “ 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. 11. 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*, referred 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 leaving their haunts.

Doctor Newton observes, that this allusion to the notion of the cessation of Oracles at the coming of Christ, was allowable enough in a young poet. Surely, nothing could have been more allowable 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 scriptural, MATT. ii. 18. “ In Rama was there a VOICE HEARD, LAMENTATION, and WEeping, and great mourning, &c.”

187. *With flower-inwoven tresses torn.*] See Note on INTERWOVE in COMUS, v. 548. INWOVE is also not uncommon in Milton. PARAD. L. B. iii. 352.

Their crowns INWOVE with amaranth and gold.

And B. iv. 693.

— The roof

Of thickest covert was INWOVEN shade

Laurel and myrtle. —

Spenser gives the first instance that I can at present recollect.

XXI. In

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, 195
 While each peculiar Pow'r forgoes his wonted feat.

XXII.

Peor and Baälim
 Forsake their temples dim,
 With that twice batter'd God of Palestine ;
 And mooned Ashtaroth, 200
 Heav'n's queen and mother both,
 Now fits not girt with tapers holy shine ;
 The Lybic Hammon shrinks his horn,
 In vain the Tyrian maids their wounded Tham-
 muz mourn.

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 Spenser's *F. Q.* ii. 181.

XXIII.

And sullen Moloch fled, 205
 Hath left in shadows dread
 His burning idol all of blackest hue ;
 In vain with cymbals ring
 They call the grisly king,
 In dismal dance about the furnace blue, 210
 The brutish Gods of Nile as fast,
 Isis and Orus, and the dog Anubis haste.

205. *And sullen Moloch fled,
 Hath left in shadows dread
 His burning idol all of blackest hue ;
 In vain with cymbals ring
 They call the grisly king,*

In dismal dance about the furnace blue.] A book, popular in Milton's time, thus describes the dreadful sacrifices of the worship of the idol Moloch. "Wherein [the valley of Tophet] the Hebrews sacrificed their children to Moloch; an idol of brass, having the head of a calf, the rest of a kingly figure with arms extended to receive the miserable sacrifice, seared to death with his burning embracements. For the idol was hollow within, and filled with fire. And lest their lamentable shrieks should sad the hearts of their parents, the priests of Moloch did deaf their ears with the continual clangs of trumpets and timbrels." Sandys's TRAVELS, p. 186. edit. 1615. fol. This imagery, but with less effect, was afterwards transferred into the PARADISE LOST, B. i. 392.

First Moloch, horrid king, besmear'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 endued with life and action, they are put in motion before our eyes, and made subservient to a new purpose of the poet by the superinduction of a poetical fiction, to which they give occasion. "The sullen spirit is fled of a sudden, and has left his black burning image in darkness"

XXIV.

Nor is Osiris seen
 In Memphian grove or green,
 Trampling the unshowr'd grafs with lowings
 loud :

Nor can he be at rest 216
 Within his sacred chest,
 Nought but profoundest Hell can be his shroud ;
 In vain with timbrel'd anthems dark
 The sable-stoled forcerers bear his worshipt ark.

XXV.

He feels from Juda's land 221
 The dreaded Infant's hand,
 The rays of Bethlehem blind his dusky eyn ;
 Nor all the Gods beside,
 Longer dare abide, 225
 Not Typhon huge ending in snaky twine :

“ nefs 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 griesly king with the din of cymbals,
 “ with which they once used to overwhelm the shrieks of the sacrifi-
 “ ced infants.” A new use is made of the cymbals of the disappointed
 priests. He does not say, “ Moloch's idol *was* removed, to which in-
 “ fants *were* sacrificed ; *while* their cries *were* suppressed by the sound
 “ of cymbals.” In Burnet's treatise *DE STATU MORTUORUM ET*
RESURGENTIUM, there is a fine picture of the rites of Moloch.

Milton, like a true poet, in describing the Syrian superstitions, se-
 lects such as were most susceptible of poetical enlargement ; and
 which, from the wildness of their ceremonies, were most interesting
 to the fancy.

Our babe to show his Godhead true,
Can in his swadling bands controll the damned crew.

XXVI.

So when the sun in bed,
Curtain'd with cloudy red,

230

229. *So when the sun in bed, &c.*] Our author has here beautifully applied the vulgar superstition of spirits disappearing at the break of day, as the ground-work of a comparison. All the false gods of every species of heathen religion depart at the birth of Christ, as spectres and demons vanish when the morning dawns. See L'ALLEGRO, v. 114. Under the same system, Milton makes the fiends retire, who had been assembled in the night to terrify our Saviour, when the morning arose. PARAD. REG. B. iv. 426.

Thus pass'd the night so foul, till morning fair
Came forth with pilgrim-steps in amice gray :
She with her radiant finger still'd the roar
Of thunder, chas'd the clouds, and laid the winds,
And GRIESLY SPECTRES which the FIEND had RAIS'D
To tempt the Son of God with terrors dire.

The moment of the evanescence of Spirits was supposed to be limited to the crowing of the cock. This belief is mentioned so early as by Prudentius, CATHEM. HYMN. i. v. 38. But some of his commentators, and those not easily to be found, prove it to be of much higher antiquity.

It is a most inimitable circumstance in Shakespeare, so to have managed this popular idea, as to make the ghost in HAMLET, which has been so long obstinately silent, and of course must be dismissed by the morning, begin or rather prepare to speak, and to be interrupted, at the very critical time of the crowing of a cock. The interruption is thus finely touched. HAML. A. i. S. i.

Ber. It was about to speak, when the cock crew :

Hor. And then it started like a guilty thing

Upon a fearful summons. — —

Another poet, according to custom, would have suffered his ghost tamely to vanish, without contriving this start, which is like a start of guilt. To say nothing of the aggravation of the future suspense, occasioned by this preparation to speak, and to impart some mysterious secret. Less would have been expected, had nothing been promised.

Pillows

Pillows his chin upon an orient wave,
 The flocking shadows pale
 Troop to th' infernal jail,
 Each fetter'd ghost slips to his several grave,
 And the yellow-skirted Fayses 235
 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:
 Heav'n's youngest teemed star 240
 Hath fix'd her polish'd car,
 Her sleeping Lord with handmaid lamp attending:
 And all about the courtly stable
 Bright-harnest Angels sit in order serviceable*.

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 slips to his several grave.*] Mr. Bowle here directs us to the *MIDSUMMER NIGHT'S DREAM*, 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 cross-ways and floods have burial,
 Already to their wormy beds are gone.

235. *And the yellow-skirted Fayses
 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."

* PARADISE

The P A S S I O N.

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, 5

* 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, passes 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 characteristic 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 sort of excellence.

1. *Erewhile of music, and ethereal mirth.*] Hence we may conjecture that this Ode was probably composed soon after that on the NATIVITY. And this was perhaps 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. And Seneca, HERCUL. OET. v. 1080. "Orpheus carmina DIVIDENS." Another passage in Spenser might be mentioned, i. v. 17.

And all the while most heavenly melody
 About the bed sweet musick did DIVIDE.

5. *But headlong joy is ever on the wing.*] An elegant and expressive line. But Drayton more poetically calls joy,

— The swallow-winged joy.

In

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 seize ere long, 10
Dangers, and snares, and wrongs, and worse than so,
Which he for us did freely undergo :

Most perfect Hero, try'd in heaviest plight
Of labours huge and hard, too hard for human
wight !

III.

He sov'ran Priest stooping his regal head, 15
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 ! 19
Yet more ; the stroke of death he must abide,
Then lies him meekly down fast by his brethrens
side.

IV.

These latest scenes confine my roving verse,
To this horizon is my Phœbus bound ;

17. *Poor fleshly tabernacle entered.*] So in PARAD. REG. B. iv. 598.

— Remote from heav'n, inshrind

IN FLESHLY TABERNACLE, and human form.

See Note on IL PENS. v. 91.

His godlike acts, and his temptations fierce,
 And former sufferings other where are found; 25
 Loud o'er the rest Cremona's trump doth found;
 Me softer airs besit, and softer strings
 Of lute, or viol still, more apt for mournful things.

V.

Befriend me Night, best patroness of grief,
 Over the pole thy thickest mantle throw, 30
 And work my flatter'd fancy to belief,
 That Heav'n and Earth are colour'd with my woe;
 My sorrows are too dark for day to know:
 The leaves should all be black whereon I write,

26. *Loud o'er the rest Cremona's trump.* —] Our poet seems here to be of opinion, that Vida's *CHRISTIAN* 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 found 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 *STILLY* 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 found. Hence *still-born*, of a child born dead.

30. *Over the pole thy thickest mantle throw.*] So in Buckhurst's *INDUCTION*, as Mr. Bowle observes, *it.* iv.

— Loc, the Night with mistie *MANTELS* spread.

Again, *it.* xl.

— Let the Nightes black mistye *MANTELS* rise.

And

And letters where my tears have wash'd a wannish
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 stood,
Once glorious tow'rs, now sunk in guiltless blood;
There doth my soul in holy vision fit 41
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 46
My plaining verse as lively as before ;
For sure so well instructed are my tears,
That they would fitly fall in order'd characters.

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 uplock,
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 with the sight thereof. And oh, that I could retain the effects that it wrought with an unfainting perseverance! Who then did dictate this hymn to my reader, &c." TRAVELS, p. 167. edit. 1627. The first is, 1615.

VIII.

Or should I thence hurried on viewless wing, 50
 Take up a weeping on the mountains wild,
 The gentle neighbourhood of grove and spring
 Would soon unbosom 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.

50. — *Hurried on viewless wing.*] See COM. v. 92. HURRIED is used here in an acceptation 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 or imaginary beings.

51. *Take up a weeping on the mountains wild.*] The expression is from JEREMIAH, ix. 10. "For the mountains will I TAKE UP A WEEPING and wailing, &c."

Upon

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 list'ning night; 5
 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 10
 Enter'd the world, now bleeds to give us ease ;

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 getting rid of an obvious objection, that material food does not belong 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 digestion, 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.

10. *He who with all Heav'n's heraldry whilere*

Enter'd the world. —] Great pomps and processions are proclaimed or preceded by heralds. It is the same idea in PARAD. L. B. i. 752.

Meanwhile the WINGED HERALDS by command
 Of sovran power, with awful ceremony,
 And trumpets found, throughout the host proclaim
 A solemn council, &c. —

Alas, how soon our sin

Sore doth begin

His infancy to seize !

O more exceeding love, or law more just ? 15

Just law indeed, but more exceeding love !

For we by rightful doom remediless

Were lost in death, till he that dwelt above

High thron'd in secret bliss, for us frail dust

Emptied his glory, ev'n to nakedness ; 20

And that great covenant which we still transgress

Entirely satisfied,

And the full wrath beside

Of vengeful justice bore for our excess,

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'ALLEG. v. 127.

With POMP, and feast, and revelry.

But I believe Jonson, affecting classical phraseology, made the word technical in Masques.

And

And seals obedience first with wounding smart
 This day, but O ere long 26
 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 filken primrose fading timelesly,
 Summer's chief honour, if thou hadst out-last'd
 Bleak Winter's force that made thy blossom dry ;
 For he being amorous on that lovely dye 5
 That did thy cheek envermeil, thought to kifs,
 But kill'd, alas, and then bewail'd his fatal blifs.

II.

For since grim Aquilo his charioteer
 By boistrous rape th' Athenian damsel got,
 He thought it touch'd his deity full near, 10
 If likewise he some fair one wedded not,

* It is hard to say, why these three odes on the three grand incidents or events of the life or history of Christ, were not at first printed together. I believe they were all written about the year 1629.

5. *For he being amorous on that lovely dye, &c.*] In ROMEO AND JULIET, Affliction, and Death, turn paramours.

V. 8. Boreas ravished Orithyia, Ovid. METAM. vi. 677.

Thereby

Thereby to wipe away th' infamous blot
 Of long-uncoupled bed, and childless eld,
 Which 'mongst the wanton Gods a foul reproach
 was held.

III.

So mounting up in icy-pearled car, 15
 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 20
 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-pearled*. And so in the *Malk*, *rust-yfringed* for *rusty fringed*, v. 890. Otherwise, we have two epithets instead of one, with a weaker sense. Milton himself affords an instance in the Ode on the *NATIVITY*, v. 155.

Yet first to those *YCHAIN'D* in sleep.

Of the prefixure 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 suspect, although it does not immediately follow, that a boy was the subject of the Ode. The child is only called a *fair infant* in the edition 1673, where

Young Hyacinth born on Eurotas' strand, 25
 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, 31
 Hid from the world in a low-delved tomb;
 Could Heav'n for pity thee so strictly doom?
 Oh no! for something in thy face did shine
 Above mortality, that show'd thou was divine. 35

VI.

Resolve me then, oh Soul most surely blest,
 (If so it be that thou these plaints dost hear)

where this piece first appeared, although it was written in 1625. So also in Tonson, 1705. Tickell's title is, *A fair Infant, a NEPHEW 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 imagin'd loss cease to lament.

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.

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.

Tell

Tell me bright Spirit, where'er thou hoverest,
 Whether above that high first-moving sphere,
 Or in th' Elyfian fields (if fuch there were) 40

Oh fay me true, if thou wert mortal wight,
 And why from us fo quickly thou didft take thy
 flight.

VII.

Wert thou fome ftar which from the ruin'd roof
 Of fhak'd Olympus by mifchance didft fall ;
 Which careful Jove in nature's true behoof 45
 Took up, and in fit place did reinstall ?

Or did of late earth's fons befiege the wall
 Of sheeny Heav'n, and thou fome Goddefs fled
 Amongft us here below to hide thy nectar'd head ?

VIII.

Or wert thou that juft Maid who once before 50
 Forfook the hated earth, O tell me footh,
 And cam'ft again to vifit us once more ?

38. *Tell me bright Spirit, where'er thou hoverest,*
Whether above that high first-moving sphere, &c.] These hypo-
 thetical queftions are like thofe in LYCIDAS, "Whether beyond, &c."
 v. 156. Originally from Virgil, GEORG. i. 32. "Anne novum tardis
 "fydus, &c."

47. — *Befiege the wall*
Of sheeny beaven.—] In Spenser's MOTHER HUBBERD'S TALE.
 And beautifie the SHEENIE firmament.

SHEEN, as I fhould have before remarked, occurs in HAMLET, A. iii.
 S. ii.

And thirty dozen moons with borrowed SHEEN, &c.

Or wert thou that sweet smiling youth ?
 Or that crown'd matron sage white-robed Truth ?
 Or any other of that heav'nly brood 55
 Let down in cloudy throne to do the world some
 good ?

53. *Or wert thou that sweet-smiling youth ?*

Or that crown'd matron sage white-robed Truth ?] In the first of these verses, a dissyllable word is wanting, which probably fell out at press. The late Mr. John Heskin, of Christ-Church, Oxford, who published an elegant edition of Bion and Moschus, 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, st. xv. Doctor Newton has omitted the name of the author of this conjecture, and gives the reasons for it as his own.

54. — *Matron sage white-robed Truth.*] In some of the Miscellanies of the reign of James the first, I remember a *white-kirtled Matron*. See Note on COM. v. 254. Where the word *Kirtle* affords me an opportunity of offering a conjecture on a passage in AS YOU LIKE IT, A. i. S. iii. Rosalind says, meaning to disguise herself in the dress of a man.

— Were it not better,
 Because that I am more than common tall,
 That I did suit me all points like a Man :
 A gallant curtle-ax upon my thigh,
 A boar-spear in my hand, &c. —

Here CURTLE-AX has been interpreted a *Cutlafs*, from the French *Coutelas*. But I suspect, that Rosalind, who in her disguise affects “a martial and a swashing outside,” means a sort of shew-dagger, worn on the KIRTLE or *Surcoat*. This might have been thence called a Curtle-ax. The original Saxon for KIRTLE is *Cýrtel*. And *Curtel-ax* is the reading of the folios 1623, and 1632. I find “CURTLE-AX” TRIM, in Fairfax's Tasso, C. xx. 84. Against this reasoning there is a passage in LOCRINE, written 1594. Mention is made of Locrine's mighty “curtle-ax.” A. iv. S. i. Morès, in his curious dissertation on Letter-founders, calls a cutlafs, as it seems, a *courtelafs*, among the antique typographic ornaments, p. 40.

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, 60
 As if to show what creatures Heav'n doth breed,
 Thereby to set the hearts of men on fire
 To scorn the sordid world, and unto Heav'n aspire?

X.

But oh why didst thou not stay here below
 To bless us with thy heav'n-lov'd innocence, 65

57. *Or wert thou of the golden-winged host.*] Mr. Bowle here cites Spenser's HYMNE OF HEAVENLY BEAUTIE.

— Bright Cherubins

Which all with GOLDEN WINGS are overdight,
 And Spenser's Heavenly Love has golden wings, st. i.
 Love lift me vp vpon thy GOLDEN WINGS.
 Tasso thus describes Gabriel's wings, GER. LIB. i. xiv.
 Ali bianche vesti, c'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-seat." It is at least, unworthy of the subject. PROSE-WORKS, vol. 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 recluse, the fiction is natural, rational, and, highly poetical without extravagance.

To

To flake 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? 69
 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; 75

This if thou do, he will an offspring give,
 That till the world's last end shall make thy name
 to live.

67. *To turn swift-rushing black perdition hence,
 Or drive away the slaughtering pestilence.*] Among the blessings,
 which the *heaven-loved* innocence of this child might have imparted,
 by remaining upon earth, the application to present 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 versification. Even in the conceits, which are many,
 we perceive strong and peculiar marks of genius. I think Milton has
 here given a very remarkable 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.

On T I M E.

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, 5
 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 consum'd, 10
 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, 15
 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,

14. *When every thing that is sincerely good.*] SINCERELY, is purely, perfectly. As in COMUS, v. 454.

So dear to heaven is faintly chastity,
 That when a soul is found SINCERELY so, &c.

Then

Then all this earthy grossness quit, 20
 Attir'd with stars, we shall for ever sit,
 Triumphant over Death, and Chance, and thee,
 O Time *.

At a SOLEMN MUSIC.

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 5
 That undisturbed song of pure concert,

* Milton could not help applying the most solemn and mysterious 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 something 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 puritan.

2. *Sphere-born harmonious sisters, voice and verse.*] So, says Mr. Bowle, Marino in his *ADONE*, C. vii. i.

Musica e Poesia son due sorelle.

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 Poésie :

French Air and English Verse here WEDDED lie, &c.

See Note, *L'ALLEG.* v. 136,

Ay

Ay sung before the saphir-colour'd throne
To him that sits thereon,

6. *That undisturbed song of pure concent,*
Ay sung before the saphir-colour'd throne

To him that sits thereon.] See NOTE ON ARCADES, v. 61. THE UNDISTURBED PURE CONCENT is the diapason of the music of the spheres, to which, in Plato's system, God himself listens. And it is described by Plato in these words. "Ἐκ πρῶτων δὲ ἀκτῶν ἕσται ΜΙΑΝ ἈΡΜΟΝΙΑΝ ΣΥΜΦΩΝΕΙΝ." DE RE PUBL. Lib. x. p. 520. Lugd. 1590. And to this, is Milton's allusion in the PARADISE LOST, where the motion of the planets is described, B. v. 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 concent.*] It will now be perhaps unnecessary to remark, that CONCENT, not CONSENT, is the reading of the Cambridge manuscript. Hence Jonson, in a similar imagery, is to be corrected, in an EPITHALAMIUM ON Mr. Weston, vol. vii. 2.

When look'd the year at best

So like a feast?

Or were affaires in tune,

By all the spheres CONCENT, so in the heat of June!

As in the FOXE, A. iii. S. iv. p. 483. WORKS, edit. 1616. ut supr.

— Your musique

(And so holds wise Pythagoras, I take it)

Is your true rapture; when there is CONCENT

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. —

Read CONCENT. So in Lylly's MYDAS, 1592, where Erato applauds Apollo's music. A. iv. S. i. "O divine Apollo! O sweet *consent* " [concent]!" And in Fairfax's TASSO, C. xviii. 19.

Birdes, windes, and waters sing with sweet CONCENT.

Not *consent*. As in the original.

D'aure, d'acque, e d'augei dolce CONCENTO.

CONCENT and CONCENTED occur in the FAERIE QUEENE, i. ii. 11. iii. xii. 5. And in other places of Spenser.

With

With faintly shout, and solemn jubilee,
 Where the bright Seraphim in burning row 10
 Their loud up-lifted angel-trumpets blow,
 And the cherubic host in thousand quires
 Touch their immortal harps of golden wires,
 With those just Spirits that wear victorious palms,
 Hymns devout and holy psalms 15
 Singing everlastingly ;
 That we on earth with undiscording voice
 May rightly answer that melodious noise ;

9. 14. *With faintly shout, and solemn jubilee, &c.*

With those just Spirits that wear victorious palms, &c.] As in
 PARADISE LOST, B. vi. 882.

To meet him all his SAINTS, who silent stood
 Eye witnesses of his almighty acts
 With JUBILEE advanc'd ; and as they went,
 Shaded with BRANCHING PALM, each order bright,
 Sung triumph. —

And in the EPITAPH. DAMON. v. 216. *

Lætaque FRONDENTIS gestans umbracula PALMÆ.

17. *That we on earth with undiscording voice,
 May rightly answer that melodious noise ;
 As once we did, till disproportion'd sin
 Farr'd against nature's crime, 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.] Perhaps there are no
 finer lines in Milton, less obscured by conceit, less embarrassed by
 affected expressions, and less weakened by pompous epithets. And in
 this perspicuous and simple style, are conveyed some of the noblest
 ideas of a most sublime philosophy, heightened by metaphors and
 allusions suitable to the subject.

As

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 21
 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, 25
 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.

18. *May rightly answer that melodious noise.*] NOISE is in a good sense, *music*. So in Ps. xlvi. 5. "God is gone up with a merry NOISE, and the Lord with the sound of the trump." NOISE is sometimes literally synonymous for *music*. As in Shakespeare, "Sneak's NOISE." And in Chapman's ALL FOOLS, 1605. Reed's OLD PL. iv. 187.

— You must get us musick too,
 Call's in a cleanly NOISE. —

Compare also our author, CHRIST'S NATIV, ft. ix. v. 96.

Divinely-warbled voice,
 Answering the stringed NOISE.

And Spenser, F. Q. i. xii. 39.

During which time there was a heavenly NOISE.

19. — *Till disproportion'd sin*

Jarr'd against nature's chime, &c.] So in PARAD. L. 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.

An

AN EPITAPH 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, 5
 More than she could own from earth.
 Summers three times eight save one
 She had told ; alas too soon,
 After so short time of breath,
 To house with darkness, and with death. 10
 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.

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 number of feete, &c." HOWELL'S LETTERS, vol. 1. §. 4. LET. xiv. p. 180, ut supr. I make this citation to justify and illustrate our author's panegyric.

Her high birth, and her graces sweet 15
 Quickly found a lover meet ;
 The virgin quire for her request
 The God that sits at marriage feast ;
 He at their invoking came,
 But with a scarce well-lighted flame ; 20
 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,

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 Hamshire withstood an obstinate siege of two years against the rebels, and when taken was levelled to the ground, because in every window was flourished *AYMEZ LOYALTE*. 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. 195.

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 lætos vultus, nec felix attulit omen :
 Fax quoque quam tenuit, lacrymoso stridula fumo,
 Usque fuit, nullosque invenit motibus ignes.

I find I have been preoccupied by Dr. Jortin in noting this parallel.

And

And now with second hope she goes, 25
 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 : 30
 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, 35
 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 ; 40
 But the fair blossom hangs the head
 Side-ways, as on a dying bed,
 And those pearls of dew she wears,

41. *But the fair blossom hangs the head, &c.*] Mr. Bowle compares this and the five following verses, with what Antonio Bruni says of the rose, *LE TRE GRATIE*, p. 221.

Ma nata appena, o filli,
 Cade languisce e more :
 Le tenere rugiade,
 Ch' l' imperlano il seno,
 Son ne suo i funerali
 Le lagrime dolenti.

Prove to be prefaging tears,
Which the sad morn had let fall 45
On her hastening funeral.

Gentle Lady, may thy grave
Peace and quiet ever have ;
After this thy travel fore
Sweet rest seize thee evermore, 50
That to give the world increase,
Shortned hast thy own life's lease.

Here, besides the sorrowing
That thy noble house doth bring,
Here be tears of perfect moan 55

Wept for thee in Helicon,
And some flowers, and some bays,
For thy herse, to strow the ways,
Sent thee from the banks of Came,
Devoted to thy virtuous name ; 60
Whilst thou, bright Saint, high sitst in glory,

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 !

55. *Here be tears of perfect moan
Wept for thee in Helicon,
And some flowers, and some bays,
For thy herse, to strow the ways,
Sent thee from the banks of Came,
Devoted to thy virtuous name.*] I have been told, that there was

a Cambridge-collection of verses on her death, among which Milton's
elegiac

Next her, much like to thee in story,
 That fair Syrian shepherdes,
 Who after years of barrenness,
 The highly favour'd Joseph bore 65
 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 : 70
 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 *.

elegiac ode first appeared. But I have never seen it, and I rather think this was not the case. Our marchioness was the daughter of Thomas lord viscount Savage, of Rock-Savage in Cheshire; and it is natural to suppose, that her family was well acquainted with the family of Lord Bridgewater, belonging to the same county, for whom Milton wrote the *Mask of Comus*. It is therefore not improbable, that Milton wrote this elegy, another poetical favour, in consequence of his acquaintance with the Egerton family. And afterwards we find some 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 son in her twenty-third year, and was the mother of Charles the first Duke of Bolton.

Mr. Bowle remarks, that her death was celebrated by sir John Beaumont, and sir W. Davenant. See Beaumont's *POEMS*, 1629. p. 159.

* There is a pleasing vein of lyric sweetness and ease in Milton's use of this metre, which is that of *L'ALLEGRO* and *IL PENSEROSO*. He has used 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 justly wish that he had wrote in it more frequently. Perhaps in *Comus's* Song it has a peculiar propriety: it has certainly a happy effect.

S O N G.

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

1. *Now the bright morning-star, day's harbinger.*] So Shakespeare, *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. vi.

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 bridegroome to his mate,
CAME DANCING FORTH, shaking his deawy haire.

And Peele, *DAVID AND BETHSABE*, Signat. E. edit. 1599. 4to.

As when the sun, attir'd in gliftring robe,
COMES DANCING from his ORIENTAL gate,
And bridegroom-like hurls through the gloomy air
His radiant beams. —

And Niccols, a continuator of the *MIRROUR 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 flowres. —

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.

The yellow cowslip, and the pale primrose.
 Hail bounteous May, that dost inspire 5
 Mirth and youth and warm desire ;
 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. 10

As in *LYCIDAS*, v. 138.

On whose *FRESH LAP* the swart-star sparely looks.

So also R. Greene, of *Aurora*, as cited in *ENGLAND'S PARNASSUS*,
 1600. p. 415.

And sprinckling 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 *FRUITFULL LAP*. ——

Again, *ibid.* vii. vii. 34.

Then came faire *May*, the fayrest mayde on ground,
 Deckt all with dainties of her seasons pryde,
 And *THROWING* flowres out of her *LAP* around.

4. —— *The pale primrose.*] In the *WINTER'S TALE*, A. iv. S. v.

—— *PALE PRIMROSES*,
 That die unmarried. ——

Again, in *CYMBELINE*, A. iv. S. ii.

The flower that's like thy face, *PALE-PRIMROSE*. ——

MISCELLANIES.

At a VACATION EXERCISE in the COLLEGE,
part Latin, part English. The Latin speeches
ended, the English thus began.

HAIL native Language, that by finews weak
Didst move my first endeavouring tongue to
speak,

And mad'st imperfect words with childish trips,
Half unpronounc'd, slide through my infant-lips,
Driving dumb silence from the portal door, 5
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 : 10
Thou need'st not be ambitious to be first,
Believe me I have thither packt the worst :

And

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 15
 For this fame 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 slight
 Which takes our late fantastics with delight, 20

13. — *Forecast.*] See Note on Com. v. 360.

18. *And from thy wardrobe bring thy chiefest treasure ;
 Not those new-fangled toys, and trimming slight
 Which takes our late fantastics 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 cull 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 superiour genius, and of an ambition to rise above the level of the fashionable rhymers. 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 rimers and play-writers be : and shew 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*.

19. *Not those new-fangled toys.*—] Dressed anew, fantastically decorated, newly invented. Shakespeare, *LOVE'S LAB. LOST*, A. i. S. i.
 At Christmas I no more desire a rose,
 Than wish a snow in May's *NEW-FANGLED* shows.

R r

Where

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 25
 Till thou hast deck'd them in thy best array ;
 That so they may without suspect 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, 30

Where Theobald, instead of shows proposes absurdly to read *earth*, because, says he, "the *flowers* are not *new-fangled*, but the *earth* by "their profusion and variety." By these shows the poet means *May-games*, at which a snow would be very unwelcome, and unexpected. It is only a periphrasis for *May*. In CYMBELINE, we have simply, FANGLED. A. v S. iv.

— A book ? O, rare one !

Be not, as is 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-spangled." In our church-canons, dated 1603, *Newfangledness* is used for innovation in dress and doctrine, §. 74. See Spenser, who explains the word. F. Q. i. iv. 25.

Full of vaine follies and NEW-FANGLENESSE.

See also Prefaces to COMM. PR. Of CEREM. A. D. 1549.

29. *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 sound :
 Such 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 christian for pagan ideas. He was now deep in the Greek poets.

Such

Such as may make thee search thy coffers round,
 Before thou clothe my fancy in fit sound :
 Such where the deep transported mind may soar
 Above the wheeling poles, and at Heav'n's door
 Look in, and see each blisful Deity 35
 How he before the thunderous throne doth lie,
 List'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,
 And misty regions of wide air next under, 41
 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 45
 When beldam Nature in her cradle was ;

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 cœlos volare, " ibique illa multiformia nubium spectra, niviumque concervatam " vim, contemplemini . . . Grandinisque exinde loculos inspicite, " et armamenta fulminum perscrutemini." PROSE-WORKS, ii. 591. There is something like this in Sylvester's *Du Bartas*, *JOB.* p. 944. edit. 1621. I have elsewhere observed, that Milton might here have had an eye on a similar passage in sir David Lyndesay's *DREME*.

Compare Brewer's *LINGUA*, 1607. Reed's *OLD PL.* vol. v. 162. *Méndacio* 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.

R r 2

And

And last of kings and queens and heroes old,
 Such as the wife Demodocus once told
 In solemn songs at king Alcinous feast,
 While sad Ulysses' soul and all the rest 50
 Are held with his melodious harmony
 In willing chains and sweet captivity.
 But fie, my wand'ring Muse, how thou dost stray!
 Expectance call thee now another way,
 Thou know'st it must be now thy only bent 55
 To keep in compass of thy predicament:
 Then quick about thy purpos'd business come,
 That to the next I may resign my room.

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.

GOOD luck befriend thee, Son; for at thy birth
 The faery ladies danc'd upon the hearth;

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.

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 appear more excusable in Milton, if we recollect, that every thing, in the masks of this age, appeared in a bodily shape. AIRY NOTHING had not only

Thy drousy nurse hath sworn she did them spie
Come tripping to the room where thou didst lie,

only a *local habitation and a name*, but a visible figure. It is extraordinary, that the pedantry of king James the first was not 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 Personæ. 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 remarked, 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 miss 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' Midwife*. ROM. JUL. A. i. S. iv. Doctor Warburton would read the FANCY'S *Midwife*: for, he argues, it cannot be understood that she performed the office of *midwife* to the fairies. Mr. Steevens, much more plausibly, supposes her to be here called the *Faeries' Midwife*, because it was her "department to deliver the fancies of sleeping men of their *dreams*." But I apprehend, and with no violence of interpretation, that the poet means *The Midwife among the Fairies*, because it was her peculiar employment to steal the new-born babe in the night, and to leave another in its place. The poet here uses her *general* appellation and character, which yet has so far a proper reference to the present train of fiction, as that her illusions were practiced 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, alludes at large to her midnight pranks performed on sleepers: but denominates her from that most notorious one, of her personating 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 appropriate 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

And sweetly finging round about thy bed
 Strow all their bleffings on thy sleeping head.
 She heard them give thee this, that thou shouldst
 still 65

From eyes of mortals walk invifible :
 Yet there is fomewhat that doth force my fear,
 For once it was my difmal hap to hear
 A Sibyl old, bow-bent with crooked age,
 That far events full wifely could prefage, 70
 And in time's long and dark prospective glafs
 Foresaw what future days fhould bring to pafs ;
 Your fon, faid ſhe, (nor can you it prevent)
 Shall ſubject be to many an Accident.

O'er all his brethren he ſhall reign as king, 75
 Yet every one ſhall make him underling,
 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,

And in this illuſtration there is great elegance, v. 83.

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
 Devouring war ſhall never ceafe to roar, &c.

The addreſs of Ens is a very ingenious enigma on SUBSTANCE.

Yet

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 :
 Yea 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 ?

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,

84. *And peace shall lull him in her flow'ry lap.*] So in Harrington's
 ARIOSTO, C. xlv. 1.

Who long wer 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. st. i.

Whoso hath in the LAP of soft delight

Been long time LUL'D. —

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. I 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.

Or

Or Trent, who like some earth-born giant spreads
 His thirty arms along th' indented meads,
 Or sullen Mole that runneth underneath, 95
 Or Severn swift, guilty of maiden's death,
 Or rocky Avon, or of sedgy Lee,
 Or coaly Tine, or ancient hallow'd Dee,

93. *Or Trent, who like some earth-born giant spreads
 His thirty arms along th' indented meads.*] It is said that there
 were thirty forts 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 wifard,

And thirty several streames, 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.

95. *Or sullen Mole that runneth underneath*] At Mickletham near
 Darking 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 presbytery, &c." ANIMADV. REM. DEF. &C. PROSE-WORKS,
 vol. i. 92.

96. *Or Severn swift, guilty of maiden's death.*] The maiden is Sa-
 brina. See COMUS, v. 827.

98. — *Antient hallow'd Dee.*] 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 Ro-
 man invasion, and was drowned in this river by Lochrine, after con-
 quering king Albanact. See Drayton, POLYOLB. S. viii. vol. ii. p. 796.
 Drayton has made a most beautiful use of this tradition in his Elegy,
 "Upon three fons of the Lord Sheffield drowned in Humber."
 ELEGIES, vol. iv. p. 1244.

O cruell Humber, guiltie of their gore!
 I now believe, more than I did before,
 The British story whence thy name begun,
 Of kingly Humber, an inuading Hun,
 By thee deuoured: for 'tis likely thou

With

Or Humber loud that keeps the Scythian's name,
Or Medway smooth, or royal towred Thame. 100

[The rest was prose.]

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,

With bloud wert christen'd, bloud-thirsty, till now
The Ouse and Done. —

100. Or *Medway smooth, or royal towred Thame.*] The smoothness of the Medway is characterised in Spenser's MOURNING MUSE OF THESTYLIS.

The Medwaies siluer streames,
That wont so STILL TO GLIDE,
Were troubled now and wroth.

The royal towers of Thames imply Windsor castle, familiar to Milton's view, and to which I have already remarked his allusions.

* Birch, and from him doctor Newton, assert, 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 initials. Most of the other contributors have left their names at full length.

We have here restored the title from the second folio of Shakespeare.

1. — *My Shakespear.* —] Of all the many encomiums passed on our great dramatic poet, the most truly poetical one, seems to be contained

Or that his hallow'd reliques should be hid
 Under a star-ypointing pyramid ?
 Dear son of memory, great heir of fame, 5
 What need'st thou such weak witness of thy name ?
 Thou in our wonder and astonishment
 Hast built thyself a live-long monument.
 For whilst to th' shame of slow-endevoring art
 Thy easy numbers flow, and that each heart 10
 Hath from the leaves of thy unvalued book
 Those Delphic lines with deep impressiion 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, 15
 That kings for such a tomb would wish to die.

tained in the third strophe of Mr. Gray's admirable Ode on the PROGRESS OF POETRY. "Far from the Sun, &c." Particularly in the fine Prosopopeia and Speech of NATURE to him.

This pencil take, she said, whose colours clear
 Richly paint the vernal year;
 Thine too these golden keys, immortal boy!
 This can unlock the gates of joy;
 Of Horror that, and thrilling Fears,
 Or ope the sacred source of sympathetic tears.

Dr. J. WARTON.

8. — *A live-long monument.*] It is *lasting* in the folio Shakespeare, and the edition of these Poems, 1645. So in Tonson, 1695, and 1705. And in Tickell, and Fenton.

On

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 Hobson; 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 stuck in a slough, and overthrown.
'Twas such a shifter, that if truth were known, 5
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 surely Death could never have prevail'd,
Had not his weekly course of carriage fail'd; 10
But lately finding him so long at home,
And thinking now his journey's end was come,
And that he had ta'en up his latest inn,
In the kind office of a chamberlin 14

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, above quoted, 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 euen as liue the chamberlaine of the White Horse had called me vp to bed." A. i. S. i. Hobson's inn at London was the Bull in Bishopsgate-street where his figure in

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 sed,
 Hobson has supt, 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 5
 Until his revolution was at stay.
 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

fresco with an inscription, was lately to be seen. Peck, at the end of his MEMOIRS OF CROMWELL, has printed Hobson'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 Hobson's caprice, founded perhaps on good sense, gave rise, needs not to be repeated.

* 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 Hobson. 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 LYCIDAS, Mr. King, by Mr. Booth, of Corpus Christi, not in the published collection. Coll. MSS, TANN. 465. See pp. 235. 237.

Rest

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 vacation hasten'd on his term.
 Merely to drive the time away he sicken'd, 15
 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 cros doctors all stood hearers,
 For one carrier put down to make six bearers. 20
 Ease was his chief disease, and to judge right,
 He dy'd 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 lasted 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 renounc'd 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 5

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 controul. 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 renounc'd 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

Taught ye by mere A. S. and Rotherford ?
 Men whose life, learning, faith and pure intent 9
 Would have been held in high esteem with Paul,
 Must now be nam'd and printed Heretics

Every parish had a congregational or parochial presbytery for the affairs of its own circle ; these parochial presbyteries 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 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 Sympson, Philip Nye, Jer. Burroughs, and William Bridge, the authors thereof. Lond. 1643." In quarto. Their system is a middle way betwixt Brownism and presbytery. 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 Assembly, 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 Observations, 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 was one of the chief commissioners of the church of Scotland who sat 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

By shallow Edwards and Scotch what d'ye call :
 But we do hope to find out all your tricks,

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. It is hence easy to see, why Rotherford was an obnoxious character to Milton.

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. Edwards had attacked Milton's favourite plan of independency, in a pamphlet full of miserable invectives, immediately and professedly levelled against the APOLOGETICALL 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 kingdome. 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. 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.

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. But I wish not to bewilder myself or my readers any farther in the library of fanaticism. Happily the books, as well as the names, of the enthusiasts on both sides of the question, are almost all consigned to oblivion.

Your

Your plots and packing worse than those of Trent,
 That fo the Parliament
 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

14. *Your plots and packing worse than those of Trent.*] The famous council of Trent.

17. *Clip your phylacteries, though bauk your ears.*] 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 Tonson's text. The line stands thus in the manuscript,

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 voluminous books with a parade of authorities. But why was the line altered, 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 apostacy. The meaning of the present context is, "Check your insolence, without proceeding to cruel punishments." To *balk*, is to *spare*.

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 number of similar terminations renders easy in the Italian, but difficult in our language.

Dr. J. WARTON.

To the Nightingale.] Let it not be deemed invidious, although perhaps Thomson himself might have thought it so, to compare the following exquisite Ode with this Sonnet of Milton.

O Nightingale, best poet of the grove,
That plaintive strain can ne'er belong to thee,
Blest in the full possession of thy love:
O lend that strain, sweet Nightingale, to me!

'Tis mine, alas! to mourn my wretched fate:
I love a maid who all my bosom charms,
Yet lose my days without this lovely mate;
Inhuman fortune keeps her from my arms.

You, happy birds! by nature's simple laws,
Lead your soft lives, sustain'd by nature fare;
You dwell wherever roving fancy draws,
And love and song is all your pleasing care.

But we, vain slaves of interest and of pride,
Dare not be blest, lest envious tongues should blame;
And hence, in vain, I languish for my bride;
O mourn with me, sweet bird, my hapless flame.

WORKS of Thomson. 4to. vol. i. p. 463.

Dr. J. WARTON.

No

Thou with fresh hope the lover's heart dost fill,
 While the jolly hours lead on propitious May.
 Thy liquid notes that close the eye of day, 5
 First heard before the shallow cuckoo's bill,

No poet has more frequently celebrated the nightingale than Milton. Where he says in PARAD. L. 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 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 reitied sence a perfect waking,
 While late bare earth proud of new clothing springeth,
 Singes out her woes, &c. —

5. *Thy liquid notes that close the eye of day.*] So in COMUS, v. 978.

And those happy climes that lie
 Where day never SHUTS his EYE.

And in LYCIDAS, v. 26.

Under the opening EYELIDS of the MORN.

Compare Browne, BRIT. PAST. B. ii. S. iii. p. 78.

When from a wood, wherein the EYE of DAY
 Had long a stranger beene. —

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 Spenser calls the cuckow the messenger of spring, and supposes that *his trumpet shrill* warns all lovers to wait upon Cupid, SONN. xix. Jonson 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 literally from

Portend success in love ; O if Jove's will
 Have link'd that amorous pow'r to thy soft lay,
 Now timely sing, ere the rude bird of hate
 Foretel my hopeless doom in some grove nigh ;
 As thou from year to year hast sung too late 11
 For my relief, yet hadst no reason why :
 Whether the Muse, or Love call thee his mate,
 Both them I serve, and of their train am I.

II.

Donna leggiadra il cui bel nome honora
 L'herbosa val di Rheno, e il nobil varco,
 Bene è colui d'ogni valore scarco
 Qual tuo spirto gentil non innamorò,
 Che dolcemente mostra sì di fuora 5
 De sui atti soavi giamai parco,
 E i don', che son d'amor faette ed arco,
 La onde l' alta tua virtu s'infiora.

from a fragment of Sappho, preserved by the scholiast on Sophocles,
 ELECTR. v. 148.

ΗΡΟΣ Δ' ΑΓΓΕΛΟΣ, ἡμερόφωνος ἀηδῶν.

Veris nuntia, amabiliter canens luscinia.

Or from one of Simonides, of the swallow. Schol. Aristoph. Av. v.
 1410.

ΑΓΓΕΛΟΣ κλυτὰ ἘΑΡΟΣ ἀδύσμευ, κυανία χειλιδών.

Nuntia inclita veris suaveolentis, fusca hirundo.

Milton laments afterwards, that hitherto the nightingale had not pre-
 ceded the cuckow as she ought : had always sung too late, that is,
 after the cuckow.

Quando

Quando tu vaga parli, o lieta canti
 Che mover possa duro alpestre legno 10
 Guardi ciascun a gli occhi, ed a gli orecchi
 L'entrata, chi di te si truova indegno ;
 Gratia sola di fu gli vaglia, inanti
 Che'l difio amoroso al cuor s'invicchi.

III.

Qual in colle aspro, al imbrunir di sera
 L'avezza giovinetta pastorella
 Va bagnando l'herbetta strana e bella
 Che mal si spande a difufata spera
 Fuor di sua natia alma primavera, 5
 Così Amor meco insù la lingua snella
 Desta il fior novo di strana favella,

1. *Qual in colle aspro, al imbrunir di sera.*] To express the approach of evening, the Italians say, *fu l'imbrunir*. And thus Petrarch, as Mr. Bowle observes, "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 the unpierc'd shade
 IMBROWN'D the noontide bowers. —

So also, in IL PENS. v. 134.

And shadows BROWN that Sylvan loves
 Of pine and monumental oak.

Compare Taffo, GIER. LIB. C. xiv. 70.

Quinci ella in cima à una montagna ascende
 Dishabitata, e d'ombre oscura, e BRUNA.

3. *Va bagnando l'herbetta, &c*] See Petrarch's CANZONE just quoted. v. 24.

Da BAGNAR l'HERBE, &c. —

Mentre

Mentre io di te, vezzosamente altera,
 Canto, dal mio buon popol non inteso
 E'l bel Tamigi cangio col bel Arno. 10
 Amor lo volse, ed io a l'altrui peso
 Seppi ch' Amor cosa mai volse indarno.
 Deh ! fofs' il mio cuor lento e'l duro feno
 A chi pianta dal ciel si buon terreno.

C A N Z O N E *.

R Idonfi donne e giovani amorosi
 M' accostandosi attorno, e perche scrivi,
 Perche tu scrivi in lingua ignota e strana
 Verseggiando d' amor, e come t'ofi ?
 Dinne, se la tua spema sia mai vana, 5
 E de pensieri lo miglior t' arrivi ;
 Così mi van burlando, altri rivi
 Altri lidi t'aspettan, ed altre onde

* 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. ELOQU. 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.

7. — *Altri rivi*

Altri lidi t'aspettan, ed altre onde, &c.] See LYCIDAS, 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.

Nelle

Nelle cui verdi sponde
 Spuntati ad hor, ad hor a la tua chioma 10
 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, é il mio cuore
 Questa e lingua di cui si vanta Amore. 15

IV.

Diodati, e te' l dirò con meraviglia,
 Quel ritroso io ch'ampor spreggiar soléa
 E de suoi lacci spesso mi ridéa
 Gia caddi, ov'huom dabben talhor s'impiglia.
 Ne treccie d' oro, ne guancia vermiglia 5
 M' abbaglian sì, ma sotto nova idea
 Pellegrina bellezza che' l cuor bea,
 Portamenti alti honesti, e nelle ciglia
 Quel sereno fulgor d' amabil nero,
 Parole adorne di lingua piu d'una, 10

5. *Ne treccie d'oro, ne guancia vermiglia,
 M' abbaglian sì, &c.]* So in *COMUS*, v. 752.

What need' a VERMIL-tinctur'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*. —

Milton's Eve has golden tresses.

E'l cantar che di mezzo l'hemispero
 Traviar ben puo la faticosa Luna,
 E degli occhi suoi auventa si gran fuoco
 Che l'incerar gli orecchi mi fia poco.

