Presented to the Centre for REFORMATION and RENAISSANCE STUDIES VICTORIA UNIVERSITY by H.R. Secor
THE

POETICAL WORKS

OF

JOHN MILTON.
THE POETICAL WORKS
OF
JOHN MILTON,
WITH NOTES OF VARIOUS AUTHORS.
TO WHICH ARE ADDED ILLUSTRATIONS,
AND
SOME ACCOUNT OF
THE LIFE ANDWRITINGS OF MILTON,
BY THE REV. HENRY J. TODD, M.A. F.A.S.
RECTOR OF ALLHALLOWS, LOMBARD-STREET, &C.
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AND WITH
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IN SEVEN VOLUMES.
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To shall device where propositions

The first and next edition of

In every instance of

It is evident that

IV...
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ODES.
ODES.

ON THE MORNING OF CHRIST'S NATIVITY*.

I.

THIS is the month, and this the happy morn, Wherein the Son of Heaven's Eternal King,

* This Ode, in which the many learned allusions are highly poetical, was probably composed as a college-exercise at Cambridge, our author being now only twenty-one years old. In the edition of 1645, in its title it is said to have been written in 1629. We are informed by himself, that he was employed in writing this piece, in the conclusion of the sixth Elegy to his friend Deodate, which appears to have been sent about the close of the month December. Deodate had inquired how he was spending his time. Milton answers, v. 81.

"Paciferum canimus coelesti femine regem,
"Fauftaque sacratis fæcula pacâ libris;
"Vagitumque Dei, et stabulantem paupere tecto
"Qui suprema suo cum patre regna colit.
"Stelliparumque polum, modulantefque æthere turmas."
Of wedded Maid and Virgin Mother born,
Our great redemption from above did bring;
For so the holy sages once did sing,
That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

The concluding pentameter of the paragraph points out the best part of the Ode.

"Et subito elisos ad sua fana deos."
See st. xix, and st. xxvi.

"The Oracles are dumb,
"No voice or hideous hum, &c."

The rest of the Ode chiefly consists of a string of affected conceits, which his early youth, and the fashion of the times, can only excuse. But there is a dignity and simplicity in these lines, worthy the maturest years, and the best times, st. iv.

"No war, or battle's found,
"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 fat still with awful eye,
"As if they surely knew their sovereign Lord was nigh."

Nor is the poetry of the stanza immediately following, an expression or two excepted, unworthy of Milton. But I must avoid general anticipation, and come to particulars. T. Warton.


Ver. 5. The prophets of the Old Testament. T. Warton.
ODES.

II.

That glorious form, that light unsufferable,
And that far-beaming blaze of majesty,
Wherewith he wont at Heaven's high council-
table
To fit the midst of Trinal Unity,
He laid aside; and, here with us to be,

Forsook the courts of everlasting day,
And chose with us a darksome house of mortal
clay.

III.

Say, heavenly Muse, shall not thy sacred vein
Afford a present to the Infant God?
Haft thou no verse, no hymn, or solemn strain,
To welcome him to this his new abode,
Now while the heaven, by the sun's team untrod,

Ver. 14. —— a darksome house of mortal clay.] So, in
The Scourge of Villanie, 1598. B. iii. Sat. viii. of the soul leaving
the body:

"Leaving his smoake house of mortall clay." TODD.

Ver. 19. —— by the sun's team untrod.] Perhaps
from Shakspeare's "heavenly-harnes'd team," Hen. IV. P.
A. ii. S. iv. which Randolph imitates, Poems, 2d edit. 1640.
p. 74.

"The sunne,
"Where he unharnes'd, and where's teame begunne."

Sylvestre has the fun's "tyer-les teem," Du Bart. 1621, p. 84.
Again, "The Sun turns back his teem," p. 226. In Kyd's
Cornelia, 1595, we find Night's "flow-pac'd teem;" and, in
Fletcher's Faithful Shepherdess, Night's "lazy team." TODD.
Hath took no print of the approaching light,  
And all the spangled hoft keep watch in squadrons bright?

IV.

See, how from far, upon the eastern road,  
The star-led wifards hafte with odours sweet:  
O run, prevent them with thy humble ode,  
And lay it lowly at his blessed feet;  
Have thou the honour first thy Lord to greet,  
And join thy voice unto the Angel quire,

From out his secret altar touch'd with hallow'd fire.


"They for us fight, they watch and dewly ward,  
"And their bright squadrons round about us plant."

TODD.

Ver. 23. The star-led wifards] Wise-men. So Spenser calls the ancient philosophers, the "antique wifards," Faer. Qu. iv. xii. 2. And he says that Lucifera's kingdom was upheld by the policy, "and strong advizement, of fix wifards old." That is, fix wise counsellors. Ibid. i. iv. 12, 18. Proteus is styled the "Carpathian wifard," Comus, ver. 872. See also what is said of the river Dee, in Lycidas, ver. 55. T. WARTON.

Bancroft, in his Second Booke of Epigrammes, 12mo. 1639. Ep. 228, adopts Milton's epithet:

"The starre-led fages, that would Christ behold,  
"Did presents bring, &c." TODD.

Ver. 28. From out his secret altar touch'd with hallow'd fire.
ODES.

THE HYMN.

I.

IT was the winter wild,
While the heaven-born child

   All meanly wrapt in the rude manger lies;
Nature, in awe to him,
Had doff'd her gaudy trim,

   With her great Master so to sympathize:
It was no season then for her
To wanton with the sun, her lusty paramour.

II.

Only with speeches fair
She wooes the gentle air

Alluding to Isaiah vi. 6, 7. In his Reason of Ch. Government Milton has another beautiful allusion to the same passage, which I quoted in a note on Par. Loeb, B. i. 17. As Pope's Messiah is formed upon passages taken from the prophet Isaiah, he very properly invokes the same divine Spirit:

   "O thou my voice inspirc,
   "Who touch'd Isaiah's hallow'd lips with fire."

   Newton.

Ver. 32. Nature, in awe to him,] Here is an imitation of Petrarch's third Sonnet.

   "Era 'l giorno, ch' al fol fi fcoloraro,
   "Per la pietà del suo fattore, i rai;
   "Quand' i fui preso, &c." Jos. Warton.

Ver. 38. She wooes the gentle air &c.] Somewhat in the manner of Sylvestor, Du Bart. edit. 1621. p. 222.

   "it resembles Nature's mantle fair,
   "When in the sunne, in pomp all glistering,
   She seems with smiles to woo the gawdie spring."

   Todd.
To hide her guilty front with innocent snow;
And on her naked shame,
Pollute with sinful blame,
The faintly veil of maiden white to throw;
Confounded, that her Maker's eyes
Should look so near upon her foul deformities.

III.

But he, her fears to cease,
Sent down the meek-ey'd Peace;
   She, crown'd with olive green, came softly
   sliding
Down through the turning sphere,
His ready harbinger,
   With turtle wing the amorous clouds dividing;
And, waving wide her myrtle wand,
She strikes an universal peace through sea and land.

Ver. 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 fædus 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. T. Warton.

Yet it will perhaps be generally supposed that Milton had the
ferire fædus, which Stephens interprets pacem componere, in his
mind. We may compare Beaumont and Fletcher's Maid's
Tragedy, where Neptune is invoked by Æolus to strike a calm,
that is, by the waving of his trident, A. i. S. ii.

"Descend with all thy gods, and all their power,
"To strike a calm."  Dunster.
IV.

Nor war, or battle’s found,
Was heard the world around:

The idle spear and shield were high up hung;
The hooked chariot stood
Unstain’d with hostile blood;
The trumpet spake not to the armed throng;
And kings sat still with awful eye,
As if they surely knew their sovran Lord was by.

V.

But peaceful was the night,
Wherein the Prince of light

His reign of peace upon the earth began:
The winds, with wonder whist,
Smoothly the waters kist,

Ver. 55. *The idle spear and shield were high up hung;*] Chivalry and Gothick manners were here in Milton’s mind, as Mr. Warton has remarked. See the note on *Samf. Agon.* v. 1736.

And Tasso, *Gier. Lib.* c. and ft. ult. of Godfrey:

"Viene al tempio con gli altri il sommo duce;
"E qui l’arme sospende." Todd.

Ver. 56. *The hooked chariot stood
Unstain’d with hostile blood;* Liv. L. xxxvii. xli.

"Falcatae quadrigae, quibus fc perturbaturum hostium aciem Antiochus crediderat, in fuos terorem verterunt." Bowle.


"Perque dies placidos hyberno tempore septem
"Incubat Halcyone pendentibus æquore nidis:
"Tum via tuta maris; ventos cuffodit et arcet
"Æolus egressus, &c"

Whist is silenced. In Stanyhurst’s Virgil, *Intentique ora tenebant,* is translated, *They whisted all.* B. ii. i. T. Warton.
ODES.

Whispering new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm fit brooding on the charmed wave.

VI.
The stars, with deep amaze,
Stand fix'd in stedfast gaze,
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,
Until their Lord himself bespake, and bid them go.

VII.

And, though the shady gloom
Had given day her room,

But this line may perhaps be more minutely illustrated from
Marlowe and Nash's *Dido*, 1594.

"The ayre is cleere, and Southerne windes are whift." TODD.

Ver. 77. *And, though the shady gloom, &c.* Mr. Bowle faw
with me, that this stanza is a copy of one in Spenfer's *April*.

"I fawe Phoebus thrust out his golden hede
"Vpon her to gaze:
"But, when he faw howe broade her beames did sprede,
"It did him amaze.
"Hce bluift to fee another funne belowe:
"Ne durt againe his firie face outhowe, &c."

So also G. Fletcher on a simular subjeft, in his *Chriſt's Victoric*,
p. i. ft. 78.

"Heaven awakened all his eyes
"To fee another funne at midnight rife."

And afterwards, he adds "the curfed oracles were strucken
dumb." T. WARTON.
ODES.

The sun himself withheld his wonted speed,
And hid his head for shame,
As his inferiour flame
The new-enlighten'd world no more should need; He saw a greater sun appear
Than his bright throne, or burning axletree, could bear.

VIII.

The shepherds on the lawn,
Or e'er the point of dawn,
Sat simply chatting in a rustick row;
Full little thought they then,
That the mighty Pan

Ver. 79. The sun himself withheld his wonted speed, &c. See Drummond's Flowers of Sion, 1623.

"The sun from sinfull eyes hath vail'd his light,
"And faintlie journeys vp heavens sapphire path."

TODD.

Ver. 89. That the mighty Pan,
Was kindly come to live with them below ;] That is, with the shepherds on the lawn. So in Spenser's May, which Milton imitates in Lycidas.