V.

Per certo i bei vostr'occhi, Donna mia
 Effer non puo che non fian lo mio sole
 Si mi percuoton forte, come ei suole
 Per l'arene di Libia chi s'invia,

a. — *Non fian lo mio sole*

Si mi percuoton forte. —] So Ariosto, ORL. FUR. C. viii. 20.

PERCOTE il SOLE 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 checks down flows.

Virgil says of light, ÆN. viii. 25.

— Summique FERIT laquearia tecti.

And V. Flaccus, ARGON. i. 496.

— PERCUSSAQUE sole sequuntur
 Scuta virum. —

And Statius, THEB. vi. 666.

Qualis Bistonis clypeus Mavortis in agris
 Luce mala Pangæa FERIT. —

I will add a parallel from Prudentius, as it illustrates another passage
 of Milton, HYMN. ii. 6.

Caligo terræ scinditur
 Solis PERCUSSA spiculo.

Mentre un caldo vapor (ne sentì pria) 5
 Da quel lato si spinge ove mi duole,
 Che forse amanti nelle lor parole
 Chiaman sospir ; io non so che si fia :
 Parte rinchiusa, e turbida si cela
 Scoffo mi il petto, e poi n'uscendo poco 10
 Quivi d' attorno o s'agghiaccia, o s'ingiela ;
 Ma quanto a gli occhi giunge a trovar loco
 Tutte le notti a me suol far piovoſe
 Finche mia Alba riven colma di roſe.

VI.

Giovane piano, e ſemplicetto amante
 Poi che fuggir me ſteſſo in dubbio ſono,
 Madonna a voi del mio cuor l'humil dono
 Faro divoto ; io certo a prove tante
 L'hebbi fedele, intrepido, coſtante,
 De penſieri leggiadro, accorto, e buono ;
 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 uſe 10
 Quanto d'ingegno, e d'alto valor vago,

So in PARAD. L. B. vi. 15. Of morning.

— From before her vaniſh'd NIGHT
 SHOT THROUGH with orient beams. —

U u

E di

E di cetta sonora, e delle muse :
 Sol troverete in tal parte men duro
 Ove Amor mise l'insanabil ago *.

VII.

On his being arrived to the age of 23.

How soon hath Time, the subtle thief of youth,
 Stolen on his wing my three and twentieth year !
 My hasting days fly on with full career,
 But my late spring no bud or blossom shew' th.

* 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 inquiries.

2. *Stolen 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' st decrees
 The inaudible and noiseless foot of Time
 STEALS, e'er we can effect them. —

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, unguenta, puellas,
 Poscimus, OBREPIT NON INTELLECTA senectus.

Perhaps

Perhaps my semblance might deceive the truth, 5
 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 10
 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 defenseless 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 5
 That call fame on such gentle acts as these,
 And he can spread thy name o'er lands and seas,
 Whatever clime the sun's bright circle warms.

1. *Captain or Colonel, or Knight in arms.*] So Shakespeare, *K. RICHARD II.* A. i. S. iii. Where Bolingbroke enters "appellant in armour."

K. Ricb. Marshal, ask yonder KNIGHT IN ARMS.

Lift not thy spear against the Muses bow'r :

The great Emathian conqueror bid spare 10

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'r

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 less 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 familiae penetibusque iussit 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.

11. — *When temple and tow'r*

Went to the ground. —] TEMPLE and TOWER is a frequent combination in the old metrical romances. See SEGE of JERUSALEM, MSS. Cott. Cal. A. 2. f. 122. And Davie's ALEXANDER, Bibl. Bodl. f. 112. Our author has it again, PARAD. 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 TOWRES and TEMPLES proudly elevate.

13. *Of sad Electra's poet, &c.*] Plutarch relates, that when the Lacedemonian general Lysander took Athens, it was proposed in a council of war intirely to rase the city, and convert its site into a desert. 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 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.

'Αγαμίμνονος ὃ κίρα, ἤλυθον Ἡ-
λέκτρα ποτὶ σάν ἀγροσίαν αὐλάν.
"Ἐμολέ τις, &c.

IX.

TO A VIRTUOUS YOUNG LADY.

Lady that in the prime of earliest youth
 Wisely hast 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 5
 Chosen thou hast; 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, 10
 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 wise and pure.

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*.

14. *To save th' Athenian walls from ruin bare.*] See our author's PSALM 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.

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.

X. TO

X.

To the Lady MARGARET LEY.

Daughter to that good Earl, once Prefident
 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 5
 Broke him, as that dishonest victory
 At Chæroneæ, fatal to liberty,
 Kill'd with report that old man eloquent.
 Though later born than to have known the days
 Wherein your father flourish'd, yet by you, 10
 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.

XI.

*On the detraction which followed upon my writing
 certain treatises.*

A book was writ of late call'd Tetrachordon,

1. *Daughter to that good earl, &c.*] See Dugdale's BARON. ii. 450.
 8. — *old man eloquent.*] Isocrates, aged ninety nine years, who died on hearing the news of the victory obtained by Philip of Macedon over the Athenians and their allies. A republic brought under the dominion of a king, was a part of the Grecian history which Milton was likely to remember.

1. *A book was writ of late call'd Tetrachordon.*] Milton wished he had not wrote this work in English. This is observed by Mr. Bowle, who

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.

who points out the following proof, in the *DEFENSIO SECUNDA*.
 "Vellem hoc tantum, sermone vernaculo me non scripsisse: non
 "enim in vernas lectores incidissem, quibus solenne est sua bona ig-
 "norare, aliorum mala irridere." *PROSE-WORKS*, ii. 331.

This was one of Milton's books published in consequence of his divorce from his first wife, Mary the daughter of Mr. Richard Powell of Forrethill four miles from Oxford, a gentleman of good family and repute. They were married at Forrethill in 1643, where the wedding was kept. About a month after marriage, she withdrew herself from his house, and returned to her friends in disgust. After a separation of four years, during which time Milton wrote more than one treatise in favour of divorce, a happy reunion took place. Mr. Powell's mansion still remains; in which Mr. Mickle, the ingenious translator of the *LUSIAD*, lately made a search, with a view of finding some of Milton's letters or papers. There is an old paper-room or deserted study in the house, where are many obsolete family writings, with letters to and from Mr. Powell, who was a great royalist in the rebellion. One of the letters is a requisition, dated about 1645, from sir Thomas Glemham governor of Oxford-garrison, and late a gentleman commoner of Trinity college, to Mr. Powell, to send a large quantity of winnowed wheat into the city of Oxford, then besieged. At length he discovered a small paper-book, in which were written four or five poems, of the hand-writing of about the close of the reign of James the first. One of them is the copy of a well-known old English ballad. The rest I never saw before. Some of them have considerable merit, but none seem to be the compositions of Milton. It is however likely they were left there in consequence of Milton's intercourse and connections with the family. The Powells were sharers of abbey-land in Oxfordshire. They were seated in the dissolved monastery of Sandford near Oxford; and one of them built the Gothic manerial stone-house, now standing, at that village, in the reign of queen Elizabeth. Wood mentions John Powell, a great cavalier, living at Sandford in 1661. *DIARIE*, vol. ii. p. 174. But this was not Milton's father-in-law. Richardson justly conjectures, that the circumstances of Milton's reconciliation to this lady are beautifully shadowed in a like scene between Adam and Eve, *PARAD. L. B. x.* 937. But none have observed, that Milton alludes to some of the particulars of this marriage, and its consequences, in the following speech of Samson, *SAMS. AGON.* 219.

The

Cries the stall-reader, Bless us ! what a word on 5
 A title page is this ! and some in file
 Stand spelling false, while one might walk to Mile-
 End Green. Why is it harder, Sirs, than Gordon,
 Colkitto, or Macdonnel, or Galasp ? 9
 Those rugged names to our like mouths grow fleek,
 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 taught'st Cambridge, and king Ed-
 ward Greek.

The FIRST I saw at Timna, and she pleas'd
 Me, NOT MY PARENTS, that I sought to wed
 The DAUGHTER OF AN INFIDEL : they knew not,
 That what I mention'd was of God, &c. —
 She proving FALSE, &c. —

The Chorus had just observed, v. 215.

— I oft have heard men wonder
 Why thou should'st wed PHILISTIAN women, rather
 Than of thine OWN TRIBE fairer, or as fair.

To say nothing of the dissatisfaction she had conceived at her husband's unsocial and philosophical system of life, so different from the convivial plenty and cheerfulness of her father's family, it is probable that the quarrel was owing to party. But when Cromwell's faction prevailed, Mr. Powell, who had taken an active part in assisting the king during the siege of Oxford, finding his affairs falling into distress, for prudential reasons strove to bring about an agreement between Milton and his daughter. Aubrey says, that she could not bear to hear the outcries of her husband's nephews, his pupils, whom he frequently corrected too severely.

TETRACHORDON signifies Expositions on the four chief places in Scripture which mention marriage or nullities in marriage.

9. *Colkitto, or Macdonnel, or Galasp.*] Some of the Scotch writers against the independents. See verses on the FORCERS OF CONSCIENCE, &c.

13. *Hated not learning worse than toad or asp.*] Mr. Bowle quotes Halle, RICH. ii. f. 54. "Diverse noble personages hated Kinge "Richard worse than a toade or a serpent."

XII. To

XII.

On the SAME.

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 : 4
 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, 9
 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.

XIII.

To Mr. H. LAWES on his *Airs* *.

Harry, whose tuneful and well measur'd song
 First taught our English music how to span

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.

* Henry Lawes 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 under Giovanni

Words with just note and accent, not to scan
With Midas ears, committing short and long ;

Coperario, supposed 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 the year 1625, he became a gentleman of the royal chapel, and was afterwards of the private music to king Charles the first. In 1633, in conjunction with Simon Ives, he composed the music to a Mask presented at Whitehall on Candlemas night by the gentlemen of the four inns of court, under the direction of such grave characters as Noy the attorney-general, Edward Hyde afterwards earl of Clarendon, Selden, and Bulstrode Whitelock. 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. Lawes appears to have been well acquainted with the best poets, and the most popular of the nobility of his times. Besides what I have mentioned in *COMUS*, 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 in the *POEMS* and a *MASQUE*, of Thomas Carew. See third edit. 1651. p. ult. The *MASQUE* was exhibited 1633. In the title-page to "Comedies, Tragicomedies, and other Poems," by William Cartwright, published in 1651, 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 deserving and peculiar friend Mr. William Cartwright." I have mentioned Lawes's "Ayres and Dialogues for one, two, and three voices, 1653." See Note on *COMUS*, v. 85. The words of the numerous Songs in that work, are by some of the most eminent poets of the day. A few young noblemen are also contributors. One of the pieces is a poem by John Birkenhead called "an Anniversary on the Nuptials of John earl of Bridgewater, Jul. 22, 1642." p. 33. This was the young Lord Brackley, who acted the First Brother in *COMUS*, and who married, about nineteen, Elizabeth daughter of William earl of Newcastle*. The first piece in the book is the *COMPLAINT* of *ARIADNE*, written by Cartwright abovementioned, and printed in his Poems. For a

* She died 1663, leaving a numerous issue. She was a most amiable woman. The earl, her husband, ordered it to be recorded on his tomb, in Gadesden-church, that he "enjoyed, almost twenty two years, all the happiness that a man could receive in the sweet society of the best of wives." See above, p. 113. In the Newcastle book on Horsemanship, there is a print of this earl of Bridgewater and his countess, grouped with others. I inform the lovers of *COMUS*, that there is also a large mezzotinto plate in quarto of this earl, done in 1680, from a picture by W. Claret, an imitator of Lely, which I believe is, at Ashridge.

Thy worth and skill exempts thee from the throng,
 With praise enough for envy to look wan ; 6

composition to one of the airs, of this piece, which gained unusual and excessive 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 censures 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. Besides his Psalms, printed for Moseley in 1648, and to which this SONNET is prefixed, he composed tunes to Sandys's admirable PARAPHRASE on the Psalms, published in folio, in 1653. Wood says, that he had seen a poem written by sir W. 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. More of Lawes's works are in the Treasury of Musick, 1669. And in the Musical Companion, 1662. And in other collections of that age. See NOTES ON COMUS, v. 86. 201. 230. 231. 494. Cromwell's usurpation put an end to Masks and music : and Lawes, being dispossessed of his appointments, chiefly employed that gloomy period in teaching a few young ladies to sing. His irreproachable life, ingenuous deportment, and liberal connections, had raised even the credit of his profession. Wood says that his great benefactors during his sufferings for the royal cause in the rebellion and afterwards, were the ladies Alice and Mary the earl of Bridgewater's daughters. MSS. Mus. ASHM. D. 17. 4to. p. 115. 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 panegyrics which he received from his contemporaries, Milton's must be allowed to be the most honourable. And Milton's praise is likely to be founded on truth. Milton was himself a skilful performer on the organ, and a judge of music : and even after the murder of the king, at a time when the royalists were universally persecuted or discountenanced by the predominant faction, he continued his friendship for Lawes, whose attachments and principles had been strongly on the side of the royal cause. Lawes's brother William was killed in 1645 at the siege of Chester : and it is said, that the king wore a private mourning for his death. 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 Masks performed before the king and at the Inns of Court. In

To after age thou shalt be writ the man,
That with smooth air could'st humour best our
tongue.

Thou honour'st verse, and verse must lend her wing
To honour thee, the priest of Phœbus quire, 10
That tun'st their happiest lines in hymn, or story.
Dante shall give fame leave to set thee higher
Than his Casella, whom he woo'd to sing
Met in the milder shades of purgatory.

the same school, is an original portrait of his brother Henry. In the house of Mr. Elderton, an attorney, at Salisbury, there is a portrait on board of Henry Lawes, marked with his name, and "æt. suæ 26, 1622." It is not ill painted: the face and ruff in tolerable preservation, the drapery, a cloak, much injured.

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 musick 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.

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 croud 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 year 1300. In the Vatican library is a Ballatella, or Madrigal, inscribed *Lemmo da Pistoja, e Casella diede il Suono*. That is, Lemmo da Pistoja wrote the words, which were set to music by Casella. Num. 3214. f. 149. Crescimbeni

XIV.

*On the religious memory of Mrs. CATHARINE
THOMSON *, my christian friend, deceased
16 Decem. 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 sever.

Crescimbeni mentions an antient manuscript Ballatella, with Dante's words and his friend Scochetti's music. Inscribed *Parole di Dante, e Suono di Scochetti*. *IST. VOLG. 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 sectarists 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. In the *PARADISE REGAINED*, however, a poem supposed to have been written at the suggestion of Ellwood, there is a passage which may seem to favour this notion. *B.* iv. 288.

— He who receives

Light from above, from the fountain of light,
No other doctrine needs, though granted true.

And if ever a quaker indulges himself in the vanities of English poetry, the *PARADISE REGAINED* is his favourite classic. Be this as it may, one is surpris'd to find that Milton should have been so intimately connected with Ellwood. The early life of Ellwood exhibits the exact progress of an enthusiast. Having been a profligate youth, and often whipped at school twice a day, he was suddenly converted by accidentally hearing a quaker's sermon. He then had the felicity of following the steps of saint Paul, in suffering bonds and imprisonment. But these slight evils did not reach the spiritual man. He found the horrors of a gaol to be green and flowery pastures, refreshed with the fountains of grace. He consoled himself, as Shakespeare says,

Thy works and alms and all thy good endeavor 5
 Stay'd not behind, nor in the grave were trod;
 But, as Faith pointed with her golden rod,
 Follow'd thee up to joy and blifs 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, 11

says, with a *snuff in a dungeon*. The history of his desultory life written by himself, and from which I collect these anecdotes, is filled with idle rambles and adventures, foolish scraps of poetry both religious and fatirical, and fanatical opinions. The best and most curious part of the book is the description of Bridewell and Newgate, then the usual receptacles of preaching apprentices, and frequently more full of saints than felons. He is a voluminous controversialist. He wrote *DAVIDEIS*, a long English poem. In the Preface of which he declares, that he has avoided "lofty language, angels, spirits, demons, &c." p. xiii. edit. Lond. 1712. These trappings were too pompous for the simplicity of a quaker's poetry. Milton was fond of Ellwood's conversation. See his *LIFE*, p. 136. Lond. 1714. 8vo.

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 fainths have trod.

7. *But as Faith pointed with her golden rod.*] Perhaps from the golden reed in the Apocalypse. Which he mentions in *CH. GOVERNMENT*. B. i. ch. i. "The golden surveying reed [of the Saints] marks out and measures every quarter and circuit of the New Jerusalem." *PROSEWORKS*, 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. L. B. xi. 14.*

— To heaven their prayers

Flew up, nor mis'd their way, by envious winds
 Blown vagabond or frustrate: in they pass'd
 Dimensionless through heavenly doors, then clad
 With incense, where the golden altar fum'd,
 By their great intercessour, came in sight
 Before the father's throne. —

In

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.

XV.

To the Lord General FAIRFAX*.

Fairfax, whose name in arms through Europe rings,
 Filling each mouth with envy or with praise,

In the REVELATIONS, an angel offers incense with the prayers of the saints upon the golden altar. Ch. viii. 4. See also Spenser, F. Q. i. x. 51. Of Mercy.

Thou doest the prayers of the righteous feed
 Present before the maiestie divine.

14. *And drink thy fill of pure immortal streams.*] So in the EPITAPH: DAMON. v. 206.

Æthereos haurit latices, et gaudia potat
 Ore sacro. —

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. L. B. v. 632. Where they "quaff immortality and Joy, &c."

* For obvious political reasons this Sonnet, the two following, and the twenty second, 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 Tolland in his Life of Milton, 1698. 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 exterminated party, to have such good poetry remaining on their side of the question. These four Sonnets, being frequently transcribed, or repeated from memory, became extremely incorrect: their faults were implicitly preserved by Tonson, and afterwards continued without examination by Tickell and Fenton.

And

And all her jealous monarchs with amaze
 And rumours loud, that daunt remotest kings,
 Thy firm unshaken virtue ever brings 5
 Victory home, though new rebellions raise
 Their Hydra heads, and the false North displays
 Her broken league to imp their serpent wings.

4. — *Daunt remotest kings.*] Who dreaded the example of England, that their monarchies would be turned into republics. Milton, under the EMMET, has admirably described the sort of men of which a republic was to consist, PARAD. L. B. vii. 484.

— First crept

The PARSIMONIOUS EMMET, provident
 Of future. —
 Pattern of just equality, perhaps
 Hereafter, joined in her popular tribes
 Of commonalty. —

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 περιφλεκτον." The word ΠΤΑΝΟΝ is controverted. But here perhaps is Milton's authority for the common reading.

8. — *To imp their serpent-wings.*] In falconry, to *imp* a feather 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.

Fletcher, PURPL. ISL. C. i. 24.

— IMPING their flaggie *wings*
 With thy stolne plumes. —

Shakespeare, RICH. ii. A. ii. S. i.

IMP out our drooping country's broken *wing*.

Where Mr. Steevens produces other instances. It occurs also in poets much later than Milton.

O yet

O yet a nobler task awaits thy hand, 9
 (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 5
 Hast rear'd God's trophies, and his work pursued,
 While Darwen stream with blood of Scots imbrued,

* The prostitution of Milton's Muse to the celebration of Cromwell, was as inconsistent 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
 Hast rear'd God's trophies, and his work pursued.*] These 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.

Y y

And

And Dunbar field refounds thy praises loud,
 And Worcester's laureat wreath. Yet much remains
 To conquer still; peace hath her victories 10
 No less renew'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.

9. *And Worcester's laureat wreath.*—] This hemistich originally stood,
 And twenty battles more. —
 Such are often our first thoughts in a fine passage.

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 LYCIDAS, 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 authorised 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 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

XVII.

To Sir HENRY VANE the younger.

Vane, young in years, but in sage counsel old,
Than whom a better senator ne'er held

various parts of the DEFENSIO SECUNDA, 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. I am of opinion, that he is writing a panegyric to the memory of Cromwell and his deliverance, instead of reflecting on the recent blessings of the restoration, in a chorus in SAMSON AGONISTES, v. 1268.

Oh how comely it is, and how reviving,
To the spirits of JUST men LONG OPPRESS'D :
When God into the hands of their DELIVERER
Puts INVINCIBLE might
To quell the MIGHTY of the earth, th' OPPRESSOR,
The brute, and boisterous force of VIOLENT men
Hardy and industrious to support
TYRANNICK power, but raging to pursue
The RIGHTEOUS, and all such as honour TRUTH ;
He all their ammunition
And feats of war defeats,
With PLAIN HEROIC MAGNITUDE of MIND
And celestial vigour arm'd,
Their armories and magazines contemns, &c.

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 fantastic 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 saved. He believed himself the person delegated by God, to reign over 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 *the Humorous Vanity*. He was beheaded in 1662. On the Scaffold, he compared

The helm of Rome, when gowns not arms re-
pell'd

The fierce Epirot and the African bold,
Whether to settle peace, or to unfold 5

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 this speech of the Chorus on Samson's degradation, *SAMS, AGON. v. 687.*

Nor only do'st degrade them, or remit
To life obscur'd, which were a fair dismissal;
But throw't them lower than thou did'st exalt them high,
Unseemly falls in human eye,
Too grievous for the trespass or omission!
Oft leav'st them to the hostile sword
Of heathen and profane, their carcasses
To dogs and fowls a prey, or else captiv'd:
Or to th' unjust tribunals, UNDER CHANGE OF TIMES,
And CONDEMNATION of th' ingrateful MULTITUDE.

He then alludes to his own situation. See also v. 241. seq. I take this opportunity of observing, that Milton, who envelops much of his own history and of the times in this play, has used the character of Samson for another temporary allegory, in the *REASON OF CHURCH GOVERNMENT, B. ii. CONCL.* He supposes Samson to be a king, who being disciplined in temperance grows perfect in strength, his *illustrious* and *sunny* locks being the Laws. While these are undiminished and unshorn, with the jaw bone of an ass, that is his meanest officer, he defeats thousands of his adversaries. But reclining his head on the lap of flattering Prelates, while he sleeps, they cut off these *tresses* of his Laws and Prerogatives, once his ornament and defence, delivering him over to violent and oppressive counsellors; who, like the Philistines, extinguish the eyes of his natural discernment, forcing him to grind in the *prison house* of their insidious designs against his power. "Till he, knowing this prelatical razor to have bereft him of his wonted might, nourish again his puissant hair, the golden beams of Law and Right: and they sternly shook, thunder with ruin upon these his evil counsellors, but not without *great affliction to himself.*" *PROSE-WORKS, v. i. p. 75.*

This Sonnet seems to have been written in behalf of the independents, against the presbyterian hierarchy.

The

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 9
 Both spiritual pow'r and civil, what each means,
 What severs 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.

XVIII.

On the late massacre in P I E M O N T *.

Avenge, O Lord, thy slaughter'd faints, whose bones

* 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 business, 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. 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 transaction, in "The History of the Valleys of Piemont, &c. Lond. 1658." With numerous cuts, in folio.

Lie

Lie scatter'd on the Alpine mountains cold ;
 Ev'n them who kept thy truth so pure of old,
 When all our fathers worshipt stocks and stones,
 Forget not : in thy book record their groans 5
 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 9
 To Heav'n. Their martyr'd blood and ashes sow
 O'er all th' Italian fields, where still doth sway

2. *Lie scatter'd on the Alpine mountains cold.*] From Fairfax's TASSO, C. xiii. 60.

— Into the valleys greene
 Distill'd from tops of ALPINE MOUNTAINS COLD.

3. *Ev'n them who kept thy truth so pure of old,*
When all our fathers worshipt stocks and stones] It is pretended that when the church of Rome became corrupt, they preserved the primitive apostolical christianity : and that they have manuscripts 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.

The

The triple Tyrant ; that from these may grow
 A hundred fold, who having learn'd thy way
 Early may fly the Babylonian woe.

XIX.

On his B L I N D N E S S *.

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 uselefs, though my soul more bent
 To serve therewith my Maker, and present 5
 My true account, lest 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

* Aubrey says that Milton's father could read without spectacles at eighty-four : but that his mother used them soon after she was thirty. MS. Mus. 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.

“ Is kingly ; thousands at his bidding speed,
 “ And post o’er land and ocean without rest ;
 “ They also serve who only stand and wait.”

XX.

To Mr. LAWRENCE.

Lawrence, of virtuous father virtuous son,
 Now that the fields are dank, and ways are mire,

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, st. x. Of the angels.

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 Hertfordshire 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 sectarists. 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,

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 5
 On smoother, till Favonius re-inspire

lation, 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. —

This Sonnet does not appear in the edition 1645.

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 alloquiis? Grato cum sibilat igne
 Molle pyrum, et nucibus strepitat focus, &c.

See also Drayton's ODES, vol. iv. 1343.

They may become John Hewes's lyric,
 Which oft at Poleworth 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 boasts not in his train
 So many lights and shadows, nor the rain-
 Resolving Iris, &c.

But the whole is from Claudian's Zephyr, Rapt. PROSERP. L. ii. 73.

Compellat Zephyrum. Pater o gratissime Veris,
 Qui mea lascivo regnas per prata volatu, &c.
 Dixerat. Ille novo madidantes nectare pennas
 Concutit, et glebas fecundo rore maritat:
 Quaque volat, vernus sequitur color, &c. —

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 British Themis, with no mean applause
 Pronounc'd and in his volumes taught our laws,
 Which others at their bar so often wrench ;

*Non tales volucer pandit Junonius alas,
 Nec sic innumeros arcu mutante colores
 Incipiens redimitur hyems, cum tramite flexo
 Semita secretis interviret humida nimbis.*

Compare Beaumont's BOSWORTH-FIELD, edit. 1629. p. 12.

— And mild FAVONIUS 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." *ATH. 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

To day deep thoughts resolve with me to drench 5
 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 9
 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 chearful hour, refrains.

“ 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 propofals 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, 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 Jerker’s office up two pair of stayres at the Custom-house.” MS. ASHM. ut infr. See below, SONN. xxii. 4.

6. *In mirth, that after no repenting draws.*] This is the decent mirth of Martial,

Nox non ebria, sed soluta curis.

A like phrase occurs in PARAD. REG. B. ii. 160.

— DRAW

Hearts AFTER them tangled in amorous nets.

XXII.

To the SAME.

Cyriac, this three years day these eyes, though clear,
 To outward view, of blemish or of spot,
 Bereft of light their seeing have forgot,
 Nor to their idle orbs doth sight appear
 Of sun, or moon, or star, throughout the year,
 Or man, or woman. Yet I argue not 6
 Against Heav'n's hand or will, nor bate a jot
 Of heart or hope; but still bear up and steer

4. *Nor to their idle orbs, &c.*] Compare SAMs. AGON. v. 80. And PARAD. LOST, B. iii. 23. Whitelocke mentions Milton only once. Speaking of some articles of treaty, he says, "they were sent to *one Mr. Milton a blind man* to put into Latin." Milton being Latin secretary. Milton gives an account of the beginning and progress of his blindness, in a Letter to Leonard Philaras Envoy from the Duke of Parma to the king of France, dated at Westminster, Sept. 28, 1654. In which he says, he began to be totally blind about three years ago. See PROSE-WORKS, vol. ii. 575. This Sonnet was therefore written about 1654. Wood says, that Skinner, who lived with his father a merchant in Mark-Lane, had in his possession Milton's *IDEA THEOLOGICÆ*, never published.

8. One of Milton's characteristics was a singular fortitude of mind, arising from a consciousness of superiour 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 pensieri leggiadro, accorto, e buono;
 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, &c. —

He concludes, with great elegance, writing to a lady, that it was not proof against love.

Right

Right onward. What supports me, dost thou ask?
 The conscience, Friend, to'have lost them overply'd
 In liberty's defense, my noble task, 11
 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.

XXIII.

On his deceased W I F E.

Methought I saw my late espoused faint
 Brought to me like Alcestis from the grave,

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 says 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.

11. *In liberty's defence, &c.*] This Sonnet was not hazarded in the edition of 1673, where the last appears. For the DEFENSIO PRO POPULO ANGLICANO, of which he here speaks with so much satisfaction, and self-applause, at the restoration was ordered 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 Goodwin, a famous Independent preacher, should have been indemnified, whose books were also burnt, in which he justified the king's murder.

1. *Methought I saw my late espoused faint, &c.*] Raleigh's elegant Sonnet, called a VISION upon the conceipt 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

Whom Jove's great son to her glad husband gave,
 Rescued 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, 5
 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

This Sonnet was written about the year 1661, 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 totally blind for two or three years: 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 exercise methodized*, 1676.

2. *Brought to me like Alceſtis.* —] The last scene of the *ALCESTIS* of Euripides, our author's favourite writer, to which he alludes in this passage, is remarkably pathetic; particularly at v. 1155.

Ω φίλτατης γυναικὸς ὄμμα, &c.

And all that follows on Hercules'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. Thomson closely copied this passage in his *EDWARD and ELEONORA*. I have often 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.

Love

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*.

* 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.

TRANSLATIONS.

The FIFTH ODE of HORACE, Lib. I. *

WHAT slender youth bedew'd with liquid
odours

Courts thee on roses in some pleasant cave,
Pyrrha? For whom bind'st thou
In wreaths thy golden hair,

* 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. Benson 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. The following Trochaics of Mr. Glover are harmonious, however, without rhyme.

Pride of art, majestic columns,
Which beneath the sacred weight
Of that God's refulgent mansion
Lift your flow'r-insculptur'd heads;
Oh, ye marble-channell'd fountains
Which the swarming city cool,
And, as art directs your murmurs,
Warble your obedient rills! &c.

Dr. J. WARTON.

Plain

Plain in thy neatness? O how oft shall he 5
 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 10
 Hopes thee, of flattering gales
 Unmindful. Hapless they

To whom thou untry'd seem'st fair. Me in my vow'd
 Picture, the sacred wall declares t' have hung

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, now high in the church. One is on the death of Mr. Langton who died on his travels: the other is addressed to George Onslow esquire. But it may be doubted, whether there is sufficient precision and elegance in the English language for metre without rhyme. In England's HELICON, there is *Oenone's complaint in blank verse*, by George Peele, written about 1590. Signat. Q. 4. edit. 1614. The verses indeed are heroic; but the whole consists of quatrains. I will exhibit the first stanza.

Melpomene, the muse of tragicke songs
 With mournfull tunes, in stole of dismall hue;
 Assist a filly nympe to waile her woe,
 And leave thy lustie company behind.

v. 5. *Plain in thy neatness?* —] Rather, “*plain in your ornaments.*” Milton mistakes the idiomatical use and meaning of *Munditiæ*. She was *plain* in her dress: or, more paraphrastically, in *the manner of adorning herself*. The sense of the context is, “For whom do you, “who study no ornaments of dress, thus unaffectedly bind up your “yellow locks?”

A a a

My

My dank and dropping weeds 15
To the stern God of sea.

GEOFFREY OF MONMOUTH^a.

BRUTUS *thus addresses* DIANA *in the country of*
LEOGEZIA.

Goddeſs of ſhades, and huntreſs, who at will
Walk'ſt 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 weſt, in th' ocean wide,
Beyond the realm of Gaul, a land there lies,
Sea-girt it lies, where gyants 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

^a HIST. BRIT. i. xi. "Diva potens nemorum, &c."

* Tickell and Fenton read *lowring*.

Shall

Shall awe the world, and conquer nations bold ^b.

DANTE ^c.

Ah Constantine, of how much ill was cause,
Not thy conversion, but those rich domains
That the first wealthy pope receiv'd of thee ^c.

DANTE ^d.

Founded in chaste and humble poverty,
'Gainst them that rais'd thee dost thou lift thy horn,
Impudent whore, where hast thou plac'd thy hope?
In thy adulterers, or thy ill-got wealth?
Another Constantine comes not in haste ^e.

^b From Milton's *HIST. ENGL. B. i. PROSE-WORKS*, 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 Washington's Translation of the *DEFENSIO* into English. Tickell supposing that Milton translated his own Latin *DEFENSIO* into English, has inserted 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 Washington's translation, which appeared in 1692, 8vo, among our author's *PROSE-WORKS*. Of single lines others might have been added from this English *DEFENSIO*. I take this Washington, a lawyer, to be the same that published "A History of the Ecclesiastical Jurisdiction of the Kings of England, 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.

^c *INFERN. C. xix.* See Hoole's *ARIOSTO*, B. xvii. v. 552. vol. ii. p. 271.

^e FROM *OF REFORMATION* in England. *PROSE-WORKS*, vol. i. p. 10.

^d *PARAD. C. xx.* See Petrarch, *SONN.* 108. Expunged in some editions.

^e FROM *OF REFORMATION, &c.* *PROSE-WORKS*, vol. i. p. 10.

ARIOSTO^f.

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 Silvester gave^g.

HORACE^h.

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 foul inside through his whited skinⁱ.

HORACE^k.

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^l.

^f C. xxxiv. 80. Tickell and Fenton have added some lines from Harrington's version.

^g FROM OF REFORMATION, &c. PROSE-WORKS, vol. i. p. 10.

^h EPIST. i. xvi. 40.

ⁱ FROM TETRACHORDON, PROSE-WORKS, vol. i. 239.

^k OD. i. xxxiv. 12.

^l FROM A DEFENCE OF THE PEOPLE, &c. PROSE-WORKS, i. 451. Washington's Translation.

HORACE.

HORACE ^m.

All barbarous people and their princes too,
 All purple tyrants honour you,
 The very wandering Scythians do.
 Support the pillar of the Roman state,
 Lest all men be involv'd in one man's fate,
 Continue us in wealth and state,
 Let wars and tumults ever cease ⁿ.

CATULLUS ^o.

The worst of poets I myself declare,
 By how much you the best of poets are ^p.

OVID ^q.

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 sight
 Disgracing both, a loath'd Hermaphrodite ^r.

^m Od. i. xxv. 9.

ⁿ FROM A DEFENCE OF THE PEOPLE, &c. PROSE-WORKS, i. 467.

^o CARM. xlvii.

^p FROM A DEFENCE OF THE PEOPLE, &c. PROSE-WORKS, i. 469.

^q METAM. iv. 285.

^r FROM A DEFENCE, &c. vol. i. 448.

EURIPIDES¹.

This is true liberty, when freeborn men
 Having t' advise 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 ' ?

VIRGIL².

No eastern nation ever did adore
 The majesty of sovereign princes more³.

VIRGIL⁴.

And Britains interwove held the purple hangings⁵.

HORACE⁶.

— Laughing, to teach the truth,
 What hinders ? As some teachers give to boys
 Junkets and knacks, that they may learn apace⁷.

¹ IKETIA. v. 440.² Milton's Motto to his " AREOPAGITICA, A Speech for the liberty of unlicensed Printing, &c." PROSE-WORKS, vol. i. 141.³ GEORG. iv. 210.⁴ From a DEFENCE, &c. PROSE-WORKS, vol. i. 461.⁵ GEORG. iii. 25.⁶ From a DEFENCE, &c. PROSE-WORKS, vol. i. 533. I should not have exhibited this single line, but to shew a good sense of an obscure passage. See Note on COMUS, v. 544.⁷ SAT. i. i. 24.⁸ From APOL. SMECTYMN. PROSE-WORKS, vol. i. 116.

HORACE.

HORACE ^b.

— Joking decides great things
Stronger and better oft than earnest can ^c.

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 ^g.

TERENCE ^h.

In silence now and with attention wait,
That ye may know what th' Eunuch has to prate ⁱ.

HOMER ^k.

Glaucus, in Lycia we're ador'd as gods,
What makes 'twixt us and others so great odds ^l!

^b SAT. i. x. 14.

^c APOL. SMECTYMN. vol. i. p. 116.

^d ELECTR. 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.

^k ILIAD. xiii. 310.

^l FROM A DEFENCE, &c. PROSE-WORKS, vol. i. 467.

EPIGRAM on Salmasius's * HUNDREDA ^m.

Who taught Salmasius, that French chattering pye
 To aim at English, and HUNDREDA cry?
 The starving rascal, flush'd with just a *hundred*
 English Jacobusses, HUNDREDA blunder'd:
 An outlaw'd king's last stock. 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.

P S A L M. I †.

Done into verse, 1653.

Bless'd is the man who hath not walk'd astray
 In counfel of the wicked, and i' th' way

* There are several passages in N. Heinfius's Letters, inserted in Burman's SYLLOGE EPISTOLARUM relating to Milton's Controversy with Salmasius. Some are remarkable. Tom. iii. p. 270. He says, in a Letter to Gronovius; "Miser iste Senecio (Salmasius) prorsus delirat et insanit: Misit duas in hanc urbem (Amstelod.) epistolas, rabièi sycophanticæ non inanes, quibus omne se virus in me conversurum minatur, quod Milioni scriptum probari a me intelligat. Ego vero dixi et dicam prorsus, malam a Miliono causam tam bene actam, quam Regis infelicissimi causam pessime egit Scribonius.— Inter Regicidas si locum mihi dat, at omni procul dubio daturus, videbis brevi pro meritis ornatum depexum." In a letter from H. Vossius to Heinfius, are the following words, iii 620. "Ex animo gaudet Salmasius, Librum Milioni Lutetiæ publice a Carnifice esse combustum — interim hoc scio fatum esse bonorum librorum, ut hoc modo vel pereant vel periclitentur." Dr. J. WARTON.

^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.

† Metrical psalmody was much cultivated in this age of fanaticism. Milton's father is a composer of some of the tunes in Ravenscroft's Psalms.

Of finners hath not stood, and in the seat
 Of scorers hath not sat. But in the great
 Jehovah's law is ever his delight, 5
 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. 10
 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 finners 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 na-
 tions

Muse a vain thing, the kings 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? 5
 Let us break off, say they, by strength of hand
 B b b Their

Their bonds, and cast from us, no more to wear,
 Their twisted 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 10

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 15

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. 21

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 ; kifs the Son lest he appear 25

In anger and ye perish in the way,
 If once his wrath take fire like fuel fere.

Happy all those who have in him 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, 5
 No help for him in God there lies.
 But thou Lord art my shield, my glory,
 Thee through my story
 Th' exalter of my head I count ;
 Aloud I cry'd 10
 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 15
 The populous rout
 I fear not, though incamping round about
 They pitch against me their pavilions.
 Rise, Lord, save me my God, for thou
 Hast smote ere now 20
 On the cheek-bone all my foes,
 Of men abhorr'd

Haft broke the teeth. This help was from the
Thy bleffing on thy people flows. [Lord ;

P S A L M I V. Aug. 10. 1653.

ANswer me when I call,
God of my righteousnefs,
In ftraits and in diftreffs
Thou didft me difinthrall
And fet at large ; now spare, 5
Now pity me, and hear my earneft pray'r.
Great ones, how long will ye
My glory have in fcorn,
How long be thus forborn
Still to love vanity, 10
To love, to feek, to prize
Things falfe and vain, and nothing elfe but lies ?
Yet know the Lord hath chofe,
Chofe to himfelf apart,
The good and meek of heart ; 15
(For whom to choofe he knows)
Jehovah from on high
Will hear my voice what time to him I cry.
Be aw'd, and do not fin,
Speak to your hearts alone, 20
Upon

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 25

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 31

And gladness thou hast put,

Than when a year of glut

Their stores doth over-cloy,

And from their plenteous grounds 35

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; 40

As in a rocky cell

Thou Lord alone in safety mak'st me dwell.

P S A L M V. Aug. 12. 1653.

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 thou my early voice 5
 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, 10
 Evil with thee no biding makes,
 Fools or mad men stand not within thy fight.
 All workers of iniquity
 Thou hat'st ; and them unblest
 Thou wilt destroy that speak a ly ; 15
 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'rds thy holy temple worship low. 20
 Lord lead me in thy righteousness,
 Lead me because of those

That

That do observe if I transgress,
 Set thy ways right before, where my step goes.
 For in his faltring mouth unstable 25
 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 ; 30
 Push them in their rebellions all
 Still on ; for against thee they have rebell'd.
 Then all who trust in thee shall bring
 Their joy, while thou from blame
 Defend'st them, they shall ever sing 35
 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.

P S A L M 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

For all my bones, that ev'n with anguish ake, 5
 Are troubled, yea my soul is troubled fore,
 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? 10
 Wearied I am with fighting 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. 15
 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
 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.

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.

PSALM VII*. Aug. 14. 1653.

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.

5

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 ;

10

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.

15

* This is a very pleasing stanza, and which I do not elsewhere recollect.

God is a just judge and severe,
 And God is every day offended ;
 If the unjust will not forbear, 45
 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 50
 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, 55
 And fell into the pit he made ;
 His mischief that due course doth keep,

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, farre from the vew of day.

Ibid. iv. i. 20.

It is a darksome DELVE, farre under ground.

And in Jonson. But Spenser has also DELL.

Turns on his head, and his ill trade
 Of violence will undelay'd
 Fall on his crown with ruin steep. 60.

Then will I Jehovah's praise
 According to his justice raise,
 And sing the Name and Deity
 Of Jehovah the most high.

PSALM VIII. Aug. 14. 1653.

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.

Out of the mouths of babes and sucklings thou 5
 Hast founded strength because of all thy foes,
 To stint 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 hast set
 In the pure firmament, then faith my heart,
 O what is man that thou remembrest yet,

7. *To stint th' enemy, and slack th' avenger's brow.*] Here is a most violent cesure in the last syllable of *Enemy*. See also above, Ps. v. 16. Ps. vii. 22.

And

And think'ft upon him; or of man begot, 13
 That him thou vifit'ft, and of him art found?
 Scarce to be lefs than Gods, thou mad'ft his lot,
 With honour and with ftate 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 beafts that in the field or foreft meet, 20

Fowl of the Heav'ns, and fifh that through the wet
 Sea paths in shoals do fide, and know no dearth,
 O Jehovah our Lord, how wondrous great
 And glorious is thy name through all the earth!

April. 1648. J. M.

*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. **T**HOU Shepherd that doft Israel keep
 Give ear *in time of need,*
 Who leadeft like a flock of ſheep
Thy loved Joſeph's feed,

That

- That sitt between the Cherubs *bright*, 5
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 Manasse's fight, 10
 Awake ^a 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, 15
 And then we shall be safe.
4. Lord God of Hosts, how long wilt thou,
 How long wilt thou declare
 Thy ^b smoking wrath, *and angry brow*
 Against thy people's prayer ! 20
5. Thou feed'st them with the bread of tears,
 Their bread with tears they eat,
 And mak'st them ^c largely drink the tears
Wherewith their cheeks are wet.
6. A strife thou mak'st us *and a prey* 25
 To every neighbour foe,

^a *Gnorera.*^b *Gnasbanta.*^c *Sbalisb.*

Among themselves they * laugh, they * play,
 And * flouts at us they throw.

7. Return us, *and thy grace divine*
 O God of Hosts *vouchsafe,* 30

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'st out nations, *proud and haut,* 35
 To plant this *lovely* vine.

9. Thou did'st prepare for it a place,
 And root it deep and fast,
 That it *began to grow apace,*
And fill'd the land at last. 40

10. 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.

11. Her branches *on the western side* 45
 Down to the sea she sent,
 And *upward* to that river *wide*
 Her other branches *went.*

* *Jilgnagu.*

12. Why hast thou laid her hedges low,
 And broken down her fence, 50
 That all may pluck her, as they go,
With rudest violence?
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. 56
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. 60
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, 65
 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,* 70

* 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.

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. 75

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. 80

P S A L M LXXXI.

1. **T**O 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, 5
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,* 10

Th' appointed time, the day whereon
Our solemn feast *comes round.*

D d d

4. This

4. This was a statute *giv'n of old*
 For Israel *to observe,*
 A law of Jacob's God, *to hold,* 15
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. 20
6. From burden, *and from slavish toil*
 I fet his shoulder free:
 His hands from pots, *and miry soil,*
 Deliver'd were *by me.*
7. When trouble did thee fore assail, 25
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
 With clouds incompass'd round; 30
 I try'd thee at the water *sheep*
 Of Meriba *renown'd.*
8. Hear, O my People, *hearken well,*
 I testify to thee,
Thou ancient stock of Israel, 35
 If thou wilt list to me,

* *Be Sether ragnam.*

9. Throughout the land of thy abode
 No alien God shall be,
 Nor shalt thou to a foreign God
 In honour bend thy knee. 40
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 *bear*, 45
 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; 50
 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* 55
 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. 60

15. Who hate the Lord should *then be fain*
 To bow to him and bend,
 But *they, his people, should remain,*
 Their time should have no end.

16. And he would feed them *from the shock* 65
 With flow'r of finest wheat,
 And satisfy them from the rock
 With honey *for their meat.*

P S A L M LXXXII.

1. **G**OD in the ^agreat ^aassembly stands
 Of kings and lordly states,
^bAmong the Gods, ^bon both his hands
 He judges and debates.
 2. How long will ye ^cpervert the right 5
 With ^cjudgment false and wrong,
 Favouring the wicked *by your might,*
Who thence grow bold and strong?
 3. ^dRegard the ^dweak and fatherless,
^dDispatch the ^dpoor man's cause, 10
 And ^eraise the man in deep distress,
 By ^ejust and equal laws.

^a Bagnadath-el. ^b Bekerev. ^c Tishphetu gnavel. ^d Shiph-
 tudal. ^e Hatzdiku.

4. Defend the poor and desolate,
 And rescue from the hands
 Of wicked men the low estate 15
 Of him *that help demands.*
5. They know not, nor will understand,
 In darkness they walk on,
 The earth's foundations all are ^a mov'd,
 And ^a out of order gone. 20
6. I said that ye were Gods, yea all
 The sons of God most high ;
7. But ye shall die like men, and fall
 As other princes *die.*
8. Rise God, ^b judge thou the earth *in might,* 25
 This *wicked* earth ^b redress,
 For thou art he who shalt by right
 The nations all possess.

P S A L M LXXXIII.

1. **B**E 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* ^c swell, 5
 And ^c storm outrageously,

^a *Jimmotu.* ^b *Shipta.* ^c *Jebemajun.*

And

And they that hate thee *proud and fell*
Exalt their heads full high.

3. Against thy people they ^a contrive

^b Their plots and counsels deep, 10

5 Them to insnare they chiefly strive,

^c 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 15

Be lost in memory.

5. For they consult ^a with all their might,

And all as one in mind

Themselves against thee they unite,

And in firm union bind. 20

6. The tents of Edom, and the brood

Of *scornful* Ishmael,

Moab, with them of Hagar's blood,

That in the desert dwell,

7. Gebal and Ammon *there conspire,* 25

And *hateful* Amalec,

The Philistins, and they of Tyre,

Whose bounds the Sea doth check.

^a *Jagnarimu.* ^b *Sod.* ^c *Jirbhjagnatsfu gnal.* ^d *Tjepbuneca.*
^e *Lev jachdau.*

8. With them *great* Ashur also bands
And doth confirm the knot : 30
All these have lent their armed hands
 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,* 35
Thou didst to Jabin's host,
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. 40
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,* 45
 By right now shall we seize
 God's houses, and *will now invade*
 Their stately palaces.
13. My God, oh make them as a wheel,
No quiet let them find, 50

* *Neoth Elobim bears both.*

Giddy and *restless* let them reel

Like stubble from the wind.

14. As *when* an *aged* wood takes fire

Which on a sudden strays,

The *greedy* flame runs higher and higher

55

Till all the mountains blaze,

15. So with thy whirlwind them pursue,

And with thy tempest chase ;

16. * And till they * yield thee honour due ;

Lord fill with shame their face.

60

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,

66

Art the most high, *and thou the same*

O'er all the earth *art one.*

P S A L M LXXXIV.

1. **H**OW lovely are thy dwellings fair !

O Lord of Hosts, how dear

The *pleasant* tabernacles are,

Where thou dost dwell so near !

* *They seek thy Name.* Heb.

2. My

2. My soul doth long and almost die 5
 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*, 10
 The swallow there, to lay her young
 Hath built her *brooding* nest,
 Ev'n by thy altars, Lord of Hosts,
They find their safe abode,
And home they fly from round the coasts 15
Toward thee, my King, my God.
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 25
With joy and gladsome cheer,
Till all before our God at length
 In Sion do appear.

8. Lord God of Hosts hear *now* my prayer,
 O Jacob's God give ear, 30
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* 35
 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*. 40
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 God of Hosts *that reign'st on high*, 45
 That man is *truly blest*,
 Who *only* on thee doth rely,
 And in thee only rest.

P S A L M LXXXV.

1. **T**H Y land to favour graciously
 Thou hast not Lord been slack,
 Thou

Thou hast from *hard* captivity
Returned Jacob back.

2. Th' iniquity thou didst forgive 5

That wrought thy people woe,
And all their sin, *that did thee grieve,*
Hast hid *where none shall know.*

3. Thine anger all thou hadst remov'd,
And *calmly* didst return 10

From thy ^a 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 15
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? 20

6. Wilt thou not ^b turn, and *bear our voice,*
And us again ^b revive,

That so thy people may rejoice
By thee preserv'd alive?

^a Heb. *The burning heat of thy wrath.*

^b Heb. *turn to quicken us.*

7. Cause us to see thy goodness, Lord, . . . 25
 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, 30
 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* 35
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. 40
10. Mercy and Truth *that long were mis's'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*, 45
 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, 50
 Our land shall forth in plenty throw
 Her fruits *to be our food.*
13. Before him Righteousness shall go,
His royal harbinger.
 Then ^a will he come, and not be slow,
 His footsteps cannot err.

PSALM LXXXVI.

1. **T**HY *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 ^b I have trod 5
 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; 4. O make rejoice 10
 Thy servant's soul; for Lord to thee
 I lift my soul *and voice.*

^a Heb. *He will set his steps to the way.*

^b Heb. *I am good, loving, a doer of good and holy things.*

5. For thou art good, thou Lord art prone
To pardon, thou to all
Art full of mercy, thou *alone* 15
To them that on thee call.
6. Unto my supplication, Lord,
Give ear, and to the cry
Of my *incessant* pray'rs afford
Thy hearing graciously. 20
7. 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.
8. Like thee among the Gods is none 25
O Lord, nor any works
Of all that other Gods have done
Like to thy *glorious* works.
9. The nations all whom thou hast made
Shall come, *and all shall frame* 30
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* 35
Remainest God alone.

TRANSLATIONS. 407

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. 40
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, 45
 And thou hast freed my soul,
 Ev'n from the lowest hell fet free,
From deepest darkness foul.
14. O God the proud against me rise,
 And violent men are met 50
 To seek my life, and in their eyes
 No fear of thee have fet.
15. But thou, Lord, art the God most mild,
 Readiest thy grace to shew,
 Slow to be angry, and *art stil'd* 55
 Most merciful, most true.
16. O turn to me *tby face at length*,
 And me have mercy on,
 Unto thy servant give thy strength,
 And save thy handmaid's son. 60
17. Some

17. Some sign of good to me afford,
 And let my foes *then* see,
 And be ashamed, because thou Lord
 Dost help and comfort me.

P S A L M LXXXVII.

1. **A**MONG 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 5
 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 10
 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*, 15
 Lo this man there was born :

5. But *twice that praise shall in our ear*
 Be said of Sion *last*,

This

- This and this man was born in her,
 High God shall fix her fast. 20
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, 25
With sacred songs are there,
 In thee *fresh brooks, and soft streams glance,*
And all my fountains clear.

PSALM LXXXVIII.

1. **L**ORD 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 5
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
 Surcharg'd my soul doth lie, 10

9. — *Trouble store.*] So edition 1673. Tonson, Tickell, and Fenton, read *fore.*

My life *at death's uncheerful door*

Unto the grave draws nigh.

4. Reckon'd I am with them that pass

Down to the *dismal* pit,

I am a ^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*,

Full sore doth press on me ;

^b Thou break'st upon me all thy waves,

^b And all thy waves break me.

8. Thou dost my friends from me estrange,

And mak'st me odious,

^a Heb. *A man without manly strength.* ^b The Hebr. bears both.

TRANSLATIONS. 411

Me to them odious, *for they change,* 35
 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. 40

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 45
 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, 50
 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 lie,* 55
 Each morn, and thee prevent.

14. Why wilt thou, Lord, my soul forsake,
 And hide thy face from me?

15. That am already bruis'd, and 'shake
 With terror sent from thee? 60
 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, 65
 Thy threatnings 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 : 70
 They *fly me now* whom I have lov'd,
 And as in darkness are.

A PARAPHRASE ON PSALM CXIV*.

*This and the following Psalm 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,

* Heb. *Præ Concussione.*

* This and the following Psalm are Milton's earliest performances.
 The first he afterwards translated into Greek. In the last are some
 very

Jehovah's wonders were in Israel shown, 5
 His praise and glory was in Israel known.

very poetical expressions, The *golden-tressed sun*, God's *thunder-clasping 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.

PSAL. lxxx. 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 seat divine ;
 Behold us, but without a frown,
 And visit this thy vine.

Ps. lxxxii. v. 5.

Prepare a hymn, prepare a song,
 The timbrel hither bring,
 The chearful psaltry bring along,
 And harp with pleasant string.

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.

That saw the troubled sea, and shivering fled,
 And sought to hide his froth-becurled head
 Low in the earth ; Jordan's clear streams recoil,
 As a faint host that hath receiv'd the foil. 10

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.

Ibid. v. 20.

Whom thou rememberest no more,
 Dost never more regard :
 Them, from thy hand deliver'd o'er,
 Death's hideous house hath barr'd.
 Thou in the lowest pit profound
 Hast 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 ?

The high, huge-bellied mountains skip like rams
Amongst their ewes, the little hills like lambs.

Why fled the ocean? And why skipt the moun-
tains?

Why turned Jordan tow'rd his crystal fountains?
Shake Earth, and at the presence be aghast 15

Of him that ever was, and ay shall last,
That glassy floods from rugged rocks can crush,
And make soft rills from fiery flint-stones gush.

PSALM CXXXVI.

LET us with a gladfome 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.

Ps. lxxxviii. 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 pursue.

15. *Shake, Earth, and at the presence be aghast
Of Him, that ever was, and ay shall last.*] He was now only
fifteen.

17. *That glassy floods from rugged rocks can crush.*] So in COMUS,
x. 861.

Under the GLASSY, cool, translucent wave.

See PARAD. L. B. vii. 619.

O let

O let us his praises tell, Who doth the wrathful tyrants quell.	10
For his &c.	
Who with his miracles doth make Amazed heav'n and earth to shake.	
For his &c.	15
Who by his wisdom did create The painted heav'ns so full of state.	
For his &c.	20
Who did the solid earth ordain To rise above the watry plain.	
For his &c.	
Who by his all-commanding might Did fill the new-made world with light.	25
For his &c.	
And caus'd the golden-tressed sun, All the day long his course to run.	30
For his &c.	
The horned moon to shine by night, Amongst her spangled sisters bright.	
For his &c.	35
He with his thunder-clasping hand Smote the first-born of Egypt land.	
For his &c.	40
	And

And in despite of Pharaoh fell,
He brought from thence his Israel.

For his &c.

The ruddy waves he cleft in twain 45
Of the Erythræan main.

For his &c.

The floods stood still like walls of glafs,
While the Hebrew bands did pass. 50

For his &c.

But full soon they did devour
The tawny king with all his power.

For his &c. 55

His chofen people he did blefs
In the wasteful wildernefs.

For his &c.

In bloody battel he brought down
Kings of prowess and renown.

For his &c.

He foil'd bold Seon and his host, 65
That rul'd the Amorrean coast.

For his &c.

And large-limb'd Og he did subdue,
With all his over-hardy crew. 70

For his &c.

G g g

And

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.

80

And freed us from the slavery
Of the invading enemy.

For his &c.

All living creatures he doth feed,
And with full hand supplies their need.

85

For his &c.

Let us therefore warble forth
His mighty majesty and worth.

90

For his &c.

That his mansion hath on high
Above the reach of mortal eye.

For his mercies ay indure,

95

Ever faithful, ever sure.

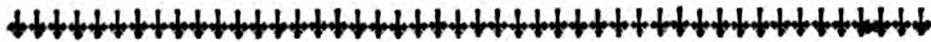


JOANNIS MILTONI

LONDINENSIS

POEMATIA.

Quorum pleraque intra Annum Ætatis
Vigesimum conscripsit.





HÆC quæ sequuntur de Authore testimonia, tametsi ipse intelligebat non tam de se quam supra se esse dicta, eo quod præclaro ingenio viri, nec non amici ita fere solent laudare, ut omnia suis potius virtutibus, quam veritati congruentia nimis cupide affingant, noluit tamen horum egregiam in se voluntatem non esse notam; cum alii præsertim ut id faceret magnopere suaderent. Dum enim nimix laudis invidiam totis ab se viribus amolitur, sibi que quod plus æquo est non attributum esse mavult, iudicium interim hominum cordatorum atque illustrium quin summo sibi honori 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 poeseos
laurea coronandum, Græca nimirum, Latina, atque
Hetrusca, Epigramma Joannis Salsilli Romani.

CEDE Meles, cedat depresso Mincius urna;
Sebetus Tassum desinat usque loqui;
At Thamesis victor cunctis ferat altior undas,
Nam per te, Milto, par tribus unus erit.

Ad

Ad Joannem Miltonum.

GRæcia Mæonidem, jactet sibi Roma Maronem,
Anglia Miltonum jactat utrique parem.

Scivaggi.

Al Signior Gio. Miltoni Nobile Inglese.

O D E.

ERGIMI all' Etra ò Clio
Perche di stelle intreccierò corona
Non più del Biondo Dio
La Fronde eterna in Pindo, e in Elicona,
Dienfi a merto maggior, maggiori i fregi,
A' celeste 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 cetra un dardo forte
Virtù m' adatti, e ferirò la morte.

Del

Del Ocean profondo
 Cinta dagli ampi gorgi Anglia refiede
 Separata dal mondo,
 Però che il suo valor l'umana eccede :
 Questa feconda sà produrre Eroi,
 Ch' hanno a ragion del sovruman tra noi.

Alla virtù sbandita
 Danno ne i petti lor fido ricetta,
 Quella gli è sol gradita,
 Perché in lei san trovar gioia, e diletto ;
 Ridillo tu, Giovanni, e mostra in tanto
 Con tua vera virtù, vero il mio Canto.

Lungi dal Patrio lido
 Spinse Zeusi l'industrie ardente brama ;
 Ch' udio d'Helena il grido
 Con aurea tromba rimbombar la fama,
 E per poterla effigiare al paro
 Dalle più belle Idee trasse il più raro.

Così l'Ape Ingegnosa
 Trae con industria il suo liquor pregiato

Dal

Dal giglio e dalla rosa,
 E quanti vaghi fiori ornano il prato ;
 Formano un dolce suon diverse Chorde,
 Fan varie voci melodia concorde.

Di bella gloria amenta
 Milton dal Ciel natio per varie parti
 Le peregrine plante
 Vnlgesti 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 sentiero ;
 L'ottimo dal miglior dopo scegliea
 Per fabbricar d'orgni virtu l' Idea.

Quanti nacquero in Flora
 O in lei del parlar Tosco appreser l' arte,
 La cui memoria onora
 Il mondo fatta eterna in dotte carte,

Volesti

Volesti ricercar per tuo tesoro,
E parlasti con lor nell' opre loro.

Nell' altera Babelle
Per te il parlar confuse Giove in vano,
Che per varie favelle
Di se stessa trofeo cadde su'l piano :
Ch' Ode oltr' all' Anglia il suo piu degno Idioma
Spagna, Francia, Toscana, e Grecia, e Roma.

I piu profondi arcani
Ch' occulta la natura e in cielo e in terra
Ch' à Ingegni sovrumani
Tropo avaro tal' hor gli chinde, e ferra,
Chiaramente conosci, e giungi al fine
Della moral virtude al gran confine.

Non batta il Tempo l' ale,
Fermisi 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.

H h h

Dammi

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' e concesso
Per te suo cigno parreggiar Permesso.

I 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 fig. Antonio Francini, gentilhuomo
Fiorentino.

JOANNI MILTONI

LONDINENSIS,

Juveni patria, virtutibus eximio,

VIRO qui multa peregrinatione, studio cuncta orbis terrarum loca perspexit, ut novus Ulysses omnia ubique ab omnibus apprehenderet :

Polyglotto, in cujus ore linguæ jam deperditæ sic reviviscunt, ut idiomata omnia sint in ejus laudibus infacunda ; Et jure ea percallet, ut admirationes et plausus populorum ab propria sapientia excitatos intelligat :

Illi, cujus animi dotes corporisque sensus ad admirationem commovent, et per ipsam motum cuique auferunt ; cujus opera ad plausus hortantur, sed * venustate vocem laudatoribus adimunt.

Cui in memoria totus orbis ; in intellectu sapientia ; in voluntate ardor gloriæ ; in ore eloquen-

* vastitate. Edit. 1645.

tia ;

tia ; harmonicos cœlestium sphaerarum sonitus astronomia duce audienti ; characteres mirabilium naturæ per quos Dei magnitudo describitur magistra philosophia legenti ; antiquitatum latebras vetustatis excidia, eruditionis ambages, comite assidua autorum lectione,

Exquirenti, restauranti, percurrenti.

At cur nitōr in arduum ?

Illi in cujus virtutibus evulgandis ora Famæ non sufficiant, nec hominum stupor in laudandis satis est, reverentiæ at amoris ergo hoc ejus meritis debitum admirationis tributum offert Carolus Datus* Patricius Florentinus,

Tanto homini fervus, 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 Tonson's previous editions, read, *Carolus DEODATUS*, as if it was our author's friend Charles Deodate. See the next Note.

E L E G I A R U M
L I B E R.

ELEG. I. Ad CAROLUM DEODATUM*.

TAndem, chare, tuæ mihi pervenere tabellæ,
 Pertulit et voces nuncia charta tuas ;
 Pertulit, occidua Devæ Cestrensis ab ora
 Vergivium prono qua petit amne salum.

* Charles Deodate was one of Milton's most intimate friends. He was an excellent scholar, and practiced physic 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 in the year 1621. 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. 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-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 *EPI-TAPHIUM DAMONIS*. And it is highly probable, that Deodate is the *simple shepherd lad in COMUS*, who is skilled in plants, and loved to hear Thyrsis sing, v. 619. seq. He died in the year 1638. His father was originally of Lucca in Italy ; but by his mother's side, and in every other respect, he was an Englishman. He must not be confounded with Giovanni Deodati, a learned professor of theology at Geneva,

Multum, crede, juvat terras aluisse remotas 5
 Pectus amans nostri, tamque fidele caput,

Geneva, with whom Milton contracted a friendship in his travels, and whose annotations on the bible were translated into English by the puritans.

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 aluisse 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 Alexander Gill in this note. He was made Usher of Saint Paul's school about the year 1619, where Milton was his favourite scholar. He was admitted at fifteen, a commoner of Trinity college Oxford, in 1612. Here at length he took the degree of doctor in divinity. 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 authoris artium magistri olim Collegii Corporis Christi alumni, Patris Alexandri Georgii et Nathanaelis Gillo-
 rum, 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 *FABRIC QUEENE*, 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 *GILLS*, elegantly tricked with a pen, and coloured, by Alexander Gill. From Saint Paul's school, of which from the Ushership 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 him high compliments on the excellence of his Latin poetry: and among many other expressions of the warmest approbation calls his verses, "Carmina sane grandia, et majestatem vere poeticam, Virgilianumque ubique ingenium, referentia," &c. See *PROSE-WORKS*, ii. 565. 566. 567. Two are dated in 1628, and the last, 1634. Most of his Latin poetry is published in a small volume,

Quodque mihi lepidum tellus longinqua sodalem
Debet, at unde brevi reddere jussa velit.

Me tenet urbs reflua quam Thamesis alluit unda,
Meque nec invitum patria dulcis habet. 10

Jam nec arundiferum mihi cura revifere Camum,
Nec dudum vetiti me laris angit amor.

volume, entitled, *POETICI CONATUS*, 1632. 12mo. But he has other pieces extant, both in Latin and English. Wood had seen others in manuscript. In the church of saint 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 assistant to Thomas Farnabie, the school-master of King, Milton's *LYCIDAS*. He is said to have been removed from Saint Paul's school for his excessive severity. The last circumstance we learn from a satire of the times, "Verses to be reprinted with a second edition of Gondibert, 1653." p. 54. 57. Alexander Gill here mentioned, Milton's friend, seems to be sometimes confounded with his father, whose name was also Alexander, who was also matter 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 lexicographers.

9. *Me tenet urbs reflua quam Thamesis 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 allusion. 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 "refluum mare." *METAM.* vii. 267.

Et quas oceani *REFLUUM* mare lavit arenas.

12. *Nec dudum vetiti me Laris angit amor.*] The words *vetiti Laris*, and afterwards *exilium*, will not suffer us to determine otherwise, than that Milton was sentenced to undergo a temporary removal or rustication from Cambridge. I will not suppose for any immoral irregularity. Doctor 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

Nuda nec arva placent, umbrasque negantia molles,
 Quam male Phœbicolis convenit ille locus!
 Nec duri libet usque minas perferre magistri, 15
 Cæteraque ingenio non subeunda meo.

impatient of any sort 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. ΣΜΕΤΥΜΝ. PROSEWORKS, vol. i. 108.

15. *Nec duri libet usque minas perferre magistri,*

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 so disgraceful and unseemly 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 partisan of sir Henry Vane, "shewing himself too forward, pragmatical, and conceited," was publicly whipped by the Censor 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 in Trinity college Oxford, four years from 1642, that "at Oxford and, I believe, at Cambridge, 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 Statutes of the said college, given in 1556, the Scholars of the foundation are ordered to be whipped by the Deans, or Censors, 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. The author of an old pamphlet, *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

Si fit hoc exilium patrios adiisse penates,
 Et vacuum curis otia grata sequi,

“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 sometimes little better than crazed.” *LIFE* of A. WOOD, p. 577. edit. Hearne, Th. Cui *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 interpretation. *Cæteraque*, the most indefinite and comprehensive of descriptions, may be thought to mean literary tasks called impositions, or frequent compulsive attendances on tedious and unimproving exercises in a college-hall. But *cætera* follows *minas*, and *perferre* seems to imply somewhat more than these inconveniences, something that was *suffered*, and severely felt. It has been suggested, that his father’s economy prevented his constant residence at Cambridge; and that this made the college *Lar dudum vetitus*, and his absence from the university an *exilium*. But it was no unpleasing 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. 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 dismissal, 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 whipt 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

Non ego vel profugi nomen, fortemve recusō,
Lætus et exilii conditione fruor. 20

O utinam vates nunquam graviora tulisset
Ille Tomitano flebilis exul agro;

Non tunc Ionio quicquam cessisset Homero,
Neve foret victo laus tibi prima, Maro.

Tempora nam licet hic placidis dare libera Musis,
Et totum rapiunt me mea vita libri. 26

Excipit hinc fessum sinuosi pompa theatri,

suppressed an anecdote which contributed in the least degree to expose the character of Milton.

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 institutus fuit in literarum elementis sub magistro Gill Gymnasii Paulini præfeto, et admissus est Pensionarius Minor. 12^o. feb. 1624." But Pensionarius minor is a Pensioner, or Commoner, in contradistinction to a fellow-Commoner. And he is so entered in the Matriculation-book of the University.

22. *Ille Tomitano flebilis exul agro.*] Ovid thus begins his Epistles from Pontus. i. i. 1.

Naso TOMITANÆ 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 cessisset 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 antient Grecian story.

27. *Excipit hinc fessum sinuosi 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.

Et

Et vocat ad plausus garrula scena suos.
 Seu catus auditur senior, seu prodigus hæres,
 Seu procus, aut posita casside miles adest, 30
 Sive decennali fœcundus lite patronus
 Detonat inculto barbara verba foro ;
 Sæpe vafer gnato succurrit servus amanti,
 Et nasum rigidi fallit ubique patris ;
 Sæpe novos illic virgo mirata calores 35
 Quid sit amor nescit, dum quoque nescit, amat.
 Sive cruentatum furiosa Tragœdia sceptrum
 Quassat, et effusis crinibus ora rotat,
 Et dolet, et specto, juvat et spectasse dolendo,
 Interdum et lacrymis dulcis amaror inest : 40

31. *Sive decennali fœcundus lite patronus*

Detonat inculto barbara verba foro.] He probably means the play of *IGNORAMUS*. In the expression *decennali fœcundus 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.

37. *Sive cruentatum, &c.*] See Note on *IL PENS.* v. 98. Ovid calls his *MEDEA* "Scriptum regale." *TRIST.* ii. 553.

Et dedimus tragicis scriptum REGALE cothurnis.

Again, *EX PONT.* iv. xvi. 9.

Quique dedit Latio carmen REGALE Severus.

Where he means the Tragedies of Severus. In the Note on *IL PEN- SEROSO*, the whole of Ovid's portrait of Tragedy should have been quoted. *AMOR.* iii. i. 11.

*Venit et ingenti violenta Tragœdia passu,
 Fronte comæ torva, PALLA jacebat humi :
 Læva manus SCEPTRUM late regale tenebat, &c.*

Here we trace Milton's *PALL*, as well as *SCEPTER*.

Seu puer infelix indelibata reliquit

Gaudia, et abrupto flendus amore cadit ;

Seu ferus e tenebris iterat Styga criminis ultor,

Conscia funereo pectora torre movens :

Seu mæret Pelopeia domus, seu nobilis Ili, 45

Aut luit incestos aula Creontis avos.

Sed neque sub tecto semper nec in urbe latemus,

Irrita nec nobis tempora veris eunt.

41. *Seu puer infelix indelibata reliquit*

Gaudia, et abrupto flendus amore cadit,

Seu ferus e tenebris iterat Styga criminis ultor

Conscia funereo pectora torre movens.] 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. Milton's writings afford a striking example of the strength and weakness of the same mind. His finest feelings, his warmest poetical predilections, were at last totally obliterated by civil and religious enthusiasm. Seduced 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 censures 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 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'ALLEGRE*. v. 131. One Cooke, a reforming pamphleteer of those days, accuses the king of being much better acquainted with Shakespeare 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.

48. *Irrita nec nobis tempora veris eunt.*] Ovid. *FAST.* ii. 150.

— *Primi tempora veris eunt.*

Nos

Nos quoque lucus habet vicina confitus ulmo,
 Atque suburbani nobilis umbra loci. 50
 Sæpius hic, blandas spirantia fidera flammæ,
 Virgineos videas præteriisse choros.

49. *Nos quoque lucus habet vicina confitus ulmo.*] The gods had their favourite trees. So have the poets. Milton's is the elm. In L'ALLEGRO, 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 ELM
 Leans her unpillow'd head. —

In the EPITAPHIUM DAMONIS, v. 15.

— Simul assuetæ feditque sub ULMO.

Ibid. v. 49.

— Desuper intonat ULMO.

In PARAD. L. B. v. 215.

— 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 SMECTYMNUS, 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. 109. His father had purchased the estate at Colnebrook, in 1632. In a letter to Deodate, from London, dated 1637, he says, "Dicam jam nunc serio quid cogitem, in Hospitium Juridicorum aliquod immigrare, sicubi amœna et umbrosa ambulatio est, &c. Ubi nunc sum, ut nosti, obscure et anguste sum." PROSE-WORKS, vol. ii. 569. In an academic Prolusion, written perhaps not far from the time of writing this Elegy, is the following passage, "Testor ipse lucos, et flumina, et DILECTAS VILLARUM ULMOS," sub quibus æstate proxime præterita, hædeorum arcana eloqui liceat, summam cum Musis gratiam habuisse me, jucunda memoria recolo, &c." PROSE-WORKS, vol. ii. 602.

Ah,

Ah quoties dignæ stupui miracula formæ,

Quæ possit senium vel reparare Jovis !

Ah quoties vidi superantia lumina gemmas, 55

Atque faces, quotquot volvit uterque polus ;

53. *Ab, quoties dignæ stupui miracula formæ, &c.*] Milton, with all his philosophical sedateness, appears to have been no stranger to strong perceptions of the passion of love. Here he speaks feelingly of the power of beauty. In the seventh Elegy written at the age of nineteen, he mentions the first time of his falling in love. He met an unknown fair, on some public walks in or near London : was suddenly and violently captivated, but had no opportunity of declaring his affection, or gaining her acquaintance. He in vain wishes to see her again, and flatters his imagination that her heart is not made of adamant. Five of his Italian Sonnets and his CANZONE are amatorial ; and were perhaps inspired by Leonora, a young lady whom he had heard sing at Rome, and whom he celebrates in three Latin Epigrams. But these were among the vanities of his youth. Yet at a much later and cooler period, when he wrote the PARADISE RE-GAINED, we find him deeply impressed with at least a remembrance of the various and irresistible allurements of beauty. The following exquisite lines were written by no stoic. B. ii. 155.

Many are in each region passing fair
As the noon-sky : more like to goddeses
Than mortal creatures, graceful and discreet,
Expert in amorous arts, enchanting tongues
Persuasive, virgin majesty with mild
And sweet allay'd, yet terrible t' approach ;
Skill'd to retire, and in retiring draw
Hearts after them, tangled in amorous nets.
Such object hath the power to soften and tame
Severest temper, smooth the rugged'st brow,
Enerve, and with voluptuous hope dissolve ;
Draw out with credulous desire, and lead
At will the manliest resolute'st breast,
As the magnetic hardest iron draws.

It is certain, that no poet has given more graceful and attractive images of beauty than Milton, in his various portraits of Eve, each in a new situation and attitude.

55. *Ab quoties vidi, &c.*] Ovid, EPIST. HEROÏD. ix. 79.
AH QUOTIES, digitis, &c. —

Collaque

Collaque bis vivi Pelopis quæ brachia vincant,
 Quæque fluit puro nectare tincta via ;
 Et decus eximium frontis, tremulosque capillos,
 Aurea quæ fallax retia tendit Amor ; 60
 Pellacesque genas, ad quas hyacinthina sordet
 Purpura, et ipse tui floris, Adoni, rubor !
 Cedite laudatæ toties Heroides olim,
 Et quæcunque vagum cepit amica Jovem.
 Cedite Achæmenia turrata fronte puellæ, 65
 Et quot Susa colunt, Memnoniamque Ninon,
 Vos etiam Danaæ fasces submitte Nymphæ,
 Et vos Iliacæ, Romuleæque nurus :
 Nec Pompeianas Tarpæia Musa columnas

63. *Cedite, laudatæ toties Heroides olim, &c.*] Ovid, ART. AMATOR.
 i. 713.

Jupiter ad veteres supplex HEROIDAS ibat,
 Corripuit magnum nulla puella Jovem.

65. *Cedite Achæmenia turrata fronte puellæ.*] Achæmenia is a part of Persia, so called from Achæmenes 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 Susa colunt, Memnoniamque Ninon.*] Susa [Sufarum], anciently a capital city of Asia, conquered by Cyrus. It is now called *Souster*. Propert. ii. xiii. i.

Non tot Achæmeniis armantur SUSa sagittis.

Claudian, BELL. GILD. v.32. "Pharetrata SUSa." And Lucan, B. ii. 49. "Achæmeniis decurrant Medica SUSis agmina." Ninos, is a city of Assyria, built by Ninus: Memnon, a hero of the Iliad, had a palace there. Milton is alluding to oriental beauty. In the next couplet, he challenges the ladies of ancient Greece, Troy, and Rome.

69. *Nec Pompeianas Tarpæia Musa, &c.*] The poet has a retrospect to a long passage in Ovid, who is here called *Tarpæia Musa*, either because

Jactet, et Aufoniis plena theatra stolis. 70
 Gloria Virginibus debetur prima Britannis,
 Extera sat tibi sit fœmina, posse sequi.
 Tuque urbs Dardaniis, Londinum, structa colonis,
 Turrigerum late conspicienda caput,
 Tu nimium felix intra tua mœnia claudis 75
 Quicquid formosi pendulus orbis habet.
 Non tibi tot cœlo scintillant astra sereno
 Endymionæ turba ministra deæ,

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 of 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 spatiare sub umbra, &c.

And v. 89.

Sed tu præcipue 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.

Scilicet umbrosis sordet 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 spatiabantur." See also iv. viii. 75. Other proofs occur in Catullus, Martial, and Statius. Pompey's theatre and portico were contiguous.

The words *Aufoniis 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, quarum nec vitta pudicos
 Contingit crines, nec STOLA longa pedes.

And *TRIST.* ii. 252.

Quas STOLA contingi, vittaque sumpta vetat?
 At MATRONA potest, &c. —

See Note on *IL PENS.* v. 35. And compare Heinsius on Ovid, *FAST.* vi. 654.

Quot

Quot tibi, conspicuæ formaque auroque, puellæ
 Per medias radiant turba videnda vias. 80
 Creditur huc geminis venisse invec̄ta columbis
 Alma pharetrigero milite cincta Venus,
 Huic Cnidon, et riguas Simoentis flumine valles,
 Huic Paphon, et roseam posthabitura Cypron.
 Ast ego, dum pueri finit indulgentia cæci, 85
 Mœnia quam subito relinquere fausta paro;
 Et vitare procul malefidæ infamia Circes
 Atria, divini Molyos usus ope.
 Stat quoque juncos̄as Cami remeare paludes,
 Atque iterum raucā murmur adire Scholæ. 90
 Interea fidi parvum cape munus amici,
 Paucaque in alternos verba coacta modos*.

88. See Notes on C̄OMUS, v. 626.

89. — [*Juncos̄as Cami remeare paludes.*] The epithet *juncos̄as* 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 rusby marshes of Cam*. See v. 13, 14.

92. The ROXANA of Alabaster has been mentioned 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.

* 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.

E L E G. II. Anno Ætatis 17.

In obitum Præconis Academici Cantabrigiænsis.*

TE, qui conspicuus baculo fulgente solebas
 Palladium toties ore ciere gregem,
 Ultima præconum præconem te quoque sæva
 Mors rapit, officio nec favet ipsa suo.
 Candidiora licet fuerint tibi tempora plumis 5
 Sub quibus accipimus delituisse Jovem ;
 O dignus tamen Hæmonio juvenescere succo,
 Dignus in Æsonios vivere posse dies,
 Dignus quem Stygiis medica revocaret ab undis
 Arte Coronides, sæpe rogante dea. 10

* 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 REGISTR. TESTAM. Cantabr.

2. It was a custom at Cambridge, lately disused, for one of the beadles to make proclamation of convocations in every college. This is still in use at Oxford. See ODE on Goslyn, v. 33.

5. *Candidiora licet, &c.*] Ovid, TRIST. iv. viii. 1.

Jam mea cygneas imitantur tempora plumas.

6. *Sub quibus accipimus delituisse Jovem.*] Ovid, EPIST. HEROÏD. viii. 68.

Non ego fluminei referam mendacia cygni,
 Nec querar in PLUMIS DELITUISSE JOVEM.

7. — *Hæmonio juvenescere succo, &c.*] See Ovid, METAM. vii. 264.

Illic HÆMONIA radices valle resectas,
 Seminaque, floresque, et succos incoquit acres.

And compare, below, MANS. v. 75.

10. *Arte Coronides, sæpe rogante dea.*] Coronides is Æsculapius, the son of Apollo by Coronis. See Ovid, METAM. xv. 624. But the particular

Tu si iussus eras acies accire togatas,
 Et celer a Phœbo nuntius ire tuo,
 Talis in Iliaca stabat Cyllenius aula
 Alipes, ætheræa missus ab arce Patris.
 Talis et Eurybates ante ora furentis Achillei 15
 Rettulit Atridæ iussu severa ducis.
 Magna sepulchrorum regina, fatelles Averni,
 Sæva nimis Musis, Palladi sæva nimis,
 Quin illos rapias qui pondus inutile terræ,
 Turba quidem est telis ista petenda tuis. 20
 Vestibus hunc igitur pullis Academia luge,
 Et madeant lachrymis nigra feretra tuis.
 Fundat et ipsa modos querebunda Elegiæ tristes,
 Personet et totis nænia mœsta scholis *.

ticular allusion is here to Æsculapius restoring Hippolytus 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 sepulchrorum 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 Andrews, the Odes on the death of Professor Goslyn 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.

ELEG. III. Anno Ætatis 17.

In obitum Præsulis Wintoniensis.*

MOestus eram, et tacitus nullo comitante fe-
debam,

Hærebantque animo tristia plura meo,
Protinus en subiit funestæ cladis imago
Fecit in Angliaco quam Libitina solo;
Dum procerum ingressa est splendentes marmore
turre, 5
Dira sepulchrali mors metuenda face;

* Lancelot Andrewes, bishop of Winchester, had been originally Master of Pembroke-Hall in Cambridge. 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 CHURCH-GOVERNMENT. B. i. iii. "But others better advised 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 pretends, *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 persons are said to have died. See Whitelock's MEM. p. 2. and Rushworth, COLL. vol. 1. 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 turre, &c.*] These lines remind me of the following in Wilson's Collection of Verses, called VITA ET OBITUS FRATRUM SUFFOLCIENSIVM, made and printed in the year 1552. 4to. Signat. F. i. They are in Reniger's Copy. I have still more pleasure in transcribing them, as they shew,
with

Pulsavitque auro gravidos et jaspide muros,
 Nec metuit fatrapum sternere falce greges.
 Tunc memini clarique ducis, fratrisque verendi
 Intempestivis ossa cremata rogis : 10
 Et memini Heroum quos vidit ad æthera raptos,
 Flevit et amissos Belgia tota duces :
 At te præcipue luxi, dignissime Præsul,
 Wintoniæque olim gloria magna tuæ;
 Delicui fletu, et tristi sic ore querebar, 15
 Mors fera, Tartareo diva secunda Jovi,
 Nonne fatis quod sylva tuas persentiat iras,
 Et quod in herbosos jus tibi detur agros,

with a minuteness and particularity not elsewhere to be found, the style of the architecture of our great houses about that time. Death is the person.

Illa lacunatis operosa palatia tectis

Intrat. —

Again,

*Nunc tacito penetrat laqueata palatia gressu,
 Ac aulæatas marmoreasque domos.
 Nec metuit bifores portas, valvas bipatentes,
 Quin nec ferrisonæ pessula dura seræ.
 Sive supercilium quod tollant atria longum,
 Altaque culminibus diffusa tecta suis;
 Sive loricatam crustoso marmore frontem,
 Atque striaturis omnia sculpta suis;
 Non quæ truncosis surgunt pinnacula nodis,
 Non fastigiatum turrigerumque caput:
 Ne se nobilitas cuneatis jactet in aulis, &c.*

11. *Et memini Heroum, &c.*] At this time England was confederated with Holland and the United Provinces in a war against Spain. The allusion seems to be to a ship blown up, or mine sprung, in which some Dutch captains lost their lives. The preceding couplet has perhaps some relation to the same war.

Quodque

Quodque afflata tuo marcescant lilia tabo,
 Et crocus, et pulchræ Cypridi sacra rosa, 20
 Nec finis, ut semper fluviò contermina quercus
 Miretur lapsus prætereuntis aquæ?
 Et tibi succumbit, liquido quæ plurima cælo
 Evehitur pennis, quamlibet augur avis,
 Et quæ mille nigris errant animalia fylvis, 25
 Et quot alunt mutum Proteos antra pecus.
 Invida, tanta tibi cum sit concessa potestas,
 Quid juvat humana tingere cæde manus?
 Nobileque in pectus certas acuisse sagittas,
 Semideamque animam sede fugasse sua? 30
 Talia dum lacrymans alto sub pectore volvo,
 Roscidus occiduis Hesperus exit aquis,

21. — *Fluviò contermina quercus, &c.*] Ovid, METAM. viii. 620.

— *Tiliæ CONTERMINA QUERCUS.*

The epithet is a favourite with Ovid. METAM. xv. 315: "Nostris CONTERMINUS arvis." Ibid. i. 774. "Terræ CONTERMINA nostræ." Ibid. iv. 90. "Ardua mōrus erat gelido CONTERMINA fonti." Ibid. viii. 552. "CONTERMINA ripæ." EPIST. EX PONT. iv. vi. 45. "Heu nobis nimium CONTERMINUS." FAST. ii. 55. "Phrygiæ CONTERMINA matri sospita." This word, so commodious for versification, 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 ingrafted 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 instance, it was not wonderful nor extraordinary, that a stream should flow, or flow perpetually. The conceit is, that an oak should wonder at this.

32. *Roscidus occiduis Hesperus exit aquis.*] Ovid, FAST. ii. 314.

HESPERUS et fusco ROSCIDUS ibat equo.

Again,

Et Tartessiaco submerferat æquore currum.

Phœbus, ab Eoo littore mensus iter,

Nec mora, membra cavo posui refovenda cubili,

Condiderant oculos noxque soporque meos : 36

Cum mihi visus eram lato spatiarier agro,

Heu nequit ingenium visa referre meum.

Illic punicea radiabant omnia luce,

Ut matutino cum juga sole rubent. 40

Ac veluti cum pandit opes Thaumantia proles,

Vestitu nituit multicolore solum.

Non dea tam variis ornavit floribus hortos

Alcinoi, Zephyro Chloris amata levi.

Again, EPIST. EX PONT. ii. v. 50.

Qualis ab Eois Lucifer EXIT AQUIS.

See also METAM. xv. 189.

33. Et Tartessiaco, &c.] Ovid, METAM. xiv. 416.

Presserat occiduus TARTESSIA littora Phœbus.

Tartessiacus occurs in Martial, EPIGR. ix. 46. See below, EL. v. 83.

— Quid cum TARTESSIDE lympha ?

We are to understand the straits of Hercules, or the Atlantic ocean.

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 variis ornavit floribus hortos.

Alcinoi, Zephyro Chloris amata levi.] Eden is compared to the
Homeric garden of Alcinous, PARAD. L. 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.

Bisque novo terram sparsisti, CHLORI, senilem

Gramine, bisque tuas abstulit Auster opes,

Yet

Flumina vernantes lambunt argentea campos, 45

Ditior Hesperio flavet arena Tago.

Serpit odoriferas per opes levis aura Favoni,

Aura sub innumeris humida nata rosis,

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 Aprile.

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 crisped 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 rosis.*] So in the same garden,
v. 156. But with a conceit.

— GENTLE GALES

Fanning their odoriferous wings, dispense
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 roses. 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 gentler flowers.

We have Favonius for Zephyr, Lucretius's *genitabilis aura Favoni*, in
SONN. xx.

— Till Favonius reinspire

The frozen earth, and clothe in fresh attire
The lily and rose. —

Where see the Note.

Talis

Talis in extremis terræ Gangetidis oris

Luciferi regis fingitur esse domus. 50

Ipse racemiferis dum densas vitibus umbras,

Et pelluentes miror ubique locos,

Ecce mihi subito Præsul Wintonius astat,

Sidereum nitido fulsit in ore jubar ;

Vestis ad auratos defluxit candida talos, 55

Infula divinum cinxerat alba caput.

Dumque senex tali incedit venerandus amictu,

Intremuit læto florea terra sono.

49. *Talis in extremis terræ Gangetidis oris*

Luciferi regis fingitur 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 PARADISE 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 sight 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 sit 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 castle. In the text, by *the utmost parts of the Gangetic land*, we are to understand the north ; the river Ganges, which separates India from Scythia, rising from the mountain Taurus.

Agmina gemmatis plaudunt cœlestia pennis,
 Pura triumphali personat æthra tuba. 60
 Quisque novum amplexu comitem cantuque salutat,
 Hosque aliquis placido misit ab ore fonos;
 Nate veni, et patrii felix cape gaudia regni,
 Semper abhinc duro, nate, labore vaca.
 Dixit, et aligeræ tetigerunt nabilia turmæ, 65
 At mihi cum tenebris aurea pulsa quies.
 Flebam turbatos Cephaleia pellice somnos,
 Talia contingant somnia 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 PARADISE LOST, Milton has been more sparing in decorating the plumage of his angels.

61. *Quisque novum amplexu comitem cantuque salutat.*] So in LYCIDAS, v. 178.

There entertain him all the fairs above, &c.

68. *Talia contingant somnia 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 panegyric 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 supported the dignity and constitution of the Church of England, in 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.

ELEG.

ELEG. IV. Anno Ætatis 18.

Ad Thomam Junium præceptorem suum, apud mercatores Anglicos Hamburgæ agentes, Pastoris munere fungentem.*

CURRE per immensum subito, mea litera, pontum,
 I, pete Teutonicos læve per æquor agros;
 Segnes rumpe moras, et nil, precor, obstet eunti,
 Et festinantis nil remoretur iter.

* 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 protestant: 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 accersitus, simul ac ver ad-
 " verit, libenter adveniam, ad capeffendas anni, tuique non minus
 " colloquii, delicias; et ab urbano strepitu subducam me paulisper."
 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 præeunte, recessus
 Lustrabam, et bifidi sacra vireta jugi;
 Pieriosque hausi latices, Clioque favente,
 Castalio sparsi læta ter ora mero.

Yet these couplets may imply only, a first acquaintance with the classics.

Ipse ego Sicanio frænantem carcere ventos

5

Æolon, et virides sollicitabo Deos,

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 *SMECTYMNUUS*, defended by Milton; and who from a London preachership in Duke's Place was preferred by the parliament to the mastership of Jesus College in Cambridge, Neale's *HIST. PUR.* iii. 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 INCOURAGEMENT*, 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 observation 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 Usher. He adds "*Quis fuerit prædictus D. Younge, mihi non certo constat.*" The Dedication to the Reformed Church, is subscribed, *THEOPHILUS PHILO-KYRIACES, Loncardiensis*. The last word I cannot decypher. 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 Mastership 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, pon:um, &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 salutatum 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.

Invenies dulci cum conjugè forte sedentem,
Mulcentem gremio pignora parva suo;
Forfitan aut veterum prælargæ volumina patrum
Versantem, aut veri biblia sacra Dei.

So

Cæruleamque suis comitatam Dorida Nymphis,
 Ut tibi dent placidam per sua regna viam.
 At tu, si poteris, celeres tibi fume jugales,
 Vecta quibus Colchis fugit ab ore viri; 10
 Aut queis Triptolemus Scythicas devenit in oras,
 Gratus Eleufina missus ab urbe puer.
 Atque ubi Germanas flavere videbis arenas,
 Ditis ad Hamburgæ mœnia flecte gradum,
 Dicitur occiso quæ ducere nomen ab Hama, 15

So Ovid, v. 3.

Aut illam invenies dulci cum matre sedentem,
 Aut inter libros Pieridasque suas, &c.

5. — *Frenantem carcere ventos*

Æolon. —] I take this opportunity, of illustrating or of correcting what I have said on Hippotades another name of this deity, in a Note on LYCID. v. 96. Ovid affords these additional instances. "HIPPOADÆ regnum." METAM. xiv. 86. Again, "Æolon HIP-
 POTADEN, frenantem carcere ventos." Ibid. 224. In the last instance, we have an hemistich of Milton's text.

Our author's wishes of speed to his Epistle, are expressed and exhibited under a great and beautiful variety of poetical fictions and allusions.

10. "Take the swift car of Medea, in which she fled from her husband."

11. *Aut queis Triptolemus, &c.*] Triptolemus was carried from Eleufis 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 conscendere currus,
 Misit in ignotam qui rude semen humum;
 Aut ego Medæ cuperem frenare dracones,
 Quos habuit, fugiens arce, Corinthe, tua, &c.

Compare METAM. B. v. 645. seq.

15. *Dicitur occiso quæ ducere nomen ab Hama.*] Krantzius, a Gothic geographer, says, that the city of Hamburg in Saxony took its name from
 from

Cimbrica quem fertur clava dedisse neci.
 Vivit ibi antiquæ clarus pietatis honore
 Præful, Christicolas pascere doctus oves ;
 Ille quidem est animæ plusquam pars altera nostræ,
 Dimidio vitæ vivere cogor ego. 20
 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, 25
 Quem peperit Lybico Chaonis alma Jovi.
 Qualis Amyntorides, qualis Philyræius heros

from Hama a puissant Saxon champion, who was killed on the spot where that city stands by Starchater a Danish giant. SAXONIA, Lib. i. c. xi. p. 12. edit. Wechel. 1575. fol. The *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.