"I muse what account both these will make:
"The one for the hire which he doth take,
"And th' other for leaving his lorde's take,
"When great Pan account of Shepheards shall aske."

Again,

"For Pan himself was their inheritaunce."

Again, in July.

"The brethren Twelve that kept ythere
"The flockes of mightie Pan."

We should recollect, that Christ is style a shepheard in the sacred
Was kindly come to live with them below;
Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy keep.

When such musick sweet
Their hearts and ears did greet,
As never was by mortal finger strook;
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blissful rapture took:
The air, such pleasure loth to lose,
With thousand echoes still prolongs each heavenly close.

Nature that heard such found,
Beneath the hollow round
Of Cynthia's seat, the aery region thrilling,
Now was almost won
To think her part was done,

writings. Mr. Bowle observes, that Dante calls him Jupiter,
Purgat. C. vi. v. 118.

——— " O fommo Giove,
" Che fossi 'n terra per nos crucifixo."
And that this passage is literally adopted by Pulci, Morgant.
Magg. C. ii. v. 2. T. Warton.

Ver. 95. As never was by mortal finger strook;
Divinely-warbled voice
Answering the stringed noise.] Here, as Mr. Dun-fer also has noticed, are Sylvester's rhymes and expression, Du Bart. ed. fupr. p. 101.

" Suffer, at least, to my sad dying voice
" My doleful fingers to comfort their noise." Todd.
ODES.

And that her reign had here its last fulfilling;
She knew such harmony alone
Could hold all Heaven and Earth in happier union.

XI.

At last surrounds their sight
A globe of circular light,
That with long beams the flame-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,
With unexpressive notes, to Heaven’s new-born Heir.

XII.

Such musick (as ’tis said)
Before was never made,


We may trace helmed to Chaucer, Tr. and Cr. ii. 593.

“By Mars the god, that helmed is of fielde.” Todd.


“And hears the unexpressive nuptial song.”

The word, which is the object of this note, was perhaps coined by Shakspeare, As you Like it, A. iii. S. ii.

“The fair, the chaste, and unexpressive She.” T. Warton.

Ver. 117. Such musick (as ’tis said)] See this musick described, Par. Loft, B. vii. 558, and seq. T. Warton.
ODES.

But when of old the fons of morning fung,
While the Creator great
His constellations set,
And the well-balanc'd world on hinges hung;
And cast the dark foundations deep,
And bid the weltering waves their oozy channel keep.

XIII.

Ring out, ye crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time;
And let the base of Heaven's deep organ blow;
And, with your ninefold harmony,
Make up full comfort to the angelick symphony.

XIV.

For, if such holy song
Enwrap our fancy long,
Time will run back, and fetch the age of gold;

Ver. 128. ——— your silver chime] So, in Machin's Dumbe Knight, 1608.
"It was as silver as the chime of spheres." Todd.

Ver. 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. T. Warton.

Ver. 131. And with your ninefold harmony.] There being "nine infolded spheres," as in Arcades, v. 64. Newton.
And speckled Vanity
Will sicken soon and die,
And leprous Sin will melt from earthy mould;
And Hell itself will pass away,
And leave her dolorous mansions to the peering day.

Ver. 136. And speckled Vanity
Will sicken soon and die;]

Vanity dressed in a variety of gaudy colours. Unless he means spots, the marks of disease and corruption, and the symptoms of approaching death. T. Warton.

Ver. 138. And leprous Sin will melt]
"My whole life is so leprous, it infects
"All my repentance." Todd.

Ver. 139. And Hell itself will pass away,
And leave her dolorous mansions to the peering day.]
The image is in Virgil, En. 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 Shakspere. I will give one instance from the latter. Coriolan. A. ii. S. iii.
"And mountainous Error be too deeply pil'd
"For Truth to over-peer." T. Warton.

I cannot accede to Mr. Warton's idea of peering. The morning when dawning is commonly described by the old poets as peering: to peer is to make its first appearance. The peering day here is the first dawn of the Gospel, by the birth of the Redeemer. The Sun of Righteousness fully rose, when he began to exercise his ministry. Dunster.
Yea, Truth and Justice then
Will down return to men,
Orb'd in a rainbow; and, like glories wearing,
Mercy will fit between,
Thron'd in celestial sheen,

Ver. 143. Orb'd in a rainbow; and, like glories wearing,
Mercy will fit between," Here is an emendation
of Milton's riper genius. The passage is thus printed in the first
edition, 1645.

"The enamell'd arras of the rainbow wearing;
"And Mercy set between, &c."
The rich and variegated colours of tapestry were now familiar to
the eye. T. Warton.

Milton's description is here supposed by Mr. Dunster to have
originated from a picture: I subjoin his acute remark. "To
Sylvester's Translation of Du Bartas's Triumph of Faith, there
is a Frontispiece, that might have furnished it. The subject is
from Rev. ii. 10. "Be thou faithful unto death; and I will
give thee a crown of life." The design is, Christ descending to
judgement, and the Faithful appearing before the judgement-heat of Christ, and receiving their rewards. The judge is
seated, "amidst a blaze of light," on a small rainbow; and is
completely encircled by another "orbicular," or rather oval, one. Under him are some wreathed or "tissued" clouds;
which he may be imagined in the act of propelling, or "directing
with his feet." Juft beneath these clouds, a large rainbow
extends over the Holy City; in front of which the dead are seen rising out of the grave." See Conjectures on Milton's early read-
ing, &c. p. 47.

But perhaps the following impressive passage in Drummond's
Shadow of the Judgement might have been here in the young
poet's mind:

"Millions of Angels in the lofty height,
"Clad in pure gold, and the cleftre bright,
With radiant feet the tissued clouds down steering;
And Heaven, as at some festival,
Will open wide the gates of her high palace hall.

XVI.

But wifest Fate says no,
This must not yet be so,
The Babe yet lies in smiling infancy,
That on the bitter cross
Must redeem our loss;
So both himself and us to glorify:
Yet first, to those ychain’d in sleep,
The wakeful trump of doom must thunder through the deep;

XVII.

With such a horrid clang

"Ushering the way still where the judge should move,
"In radiant rainbows vault the skies above;
"Which quickly open, like a curtain driven,
"And beaming glory shews the King of Heaven."

The verb orb, I must add, is used by our author, Remark of Ch. Gov. B. i. Ch. 1. “Our happiness may orb itself into a thousand vagancies of glory and delight.” Todd.

Ver. 146. With radiant feet] Isaiah, lii. 7. “How beautiful upon the mountains are the feet of him that bringeth good tidings—that publisheth salvation, that faith unto Sion, Thy God reigneth.” Dunster.

Ver. 156. The wakeful trump of doom must thunder through the deep;] A line of great energy, elegant and sublime. T. Warton.

Ver. 157. With such a horrid clang] Clang is clangour. So of a multitude of birds, Par. Loff., B. vii. 422.
As on mount Sinai rang,
While the red fire and smouldring clouds out brake:
The aged earth aghast,
With terour of that blast,
Shall from the surface to the center shake;
When, at the world's last seffion,
The dreadful Judge in middle air shall spread his throne.

XVIII.
And then at laft our blifs
Full and perfect is,
But now begins; for, from this happy day,
The old Dragon, under ground
In straiter limits bound,
Not half fo far casts his usurped sway;
And, wroth to fee his kingdom fail,

———“ Soaring the air sublime
“ With clang defpis'd the ground.”

Ver. 159. —— and smouldring clouds] So, in Spenfer, Faer. Qu. i. viii. 9.

“ Enrol'd in flames and smouldring derriment.”
And in Fairfax's Taffe, B. xiii. ft. 61.
“ And in each vein a smouldring fire there dwelt.”

NEWTON.
Add to doctor Newton's instances, Faer. Qu. i. vii. 13.

“ Through smouldry cloud of duftifh flincking smoke.”
Smouldring, or smouldry, hot, sweltering. Perhaps from the Anglo-Saxon, Smolt, hot weather. T. Warton.
Swindges the scaly horrour of his folded tail.

XIX.

The oracles are dumb,
No voice or hideous hum
Runs through the arched roof in words deceiving.

Apollo from his shrine
Can no more divine,

Ver. 172. Swindges the scaly horrour 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.

Jos. Warton.

The old serpent finding his power confined and his dominion contracted, vents his indignation and revenge, in brandishing the horrid folds of his scaly tail. Compare Sylvester's Du Bartas, (p. 205. 4to.) of a Lion beating his sides with his tail.

"Then often swindging with his finewie traine, &c."

T. Warton.

But see Chapman's Cæsar and Pompey, 1607, of a lion enraged:

"And then his sides he swenges with his sterne." Waller describes the "tail's impetuous swinge" of the whale, Batt. Summ. If. c. iii. Milton's description of the dragon's venting his rage is certainly masterly and striking. Cowley, in his Davideis, B. i. feebly says that the devil, exasperated, "with his long tail lash'd his breast." And Marino paints him "biting," in his fury, "his twiſled tail." See Strage de gli Innocenti, edit. 1633, li. i. ft. xviii. Todd.

Ver. 173. The oracles &c.] Attention is irresistibly awakened, and engaged, by the air of solemnity and enthusiasm that reigns in this stanza and some that follow. Such is the power of true poetry, that one is almost inclined to believe the superflitious real. Jos. Warton.
ODES.

With hollow shriek the steep of Delphos leaving.
No nightly trance, or breathed spell,
Inspires the pale-ey'd priest from the prophetick cell.

The lonely mountains o'er,
And the resounding shore,

Ver. 180. *Inspires the pale-ey'd priest*] Milton was impressed with reading Euripides's tragedy of Ion, which suggested these ideas. T. Warton.

This passage of Milton, it should be added, suggested a beautiful line to Pope, *Eloisa*, v. 21.

"Shrines, where their vigils pale-ey'd virgins keep." Todd.

Ver. 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 groundwork of this tradition of a voice proclaiming the death of the great Pan, and cessation of Oracles, in Plutarch on the *Defect of Oracles*, and the fifth book of Eusebius's *Præparatio Evangelica*, yet it is most probable, that the whole allusion was suggested to his imagination by a Note of the old commentator on Spenfer's *Pastorals* in May, who copied Lavaterus's treatise *De Lemuribus*, newly translated into English. "About the time that our Lord suffered his most bitter Passion, certain persons passing from Italie to Cyprus, and passing by certaine isles called PAXA, heard a voyce calling aloud Thamus, Thamus, the pyleot of the ship; who, giving care to the cry, was hidden 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 was such a calme of wind, that the ship stood still in the sea vnmoored, he was forced to cry aloud, that Pan was dead: Wherewithall, there was heard such piteous outcries and dreadful shrieking, as
A voice of weeping heard and loud lament;
From haunted spring and dale,
Edg'd with poplar pale,
The parting Genius is with sighing sent;

hath not been the like. By which Pan, though of some he understood the great Satan, whose kingdom was at that time by Christ conquered, and the gates of hell broken up, for at that time all Oracles furceased, and enchanted spirits that were wont to delude the people thenceforth held their peace, &c." So also Hakewill, in his Apologie, Lib. iii. §. 2. p. 208. edit. 1630. But this is a second edition. And Sandys has much the same story; who adds, that on the report of Thamuz, "was heard a great lamentation, accompanied with many groans and shriekes." 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 their 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?