— Ἐπειὴ μάλα πολλὰ μεταξὺ
 ὄρησιν τε σπιόντων, θάλασσά τε ἠχήμενα.
 — *Etsi valde multi interjecti sunt
 Montesque umbrosi, et mare resonans.*

But I believe under a similar sentiment, he copied his favourite elegiac bard, TRIST. iv. vii. 21.

Innumeri montes inter me teque, viæque,
 Fluminaque, at campi, nec freta pauca jacent.

23. Dearer than Socrates to Alcibiades, who was the son of Clinias, and has this appellation in Ovid's *IBIS*, "Cliniadæque modo," &c. v. 635. Alcibiades, the son of Clinias, was antiently descended from Euryfaces, a son of the Telamonian Ajax.

25. Aristotle preceptor to Alexander the Great.

27. *Qualis Amyntorides, qualis Philyræius heros, &c.*] Phænix the son of Amyntor, and Chiron, both instructors of Achilles." "AMYN-
 " TORIDES

Myrmidonum regi, talis et ille mihi.
 Primus ego Aonios illo præunte recessus
 Lustrabam, et bifidi sacra vireta jugi, 30
 Pieriosque hausi latices, Clioque favente,
 Castalio sparsi læta ter ora mero.
 Flammeus at signum ter viderat arietis Æthon,
 Induxitque auro lanæ terga novo,
 Bisque novo terram sparsisti, Chlorig, senilem 35
 Gramine, bisque tuas abstulit Auster opes :
 Necdum ejus licuit mihi lumina pascere vultu,
 Aut linguæ dulces aure bibisse fonos.
 Vade igitur, cursuque Eurum præverte sonorum,
 Quam sit opus monitis res docet, ipsa vides.
 Invenies dulci cum conjuge forte sedentem, 41
 Mulcentem gremio pignora chara suo.
 Forsitan aut veterum prælargæ volumina patrum
 Versantem, aut veri biblia sacra Dei,

"TORIDES Phœnix," occurs in Ovid, ART. AMATOR. i. 337. And AMYNTORIDES, simply, in the IBIS, v. 261. We find "Philyreus" "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 ancient story.

32. See COMUS, 911. seq.

Thus I sprinkle on thy breast, &c.

33. Æthon, one of Ovid's steeds of the sun, had three times passed over the Sign Aries, illuminating his fleece with new gold : and there had been two springs and two winters. I presume, he means five years. Young therefore ceased to be Milton's tutor, at least went abroad, when Milton was about thirteen, in 1621.

Cœlestive

Cœlestive animas saturantem rore tenellas, 45
 Grande salutiferæ religionis opus.
 Utque solet, multam sit dicere cura salutem,
 Dicere quam decuit, si modo adesset, herum.
 Hæc quoque, paulum oculos in humum defixa
 modestos,
 Verba verecundo sis memor ore loqui: 50
 Hæc tibi, si teneris vacat inter prælia Musis,
 Mittit ab Angliaco littore fida manus.
 Accipe sinceram, quamvis sit sera, salutem;
 Fiat et hoc ipso gratior illa tibi.
 Sera quidem, sed vera fuit, quam casta recepit 55
 Icaris a lento Penelopeia viro.
 Ast ego quid volui manifestum tollere crimen,
 Ipse quod ex omni parte levare nequit?
 Arguitur tardus merito, noxamque fatetur,
 Et pudet officium deseruisse suum. 60
 Tu modo da veniam fasso, veniamque roganti,
 Crimina diminui, quæ patuere, solent.

49. — *Oculos in humum defixa modestos.*] Ovid, AMOR. iii. vi. 67.
 — *Illa oculos in humum dejecta modestos.*

55. The allusion is to a well-known Epistle of Ovid.

61. *Tu modo da veniam fasso.*—] Ovid, EPIST. EX PONT. iv. ii. 23.
 “Tu modo da veniam fasso.” Ibid. i. vii. 22. “Da veniam fasso, tu
 “mihi, &c.” EPIST. HEROÏD. iv. 156. “Da veniam fassæ, duraque
 “corda doma.” Ibid. xvi. 11. “Parce, precor, fasso.” Ibid. xvii. 225.
 “Da veniam fassæ.” Ibid. xix. 4. “Da veniam fassæ.”

Non ferus in pavidos rictus diducit hiantes,

Vulnifico pronos nec rapit ungue leo.

Sæpe sariffiferi crudelia pectora Thracis 65

Supplicis ad mœstas deliquere preces :

Extensæque manus avertunt fulminis ictus,

Placat et iratos hostia parva Deos.

Jamque diu scripsisse tibi fuit impetus illi,

Neve moras ultra ducere passus Amor ; 70

Nam vaga Fama refert, heu nuntia vera malorum !

In tibi finitimis bella tumere locis,

Teque tuamque urbem truculento milite cingi,

Et jam Saxonicos arma parasse duces.

Te circum late campos populatur Enyo, 75

Et fata carne virum jam cruor arva rigat ;

Germanisque suum concessit Thracia Martem,

Illuc Odryfios Mars pater egit equos ;

Perpetuoque comans jam deflorescit oliva,

Fugit et ærisonam Diva perosa tubam, 80

65. Ovid, METAM. xii. 466. "Macedoniaque sariffa."

74. *Et jam Saxonicos 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 Weimar, 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 interiour commotions, was a scene of the most bloody war from the year 1618, till later than 1640. Gustavus Adolphus conquered the greater part of Germany about 1631.

M m m

Fugit

Fugit io terris, et jam non ultima virgo

Creditur ad superas iusta volasse domos.

Te tamen interea belli circumsonat horror,

Vivis et ignoto solus inopsque solo ;

Et, tibi quam patrii non exhibuere penates, 85

Sede peregrina quæris egenus opem.

Patria dura parens, et saxis sævior albis

Spumæa quæ pulsat littoris unda tui,

Siccine te decet innocuos exponere fœtus,

Siccine in externam ferrea cogis humum, 90

Et finis ut terris quærant alimenta remotis

Quos tibi prospiciens miserat ipse Deus,

Et qui læta ferunt de cœlo nuntia, quique

Quæ via post cineres ducat ad astra, docent ?

84. *Vivis et ignoto solus inopsque solo.*] Ovid, of Achæmenides, METAM. xiv. 217.

SOLUS, INOPS, ex spes —

These circumstances, added to others, leave us strongly to suspect, 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, Goodwin, Simpson, and Bridge, eminent members of the Assembly of Divines. See Wood, ATH. OXON. ii. 504. Neale's HIST. PUR. iii. 376.

Digna

Digna quidem Stygiis quæ vivas clausa tenebris,
 Æternaque animæ digna perire fame! 96
 Haud aliter vates terræ Thesbitidis olim
 Preffit inassueto deviam tesqua pede,
 Desertasque Arabum salebras, 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 tyrannic tribunal, and distressed by war and want in a foreign country, is compared to Elijah the Tishbite 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 sonat,
 Cornea pulvereum dum verberat ungula campum,
 Currus arenosam dum quatit actus humum,
 Auditurque hinnitus equorum ad bella ruentum,
 Et strepitus ferri, murmuraque alta virum.

See B. KINGS, ii. vii. 5. "For the Lord had made the host of the Syrians to hear a noise of chariots and a noise of horses, even the noise of a great host, &c." *Sionæ arx* is the city Samaria, now besieged by the Syrians, and where the kings of Israel now resided. It was the capital of Samaria. *Prisca Damascus* was the capital of Syria. *Pavido cum rege* is Benhadad, the king of Syria. In the sequel

Talis et horrifono laceratus membra flagello,

Paulus ab Æmathia pellitur urbe Cilix.

Piscolæque ipsum Gergeffæ civis Iesum

Finibus ingratus jussit abire suis. 104

At tu fume animos, nec spes cadat anxia curis,

Nec tua concutiat decolor ossa metus.

Sis etenim quamvis fulgentibus obsitus armis,

Intententque tibi milia tela necem,

At nullis vel inerme latus violabitur armis,

Deque tuo cuspis nulla cruore bibet. 110

Namque eris ipse Dei radiante sub ægide tutus,

Ille tibi custos, et pugil ille tibi ;

Ille Sionæ qui tot sub mœnibus arcis

Affyrios fudit nocte silente viros ;

Inque fugam vertit quos in Samaritadas oras 115

Misit ab antiquis prisca Damascus agris,

Teruit et densas pavido cum rege cohortes,

quel of the narrative of this wonderful consternation and flight of the Syrians, the solitude of their vast deserted camp affords a most 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 same philosophy in COMUS, v. 421.

Aere dum vacuo buccina clara sonat,
 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 pectore vince mala ;
 Nec dubites quandoque frui melioribus annis, 125
 Atque iterum patrios posse videre 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 virefcit humus.
 Fallor ? an et nobis redeunt in carmina vires, 5

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 superiour, he was rewarded with appointments of opulence and honour.

5. *Fallor ? An et, &c.*] So in the Epigram, *PRODIT. BOMBARD. v. 3.*

Fallor ? An et mitis, &c.

Again, *EL. vii. 56.*

Fallor ? An et radios hinc quoque Phœbus habet ?

This formulary is not uncommon in Ovid. As thus, *FAST. B. v. 549.*

Fallor ? An arma sonant, &c. —

Ingeniumque

Ingeniumque mihi munere veris adest?
 Munere veris adest, iterumque vigescit ab illo,
 (Quis putet) atque aliquod jam sibi poscit opus.
 Castalis ante oculos, bifidumque cacumen oberrat,
 Et mihi Pyrenen somnia nocte ferunt; 10

6. *Ingeniumque mihi munere veris adest.*] 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 patroness, who deigns
 Her NIGHTLY visitations, unimplor'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 AURORAM 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 nescio quo impetu ante LUCIS EXORTUM." PROSE-WORKS, ii. 567. See also below, v. 9.

Castalis ante oculos bifidumque cacumen oberrat,
 Et mihi Pyrenen somnia NOCTE ferunt.

Concitaque

Concitaque arcano fervent mihi pectora motu,
 Et furor, et sonitus me facer intus agit.
 Delius ipse venit, video Penëide lauro
 Implicitos crines, Delius ipse venit.
 Jam mihi mens liquidi raptatur in ardua cœli, 15
 Perque vagas nubes corpore liber eo;
 Perque umbras, perque antra feror penetralia vatam,
 Et mihi fana patent interiora Deum;
 Intuiturque animus toto quid agatur Olympo,
 Nec fugiunt oculos Tartara cæca meos. 20
 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, 25
 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

13. *Delius ipse venit, &c.*] Milton seems to have thought of the beginning of Callimachus's Hymn to Apollo.

25. *Jam, Philomela, tuos foliis adoperta novellis, Instituis modulos, dum filet omne nemus.*] There is great elegance and purity of expression in *foliis 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.

Veris

- Veris, et hoc subeat Musa perennis opus. 30
 Jam sol Æthiopas fugiens Tithoniaque arva,
 Flectit ad Arctos aurea lora plagas.
 Est brevis noctis iter, brevis est mora noctis opacæ,
 Horrida cum tenebris exulat illa suis.
 Jamque Lycaonius plaustrum cœleste Bootes 35
 Non longa sequitur fessus ut ante via;
 Nunc etiam solitas circum Jovis atria toto
 Excubias agitant sidera rara polo :
 Nam dolus, et cædes, et vis cum nocte recessit,
 Neve Giganteum Dii timere scelus. 40
 Forte aliquis scopuli recubans in vertice pastor,
 Roscida cum primo sole rubescit humus,

30. — *Hoc subeat Musa perennis opus.*] Originally *quotannis*, edit. 1645. Salmasius pretends to have observed several false quantities in our author's Latin poems. This was one, and *perennis* appeared in the second edition, 1673. See Salmas. *RESPONS.* edit. Lond. 1660. p. 5. It is remarkable, that Tickell and Fenton should both have preserved *quotannis*, who might have been taught better even by Tonson, edit. 1705. Nicolas 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 arctos aurea lora plagas.*] Ovid, *ART. AMATOR.* i. 549. Of Bacchus.

Tigribus adjunctis AUREA LORA dabat.

The expression is finely transferred.

38. *Excubias agitant sidera.* —] Ode on *NATIV.* v. 21.

And all the spangled host KEEP WATCH in squadrons bright.

39. *Nam dolus, et cædes, et vis, &c.*] Ovid, *METAM.* i. 130.

In quorum subiere locum, fraudesque, DOLIQUE,
 Infidæque, et VIS, &c. —

Hac

Hac, ait, hac certe caruisti nocte puella,
 Phœbe, tua, celeres quæ retineret equos.
 Læta suas repetit sylvas, phætramque resumit
 Cynthia, luciferas ut videt alta rotas ; 46
 Et tennes ponens radios, gaudere videtur
 Officium fieri tam breve fratris ope.
 Desere, Phœbus ait, thalamos, Aurora, seniles,
 Quid juvat effæto procubuisse toro ? 50
 Te manet Æolides viridi venator in herba,

43. *Hac, ait, hac certe caruisti nocte puella*

Phæbe tua. —] Ovid, ART. AMATOR. ii. 249.

Sæpe tua poteras, Leandre, carere puella.

46. *Cynthia, luciferas ut videt alta rotas.*] Ovid, ART. AMATOR. iii. 180.

Roscida LUCIFEROS cum dea jungit EQUOS.

Again, EPIST. HEROÏD. xi. 46.

Denaque LUCIFEROS luna movebat EQUOS.

49. *Desere, Phæbus ait, &c.*] "Leave the bed of old Tithonus." Compare the whole context with Ovid, AMOR. i. xiii. 37.

Illum dum refugis, longo quia frigidus ævo,

Surgis ad invisas a sene mane rotas :

At siquem manibus Cephalum complexa teneres,

Clamares, Lente currite noctis equi.

Again, Epist. HEROÏD. iv. 93.

Clarus erat filvis Cephalus, multæque per herbam

Conciderant, illo percutiente, feræ.

Nec tamen Auroræ male se præbebat amandum,

Ibat ad hunc sapiens a sene diva viro.

See the next Note.

52. *Te manet Æolides, &c.*] Cephalus, with whom Aurora fell in love as she saw him hunting on mount Hymettus. Ovid, METAM. vii. 701.

Cum me cornigeris tendentem retia cervis,

Vértice de summo semper florentis Hymetti,

Lutea mane videt pulsus Aurora tenebris, &c.

Surge, tuos ignes altus Hymettus habet.
 Flava verecundo dea crimen in ore fatetur,
 Et matutinos ocius urget equos.
 Exiit invisam Tellus rediviva senectam, 55
 Et cupit amplexus, Phœbe, subire tuos;
 Et cupit, et digna est. Quid enim formosius illa,
 Pandit ut omniferos luxuriosa sinus,
 Atque Arabum spirat messes, et ab ore venusto
 Mitia cum Paphiis fundit amoma rosis! 60
 Ecce coronatur sacro frons ardua luco,

He is called, *Æolides Cephalus*, *ibid.* vi. 681. And *Æolides*, simply, *ibid.* vii. 672. Hence our author, *EL.* iii. 67.

Flebam turbatos CEPHALIA 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, *METAM.* i. 484.

Pulchra verecundo suffunditur ora rubore.

57. — *Et digna est.* —] That is *pulchra*. So above, *EL.* i. 53.

Ah! quoties DIGNÆ stupui miracula formæ!

Cicero, *DE INVENT.* L. ii. i. "Ei pueros ostenderunt 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 omniferos luxuriosa sinus.*] See *PARAD.* L. B. v. 338.

Whatever Earth ALL-BEARING mother yields.

He adds,

Atque Arabum spirat messes. —

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.

Cingit

Cingit ut Idæam pinea turris Opim ;
 Et vario madidos intexit flore capillos,
 Floribus et visa est posse placere suis.
 Floribus effusos ut erat redimita capillos, 65
 Tænario placuit diva Sicana Deo.
 Aspice, Phœbe, tibi faciles hortantur amores,
 Mellitasque movent flamina verna preces :
 Cinnamea Zephyrus leve plaudit odorifer ala,
 Blanditiasque tibi ferre videntur aves. 70
 Nec sine dote tuos temeraria quærit amores
 Terra, nec optatos poscit egena toros ;
 Alma salutiferum medicos tibi gramen in usus
 Præbet, et hinc titulos adjuvat ipsa tuos :

62. The head of his personified Earth crowned with a sacred wood, resembles Ops, or Cybele, crowned with towers. But in *pineæ turris*, he seems to have confounded her crown of towers with the pines of Ida. Tibullus calls her *Idæa Ops*. EL. i. iv. 68.

66. *Tænario placuit, &c.*] See PARAD. L. B. iv. 268. "Where Proserpine, &c." And Ovid, METAM. B. v. 391.

There are touches of the great poetry in this description or personification of Earth.

69. *Cinnamea Zephyrus leve plaudit odorifer ala.*] See EL. iii. 47.

Serpit odoriferas per opes levis aura Favoni.

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."

Quod si te pretium, si te fulgentia tangunt. 75

Munera, (muneribus sæpe coemptus amor)

Illa tibi ostentat quascunque sub æquore vasto,

Et superinjectis montibus abdit opes.

Ah quoties, cum tu clivoso fessus Olympo

In vespertinas præcipitaris aquas, 80

Cur te, inquit, cursu languentem, Phœbe, diurno

Hesperiiis recipit cærule mater aquis?

Quid tibi cum Tethy? Quid cum Tartesside lympha,

Dia quid immundo perluis ora fallo?

Frigora, Phœbe, mea melius captabis in umbra,

Huc ades, ardentem imbue rore comas. 86

Mollior egelida veniet tibi somnus in herba,

Huc ades, et gremio lumina pone meo.

Quaque jaces, circum mulcebit lene susurrans

Aura, per humentes corpora fusa rosas. 90

83. *Quid tibi cum Tethy, &c.*] In the manner of Ovid, *EPIST. HEROÏD. vi. 47.*

Quid mihi cum Minyis? Quid cum Tritonide pinu?

Quid tibi cum patria, navita Tiphy, mea?

See above, *EL. iii. 33.*

89. ——— *Mulcebit lene susurrans*

Aura, per humentes corpora fusa rosas.] See Note on v. 69.

And *EL. iii. 48.*

Aura sub innumeris humida nata rosas.

Again, *PARAD. REG. B. ii. 363.* Fragrant gales are introduced, as enhancing the voluptuousness of the enchanted banquet in the wilderness.

— And winds,

Of gentlest gale, Arabian odours fann'd

From their soft wings, and Flora's earliest smells.

Nec

Nec me (crede mihi) terrent Semelëia fata,

Nec Phaetonteo fumidus axis equo ;

Cum tu Phœbe tuo sapientius uteris igni,

Huc ades, et gremio lumina pone meo.

Sic Tellus lasciva suos suspirat amores; 95

Matris in exemplum cætera turba ruunt :

Nunc etenim toto currit vagus orbe Cupido,

Languentesque fovet solis ab igne faces.

Insonuere novis lethalia cornua nervis,

Triste micant ferro tela corusca novo. 100

Jamque vel invictam tentat superasse Dianam,

Quæque sedet sacro Vesta pudica foco.

Ipsa senescentem reparat Venus annua formam,

Atque iterum tepido creditur orta mari.

Marmoreas juvenes clamant Hymenæe per urbes,

Littus, io Hymen, et cava faxa sonant. 106

91. — *Semeleia fata.*] An echo to Ovid's *Semeleia proles*, 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 poena 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 Hymenæe per urbes.*] See Ovid.
EPIST.

Cultior ille venit, tunicaque decentior apta,
 Puniceum redolet vestis odora crocum.
 Egrediturque frequens ad amœni gaudia veris
 Virgineos aura cincta puella sinus. 110
 Votum est cuique suum, votum est tamen omni-
 bus unum,
 Ut sibi quem cupiat, det Cytherea virum.
 Nunc quoque septena modulatur arundine pastor,
 Et sua quæ jungat carmina Phyllis habet.
 Navita nocturno placat sua fidera cantu, 115
 Delphinasque leves ad vada summa vocat.
 Jupiter ipse alto cum conjuge ludit Olympo,
 Convocat et famulos ad sua festa Deos.
 Nunc etiam Satyri, cum sera crepuscula surgunt,

EPIST. HEROÏD. xiv. 27. "Vulgus Hymen, Hymenæe, vocant, &c."
 And xii. 143. And AMOR. i. 563. But this was the usual Prothalamion.

108. *Puniceum redolet vestis odora crocum.*] So in L'ALLEGRO, v. 124.
 There let Hymen oft appear
 In SAFFRON ROBE. —

So also Browne, BRIT. PAST. B. ii. S. v. p. 131.

— A roabe vnfit,
 Till Hymen's SAFFRON'D weede had usher'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 VELATUS
 "amictu." METAM. x. 1.

119. — *Cum sera crepuscula surgunt.*] So in QUINT. NOVEMBER.
 v. 54.

Reddiderant dubiam jam SERA CREPUSCULA lucem.

Ovid,

Pervolitant celeri florea rura choro, 120
 Sylvanusque sua cyparissi fronde revinctus,
 Semicaperque Deus, semideusque caper.
 Quæque sub arboribus Dryades latuere vetustis,
 Per juga, per solos expatiantur agros.
 Per fata luxuriat fruticetaque Mænalius Pan, 125
 Vix Cybele mater, vix sibi tuta Ceres;
 Atque aliquam cupidus prædatur Oreada Faunus,
 Consulit in trepidos dum sibi nympha pedes;
 Jamque latet, latitanisque cupit male tecta videri,
 Et fugit, et fugiens pervelit ipsa capi. 130
 Dii quoque non dubitant cælo præponere fylvas,
 Et sua quisque sibi numina lucus habet.
 Et sua quisque diu sibi numina lucus habeto,
 Nec vos arborea dii 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,

Ovid, METAM. i. 219.

— Traherent cum SERA CREPUSCULA 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."

127. — [Prædatur Oreada Faunus.] See what is said of the mountain-nymph Liberty, in L'ALLEGRO, v. 36.

134. Nec vos arborea Dii precor ite domo.] PARAD, L. B. v. 137. "From under shady ARBOROUS roof."

Qua

Qua potes, et sensim tempora veris eant;
 Brumaque productas tarde ferat hispida noctes,
 Ingruat et nostro serior umbra polo. 140

E L E G. VI.

Ad Carolum Deodatum ruri commorantem,

*Qui cum Idibus Decemb. scripisset, et sua carmina
 excusari postulasset si solito minus essent bona, quod
 inter lautitias quibus erat ab amicis exceptus, haud
 satis felicem operam Musis dare se posse affirmabat,
 hoc habuit responsum.*

Mitto tibi sanam non pleno ventre salutem,
 Qua tu distento 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. 6
 Nam neque noster amor modulis includitur arctis,
 Nec venit ad claudos integer ipse pedes.
 Quam bene solennes epulas, hilaremque Decem-
 brem,
 Festaque cœlifugam quæ coluere Deum, 10

138. — *Sensim tempora veris eant.*] See EL. i. 48. And the Note.

Deliciasque refers, hiberni gaudia ruris,
 Hauſtaque per lepidos Gallica muſta focos!
 Quid quereris refugam vino dapibusque poefin?
 Carmen amat Bacchum, carmina Bacchus amat.
 Nec puduit Phæbum virides geſtaſſe corymbos,
 Atque hederam lauro præpoſuiſſe ſuæ. 16
 Sæpius Aoniis clamavit collibus Eucæ
 Miſta Thyoneo turba novena choro.
 Naſo Corallæis mala carmina miſit ab agris:
 Non illic epulæ, non fata vitis erat. 20

12. *Hauſtaque per lepidos Gallica muſta focos.*] See Sonnet to Laurence, xx. 3. 10.

Where ſhall we ſometimes meet, and by the fire
 Help waſte a fullen day? —
 What neat repaſt ſhall feaſt 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.

19. *Naſo Corallæis mala carmina miſit ab agris.*] Ovid's TRISTIA, 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, niſi 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.

20. *Non illic epulæ, non fata vitis erat.*] Ovid, EPIST. PONT. i. x. 31.

Non EPULIS oneror: quarum ſi tangar amore,
 Eſt tamen in Geticis copia nulla locis.

Quid nisi vina, rosasque, racemiferumque Lyæum,

Cantavit brevibus Tëia Musa modis?

Pindaricosque inflat numeros Teumesius Euan,

Et redolet sumptum pagina quæque merum;

Dum gravis everso currus crepat axe supinus, 25

Et volat Eleo pulvere fuscus eques.

Quadrismoque madens Lyricen Romanus Iaccho,

Dulce canit Glyceran, flavicomamque Chloen.

Jam quoque lauta tibi generoso mensa paratu

Mentis alit vires, ingeniumque fovet. 30

Massica fœcundam despumant pocula venam,

Fundis et ex ipso condita metra cado.

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 fœta nec uvis.

Again, *ibid.* iii. viii. 13.

Non hic pampineis amicitur vitibus ulmus, &c.

21. *Quid nisi* ———

Cantavit brevibus Teia Musa modis.] Ovid, TRIST. ii. 364.

QUID NISI cum multo venerem confundere vino
Præcepit Lyrici TEIA MUSA senis?

Again, ART. AMATOR. iii. 330.

———Vinosi TEIA MUSA senis.

See also METAM. xv. 413.

Victa RACEMIFERO lyncas dedit India Baccho.

And FAST. vi. 483.

Addimus

Addimus his artes, fasumque per intima Phœbum

Corda : favent uni Bacchus, Apollo, Ceres.

Scilicet haud mirum, tam dulcia carmina per te,

Numine composito, tres peperisse Deos. 36

Nunc quoque Thressa tibi cælato barbitos auro

Insonat arguta molliter icta manu ;

Auditurque chelys suspensa tapetia circum,

Virgineos tremula quæ regat arte pedes. 40

Illa tuas saltem teneant spectacula Musas,

Et revocent, quantum crapula pellit iners.

Crede mihi, dum psallit ebur, comitataque plectrum

Implet odoratos festa chorea tholos,

Percipies tacitum per pectora serpere Phœbum, 45

Quale repentinus permeat ossa calor,

Perque puellares oculos, digitumque sonantem,

Irruet in totos lapsa Thalia sinus.

Namque Elegia levis multorum cura Deorum est,

Et vocat ad numeros quemlibet illa suos ; 50

Liber adest elegis, Eratoque, Ceresque, Venusque,

Et cum purpurea matre tenellus Amor.

37. *Nunc quoque Thressa tibi, &c.*] The Thracian harp. Orpheus was of Thrace. OVID, EPIST. HEROÏD. iii. 118.

THREICIAM digitis increpuisse lyram.

The same pentameter occurs, AMOR. ii. xi. 32. See Note on COMUS, v. 324.

Talibus inde licent convivia larga poetis,
 Sæpius et veteri commaduiffe mero :
 At qui bella refert, et adulto sub Jove cœlum, 55
 Heroasque pios, femideosque duces,
 Et nunc sancta canit superum consulta deorum,
 Nunc latrata fero regna profunda cane,

55. *At qui bella refert, &c.*] Ovid, Anacreon, Pindar, and Horace, indulged in convivial festivity : 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. 5. xi. 472. 515. 530. IL PENS. 46. And COMUS, in several places. But Milton conceived his argument of Paradise Lost to be of much more dignity and difficulty, than the subjects of Homer and Virgil, here insinuated. See B. ix. 13.

— Argument

Not less, but more heroic, than the wrath
 Of stern Achilles, &c. —

Again, B. i. 13.

— My adventurous song,
 That with no middle flight intends to soar
 Above th' Aonian mount, &c. —

Again, B. iii. 3.

— Above th' Olympian hill I soar,
 Above the flight of Pegasus wing, &c.

And B. iii. 17.

With other notes than to th' Orphean lyre, &c.

Again, B. i. 24.

— To the highth of this great argument.

Again, B. ix. 27.

Not sedulous by nature to indite
 WARS, hither to the only argument
 Heroic deem'd, &c. &c. —

— Me of these

Nor skill'd, nor studious, HIGHER ARGUMENT
 Remains. —

Compare our author's CH. GOVERNMENT. B. ii. PREF. PROSE-WORKS,
 vol. i. 60.

Ille

Ille quidem parce, Samii pro more magistri,
 Vivat, et innocuos præbeat herba cibos; 60
 Stet prope fagineo pellucida lympha catillo,
 Sobriaque e puro pocula fonte bibat.
 Additur huic scelerisque vacans, et casta juvenus,
 Et rigidi mores, et sine labe manus.
 Qualis veste nitens sacra, et lustralibus undis, 65
 Surgis ad infensos augur iture Deos.
 Hoc ritu vixisse ferunt post rapta sagacem
 Lumina Tiresian, Ogygiumque Linon,
 Et lare devoto profugum Calchanta, senemque
 Orpheon, edomitis sola per antra feris; 70
 Sic dapis exiguus, sic rivi potor Homerus
 Dulichium vexit per freta longa virum,
 Et per monstrificam Perseïæ Phœbados aulam,
 Et vada fœmineis infidiosa sonis,

65. — *Lustralibus undis.*] See Note on COMUS, v. 912.

67. — *Post rapta sagacem*

Lumina Tiresian. —] PARAD. L. iii. 35.

Blind Thamyris, and blind Mæonides,
 And Tiresias, and Phineus, prophets old.

Doctor Bentley proposes to reject intirely 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 illustrates Homer's poetical character by the Odyssey, and not by the Iliad.

73. *Et per monstrificam Perseïæ Phœbados aulam.*] Circe was the daughter of the sun, and, as some say, of Hecate. Ovid, METAM. vii.

Perque tuas, rex ime, domos, ubi sanguine nigro
 Dicitur umbrarum detinuisse greges. 76
 Diis etenim sacer est vates, divumque sacerdos,
 Spirat et occultum pectus et ora Jovem.
 At tu siquid agam scitabere (si modo saltem
 Esse putas tanti noscere siquid agam) 80
 Paciferum canimus cœlesti semine regem,
 Faustaque sacratis sæcula pacta libris ;
 Vagiturque Dei, et stabulantem paupere tecto
 Qui suprema suo cum patre regna colit ;
 Stelliparumque polum, modulantesque æthere turmas,
 Et subito elisos ad sua fana Deos.
 Dona quidem dedimus Christi natalibus illa,
 Illa sub auroram lux mihi prima tulit.
 Te quoque pressa manent patriis meditata cicutis,
 Tu mihi, cui recitem, judicis instar eris *. 90

74. "Hecates PERSEIDOS ERAS." And REMED. AMOR. 263. "Quid
 "tibi profuerunt, Circe, PERSEIDOS herbæ?" And Ovid mentions
 Circe's AULA. METAM. XIV. 45.

— Perque ferarum

Agmen adulantum media procedit ab AULA.

89. *Te quoque pressa manent patriis meditata cicutis.*] His English Ode
 on the Nativity. This he means to submit to Deodate's inspection.
 "You shall next have some of my ENGLISH poetry.

90. *Tu mihi, cui recitem, judicis instar eris.*] In COMUS, we have
 supposed the simple "shepherd lad," skilled in plants, to be the same
 Charles Deodate, to whom this Elegy is addressed, v. 619. See supr.
 p. 429. For, as here,

He lov'd me well, and oft would BID ME SING ;
 Which when I did, he on the tender grass
 Would sit, and hearken even to extasy, &c.

See

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 insinuate, 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 shouts 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 resounds, and the rider flies dark with the dust of Elis. It is when warmed with the mellow cask, 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, severe manners, and unspotted hands. Thus lived Tiresias, sagacious after the loss of sight, Ogygian Linus, the fugitive Chalcas, 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 flocking ghosts 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.

E L E G.

E L E G. VII. Anno Ætatis 19.

Nondum blanda tuas leges, Amathusia, noram,
Et Paphio vacuum pectus ab igne fuit.

Sæpe cupidineas, puerilia tela, sagittas,

Atque tuum spreui maxime numen Amor.

Tu puer imbelles, dixi, transfige columbas, 5

Conveniunt tenero mollia bella duci :

Aut de passeribus timidos age, parve, triumphos,

Hæc sunt militiæ digna trophæa tuæ.

In genus humanum quid inania dirigis arma ?

Non valet in fortes ista pharetra viros. 10

Non tulit hoc Cyprius, neque enim Deus ullus ad iras

Promptior, et duplici jam ferus igne calet.

Ver erat, et summæ radians per culmina villæ

Attulerat primam lux tibi, Maie, diem :

At mihi adhuc refugam quærebant lumina noctem,

Nec matutinum sustinere jubar. 16

Ast at Amor lecto, pictis Amor impiger alis,

Prodidit astantem mota pharetra Deum :

Prodidit et facies, et dulce minantis ocelli,

Et quicquid puero dignum et Amore fuit. 20

15. *At mihi adhuc refugam quærebant lumina noctem,
Nec matutinum sustinere jubar.*] Here is the elegance of poetical expression. But he really complains of the weakness of his eyes, which began early.

Talis in æterno juvenis Sigeius Olympo
 Miscet amatori pocula plena Jovi ;
 Aut, qui formosas pellexit ad oscula nymphas,
 Thiodamantæus Naiade raptus Hylas.
 Addideratque iras, sed et has decuisse putares, 25
 Addideratque truces, nec sine felle, minas.
 Et miser exemplo sapiiffes tutius, inquit,
 Nunc mea quid possit dextera, testis eris.
 Inter et expertos vires numerabere nostras,
 Et faciam vero per tua damna fidem. 30
 Ipse ego, si nescis, strato Pythone superbum
 Edomui Phœbum, cessit et ille mihi ;
 Et quoties meminit Peneidos, ipse fatetur

21. *Talis in æterno, &c.*] This line is from Tibullus, iv. ii. 13.

TALIS IN ÆTERNO FELIX VERTUMNUS OLYMPO. *

Ganymede and Hylas are also instanced as two beautiful boys in PARAD. REG. B. ii. 352.

Tall stripling youths, rich-clad, of fairer hue
 Than GANYMEDE or HYLAS. —

25. *Addideratque iras, sed et has decuisse 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.

Compare Anacreon's BATHYLLUS, xxviii. 12. And Theocritus, ΕΡΑΣΤΗΣ, IDYLL. xviii. 14.

— — Ἀλλὰ τῷ ἄτιμος

Ἦν καλός· ἐξ ἄργῶς ἐρεθίζετο μάλλον ἰραστός.

— — Attamen etiam sic

Pulcher erat, ex ira magis accendebatur amator.

And Shakespeare's VENUS and ADONIS, edit. 1596. Signat. A. iiij.

Which bred more BEAUTIE in his ANGRIE eyes.

P p p

Certius

Certius et gravius tela nocere mea.
 Me nequit adductum curvare peritius arcum, 35
 Qui post terga solet vincere, Parthus eques :
 Cydoniusque mihi cedit venator, et ille
 Inscius uxori qui necis author erat.
 Est 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, stulte, tuæ poterunt defendere Musæ, 45
 Nec tibi Phœbeus porriget anguis opem.
 Dixit, et aurato quatiens mucrone sagittam,

37. *Cydoniusque mihi, &c.*] Perhaps indefinitely, as the Cydonians were famous for hunting and archery.

Ibid. — *Et ille, &c.*] Cephalus, who unknowingly shot his wife Procris.

38. *Est 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 Phebus sent to Rome to cure the city of a pestilence.” See Ovid, *METAM.* xi. 742.

Huc se de Latia pinu PHOEBEIUS ANGUIS
 Contulit, et finem, specie cœleste resumpta,
 Lucibus imposuit; venitque salutaris urbi.

Where see the fable at large.

47. — *Aurato quatiens mucrone sagittam.*] So in *PARAD. L. B. iv.* 263. Here

Evolat in tepidos Cypridos ille finus.
 At mihi rifuro tonuit ferus ore minaci,
 Et mihi de puero non metus ullus erat. 50
 Et modo qua noſtri ſpatiantur in urbe Quirites,
 Et modo villarum proxima rura placent.
 Turba frequens, facieque fimillima turba dearum,
 Splendida per medias itque reditque vias :
 Auſtaque luce dies gemino fulgore coruſcat : 55
 Fallor? An et radios hinc quoque Phœbus habet?
 Hæc ego non fugi ſpectacula grata ſeverus,
 Impetus et quo me fert juvenilis, agor,
 Lumina luminibus male providus obvia miſi,
 Neve oculos potui continuiſſe meos. 60
 Unam forte aliis ſupereminuiſſe notabam,
 Principium noſtri lux erat illa mali.
 Sic Venus optaret mortalibus ipſa videri,

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 a palpable imitation of Jonſon, HYMENÆI, vol. v. p. 291.

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 cuſpide 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.

Sic regina Deum conspicienda fuit.
 Hanc memor objecit nobis malus ille Cupido, 65
 Solus et hos nobis texuit ante dolos.
 Nec procul ipse vafer latuit, multæque sagittæ,
 Et facis a tergo grande pependit onus :
 Nec mora, nunc ciliis hæsit, nunc virginis ori,
 Infilii hinc labiis, infidet inde genis : 70
 Et quascunque agilis partes jaculator oberrat,
 Hei mihi, mille locis pectus inerme ferit.
 Protinus insoliti subierunt corda furores,
 Uror amans intus, flammaque totus eram.
 Interea misero quæ jam mihi sola placebat, 75
 Ablata est oculis non reditura meis.
 Ast ego progredior tacite querebundus, et excors,
 Et dubius volui sæpe referre pedem.
 Findor, et hæc remanet: sequitur pars altera votum,
 Raptaque tam subito gaudia flere juvat. 80
 Sic dolet amissum proles Junonia cælum,
 Inter Lemniacos præcipitata focos :
 Talis et abreptum solem respexit, ad Orcum
 Vectus ab attonitis Amphiaræus equis.

84. *Vectus ab attonitis Amphiaræus equis.*] An echo to a pentameter in Ovid, *EPIST. PONT. iii. i. 52.*

Notus humo meris AMPHIARÆUS EQUIS.

See Statius, *THEB. vii. 821.*

Illum ingens haurit specus, et transire parantes
 Mergit equos; non arma manu, non frena remisit;

Sicut

Quid faciam infelix, et luctu victus? Amores 85

Nec licet inceptos ponere, neve sequi.

O utinam, spectare semel mihi detur amatos

Vultus, et coram tristia verba loqui!

Forfitan et duro non est adamante creata,

Forte nec ad nostras surdeat illa preces! 90

Crede mihi, nullus sic infeliciter arsit,

Ponar in exemplo primus et unus ego.

Parce percor, teneri cum sis Deus ales amoris,

Pugnent officio nec tua facta tuo.

Jam tuus O certe est mihi formidabilis arcus, 95

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 est suaviter omnis amans:

Tu modo da facilis, posthæc mea siqua futura est,

Cuspis amatuos figat ut una duos. 102

Sicut erat, rectos desert in Tartara currus;
Respexitque cadens cœlum, campumque coire
Jussit, &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 Amphiaras, the sudden and striking transition from light and the sun to a subterraneous gloom, perhaps is more to the poet's purpose.

Hæc

HÆC ego, mente olim læva, studioque supino,
 Nequitiā posui vana trophæa meæ.
 Scilicet abreptum sic me malus impulit error,
 Indocilisque ætas prava magistra fuit.
 Donec Socraticos umbrosa Academia rivos 5
 Præbuit, admissum dedocuitque jugum.
 Protinus extinctis ex illo tempore flammis,
 Cincta rigent multo pectora nostra gelu.
 Unde suis frigus metuit puer ipse sagittis,
 Et Diomedeam vim timet ipsa Venus *. 10

1. The elegiac poets were among the favourite classical authors of Milton's youth, APOL. SΜΕΤΥΜΝ. "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 nature'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 recreation came to me better welcome." PROSE-WORKS, vol. i. 110.

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 liveliness introduces Cupid alarmed at such a title, and anticipating hostilities. But with equal liveliness the poet apologises and explains, v. 5.

Non ego Tydides, a quo tua faucia mater
 In liquidum rediit æthera, Martis equis.

See also METAM. xiv. 491. And EPIST. PONT. ii. ii. 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 prepared for the press in 1645.

EPIGRAM-

EPIGRAMMATUM

LIBER.

I. *In Proditionem Bombardicam.*

CUM simul in regem nuper satrapasque Britannos
 Ausus es infandum, perfide Fauxe, nefas,
 Fallor? An et mitis voluisti ex parte videri,
 Et pensare mala cum pietate scelus?
 Scilicet hos alti missurus ad atria cœli, 5
 Sulphureo curru, flammivolisque rotis:
 Qualiter ille, feris caput inviolabile Parcis,
 Liquit Iordanios turbine raptus agros.

6. *Sulphureo curru flammivolisque rotis.*] IN PARAD. REG. B. ii. 16.

And the great Tishbite, who ON FIERY WHEELS
 Rode up to heaven, &c. —

And in THE PASSION, st. vi.

See, see the CHARIOT, and those rushing WHEELS,
 That WHIRL'D the prophet UP at Chebar flood.

Again, IN OBIT. PRÆSUL. ELIENS. v. 49.

Vates ut olim raptus ad cœlum senex
 Auriga CURRUS IGNEI.

II. *In*

II. *In eandem.*

Siccine tentasti cælo donasse Iacobum,
 Quæ septemgemino Bellua monte lates?
 Ni meliora tuum poterit dare munera numen,
 Parce precor, donis infidiosa tuis.
 Ille quidem sine te confortia ferus adivit 5
 Astra, nec inferni pulveris usus ope.
 Sic potius fædos in cælum pelle cucullos,
 Et quot habet brutos Roma profana Deos:
 Namque hac aut alia nisi quemque adjuveris arte,
 Crede mihi, cæli vix bene scandet iter. 10

III. *In eandem.*

Purgatorem animæ derisit Iacobus ignem,
 Et sine quo superum non adeunda domus.
 Frenuit hoc trina monstrum Latiale corona,
 Movit et horrificum cornua dena minax.
 Et nec inultus ait, temnes mea sacra, Britanne:
 Supplicium spreta religione dabis. 6
 Et si stelligeras unquam penetraveris arces,
 Non nisi per flammæ triste patebit iter.
 O quam funesto cecinisti proxima vero,
 Verbaque ponderibus vix caritura suis! 10
 Nam prope Tartareo sublime rotatus ab igni,
 Ibat ad æthereas, umbra perusta, plagas.

IV. *In*

IV. *In eandem.*

Q Uem modo Roma suis devoverat impia diris,
 Et Styge damnarat, Tænarioque sinu ;
 Hunc, vice mutata, jam tollere gestit ad astra,
 Et cupit ad superos evehere usque Deos.

V. *In inventorem bombardæ.*

I Apetionidem laudavit cæca vetustas,
 Qui tulit ætheream solis ab axe facem ;
 At mihi major erit, qui lurida creditur arma,
 Et trifidum fulmen surripuisse Jovi.

4

VI. *Ad Leonoram Romæ canentem* *.

A Ngelus unicuique suus, sic credite gentes,
 Obtigit æthereis ales ab ordinibus.
 Quid mirum, Leonora, tibi si gloria major ?
 Nam tua præsentem vox sonat ipsa Deum.

4. *Et trifidum fulmen surripuisse Jovi.*] This thought was afterwards transferred to the PARADISE LOST. Where the fallen angels are exulting in their new invention of fire-arms, B. vi. 490.

— They shall fear we have disarm'd
 The thunderer of his only dreaded bolt.

* 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 MUSICÆ VETERIS, published in 1647, speaking of the merit of some modern vocal performers, declares that Adriana, or her daughter Leonora, would suffer injury by being compared to the

Aut Deus, aut vacui certe mens tertia cœli §

Per tua secreto guttura serpit agens ;

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 *Applausi poetici alle glorie della Signora LEONORA BARONI*. Nicus Erythreus, in his *PINACOTHECA*, calls this collection the *THEATRUM* of that exquisite Songstress Eleonora Baroni, "in quo, omnes hic Romæ quotquot ingenio et poeticæ facultatis laude præstant, carminibus, cum Etruscæ 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 *POESIE LIRICHE* of Fulvio Testi, there is an encomiastic Sonnet to Leonora, *POES. Lyr.* del Conte Fulvio Testi, 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, which makes her absolute mistress of what she sings, and gives her the most exact pronounciation 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 pleasing gravity. Her voice reaches a large compass of notes, is just, clear, and melodious; and she softens or raises it without constraint or grimace. Her raptures and sighs are not too tender; her looks have nothing impudent, nor do her gestures betray 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 assist 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 second 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 concert, composed of three fine voices, and of three different instruments, so powerfully

Serpit agens, facilisque docet mortalia corda

Sensim immortalī assuescere posse sono.

Quod si cuncta quidem Deus est, per cunctaque fufus,

In te una loquitur, cætera mutus habet. 10

VII. *Ad eandem.*

Altera Torquatum cepit Leonora poetam,
Cujus ab infano cessit amore furens.

Ah miser ille tuo quanto felicius ævo

Perditus, et propter te, Leonora, foret!

“ fully captivated my senses, and threw me into such raptures, that
“ I forgot my mortality, *et crus etre déjà parmi les anges, jouissant des*
“ *contentemens des bienberueux.*” 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 sensisset voce canentem

Aurea MATERNÆ filia movere LYRÆ.

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 verses on
Leonora.

1. *Angelus unicuique, &c.*] See Note on COMUS, v. 658.

1. *Altera Torquatum cepit Leonora.* —] In the circumstantial account
of the LIFE of Tasso written by his friend and patron G. Battista
Manso, mention is made of three different Ladies of the name of
LEONORA, of whom Tasso is there said to have been successively ena-
moured. GIER. LIB. edit. Haym, Lond. 4to. 1724. 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 of San Vitale was the Second Leonora, to whom Tasso was
said to be much attached, p. 26. Manso relates, that the Third Leo-
nora 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.

Et te Pieria sensisset voce canentem 5
 Aurea maternæ fila movere lyræ :
 Quamvis Dirçæo torfisset lumina Pentheo
 Sævior, aut totus desipuisset iners,
 Tu tamen errantes cæca vertigine sensus
 Voce eadem poteras composuisse tua ; 10
 Et poteras, ægro spirans sub corde, quietem
 Flexanimo cantu restituïsse sibi.

VIII. *Ad eandem.*

CRedula quid liquidam Sirena Neapoli jactas,
 Claraque Parthenopes fana Achelöiados ;
 Littoreamque tua defunctam Naiada ripa,

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 A CHRISTIANIS CONTRA BARBAROS GESTO, pro Christi Sepulchro et Judæa recuperandis, Lib. iv. Venetiis per Bern. Venetum de Vitalibus, 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.

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, ÆN. iv. 469. But Milton, in *torfisset lumina*, alludes to the rage of Pentheus in Ovid, METAM. iii. 577.

Aspicit 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 Acheloiæ*, in Silius Italicus, xii. 35. See COMUS, v. 878. By

Corpora Chalcidico sacra dedisse rogo?
 Illa quidem vivitque, et amœna Tibridis unda 5
 Mutavit rauci murmura Paufulipi.
 Illic Romulidum studiis ornata secundis,
 Atque homines cantu detinet atque Deos.

IX. *In SALMASII HUNDREDAM* *.

QUIS expedivit Salmasio suam *Hundredam*,
 Picamque docuit verba nostra conari?
 Magister artis venter, et Jacobei
 Centum, exulantis viscera marsupii regis.
 Quod si dolosi spes refulserit nummi, 5
 Ipse, Antichristi modo qui primatum Papæ
 Minatus uno est dissipare sufflatu,
 Cantabit ultro Cardinalitium melos.

By the songs of Sirens sweet,
 By dead Parthenope's dear tomb, &c.

Chalcidicus is elsewhere explained. See EPITAPH. DAMON. v. 182.
 I need not enlarge on the grotto of Paufulipo, near Naples.

* This Epigram is in the DEFENSIO against Salmasius, PROSE-
 WORKS, ii. 296. See an English translation above, p. 376.

1. Salmasius in his Defence of the king, had awkwardly attempted
 to turn some of our forensic appellations into Latin; such as, the
County-Court, *Sheriff's turn*, the *Hundred of a county*, &c.

4. King Charles the second, now in exile, and sheltered in Holland,
 gave Salmasius, who was a professor at Leyden, one hundred Jaco-
 buses to write his Defence, 1649.

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.

X. *In*

X. *In Salmasium* *.

GAudete scombri, et quicquid est piscium salo,
 Qui frigida hyeme incolitis argentes freta!
 Vestrum misertus ille Salmasius Eques
 Bonus, amicire nuditatem cogitat;
 Chartæque largus, apparat papyrinos 5
 Vobis cucullos, præferentes Claudii
 Insignia, nomenque et decus, Salmasii:
 Gestetis ut per omne cetarium forum
 Equitis clientes, scriniis mungentium
 Cubito virorum, et capsulis, gratissimos *. 10

* This is in the DEFENSIO SECUNDA, ut supr. ii. 322. It is there introduced with the following ridicule on Morus, the subject of the next Epigram, for having predicted the wonders to be worked by Salmasius's new edition, or rather reply. "Tu igitur, ut pisciculus " ille antea mbulo, præcurris Balænam Salmasii."

7. Claudius Salmasius. Milton sneers at a circumstance which was true: Salmasius was really of an ancient and noble family.

9. *Cubito mungentium*, a cant appellation among the Romans for *Fish-mongers*. It was said to Horace, of his father, by way of laughing at his low birth, "Quoties ego vidi patrem tuum *cubito emungentem*?" Sueton. VIT. HORAT. p. 525. Lips. 1748. Horace's father was a seller of fish. The joke is, that the sheets of Salmasius'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 sarcasm to his *Confuter* who defended episcopacy, APOL. SMECTYMN. §. viii. "Whose best folios are predestined to no better " purpose, than to make winding sheets in Lent for pilchards." PROSE-WORKS. i. 121.

* Christina, queen of Sweden, among other learned men who fed her vanity, had invited Salmasius to her court, where he wrote his DEFENSIO. She had pestered 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

would herself call on him in a morning; and, locking the door of his apartment, used to light his fire, give him his 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 Christina, when Salmasius had published his work, dismissed 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 Christina loved both to be flattered and to tyrannise, Salmasius 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. 4to. 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 Salmasius. See Burman's *SYLLOG. 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 Parnassus; "but shee being of late more addicted to the *court* than *scholars*, "and having in a pastoral comedie herselfe acted a shepheardesse part "called Amaranta, the humour tooke her to institute for her order "that of Amaranta: shee in the creation invests with a scarfe, &c." Her learned schemes were sometimes interrupted by an amour with a prime minister, or foreign embassadour: 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 caressed 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 Nicholas Heinsius's epistles to Christina. In which, to say nothing of the abject expressions of adulation, he pays the most servile compliments to her royal knowledge, in consulting 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

XI.

GAlli ex concubitu gravidam te, Pontia, Mori,
Quis bene moratam, morigeramque neget*?

the classics. I do not mean to make a general comparison: but Christina's pretensions 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.

Salmasius's Reply was posthumous, and did not appear till after the Restoration: and his DEFENSIO had no second edition.

* From Milton's DEFENSIO SECUNDA, ut supr. ii. 320. And his RESPONSIO to Morus's Supplement, ibid. ii. 383. This distich was occasioned by a report, that Morus had debauched a favourite waiting maid of the wife of Salmasius, Milton's antagonist. See Burman's SYLLOG. EPIST. iii. 307. Milton pretends that he picked it up by accident, and that it was written at Leyden. 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 scurrility, and who is called by Wood a *great crony* 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 article MORUS, cites a Letter from Tanaquil Faber. Where Faber, so late as 1658, under the words *calumniolæ* 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 asserting that he mistook the true spelling of the girl's name. "BONTIAM, fateor, aliud apud me manuscriptum habet. Sed prima utrobique litera, quæ sola variat, ejusdem fere apud vos potestatis est, Altorum ego nomen, ut notius et elegantius, salvo criticorum jure, præposui." AUTOR. PRO SE, &c. ut supr. ii. 383. And she is called BONTIA in a citation of this Epigram in a letter of N. Heinius, dated 1653. SYLLOG. ut supr. iii. 307. Where says the critic, "Agnoscis in illo Ouweniani acuminis ineptias." He adds, that the Epigram was shewn him by Ulac, from the London newspapers, *Gazettis Londinensibus*, where it was preceded by this unlucky anecdote of our amorous ecclesiastic. And in another, dated 1652. "Gazettæ certe Londinenses fabellam narrant lepidissimam, &c." Ibid. p. 305. Again, in a Letter from J. Vossius to N. Heinius, dated 1652.

1652. "Mihi sane Æthiops [Morus] multo rectius facturus fuisse videtur, si ex Ovidii tui præcepto a Domina incepisset. Minor quidem voluptas illa fuisset, sed longe majorem inivisset gratiam. Divulgata est passim hæc fabella, etiam in gazetis publicis Londinensibus. Addita etiam EPIGRAMMATA." Ibid. p. 649. Again, from J. Ulitius at the Hague to N. Heinsius, dated 1652. "Prodiit liber cui tit. CLAMOR, &c. Angli Morum pro autore habentes, nupero Novorum [News] Schedio cum vehementer perstrinxere, inter alia facinora objicientes adulterium cum Salmasiana pedissequa, *dame suivante*, quam hoc epigrammate notarunt, *Galli a concubitu, &c.*" Ibid. p. 746. See also p. 665. M. Colomies says, that Milton wrote, among other things against Morus, "un sanglant distique Latin dans la gazete de Londres, qui courroit alors toutes les semaines." BIBL. CHOIS. A La Rochelle, 1682. p. 19. 12mo.

In 1654, Milton published his DEFENSIO SECUNDA abovementioned, 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 CÆLUM, in 1652, an appendix to Salmasius against the king's murder. But the book was really written by Peter du Moulin the younger, afterwards prebendary of Canterbury, who had transmitted the manuscript to Salmasius, Morus's friend. Morus was only the publisher, except that he wrote a Dedication to Charles the second. Afterwards Salmasius 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. iii. 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 Thurlow's STATE-PAPERS, relating to this business, has been overlooked, from Bourdeaux, the French embassadour in England, to Morus, dated Aug. 7. 1764. "Sir, at my arrival here, I found Milton's book so 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 answered, that he was at least assured, that you had caused it to be imprinted: that you had writ the Preface, and, he believes, some of the verses that are in it: and that, that is enough to justify him for setting upon you. He doth also add, he is very angry that he did not know several things, which he hath heard since, being far worse, as he says, than any he put forth in his book; but he doth reserve them for another, if so be you answer this. I am very sorry for this quarrel which will have a long sequence, as I perceive; for after you have answered this, you may be sure he will reply with a more bloody one: for your adversary hath met with somebody here, who hath told him strange

XII. *Apologus de Rustico et Hero* *.

Rusticus ex malo sapidissima poma quotannis
Legit, et urbano lecta dedit Domino :

“ stories of you.” Vol. ii. p. 529. Morus replied in *FIDES PUBLICA*, chiefly containing testimonies of his morals and orthodoxy : and Milton answered in his *AUTHORIS PRO SE DEFENSIO*, published 1655. Morus then published a *SUPPLEMENTUM* to his *FIDES PUBLICA* : and Milton, in a short *RESPONSIO*, soon closed the controversy. See also a Letter of intelligence from the Hague to Thurlow, dated Jul. 3, 1654. Ibid. p. 394. “ They have here two or three copies of Milton
“ against the famous Professour Morus, who doth all he can to sup-
“ press the book. Madam de Saumaize [Salmasius’s wife] hath a great
“ many letters of Morus, which she hath ordered to be printed to
“ render him so much the more ridiculous. He saith now, that he is
“ not the author of the Preface [Dedication] to the *CLAMOR* : but
“ we know very well the contrary. One Ulack [the printer of the
“ *CLAMOR*] 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 Salmasius and Morus. — Morus doth all he can to per-
“ suade him from printing it.” Salmasius’s wife, said to have been a
scold, and called Juno by his brother-critics, was highly indignant at
Morus’s familiarity with her *femme de chambre*, and threatened him with
a prosecution, which I believe was carried into execution. See *SYL-
LOG.* ut supr. iii. 324. Perhaps Morus was too inattentive to the
mistress. Heinsius relates no very decent history, of her whipping
one of the young valets of the family, a boy about seventeen ; a piece
of discipline with which he says she was highly delighted, and which
undoubtedly she thought more efficacious when inflicted by herself in
person. It appears, that our waiting maid, whom Heinsius calls *Hebe
Caledonia*, assisted. Burman’s *SYLLOG.* iii. p. 670. Vossius calls the
girl *Anglicana puella*, Ibid. p. 643. 650. 651. See also p. 647. 658.
662. 663. And ii. 748.

This distich is inconsistent with our author’s usual delicacy. But
revenge too naturally seeks gratification at the expence of propriety.
And the same apology must be made, for a few other obscene ambi-
guities on the name of More, in the prose part of our author’s two
Replies to More. I take this opportunity of observing, that Fenton,
in a Miscellany which he published, called the *OXFORD MISCEL-
LANY, AND CAMBRIDGE POEMS*, has printed a very loose but witty
English Epigram under the name of Milton, which had long before
appeared among the poems of Lord Rochester, who has every preten-
sion to be its right owner. To this Miscellany Fenton has prefixed a
long Dedication to Lord Dorset. See p. 286.

* This piece first appeared in the edition 1673.

Hinc

Hinc incredibili fructus dulcedine captus,
 Malum ipsam in proprias transtulit areolas.
 Hactenus illa ferax, sed longo debilis ævo, 5
 Mota solo affueto, protenus aret iners.
 Quod tandem ut patuit Domino, spe lusus inani,
 Damnavit celeres in sua damna manus ;
 Atque ait, Heu quanto fatius fuit illa Coloni,
 Parva licet, grato dona tulisse animo ! 10
 Possẽm ego avaritiam frænare, gulamque voracem :
 Nunc periere mihi et fœtus, et ipse parens.

XIII. *Ad* CHRISTINAM SUECORUM REGINAM,
nomine CROMWELLI *.

Bellipotens virgo, septem regina trionum,
 Christina, Arctoi lucida stella poli !
 Cernis, quas merui dura sub casside rugas,
 Utque fenex armis impiger ora tero :

* These lines are simple and sinewy. They present Cromwell 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 frolics 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 Thurlow's STATE PAPERS. Of her travels through several cities in a fantastic masculine dress, I select the following anecdotes, from various Letters of that collection, about the years 1654, 1655. This

Invia fatorum dum per vestigia nitor, 5
 Exequor et populi fortia iussa manu.

Lucid star of the northern pole soon deserted her bright station, and became a desultory meteor. "The queen when she came into the inn [at Elfineur], 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 besides in her company." Ibid. p. 449. "She arrived at Brussels last week, more man like than woman. Her train here yet consists of two earls, two men-servants, and one woman." Ibid. p. 536. "She travails a hors back lyk a man, being clad so from middle upwards, with doublet, cassack, band, hat, fether, in so much that the Italians say she is an Hermafrodyte." Ibid. vol. iv. 172. "In her passing through the multitude [at Franckfort] she made several strange grimaces and faces, and was not able to keep her countenance long. When she approached the forts, she sat in the right boot of the coach, in a black velvet coat, and a hat with feathers, &c.—Coming nearer to the city itself, she suddenly changed her black coat, and put on a grey, with a black hood about her head, and gott to the left boot, &c." Ibid. p. 89. She had all the failings of her own sex, without any of the virtues of the sex which she affected to imitate. She abdicated her kingdom in 1654. So that this Epigram could not have been written after that time. It was sent to the queen with Cromwell's picture, on which it was inscribed. It is supposed 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 also Birch's *LIFE* of Milton, p. lxii. Toland, by whom they were first printed, from common report, indecisively gives them either to Milton or to Andrew Marvell. *LIFE*, p. 38. *PROSEWORKS*, vol. i. p. 38. Tol. I suspect, that Milton's habit of facility in elegiac latinity had long ago ceased: and I am inclined to attribute them to Marvell, so good a scholar, as to be thought a fit assistant to Milton in the Latin Secretaryship, and who, as Wood says, "was very intimate and conversant with that person." *ATH. OXON.* ii. 818. Again, he calls Marvell, "sometimes one of John Milton's companions." Ibid. p. 817. And he adds, that Marvell was "cried up as the main witmonger surviving to the fanatical party." In other words, Marvell satirised the dissipations and profligate amours of Charles the second with much wit and freedom.

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.

Ast tibi submittit frontem reverentior umbra :

Nec sunt hi vultus regibus usque truces.

Lond. 1673. 8vo. This book is an attack on Dr Samuel Parker, famous for his tergiversation 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 TRANSPROSER 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 TRANSPROSAL.—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 partake, as you yourself did, for all your huffing, of his royal clemency, and has ever since expiated 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 discourses you there used, he is too generous 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 better, which you had so easy an opportunity to do:—it is inhumanly 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 a man that creeps into all companies, to jeer, trepan, and betray them." The First Part of this REHEARSALL was published, 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 replied in A REPROOF, &c. Lond. 1673. Marvell answered in a Second Part of the REHEARSALL TRANSPROSED, cited above.

And here it must be remarked, that Marvell was mistaken in supposing the TRANSPROSER REHEARSED, in which most of this abuse of
Milton

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 styles Milton *the blind author of Paradise Lost*, and talks of his *groping for a beam of light*, in the Apostrophe *Hail holy light*, &c. p. 41. In another place, Milton is called a *schismatick in poetry*, because he writes in blank-verse. p. 43. See also p. 126. seq. He is traduced as a *Latin Secretary and an English Schoolmaster*, p. 128. Other scurrilities follow for several pages, too gross and obscene to be recited. I must not forget, that in the REPROOF, really written by Parker, Milton is called "a friend of ours." 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 acteth a part*." ATH. OXON. ii. 817. Mr. Mason says, of the superiour keenness of Marvell's sarcastic 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 MEANNESS.

Marvell was appointed assistant secretary to Milton in 1657. See Sec. P. REHEARS. TRANSPROS. ut supr. p. 127, 128. And I have before observed, that Christina ceased to be queen of Sweden in 1654. At least therefore, when these lines were written, Marvell was not associated with Milton in the secretaryship.

I must add, that neither Marvell nor Milton lived to read the abuse which Parker bestowed on both of them, in his posthumous COMMENTARII SUI TEMPORIS, Lond. 1727. 8vo. I will translate a small part only. He is speaking of the pamphleteers against the royal party at Cromwell's accession. "Among these calumniators was a rascal, "one Marvell. As he had spent his youth in debauchery, so from "natural petulance, he became the tool of faction in the quality of "satyrist. 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 vagabond, a ragged and hungry poetaster, "kicked and cudgelled in every tavern, he was daily chastised for his "impudence. At length he was made under-secretary to Cromwell, by "the procurement 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. PARADISE 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.

To recur to the text, which perhaps has been long ago forgot. Milton has a prolix and most splendid panegyric on queen Christina, dictated by the supposition that she dismissed Salmasius from her court on account of his DEFENCE OF THE KING. See Milton's PROSE-WORKS, ii. p. 329.

S Y L V A R U M
L I B E R.

In obitum Procancellarii, medici.*

Anno Ætatis 17.

PArere fati discite legibus,
Manufque Parcæ jam date supplices,
Qui pendulum telluris orbem
Iæpeti colitis nepotes.

* This Ode is on the death of doctor John Goslyn, 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. CAMBR. 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. *Chargis of buryall and funeral of my brother doctor Goslyn 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 benefactor to Caius and Catharine-Hall; at which last you once 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 COLLECTAN. CANTABRIG. p. 102. For those to Catharine-Hall, see Fuller. ubi supr. p. 83. And see Kennet, REG. CHRON. p. 870.

Vos

Vos si relicto mors vaga Tænaro 5
 Semel vocarit flebilis, heu moræ
 Tentantur incassum, dolique;
 Per tenebras Stygis ire certum est.
 Si destinatam pellere dextera
 Mortem valeret, non ferus Hercules, 10
 Nessi venenatus cruore,
 Æmathia jacuisset Oeta.
 Nec fraude turpe Palladis invidæ
 Vidisset occifum Ilion Hectora, aut
 Quem larva Pelidis peremit 15
 Ense Locro, Jove lacrymante.
 Si triste fatum verba Hecatæia
 Fugare possint, Telegoni parens

11. Horace, EPOD. xvii. 31.

— Atro delibutus HERCULES
 NESSI CRUORE. —

On this fable of Hercules, our author grounds a comparison, 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 Jupiter wept a shower of blood. See the sixteenth Iliad.

17. *Si triste fatum*, &c.] "If enchantments could have stopped death,
 "Circe, the mother of Telegonus by Ulysses, would have itill lived;
 "and Medea, the sister of Ægialus or Absyrtus, with her magical rod."
 Telegonus killed his father Ulysses, and is the same 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

Vixisset infamis, potentique

Ægiali foror ufa virga.

20

Numenque trinum fallere si queant

Artes medentum, ignotaque gramina,

Non gnarus herbarum Machaon

Eurypyli cecidisset hasta :

Læfisset et nec te, Philyreie,

25

Sagitta Echidnæ perlita sanguine,

Nec tela te fulmenque avitum,

Cæse puer genitricis alvo.

Tuque O alumno major Apolline,

Gentis togatæ cui regimen datum,

30

Fronfosa quem nunc Cirrha luget,

Et mediis Helicon in undis,

22. *Artes medentum, ignotaque gramina.*] Not fo much the power, as the ſkill, of medicine. This appears from the names which follow.

23. — *Machaon, &c.*] Machaon, the fon of Æſculapius, one of the Grecian leaders at the ſiege of Troy, and a phyſician, was killed by Eurypilus. See the Iliad.

24. — *Philyreie, &c.*] Chiron, the fon 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 lightning, for reſtoring Hippolytus to life.

28. *Tuque O alumno major Apolline.*] Certainly we ſhould read *Apollinis*. But who was this pupil of Apollo in medicine? Had it 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 eſtabliſhed Grecian fable, we ſhould here underſtand Virgil's JAPIS, who was *Phæbo ante alios dilectus*, and to whom he imparted *ſuas artes*,

Jam præfuiſſes Palladio gregi
 Lætus, ſuperſtes ; nec fine gloria :
 Nec puppe luſtraſſes Charontis
 Horribiles barrathri reſſus. 35

At fila rupit Perſephone tua
 Irata, cum te viderit artibus,
 Succoque pollenti, tot atris
 Faucibus eripuiſſe mortis. 40

Colende Præſes, membra precor tua
 Molli quieſcant ceſpite, et ex tuo
 Creſcant roſæ, calthæque buſto,
 Purpureoque hyacinthus ore.

Sit mite de te judicium Æaci, 45
 Subrideatque Ætnæa Proſerpina ;
 Interque felices perennis
 Elyſio ſpatiere campo.

ſua munera. Æn. xii. 391. ſeq. It ſhould be remembered, that the word *Alumnus* is more extenſively, *favourite, 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, hiſtorical, and even geographical, alluſions. But this was one of Ovid's affectations.

In Quintum Novembris *. Anno Ætatis 17.

JA M pius extrema veniens Iacobus ab arcto,
 Teucrigenas populos, lateque patentia regna
 Albionum tenuit, jamque inviolabile fœdus
 Sceptra Caledoniis conjunxerat Anglica Scotis :
 Pacificusque novo, felix divesque, fedebat 5
 In folio, occultique doli securus et hostis :
 Cum ferus ignifluo regnans Acheronte tyrannus,
 Eumenidum pater, æthereo vagus exul Olympo,
 Forte per immensum terrarum erraverat orbem,
 Dinumerans sceleris socios, vernasque fideles, 10
 Participes regni post funera mœsta futuros :
 Hic tempestates medio ciet aere diras,
 Illic unanimes odium struit inter amicos,
 Armat et invictas in mutua viscera gentes ;
 Regnaque olivifera vertit florentia pace : 15
 Et quoscunque videt puræ virtutis amantes,
 Hos cupit adjicere imperio, fraudumque magister

* 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, FAST. iii. 151.

Primus OLIVIFERIS Romam deductus ab arvis.

And in the IBIS, "OLIVIFERA Sicyone," v. 317.

Tentat inaccessum sceleri corrumpere pectus ;
 Infidiasque locat tacitas, cassesque latentes
 Tendit, ut incautos rapiat, ceu Caspia tigris 20
 Insequitur trepidam deserta per avia prædam
 Nocte sub illuni, et somno niçantibus astris.
 Talibus infestat populos Summanus et urbes,
 Cinctus cæruleæ fumanti turbine flammæ.
 Jamque fluentifonis albentia rupibus arva 25
 Apparent, et terra Deo dilecta marino,
 Cui nomen dederat quondam Neptunia proles ;
 Amphitryoniaden qui non dubitavit atrocem,
 Æquore tranato, furiali poscere bello,
 Ante expugnataæ crudelia sæcula Trojæ. 30
 At simul hanc, opibusque et festa pace beatam,
 Aspicit, et pingues donis Cerealibus agros,
 Quodque magis doluit, venerantem numina veri

23. — [*Populos Summanus et urbes.*] SUMMANUS is an obsolete and uncommon name for Pluto, or the god of ghosts and night, which Milton most probably had from Ovid, *FAST.* vi. 731.

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 Lestrygon, against whom Hercules was hastening out of Spain into Italy, he was there slain in fight, &c.” Milton’s *HIST. ENGL.* B. i. *PROSE-WORKS*, ii. 2.

31. *At simul hanc opibusque et festa pace beatam, &c.*] The whole context is from Ovid’s *ENVY*, *METAM.* ii. 794.

— Tandem Tritonida conspicit arcem,
 Ingeniisque, OPIBUSQUE, ET FESTA PACE, virentem :
 Vixque tenet lachrymas, &c. —

Sancta

Sancta Dei populum, tandem suspiria rupit
 Tartareos ignes et luridum olentia sulphur; 35
 Qualia Trinacria trux ab Jove clausus in Ætna
 Efflat tabifico monstrosus ob ore Tiphœus.
 Ignescunt oculi, stridetque adamantinus ordo
 Dentis, ut armorum fragor, icætaque cuspide cuspis.
 Atque pererrato solum hoc lacrymabile mundo 40
 Inveni, dixit, gens hæc mihi sola rebellis,
 Contemtrixque jugi, nostraque potentior arte.
 Illa tamen, mea si quicquam tentamina possunt,
 Non feret hoc impune diu, non ibit inulta.
 Hactenus : et piceis liquido natat aëre pennis ;
 Qua volat, adversi præcurfant agmine venti, 46
 Densantur nubes, et crebra tonitrua fulgent.
 Jamque pruinosas velox superaverat Alpes,
 Et tenet Aufoniæ fines : a parte sinistra
 Nimbifer Appenninus erat, præscique Sabini, 50
 Dextra veneficiis infamis Hetruria, nec non
 Te furtiva, Tibris, Thetidi videt oscula dantem ;
 Hinc Mavortigenæ consistit in arce Quirini.
 Reddiderant dubiam jam fera crepuscula lucem,
 Cum circumgreditur totam Tricoronifer urbem,

55. He describes the procession of the Pope to Saint Peter's church at Rome, on the eve of Saint Peter's day.

Panificosque Deos portat, scapulisque virorum 56
 Evehitur ; præeunt submisso poplite reges,
 Et mendicantium series longissima fratrum ;
 Cereaque in manibus gestant funalia cæci,
 Cimмериis nati in tenebris, vitamque trahentes:
 Tempa dein multis subeunt lucentia tædis, 61
 (Vesper erat facer iste Petro) fremitusque canentum
 Sæpe tholos implet vacuos, et inane locorum.
 Qualiter exululat Bromius, Bromiique caterva,
 Orgia cantantes in Echionio Aracyntho, 65
 Dum tremit attonitus vitreis Asopus in undis,
 Et procul ipse cava responfat rupe Cythæron.

His igitur tandem solenni more peractis,
 Nox senis amplexus Erebi taciturna reliquit,
 Præcipitesque impellit equos stimulante flagello,
 Captum oculis Typhlonta, Melanchætēque fe-
 rocem, 71

58. The orders of mendicant friars.

70. *Præcipitesque impellit equos, &c.*] See Note on *COMUS*, v. 554.
 And Ovid, *EPIST. PONT.* iii. 56.

Sive pruinosi Noctis aguntur equi.

And Sil. Italicus, xv. 285.

— Nox atro circumdata corpus amictu,
 Nigrantes invexit equos. —

Compare Euripid. *JON.* v. 1151. Schol. *PHOENISS.* v. 3.

71. *Captum oculis Typhlonta, &c.*] I believe Milton is the first poet
 who has given names to the horses of Night. Spenser describes the
 colour of her four horses, *F. Q.* i. v. 28. 20.

Atque!

Atque Acherontæo progeneratam patre Siopen
 Torpidam, et hirsutis horrentem Phrica capillis.
 Interea regum domitor, Phlegetontius hæres
 Ingreditur thalamos, neque enim secretus adulter
 Producit steriles molli sine pellice noctes; 76
 At vix compositos somnus claudebat ocellos,
 Cum niger umbrarum dominus, rectorque silentum,
 Prædatorque hominum, falsa sub imagine tectus
 Astitit; assumptis micuerunt tempora canis, 80
 Barba sinus promissa tegit, cineracea longo
 Syrmate verrit humum vestis, pendetque cucullus
 Vertice de raso, et, ne quicquam desit ad artes,
 Cannabeo lumbos constrinxit fune falaces,
 Tarda fenestratis figens vestigia calceis. 85
 Talis, uti fama est, vasta Franciscus eremo

80. — *Assumptis micuerunt tempora canis,*
Barba sinus 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. — *Fenestratis figens vestigia calceis.*] That is, his shoes were torn, full of holes. Plautus says, "Nulla FENESTRATIO 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 raggedness defend you, &c.

See the next Note.

86. — *Vasta Franciscus eremo, &c.*] Francis Xavier, called the *Apostle of the Indians*, whom he was sent to convert about the year

1542,

Tetra vagabatur solus per lustra ferarum,
 Sylvestrique tulit genti pia verba salutis
 Impius, atque lupos domuit, Lybicosque leones.
 Subdolan at tali Serpens velatus amictu, 90
 Solvit in has fallax ora execrantia voces ;
 Dormis nate? Etiamne tuos sopor opprimit artus ?
 Immemor, O, fidei, pecorumque oblite tuorum !
 Dum cathedram, venerande, tuam, diademaque triplex
 Ridet Hyperboreo gens barbara nata sub axe, 95
 Dumque pharetrati spernunt tua jura Britanni :
 Surge, age, surge piger, Latius quem Cæsar adorat,
 Cui referata patet convexi janua cœli,
 Turgentes animos, et fastus frange procaces,
 Sacrilegique sciant, tua quid maledictio possit.

1542, by Ignatius Loyola. He encountered a variety of perils in the eastern deserts, which he traversed in a short black gown of canvas or sack-cloth. At Goa, the people observing that his shoes were patched or worn out, offered him new. But such was his mortification, that he could not be persuaded "ut veteres calceos permutaret novis, &c." See his *VITA*, by Turfelinus, edit. ii. 1627. 12mo. Lib. ii. p. 141. Here we have Milton's *calcei fenestrati*. Among his many pretended miracles it is one, that, during this extraordinary progress, he tamed lions and other beasts of the wilderness. And for these he is styled *Impius* by our author. There is an old print of saint Francis in a desert taming lions.

92. *Dormis nate?* —] This is Homer's, *Eûdric*, 'Αργείος υἱ. *IL.* ii. 560. See also *PARAD.* L. B. v. 672. "Sleep't thou, companion "dear?" And Virgil, *ÆN.* iv. 560. "Nate dea, potes hoc sub casu "ducere somnos?"

95. See *MANSUS*, v. 26.

101. See Note on *LYCIDAS*, v. 110. And *COMUS*, v. 13. On the last passage, a Masque of Jonson might have been cited, in the figure of Truth. *HÿMEN.* vol. v. p. 296.

Her

Et quid Apostolicæ possit custodia clavis ; 101
 Et memor Hesperiaë disjectam ulciscere classẽ,
 Mersaque Iberorum lato vexilla profundo,
 Sanctorumque cruci tot corpora fixa probrosæ,
 Thermodoontea nuper regnante puella. 105
 At tu si tenero mavis torpescere lecto,
 Crescentesque negas hosti contundere vires ;
 Tyrrhenum implebit numerofo milite pontum,
 Signaque Aventino ponet fulgentia colle:
 Reliquias veterum franget, flammisque cremabit ;
 Sacraque calcabit pedibus tua colla profanis, 111
 Cujus gaudebant soleis dare basia reges.
 Nec tamen hunc bellis et aperto Marte laceffes,
 Irritus illè labor ; tu callidus utere fraude :
 Quælibet hæreticis disponere retia fas est. 115
 Jamque ad consilium extremis rex magnus ab oris
 Patricios vocat, et procerum de stirpe creatos,
 Grandævofque patres trabea, canisque verendos ;
 Hos tu membratim poteris conspergere in auras,

Her left [holds] a curious bunch of golden keys
 With which heaven's gate she locketh and displays.

Where DISPLAYS is *opens*. — Compare PARAD. L. B. ii. 725. 850.
 871. B. iii. 485. And REVELATIONS, ix. i. xx. i.

105. *Thermodoontea nuper regnante puella.*] The amazon, queen Elizabeth. She is admirably characterised. *Audetque viris concurrere virgo.* Ovid has *Thermodontiacus*, METAM. ix. 189. And *Thermodoontiacus*, xii. 611.

T t t

Atque

Atque dare in cineres, nitrati pulveris igne 120
 Ædibus injecto, qua convenere, sub imis.

Protinus ipse igitur quoscunque habet Anglia fidos
 Propositi, factique, mone : quisquamne tuorum
 Audebit summi non iussa faceffere Papæ ?

Perculsofque metu subito, casuque stupentes, 125
 Invadat vel Gallus atrox, vel sævus Iberus.

Sæcula sic illic tandem Mariana redibunt,
 Tuque in belligeros iterum dominaberis Anglos.

Et, nequid timeas, divos divasque fecundas

Accipe, quotque tuis celebrantur numina fastis.

Dixit, et adscitos ponens malefidus amiçtus, 131

Fugit ad infandam, regnum illætabile, Lethen.

Jam rosea Eoas pandens Tithonia portas,

Vestit inauratas redeunti lumine terras ;

Moestaque adhuc nigri deplorans funera nati, 135

Irrigat ambrosiis montana cacumina guttis :

Cum fomnos pepulit stellatæ janitor aulæ,

Nocturnos visus, et somnia grata revolvens.

127. The times of queen Mary, when popery was restored.

135. Her black son Memnon. See *IL PENS.* v. 18. Aurora still weeps his untimely death at the siege of Troy.

138. *Nocturnos visus, et somnia grata revolvens.*] Doctor Newton conjectures *resolvens*. But the poet means, literally, *rolling back*. The Janitor of the starry hall drove away slumbers, and *rolled back again* into darkness the visions of the night.

Est locus æterna septus caligine noctis,
 Vasta ruinosi quondam fundamina tecti, 140
 Nunc torvi spelunca Phoni, Prodotæque bilinguis,
 Effera quos uno peperit Discordia partu.
 Hic inter cæmenta jacent, præruptaque faxa,
 Offa inhumata virum, et trajecta cadavera ferro;
 Hic Dolus intortis semper sedet ater ocellis, 145
 Jurgiaque, et stimulis armata Calumnia fauces,
 Et Furor, atque viæ moriendi mille videntur,
 Et Timor, exanguisque locum circumvolat Horror;
 Perpetuoque leves per muta silentia Manes
 Exululant, tellus et fanguine conscia stagnat. 150

141. *Nunc torvi spelunca Phoni, Prodotæque bilinguis.*] See the personifications of PHONOS 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 cave with its inhabitants is finely imaged, and in the style of Spenser.

148. — *Exanguisque locum circumvolat Horror.*] Spenser, having described the personages that sat 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 HOROR with grim hew
 Did alwaies soar, beating his iron winges,

Horror is personified 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 personified and made the plume of his helmet." Other and better explications might be offered. But, I believe, we have no precise or determinate conception 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.

Ipsi etiam pavidī latitant pēnētralibus antri
Et Phonos, et Prodotes; nulloque sequente per
antrum,

Antrum horrens, scopulosum, atrum feralibus
umbris,

Diffugiunt fontes, et retro lumina vortunt :

Hos pugiles Romæ per sæcula longa fideles 155

Evocat antistes Babylonius, atque ita fatur.

Finibus occiduis circumfusum incolit æquor

Gens exosa mihi; prudens natura negavit

Indignam penitus nostro conjungere mundo :

Illuc, sic jubeo, celeri contendite gressu, 160

Tartareoque leves diffentur pulvere in auras

Et rex et pariter satrapæ, scelerata propago :

Et quotquot fidei caluere cupidine veræ,

Consilii socios adhibete, operisque ministros.

Finierat, rigidi cupide paruere gemelli. 165

Interea longo flectens curvamine cælos

154. *Diffugiunt fontes, &c.*] There is great poetry and strength of imagination in supposing that Murther and Treason often fly as alarmed from the inmost recesses of their own horrid cavern, looking back, and thinking themselves pursued.

156. *Evocat antistes Babylonius, &c.*] The pope. The address is in imitation of Virgil, *ÆN.* i. 67. "Gens inimica mihi, &c."

165. — *Paruere gemelli.*] In *paruere* is a false quantity, yet very excusable amidst so much good poetry and expression, especially from a youth of seventeen. But Milton might fairly defend himself, by reading *u* as the *v* consonant, for which there are authorities.

166. — *Longo flectens curvamine cælos.*] See *COMUS*, v. 1015.

Where the bow'd welkin flow doth BEND.

Despicit ætherea dominus qui fulgurat arce,
 Vanaque perversæ ridet conamina turbæ,
 Atque sui causam populi volet ipse tueri.

Esse ferunt spatium, qua distat ab Afide terra
 Fertilis Europe, et spectat Mareotidas undas; 171
 Hic turris posita est Titanidos ardua Famæ

But Ovid has a like contexture, with a different idea. METAM. vi.
 64. Of a rainbow.

Inficere ingenti longum curvamine cælum.

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 posita est, &c.*] The general model of this TOWER of FAME is Ovid, METAM. xii. 39. But Milton has retouched and variegated Ovid's imagery. The reader shall compare both poets.

ORBE locus MEDIO est, inter terrasque fretumque,
 Cælestesque plagas, triplicis CONFINIA mundi;
 Unde, quod est utquam, quamvis regionibus absit,
 Inspicitur; penetratque cava vox omnis ad aures.
 FAMA tenet, summaque locum sibi legit in arce:
 Innumerosque aditus, ac mille foramina tectis
 Addidit, et nullis inclusit limina portis.
 Nocte dieque patent: tota est ex ÆERE SONANTI:
 Totque fremit, vocesque refert, iteratque quod audit:
 Nulla quies intus, nullaque silentia parte.
 Nec tamen est clamor, sed PARVÆ MURMURA VOCIS,
 Qualia de pelagi, si quis procul audiat, undis
 Esse solent; qualemve sonum, cum Jupiter atras
 Increpuit nubes, extrema tonitrua reddunt.
 Atria turba tenent; veniunt leve vulgus, euntque.
 Mixtaque cum veris passim commenta vagantur
 Millia rumorum, confusaque verba volutant.
 E quibus hi vacuas implent sermonibus auras,
 Hi narrata ferunt alio; mensuraque ficti
 Crescit, et auditis aliquid novus adjicit auctor.
 Illic Credulitas, illic TEMERARIUS Error,
 Vanaque Lætitia est, consternatique Timores,
 Seditioque repens, dubioque auctore 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.

Ærea, lata, fonans, rutilus vicinior astris
 Quam superimpositum vel Athos vel Pelion Ossæ.
 Mille fores aditusque patent, totidemque fenestræ,
 Amplaque per tenues translucent atria muros: 176
 Excitat hic varios plebs agglomerata fufurros;
 Qualiter instrepitant circum mulctralia bombis
 Agmina muscarum, aut texto per ovilia junco,
 Dum Canis æstivum cœli petit ardua culmen. 180
 Ipsa quidem summa sedet ultrix matris in arce,
 Auribus innumeris cinctum caput eminent olli,

Ibid. — *Titanidos.* —] Ovid has TITANIDA Circe, 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 fenestræ.*] From Chaucer, H. F. B. iii. 101.

Imageries and tabernacles

I sawe, and FULL EKE OF WINDOWES

As flekis 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. "Ὅμις μύζων, &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 approachin blive,

That fareth as bees don in an hive

Against ther time of outflying, &c.

Queis

Queis sonitum exiguum trahit, atque levissima captat
Murmura, ab extremis patuli confinibus orbis.

Nec tot, Aristoride servator inique juvencæ 185

Ifidos, immiti volvebas lumina vultu,
Lumina non unquam tacito nutantia somno,
Lumina subjectas late spectantia terras.

Istis illa solet loca luce carentia sæpe
Perlustrare, etiam radianti impervia soli: 190

Millenisque loquax auditaque visaque linguis
Cuilibet effundit temeraria; veraque mendax
Nunc minuit, modo confictis sermonibus auget.

Sed tamen a nostro meruisti carmine laudes
Fama, bonum quo non aliud veracius ullum, 195

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 præmissis alloquitur, terraque tremente:
Fama files? An te latet impia Papistarum 201

Conjurata cohors in meque meosque Britannos,
Et nova sceptrigero cædes meditata Iacobo?

Nec plura, illa statim sensit mandata Tonantis,
Et fatis ante fugax stridentes induit alas, 205

Induit et variis exilia corpora plumis;

Dextra

Dextra tubam gestat Temesæo ex ære sonoram.
 Nec mora, jam pennis cedentes remigat auras,
 Atque parum est cursu celeres prævertere nubes;
 Jam ventos, jam solis equos post terga reliquit:
 Et primo Angliacas, solito de more, per urbes 211
 Ambiguas voces, incertaque murmura spargit:
 Mox arguta dolos, et detestabile vulgat
 Proditionis opus, nec non facta horrida dictu,
 Authoresque addit sceleris, nec garrula cæcis 215

207. *Dextra tubam gestat Temesæo ex ære sonoram.*] Her brazen trumpet is from Chaucer, which is furnished by Æolus, H. F. B. iii. 547.

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. "Ἐς ΤΕΜΕΣΗΝ μίτρα ΧΑΛΚΟΝ, &c." And Ovid, METAM. xv. 707. "Themeseque metalla." And, ibid. 52. Milton has the epithet from Ovid, MEDICAM. FAC. 41.

Et quamvis aliquis TEMESÆA removerit ÆRA,
 Nunquam Luna suis excutietur equis.

Again, FAST. L. v. 441.

— TEMESÆAQUE CONCRÉPAT ÆRA.

And METAM. vii. 207.

Te quoque, Luna, traho, quamvis TEMESÆA labores
 ÆRA 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 Eschylus, AGAMEMN. v. 53. Of vulturs.

Πτερόων ἐπιμαῖνι ἰπτοκόμμοι.

Alarum remigiis remigantes.

For 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 remi facemō al."

Infidiis

Insidiis loca structa filet ; stupuere relatis,
 Et pariter juvenes, pariter tremuere puellæ,
 Effœtisque senes pariter, tantæque ruinæ
 Sensus ad ætatem subito penetraverat omnem.

Attamen interea populi miserescit ab alto 220
 Æthereus pater, et crudelibus obstitit ausis
 Papicolum ; capti pœnas raptantur ad acres :
 At pia thura Deo, et grati solvuntur honores ;
 Compita læta focis genialibus omnia fumant ;
 Turba choros juvenilis agit : Quintoque Novembris
 Nulla dies toto occurrit celebratior anno. 226

In obitum Præfulis Eliensis *. Anno Ætatis 17.

ADHUC madentes rore squalebant genæ,
 Et ficca nondum lumina
 Adhuc liquentis imbre turgebant salis,
 Quem nuper effudi pius,
 Dum mœsta charo justa persolvi rogo 5
 Wintoniensis Præfulis.

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.

Cum centilinguis Fama, proh! semper mali
 Cladisque vera nuntia,
 Spargit per urbes divitis Britanniaë,
 Populosque Neptuno fatos, 10
 Cessisse morti, et ferreis sororibus,
 Te, generis humani decus,
 Qui rex sacrorum illa fuisti in insula
 Quæ nomen Anguillaë tenet.
 Tunc inquietum pectus ira protinus 15
 Ebulliebat fervida,
 Tumulis potentem sæpe devovens deam:
 Nec vota Naso in Ibida
 Concepit alto diriora pectore;
 Graiusque vates parcius 20
 Turpem Lycambis execratus est dolum,
 Sponsamque Neobolen suam.
 At ecce diras ipse dum fundo graves,
 Et imprecor neci necem,
 Audisse tales videor attonitus fonos 25
 Leni, sub aura, flamine:

14. *Quæ nomen Anguillaë tenet.*] Ely, so called from its abundance of eels. Mr. Bowle cites Capgrave, "Locus ille sive cænobium a "copia anguillarum *Hely* modo nuncupatur." VIT. SANCT. f. 141. b. Capgrave wrote about 1440.

20. Archilochus, who killed Lycambes by the severity of his iambics. Lycambes had espoused his daughter Neobule to Archilochus, and afterwards gave her to another. See Ovid's *IBIS*, v. 54.

Cæcos furores pone, pone vitream

Bilemque, et irritas minas :

Quid temere violas non nocenda numina,

Subitoque ad iras percita ?

30

Non est, ut arbitraris elusus miser,

Mors atra Noctis filia,

Erebove patre creta, five Erinnye,

Vastove nata sub Chao :

Ast illa cælo missa stellato, Dei

35

Messes ubique colligit ;

Animasque mole carnea reconditas

In lucem et auras evocat ;

37. *Animasque mole carnea reconditas.*] See below, v. 46.

Fœdum reliqui carcerem.

“ The foul prison of the body.” And Note on IL PENS. v. 92. And our author’s APOL. SMECTYMN. §. iii. “ This frail MANSION OF FLESH.” PROSE-WORKS, i. 118. Plato says, that philosophers consider the soul, as “ ἀφιδιδυμένην ἐν τῷ σώματι, ἢ ἀποσκευασμένην, ἀναγκαζομένην δὲ ὡς ἐν ἐπιτομῷ.” — “ *Animam ligatam in corpore atque implicitam, ac per ipsam, quasi per carcerem, res considerare coactam.*” And just below he mentions the straitness of this Prison. ΠΗΛΕD. Opp. edit. 1590. p. 386. G. col. 2. Compare these fine lines from COMUS, v. 463.

Till all be made immortal : but when lust,
By unchaste looks, loose gesture, and foul talk,
But most by leud and lavish act of sin,
Lets in defilement to the inward parts ;
The soul grows clotted by contagion,
Imbodies, and imbrutes, till she quite lose
The divine property of her first being.
Such are those thick and gloomy shadows damp
Oft seen in charnel vaults and sepulchers,
Ling’ring, and sitting by a new-made grave,
As loath to leave the body that it lov’d,

U u u z

And

Ut cum fugaces excitant Horæ diem

Themidos Jovisque filiæ ;

40

Et sempiterni ducit ad vultus patris :

At iusta raptat impios

Sub regna furvi luctuosa Tartari,

Sedesque subterraneas.

Hanc ut vocantem lætus audivi, cito

45

Fœdum reliqui carcerem,

Volatilesque faustus inter milites

And link'd itself by carnal sensuality
To a degenerate and degraded state.

From the same philosophy, as I have observed. But although Milton was confessedly a great reader of Plato, yet all this whole system had lately been brought forward by May, in his *CONTINUATION OF LUCAN'S HISTORICALL POEM*, Lond. 1630. 12°. The following lines in May, bear a strong resemblance with what I have just cited from Milton. B. iv. Signat. F. 4.

Within the heavens they shall for ever be,
Since here with heaven they made affinitie.
But those darke soules, which drowned in the flesh
Did never dreame of future happines,
That while they lived here, believ'd, or lov'd
Nothing but what the bodies taste approv'd ;
When they depart from hence, shall feare the sight
Of heaven, nor dare t' approach that glorious light ;
But wander still in dismall darknesse, neare
Their bodies, whom alone they loued here.
Those sad and gastle visions, which to sight
Of frighted people do appeare by night,
About the tombes and graves, where dead men lie,
Are such darke soules, condemn'd t' accomanie
Their bodies there ; which soules, because they be
Gross and corporeal, men do therefore see.