T. Warton.

Ver. 183. A voice of weeping heard and loud lament;] This is scripture, Mat, ii. 18. "In Rama was there a voice heard, lamentation, and weeping, &c." T. Warton.


T. Warton.

Ver. 186. The parting Genius is with sighing sent; &c.] So, when the enchanted forest in Tasso is cut down, Fairfax, in his
With flower-inwoven treffes torn
The Nymphs in twilight shade of tangled thickets mourn.

XXI.

In consecrated earth,
And on the holy hearth,

The Lars, and Lemures, moan with midnight plaint;
In urns, and altars round,

A drear and dying found
Affrights the Flamens at their service quaint;
And the chill marble seems to sweat,

While each peculiar Power foregoes his wonted seat,

translation, thus romantically enlarges the original, B. iii. ft. 75.

" And now the axe rag'd in the forrest wilde,
" The Eccho sighed in the groves unseeene,
" The weeping Nymphs fled from their bowels exilde."

TODD.

Ver. 191. The Lars,] Mr. Dunster objects to the sound of the word Lars, and wishes that it could have been Lares. But Lars, I conceive, was not an uncommon expression in our old poetry. Massinger, in the opening of his Great Duke of Florence which was licensed for acting in 1637, and published in 1636, thus writes:

" As dear to me as the old Romans held
" Their household Lars, whom they believ'd had power
" To blest and guard their families." TODD.

Ver. 195. — the chill marble seems to sweat,] Among the prodigia at the death of Julius Cesar, Virgil notices, " mæstum illacrymat templis obur, æraque judant," Georg. i. 480.

DUNSTER.

Ver. 196 While each peculiar Power foregoes his wonted seat.] Virgil, Æn. ii. 351.
Peor and Baalim
Forsake their temples dim,
With that twice-batter'd God of Palestine;
And mooned Ashtaroth,
Heaven's queen and mother both,
Now fits not girt with tapers' holy shine;
The Libyck Hammon shrinks his horn,
In vain the Tyrian maids their wounded Thammuz mourn.

XXIII.
And fullen Moloch, fled,

"Excessivē omnes, adytis arīque relicīs,
"Dii, &c." RICHARDSON.

Ver. 200. And mooned Ashtaroth.] So, in Par. Lost, B. vi.
978. "Sharpening in mooned horns;" in imitation of the Latin lunatus, whence also the Italian lunato. Milton added this word to our language; yet it is not noticed in Dr. Johnson's Dictionary. But Mr. Dunster notices the adjective moony in Sylvester Du Bart. 1621, p. 29. "Moony standards." TODD.

Ver. 201. Heaven's queen and mother both.] She was called regina caeli and mater Dei. See Selden. NEWTON.


"When like an April-Iris flew her shine
"About the streets."

And Drummond, Sonnets, edit. 1616.

"Faire moone, who with thy cold and filuer shine."

And in other places. But see Observat. on Spenser's Faer. Qu. vol. ii. p. 181. T. WARTON.

Ver. 205. And fullen Moloch, fled,
Hath left in shadows dread.
Hath left in shadows dread
His burning idol all of blackest hue;
In vain with cymbals' ring
They call the grisly king,

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, feared to death with his burning embraces. For the idol was hollow within, and filled with fire. And left their lamentable shrieks should fad 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 Parad. 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 endowed with life and action, they are put in motion before our eyes, and made subfervient to a new purpose of the poet by the superinduction of a poetical fiction, to which they give occasion. "The fallen spirit is fled of a sudden, and has left his black burning image in darkness and solitude. The priests, dancing in horrid gesticulations about the blue furnace from which his idol was fed with fire, in vain attempt to call back their grisly king with the din of cymbals, with which they once used to overwhelm the shrieks of the sacrificed infants." A new use is made of the cymbals of the disappointed priests. He does not say,
In dismal dance about the furnace blue: 210
The brutish Gods of Nile as fast,
His, and Orus, and the dog Anubis, haste.

XXIV.

Nor is Osiris seen
In Memphian grove or green,
Trampling the unshower’d grass with lowings loud:

215
Nor can he be at rest
Within his sacred chest;
Nought but profoundest hell can be his shroud;
In vain with timbrell’d anthems dark
The fable-stoled forcerers bear his worshipt ark.

XXV.

He feels from Juda’s land

"Moloch’s idol was removed, to which infants 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, selects such as were most susceptible of poetical enlargement; and which, from the wildness of their ceremonies, were most interesting to the fancy. T. Warton.

Ver. 210. In dismal dance about the furnace blue:] So in Macbeth, as Mr. Steevens has observed to me:

“And round about the cauldron sing.” T. Warton.

Ver. 215. Trampling the unshower’d grass] There being no rain in Egypt, but the country made fruitful with the overflowings of the Nile. Richardson.

Ver. 220. — fable-stoled] He changed this fine compound into “fable-vested,” Par. Lost, B. ii. 962. Todd.

Ver. 221. He feels from Juda’s land
The dreaded Infant’s hand, &c.] At our Lord’s
ODES.

The dreaded Infant's hand,
The rays of Bethlehem blind his dusky eyn;
Nor all the Gods beside
Longer dare abide,
Not Typhon huge ending in snaky twine:
Our Babe, to show his Godhead true,
Can in his swaddling bands controll the damned crew.

XXVI.

So, when the sun in bed,
Curtain'd with cloudy red,
Pillows his chin upon an orient wave,

first arrival in Egypt, as may be collected from Eusebius and Athanasius, he was by design, or Providence, carried into a temple at Hermopolis, in the province of Thebais, at whose presence the idol gods fell down, like Dagon before the ark, and suffered their timely and just dissolution; which remarkably verified a prophecy of Isaiah, Chap. xix. 1. "That the Lord should come into Egypt, and the idols of Egypt should be moved at his presence." See Echard's Eccl. Hist. p. 36.—Indeed I am persuaded that the young poet had here, and in the three preceding stanzas, paid particular attention to Athanasius's discourse Περὶ τῆς ἐναρμονικῆς τοῦ Δόγμα. Compare Athanasii Opp. ed. Paris. fol. 1627, p. 100—103. TODD.


"All the purple pride that laces
"The crimson curtains of thy bed." TODD.

Ver. 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.

T. WARTON.
ODES.

The flocking shadows pale
Troop to the infernal jail,
   Each fetter'd ghost flips to his several grave;
And the yellow-skirted Fayes
Fly after the night-steeds, leaving their moon-lov'd maze.

XXVII.

But see, the Virgin blest
Hath laid her babe to rest;
   Time is, our tedious song should here have ending;
Heaven's youngest-temed star
Hath fix'd her polish'd car,
   Her sleeping Lord with handmaid lamp attending:

Ver. 232. The flocking shadows pale
   Troop to the infernal jail,
       Each fetter'd ghost flips to his several grave;]
Mr. Bowle directs us to the Midsum. Night's Dr. A. iii. S. ult.

    " And yonder shines Aurora's harbinger;
    " At whose approach, ghosts, wandering here and there,
    " Troop home to churchyards: damned spirits all,
    " That in cross-ways and floods have burial,
    " Already in their wormy beds are gone."  T. Warton.

Ver. 235. And the yellow-skirted Fayes
   Fly after the night steeds, leaving their moon-lov'd maze.]
   It is a very poetical mode of expressing the departure of the fairies at the approach of morning, to say
that they " fly after the steeds of Night."  T. Warton.

And all about the courtly stable
Bright-harness'd Angels fit in order serviceable*

Ver. 244. *Bright-harness'd Angels] Bright-arm'd. So, in
Exod. xiii. 18. "The children of Israel went up harnessed out
of the land of Egypt." Newton.

The arch-angel Michael is thus armed "in harnesfe strong of

* A great critick, 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 characterifick of that species of poetry. We
have the proof before us. He adds, "Milton never learned
the art of doing little things with grace." If by little things
we are to understand short poems, Milton had the art of giving
them another fort of excellence. T. Warton.

Thomas Forde, in his Fragmenta Poetica, published in 1660,
has given us several poems on Christmas Day, in one or two of
which he adopts some sentiments and expressions in this sublime
and wonderful Ode; betraying, however, a want of genuine
taste and fancy in affected emendation or ridiculous expansion.
For example, in p. 7.

"What made the fun poft hence away
"So faft, and make fo fhort a day?
"Seeing a brighter fun appear,
"He ran and hid himfelf for fear:
"Afhamb'd to fee himfelf out-fhin'd,
"(Leaving us and night behind,)
"He sneak'd away to take a nap,
"And hide himfelf in Thetis lap!" Todd.
THE PASSION*.

I.

EREWHILE of musick, and ethereal mirth,  
Wherewith the stage of air and earth did ring,  
And joyous news of heavenly Infant's birth,  
My Muse with Angels did divide to sing;

* The Passion is the subject of several Italian tragedies and poems. Todd.

Ver. 1. Erewhile of musick, and ethereal mirth,] Hence we may conjecture that this Ode was probably composed soon after that on the Nativity. And this perhaps was a college exercise at Easter, as the last was at Christmas. T. Warton.

Ver. 4. My Muse with Angels did divide to sing;] See Spenser, Faer. Qu. iii. i. 40.

"And all the while sweet Musick did divide  
"Her loofer notes with Lydian harmony."

As Horace, "Imbelli cithara carmina divides." Od. i. xv. 15. Which Vossius, with his usual refinement, and to justify a new sense of his text, explains by alternate singing. In Catull. p. 239. edit. 1684. Compare Seneca, Hercules Oct. v. 1080. "Orpheus carmina dividens." Again, Milton says, that in the preceding Ode "his Muse with Angels did divide to sing." That is, perhaps, because she then "joined her voice to the angel quire," as at v. 27. I know not if the technical term to run a division is here applicable. Shakspeare 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 Hen. IV. A. ii. S. i.

"Sung by a fair queen in a summer's bower,  
"With ravishing division to her lute."

And Reed's Old Pl. viii. 373, 412. T. Warton.
ODES.