In this Book, May has translated almost the whole of Plato's *PHÆDON*, which he puts into the mouth of Cato.

40. See Hesiod's *THEOGONY*. And Ovid, *METAM.* ii. 118.

Ad

Ad astra sublimis feror :

Vates ut olim raptus ad cœlum senex

Auriga currus ignei.

50

Non me Bootis terruere lucidi

Sarraca tarda frigore, aut

Formidolosi Scorpionis brachia,

Non ensis Orion tuus.

Prætervolavi fulgidi solis globum,

55

Longeque sub pedibus deam

Vidi triformem, dum coercerat suos

Frænis dracones aureis.

Erraticorum siderum per ordines,

Per lacteas vehor plagas,

60

Velocitatem sæpe miratus novam ;

Donec nitentes ad fores

Ventum est Olympi, et regiam crystallinam, et

Stratum smaragdis atrium.

58. *Frænis dracones aureis.*] See IL PENS. v. 59.

63. *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 perpetually breaking forth in some of the earliest of his juvenile poems. And here, more particularly in displaying the glories of heaven, which he locally represents, and cloaths with the brightest material decorations, his fancy, to say nothing of the apocalypse, was aided and enriched with descriptions in romances. By the way, this sort of imagery, so much admired in Milton, is much more practicable than many readers seem to suppose.

63. — *Regiam crystallinam.* —] It is the same idea in the ODE ON THE NATIV. st. xiii. v. 125.

Ring out ye CRYSTAL spheres.

See

Sed hic tacebo, nam quis effari queat,

65

Oriundus humano patre,
Amœnitates illius loci? Mihi
Sat est in æternum frui.

Naturam non pati senium.*

HEU, quam perpetuis erroribus acta fatiscit
Avia mens hominum, tenebrisque immersa
profundis,
Oedipodioniam volvit sub pectore noctem!

See PARAD. REG. B. i. 81.

—— Heaven above the clouds
Unfold her CRYSTAL doors. ——

And PARAD. L. B. vi. 771.

He on the wings of Seraphs rode sublime
On the CRYSTALLINE sky. ——

Again, B. i. 741.

—— Thrown by angry Jove
Sheer o'er the CRYSTAL battlements. ——

And B. vi. 756.

Over their heads a CRYSTAL firmament,
Whereon a sapphire throne, &c. ——

Again, *ibid.* 860.

The CRYSTAL wall of heaven which opening wide, &c.

The "CRYSTALLINE sphere" is from the Ptolemaic or Gothic system of astronomy, PARAD. L. B. iii. 482. And so perhaps Spenser, TEARES OF THE MUSES, viii.

From hence we mount aloft unto the skie,
And looke into the CRYSTALL firmament.

* 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 Comitibus hisce academicis in Disputatione philosophica

Quæ vesana suis metiri facta deorum
 Audet, et incisas leges adamante perenni 5
 Affimilare suis, nulloque solubile sæclo
 Consilium fati perituris alligat horis.

Ergone marcescet fulcantibus obsita rugis
 Naturæ facies, et rerum publica mater
 Omniparum contracta uterum sterilefcet ab ævo?
 Et se fassa senem, male certis passibus ibit 11
 Sidereum tremebunda caput? Num tetra vetustas,
 Annorumque æterna fames, squalorque situsque,
 Sidera vexabunt? An et insatiabile Tempus
 Esuriet Cœlum, rapietque in viscera patrem? 15
 Heu, potuitne suas imprudens Jupiter arces
 Hoc contra munisse nefas, et Temporis isto
 Exemisse malo, gyrosque dedisse perennes?

“ phica responsurus erat, carmina super quæstionibus pro more annuo componenda, prætervectus ipse jam diu leviçulas illiusmodi nugas, et rebus seriis intentior, forte meæ puerilitati commisit.” Milton’s Letter to A. Gill, dat. Cambridge, Jul. 2. 1628, Epist. Fam. PROSEWORKS, 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 poeticarum judicem acerrimum, et mearum candidissimum, &c.” It is still a custom at Cambridge, to print the comital verses accompanying the public disputations.

To be able to write a Latin verse, called *Versificari*, was looked upon as a high accomplishment in the dark ages. This art they sometimes applied to their barbarous philosophy: and the practice gave rise to the TRIPOS VERSES at Cambridge, and the CARMINA QUADRAGESIMALIA at Oxford. From such rude beginnings is elegance derived.

Ergo

Ergo erit ut quandoque sono dilapsa tremendo
 Convexi tabulata ruant, atque obvius ictu 20
 Stridat uterque polus, superaue ut Olympius aula
 Decidat, horribilisque resecta Gorgone Pallas ;
 Qualis in Ægeam proles Junonia Lemnon
 Deturbata sacro cecidit de limine cœli ?
 Tu quoque, Phœbe, tui casus imitabere nati ; 25
 Præcipiti curru, subitaque ferere ruina
 Pronus, et extincta fumabit lampade Nereus,
 Et dabit attonito feralia sibila ponto.
 Tunc etiam aerei divulsis sedibus Hæmi
 Diffultabit apex, imoque allisa barathro 30
 Terrebunt Stygium dejecta Ceraunia Ditem,
 In superos quibus usus erat, fraternaue bella.
 At pater omnipotens, fundatis fortius astris,
 Consuluit rerum summæ, certoque peregit
 Pondere fatorum lances, atque ordine summo 35
 Singula perpetuum iussit servare tenorem.

23. *Qualis in Ægeam, &c.*] See above, EL. vi. 81.

Sic dolet amissum PROLES JUNONIA cœlum, &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 like a falling star
 On Lemnos th' Ægean isle. —

In the last line Bentley reads, "On Lemnos thence bis isle." But, to say no more, *Ægean* is perhaps ascertained by our Latin text.

Volvitur

Volvitur hinc lapsu mundi rota prima diurno;
Raptat et ambitos fœcia vertigine cœlos.

Tardior haud solito Saturnus, et acer ut olim
Fulmineum rutilat cristata casside Mavors. 40

Floridus æternum Phœbus juvenile coruscat,
Nec fovet effœtas loca per declivia terras
Devexo temone Deus; sed semper amica
Luce potens, eadem currit per signa rotarum.

Surgit odoratis pariter formosus ab Indis, 45
Æthereum pecus albenti qui cogit Olympo,
Mane vocans, et serus agens in pascua cœli;
Temporis et gemino dispertit regna colore.

Fulget, obitque vices alterno Delia cornu,
Cæruleumque ignem paribus complectitur ulnis.

Nec variant elementa fidem, solitoque fragore 51
Lurida percussas jaculantur fulmina rupes.

Nec per inane furit leviori murmure Corus,
Stringit et armiferos æquali horrore Gelonos
Trux Aquilo, spiratque hyemem, nimbosque vo-
lutat. 55

Utque solet, Siculi diverberat ima Pelori
Rex maris, et rauca circumstrepit æquora concha
Oceani tubicen, nec vasta mole minorem
Ægeona fuerunt dorso Balearica cete.

Sed neque, Terra, tibi sæcli vigor ille vetusti 60
 Priscus abest, servatque suum Narcissus odorem,
 Et puer ille suum tenet, et puer ille, decorem,
 Phœbe, tuusque, et, Cypri, tuus; nec ditior olim
 Terra datum sceleri celavit montibus aurum
 Conscia, vel sub aquis gemmas. Sic denique in
 ævum 65

Ibit cunctarum series justissima rerum;
 Donec flamma orbem populabitur ultima, late
 Circumplexa polos, et vasti culmina cœli;
 Ingentique rogo flagrabit machina mundi*.

*De Idea Platonica quemadmodum Aristoteles
 intellexit.*

Dicite, sacrorum præfides nemorum deæ,
 Tuque O noveni perbeata numinis
 Memoria mater, quæque in immenso procul

64. *Terra datum sceleri celavit montibus aurum
 Conscia, 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' unfought 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.

3. This is a sublime personification 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, stalking in some remote

Antro recumbis otiosa Æternitas,
 Monumenta servans, et ratas leges Jovis, 5
 Cœlique fastos atque ephemeridas Deum;
 Quis ille primus, cujus ex imagine
 Natura solers finxit humanum genus,
 Æternus, incorruptus, æquævus polo,
 Unusque et universus, exemplar Dei? 10
 Haud ille Palladis gemellus innubæ
 Interna proles infidet menti Jovis;
 Sed quamlibet natura fit communior,
 Tamen seorsus extat ad morem unius,
 Et, mira, certo stringitur spatio loci: 15
 Seu sempiternus ille fiderum comes
 Cœli pererrat ordines decemplicis,
 Citimumve terris incolit lunæ globum:

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 diis tremendus erigit celsum caput,
 Atlante major portitore fiderum, &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 partaking of Man's common nature, still exists somewhere by himself, in a state of singleness and abstraction, and in a determinate place. Whether among the stars, &c."

13. "Quamlibet *ejus* natura fit communior," that is, *communis*.

15. "Et (*res mira!*) certo, &c."

17. In another place, he makes the heavens *ninefold*.

18. That part of the moon's orb nearest the earth.

Sive inter animas corpus adituras sedens,
 Obliviosas torpet ad Lethes aquas: 20
 Sive in remota forte terrarum plaga
 Incedit ingens hominis archetypus gigas,
 Et diis tremendus erigit celsum caput,
 Atlante major portitore siderum.
 Non, cui profundum cæcitas lumen dedit, 25
 Diræus augur vidit hunc alto finu;
 Non hunc filente nocte Plëiones nepos
 Vatum sagaci præpes ostendit choro;
 Non hunc sacerdos novit Affyrius, licet
 Longos vetusti commemoret atavos Nini, 30
 Priscumque Belon, inclytumque Ofiridem.
 Non ille trino gloriosus nomine
 Ter magnus Hermes, ut sit arcani sciens,

19. See Virgil, *ÆN.* vi. 713.

— Anima, quibus altera fato
 Corpora debentur, Lethæi ad fluminis undam,
 Æternos latices et longa oblivia potant.

But this is Plato's philosophy, *PHÆD.* Opp. 1590. p. 400. C. col. 1.

25. Tiresias, of Thebes.

27. — *Pleiones nepos.*] Mercury. Ovid, *EPIST. HEROID.* xv. 62.
 Atlantis magni PLEIONESQUE NEPOS.

And *METAM.* ii. 743. "Atlantis PLEIONESQUE NEPOS." See also,
FAST. B. v. 83. 663.

29. *Non hunc sacerdos novit Affyrius.* —] Sanchoniathon, the eldest
 of the profane historians. His existence is doubted by Dodwell.

33. *Ter magnus Hermes.* —] Hermes Trismegistus, an Egyptian
 philosopher, who lived soon after Moses. See *IL PENS.* v. 88, "With
 "THRICE-GREAT Hermes, &c."

Talem reliquit Ifidis cultoribus.

At tu, perenne ruris Academi decus, 35

(Hæc 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 Musa parentis. 5

Hoc utcunque tibi gratum, pater optime, carmen

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, and a variety of mystical representations. Our author characterises Plato, *PARAD. REG. B. iv. 295.*

The next to *FABLING* fell and smooth *CONCEITS*.

36. — *Induxti.* —] 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 Christ 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.

Exiguum

Exiguum meditatur opus : nec novimus ipfi
 Aptius a nobis quæ possint munera donis
 Respondere tuis, quamvis nec maxima possint
 Respondere tuis, nedum ut par gratia donis 10
 Esse queat, vacuis quæ redditur arida verbis.
 Sed tamen hæc nostros ostendit pagina census,
 Et quod habemus opum charta numeravimus ista,
 Quæ mihi sunt nullæ, nisi quas dedit aurea Clio,
 Quas mihi semoto somni peperere sub antro, 15
 Et nemoris laureta sacri Parnassides umbræ.

Nec tu vatis opus divinum despice carmen,
 Quo nihil æthereos ortus, et semina cœli,
 Nil magis humanam commendat origine mentem,
 Sancta Prometheæ retinens vestigia flammæ. 20
 Carmen amant superi, tremebundaque Tartara car-
 men

Ima cœre valet, divosque ligare profundos,
 Et triplici duro Manes adamante coercet.

17. Here begins a fine panegyric on poetry.

22. — *Tremebundaque Tartara carmen*

Ima cœre valet, divosque ligare profundos,

Et triplici duro Manes adamante coercet.] As in IL PENS. v. 106.

Such Notes, as warbled to the string

Drew iron tears down Pluto's cheek,

And made Hell grant what love did seek.

And below, of Orpheus, v. 54.

— *Simulacraque functa canendo*

COMPULIT IN LACRYMAS. —

Compare IL PENS. v. 107.

Carmine sepositi retegunt arcana futuri
 Phœbades, et tremulæ pallentes ora Sybillæ; 25
 Carmina sacrificus sollenes pangit ad aras,
 Aurea seu sternit motantem cornua taurum;
 Seu cum fata sagax fumantibus abdita fibris
 Consulit, et tepidis Parcam scrutatur in extis.
 Nos etiam patrium tunc cum repetemus Olympum,
 Æternæque moræ stabunt immobilis ævi; 31
 Ibimus auratis per cœli templa coronis,
 Dulcia suaviloquo sociantes carmina plectro,

I should before have observed in *IL PENSEROSO*, that May, who wrote a little before Milton, describes excellent music by an allusion to the same particular circumstance in the story of Orpheus. *EDWARD THE SECOND*, st. 624. p. 156. edit. 1629.

And melodie, such as at Pluto's gate
 Once Orpheus play'd. —

Add these lines from Browne, *BRIT. PAST. B. ii. S. i*, p. 26. Of Spenser.

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

And Milton repeats the illustration in *L'ALLEGRO*, v. 148.

25. *Phœbades*. —] The priestesses of Apollo's temple at Delphi, 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 specious 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 distinguished 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 *PHOEBAS*, *AMOR.* ii. viii. 12. And *TRIST.* ii. 400. See our author, above, *EL.* vi. 73.

Astra

Astra quibus, geminique poli convexa sonabunt.
 Spiritus et rapidos qui circinat igneus orbis, 35
 Nunc quoque fidereis intercinit ipse choreis
 Immortale melos, et inenarrabile carmen ;
 Torrida dum rutilus compescit fibila serpens,
 Demissoque ferox gladio mansuescit Orion ;
 Stellarum nec sentit onus Maurusius Atlas. 40
 Carmina regales epulas ornare solebant,
 Cum nondum luxus, vastæque immensa vorago
 Nota gulæ, et modico spumabat cœna Lyæo.
 Tum de more sedens festa ad convivia vates,
 Æsculea intonsos redimitus ab arbore crines, 45
 Heroumque actus, imitandaque gesta canebat,
 Et chaos, et positi late fundamina mundi,
 Reptantesque deos, et alentes numina glandes,
 Et nondum Ætneo quæsitum fulmen ab antro.
 Denique quid vocis modulamen inane juvabit, 50
 Verborum sensusque vacans, numerique loquacis ?
 Silvestres decet iste choros, non Orphea 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 "sung of CHAOS to the ORPHEAN lyre," PARAD. L. B. iii.

17. See also ONOMACRITUS, ARGON. v. 43S.

53. — *Quercubus addidit aures.*] So also of Orpheus, PARAD. L. B. vii. 35.

— Where WOODS and rocks had EARS
 To rapture. —

Carmine, non cithara; simulachraque functa canendo
Compulit in lacrymas: habet has a carmine laudes.

Nec tu perge, precor, sacras contemnere Musas,
Nec vanas inopesque puta, quarum ipse peritus
Munere, mille sonos numeros componis ad aptos,
Millibus et vocem modulis variare canoram
Doctus, Arionii merito sis nominis hæres. 60
Nunc tibi quid mirum, si me genuisse poetam
Contigerit, charo si tam prope sanguine juncti,
Cognatas artes, studiumque affine sequamur?
Ipse volens Phœbus se dispertire duobus,
Altera dona mihi, dedit altera dona parenti; 65
Dividuumque Deum, genitorque puerque, tenemus.

54. — *Simulachraque functa.* —] 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 victarum carmine fama est
Eumenidum maduisse 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

Y y y

"DIVIDUA

Tu tamen ut simules teneras odisse Camœnas,
 Non odisse reor; neque enim, pater, ire jubebas
 Qua via lata patet, qua pronior area lucri,
 Certaue condendi fulget spes aurea nummi: 70

“DIVIDUA colla tegente coma.” Ibid. ii. x. 10. “DIVIDUUMQUE
 “tenent alter et alter amor.” ART. AMATOR, ii. 488. “DIVIDUOS
 “equos.” METAM. ii. 682. “Qualia DIVIDUÆ sinuantur cornua
 “lunæ.”

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 presented it. He is mentioned by Wood in his manuscript History of English Musicians. “John Milton, a musitian livinge in the reigne of queene Elizabeth, James i, Charles i. We have some of his compositions “in the publick musicke schoole at Oxford.” MSS. Mus. Ashm. D. 19. 4to. Among the Psalm-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 nurses 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 TEARES or lamentations of a SORROWFULL
 “SOULE, composed with musical ayres and songs both for voices and
 “divers instruments,” containing also compositions by Bird, Bull, Orlando Gibbons, Dowland the lutanist, Ferabosco, Coperario, Weelks, 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, published by Morley in 1601. [See Note on COMUS, v. 495.] This 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 accomplishments of his royal mistress, 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 FIVE FOLD POLITICIAN
 “by John Milton.”

* There is an edition of the poem in 1612, 4to. He wrote also a poem called VIRTUS TRIUMPHANT, &c. Published in 1603.

Nec

Nec rapis ad leges, male custoditaque gentis
 Jura, nec insulis damnas clamoribus aures ;
 Sed magis excultam cupiens ditescere mentem,
 Me procul urbano strepitu, secessibus altis
 Abductum, Aoniæ jucunda per otia ripæ, 75
 Phœbæo lateri comitem finis ire beatum.
 Officium chari taceo commune parentis,
 Me poscunt majora : tuo, pater optime, sumptu
 Cum mihi Romuleæ patuit facundia linguæ,
 Et Latii veneres, et quæ Jovis ora decebant 80
 Grandia magniloquis elata vocabula Graiis,
 Addere suafisti quos jactat Gallia flores ;
 Et quam degeneri novus Italus ore loquelam

75. Aubrey in Milton's manuscript Life, says that he "was 10 yeares old by his picture, and then a poet." The picture is that by Cornelius Jansen. See below, p. 545.

83. — *Novus Italus*, &c.] Milton was so well skilled in Italian, that at Florence, the *Crusca*, an academy instituted for recovering and preserving 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 Fesole. PROSE-WORKS, ii. 570. See also Francini's panegyric. His Italian Sonnets shew that he was a master of the language. Dr. Johnson is of opinion, that Milton's acquaintance with the Italian writers may be discovered in his *LYCIDAS*, by the mixture of longer and shorter verses, according to the rules of the Tuscan poetry.

Fundit, barbaricos testatus voce tumultus;
 Quæque Palæstinus loquitur mysteria vates. 85
 Denique quicquid habet cælum, subjectaque cælo
 Terra parens, terræque et cælo interfluus aer,
 Quicquid et unda tegit, pontique agitabile marmor,
 Per te nosse licet, per te, si nosse libebit:
 Dimotaque venit spectanda scientia nube, 90
 Nudaque conspicuos inclinat ad oscula vultus,
 Ni fugisse velim, ni sit libasse molestum.
 I nunc, confer opes, quisquis malesanus avitas
 Austriaci gazas, Perüanaque regna præoptas.
 Quæ potuit majora pater tribuisse, vel ipse 95
 Jupiter, excepto, donasset ut omnia, cælo?
 Non potiora dedit, quamvis et tuta fuissent,
 Publica qui juveni commisit lumina nato,
 Atque Hyperionios currus, et fræna diei,
 Et circum undantem radiata luce tiaram. 100
 Ergo ego jam doctæ pars quamlibet ima catervæ,
 Victrices hederas inter, laurosque sedebo;
 Jamque nec obscurus populo miscebor inertî,

84. — *Barbaricos testatus 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.

Vitabuntque

Vitabuntque oculos vestigia nostra profanos.
 Este procul vigiles curæ, procul este querelæ, 105
 Invidiæque acies transverso tortilis hirquo,
 Sæva nec anguiferos extende calumniâ rictus ;
 In me triste nihil fœdissima turba potestis,
 Nec vestri sum juris ego ; securaque tutus
 Pectora, vipereo gradiar sublimis ab ictu. 110

At tibi, chare pater, postquam non æqua merenti
 Posse referre datur, nec dona rependere factis,
 Sit memorasse satis, repetitaque munera grato
 Percensere animo, fidæque reponere menti.

Et vos, O nostri, juvenilia carmina, lusus, 115
 Si modo perpetuos sperare audebitis annos,
 Et domini superesse rogo, lucemque tueri,
 Nec spisso rapiant oblivia nigra sub Orco ;
 Forsitan has laudes, decantatumque parentis
 Nomen, ad exemplum, fero servabitis ævo *. 120

106. *Invidiæque acies transverso tortilis hirquo.*] The best comment on this line is the following description of envy, raised to the highest pitch, in PARAD. L. B. iv. 502.

— Afide the Devil turn'd
 For envy, yet with jealous leer malign
 Ey'd them askance. —

* Such predictions of true genius, with a natural and noble consciousness anticipating its own immortality, are seldom found to fail.

P S A L M. CXIV*.

ΙΣραήλ ὅτε παῖδες, ὅτ' ἀγλαὰ Φῦλ' Ἰακώβ
 Αἰγύπτιον λίπε δῆμον, ἀπεχθία, βαρβαρόφωνον,
 Δὴ τότε μένον ἔλω ὅσιον γένος ἤϊς Ἰῶδα.
 Ἐν δὲ θεὸς λαοῖσι μέγα κρείων βασιλεύεν.
 Εἶδε, καὶ ἐντροπιδίω φύσας ἐρράγησε θαλάσσης
 Κύματι εἰλυμένη ροθίω, ὅδ' ἄρ' ἐσυφελίχθη
 Ἴπρος Ἰορδάνης ποτὶ ἀργυροειδέα πηγυλί.
 Ἐκ δ' ὄρεα σκαρθμοῖσιν ἀπειρέσια κλονέοντο,
 Ὡς κελὶ σφραγώωντες εὐτραφερῶ ἐν ἀλωῇ.

5

* Whoever will carefully compare this Psalm with Duport's version, will find this of Milton far superiour; for in Duport's version are many solecisms. "Quod INFORTUNUM, says Dawes very candidly, in cæteros itidem quosque, qui a sæculis recentioribus Græce scribere tentarunt, cadere dicendum est." MISCELLAN. 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 ætatis septimana, nullo certo animi proposito, sed subito nescio quo impetu, ante lucis exitum, ad Græci carminis heroici legem, in lectulo fere concinnabam." 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 twenty-eight years old. In the Postscript to Bucer on Divorce, he thus expresses his aversion to translation. "Me who never could delight in long citations, much less in whole translations: 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.

Βαϊότερα

Βαιότεραι δ' ἄμα πάσαι ἀνασκίρτησιν ἐρίπναι,
 Ὅϊα παρὰ σύγγι Φίλη ἰσὸς μητέρι ἄρνες.
 Τίπτε σύγ', αἰνὰ θαλάσσα, πέλωρ φύγαδ' ἐρρώησας
 Κύματι εἰλυμένη ροθίῳ; τί δ' ἄρ' ἐσυφελίχθης
 Ἴρὸς Ἰορδάνη ποτὶ δρυροειδέα πηγῷ;
 Τίπτε ὄρεα σκαρθμοῖσιν ἀπειρέσια κλονέεσθε,
 Ὡς κελὸι σφραγύωντης εὐτραφερῶ ἐν ἀλωῇ;
 Βαιότεραι τί δ' ἄρ' ὑμμές ἀνασκίρτησαι' ἐρίπναι,
 Ὅϊα παρὰ σύγγι Φίλη ἰσὸς μητέρι ἄρνες;
 Σέεο γαῖα τρέσσαι θεὸν μεγάλ' ἐκτυπέοντα
 Γαῖα θεὸν τρέσσαι ὑπατον σέβας Ἰσακίδαο,
 Ὅς τε καὶ ἐκ σπιλάδων ποταμῶς χέει μορμύροντας,
 Κρήνῳτ' ἀεναὸν πέτρης ἀπὸ δακρυόεσσης.

*Philosophus ad regem quendam, qui eum ignotum et
 infontem inter reos forte captum in scius damnauerat,
 τὴν ἐπὶ θανάτῳ πορευόμενος, hæc subito misit.*

ὦ ἀνα, εἰ ὀλέσῃς με τὸν ἔννομον, εἰδέ τιν' ἀνδρῶν
 Δεινὸν ὅλως δρᾶσαντα, σοφώτατον ἴσθι κάρλιον
 Ῥηίδιος ἀφέλοιο, τὸ δ' ὕστερον αὐθι νοήσεις,
 Μαψιδίως δ' ἄρ' ἐπειτα τὸν πρὸς θυμὸν ὀδυρῆ,
 Τοιὸν δ' ἐκ πόλιος περιώνυμον ἄλκαρ ὀλέσας.

4. In edition 1645, thus,

Μαψ αὐτως εἰ' ἀρ' ἐπειτα χρεῖνα μάλα πολλὸν ὀδυρῆ,
 Τοιὸν εἰ' ἐκ πόλιος. —

The passage was altered, as at present, in edition 1673.

In Effigiei Ejus Sculptorem.

Ἄμα θεῖ γεγράφου χειρὶ τήνδε μὲν εἰκόνα
 Φάεισ τάχ' ἄν, πρὸς εἶδος αὐτοφύεσ βλέπων.
 Τὸν δ' ἐκτυπωτὸν ἐκ ἐπιγύοτες Φίλοι
 Γελαῖτε Φαύλα δυσμίμημα ζωγράφου*.

* 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 Moseley'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 Clio; 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. Salmasius, in his DEFENSIO 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 DEFENSIO PRO SE, "Tu effigiem mei dissimillimam, prefixam poematibus vidisti. Ego vero, si impulsu et ambitione librarii me imperito sculptori, propterea quod in urbe alius eo belli tempore non erat, infabre scalpendum permisi, id me neglexisse potius eam rem arguebat, cujus tu mihi nimium cultum objicis." PROSE-WORKS, vol. ii. 367. Round it is inscribed JOHANNIS MILTONI ANGLI EFFIGIES ANNO ÆTATIS 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 Moseley †, Milton's bookseller, to engrave heads for books of poetry. One of these heads was of Shakespeare, to his Poems in 1640. Marshall's manner has sometimes a neatness and a delicacy discernible through much laboured hardness. 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 sculpsit. 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

† Among Sir A. Cokain's Epigrams, there is one to Moseley, on his edition of B. and Fletcher, B. ii. 35.

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 Jansen, 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. 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 widowe has, to preserve them.*" Vertue, in a Letter to Mr. Christian 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 thoughtfulness, 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 Meres 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 scraping 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 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 sat 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. 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 busts 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 plaister about fifty. Of this cast Mr. Hollis gave a drawing by 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 same who did the marble bust of sir Christopher Wren in the Bodleian library, or by Abraham Simon. Mr. Hollis bought it of Vertue. It has been remodelled in wax by Goffet. Richardson the father also engraved this bust, for THE POEMS AND CRITICAL ESSAYS of S. Say, 1754. 4to. 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 same T. Simon, who did many more of Milton's party, in the same way. The medal of Milton struck by Tanner, for auditor Benson, is after the old plaister-bust, and Faithorne's crayon-piece, chiefly the latter. So is the marble bust in the Abbey, by Rybrack, 1737. Scheemaker's marble bust, for Dr. Mead, and bought at his sale by Mr. Duncombe, was professedly and exactly copied from the plaister-bust. 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. Vandergucht 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. I am not sure, if Vertue has not fallen into the same unlucky mistake.

Since these imperfect and hasty notices were thrown together, sir Joshua Reynolds has purchased a picture of Milton, for one hundred guineas. It was brought to sir Joshua last summer by one Mr. Hunt, a printfeller and picture-dealer, who bought it of a broker; but the broker

Ad Salsillum, Poetam Romanum, ægrotantem.*

S C A Z O N T E S.

O Musa greffum quæ volens trahis claudum,
 Vulcanioque tarda gaudes incesfu,
 Nec sentis illud in loco minus gratum,
 Quam cum decentes flava Dæiope furas

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: at her death was sold 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 distinct idea of the Countenance of Milton, which cannot be got from any of the other 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."

* Giovanni Salsilli had complimented Milton at Rome in a Latin tetraſtich, for his Greek, Latin, and Italian poetry. Milton, in return, sent these elegant Scazontes to Salsilli when indisposed.

1. *O Musa greffum quæ volens trahis claudum.*] Mr. Bowle here cites Angelinus Gazæus, a dutch poet, in *PIA HILARIA*. Antv. 1629. p. 79.

Subclaudicante tibia redi, Scazon.

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.

Alternat aureum ante Junonis lectum ; 5
 Aedesdum, et hæc s'is verba pauca Salsillo
 Refer, Camœna nostra cui tantum est cordi,
 Quamque ille magnis prætulit immerito divis.
 Hæc ergo alumnus ille Londini Milto,
 Diebus hisce qui suum linquens nidum, 10
 Polique tractum, pessimus ubi ventorum,
 Infanientis impotensque pulmonis,
 Pernix anhela sub Jove exercet flabra,
 Venit feraces Itali soli ad glebas,
 Visum superba cognitas urbes fama, 15
 Virofque, doctæque indolem juventutis.
 Tibi optat idem hic fausta multa, Salsille,
 Habitumque fesso corpori penitus sanum ;
 Cui nunc profunda bilis infestat renes,
 Præcordiisque fixa damnosum spirat ; 20
 Nec id pepercit impia, quod tu Romano
 Tam cultus ore Lesbium condis melos.

O dulce divum munus, O Salus, Hebes
 Germana ! Tuque Phœbe morborum terror,

— And with songs,
 And choral symphonies, day without night,
 CIRCLE his THRONE rejoicing. —

23. *O dulce divum munus, &c.*] I know not any finer modern Latin lyric poetry, than from this verse to the end. The close which is digressional, but naturally rises from the subject, is perfectly antique.

Pythone

Pythone cæso, five tu magis Pæan 25
 Libenter audis, hic tuus sacerdos est.
 Querceta Fauni, vosque rore vinoso
 Colles benigni, mitis Evandri sedes,
 Siquid salubre vallibus frondet vestris,
 Levamen ægro ferte certatim vati. 30
 Sic ille, charis redditus rursus Musis,
 Vicina dulci prata mulcebit cantu.
 Ipse inter atros emirabitur lucos
 Numa, ubi beatum degit otium æternum,
 Suam reclinis semper Ægeriam spectans. 35
 Tumidusque et ipse Tiberis, hinc delinitus,

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 sedes.*] The epithet *MITIS* is finely characteristic of Evander.

33. *Ipse 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 his wife Egeria, one of Diana's Nymphs. The grove was called *nemus Aricinum*, and sometimes *Lucus Egeriæ et Camænarum*, and the spring *Fons Egeriæ*. 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 Aricinæ densis 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 frequented in sultry weather by the people of Rome, as a cool retreat. See *Montfauc. DIAR. ITAL.* c. xi. p. 152. edit. 1702. Milton might have visited it while at Rome.

Spei

Spei favebit annuæ colonorum :

Nec in sepulchris ibit obseffum reges,

Nimium sinistro laxus irruens loro :

Sed fræna melius temperabit undarum, 40

Aduſque curvi falſa regna Portumni.

38. *Nec in ſepulchris ibit obſeſſum reges,*
Nimium ſinistro laxus irruens loro.] This was Horace's inunda-
 tion 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.

M A N S U S.

M A N S U S *.

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 Campaniæ principes celebratur, in illo poemate cui titulus GERUSALEMME CONQUISTATA, lib.20.

Fra cavalier magnanimi, è cortesi,
Risplende il Manfo. ———

Is authorem Neapoli commorantem summa benevolentia profecutus est, multaque ei detulit humanitatis officia. Ad hunc itaque hospes ille antequam ab ea urbe discederet, ut ne ingratum se ostenderet, hoc carmen misit.

HÆC quoque, Manse, tuæ meditantur carmina
laudi

Pierides, tibi, Manse, choro notissime Phœbi;

Quandoquidem ille alium haud æquo est dignatus
honore,

* At Naples Milton was introduced to Giovanni Battista Manfo, marquis of Villa. See PROSE-WORKS, vol. ii. 332. Milton at leaving Naples sent this poem to Manfo. 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

Post Galli cineres, et Mecænatis Hetrusci.

Tu quoque, si nostræ tantum valet aura Camœnæ,
Victrices hederas inter, laurosque sedebis. 5

Te pridem magno felix concordia Tasso

Junxit, et æternis inscripsit nomina chartis ;

Mox tibi dulciloquum non inscia Musa Marinum

Tradidit ; ille tuum dici se gaudet alumnum, 10

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 on Friendship to Manso, " Il MANSO, " ovvero Dell' Amicitia. Dialogo del Sig. Torquato TASSO. Al molte " illustre Sig. Giovanni Battista MANSO. In Napoli, Appresso Gio. Ia- " como Carlino, et Antonio Pace, 1596." In quarto. Beside a De- dication expressing the sincerest regard and attachment, five Sonnets from Tasso to Manso are prefixed, and Manso is one of the interlo- cutors. Manso 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 visum est in UTRUMQUE, et nec pia cessant
Officia in tumulto ; cupis integros rapere Orco,
Qua potes, atque avidas Parcarum eludere leges :
AMBORUM genus, et varia sub sorte peractam
Describis vitam, moresque, et dona Minervæ, &c.

Among Manso's other works, are, " EROCALLIA, in Ven. 1628." In twelve Dialogues. And " I Paradossi, 1608." He died in 1645, aged 84.

1. *Hæc quoque, Mansæ, tuæ meditantur carmina, &c.*] Because he had already been celebrated by many poets. Quadrio says, by more than fifty.

4. Gallus the poet, and Mecenas, were both of the Etruscan race. As was Manso.

6. See the same verse AD PATREM, 102.

10. — *Ille tuum dici se gaudet alumnum.*] Marino cultivated poetry in the academy of the OTIOSI, of which Manso was one of the founders. Hither he was sent by the Muse, who was *non inscia*, not ignorant of his poetical abilities and inclinations, &c. For at first, against his will, his father had put him to the law.

Dum

Dum canit Affyrios divum prolixus amores ;
 Mollis et Ausonias stupefecit carmine nymphas.
 Ille itidem moriens tibi soli debita vates
 Ossa, tibi soli, supremaque vota reliquit :
 Nec manes pietas tua chara fefellit amici ; 15
 Vidimus arridentem operoso ex ære poetam.
 Nec fatis hoc visum est in utrumque, et nec pia cessant
 Officia in tumulo ; cupis integros rapere Orco,
 Qua potes, atque avidas Parcarum eludere leges :
 Amborum genus, et varia sub sorte peractam 20
 Describis vitam, moresque, et dona Minervæ ;

11. *Dum canit Affyrios divum prolixus amores.*] The allusion is to Marino's poem *IL ADONE*, prolix enough if we consider its subject ; and in other respects spun out to an unwarrantable length.

16. *Vidimus arridentem operoso ex ære poetam.*] Marino's monument at Naples erected by Manso. 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 Onufrius 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. Manso, 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, *TORQUATI TASSI OSSA*. At length the monument which now appears, was given by Cardinal Bevilaqua, of an illustrious family of Ferrara.

For a more particular account of the very singular attentions and honours which Marino received from Manso, the reader is referred to the Italian *LIFE* of Marino, by F. Ferrari, published at Venice in 1633. 4to. 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.

Æmulus illius, Mycalen qui natus ad altam,
 Rettulit Æolii vitam facundus Homeri.
 Ergo ego te, Clius et magni nomine Phœbi,
 Manse pater, jubeo longum salvere per ævum, 25
 Missus Hyperboreo juvenis peregrinus ab axe.
 Nec tu longinquam bonus aspernabare Musam,
 Quæ nuper gelida vix enutrita sub Arcto,
 Imprudens Italas ausa est volitare per urbes.
 Nos etiam in nostro modulantes flumine cygnos 30
 Credimus obscuras noctis sensisse per umbras,
 Qua Thamefis late puris argenteus urnis
 Oceani glaucos perfundit gurgite crines :
 Quin et in has quondam pervenit Tityrus oras.

22. — *Mycalen qui natus ad altam, &c.*] Plutarch, who wrote the Life of Homer. He was a native of Bœotia, where Mycale is a mountain. It is among those famous hills that blazed in Phaeton's conflagration, Ovid, *Metam.* ii. 223. 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 insinuation, that cold climates are unfriendly to genius. As in *Parad.* L. B. ix. 44.

— OR COLD

CLIMATE, or 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.

34. *Quin et in has quondam pervenit Tityrus oras.*] Like me too, Chaucer travelled into Italy. In Spenser's Pastorals, Chaucer is constantly called *TITYRUS*.

Sed

Sed neque nos genus incultum, nec inutile Phæbo,
 Qua plaga septeno mundi fulcata Trione 36
 Brumalem patitur longa sub nocte Boöten.
 Nos etiam colimus Phæbum, nos munera Phæbo
 Flaventes spicas, et lutea mala canistris,
 Halantemque crocum, perhibet nisi vana vetustas,
 Misimus, et lectas Druidum de gente choreas. 41
 Gens Druides antiqua, sacris operata deorum,
 Heroum laudes, imitandaque gesta canebant;
 Hinc quoties festo cingunt altaria cantu,
 Delo in herbosa, Graiæ de more puellæ, 45
 Carminibus lætis memorant Corineida Loxo,

38. *Nos etiam colimus Phæbum, &c.*] He avails himself of a notion supported by Selden on the POLYOLBION, that Apollo was worshipped in Britain. See his Notes on SONGS, viii. ix. Selden supposes also, that the British Druids invoked Apollo. See the next Note. And Spanheim on Callimachus, vol. ii. 492. seq.

41. *Misimus et lectas Druidum de gente choreas.*] He insinuates, 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 Cesar, BELL. GALL. vi. 4. "Magnum numerum versuum ediscere dicuntur."

43. *Heroum laudes, imitandaque gesta canebant.*] See almost the same verse AD PATREM, v. 46.

45. — *Graiæ de more puellæ.*] Ovid, METAM. ii. 711.

Illa forte die castæ de more puellæ, &c.

46. Our author converts the three Hyperborean Nymphs who sent fruits to Apollo in Delos, into British goddesses. See Callimachus, HYMN. DEL. v. 292.

Οὐκίς τις, Λοξώτις, καὶ θυαίων Ἐκαίτην,
 Θουγατίτις Βορέας, &c. —

Upisque, et Loxo, et beata Hecæerge,
 Filia Boreæ, &c. —

Fatidicamque Upin, cum flavicoma Hecaërge,
Nuda Caledonio variatas pectora fuco.

Fortunate senex, ergo quacunq̄ue per orbem
Torquati decus, et nomen celebrabitur ingens, 50
Claraque perpetui succrescet fama Marini ;
Tu quoque in ora frequens venies, plausumque
virorum,

Et parili carpes iter immortale volatu.

Dicetur tum sponte tuos habitasse penates

Cynthius, et famulas venisse ad limina Musas : 55

At non sponte domum tamen idem, et regis adivit

Milton here calls Callimachus's *Loxo*, *CORINEIS*, from *Corineus* a Cornish giant : and supposes, that the naked bosoms of these three Nymphs were tinged with Caledonian or Picthish woad. Some writers hold, that Britain, or rather that part of it called Scotland, was the fertile region of the Hyperborei.

52. *Tu quoque in ora frequens venies, plausumque virorum.*] So Propertius, as Mr. Bowle observes, iii. ix. 32.

—VENIES TU QUOQUE IN ORA VIRUM.

This association of immortality is happily inferred.

56. *At non sponte domum tamen, &c.*] 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 manifest imitation of a sublime Chorus in the *ALCESTIS* of Milton's favourite Greek dramatist, Euripides, v. 581. seq.

Σὺ τοι καὶ ὁ Πύθιος
Εὐλύρας Ἀπόλλων
Ἐξίωσι γαίην
Ἐτλη δὲ σοῖσι μηλονόμας
Ἐν δῆμοις γενέσθαι,
Δοχμῶν διὰ κλιτύων
Βοσκήματι σοῖσι συρίζων
Ποιμνίτας ἠμδουαίης.

Rura Pheretiadae, caelo fugitivus Apollo ;
 Ille licet magnum Alciden susceperat hospes ;
 Tantum ubi clamoros placuit vitare bubulcos,
 Nobile mansueti cessit Chironis in antrum, 60

Σὺν δ' ἰποιμαίνοντο χαρᾷ μελί-
 ων βασιλῆϊ τε λύγκης,
 Ἔβα δὲ, λιπῶσ' Ὀδρε-
 ος νάπαι, λείων
 Ἄδαφονὸς ἴλα·
 Ἐχόρδουσι δ' ἀμφὶ σὺν κιδάρων
 Φοίβη, ποικιλόθριξ
 Νεβρός, ὑψικόμων πέραν
 Βαίνωσ' ἰλατῶν σφύρα κέφα,
 Χαίρωσ' ὑφρονι μόλπᾳ.

*Te quoque [domus Admeti] Pythius
 Bonus lyræ magister Apollo
 Dignatus est habitare ;
 Et sustinuit opilio tuis
 In pascuis fieri,
 Per obliquos colles,
 Canens tuis pecudibus
 Pastorales hymenæos.
 Et simul pascebantur oblectatione carminum
 Maculosæ lynces.
 Ivit autem, linquens Otbryum
 Saltum, leonum
 Fulva cohors.
 Saltavit autem circa tuam citbaram,
 O Phæbe, vario-villo-præditus
 Hinnulus, supra alticomas
 Abietes saliens levi pede,
 Gaudens læto carmine.*

57. See Ovid, FAST. ii. 239.

Cynthius Admeti vaccas pavisse PHEREAS, &c.

And EPIST. HEROID. Ep. v. 151. Pheretiades occurs more than once in Ovid. From Homer, IL. ii. 763. xxiii. 376.

60. *Nobile mansueti cessit Chironis in antrum.*] Chiron's cavern was ennobled by the visits and education of sages and heroes. Chiron is styled *mansuetus*, because, although one of the Centaurs, and the inhabitant of a cave in a mountain, he excelled in learning, wisdom, and the most humane virtues. Or, he may be called *mansuetus*, either on account of his mildness as a teacher, or his hospitality to strangers. Ibid.

Irriguos inter saltus, frondasque tecta,
 Peneium prope rivum : ibi sæpe sub ilice nigra,
 Ad citharæ strepitum, blanda prece victus amici,
 Exilii duros lenibat voce labores.

Tum neque ripa suo, barathro nec fixa sub imo 65
 Saxa stetero loco ; nutat Trachinia rupes,

Ibid. — *Chironis in antrum.*] The end of a verse in Ovid, METAM. 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 enamoured of Admetus when a boy, or the grandson of an elder Admetus. Ovid, METAM. ii. 684.

Dumque AMOR est curæ, dum te tua fistula mulcet.

See also EPIST. HEROÏD. Ep. v. 151. FAST. ii. 239. Callimachus more expressly, HYMN. APOLL. v. 49.

— Ἐπ' Ἀμφρυσῶν Ζωγῆτιδας ἔτριφεν ἴππους,
 Ἡΐθις ὑπ' ἔρωτι κκαυμίνος Ἀδμήτιο.

— *Juxta Amphrysum pavit 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 Pelion by the *Trachinian rock* ; which, with the rest, had *immania pondera silvas*, and which Homer calls *εἰσοσιφύλλου, frondosum*. Its *Orni* are also twice mentioned by V. Flaccus, ARCON. B. i. 406. "Quantum Peliacas in
 "vertice vicerat ORNOS." Again, B. ii. 6. "Jamque fretis summas
 "æquatam Pelion ORNOS."

Nec

Nec sentit solitas, immania pondera, filvas ;
 Emotæque suis properant de collibus orni,
 Mulcenturque novo maculofi carmine lynces.

Diis dilecte fenex, te Jupiter æquus oportet 70
 Nascentem, et miti lustrarit lumine Phœbus,
 Atlantisque nepos ; neque enim, nisi charus ab ortu
 Diis superis, poterit magno favisse poetæ.

Hinc longæva tibi lento sub flore senectus
 Vernat, et Æsonios lucratur vivida fusos ; 75
 Nondum deciduos fervans tibi frontis honores,
 Ingeniumque vigens, et adultum mentis acumen.

O mihi si mea fors talem concedat amicum,
 Phœbæos decorasse viros qui tam bene norit,
 Siquando indigenas revocabo in carmina reges, 80
 Arturumque etiam sub terris bella moventem !

72. *Atlantisque nepos.* —] See DE ID. PLATON. Note on v. 27. Mercury is the god of eloquence.

73. — *Magno favisse poetæ.*] The great poet Tasso. Or a great poet like your friend Tasso. Either sense shews Milton's high idea of the author of the GERUSALEMME.

74. — *Lento sub flore senectus Vernat, &c.*] There is much elegance in *lento sub flore*. I object to *vernat senectus*.

79. *Phœbæos decorasse viros, &c.*] *Phœbeus* is intirely an Ovidian epithet. As, "PHOEBÆA lyra." EPIST. HEROID. xvi. 180. "PHOEBÆIS fortibus." METAM. iii. 130. And in numerous other places. See above, EL. vii. 46.

80. *Si quando indigenas revocabo in carmina reges, Arturumque etiam sub terris bella moventem, &c.*] The *indigenæ reges* are the antient kings of Britain. This was the subject for an epic poem

Aut dicam inviçtæ sociali fœdere menfæ
 Magnanimos heroas ; et, O modo fpiritus adfit,
 Frangam Saxonicas Britonum fub Marte phalanges !
 Tandem ubi non tacitæ permensus tempora vitæ,
 Annorumque fatur, cineri fua jura relinquam,
 Ille mihi lecto madidis afaret ocellis,
 Afanti fat erit fi dicam, fim tibi curæ ;
 Ille meos artus, liventi morte folutos,
 Curaret parva componi molliter urna :

90

poem that firft occupied the mind of Milton. See the fame idea repeated in EPITAPH. DAMON. v. 162. King Arthur, after his death, was fuppofed to be carried into the fubterraneous land of Faerie or of Spirits, where he ftill reigned as a king, and whence he was to return into Britain, to renew the Round Table, conquer all his old enemies, and reftablifh his throne. He was therefore, *ETIAM movens bella fub terris*, STILL meditating wars under the earth. The impulse of his attachment to this fubject was not intirely fuppreffed : it produced his *History of Britain*. By the expreffion, *revocabo in carmina*, the poet means, that thefe antient kings, which were once the themes of the Britifh bards, fhould now again be celebrated in verfe.