But headlong joy is ever on the wing,
In wintery 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 let my harp to notes of saddest woe,
Which on our dearest Lord did seise ere long, 10
Dangers, and snares, and wrongs, and worse than so,
Which he for us did freely undergo:
Most perfect Hero, tried in heaviest plight
Of labours huge and hard, too hard for human wight!

III.

He, sovran prieft, 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

Ver. 5. But headlong joy is ever on the wing,] An elegant and expressive line. But Drayton more poetically calls joy, “the swallow-winged joy.” T. WARTON.

Ver. 13. Most perfect Hero,] From Heb. ii. 10. “The Captain of their salvation, perfect through sufferings.” TODD.

Ver. 19. O, what a mask was there, what a disguise!] Here seems to be a conceit, alluding to the old pastimes. See Stow’s London, vol. i. p. 304, edit. Strype. “There were fine and subtle disguisings, masks, and mummeries, &c.” And Ben Jonson, characterizing Scogan the jester in his Fortunate Isles;
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 Phæbus bound:
His god-like acts, and his temptations fierce,
And former sufferings, other where are found:
Loud o'er the rest Cremona's trump doth found;
Me softer airs befit, and softer strings
Of lute, or viol still, more apt for mournful things.

--- " that made disguises
" For the king's sons, and writ in ballad royall
" Daintily well."

But Spenfer was most probably in Milton's mind. See Faer. Qu. iii. iii. 52.

" Now this, now that, twixt them they did devise,
" And diverse plots did frame to mask in strange disguise."

TODD.


Ver. 26. Loud o'er the rest Cremona's trump] Our poet seems here to be of opinion, that Vida's Chriſtiad was the finest Latin poem on a religious subje&s; but perhaps it is excelled by Sannaharius De Partu Virgĭnis, a poem of more vigour and fire than this work of Vida. Jos. WARTON.

Ver. 28. Of lute, or viol still.] Gentle, not noisie, not loud, as is the trumpet. It is applied to found in the same sense, I Kings, xix. 12. "A still small voice." And in First P. Hen. V. A. iv. S. i.

" The hum of either army ftilly sounds."

And in Ii. Penf. v. 127.

" Or uffher'd with a shower ftil."
Befriend me, Night, best patroness of grief;
Over the pole thy thickest mantle throw,
And work my flatter’d fancy to belief,
That Heaven and Earth are colour’d with my woe;
My sorrows are too dark for day to know:
The leaves should all be black whereon I write,
And letters, where my tears have wash’d, a wan-
nish white.

Its application is not often to found. Hence still-born, of a child
born dead. T. Warton.

Ver. 30. Over the pole thy thickest mantle throw.] So, in
Pur. Loft, B. iv. 609.
   "And o’er the dark her silver mantle threw."
As Mr. Steevens suggests. And in Buckhurst’s Induction, as Mr.
Bowle observes, ft. iv.
   "Loe, the night with mistie mantels spred."
T. Warton.

   "Night with his mantel, that is derke and rude,
   “Gan oversprede the hemisñere about.” Todd.

Ver. 34. The leaves should all be black whereon I write,
And letters, &c.] Conceits were now confined not
to words only. Mr. Steevens has a Volume of Elegies, in which
the paper is black, and the letters white; that is, in all the title-
pages. Every intermediate leaf is also black. What a sudden
change from this childish idea, to the noble apostrophe, the
sublime rapture and imagination of the next stanza.
T. Warton.

See Heywood’s “Consolatory Elegie on James I, alluding to
the happy succeffion of Charles I, &c. 1625.”
   "Rest followes labour, day succeeedeth night,
   “And now my blake page I will change to 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 towers of Salem flood,
Once glorious towers, now sunk in guiltless
blood;

Mr. Dunster thinks that Milton’s allusion is to the black page of Sylvester’s “Lachrymæ Lachrymarum &c.,” or Funeral Elegy on Prince Henry, _Du Bart_, 4to. edit. 1613. He minutely observes, “There are two title pages, or leaves. The first contains, in a white page, (the back of which is black,) the date of the year and the name of the printer, &c. The second leaf is black on both sides; the title-page is of a deeper black than the other black pages; and the letters, in which the title is printed, are now exactly of a wannish white. Some allowance must be made for time; but I conceive they were never of a clear white.” _Considerations on Milton’s early reading_, &c. p. 52, 53.

But this was certainly the general fashion of the times. See Crashaw’s allusion to it, _On the death of Mr. Herrys_, Delights of the Muses, edit. 1648, p. 24.

“In the dark volume of our fate,
Whence each leaf of Life hath date,—
In all the booke if any where
Such a terme as this, _Spare here_,
Could have been found, ’twould have been read
_Writ in white letters o’er his head._”

Again, p. 27, _At the Funerall of a young Gentleman_:

“Deare reliques of a dislodg’d soule, whose lacke
Makes many a mourning paper put on blace!"

Compare also Browne’s _Brit. Pæf_. 1616, B. i. p. 87.

“My blubbring pen her fable teares lets fall
In characters right hyrogliphicall,
And mixing with my teares are ready turning
_My late white paper to a weed of mourning._” _Todd._
ODES.

There doth my soul in holy vision fit,
In penfive trance, and anguish, and ecstatick fit.

Mine eye hath found that sad sepulchral rock
That was the casket of Heaven's richest store,
And here though grief my feeble hands up lock,
Yet on the soften'd quarry would I score
My plaining verse as lively as before;
For sure so well instructed are my tears,
That they would fitly fall in order'd characters.

Ver. 41.  There doth my soul in holy vision fit,
In penfive trance, and anguish, and ecstatick fit.]
This is to be held in holy passion, as in Il Pens. v. 41.

T. Warton.

Compare Sylvestre, Du Bart. 1621, p. 533, where his "soul is rapt up in sacred trance; as before, p. 466.
"Where, sweetly rapt in sacred extase
"The faithful soul talks with her God immense."
And in p. 178, the soul's "sweet trance" is termed a "holy fit."

Todd.

Ver. 43.  Mine eye hath found that sad sepulchral rock
That was the casket of Heaven's richest store,
And here though grief my feeble hands up lock,
Yet on the soften'd quarry would I score.
My plaining verse] He seems to have been struck
with reading Sandys's description of the Holy Sepulchre at Jeru-
salem; and to have caught sympathetically Sandys's sudden im-
pulse to break forth into a devout song at the awful and inspiring
spectacle. "It is a frozen zeal that will not be warmed at the
fight thereof. And oh, that I could retaine the effects that it
wrought with an unfainting perfeverance! Who then did dictate
this hymne to my redeemer, &c." Travels, p. 167. edit. 1627.
The first is, 1615. T. Warton.

Ver. 48.  For sure so well instructed are my tears,
That they would fitly fall in order'd characters.]
VIII.

Or should I thence hurried on viewless wing
Take up a weeping on the mountains wild,

Here is another conceit; as in Crashaw's Delights, &c., Upon the death of a Gentleman, p. 19.

"Eyes are vocal, tears have tongues,
"And there be words not made with lungs;
"Sententious showers; O let them fall:
"Their cadence is rhetorical."

Again, E. Revett, in an Elegy on Lovelace the poet, Milton's contemporary, thus complains:

"Why should some rude hand carve thy sacred stone,
"And there incise a cheap inscription;
"When we can shed the tribute of our tears
"So long, till the relenting marble wears?
"Which shall such order in their cadence keep,
"That they a native epitaph shall weep;
"Untill each letter spelt distinctly lyes
"Cut by the mystick droppings of our eyes." TodD.

Ver. 50. ———— hurried on viewless wing] See Com. v. 92. Hurried is used here in an acceptation less familiar than at present. And in Par. Lost, B. ii. 937. of Satan's flight.

——— "some tumultuous cloud,
"Instinct with fire and vapour, hurried him
"As many miles aloft."

Again, ibid. 603. The fallen Angels are to pine for ages in frost, "thence hurried back to fire." And, B. v. 778.

——— “all this haste
"Of midnight march, and hurried meeting here.”

In all these passages it is applied to preternatural motion, the movements of imaginary beings. T. Warton.

Ver. 51. Take up a weeping on the mountains wild.] This expression is from Jeremiah, ix. 10. "For the mountains will I take up a weeping and wailing, &c." T. Warton.
The gentle neighbourhood of grove and spring
Would soon unbofom all their echoes mild;
And I (for grief is easily beguil'd)
Might think the infection of my forrows 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.

Ver. 52. The gentle neighbourhood of grove and spring
Would soon unbofom all their echoes mild;] A sweetly
beautiful couplet, which, with the two preceding lines, opened
the stanza so well, that I particularly grieve to find it terminate
nebly in a most miserably disgusting concetto. Dunster.

Ver. 53. ——— unbofom all their echoes mild;] In Par.
Leaf, the flowers in the morning "open their choiceest bosom'd
smells." B. v. 127. Hoarded, locked up as in a treasury of
choice things. Compare Comus, v. 368. "And the sweet peace
that goodnels bosoms ever." T. Warton.
ODES.

UPON THE

CIRCUMCISION.

YE flaming Powers, and winged Warriours bright,
That erst with musick, 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; s
Now mourn; and, if sad share with us to bear
Your fiery essence can distil no tear,

Ver. 1. Ye flaming Powers, and winged Warriours bright,]
Mr. Warton refers to Par. Left, B. ix. 156.

"Subjected to his service angel-wings,
"And flaming ministers."
Again, to B. xi. 101. And to B. iv. 576. of the angel Gabriel.

"To whom the winged warriour thus return'd."
The winged warriours, I may add, are literally from Taffe,
Gier. Lib. c. ix. ft. 60. of the angel Michael:

— "e l duce de' guerrieri alati
"S' inchino &c." Todd.

Ver. 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 angelick 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,
Burn in your sighs, and borrow
Seas wept from our deep sorrow:
He, who with all Heaven's heraldry while
Enter'd the world, now bleeds to give us ease;

he wishes to make angels weep. But, being of the essence of fire, they cannot produce water. At length he recollects, that fire may produce burning sighs. It is debated in Thomas Aquinas whether Angels have not, or may not have, beards. T. Warton.

Ver. 8. *Burn in your sighs, and borrow*  
*Seas wept from our deep sorrow:* Mr. Dunfer here refers to Sylvester's Elegy on the Death of Mr. H. Parvis, Poëthum. Poëms, edit. 1636.

"But where alas sad phrases shall I borrow
"To shew his country's sighs for his decease;
"Court, city, country, all are fill'd with sorrow."

I think the following passage in Craffaw's *Hymn on the Name of Jesus*, more applicable to the text:

"May it be no wrong,
"Blest Heavens! to you, and your superior song,
"That we, dark fons of dust and sorrow,
"A while dare borrow
"The name of your delights &c." Todd.

Ver. 10. *He, who with all Heaven's heraldry while*  
*Enter'd the world,*] Great pomp and processions are proclaimed or preceded by heralds. It is the same idea in Par. Lofb, B. i. 752.

"Meanwhile the winged heralds by command
"Of fowran power with awful ceremony,
"And trumpets found, throughout the hoft proclaim
"A solemn council, &c."

See also B. ii. 516, &c." Or heraldry may mean retinue, train, the procession itself. What he otherwise calls pomp. See Par. Lofb, B. viii. 564.

"While the bright pomp ascended jubilant." T. Warton.

By Heaven's heraldry the poet seems to allude to G. Markham's Gentleman's Academie, 1595, where, in the Book of Armorie, the
Alas, how soon our sin
Sore doth begin
His infancy to seise!
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, even to nakedness;

Angels are thus noticed: "I wil therefore with heaven beginne, where were in the beginning nine orders of Angels, and now are resident but nine in the knowledge of coat armors, crowned full high with preitious stones, &c." p. 43. Again, "This law of armes was grounded vppon the nine orders of Angels in heaven," ibid. p. 44. Davies, in his Scourge of Folly, 1611, ufs the phrase, "heralds of heaven," p. 38. Todd.

Ver. 15. O more exceeding love, or law more just? Just law indeed, but more exceeding love! Virgil, Ecl. viii. 49.

"Crudelis mater magis, an puer improbus ille?"
"Improbus ille puer; cruudelis tu quoque mater."
Richardson.

Ver. 17. —— remediless,] So, in Par. Lost, B. ix. 919.
"Submitting to what seem'd remediless." T. Warton.

"Hopeless are all my evils, all remediless."

Ver. 20. Emptied his glory,] An expression taken from Philipp. ii. 7, but not as in our translation, "He made himself of no reputation," but, as it is in the original εαυτον ΕΚΕΝΩΣΕ, "He emptied himself." Newton.

Compare Par. Lost, B. iii. 239, where Christ says to the Father, "I this glory next to thee freely put off." Todd.
And that great covenant which we still transgres,
Entirely satisfied;
And the full wrath beside
Of vengeful justice bore for our excess;
And seals obedience first, with wounding smart,
This day; but O! ere long,
Huge pangs and strong
Will pierce more near his heart. *

Ver. 24. —— for our excess;] He has used the word in the same sense, Par. Loër, B. xi. 111. "Bewailing their excess," But I think with greater propriety there than here.

NEWTON.

* It is hard to say, why these three Odes, on the three grand incidents or events of the life of Christ, were not at first printed together. I believe they were all written about the year 1629.

T. WARTON.
ON THE

DEATH OF A FAIR INFANT,
DYING OF A COUGH *.

I.

O fairest flower, no sooner blown but blastèd,
Soft silken primrose fading timelessly,
Summer's chief honour, if thou hadst out-lafted
Bleak Winter's force that made thy blossom dry;
For he, being amorous on that lovely dye
That did thy cheek envermeil, thought to kis,
But kill'd, alas! and then bewail'd his fatal bliss.

* Written in 1625, and first inserted in edition 1673. He was now seventeen. T. Warton.

Ver. 1. O fairest flower, &c.] Compare Shakspeare's Passionate Pilgrim:

"Sweet Rose, fair flower, untimely pluckt, soon vaded,
"Pluckt in the bud, and vaded in the spring!
"Bright orient pearle, alack, too timely shaded!
"Faire creature, kild too soone by Death's sharpe sting!"

So, in the Spanish Tragedy, A. ii. 1599, 4to. Printed by Wm. White.

"Sweete lonely rose, ill pluckt before thy time,
"Faire worthy sonne, not conquered but betray'd." Todd.

Ver. 5. For he, being amorous on that lovely dye] In Romeo and Juliet, Affliction, and Death, turn paramours. T. Warton.

In a copy of verses on the death of Sir James Pemberton, who died in 1613, "Vertue, and Death, are both enamoured on worthy Pemberton." See Maitland's Hist. of Lond. ii. 1112. Todd.

Ver. 6. That did thy cheek envermeil,] "Cheeks vermilion," is a phrase in Sylvester, Du Bart. ed. 1621, p. 301. But Milton
ODES.

II.

For since grim Aquilo, his charioteer,
By boisterous rape the Athenian damsel got,
He thought it touch'd his deity full near,
If likewise he some fair one wedded not,
Thereby to wipe away the infamous blot

uses the verb with much finer effect; which perhaps he remembered in Chaucer's Ballad in commendacion of our Ladie, v. 45.

"O benigne braunchlet of the pine-tre,
"Vinaric envermailed, refreshir of bodé. Todd.

Ver. 6. thought to kiss,
But kill'd, alas! Copied probably from Shakespeare's Venus and Adonis:
"He thought to kiss him, and hath kill'd him so." Newton.

P. Fletcher has the same conceit, Purp. Id. e. v. st. 61. cd. 1633.

"Thus Orpheus wanna his loot Eurydice,
"Whom some deaf snake, that could no musick heare,
"Or some blinde neut, that could no beautie see,
"Thinking to kiss, kill'd with his forked spear." Todd.


Ver. 12. the infamous blot] Doctor Newton observes that Milton here uses the Latin accent on infamous, namely on the second syllable. But this is a common accent in our elder poetry; as in Drummond's Urania, 1616.

"On this infamous stage of woe to die."

And in Sylverster's Du Bart. 1621, p. 241.
"By thine infamous life's accursed state."

And in Carew's Coel. Britannicum, 1633.
"Th' infamous lights from their usurped sphere."

See also P. Fletcher, Pyt. Eclog. 1633, p. 4.
ODES.

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,
Through middle empire of the freezing air
He wander'd long, till thee he spied from far;

"And now he haunts th' infamous woods and downs."
I apprehend, from the sense also of the word in this last illustration, that infamous in Comus, v. 424, should be thus accented:

"Infamous hills, and sandy perilous wilds." TODD.

Ver. 13. Of long-uncoupled bed &c.] The poet seems to allude particularly to the case of Pluto, as reported by Claudian, De Raptu Proserp. i. 32.

"Dux Erebi quondam tumidas exarfit in iras,
Prælia moturus Superis, quod solus egeret
Connubii, sterilesque diu consumeret amos,
Impatiens nescire torum, nullâsque mariti
Illecebras, nec dulce patris cognoscere nomen."

NEWTON.

Ver. 15. So, mounting up in icy-pearled car,] We should rather read iced-pearled. And so in the Mask, rush-yfringed, v. 890. Otherwise, we have two epithets instead of one, with a weaker sense. Milton himself affords an instance in the Ode on The Nativity, v. 155.

"Yet first to those yechain'd in sleep."
Of the prefixture of the augment y, in a concatenated epithet, there is an example in the Epitaph on Shakfspeare, v. 4.

"Under a far-ypointing pyramid." T. WARTON.

Yet Milton uses similar compound epithets, without prefixing y to the latter of them; as rosy-bofom'd, fiery-wheel'd, flowery-kirtled. The fine compound icy-pearled owes its origin probably to Sylvester, as Mr. Dunster also observes, Du Bart. 1621, p. 310, where the hail-stones are called "ice-pears," and again p. 1096, "the bounding bals of ice-pearl." See also p. 240. "Icy crysfall." TODD.
There ended was his quest, there ceas'd his care:
Down he descended from his snow-soft chair,
But, all unawares, with his cold-kind embrace
Unhous'd thy virgin soul from her fair biding place.

IV.

Yet art thou not inglorious in thy fate;
For so Apollo, with unweeting hand,
Whilom did slay his dearly-loved mate,
Young Hyacinth, born on Eurotas' strand.


"But now more Angels than on earth yet weare
"Her golden impresse, haue to heauen attended
"Her virgin soule?"

See also Donne's Poems, ed. 4to. p. 235. TODD.

Ver. 23. For so Apollo, with unweeting hand,
Whilom did slay his dearly-loved mate,
Young Hyacinth,] From these lines one would sus-
pect, although it does not immediately follow, that a boy was
the subject of the Ode. The child is only called a fair infant in
the edition 1673, where this piece first appeared, although it was
written in 1625. So also in Tonson, 1705. Tickell's title is a
Fair Infant, a 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 los infring'd cease to lament."

Yet, in the eighth stanza the person lamented is alternately sup-
posed to have been sent down to earth in the shape of two divi-
nities, one of whom is styled a just maid, and the other, a sweet-
smiling youth. But the child was certainly a niece, a daughter of
Milton's sister Philips, and probably her first child. T. WARTON.

Ver. 26. Young Hyacinth,] Observe the repetition as in
Lycidas, ver. 9.
"For Lycidas is dead, dead ere his prime,
"Young Lycidas, &c." TODD.
But then transform'd him to a purple flower:
Alack, that so to change thee Winter had no power!

Yet can I not persuade me thou art dead,
Or that thy corse corrupts in earth's dark womb,
Or that thy beauties lie in wormy bed,
Hid from the world in a low-delved tomb;
Could Heaven for pity thee so strictly doom?
Oh no! for something in thy face did shine
Above mortality, that show'd thou wast divine.

Resolve me then, oh Soul most Surely blest,
(If so it be that thou these plaints dost hear;)
Tell me, bright Spirit, where'er thou hoverest,
Whether above that high first-moving sphere,
Or in the Elysian fields, (if such there were;) 30

Oh say me true, if thou wert mortal wight,
And why from us so quickly thou didst take thy flight?

Ver. 31. Or that thy beauties lie in wormy bed,] This fine periphrasis for grave, is from Shakespeare, Midf. N. Dr. A. iii. S. ult.

"Already to their wormy beds are gone." T. Warton.

Ver. 38. Tell me, bright Spirit, where'er thou hoverest,
Whether above that high first-moving sphere, &c.] These hypothetical questions are like those in Lycidas, "Whether beyond, &c." ver. 156. Originally from Virgil, Georg. i. 32.

"Anne novum tardis sydus, &c." T. Warton.

Ver. 40. ———— (if such there were;)] He should have said are, if the rhyme had permitted. Hurd.
Wert thou some star which from the ruin’d roof
Of shak’d Olympus by mischance didn’t fall;
Which careful Jove in Nature’s true behoof
Took up, and in fit place did reinstall?
Or did of late Earth’s sons besiege the wall
Of sheeny Heaven, and thou, some Goddess fled,
Amongst us here below to hide thy nectar’d head?

Ver. 44. — shak’d] For shaken. So, in Cymbeline, A. ii. S. ii.
“A fly and constant knave, not to be shak’d.”
T. Warton.

Again in Troil. and Creid. A. i. S. iii.
—— “O, when degree is shak’d.”