Milton in his *CHURCH-GOVERNMENT*, written 1641, fays, that after the example of Taffo, “ it haply would be no rafhnefs, from an equal diligence and inclination, to prefent the like offer in one of “ our OWN ANCIENT STORIES.” *PROSE-WORKS*, i. 60. It is poffible that the advice of Manfo, the friend of Taffo, might determine our poet to a defign of this kind.

82. ——— *Sociali fœdere menfæ*, &c.] The knights, or affociated champions, of king Arthur’s Round Table.

84. The fabulous exploits of the Britifh Arthur againft the Saxons.

90. ——— *Parva componi molliter urna*.] I take this opportunity of obferving, that Milton’s biographers have given no clear or authentic account of the place of his interment. He died of the gout at his houfe in Bunhill-fields, about the tenth day of November, 1674, not quite fixty fix. His burial is thus entered in the Register of Saint Giles’s Cripplegate. “ *John Melton*, gentleman. *Consumption*, Chan- “ cel. 12 Nov. 1674.” I learn from Aubrey’s manufcript, “ He was “ buried

Forſitan et noſtros ducat de marmore vultus,
 Neſtens aut Paphia myrti aut Parnaffide lauri
 Fronde comas, at ego ſecura pace quieſcam.
 Tum quoque, ſi qua fides, ſi præmia certa bonorum,
 Ipſe ego cælicolum ſemotus in æthera divum, 95
 Quo labor et mens pura vehunt, atque ignea virtus,

“ buried at the upper end in S. Gyles Cripple-gate chancell, *Mem.*
 “ His Stone is now, 1681, removed; for about two years ſince, the
 “ two ſteppes to the Communion-table were rayſed. I gheſſe 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, traditionally 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 eraſed: and that ſuppoſition carries with it
 “ ſo much inhumanity, that I think we ought to believe it was not
 “ erected to his memory.” 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 monu-
 “ ment becoming his worth, and the encouragement of letters in King
 “ William’s reign.” But this deſign was never executed. In the
Surveys of London, publiſhed about the beginning of the preſent cen-
 tury, and later, Milton is ſaid to be buried in the Chancel of this
 church, but without any monument.

92. *Neſtens aut Paphia myrti aut Parnaffide lauri*
Fronde comas. —] SO AD PATREM, v. 16.

Et nemoris laureta facri PARNASSIDES umbræ.

Ovid, METAM. xi. 165.

Ille caput flavum lauro PARNASSIDE vincus.

Virgil’s epithet is PARNASSIUS. In the text, he joins the Myrtle
 and the Laurel, as in LYCIDAS, v. 1.

Yet once more, O ye LAURELS, and once more,
 Ye MYRTLES brown, &c. —

Secreti hæc aliqua mundi de parte videbo,
 Quantum fata finunt : et tota mente serenum
 Ridens, purpureo suffundar lumine vultus,
 Et simul æthereo plaudam mihi lætus Olympo. 100

EPITAPHIUM DAMONIS.

ARGUMENTUM.

Thyrsis et Damon ejusdem viciniae pastores, eadem studia sequuti, a pueritia amici erant, ut qui plurimum. Thyrsis animi causa profectus peregre de obitu Damonis nuncium accepit. Demum postea reversus, et rem ita esse comperto, se, suamque solitudinem hoc carmine deplorat. Damonis autem sub persona hic intelligitur Carolus Deodatus ex urbe Hetruriæ Luca paterno genere oriundus, cætera Anglus; ingenio, doctrina, clarissimisque cæteris virtutibus, dum viveret, juvenis egregius.

Himerides nymphæ (nam vos et Daphnin et
 Hylan,
 Et plorata diu meministis fata Bionis)

1. *Himerides Nymphæ.* —] Himera is the famous bucolic river of Theocritus, who sung the death of Daphnis, and the loss of Hylas. Bion, in the next line, was lamented by Moschus. In the Argument of this Pastoral, "*Rem ita esse comperto,*" Tickell has ignorantly and arbitrarily altered *comperto* to *comperiens*. He is followed, as usual, by Fenton.

Dicite

Dicite Sicelicum Thamefina per oppida carmen :
 Quas miser effudit voces, quæ murmura Thyrsis,
 Et quibus affiduis exercuit antra querelis, 5
 Fluminaque, fontesque vagos, nemorumque recessus;
 Dum sibi præreptum queritur Damona, neque altam
 Luctibus exemit noctem, loca sola pererrans.
 Et jam bis viridi surgebat culmus arista,
 Et totidem flavas numerabant horrea messes, 10
 Ex quo summa dies tulerat Damona sub umbras,
 Nec dum aderat Thyrsis; pastorem scilicet illum
 Dulcis amor Musæ Thusca retinebat in urbe :
 Ast ubi mens expleta domum, pecorisque relictæ
 Cura vocat, simul assueta feditque sub ulmo, 15
 Tum vero amissum tum denique sentit amicum,
 Cœpit et immensum sic exonerare dolorem.

Ite domum impasti, domino jam non vacat, agni.
 Hei mihi ! quæ terris, quæ dicam numina cœlo,
 Postquam te immiti rapuerunt funere, Damon ! 20
 Siccine nos linqvis, tua sic sine nomine virtus
 Ibit, et obscuris numero fociabitur umbris ?
 At non ille, animas virga qui dividit aurea,

13. Thyrsis, 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*.

Ista velit, dignumque tui te ducat in agmen, 24
 Ignavumque procul pecus arceat omne silentum.

Ite domum impasti, domino jam non vacat, agni.
 Quicquid erit, certe nisi me lupo ante videbit,
 Indeplorato non comminuere sepulchro,
 Constabitque tuus tibi honos, longumque vigebit
 Inter pastores: Illi tibi vota secundo 30
 Solvere post Daphnin, post Daphnin dicere laudes,
 Gaudebunt, dum rura Pales, dum Faunus amabit:
 Si quid id est, priscamque fidem coluisse, piumque,
 Palladiasque artes, sociumque habuisse canorum.

Ite domum impasti, domino jam non vacat, agni.
 Hæc tibi certa manent, tibi erunt hæc præmia,
 Damon, 36
 At mihi quid tandem fiet modo, quis mihi fidus
 Hærebit lateri comes, ut tu sæpe solebas
 Frigoribus duris, et per loca foeta pruinis,

28. *Indeplorato non comminuere sepulchro.*] Ovid, TRIST. iii. iii. 45.

Sed sine funeribus caput hoc, sine honore sepulchri,

INDEPLORATUM barbara terra teget?

METAM. xi. 670.

— Nec me

INDEPLORATUM sub inania Tartara mitte.

And in the IBIS, v. 166.

Nec tibi continget funus, lacrymæque tuorum;

INDEPLORATUM projicere caput.

See Note on LYCID. v. 14.

aut

Aut rapido sub sole, siti morientibus herbis? 40

Sive opus in magnos fuit eminus ire leones,

Aut avidos terrere lupos præsepibus altis;

Quis fando sopire diem, cantuque solebit?

Ite domum impasti, domino jam non vacat, agni.

Pectora cui credam? quis me lenire docebit 45

Mordaces curas, quis longam fallere noctem

Dulcibus alloquiis, grato cum sibilat igni

Molle pyrum, et nucibus strepitat focus, at malus

Auster

Miscet cuncta foris, et desuper intonat ulmo?

Ite domum impasti, domino jam non vacat, agni.

Aut æstate, dies medio dum vertitur axe, 51

Cum Pan æsculea somnum capit abditus umbra,

Et repetunt sub aquis sibi nota sedilia nymphæ,

Pastoresque latent, stertit sub sepe colonus;

Quis mihi blanditiasque tuas, quis tum mihi risus,

Cæcropiosque sales referet, cultosque lepores? 56

Ite domum impasti, domino jam non vacat, agni,

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 also Fletcher, FAITHFUL SHEPHERD. A. i. S. i. vol. iii. p. 107. Who imitates Theocritus, without seeing the superstition annexed to the time of noon.

Lest the great Pan do awake,
That sleeping lies in a deep glade
Under a broad beech's shade.

At

At jam solus agros, jam pascua solus oberro,
 Sicubi ramosæ densantur vallibus umbræ ;
 Hic serum expecto ; 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
 Involvuntur, et ipsa situ seges alta fatiscit !
 Innuba neglecto marcescit et uva racemo, 65
 Nec myrteta juvant ; ovium quoque tædet, at illæ
 Mœrent, inque suum convertunt ora magistrum.

Ite domum impasti, domino jam non vacat, agni.
 Tityrus ad corylos vocat, Alphefibæus ad ornos,
 Ad salices Aegon, ad flumina pulcher Amyntas, 70
 “ 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,
 (Et callebat avium linguas, et sidera Mopsus) 76
 Thyrsi, quid hoc ? dixit, quæ te coquit improba bilis ?
 Aut te perdit amor, aut te male fascinat astrum,

66. — *Ovium quoque tædet, at illæ
 Mœrent, inque suum convertunt ora magistrum.*] So in LYCIDAS,
 v, 125.

The hungry sheep look up, and are not fed.

Saturni grave sæpe fuit pastoribus astrum,
Intimaque obliquo figit præcordia plumbo. 80

Ite domum impasti, 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, lususque leves, et semper amorem 85
Jure petit: bis ille miser qui ferus amavit.

Ite domum impasti, domino jam non vacat, agni.
Venit Hyas, Dryopeque, et filia Baucidis Aegle,
Docta modos, citharæque sciens, sed perdita fastu;
Venit Idumanii Chloris vicina fluenti; 90
Nil me blanditiæ, nil me solantia verba,
Nil me, si quid adest, movet, aut spes ulla futuri.

Ite domum impasti, domino jam non vacat, igni.

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, citharæque sciens.* —] Horace, Od. iii. ix. 9.
Dulces docta modos, et citharæ sciens.

90. The river Chelmer in Essex is called IDUMANIUM FLUENTUM, near its influx into Black-water bay. Ptolemy calls this bay *Portus Idumanus*.

Hei

Hei mihi quam similes ludunt per prata juvenci,
 Omnes unanimi secum sibi lege sodales, 95
 Nec magis hunc alio quisquam secernit amicum
 De grege, sic denſi veniunt ad pabula thoës,
 Inque vicem hirsuti paribus junguntur onagri;
 Lex eadem pelagi, deserto in littore Proteus
 Agmina Phocarum numerat, vilisque volucrum 100
 Passer habet semper quicum sit, et omnia circum
 Farra libens volitat, sero sua tecta revisens,
 Quem si fors letho objecit, seu milvus adunco
 Fata tulit rostro, seu stravit arundine fossor,
 Protinus ille alium socio petit inde volatu. 105
 Nos durum genus, et diris exercita fatis
 Gens homines, aliena animis, et pectore discors;
 Vix sibi quisque parem de millibus invenit unum;
 Aut si fors dederit tandem non aspera votis,
 Illum inopina dies qua non speraveris hora 110
 Surripit, æternum linquens in sæcula damnum.

Ite domum impasti, domino jam non vacat, agni.
 Heu quis me ignotas traxit vagus error in oras
 Ire per aëreas rupes, Alpemque nivofam!

113. *Heu quis me ignotas, &c.*] He has parodied a verse in Virgil's Eclogues, into a very natural and pathetic complaint, *Et quæ tanta fuit Romam, &c.* i. 27. And there is much address in the parenthesis introducing Virgil, which points out that verse.

Ecquid

Ecquid erat tanti Romam vidisse sepultam, 115
 (Quamvis illa foret, qualem dum viferet 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 faxa tibi, fluviosque sonantes! 120
 Ah certe extremum licuisset tangere dextram,
 Et bene compositos placide morientis ocellos,
 Et dixisse, "Vale, nostri memor ibis ad astra".

Ite domum impasti, domino jam non vacat, agni.
 Quamquam etiam vestri nunquam meminisse pigebit,
 Pastores Thusci, Musis operata juvenus, 126
 Hic Charis, atque Lepos; et Thuscus tu quoque
 Damon,

Antiqua genus unde petis Lucumonis ab urbe.
 O ego quantus eram, gelidi cum stratus ad Arni
 Murmura, populeumque nemus, qua mollior herba,
 Carpere nunc violas, nunc summas carpere myrtos,
 Et potui Lycidæ certantem audire Menalcam. 132
 Ipse etiam tentare ausus sum, nec puto multum

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.

128. — *Lucumonis ab urbe.*] Luca, or Lucca, an ancient city of Tuscany, was founded by Lucumon or Leumon, an Hetruscan king. See the first Note on EL. i.

Displicui, nam sunt et apud me munera vestra
 Fiscellæ, calathique, et cerea vincla cicutæ: 135
 Quin et nostra suas docuerunt nomina fagos
 Et Datis, et Francinus, erant et vocibus ambo

137. *Et 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 sent this poem to Dati, and also mentions his intention of sending his book of Latin poems published two years before, 1645. PROSE-WORKS, vol. ii. 572. Dati has a Latin eulogy prefixed to the POEMATA, edit. 1673. So has Antonio Francini an Italian ode, of considerable merit.

In Burman's SYLLOGE, in a Letter from Cuperus to Heinsius, dated 1672, a Carolus Datus is mentioned, "cujus eruditionis spon-
 "sorem habeo librum de VITA PICTORUM." vol. ii. 671. Again in another from the same, dated 1676, his death is mentioned with much regret, where he is called *vir in Etruscis præstantissimus*, and one whose loss would be deeply felt by the learned. *ibid.* 693. In another, from N. Heinsius, dated 1647, he is called "amicissimum mihi juvenem," *iii.* 193. Again, *ibid.* 806, 820, 826, 827. In another from the same, dated 1652, "Scribit ad me Datus Florentiæ in Mediceo codice ex-
 "tare, &c." *ibid.* 294. He corresponds with J. Vossius in 1647. *ibid.* 573. Vossius, and others, wish him to publish Doni's book of In-
 "scriptions. *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 repen-
 "tina Caroli Dati quanto mœrore me confecerit, vix est ut verbis ex-
 "primatur. Ne nunc quidem, cum virum cogito, a lacrymis tem-
 "perare possum, &c." vol. iv. 409. See also vol. v. 577. 578. In a Letter to Christina queen of Sweden dated 1652, from Florence, N. Heinsius sends her an Italian epigram by Dati, which had been much applauded, *on her late accident.* *ibid.* 757. Again from the same, to the same, 1652, "Habes et hic Caroli Dati Epigramma Etruscum.
 "Est autem ille, quod et alia monui occasione, magni inter Floren-
 "tinos Poetas nominis: laudes tuas singulari parat poemate." *Ibid.* 758. See also p. 744. 742. 472.

Mr. Brand accidentally discovered on a book-stall a manuscript which he purchased, intitled, LA TINA, by Antonio Malatesti 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, sent it together with Milton's works,
 both

Et studiis noti, Lydorum sanguinis ambo.

Ite domum impasti, domino jam non vacat, agni.
 Hæc mihi tum læto dictabat roscida luna, 140
 Dum solus teneros claudebam cratibus hædos.
 Ah quoties dixi, cum te cinis ater habebat,
 Nunc canit, aut lepori nunc tendit retia Damon,
 Vimina nunc texit, varios sibi quod fit in usus!

both in poetry and prose, and his Life by Toland, to the academy della Crusca.

As a recommendation and a specimen of his abilities, Milton shewed 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 resort, perceiving that some trifles which I had in memory, composed at under twenty or thereabout (for the manner is, that every one must give a proof of his wit and reading there) met with acceptance above what was looked for, and other things which I had shifted in scarcity of books and conveniences to patch up among them, were received with written encomiums, &c." PROSE-WORKS, vol. i. 54. See the pieces prefixed to the Latin Poems.

138. — *Lydorum sanguinis ambo.*] Of the most antient Tuscan families. The Lydians brought a colony into Italy, whence came the Tuscans. On this origin of the Tuscans from the Lydians, Horace founds the claim of the Tuscan Mæcenas to a high and illustrious ancestry. SAT. i. vi. 1.

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 Tuscany 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 dictabat roscida luna,*

Dum solus teneros claudebam cratibus hædos.] As in LYCIDAS, v. 29.

Battening our flocks with the fresh DEWS of NIGHT.

The Crates are the wattled cotes in COMUS, v. 345.

Fistula, ab undecima jam lux est altera nocte, 156

Et tum forte novis admoram labra cicutis,

Diffiluere tamen rupta compage, nec ultra

Ferre graves potuere sonos : dubito quoque ne sim

Turgidulus, tamen et referam, vos cedite sylvæ. 160

Ite domum impasti, domino jam non vacat, agni.

Ipse ego Dardanias Rutupina per æquora puppes

Dicam, et Pandrasidos regnum vetus Inogeniæ,

Brennumque Arviragumque duces, priscumque

Belinum,

Et tandem Armoricos Britonum sub lege colonos;

Tum gravidam Arturo, fatali fraude, Iögernen, 166

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. Rhotupium is a part of the Kentish coast.

Brutus married Inogen, the eldest daughter of Pandrasus 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.

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.*] Iogerne was the wife of Gorlois prince of Cornwall. Merlin transformed Uther Pendragon into Gorlois; by which artifice Uther had access to the bed of Iogerne, and begat king Arthur. This was in Tintagel-castle in Cornwall. See Geffr. Monm. viii. 19. The story is told by Selden 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.

Mendaces

Mendaces vultus, assumptaque Gorgöis arma,
 Merlini dolus. O mihi tum si vita superfit,
 Tu procul annoſa pendebis fiſtula pinu, 169
 Multum oblita mihi; aut patriis mutata Camœnis
 Brittonicum 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 Uſa, et potor Alauni, 175
 Vorticibuſque frequens Abra, et nemus omne
 Treantæ,

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 excell in all things. I ſhall be ſufficiently con-
 “ tented to be celebrated at home for English verſe.” Our author 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 iſlands as my world.” *PROSE-WORKS*, vol. i. 60.

175. *Si me flava comas legat Uſa, et potor Alauni.*] Uſa is perhaps
 the Oufe in Buckinghamſhire. But other rivers have that name, which
 ſignifies water in general. Alaunus 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 Evenus.
METAM. ix. 106.

VORTICIBUSQUE frequens erat, atque impervius amnis.

And Tyber is “*denſus vorticibus*,” *FAST. vi. 502.*

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 Welch bards
 pretended

Et Thamesis meus ante omnes, et fusca metallis
 Tamara, et extremis me discant Orcades undis.

Ite domum impasti, domino jam non vacat, agni.
 Hæc tibi servabam lenta sub cortice lauri, 180
 Hæc, et plura simul; tum quæ mihi pocula Mansus,
 Mansus Chalcidicæ non ultima gloria ripæ,
 Bina dedit, mirum artiſ opus, mirandus et ipse,

pretended to be derived from king Lochrine'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, damsels, yes, *Sabren* shall surely die, &c.

And it is added, that the river [Severn] into which she is thrown, was thence called *Sabren*. *Sabren*, through *Safren*, 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 corse.

That is, the river *Aby*, which just before is called *Abis*. 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 *Abrine* 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 *Thamesis, meus*, because he was born in London.

177. — *Fusca metallis*
Tamara. —] The river Tamar in Cornwall, tinged with tin-mines.

182. *Mansus Chalcidicæ non ultima gloria ripæ.*] Manso celebrated in the last poem, and a Neapolitan. A people called the *Chalcidici* are said to have founded Naples. See the third Epigram on Leonora, v. 4. "Corpora CHALCIDICO sacra dedisse rogo." And Virgil's tenth Eclogue, *Chalcidico 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

Et circum gemino cælaverat argumento :

In medio rubri maris unda, et odoriferum ver, 185

Littora longa Arabum, et sudantes balsama fylvæ,

Has inter Phœnix divina avis, unica terris,

Cæruleum fulgens diversicoloribus alis,

Auroram vitreis surgentem respicit undis ;

Parte alia polus omnipatens, et magnus Olympus :

Quis putet ? hic quoque Amor, pictæque in nube

pharetræ,

191

Arma corusca faces, et spicula tincta pyropo ;

Nec tenues animas, pectusque ignobile vulgi

Hinc ferit, at circum flammantia lumina torquens,

Semper in erectum spargit sua tela per orbes 195

Impiger, et pronos nunquam collimat ad ictus.

Hinc mentes ardere sacræ, formæque deorum.

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 Lethæo fas quævisisse sub orco,

201

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.

201. *Nec te Lethæo fas quævisisse sub orco, &c.*] From this line to the

the

Nec tibi conveniunt lacrymæ, nec flebimus ultra,
 Ite procul lacrymæ, purum colit æthera Damon,
 Æthera purus habet, pluvium pede reppulit arcum;
 Heroumque animas inter, divosque perennes, 205
 Æthereos haurit latices, et gaudia potat
 Ore sacro. Quin tu, cæli post jura recepta,
 Dexter ades, placidusque fave quicumque vocaris,
 Seu tu noster eris Damon, five æquior audis
 Diodotus, quo te divino nomine cuncti 210
 Cælicolæ norint, sylvisque vocabere Damon :
 Quod tibi purpureus pudor, et sine labe juvenus
 Grata fuit, quod nulla tori libata voluptas,
 En etiam tibi virginei servantur honores ;

the last but one, the imagery is almost all from his own *LYCIDAS*.
 v. 181.

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 UNEXPRESIVE 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 singing in their glory move.

* * * * *

Henceforth thou art the GENIUS OF THE SHORE.

Here is puritanism, yet with some tincture of classical fiction, exalted into poetry.

214. *En etiam tibi virginei servantur honores.*] Deodate and Lycidas were both unmarried. See *REVELATIONS*, xiv. 3. 4. "These are they which were not defiled with women, for they are virgins, &c."

Ipse caput nitidum cinctus rutilante corona, 215
 Lætaque frondentis gestans umbracula palmæ,
 Æternum perages immortales hymenæos;
 Cantus ubi, choreisque furit lyra mista beatis,
 Festa Sionæo bacchantur et Orgia thyrsos*.

Jan. 23. 1646.

*Ad JOANNEM ROUSIUM Oxoniensis Academiae
 Bibliothecarium †,*

*De libro Poematum amisso, quem ille sibi denuo mitti
 postulabat, ut cum aliis nostris in Bibliotheca pub-
 lica reponet, Ode.*

Strophe 1.

GEmelle cultu simplici gaudens liber,
 Fronde licet gemina,

* 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 pastoral 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 college.
 He succeeded to Thomas James, the first that held this office 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
 Rouse, by Van Ling. Rouse's portrait, large as life, a three quar-
 ters 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, "Epistola ad Johannem Cirenbergium,
 " ob

Munditieque nitens non operosa;

Quam manus attulit

“ ob acceptum Synodaliū Epistolarum Concilii Basileensis *Ἀπόρρη-
“ φον*, præfixa variorum carminibus honorariis in eundem Cirenber-
“ gium. Oxon. 1631.” In quarto. Where among the names of the
writers in Latin, are Richard Busby of Christ Church, afterwards the
celebrated Master of Westminster: Jasper Maine, and Thomas Cart-
wright, 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 Rouse, who seems to have conducted the publication.
In it he speaks of his Travels, and particularly of his return from
Italy through Basil. Not only on account of his friendship with
Milton, which appears to have subsisted in 1637, but because he re-
tained his librarianship and fellowship through Cromwell’s Usurpa-
tion, we may suppose Rouse to have been puritanically inclined. See
Notes on Sir Henry Wootton’s LETTER prefixed to *COMUS*, *supr.*
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 de-
sign, on being told that there was no money to be found there, “ by
“ Rouse the librarian, a *confiding brother*.” *Ibid.* P. i. p. 143. See a
religious letter of Dionysia Fitzherbert, of Bristol, to Rouse, *Bibl.*
Bodl. MSS. Mus. 169. Probably Milton might become acquainted
with Rouse, 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. Rouse, to be used instead of
Sternhold’s, which was grown obsolete. *HIST. PUR.* vol. iii. 315.
edit. 1736. But this was Francis Rouse 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: whose works were collected and published together at Lon-
don, in 1657, under the title “ Treatises and meditations dedicated
“ to the Saints, and to the Excellent throughout the three kingdoms.”
His Psalms appeared in 1641. Butler says of these psalms, “ When
“ Rouse stood forth for his trial, Robin Wisdom [in Sternhold and
“ Hopkins] was found the better poet.” *REMAINS*, edit. 1754.
p. 230. I know not if he was related to the librarian.

Milton, at Rouse’s request, had given his little volume of poems,
printed in 1645, to the Bodleian library. But the book being lost,
Rouse requested his friend Milton to send another copy. In 1646,
another was sent by the author, neatly but plainly bound, *munditie ni-
tens non operosa*, in which this ode to Rouse, in Milton’s own hand-

Juvenilis olim,

Sedula tamen haud nimii poetæ ;

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. *Tb.* In the first blank leaf, in Milton's own hand writing is this inscription, never before printed. " Doc-
" tissimo viro proboque librorum æstimatori Johanni Rousio, Oxoni-
" ensis Academiæ Bibliothecario, gratum sibi hoc fore testanti, Jo-
" annes Miltonus opuscula hæc sua, in Bibliothecam antiquissimam
" atque celeberrimam adsciscenda, libens tradit; tanquam in memo-
" riæ perpetuæ famam, emeritamque, uti sperat, invidiæ calumniæ-
" que vacationem, si veritati bonoque simul eventui satis sit litatum.
" Sunt autem De Reformatione Angliæ, Lib. 2. — De Episcopatu
" Prælati, Lib. 1. — De ratione Politicæ Ecclesiasticæ, Lib. 1. —
" Animadversiones in Remonstrantis Defensionem, Lib. 1. — Apolo-
" gia, Lib. 1. — Doctrina et disciplina Divortii, Lib. 2. — Judicium
" Bucerii de Divortio, Lib. 1. — Colasterion, Lib. 1. — Scripturæ loca
" de Divortio, instar Lib. 4. — Areopagitica, sive de libertate
" Typographiæ oratio. — De Educatione Ingenuorum epistola *. —
" POEMATA LATINA, ET ANGLICANA SEORSIM." About the year
1720, these two volumes, with some other small books, were hastily,
perhaps contemptuously, thrown aside as duplicates, either real or
pretended: and Mr. Nathaniel Crynes, an esquire beadle, and a di-
ligent collector of scarce English books, was permitted, on the pro-
mise 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 after-
wards honourably restored to their original places.

1. *Gemelle cultu simplici gaudens liber,*

Fronde licet gemina, &c.] We should read FRONTE, according to the Bodleian manuscript, and the sense required by the context. But yet FRONDE appears in every edition hitherto published. Milton's 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 middle, to the English poems. Hence the volume is *Liber gemellus*, a double book, as con-

* Tractate of Education to Hartlib.

Dum vagus Ausonias nunc per umbras,
 Nunc Britannica per vireta lufit,
 Insons populi, barbitoque devius
 Indulfit patrio, mox itidem pectine Daunio 10
 Longinquum intonuit melos
 Vicinis, et humum vix tetigit pede :

Antiftrophe.

Quis te, parve liber, quis te fratribus
 Subduxit reliquis dolo ?
 Cum tu miffus ab urbe, 15
 Docto jugiter obſecrante amico,
 Illuſtre tendebas iter
 Thameſis ad incunabula
 Cærulei patris,

fiſting of two diſtinct parts, yet *cultu ſimplici*, under the form and appearance, the *habit*, of a ſingle book.

4. *Quam manus attulit*

Juvenilis olim.] Doctor Newton retains QUAM, from the former editions. But the true reading is QUEM, agreeing with *liber*. For Milton is alluding to his firſt donation, of the volume that was loſt.

9. *Inſons populi.*—] Guiltleſs as yet of engaging in the popular diſputes of theſe turbulent times.

10. —*Mox itidem pectine Daunio.*] His Italian Sonnets.

16. *Docto jugiter obſecrante amico.*] Hence it appears, that Rouſe 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 Glouceſterſhire. Unleſs he means the junction of Tame and Iſis, ſuppoſed to produce Thameſis, at Dorcheſter near Oxford.

Fontes ubi limpidi 20
 Aonidum, thyasusque facer,
 Orbi notus per immensos
 Temporum lapsus redeunte cælo,
 Celeberque futurus in ævum?

Strophe 2.

Modo quis deus, aut editus deo, 25
 Pristinam gentis miseratus indolem,
 (Si satis noxas luimus priores,
 Mollique luxu degener otium)
 Tollat nefandos civium tumultus,
 Almaque revocet studia sanctus, 30
 Et relegatas sine sede Musas
 Jam pene totis finibus Angligenum ;
 Immundasque volucres,
 Unguibus imminentes,
 Figat Apollinea pharetra, 35
 Phineamque abigat pestem procul amne Pegaseo?

29. *Tollat nefandos civium tumultus, &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.

35. *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 powerful beams of "God's word." PROSE-WORKS, i. 74.

Antistrophe.

Antistrophe.

Quin tu, libelle, nuntii licet mala
 Fide, vel oscitantia,
 Semel erraveris agmine fratrum,
 Seu quis te teneat specus, 40
 Seu qua te latebra, forsan unde vili
 Callo tereris institoris insulsi,
 Lætare felix : en iterum tibi
 Spes nova fulget, posse profundam
 Fugere Lethen, vehique superam 45
 In Jovis aulam, remige penna :

Strophe 3.

Nam te Roüsius sui
 Optat peculi, numeroque iusto
 Sibi pollicitum queritur abesse,
 Rogatque venias ille, cujus inclyta 50
 Sunt data virum monumenta curæ :
 Teque adytis etiam sacris
 Voluit reponi, quibus et ipse præfidet

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. GOVERNMENT. 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 parean duo vele." ORLANDO FURIOSO. xxxiii. 84. See OBSERVAT. Spenser's F. Q. ii. 207. And Note on v, 208. QUINT. NOVEMBER.

Æternorum operum custos fidelis ;

Quæstorque gazæ nobilioris,

55

Quam cui præfuit Iön,

Clarus Erechtheides,

Opulenta dei per templa parentis,

Fulvosque tripodas, donaque Delphica,

Ion Actæa genitus Creusa.

60

55. The paintings, statues, tapestry, tripods, and other inestimable furniture of Apollo's temple at Delphi, are often poetically described 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 proverbial even in the days of Homer, IL. B. ix. 404. All these were offerings, ANAΘHMATA, *Dona Delphica*, made by eminent personages who visited the temple. A curious Memoir has been written by Mons. Valois, *De richesses du Temple des Delphes, et des differens pillages qui en ont etè faits.*

Milton was a reader of Euripides, not only with the taste of a poet, but with the minuteness of a Greek critic. His Euripides in two volumes, Paul Stephens's quarto edition, 1602, with many 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. 12, s. 6, d. 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 Metamorphosis and Euripides. See Note on the PASSION, v. 180. And AD PATREM, v. 24.

56. *Quam cui præfuit Ion, &c.*] Ion the treasurer of the Delphic temple, abounding in riches. Euripides's tragedy of ION evidently occasioned this allusion. Euripides calls Ion, ΧΡΥΣΟΦΥΛΑΚΑ, v. 54.

* The year in which COMUS was written.

Antistrophe.

Antistrophe.

Ergo, tu visere lucos
 Musarum ibis amœnos ;
 Diamque Phœbi rursus ibis in domum,
 Oxonia quam valle colit
 Delo posthabita,
 Bifidoque Parnassi jugo :
 Ibis honestus,
 Postquam egregiam tu quoque sortem
 Naetus abis, dextri prece sollicitatus amici.
 Illic legeris inter alta nomina
 Authorum, Graiæ simul et Latinæ
 Antiqua gentis lumina, et verum decus.

70

Epodos.

Vos tandem haud vacui mei labores,
 Quicquid hoc sterile fudit ingenium,
 Jam sero placidam sperare jubeo
 Perfunctam invidia requiem, sedesque beatas,
 Quas bonus Hermes,
 Et tutela dabit solers Roïsi ;
 Quoneque lingua procax vulgi penetrabit, atque longe
 Turba legentum prava faceffet :
 At ultimi nepotes,
 Et cordatior ætas,

75

80

Judicia rebus æquiora forsitan

Adhibebit, integro sinu.

Tum, livore sepulto,

85

Si quid meremur sana posteritas sciet,

Roüfio favente.

Ode tribus constat Strophis, totidemque Antistrophis, una demum Epodo clausis, quas, tametsi omnes nec versuum numero, nec certis ubique colis exacte respondeant, ita tamen secuimus, commode legendi potius, quam ad antiquos concinendi modos rationem spectantes. Alioquin hoc genus rectius fortasse dici monostrophicum debuerat. Metra partim sunt κατὰ μέτρον, partim ἀπολελυμένα. Phaleucia quæ sunt, Spondæum tertio loco bis admittunt, quod idem in secundo loco Catullus ad libitum fecit.

86. The reader will recollect, that this Ode was written and sent in 1646. Milton here alludes to the severe censures which he had lately suffered, not only from the episcopal but even from the presbyterian party. About the year 1641, our author, well knowing how much the puritans wanted the assistance of abilities and learning, attacked the order of bishops and the intire constitution of the Church of England, in three or four large and laboured treatises. One of these, his Reply to bishop Hall's Remonstrance, was answered the same year by an anonymous antagonist, supposed to be the bishop's son; who calls Milton a blasphemer, a drunkard, a profane swearer, and a frequenter of brothels, asserting at the same time, that he was expelled the University of Cambridge for a perpetual course of riot and debauchery. About the year 1644, Milton published his tracts on Divorce. Here he quarrelled with his own friends. These pieces were instantly anathematized by the thunder of the presbyterian clergy, from the pulpit, the press, and 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

the

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 strait a barbarous noise invirons me
Of owls and cuckoos, asses, apes, and dogs, &c.

And the preceding Sonnet on the same subject, is thus intitled, "On the DETRACTION which followed upon my writing certain Treatises."

But these were only the beginnings of obloquy. He was again to appeal to posterity for indulgence. *Evil Tongues*, together with many *Evil Days*, were still in reserve. The commonwealth was to be dismantled, 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, "Est forsitan dignissimus qui ab omnibus legeretur Miltonus, nisi styli sui facundiam et puritatem TURPIS-
" MIS MORIBUS inquinasset." Winstanly thus characterises our author. "He is one whose 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 traitor, &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 calumny.

Upon the whole, and with regard to his political writings 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 meremur*, 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 nonsense 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 shone in a fast-sermon before Cromwell, he sometimes indulges a vein of jocularitv; 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 superiours 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 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, bestows but 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 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

† Oldys attributes this pamphlet to Harrington, in his Catalogue of the pamphlets in the Harleian Library.

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, justifies what he himself says in his Ode to Rouse." 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 *sana posteritas*, and a *cordatior ætas*. 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 nepotes* 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 atoned for the contemptible taste, the blindness and the neglect, of the last, in recovering and exalting the poetry of Milton to its due degree of cultivation and esteem: and we may safely prognosticate, that the posterities are yet unborn, which will bear testimony to the beauties of his calmer imagery, and the magnificence of his more sublime descriptions, to the dignity of his sentiments, and the vigour of his language. Undoubtedly the PARADISE LOST had always it's 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 versification, 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 *soli Milto secundus*, was shewn to doctor Sprat then dean of Westminster, he refused it admittance into the church; the name of Milton as doctor Jonson observes, who first relates this anecdote,

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 Eton, 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, sanctæque favillæ;
 Heroum vosque O, vix tanti nominis, umbræ!
 Parcite, quod vestris infensum regibus olim
 Sedibus infertur nomen, liceatque supremis
 Funeribus finire odium: Mors obruat iras.
 Nunc sub fœderibus coeant felicibus una
 Libertas, et jus sacri inviolabile sceptri.
 Rege sub Augusto fas sit laudare Catonem.

T H E E N D.

APPENDIX TO THE NOTES ON COMUS^a.

PEELE's play, to which it is supposed our author had at least a retrospect in writing COMUS, opens thus.

Anticke, Frolicke, and Fantasticke, 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 sleeps 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 perceive the glimring of a gloworme, 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 lambes-wool, &c.” They sing,

“ When as the rie reach to the chin,
 “ And chopcherrie, chopcherrie ripe, within;
 “ Strawberries swimming in the creame,
 “ And schoole-boyes playing in the streame, &c.”

At length, to pass the time *trimly*, it is proposed, that the wife shall tell “ a merry winters tale,” or, “ an old wiues winters tale,” of which sort of stories she is not without a *store*^c. 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 last, all the king's men went out so long, that hir Two Brothers went to seeke hir.” Immediately the Two Brothers enter, and speak,

^a See above, pp. 127. 128.

^b This old Ballad is alluded to in TWELFTH NIGHT, A. ii. S. iii. Sir Toby says, “ My Lady's a Cataian, we are politicians, Malvolio's a Peg a Ramsey, 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 passed 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 MEN, &c.” Many more instances occur.

^c See Shakespeare's WINTER'S TALE, A. ii. S. i.

H. — Pray you sit 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 entitled A Wynter Nybghts ” *passyme*, May 22, 1594. This is not Shakespeare's WINTER'S TALE, which perhaps did not appear till after 1600.

“ 1 *Br.* Vpon these chalkie cliffs of Albion,
 “ We are arriued now with tedious toile, &c.
 “ To seeke our Sister, &c.” —

A foothfayer enters, with whom they converse about the lost lady.
 “ *Sooths.* Was she fayre? 2 *Br.* The fayrest for white and the purest
 “ for redde, as the blood of the deare or the driuen snowe, &c.” In
 their search, Echo replies to their call^a. They find too late that their
 Sister is under the captivity of a wicked magician, and that she had
 tasted his cup of oblivion. In the close, after the wreath is torn from
 the magician’s head, and he is disarmed and killed, by a Spirit in the
 shape and character of a beautiful page of fifteen years old, she still
 remains subject to the magician’s enchantment. But in a subsequent
 scene the Spirit enters, and declares, that the Sister cannot be deli-
 vered 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 glasse, and extinguishing a light, as I have be-
 fore recited. A curtain is withdrawn, and the Sister is seen seated
 and asleep. She is disinchanting and restored to her senses, having been
 spoken to THRICE. She then rejoins her Two Brothers, with whom
 she returns home; and the Boy-spirit vanishes 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 trans-
 formed by our magician into a bear, recovering in the day-time his
 natural shape^b.

Among the many feats of magic in this play, a bride newly mar-
 ried 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 stroke my head,
 “ And thou shalt haue some cockell bread!
 “ Gently dippe, but not too deepe,
 “ For feare thou make the goulden beard to weepe!
 “ Faire maiden, white and redde,
 “ Combe me smooth, and stroke my head;
 “ And euery haire a sheaue shall be,
 “ And euery sheaue a goulden tree!”

With this stage-direction, “ *A head comes up full of gold; see 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 Haruest-men enter with a
 “ Song.*” Again, “ *Enter the Haruest-men singing with women in their
 “ bandes.*” Frolicke says, “ Who have we here, our amorous haruest-
 “ starres?” — *They sing.*

“ Loc, here we come a reaping a reaping,
 “ To reape our haruest-fruite;

^a See Note on *COMUS*, v. 243. And Reed’s *OLD PL.* vi. 426. xii. 401.

^b See an allusion to this *APULEIUS* in Tomkis’s *ALBUMAZAR*, written 1614.
 Reed’s *OLD PL.* vii. 188.

“ And thus we passe the year so long,
 “ And neuer be we mute.”

Compare the Masque in the TEMPEST, A. iv. S. i. Where Iris says,
 You sun-burnt fickle-men of August weary,
 Come hither from the furrōw, and be merry:
 Make holiday, your rye-straw 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 town, and his “ Merric Iests” appeared in 1607. Reprinted 1627. Mr Steevens justly supposes, that the character of GEORGE PIEBOARD, in the Puritan, was designed for GEORGE PEELE. See Malone’s SUPPL. SHAKESP. ii. 587. He has some few pastoral pieces in ENGLANDS 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 FAIRE 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 Nash’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.

CORRECTIONS AND SUPPLEMENTAL
OBSERVATIONS.

P. 3. " **T**HAT he was of a proper age for love. It is at least certain that Milton, whatever hidden meaning he, &c."

Reform the passage thus. "That King was of a proper age for love. We will allow, that King, whatever hidden meaning the poet, &c."

Page 6. v. 18. Add to the Note.] Milton has the same use and sense of COY, in APOL. SMECTYMN. "Thus lie at the mercy of a COY flurting style, to be girded with frumps and curtall gibes, &c." PROSE WORKS. i. 105.

P. 18. v. 100. —*That fatal and perfidious bark,*

Built in th' eclipse, &c.] Although doctor Newton mentions the *Ille et nefasto*, 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 with rigged curses*.

It may be a matter of curiosity to mention, that Mr Edward King whose death is here lamented, is the author of an elegant copy of Latin Iambics, prefixed to a Latin Comedy, called SENILE ODIIUM, acted at Queen's College in Cambridge, 1633, and written by Peter Hausted. Cantab. 1633. 12mo. Dr. J. WARTON.

P. 41. v. 27. Add to the Note.] Our author has CRANKS, which his context explains, PR. W. i. 165. "To shew us the ways of the Lord, strait and faithful as they are, not full of CRANKS and con-traditions."

P. 44. v. 53. *From his watch-tower in the skies.*] So in his REFORMATION, &c. Of God. "From his high WATCH-TOWER in the HEAVENS." PR. W. i. 22.

P. 50. v. 94.] In Shakespeare, a fidler is called Hugh REBECK. See ROM. JUL. A. iv. S. iv. And Steevens's Note. If, as I have supposed, it is Chaucer's RIBBLE, the diminutive of RYBIB, used also by Chaucer, I agree with sir John Hawkins, that it originally comes from REBEB, 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 had it from the French *Rebec* and *Rebecquin*. In the Percy Household Book, 1512, are recited, "Mynstralls in Household iij, viz. a Taberett, a Luyte, and a REBECC." p. 42. It appears below queen Elizabeth, in the music establishment of the royal household.

P. 54. v. 108. *His shadowy flail.*—] 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

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 vp agin?

Nay, then my FLAIL shall never lin.

Robin Goodfellow, cloathed in green, was a common figure in the old
city-pageants. Mayne's CITYE-MATCH, A. ii. S. vi. edit. 1639.

Some speeches, sir, in verfe, which I have spoke

By a green Robin Goodfellow from Cheapside Conduit.

P. 55. v. 113. Add to the note.] In GRIM THE COLLIER OF CROY-
DON, perhaps printed before 1600, Robin Goodfellow says,

I love a *messe of Creame* as well as they,—

Ho, Ho, my masters, no good fellowship?

Is ROBIN GOODFELLOW a bugbear grown?

A. v. S. 1. 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!* GAMM. GURT. N. *Ibid.* ii. 34.

P. 56. v. 118. Add to the Note.] I take this opportunity of re-
marking, that the old practise of applauding favourite passages of a
sermon by a loud hum from the congregation, which was called *hum-*
ming a sermon, is remembered by our author, APOL. SMECTYMN. §. x.
He says, the established clergy seldom preached *edifying sermons* in the
largest churches: "and such as are most HUMMED and applauded
"there, would scarce be suffered a second hearing, &c." PR. W.
i. 127. I think HUMMING might be revived with success by the
methodists.

P. 66. v. 26. In *Saturn's reign,* &c.] Much in the same strain, in his
DIVORCE, B. ii. c. iv. "If at pleasure you can dispense with golden
"poetic ages of such pleasing licence, as in the fabled reign of old
"Saturn, &c." PR. W. i. 190.

P. 87. v. 142. *While the bee with bonied thigh.*] Dr Johnson cen-
sures Gray, who was a scholar, for giving to adjectives, derived from
substantives, the termination of participles; as in *bonied Spring*. But
here is Gray's authority; and we have HONIED again, in SAMS.
AGON, v. 1066. "Nor fear the bait of HONIED words." And HO-
NIED sentences may be found in one of Shakespeare's HENRIES. See also
EL. v. 68.

MELLITASQUE movent flamina verna preces.

That is,

And vernal zephirs waft her HONIED VOWS.

P. 92, v. 161. *There let the pealing organ, &c.*] Of these pensive de-
lights, he speaks in a very different tone in the *Answer to the Eikon*
BASILIKE, §. xxiv. "In his Prayer he [the king] remembered what
"voices of joy and gladness there were in his Chapel, god's house in
"his opinion, between the singing-men and the organs:—the vanity,
"superstition, and misdevotion 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 con-

“tempt, §. xxv. “His *glory* in the gaudy copes, and painted windows,—and the chaunted service-book, &c.” PR. W. i. 429, 531.

P. 118. Add to the end of the note.] The following notices may correct or illustrate what I have said about Hartlib.

Samuel Hartlib came into England about the year 1640. His father, a Pole, lived at Elbing in Prussia; to which place his grandfather brought the Company of English merchants from Dantzick. During the former part of his residence in England, he was worth 400*l.* a year, and had a pension from the republican parliament, of 300*l.* See his *Account of Himself*, 1660. Kennet's REG. AND CHRON. p. 858. see also *ibid.* p. 870. 871. In 1662, he petitioned the new parliament for relief, being destitute of all support, aged, and infirm. Here he sets forth, amongst other literary services, that he had formerly “erected a little academy for the education of the gentry of this nation, “to advance piety, learning, morality, and other exercises of industry, *not usual in the common schools.*” *Ibid.* p. 872. This institution appears to have occasioned Milton's TRACTATE ON EDUCATION, addressed to Hartlib. He had before, in 1660, written to Lord Herbert, complaining of his extreme distress. He had lost his pension, the arrears of which amounted to 700*l.* He adds, “I have nothing left to keep me alive, with two relations more, a daughter and a nephew, who is attending my sickly condition.” He begs his lordship to intercede with lord Manchester and lord Annesley, to join “in making up such an assistance, as may save your and their most devoted servant from utter perishing, &c.” *Ibid.* I know not the event of these applications. He certainly deserved well of the public. But he seems to have wasted his fortune in projects. See also Birch's HIST. R. SOC. iv. 444. Milton in his Second Reply to More, mentions an insidious Letter from the Dutch printer Vlac to Hartlib. PROSE-WORKS, ii. 360. See manuscript Letters from Hartlib to Dr. Worthington, from 1655, to 1661, at Cambridge. MSS. BAKER, vol. xxix. p. 193. And Catalogue of Pamphlets in BURL. HARL. p. 23.