It appears indeed to have been an usual participle both before,
and in, Milton’s time. Thus in Archbishop Parker’s Transl. of
the Psalms, p. 169.

“Even thou that hast fore shak’t our land.”

And in the Hist. of Sir Clyomon, 1599, of a ship:
—— “She was through storms fore shak’t.”

And in Randolph’s Poems, 1640:
“From her shak’d side the native engines flye.”

Again, in Herrick’s Hesperides, 1648, p. 91, “More shak’t thy
selfe, &c.” Todd.

Ver. 48. Of sheeny Heaven,] In Spenser’s Mother Hubberd’s Tale, ver. 1269.
“And beautifie the sheenie firmament.” T. Warton.

The word is sheenie in Spenser’s own edition, but is converted
into sheenie in subsequent editions: The original word is restored
in that of 1805. Todd.

Ver. 49. ——— nectar’d head? As in Lycidas, ver. 175.

“With nectar pure his oozy locks he laves.” Newton.

But the unusual participle, nectar’d, may be found in Davies’s
Scourge of Folly, 1611. p. 132.
ODES.

VIII.

Or wert thou that just Maid, who once before
Forsook the hated earth, O tell me sooth,
And can'ft again to visit us once more?
Or wert thou that sweet-smiling youth?
Or that crown'd matron sage white-robed Truth?

"And nectar'd streames of Helicon do fleece."
And in Davies's Witesse Pilgrimage, 4to. f. d. Sign. C. 2. b.
"Hence flow all nectar'd sweets, &c." Todd.

Ver. 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 prob-
ably fell out at the press. The late Mr. John Heffkin, 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, ft. xv. Doctor Newton has omitted the
name of the author of this conjecture, and gives the reasons for
it as his own. T. Warton.

Mr. Heffkin's conjecture is perhaps supported by a passage in
P. Fletcher's Pisc. Eclogues, 1633, p. 17.

"To look more sweet——
"Then Mercy self can look with Pities eyes."
In Sylvester we have "milde-ey'd Mercy," Du Bart, 1621,
p. 302. And in Lisle's Du Bart. 1625, p. 179, we have
"sweet-ey'd Mercy." Todd.

Ver. 54. ———— sage white-robed Truth?] As
described in Ripa's Iconologia, ed. 1625, p. 712. "Verita,
Donna rifplendente, & di nobile aspetto, vestita di color bianco
pomposamente, &c." Todd.
Or any other of that heavenly brood
Let down in cloudy throne to do the world some good?

IX.

Or wert thou of the golden-winged host,
Who, having clad thyself in human weed,
To earth from thy prefixed seat didst post,
And after short abode fly back with speed,
As if to show what creatures heaven doth breed;
Thereby to set the hearts of men on fire
To scorn the fordid world, and unto heaven aspire?

X.

But oh! why didst thou not stay here below
To bless us with thy heaven-lov’d innocence,
To slake his wrath whom sin hath made our foe,
To turn swift-rushing black Perdition hence,
Or drive away the slaughtering Pestilence,

Ver. 57. Or wert thou of the golden-winged host,] Mr. Bowles here cites Spenser’s Hymne of heavenlylie Beautie.

“Bright Cherubins
“Which all with golden wings are over-dight.”
And Spenser’s Heavenly Love has “golden wings.” Tasso thus describes Gabriel’s wings, Gier. Lib. c. i. ft. xiv.
“Ali-bianche vesti, ch’han d’or le cime.”
An edging of gold. Fairfax translates the passage,
“Of silver wings he took a shining payre,
“Fringed with gold.”

See Il Pens. v. 52. T. Warton.

Ver. 67. To turn swift-rushing black Perdition hence,
Or drive away the slaughtering Pestilence,] Among the blessings, which the heaven-lov’d innocence of this child might
To stand 'twixt us and our deserved smart?
But thou canst best perform that office where thou art.

Then thou, the Mother of so sweet a Child,
Her false-imagin'd loss cease to lament,
And wisely learn to curb thy sorrows wild;
Think what a present thou to God hast sent,
And render him with patience what he lent;
This if thou do, he will an offspring give,
That, till the world's last end, shall make thy name to live.

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 verification. 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 Spenferian stanza. He moves with great ease and address amidst the embarrassment of a frequent return of rhyme. T. Warton.

It must be observed, that the Spenferian stanza consists of nine lines; the stanzas in this Ode, of only seven; in which particular, as Mr. Bowle also observes, Milton imitates Lord Buckhurst, Baldwin, and other writers in the Mirour for Magistrates. The stanzas of Harrington, Daniel, and Fairfax, are octaves.

T. Warton.

T. W. VII
ON TIME *.

FLY, envious Time, till thou run out thy race;  
Call on the lazy leaden-stepping hours,  
Whose speed is but the heavy plummet's pace;  
And glut thyself with what thy womb devours,  
Which is no more than what is false and vain,  
And merely mortal dross;  
So little is our loss,  
So little is thy gain!  
For when as each thing bad thou hast entomb'd,  
And last of all thy greedy self consum'd,  
Then long Eternity shall greet our bliss  
With an individual kiss;  
And Joy shall overtake us as a flood,

* In Milton's manuscript, written with his own hand, fol. 8, the title is, "On Time. To be set on a clock-case."

T. WARTON.

Ver. 2. Call on the lazy leaden-stepping hours, &c.] Much in the manner of Shakspeare, Hen. V. A. iii. Chorus.

—— "the cripple tardy-gaited night,  
"Who, like a foul and ugly witch, does limp  
"So tediously." BOWLE.

Ver. 12. ——— individual] Eternal, inseparable. As in Par. Loft, B. iv. 485, B. v. 610. And see note on Ad Patr. v. 66. T. WAR ON.


——— "Anacreon  
"My individuall companion." TODD.
When every thing that is sincerely good
And perfectly divine,
With Truth, and Peace, and Love, shall ever shine
About the supreme throne
Of Him, to whose happy-making fight alone
When once our heavenly-guided soul shall clime;
Then, all this earthy grossness quit,
Attir'd with stars, we shall for ever sit,
Triumphing over Death, and Chance, and thee, O Time.

Ver. 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."

T. Warton.

Ver. 18. ——— *happy-making fight*] The plain English of beatifick vision. Newton.

Ver. 22. Milton could not help applying the most solemn and mysterious truths of religion on all subjects and occasions. He has here introduced the beatifick 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 enthusiast. T. Warton.


"Her words, embalmed in so sweet a breath,
"That made them triumph both on Time and Death."

Yet still, I think, Milton is here no enthusiast: the triumph, which he mentions, will certainly be the triumph of every sincere Christian. Todd.
BLEST pair of Syrens, pledges of Heaven's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mix'd power employ
Dead things with inbreath'd sense able to pierce;
And to our high-rais'd phantasy present
That undisturbed song of pure concet,

Ver. 2. Sphere-born harmonious sisters, Voice and Verse,] So,
says Mr. Bowle, Marino in his Adone, c. vii. ft. i.

"Musica e Poësa son due forelle."

Jonson has amplified this idea, Epigr. cxxix. On E. Filmer's
Musical Work, 1629.

"What charming peals are these?——
"They are the marriage-rites
"Of two the choicest pair of man's delights,
"Musick and Poësie:
"French Air and English Verse here wedded lie, &c."

See Note, L'Allegr. v. 136. See also King James's Furies, in
the Invocation, to which I am directed by Mr. Malone,

—— "Marrying so my heavenly verse
"Unto the harpe's accordes."

In that king's Poeticall Exercises, Edingb. 4to. No date. Pr.

Ver. 6. That undisturbed song of pure concet,
Aye sing before the sapphire-colour'd throne
To Him that fits thereon.] See Note on Arc. v. 61.
The undisturbed Song of pure concet is the diapason of the musick
of the spheres, to which, in Plato's system, God himself listens,
And it is described by Plato in these words. "Ex μανών δι
Aye sung before the sapphire-colour'd throne
To Him that fits thereon,

ἀει ἐν μιαν Ἀρμόνιαν συμφωνεῖν." De Republ. 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 tones, that Gods own ear
"Listens delighted."

In the text, Plato's abstracted spherical harmony is ingrafted into the Song in the Revelations. T. Warton.

Ver. 6. ——— pure concert,] It will now be perhaps unnecessary to remark, that concert, not content, 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 affairs in tune,
"By all the spheres concert, so in the heat of June!"
And perhaps Shakspere, K. Henry V. A. i. S. ii.

"For government, though high, and low, and lower,
"Put into parts, doth keep in one concert,
"Congruing in a full and natural close,
"Like musick."

Read concert. So in Lally's Mydas, 1592, where Erato applauds Apollo's musick. A. iv. S. i. "O divine Apollo! O sweet concert [concert]!" And in Fairfax's Tasso, c. xviii. 19.

"Birdes, windes, and waters sing with sweet concert."

Not content. As in the original.

"D'aure, d'acque, e d'augei dolce concetto."

Concert and concented occur in the Faerie Queene, i. ii. 11. iii xii. 5. And in other places of Spenfer. Content is in edit. 1645. Concert, 1673. Tonson is the first who reads content, edit. fol. 1695. T. Warton.

Milton here alludes, I think, to the heavenly concert in Tasso, Gier. Lib. c. ix. ft. 58.
With faintly shout, and solemn jubilee;
Where the bright Seraphim, in burning row, 10
Their loud up-lifted angel trumpets blow;
And the cherubick hofl, 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 undisceding voice,
May rightly answer that melodious noise;

"Al gran concerto de' beati carmi
"Lieta risuona la celeste reggia," Todd.

Ver. 7. —— the sapphire-colour'd throne] Alluding to
"the likenes of a throne, as the appearance of a sapphire

Ver. 13. ———— harps of golden wires,] So, in the
celestial concert, so exquisitely described, Par. Loß, B. vii. 597.
"All sounds on fret by string or golden wire
"Temper'd soft tunings, intermix'd with voice
"Choral or unison."

See also At a Vacation Exercise, v. 37. "Apollo sings to the
touch of golden wires." Todd.

Ver. 17. That we on earth, with undisceding voice,
May rightly answer that melodious noise;
As once we did, till disproportion'd sin
Jurr'd against Nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion sway'd
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O, may we soon again renew that song.] Perhaps
there are no finer lines in Milton, less obscured by conceit, less
embarrassed by affected expressions, and less weakened by pompous
As once we did, till disproportion'd sin
Jarr'd against Nature's chime, and with harsh din

epithets. And, in this perspicuous and simple style, are conveyed
some of the noblest ideas of a most sublime philosophy, height-
ened by metaphors and allusions suitable to the subject.