Some have doubted about the time, when Milton's TRACTATE to Hartlib was written. It appears from his first Reply to More, published in 1654, that it immediately followed his Books on Divorce, published in 1644. For, reciting the order of his works, and having mentioned the Books on Divorce, he adds, “*INSTITUTIONEM* deinde “*LIBERORUM* uno opusculo brevius quidem *traxeram*; sed quod satis “*arbitrabar* iis fore qui ad eam rem, qua par esset diligentia, incumbere, &c.” His next work, he says, was the AREOPAGITICA. This was published in November, 1644. See PROSE-WORKS, ii. 333. Mr. Wise, late Radclivian librarian, had the TRACTATE to Hartlib, a thin quarto in one sheet only, undoubtedly the first edition; but I do not remember the date, nor do I think there was any, or even a title page. That it was printed not later than the year 1646, appears from a quarto volume of many of Milton's prose tracts, given by himself, in that year, to the Bodleian library: in which this TRACTATE, without title page, in one sheet, is the last piece. See Notes

On the Latin ODE to Rouse *supr.* p. 578. With what propriety it was placed at the end of Milton's own edition of this volume of his poems, 1673, whence, having been omitted by Tonson, it was repeated by Tickell and Fenton, I do not perceive. A small edition was printed in duodecimo at Glasgow, in 1747.

Dury, mentioned in this Note as Hartlib's friend, was appointed in 1649, deputy-librarian under Bulstrode Whitlock of what had been the royal library. Wood says that Whitlock, in 1647, had prevented the king's books and medals from being sold. *ATH. OXON.* ii. 546. Dury was Milton's friend and correspondent. See *AUCTOR. PRO SE DEFENS.* in the *PROSE-WORKS*, ii. p. 377. 382. Whitlock calls Dury "a German by birth, a good scholar, and a great traveller, &c." *MEM.* p. 401. vol. i. edit. 1682.

P. 124. v. 380. Add to the Note.] See Note on *COMUS*, p. 186. 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 a great 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, &c.

ON THE MARKS OF IMITATION, 12MO. 1757. p. 43.

P. 149. v. 154. — *To cheat the eye with blear illusion.*] In our author's REFORMATION, &c. "If our understanding have a film of ignorance over it, or be BLEAR with gazing on other false glisterings, &c." *PR. W.* i. 12.

P. 150. v. 161. Add to the Note.] See *APOL. SMECTYMN.* §. viii. "Immediately he falls to GLOZING, &c." *PR. W.* i. 121. And Shakespeare's *RICH.* ii. A. ii. S. i.

Than they, whom youth and ease have taught to GLOSE.

P. 153. v. 181. — *Of this tangled wood.*] "They seek the dark, the bushy, the TANGLED forest." *PR. W.* i. 13.

P. 155. v. 188. Add to the Note.] In a controversy about church-habits, Milton applies *AMIS* in a much less poetical sense, *PR. W.* i. 100. "We have heard of Aaron and his linen *AMICE*, &c."

P. 184. v. 421. Add to the Note.] Hence an expression in our author's *APOLOGY*, which also confirms what is here said, §. i. "Zeal, whose substance is ethereal, arming in COMPLEAT diamond, ascends his fiery chariot." *PR. W.* i. 114.

P. 190. v. 463. — *When lust,*

By unchaste looks, loose gestures, &c.] "He [Christ] censures an UNCHASTE LOOK to be an adultery already committed: another time, he passes over actual adultery with less reproof than for an UNCHASTE LOOK?" *DIVORCE*, B. ii. c. 1. *PR. W.* i. 184. See also, p. 304. Milton therefore in the expression here noted, alludes to our Saviour's, "ὡς ὁ ΒΛΕΠΩΝ ΓΥΝΑΙΚΑ ὡς ἑπιθυμῆσαι αὐτῆς, &c." *S. Matth. EVANG.* v. 28.

P. 193. v. 483. — *Night-founder'd here.*] So in *PARAD. L.* B. i.

204. "NIGHT-FOUNDER'D skiff." Where Bentley, who perhaps never saw our *Malk*, would read NIGH-FOUNDER'D.

P. 197. v. 530. *Character'd in the face.*] So in his *DIVORCE*, B. i. PREF. "A law not only written by Moses, but CHARACTERED in us "by nature." PR. W. i. 167. See *OBSERVAT.* Spenser's F. Q. vol. ii. p. 162.

P. 198. v. 544. Add to the Note.] Shakespeare's *SONN.* xii. 6.

When lofty trees I see barren of leaves,
Which erst from heat did CANOPY the herds.

Ibid. v. 544. Add to the Note.] Again, in his *REFORMATION*, &c. "What INTERWEAVINGS or interworkings can knit the minister "and the magistrate, &c." And in the *AREOPAGITICA*, "Knowledge of good is so involved and INTERWOVEN with the knowledge "of evil." PR. W. i. 147.

P. 259. v. 994. *Flowers of more mingled hue.*] See *PARAD. L.* B. iv. 256. "Flowers of all hue." Where Bentley says, "Of all hue," is not our author's manner. See also B. xi. 557. "Tents of various hue." Again, B. iv. 148. "Fruits of golden hue." We have indeed "Iris "all hues." B. iv. 698. But the *elleipsis* is obvious. See also *LYCID.* 135. "Flourets of a thousand hues."

P. 273. v. 98. Insert before the quotation from Spenser.] Again, in *TETRACHORDON*. "A kind of RAVISHMENT and erring fondness in "the entertainment of wedded leisures." PR. W. i. 222.

P. 286. v. 4. Add to the Note.] He says, that in the preceding *Ode*, "His Muse with ANGELS did DIVIDE to sing." For there he says, that she "JOINED her voice to the ANGEL-QUIRE," v. 27. See *Vossius* on *Catullus*; who, with his usual refinement, and to justify a new sense of his text, explains *Horace's Carmina dividens*, by *ALTERNATE singing*. See p. 239. edit. 1684.

I know not if to *run a division*, a technical term in music, 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.

Compare Reed's *OLD PL.* viii. 373. 412.

P. 297. v. 54. Add to the note.] But this is a bad spelling of the French, *coutelas*, used as an English word in *Lloyd's CORNELIA*, 1594. A. v. Reed's *OLD PL.* ii. 293. "And in the other grasped his "COUTELAS."

P. 304. v. 18. Add to the note.] See more instances in Reed's *OLD PL.* vol. v. 304. vi. 70. vii. 8. x. 277. And in Shakespeare, *Johns. Steev.* 1778. vol. v. p. 489. seq.

P. 307. v. 35. *So have I seen some tender slip.*] So in his *ANIMADV. REM. DEF.* A gardener is to "cut his hedges, prune his trees, look

“ to his TENDER SLIPS, and pluck up the weeds that hinder their growth.” PR. W. i. 95.

P. 314. v. 19. Add to the Note.] Our author uses and explains the word in his PRELITICAL EPISCOPACY, “ To controul and NEW-FANGLE the Scripture.” PR. W. i. 37. In Ulpian Fulwell’s interlude, LIKE WIT TO LIKE, 1568, Nichol NEWFANGLE is the *Vice*.

P. 333. v. 3. Add after the quotation from Petrarch.] And Marino L’ADON. C. viii. 147.

IMBRUNIR d’oriente il ciel si vede.

P. 336. SONN. v.] The forced thoughts at the end 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.

P. 344. v. 5. *Cries the stall-reader.* —] So in APOL. SMECTYMN. §.viii. “ In the language of STALL-EPISTLE nonsense.” PR. W. i. 122.

Ibid. v. 9. — *Or Galasp.*] 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 Helvetian 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 Plummet in our hands, may also behold the Top-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 chosen reformers of reformation !

P. 346. Add to the note at bottom.] Lady Alice Egerton was married to that Richard earl of Carbury to whom bishop [Jeremy] Taylor dedicated most of his works ; and who generously harboured the bishop in his house at GOLDEN-GROVE, in Caermarthenshire, during the Rebellion. The reader who seeks for minute information, may read a fine character of this lady, in a funeral Sermon, among the Sermons of that pious, learned, and loyal prelate. I have mentioned the great affection of this Lord Carbury to his Lady, our Lady Alice. This farther appears from a Song, in “ Select AYRES and DIALOGUES to sing to the Theorbo-Lute or Basse Viol composed by Mr. Henry Lawes late servant to his Majesty in his publick and private Musicke and other excellent masters. The second Book. London, Printed by W. Godbid for John Playford, and are to be sold at his shop, in the Temple near the Church-dore, 1669.” See p. 90. The Song is called THE EARL TO THE COUNTESS OF CARBURY. I will cite the two last stanzas, which are excellent in the affected 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 the first kiss went ;
Two balls of wax so run,
When melted into one :

Mix’d

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 unriddle this;
For when thou'rt call'd to blifs,
He needs not throw at me his dart,
'Cause piercing Thine he kills My heart.

Richard earl of Carbury succeeded his father in law, Lord Egerton, in the Presidentship of Ludlow-Castle: which I mention, to introduce a circumstance much more to his honour, that at the Restoration he appointed Butler, author of HUDIBRAS, to the Stewardship of that castle, a very honourable and lucrative office, while the principality-court continued to be held there. See Wood, ATH. OXON. ii. 453. And Whitlock; MEM. p. 115. col. i. p. 168. vol. i. edit. 1682. Butler had before been Lord Carbury's secretary.

For the former part of this Note, I am obliged to sir John Hawkins. P. 348. Add to the note on Lawes.] In the records of the music-school at Oxford, restored about 1665, after the king's return, is the following entry, among others of the kind, equally mutilated: "Mr. Henry Lawes, Gent. of his majesty's chappell royal, and of his private musicke, gave to this School a rare Theorbo for singing to, valued at with the earl of Bridgewater's crest in brasse just under the finger-board with its case: as also a sett of" The earl of Bridgewater, is earl John, who acted the part of the FIRST BROTHER in Comus, being then Lord Brackley.

Among Lawes's works, I had omitted the music to Lovelace's AMARANTHA, a Pastoral. See ATH. OXON. ii. 229.

P. 352. v. 4. Add to the Note.] 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," saith Solomon, which having no prince, ruler, nor lord, provides her meat in the summer, &c. Which evidently shews us, that they who think the nation 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 domination of an impetuous lord."

Ibid. v. 7. Add to the Note.] Our author seems to have taken this idea from a passage in the Eikon, which he quotes in his ANSWER, §. x. "He [the king] calls the parliament a many-headed hydra of government, full of factions, distractions, &c." PR. W. i. 396.

Ibid.

SUPPLEMENTAL OBSERVATIONS. 601

Ibid. v. 8. Add to the Note.] See also Reed's OLD PL. vii. 172. 520. x. 351.

P. 361. v. 1. Add to the Note.] Milton, in his first Reply to More, written 1654, recites, among the most respectable of his friends who contributed to form the Commonwealth, "Montacutium, LAURENTIUM, summo ingenio ambos, optimisque artibus expolitos, &c." PR. W. ii. 346. 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 was afterwards a leader in the Rebellion. I believe he deserved this panegyric.

P. 363. Add to the Note.] Milton's pamphlet was answered in "The DIGNITY 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. Seile, &c. 1660." 12mo. It is a weak performance. In the Dedication to Charles the Second, the author says, "that the King's murder, and all its concomitant iniquities, were extenuated, extolled, and justified, by one Mr. John Milton." 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 an ejected member of the house of Commons. I think he is not the same.

P. 365. Add to the Note.] But Milton's prose was to suffer another disgrace. A curious and exact observer of the minute but characteristic incidents of his own times, has recorded, that twenty-seven Propositions gathered from the writings of Buchanan, Hobbes, MILTON, Baxter, Goodwin, and others, were condemned by the University of Oxford, as seditious, blasphemous, and destructive of the Church and State: and that on July 21, 1683, they were ordered to be burnt in the court of the Schools. See "A COMPENDIOUS View of the late tumults and troubles in this Kingdom for seven years, &c. By J. W. Esq. Lond. 1685." 8vo. See p. 178. The initials J. W. are for James Wright.

And here I cannot neglect so fair an opportunity, of gratifying the lovers of our elder drama, with some few particulars, not generally known, relating to this James Wright, who was one of the earliest historians of the English stage; and perhaps one of the first collectors of Old Plays since Cartwright, whose collection was at Dulwich college. I mean the author of that very scarce and valuable little piece, of the first edition of which I never saw but one copy, intitled "HISTORIA HISTRIONICA. An Historiack Account of the English Stage, shewing the ancient use, improvement, and perfection, of dramattick representations in this nation. In a dialogue of Plays and Players. — *Hæc olim meminisse juvabit.* London, Printed by G. Croom, for William Hawe at the Rose in Ludgate Street. 1699." Octavo. In the title-page of this copy, is inserted, in the author's own hand, "By J. Wr." It contains thirty two pages, and a sensible Preface of four. It was first brought forward by Oldys; who quoted it in

his Life of Alleyn the player in the *BIOGRAPHIA*, having abstracted it in his *BRITISH LIBRARIAN*. By the recommendation of doctor Warburton, it was prefixed in 1744, to Doddsley's *Old Plays*, and it has been lately repeated in Mr. Reed's accurate and improved edition of that Collection. But the Preface should have been reprinted, of which I produce a specimen. "OLD PLAYS will always be read by the curious; if it were only to discover the manners and behaviour of several ages, and how they altered. For plays are exactly like portraits drawn in the garb and fashion of the time when painted. You see one habit in the time of king Charles the first: another, quite different from that, both for men and women, in queen Elizabeth's time: another under Henry the eighth different from both; and so backward, all various. And in the several fashions of behaviour and conversation, there is as much mutability, as in that of cloaths. Religion and religious matters were once as much the mode in publick entertainments, as the contrary has been in some times since. This appears in the different plays of several ages: and to evince this, the following sheets are an essay or specimen." But there is another piece in dialogue, by the same author, now totally forgotten, a part of which is a sort of prelude to the last, entitled, "COUNTRY CONVERSATIONS, being an account of some divers subjects: Chiefly, Of THE MODERN COMEDIES, Of DRINKING, Of TRANSLATED VERSE, Of PAINTING AND PAINTERS, Of POETS AND POETRY. Lond. Printed for H. Bonwick, &c. 1694." 12mo. In the Dialogue on MODERN COMEDIES, he reprobates the reigning taste for tragicomedy: in opposition to the capricious and temporary characters of the comedy then in vogue, he says there is no comic scene in Shakespeare, "but we have it still in admiration;" and with much good criticism, he prefers the characters in the comedies not only of Shakespeare, but of B. and Fletcher, Jonson, and Massinger, to any that have appeared in the comedies written since the Restoration. That he was the author of this piece, I learn from Hearne's MSS. COLL. vol. xvii. p. 84. He was born at Yarnton near Oxford, as I guess about the year 1644. For reasons which will appear hereafter, he was probably bred at Merchant Taylors School. He was not of either university; but, in 1666, became a student of New-inn. In three years he removed to the Middle Temple, and was at length called to the bar. His early and long residence in London, contributed to furnish him with informations for dramatic history: and his attention to the stage, and knowledge of the older actors and the ancient playhouses, might have originated from his father. His father, Abraham Wright, was born in London, and from Merchant Taylors school, at eighteen, succeeded to Saint John's College Oxford, 1629. Here he was much esteemed for his loyalty and polite literature: and in 1636, when king Charles and his queen Henrietta visited Oxford, he was one of the principal performers in a play acted before their majesties in the Hall of Saint John's, intitled *LOVE'S HOSPITAL*. He was also the author of a comic

mic interlude, presented before the university at Saint John's, called the REFORMATION, about 1631. He appears to have lived much in London, where he was for some time beneficed.—But not to wander too far from his son JAMES, with whom we are immediately concerned. During the fluctuations of government, and afterwards, he was attached to the principles of monarchy in their most extensive comprehension; and from this circumstance he might have also derived a predilection for the theatre, which he had seen suppressed by the republicans. He was a skilful antiquary, and not a bad poet. He possessed many rare and valuable old manuscripts, some of which he cites in his HISTORIA HISTRIONICA, and undoubtedly many Old Plays. But all his literary curiosities, among which was an excellent transcript of Leland's ITINERARY of the age of queen Elizabeth, and consequently made before the present mutilations and corruptions, were unfortunately consumed in a fire in the Middle-Temple, 1698. See PREF. Hearne's Lel. ITIN. edit. 1710. p. xvi. His correspondence with Hearne, chiefly in reference to the publication of the ITINERARY, is in the Bodleian Library. ORIG. LETTERS, fol. Codd. RAWLINS W. 2. He died, almost eighty, about 1715. His works, beside what I have mentioned, are these. "A POEM, " being an essay on the present Ruins in S. Paul's Cathedral, by J. " Wright, Lond. 1668." 4to.—" HISTORY and Antiquities of the " County of Rutland, &c. Lond. 1684." fol. Soon followed by " Additions, &c. 1687." Again, by " Farther Additions, Lond. " Printed for the author, 1714." This is a performance of much labour and research.—" A new description of the city of Paris, in " two Parts, out of French. Lond. 1687." 8vo. It is anonymous; but Hearne attributes it to our author, COLL. MSS. ut supr. vol. xvii. p. 84.—" Verses anniversary to the venerable memory of his " ever honoured Father, &c. 1690." 8vo.—" MONASTICON ANGLI- " CANUM, or the History &c." This is an accurate epitome in English of Dugdale's Monasticon, Lond. 1693, fol. In the Dedication he says, " Warwickshire has produced two of the most famous and deserving " writers in their several ways that England can boast of, a Dugdale " and a SHAKESPEAR."—" Three Poems of S. Paul's Cathedral, viz. " The Ruins [recited above], The Rebuilding, The Choire, 1697." fol.—" PHOENIX PAULINA, a Poem on S. Paul's Cathedral. [Anon.] " Lond. 1709." 4to. " BURLEY on the Hill, a Poem by Ja. Wr." 4to. No date. This was afterwards included in his last Additions to his RUTLANDSHIRE.

Wood cites a diltich of an Elegy, which Wright wrote on the death of John Goad, a learned Master of Merchant Taylor's School, who died 1689. ATH. OXON. ii. 839. Goad, of whom, says Wood, Wright " was a great admirer," died a papist; and while a young student at Saint John's in Oxford, was distinguished as a capital actor in the college-plays. Hearne, who knew and respected Wright, informs us, that he wrote Strictures on Wood's ATHENÆ, but that they remained in manuscript, MSS. COLL. vol. xx. p. 124. From a ma-

nuscript entry by Hearne, dated 1719, in Dr. Rawlinson's copy of Wright's *RUINS IN S. PAUL'S CATHEDRAL*, it appears, that Wright, a few years before his death, gave Hearne a complete catalogue of his works; and that, on application, he had formerly refused this favour to Wood, as an injudicious biographer. See also Hearne's *MSS. COLL.* vol. xxiv. p. 83. xv. p. 42. xl. p. 15.

P. 450. Add to the last Note.] 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 provocations like these, to mention no worse, it was natural for the restored powers to retaliate. He however escaped, yet not without difficulty. I am told by Mr. Tyers, from good authority, that when he was under persecution with 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 this artifice.

P. 483. v. 57. See Note El. i. 53. In Milton's youth, the fashionable places of walking for Ladies, were Hyde-Park, and Grays-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 els talks
Away her pretious time in *GRAY'S INN WALKS*.

Again, p. 38.

Take your unpaid for coach, and to *HIDE-PARK*,
And, Madam, when the cuckowe sings pray hark, &c.

And, in the same poem, p. 39.

Go into *GRAYS INN WALKS*, and you shall see
Matters for satyres 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 Mistress. p. 48.

When you into *HIDE-PARKE* do go, all there
To follow the race-riders do forbear, &c.

P. 492. Add to the note.] Wood asserts, that Salmasius had no reward for his book. He says, that at Leyden the king sent doctor Morley, afterward bishop, to the apologist, with his thanks, "but not with a purse of gold, as John Milton the *impudent lyar* reported." *ATH. OXON.* ii. 770.

P. 502. Add to the note.] This fine address to Christina is in Marvell's *MISCELLANEOUS POEMS*, fol. Lond. 1681. p. 134. Where it follows other Latin poems of the same class and subject: and is immediately preceded by a latin distich intitled, *IN EFFIGIEM OLIVERI CROM-*

WELLI,

SUPPLEMENTAL OBSERVATIONS. 605

WELLI, "Hæc est quæ toties, &c." Then comes this epigram, there intitled "In eandem Reginæ Sueciæ transmissam." The second distich is there thus printed.

Cernis quas merui dura sub casside rugas :

Sicque senex armis impiger ora fero.

It undoubtedly belonged to Marvell, and in the 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." But see Marvell's WORKS, Lond. 4to. 1766, vol. iii. p. 489.

P. 547. Add to the note.] 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 executed 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-house: Richard Cromwell, at Strawberry-hill: Secretary Thurlow, belonging to Lord James Cavendish: and Ireton, Cromwell's general, now or late in the collection of David Polhill, esquire. 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.

P. 552. v. 4. Expunge the Note.

P. 579. Add to end of the Paragraph.] Wood mentions our librarian Rouse, 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 Rouse 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 Rouse abovementioned, the presbyterian provost of Eton, who was bred in Broadgate Hall, and at his death in 1637, became a liberal benefactor to Pembroke college.

P. 580. Correct the former part of this Note. For, on a nearer inspection, it is *Fronde*, in Milton's manuscript at Oxford. But, metaphorically, with the same sense as *fronte*, the supposed original reading.

ORIGINAL

ORIGINAL VARIOUS READINGS.

IN 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 hæc eruditissimi et pene divini poetæ olim misere disjecta et passim sparfa, postea vero fortuito inventa, et in unum denuo collecta a CAROLO MASON ejusdem Collegii Socio, et inter Miscellanea reposita, ea qua decuit religione conservare voluit THOMAS CLARKE, nuperrime hujusce Collegii nunc vero Medii Templi Londini Socius, 1736." Doctor Mason, abovementioned, who was also Woodwardian professor at Cambridge^a, found these papers among other old and neglected manuscripts belonging to Sir Henry Newton Puckering, a considerable benefactor to the Library^b. Beside 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 sable shroud.
 V. 26. Under the *glimmering* eye-lids of the morne.
 V. 30. Oft till the *even-starre* bright
 Toward heaven's descent had sloapt his *burnisht* wheel.
 V. 47. Or frost to flowres that their gay *buttons*^c wear.
 V. 53. Where *the* old bards the famous Druids lie.

^a He died Dec. 18, 1770. Aged 72.

^b He had so great an affection for this college, in which he had been educated, that in his eightieth year he desired 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. Dupont's *HORÆ SUBSÆCIVÆ*, a poem is addressed to this preserver of Milton's Manuscripts, *Ad D. Henricum Puckeringum, alias Newtonum, Equitem baronetum*. Cantabr. 1676. 8vo. pp. 222. 223. This sir Henry had a son, pupil to Dr. Dupont at Trinity college, but who died before his father.

^c Beaumont and Fletcher, *THE TWO NOBLE KINSMEN*, A. iii, S. i. vol. x. p. 49. edit, 1750.

————— O queen Emilia,
 Fresher than May, sweeter
 Than her gold BUTTONS on the boughs, —————

Shakespeare,

- V. 58. What could the *golden-hayr'd Calliope*
 For her inchaunting son,
 When *she beheld, the gods far-sighted bee,*
 His goarie *scalpe rowle* downe the *Tbracian lee.*

Where *goary*, with the substitution of *visage* for *scalpe*, was a correction from *divine visage.*

- V. 69. *Hid* in the tangles of *Neæra's* haire.

- V. 85. Oh fountain *Arethuse*, and thou *smooth* flood,
Soft-sliding Mincius. —

Smooth is then altered to *fam'd*, and next, to *honor'd*. And *soft-sliding* to *smooth-sliding*.

- V. 105. *Scraul'd ore* with figures dim. —

Inwrought is marginal.

- V. 129. Daily devours apace, and *little* *sed.*

Nothing is expunged.

- V. 138. On whose fresh lap the swart star *stintly* looks.

At first *sparely*, as at present.

- V. 139. Bring hither all your quaint enamel'd eyes.

- V. 142. Bring the rathe primrose that *unwedded* dies,

Colouring the pale cheek of uninjoy'd love;

And that sad floure that strove

To write his own woes on the vermeil graine:

Next adde Narcissus that still weeps in waine;

The woodbine, and the pancie freakt with jet,

The glowing violet,

The cowslip wan that hangs his pensive head,

And every bud that sorrow's liverie 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 escocbeon*, instead of *sorrow's liverie*.

- V. 153. Let our *sad* thoughts dally with false surmise.

- V. 154. Ay mee, whilst thee the *floods* and sounding seas.

- V. 157. Where thou perhaps under the *bumming* tide.

- V. 160. Sleep'ft by the fable of *Corineus* old.

But *Bellerus* is a correction.

- V. 176. *Listening* the unexpressive nuptial song.

In Milton's own hand.

I add all the manuscript readings of *LYCIDAS*, retained in the Cambridge edition 1638, but afterwards rejected.

V. 26. *glimmering*. V. 30. *ev'n starre*. V. 31. *burnisht*. V. 53. "The old bards" V. 69. "Hid in the tangles." V. 157. *bumming*. V. 129. "Little said."

Shakespeare, *HAML.* A. i. S. iii.

The canker galls the infants of the spring
 Too oft before their *BUTTONS* be disclos'd.

Browne, *BRIT. PAST.* B. ii. S. iii. p. 61. edit. 1616.

Flora's choise *BUTTONS* of a russet dye.

See Note on *LYCID.* y. 45.

ARCADES. fol. 1. 2. 3.

TIT. "*Parte of a maske, or Entertainment, &c.*"

- V. 10. *Now seems guiltie of abuse*
And detraction from her praise,
Les than halfe she hath exprest :
Envie bid her bide the rest.
- V. 18. *Seated like a goddes bright.*
- V. 23. *Ceres dares not give her ods ;*
Who would have thought this clime had held.
- V. 41. *Those virtues which dull fame hath left untold.*
- V. 44. *For know, by lot from Jove I have the power.*
- V. 47. *In ringlets quaint. —*
- V. 49. *Of noisome winds, or blasting vapours chill.*
- V. 50. *And from the leaves brush off the evil dew.*
- V. 62. *Hath chain'd mortalitie, then listen I.*
 In Milton's own hand.

COMUS. fol. 13—29.

STAGE-DIRECTION. "*A guardian spirit or dæmon*" [enters.]After v. 4, "*In regions mild, &c.*" These lines are inserted, but crossed.

Amidst th' Hesperian gardens, on whose banks
Bedew'd with nectar and celestiall songs,
Eternall roses grow, and byacintb,
And fruits of golden rind, on whose faire tree
The scalie-harrest dragon ever keeps
His unenchanted eye ; around the verge
And sacred limits of this blisfull isle,
The jealous ocean, that old river, windes
His farre extended armes, till with sleepe fall
Halfe his wast flood the wild Atlantique fills,
And halfe the slow unfadom'd stygian poole.
But soft, I was not sent to court your wonder
With distant worlds, and strange-removed climes.
Yet thence I come, and oft from thence behold.

V. 5. *The smoake and stir of this dim narrow spot.*After v. 7, "*Strive to keep up, &c.*" this line was inserted, but crossed.*Beyond the written date of mortall change.*V. 14. *That shews the palace of æternity.*V. 18. *But to my buisnesse now. Neptune whose sway.*V. 21. *The rule and title of each sea-girt isle.*V. 28. *The greatest and the best of all his empire.*V. 45. *By old or modern bard, in hall or bowre.*V. 58. *Whom therefore she brought up and nam'd him Comus.*V. 62. *And in thick covert of black shade imbowl'd*
*Excels his mother at her potent art.**Covert* is written first, then *shelter*.V. 67. *For most doe taste through weake intemperate thirst.*

V, 72.

- V. 72. All other parts remaining as *before*.
- V. 90. *Neereſt* and likeliest to give *preſent* aide.
- V. 92. Of *virgin* ſteps. I muſt be viewleſſe now.
Virgin is expunged for *batefull*.
- STAGE-DIRECTION. "Goes out.—Comus enters with a charming rod
 " and glaſſe of liquor, with his rout *all* headed like *ſome* wild beaſts;
 " *thire* garments, ſome like *men's* and ſome like *women's*. They come
 " on in a wild and antick *faſhion*. Inſtrant *Κωμαζοῦντις*."
- V. 97. In the ſteepe *Tartarian* ſtreame.
- V. 99. Shoots againſt the *northern* 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 ore* all the aire.
- V. 134. Stay thy *poliſht* ebon chaire
 Wherein thou rid'ſt with Hecate,
 And favour our cloſe *jocundrie*.
 Till all thy dues bee done, and *nought* left out.
- V. 144. With a light and *fralic* round.
- STAGE-DIRECTION. "The meaſure, *in a wild, rude, and wanton antick*."
- V. 145. Breake off, breake off, I *hear* the different pace
 Of ſome chaſte footing neere about this ground;
 Some virgin ſure benighted in theſe woods,
 For ſo I can diſtinguiſh 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-DIRECTION. "They all ſcatter."
- V. 151. — Now to my *trains*,
 And to my *mother's* charmes. —
- V. 153. — Thus I hurle
 My *powder'd* ſpells into the ſpungie 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. 164. 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 wheelcs of Phœbus' *chaire*.
- V. 193. They had ingag'd thire *youthly* ſteps too farre
 To the *ſoone-parting* light, and *envious* darkneſſe.
 Had ſolne them from me. —

- V. 199. With everlasting oyle to give *thire* light.
 V. 208. And ayrie tounge that *lure night-wanderers*.
 V. 214. Thou *flittering* angel girt with golden wings,
 And thou *unspotted* forme of chaitity,
 I see ye visibly, and *while I see yee*,
This duskye bolow is a paradise,
And heaven gates ore my head: now I beleeve.
 V. 219. Would send a glistering *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 speaks."
 V. 252. Of darknesse till *she* smil'd. —
 V. 257. — Scylla *would weepe*,
Chiding her barking waves into attention.
 V. 268. *Liv'st* 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 *hands*.
 V. 280. They left me *wearied* on a grassie turf.
 V. 304. To help you find them *out*.
 V. 310. Without sure *steerage* of well-practiz'd feet.
 V. 312. Dingle or bushie dell of this *wide* wood.
 V. 316. Within these *shroudie* limits. —
 V. 321. Till further quest *be made*.
 V. 329. — Square *this* tryal.
 After v. 330, STAGE-DIRECTION. "*Exeunt.—The two brothers Enter.*"
 V. 340. With a long-levell'd rule of streaming light.
 V. 349. In this *sad* dungeon of innumerable boughs,
 V. 352. From the chill dew, *in this dead solitude* ?
 Perhaps some cold banke is her boulder now,
 Or 'gaint the rugged barke of some broad elme
She leanes her *thoughtfull* head *musing* at our unkindnesse :
 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 sister, &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-solstice*.
 V. 390. For who would rob a hermit of his *beads*,
 His books, or his *baire gowne*, or maple-dish ?
 V. 400. — Bid me *think*.
 V. 403. Uninjur'd in this *vast* and *hideous* wild.

- V. 409. Secure without all doubt or question: no,
*I could be willing, though now i'th' darke, 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 perill 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 steele:
*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 sandie perilous wilds;
 Where, through the sacred æve of chastitie,
 No savage feirce, bandite, or mountaneere,
 Shall dare to foile her virgin puritie.*
- V. 428. Yea ev'n where very desolation dwells.
- V. 433. In fog, or fire, by lake, or moorie fen,
Blue wrinckled hag, or stubborne unlaide ghost.
- V. 448. That wise Minerva wore, æternal virgin.
 Then, *unvanquish'd*, then, *unconquer'd*.
- V. 452. With suddaine 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 lascivious act of sin.
- V. 471. Oft seene in charnel vaults, and monuments,
Hovering, and fitting by a newe-made grave.
- V. 481. Lift, lift, *metbought I heard*.
- V. 485. Some *curl'd man of the sword* calling to his fellows.
- V. 490. Had best looke to his forehead: here be brambles.
- STAGE-DIRECTION. "He hallows: the guardian dæmon hallows again,
 "and enters in the habit of a shepherd."
- V. 491. Come not too neere; you fall on pointed stakes else.
- V. 492. *Dæm.* What voice, &c.
- V. 496. And sweetned every musk-rose of the valley.
- V. 497. How cam'st thou heere good shepherd? —
- V. 498. *Leapt ore the penne.* —
- Then, "his fold." Then, "the fold."
- V. 512. What feares, good shepherd? —
- V. 513. I'll tell you. —
- V. 523. *Nurtur'd* in all his mother's witcheries.
- V. 531. Tending my flocks hard by i'th' *pastur'd lawns*.
- V. 545. With *spreading honey-suckle.* —
 Or *blowing*.
- V. 553. — Drowfy *sighted steeds*.
- V. 563. Too well I *might* perceive. —
- V. 574. The *helsse* innocent lady. —

- V. 605. Harpyes and Hydra's, or all the monstrous *buggs*^a
 "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 scalpe*
Down to the hips. ———
- V. 611. But here thy *steele* can do thee *small availe*.
- V. 614. He with his bare wand can *unquilt* thy joynts,
 And crumble *every sinew.* ———
- V. 627. And shew me simples of a thousand *bues*^b.
- V. 636. And yet more med'cinal than that *antient Moly*
Which Mercury to wise Ulysses gave.
- V. 648. As I will give you *as we go*, [or, *on the way*] you may,
 Boldly assault the *necromantik* hall ;
 Where if he be, with *suddaine violence*
 And brandisht *blade* rush on him, breake his glasse,
 And *powre* the luscious *potion* on the ground,
 And seise his wand. ———
- V. 657. ——— *I follow thee,*
 And *good heaven cast his best regard upon us.*
- After v. 658, STAGE-DIRECTION. — "The scene changes to a stately
 "palace set out with all manner of deliciousness : 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 refreshing.
 Why should you, &c. ———

^a Monsters, Terrours. So in B. Fletcher's PHILASTER, A. V. S. i. vol. i. 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 resist, are grown
 The mortal BUGS o'th' field. ———

Where see instances collected by Mr. Steevens. And HENR. 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
 WINTERS TALE. And Spenser, F. Q. ii. iii. 20. — xii. 25. Phaer translates Virgil's
 "Furiis agitated Orestes," *Orestes bayted was with BUGGES.* ÆN. iv. 471. The word is
 in Chaucer, "Or ellis that blacke BUGGYS wol hym take." N. PR. T. 1051. Urr.

^b As in LYCIDAS, v. 135.

Their bells and flourets of a THOUSAND HUES,

After

After v. 679, the nine lines now standing were introduced instead of "Poore ladie, &c.," as above.

V. 687. That *hast* been tir'd all day. —

V. 689. — Heere fair Virgin.

V. 695. — Oughly-headed monsters. —

V. 698. With visor'd falshood and base *forgeries*.

V. 707. To those budge doctors of the Stoick *gowne*.

V. 712. Covering the earth with odours *and with* fruites,
Cramming the seas with spawne innumerable,
The feilds with cattell, and the aire with fowle.

V. 717. To *adorn* her sons. —

But *deck* is the first reading, then *adorn*, then *deck* again.

V. 721. Should in a pet of temperance feed on *fetches*.

But *pulse* was the first reading. At last, resumed.

V. 727. *Living* as Nature's bastards, not her sons.

V. 732. The sea orefraught would *heave her waters up*
Above the stars, and th' unfought diamonds
Would so bestudde the *the center with thire light*,
And so imblaze the forehead of the deep,
Were they not taken thence, that they below
Would grow enur'd to *day*, and come at last.

V. 737. Lift, lady, be not coy *, *nor* be cofen'd,

V. 744. It withers on the stalk *and fades away*.

V. 749. They had thire name thence; coarse *beetle brows*.

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 were 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. *Dæmon 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 fits*.

V. 821. *There is another way that* may be us'd.

V. 826. Sabrina is her name, a *goddes chaste*.

Then, a *virgin chaste*, then, a *virgin pure*.

V. 829. She, guiltlesse damsel, flying the mad peruite.

V. 831. — To the *streame*.

But first "the *flood*."

V. 834. Held up thire *white* wrists, and *receav'd* her in,
And bore her strait to aged Nereus' hall.

* Milton appears to have sounded *coy*, as a disyllable : as also *tearfe* at v. 749. *infr.*

V. 845. Helping all urchin blasts, and ill luck signes,
That the shrewd meddling elfe delights to leave;
And often takes our cattel with strange pinebes.
Which she, &c. —

V. 849. Carrol her goodnesse loud in *lively* layes.
And *lovely*, from *lively*.

V. 851. Of panfies, and of *bonnie* daffadils.

V. 853. *Each* clasp'ing charme, and *secret* bolding 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* wheeles inlayes.

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 state.

V. 951. All the swains that *near* abide.

V. 956. Come let us haste, the stars *are* high,
But Night *reignes* monarch yet in the mid skie.

STAGE-DIRECTIONS. "Excunt.—The scene changes *and then is pra-*
"sented Ludlow town and the Presidents castle: then *enter* country
"dances and such like gambols, &c. *At those sports the Dæmon with the*
two Brothers and the Lady *enter. The Dæmon sings."*

V. 962. Of *nimbler* toes, and *courtly* guile,
Such as Hermes did devise.

After v. 965. No STAGE-DIRECTION, only "A Song."

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 dæmon 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 *castia's* *fragrant* smells.

V. 992. Iris there with *garnisht* [or *garish*] bow.

V. 995. Than her *purpled* scarf can shew,
Yellow, watchet, greene, and blew.
And drenches *oft* with *manna* [or *Sabaean*] dew
Beds of hyacinth and roses,
Where *many a cherub* soft reposes.

What relates to Adonis, and to Cupid and Psyche, was afterwards added.

V. 1012. Now my *message* [or *buisnesse*] *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.

VARIOUS READINGS. 615

V. 195. *Stolne*. V. 214. *Flittering*. V. 251. "*She smil'd.*" V. 472. *Hovering*. V. 513. "*I'll tell you.*" V. 608. *Or cleave his scalpe down to the hippes.*

AT A SOLEMN MUSIC. fol. 4. 5.

TIT. "*Song: at a, &c.*"

V. 3. *Mixe your choise words, and happiest sounds employ,
Dead things with inbreath'd sence able to pierce,
And as your equal raptures, temper'd sweet,
In bigh misterious spousall meet;
Snatch us from earth awhile,
Us of ourselves and native woes beguile.
And to our high-rays'd phantasic 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 everlastingly;
While all the starry rounds and arches blue
Resound and echo Hallelu:
That we on earth, &c.*

V. 18. *May rightly answe're that melodious noise,
By leaving out those harsh ill sounding jarres
Of clamorous sin that all our musick 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 endlesse 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.

ON TIME. fol. 8.

TIT. "*On Time. To be set on a clock-case.*"

In Milton's own hand.

ON THE FORCERS OF CONSCIENCE, &c. fol. 48.

V. 3. —The *vacant* whore pluralitie.

V. 17. *Crop ye as close as marginal P——s cares.*

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 Citty expected 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.

'SONN. IX. fol. 9.

TIT. "To a Lady."

V. 7. And at thy *blooming vertue* 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 writt a book of late call'd Tetrachordon,*

And *weav'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-hewn*, then *rugged*.

All in his own hand.

SONN. XII. fol. 46.

V. 4. Of owls and *buzzards*.—

V. 10. And *bate the truth whereby they should be free*.

All in his own hand.

SON. XIII. fol. 43. 45.

TIT. "To my friend Mr. Hen. Lawes, *feb. 9. 1645. On the publishing of his aires.*"

V. 3. Words with just *notes*, which till then us'd to scan,

With Midas' cares, *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,

Thou didst reform thy art the chief among.

Thou honourst vers, and vers must lend her wing,

V. 12. Fame, by the Tuscan's leav, shall set thee higher

Than *old Casell*, whom Dante woo'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 earthly 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.

Faith show'd the way, and she who saw them best

Thy handmaids, &c.

V. 12. And spoke the truth.—

There are two copies of this Sonnet, (one corrected,) in Milton's own hand: a third in another, a man's, as of SONN. XIII,

SONN.

SONN. xv. fol. 47.

TIT. "On the, &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 fals north displays
Her broken leagne, to impe 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.

SONN. xvi. fol. 47.

TIT. "To the Lord General Cromwell, May 1652. On the Proposals
"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,
Hast rear'd god's trophies and his work pursued.*

As we have given, instead of "And fought.—" [See Notes.]

V. 7. *While Darwen streame.*—

V. 9. *And twenty battles more.*—

V. 11. *No leis renown'd than war.*—

V. 12. — *With secular chains.*

This Sonnet is in a female hand, unlike that of SONN. viii.

SONN. 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 teachest 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.]

SONN. 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.

SONN. xxii. fol. 49.

V. 3. *Bereft of light.*—

V. 4. ——— *Dotb fight* appear
Of sun or moon. ———

V. 7. Against *god's* hand or will, nor bate 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 mask
Content though blind, had I no *better* guide.

In the same female hand as the last.

SONN. xxiii. fol. 50.

No variations, but in the spelling. In a fifth female hand.

E D I T I O N S.

I. " **P**OEMS 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 MAJESTIES private musick.

" ——— *Baccare frontem*

" *Cingite, ne vati noceat mala lingua futuro.*

" Virgil, Eclog. 7.

" *Printed and published according to order.* London, Printed by Ruth
" Raworth for Humphrey Moseley, and are to be sold at the signe of
" the Princes Arms in Pauls Church yard. 1645." [N.B. COMUS
" had been before separately 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 slightest pamphlet is now adayes more vendible then the
" works of learnedest men; but it is the love I have to our lan-
" guage that hath made me diligent to collect, and set forth such
" peeces 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 learnedest Academicks, both
" domestick and forrein: And amongst those of our own countrey,
" the unparalleled attestation of that renowned provost of Eaton, Sir
" HENRY WOOTTON, 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 in-
" genious

“genious men in their clear and courteous entertainment of Mr Wal-
 “lers late choice peeces, 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 at-
 “tempting 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 Muses have brought forth since our famous
 “SPENCER wrote; whose poems in these English ones are as rarely
 “imitated, as sweetly excelled. Reader, if thou art eagle-eyed to cen-
 “sure their worth, I am not fearful to expose them to thy exactest
 “perusal. Thine to command HUMPH. MOSELEY.” After the EN-
 “GLISH POEMS there is a new title-page, “Joannis Miltoni Londinensis
 “POEMATA. Quorum pleraque intra annum ætatis vigesimum
 “conscriptit. *Nunc primum edita.* Londini, Typis R. R. [Ruth Ra-
 “worth.] Prostant ad Insignia Principis in Cœmeterio D. Pauli, apud
 “Humphredum Moseley. 1645.” In duodecimo. The author’s *Effigies*,
 with a Greek inscription, is prefixed.

II. “POEMS, &c. Upon several occasions. By JOHN MILTON. Both
 “ENGLISH and LATIN, &c. Composed at several times. With a
 “small Tractate of EDUCATION To Mr. Hartlib. 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 Londinensis POEMATA. Quorum ple-
 “raque intra annum ætatis vigesimum conscripsit. *Nunc primum edita.*
 “Londini, Excudebat W. R. Anno 1673.” To the ENGLISH POEMS
 in this edition were first added, 1. *Ode on the death of a fair infant.*
 2. *At a Vacation exercise in the college.* 3. *On the new forcers of con-
 science under the long Parliament.* 4. *Horace to Pyrrha.* 5. *Nine SON-
 NETS.* 6. All the English Psalms. To the LATIN POEMS, 1. *Apolo-
 logus de Rustico et Hero.* 2. *Ad Joannem Roussum, &c.* In this edition,
 the Epistle from sir H. Wootton, which stands before COMUS in the
 last, is omitted. In duodecimo. Milton was now living.

III. For Tonson, 1695. In folio. After PARADISE LOST, PARA-
 DISE REGAINED, and SAMSON AGONISTES. An exact repetition of
 the last. 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, those, I mean, which com-
 pose this volume, make sixty pages.

IV. For Tonson, 1705. In octavo. With cuts. After the greater
 Poems.

V. For Tonson, 1713. In octavo. Here are first added, from To-
 land and Philips, SONNETS, xv. xvi. xvii. xxii. With cuts, 1. *Joannis
 Miltoni effigies*, by Vandergucht, copied from edition 1645. [See
 above, p. 546.] 2. *L’Allegro*, or Mirth. 3. *Il Penseroso*, or Melan-
 choly. 4. Shakespeare. 5. Hobson the carrier. After the greater
 Poems, which have also cuts.

VI. For Tonson, 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.

VII. For Tonson, 1725. In duodecimo. After the greater Poems. Under the care of Fenton; who prefixed to the PARADISE LOST, a new Life of Milton. He endeavoured to correct the punctuation. This edition was reprinted in 1730, if not before. It retains the Letter to Hartlib.

VIII. For Tonson and Draper, 1752. In one quarto volume, together with PARADISE REGAINED, and SAMSON AGONISTES. Under the care of doctor Newton, with Notes^a. This volume is a sequel to the PARADISE LOST, with Notes, in two quarto volumes, published by the same, in 1749^b. 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 Christina. But he omits the Translated Fragments, and three Latin epigrams on More and on Salmasius, all which were first collected in Tickell's edition.

IX. At Edingburgh, 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 reimpressions 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.

^b The plates, designed by Hayman, and engraved by Grignion, were given by lord Bath.

*** Speedily will be published*

The FOURTH and LAST Volume of
The HISTORY OF ENGLISH POETRY.