T. Warton.

Ver. 18. May rightly answer that melodious noise;] Noife is, in a good sense, musick. So in Ps. xlvii. 5. "God is gone up with a merry noife, and the Lord with the sound of the trump." Noise is sometimes literally synonimous for musick. As in Shakspeare, "Sneak's noife." And in Chapman's All Fools, 1605. Reed's Old Pl. vol. iv. 187.

—"You must get us musick too,
"Call's in a cleanly noife."

Compare also our author, Chrisl's Nativ. ft. ix. v. 96.

"Divinely-warbled voice,
"Answering the stringed noife."

And Spenser, Faer. Qu. i. xii. 39.

"During which time there was a heavenly noife."

See more instances in Reed's Old Pl. vol. v. 304. vi. 70. vii. 8. x. 277. And in Shakspeare, Johnf. Steev. vol. v. p. 489. feq. Perhaps the Lady does not speak quite contemptuously, although modestly, in Comus, v. 227. "Such noife as I can make." Caliban seems to mean, by the context, musical sounds, when he says the "Isle is full of noises." T. Warton.

Ver. 19. ——— till disproportion'd sin
Jarr'd against Nature's chime, &c.] So, in Par.

Loft, B. xi. 55.

——" Sin, that first
"Dittemper'd all things, &c."

Nature's chime, is from one of Jonfon'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." T. Warton.

But Milton, in this passage, seems also to allude to Gascoigne,
Poems, ed. 1587, p. 296.
Broke the fair musick that all creatures made
To their great Lord, whose love their motion sway'd
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O, may we soon again renew that song,
And keep in tune with Heaven, till God ere long
To his celestial comfort us unite,
To live with him, and sing in endless morn of light!

"A sweet consent of musicks sacred sound
"Doth raise our minds as rapt all vp on high;
"But sweeter sounds of concord, peace, and loue,
"Are out of tune, and jarre in eurie stop."

In the same strain Sylvestre, Du Bart. 1621, p. 201.

"The World's transform'd from what it was at first:
"For Adam's sin all creatures else accruest:
"Their harmony disstuned by his jar:
"Yet all again consent, to make him war."

Milton's friend, Henry More, adopts the same imagery, "the consent, the diapason, the jar, &c." in his Song of the Soul, 1642, p. 15. Milton, who loved "the concord of sweet sounds," describes the disagreeement of married persons as "a continual grating in harsh tune together, which may breed some jar and discord," Profe-W. i. 296. Todd.

Ver. 21. Broke the fair musick] To this original harmony Jonson alludes, Sad Shepherd, A. iii. S. ii.

"giving to the world
"Again his first and tuneful planetting."

See Ode on the Nativity, st. xii, xiii. T. Warton.
ODES.

57

Original Various Readings
of the Ode at a Solemn Musick.

There are three draughts, or copies, of this Song: all in Milton's own hand-writing. There occur some remarkable expressions in these various readings which Doctor Newton and Mr. Warton have not noticed. T°DD.

Ver. 3. Mixe your choife words, and happiest sounds employ,
Dead things with inbreath'd sense able to pierce;
And as your equal raptures, temper'd sweet,
In high mifterious fpoufall meet;
Snatch us from earth awhile,
Us of ourfelves and native woes beguile:
And to our high-rays'd phantafie prefent
That undifturbed fong &c.

Here, in the first draught, it is "And whilft your equal raptures?" in the second, whilft is erased, and as written over it. In the second draught also, the next line was

In high mifterious holie fpoufall meet;
but holie is expunged, and happy supplied in the margin: and, in the laft of these original lines, "native woes" was originally "home-bred woes."

Ver. 10. Where the bright Seraphim in tripled row.
But, in the first draught, princely row.

Ver. 11. In the first draught the line feems to have been written (for the manuscript here is torn and imperfect)
Their loud immortal trumpets blow.

Next,
Loud symphonie of silver trumpets blow.
In the second draught he first wrote,
High lifted, loud and angel trumpets blow.
Which he afterwards altered to the prefent reading.

Ver. 12. And Cherubim, sweet-winged squires,—
Then called Heaven's henfmen, which means the fame; henfman, or henchman, signifying a page of honour. See Minshu, and also Mifs. N. Dr. A. ii. S. ii.

"I do but beg a little changeling boy
"To be my henchman:"
The Queen of Fairies is the speaker. Milton's curious expressions are in the first draught.

Ver. 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
Refound and echo Hallelu:
That we on earth, &c.

Ver. 18. May rightly answer that melodious noise,
By leaving out those harsh ill founding jarres
Of clamorous fin that all our musick marres:
And in our lives and in our song
May keepe in tune with Heaven, &c.

In the second draught he describes "the harsh discords" of
fin by a technical term in musick:

By leaving out those harsh CHROMATICK jarres
Of fin that all our musick marres.

Ver. 19. As once we could, &c.

Ver. 28. To live and sing with him in even endless light.
Then "ever endless" is changed into "ever-glorious," which is
next converted into "uneclipsed." The latter part of the line
is also varied in the following order:

where day dwells without night.
in endless morn of light.
in cloudless birth of light,
in never-parting light.
ODES.

AN

EPITAPH

ON THE

MARCHIONESS OF WINCHESTER.

THIS rich marble doth inter
The honour'd wife of Winchester,
A Viscount's daughter, an Earl's heir,
Besides what her virtues fair
Added to her noble birth,
More than she could own from earth.
Summers three times eight save one
She had told; alas! too soon,
After so short time of breath,
To house with darkness, and with death.
Yet had the number of her days
Been as complete as was her praise,

Ver. 4. Besides what her virtues fair &c.] In Howell's entertaining Letters, there is one to this lady, the Lady Jane Savage marchioness of Winchester, dated Mar. 15, 1626. He says, he assisted her in learning Spanish: and that Nature and the Graces exhausted all their treasure and skill, in "framing this exact model of female perfection." He adds, "I return you here the Sonnet your Grace pleased to send me lately, rendered into Spanish, and fitted from the same ayre it had in English both for cadence and feete, &c." Howell's Letters, vol. i. § 4. Let. xiv. p. 180, ut supr. I make this citation to justify and illustrate our author's panegyrick. T. Warton.
Nature and Fate had had no strife
In giving limit to her life.
Her high birth, and her graces sweet,
Quickly found a lover meet;
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;

Ver. 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 Hampshire 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 Loyauite. 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 pathetick poem entitled An Elegie on the Lady Anne Pawlett Marchioness of Winton. Underw. vol. vii. 17. But Jane appears in the text of the poem, with the circumstance of her being the daughter of Lord Savage. See Note on v. 55. She therefore must have been our author’s Marchioness. Compare Cartwright’s Poems, p. 193. T. Warton.

Ver. 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 laertos vultus, nec felix attulit omen:\nFax quoque quam tenuit, lacrymoso fridula fumo,
Ufque fuit, nulloque invenit motibus ignes.’

I find I have been preoccupied by Dr. Jortin in noting this parallel. T. Warton.
And in his garland, as he stood,
Ye might discern a cypresses bud.
Once had the early matrons run
To greet her of a lovely son,
And now with second hope she goes,
And calls Lucina to her throes;
But, whether by mischance or blame,
Atropos for Lucina came;
And with remorseless cruelty
Spoil'd at once both fruit and tree:
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.

Ver. 22. *Ye might discern a cypresse bud.*] An emblem of a funeral; and it is called in Virgil "feralis," Æn. vi. 216, and in Horace "funebris," Epod. v. 18, and in Spenser "the cypresse funeral," Faer. Qu. i. i. 8. Newton.

Ver. 31. *The haples me, before his birth,

"Doue giamai s'udì si strana forte
"Che avanti il nascer suo si giunga a morte?" Todd.

Ver. 33. *And the languish'd mother's womb
Was not long a living tomb.*] As in Brown's Brit. Pastorals, B. ii. S. i. edit. 1616.

"Where never plow-share ripping his mother's wombe
"To giue an aged feed a living tombe."

And in Sylvester's Du Bart. ed. 1621, p. 493, of the fifth,

"That, fwilling, fwallow'd Jonas in her wombe;
"A liuung corps, laid in a living tombe."

So have I seen some tender slip,
Sav’d with care from winter’s nip,
The pride of her carnation train,
Pluck’d up by some unheedly swain,
Who only thought to crop the flower
New shot up from vernal shower;
But the fair blossom hangs the head
Side-ways, as on a dying bed,
And those pearls of dew, she wears,
Prove to be presaging tears,
Which the sad morn had let fall
On her hastening funeral.

Gentle Lady, may thy grave
Peace and quiet ever have;

Ver. 35. ——— tender slip,] In our author’s Animadv.
Rem. Def. A gardener is to “cut his hedges, prune his trees,
look to his tender slips, and pluck the weeds that hinder their growth.” Pr. W. i. 95. T. Warton.

Ver. 36. Sav’d with care from winter’s nip.] Compare Samfs. Agon. v. 1576.

——“the first-born bloom of spring,
“Nipt with the lagging rear of winter's frost.” Todd.

Ver. 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 apena, o filli,
“Cade languisce e more :
“Le tenere rugiade,
“Ch’l imperlano il feno,
“Son ne suo i funerali
“Le lagrime dolenti.” T. Warton.

Ver. 47. Gentle Lady, may thy grave
Peace and quiet ever have:] So in the obsequies of
Fidele, in Cymbeline, A. iv. S. ii.
After this thy travel fore
Sweet rest seise thee evermore,
That, to give the world encrease,
Shorten'd haft thy own life's lease.
Here, besides the sorrowing
That thy noble house doth bring,
Here be tears of perfect moan
Wept for thee in Helicon;
And some flowers, and some bays,
For thy herfe, to strew the ways,
Sent thee from the banks of Came,
Devoted to thy virtuous name;

"Quiet consummation have,
And renowned be thy grave!" T. Warton.

Ver. 55. Here be tears] See Notes on Lycidas, v. 14. The tears allude to other Verses also on the occasion. See the two next Notes. Todd.

Ver. 59. Sent thee from the banks of Came,] Came is Milton's Camus regularly anglicised. "Next Camus reverend fire." Lycid. v. 103. "Cami remare paludes." El. i. 89. "Re-vifere Camum." Ibid. 11. I have been told, that there was a Cambridge-collection of verses on her death, among which Milton's elegiack ode first appeared. But I have never seen it, and I rather think this was not the case. At least we are sure, that Milton was now a student at Cambridge. Our Marchioness was the daughter of Thomas lord vicount Savage, of Rock-Savage in Cheifhire; and it is natural to suppose, that her family was well acquainted with the family of Lord Bridgewater, belonging to the fame county, for whom Milton wrote the Mask of Comus. It is therefore not improbable, that Milton wrote this elegy, another poetical favour, in confequence of his acquaintance with the Egerton family. And afterwards we find some of that family intermarrying with this of the marquis of Winchester. Dugd. Baron, ii. 377. 445. The accomplished lady, here celebrated,
Odes.

Whilft thou, bright Saint, high sitst in glory,
Next her, much like to thee in story,
That fair Syrian shepherdesse,
Who, after years of barrenness,
The highly favour'd Joseph bore
'To him that serv'd for her before,
And at her next birth, much like thee,
Through pangs fled to felicity,

_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. Davenant's _Works_. T. Warton.

In a volume of manuscript poems in the British Museum this Epitaph occurs, with the date 1631, and at the bottom "Jo. Milton of Chr. Coll. Cambr." This, it has been remarked, seems to clear up Mr. Warton's doubt; the _date_ and _additions_ to the name serving to shew that there had been a Cambridge-collection of verses on the death of this accomplished lady. See the Topographer, 1789. vol. i. p. 425.—I may further observe, that there is an Elegy on this occasion at the end of _"La Dance Machabre, or Death's Duell,"_ by W. Colman, 12mo. pages 68, entitled _An Elegie upon the Ladie Marchioness of Winchester, daughter to the right honourable Thomas Lord Savage, &c._ consisting of twenty lines. It begins with the allusion to other funeral verses, and apparently to a custom of affixing such poems to the pall or herse:

"Instruct my pen with an immortal verse,
"Whilst holy _teares_ enamell thy sad herse,
"Sweet Saint on earth, in Heauen no lesse we know!
"Thy beauty here, theregoodness makes thee so."

See also ver. 58. And the note, Eleg. ii. 22. T. Warton.

Ver. 63. _That fair Syrian shepherdesse,]_ Rachel. See Gen. xxix. 9. xxv. 18. T. Warton.

Ver. 68. _Through pangs fled to felicity,]_ We cannot too
Far within the bosom bright
Of blazing Majesty and Light:
There with thee, new welcome Saint,
Like fortunes may her soul acquaint,
With thee there clad in radiant sheen,
No Marchioness, but now a Queen.*

much admire the beauty of this line. I wish it had closed the poem; which it would have done with singular effect. What follows serves only to weaken it; and the last verse is an eminent instance of the bathos, where the "Saint clad in radiant sheen" sinks into a Marchioness and a Queen. But Milton seldom closes his little poems well. Dunster.

Milton might have in mind, (although he has destroyed the climax which it is reported to exhibit,) the last message of Anne Boleyn to Henry the eighth; thanking him for his advancing her, first to be a Marchioness; then to be a Queen; and now, when he could raise her no higher on earth, for sending her to be a Saint in Heaven. Todd.*

* 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 infer that he had used it more frequently. Perhaps in Comus's Song it has a peculiar propriety: it has certainly a happy effect. T. Warton.
NOW the bright Morning-star, day's harbinger,
Comes dancing from the east, and leads with her

Ver. 1. Now the bright Morning-star, day's harbinger, So Shaksppeare, Midf. N. Dr. A. iii. S. ult.
   "And yonder shines Aurora's harbinger." T. Warton.
Ver. 2. Comes dancing from the east, and leads with her &c.] So Spenfer, in Astrophel, ft. iv.
   "As sommers lark that with her song doth greet
   "The dancing day, forth coming from the east."
And in the Faerie Queene, i. v. 2.
   "At laft, the golden orientall gate
   "Of greateft heaven gan to open fayre;
   "And Phoebus, fresh as brydegroome to his mate,
   "Came dauncing forth, faking his deawie hayre."
And Peele, David and Bethfabe, edit. 1599.
   "As when the fun, attir'd in gliftring robe,
   "Comes dauncing from his oriental gate, &c."
And Niccols, in his poem The Cuckow, 1607. Of the east.
   "Through which the daies bright king came dancing out." And G. Fletcher, as Mr. Bowle obferves, in Chrift's Visf. C. i. 82.
   "A flarre comes dauncing up the orient." T. Warton.

I muft add a beautiful passage from P. Fletcher's Locufes, 1627, p. 96.

"The lovely Spring
"Comes dauncing on; the primrofe strewes her way,
"And fattin violet." Todd.
The flowery May, who from her green lap throws
The yellow cowslip and the pale primrose.

Ver. 3. *The flowery 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 each 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."

As in *Lycidas*, v. 138.

"On whose fresh lap the swart-star sparsely looks."

So also R. Greene, of Aurora, as cited in *England's Parnassus*, 1600, p. 415.

"And sprinkling from the folding of her lap
"White lillies, roses, and sweet violets."

Mr. Bowle adds these illustrations, Spenser, *Faer. Qu.* ii. vi. 15.

Of flowers.

——"Nature them forth throwes
"Out of her fruitful lap."

Again, ibid. vii. vii. 34.

"Then came faire May, the fairest mayd on ground,
"Deckt all with dainties of her season's pride,
"And throwing flowres out of her lap around."

T. Warton.

Ver. 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."

T. Warton.

Whence perhaps Crafhaw, with remarkable elegance, *Poems*, p. 87, Paris edit. 1652:
Hail, bounteous May, that doft inspire
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. *

"The dew no more will weep
"The primroses pale cheek to deck." TODD.

Ver. 10. And welcome thee,] So Chaucer, Knights Tale, v. 1511. edit. Tyrwhitt.
"O Maye, with all thy floures and thy grene,
"Right welcome be thou fair fresh May."

Compare v. 3. Carew also, in his description of the Spring, thus welcomes May:
"The vallies, hills, and woods, in rich array,
"Welcome the coming of the long'd-for May." TODD.

* This beautiful little Song presents an eminent proof of Milton's attention to the effect of metre, in that admirable change of numbers, with which he describes the appearance of the May Morning, and salutes her after she has appeared; as different as the subject is, and produced by the transition from Iambicks to Trochaicks. So, in L'Allegro, he banishes Melancholy in Iambicks, but invites Euphrosyne and her attendants in Trochaicks. TODD.
MISCELLANIES.
At a Vacatton 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 endeav'ring tongue to speak,
And mad'ft imperfect words with childish trips,
Half unpronounc'd, slide through my infant lips,
Driving dumb Silence from the portal door,

Where he had mutely fat 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:

* Written 1627. It is hard to say why they did not first appear in edition 1645. They were first added, but misplaced, in edit. 1673. See table of Errata to that edition. T. Warton.

Thou need'ft not be ambitious to be first,
Believe me I have thither pack'd the worst:
And, if it happen as I did forecast,
The daintieft dishes shall be serv'd up laft.
I pray thee then deny me not thy aid
For this fame small neglect that I have made:
But haste thee straight to do me once a pleasure,
And from thy wardrobe bring thy chiefeft treasure,

Ver. 18. And from thy wardrobe bring thy chiefeft treasure,
Not those new-fangled toys, and trimming flight
Which takes our late fantaficks 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 unpolteneff not to understand Euphuism. He proceeds,

"But call those richest robes and gay'ft attire,
"Which deepest spirits, and choicest wits desire."

From a youth of nineteen, these are striking expressions of a consciousness of superior genius, and of an ambition to rise above the level of the fashionable 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 rimmers 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.

——— "la bella schola
"Di quel Signor dell' altiffimo Canto." T. Warton.
Not those new-fangled toys, and trimming flight
Which takes our late fantaficks with delight; 20

Nashe, in his “Strange Newes, of the intercepting certaine Letters, and a conuoy of Verfes, as they were going pruilibie to victuall the Low Countries,” 1592, gives us several specimens of new-fangled toys, and seems to include Gabriel Harvey, Greene, and Tarlton, as well as Lily, under the description of late fantaficks. Some of these toys are not a little curious; such as “frenized furies, Davids sweetnes olimpique, energeticall persuafions, &c.” which last phrase, by the way, I recommend to the philosophers of the new school!—Nashe adds, “Nor do I altogether scum off all these as the new-ingendered some of the English &c.” Again, “Euphues I readd when I was a little ape in Cambridge, and then I thought it was Ipse ille; it may be excellent good still for ought I know, for I looke not on it this ten yeare.” Habington, who published his Cappara in 1634, has the following phrase: “New toyes for a fantafique mind.” But see a description of Fantaficks in Barnabie Rych’s Faults and Nothing but Faults, 4to. Lond. 1606. “But what call you him a fantaficke, that followes his fellowe fo clofe? a foole, I warrant him; and I beleue he hath robd a jackanapes of his iesture; marke but his countenance, fee how he mops, and how he mowes, and how he straines his lookes. All the apes that haue been in the parrifh garden these twentie yeares, would not come nigh him for all maner of complements,” p. 7. Todd.


“ At Christmas I no more desire a rofe,
“ Than with a snow in May’s new-fangled shews.”

Where Theobald, instead of shews proposes absurdly to read earth, because, says he, “the flowers are not new-fangled, but the earth by their profusion and variety.” By these shews the poet means May-games, at which a snow would be very unwelcome, and unexpected. 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, Newfangleneffe is used for innovation
MISCELLANIES.

But cull those richest robes, and gay't attire,
Which deepest spirits and choicest wits desire.
I have some naked thoughts that rove about,
And loudly knock to have their passage out;
And, weary of their place, do only stay,
Till thou 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,
Such as may make thee search thy coffers round,
Before thou clothe my fancy in fit found:

in dress and doctrine, §. 74. See Spenser, who explains the word. Faer. Qu. i. iv. 25.

"Full of vain follies and new-fanglenesse."
See also Prefaces to Comm. Pr. Of Cerem. A.D. 1549. Our
author uses and explains the word in his Prelatical Episcopacy,
"To controul and new-fangle the Scripture." Pr. W. i. 37.
In Ulpian Fullwill’s interlude, Like wit to like, "Nichol New-
fangle is the Vice." T. Warton.

In the Cobler’s Prophecie, 1594, "Nicene$" is Venus’s maide,
and "Newfangle" her man. I must observe also that, in the
contents of I Timothy chapter the sixth, in the old editions of
the Bible, a direction is given to "have no fellowship with new-
fangled teachers." Todd.

Ver. 29. Yet I had rather, if I were to chuse,
Thy service in some graver subject use, &c.] It ap-
ppears, by this address of Milton to his native language, that
even in these green years he had the ambition to think of writing
an epick poem; and it is worth the curious reader’s attention to
observe how much the Paradise Lost corresponds in its circum-
fances to the prophetick with he now formed. Thyer.

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. T. Warton.
Such where the deep transported mind may soar
Above the wheeling poles, and at Heaven's door
Look in, and see each blissful Deity
How he before the thunderous throne doth lie,
Listening to what unhorn Apollo sings
To the touch of golden wires, while Hebe brings
Immortal nectar to her kingly fire:

Then passing through the spheres of watchful fire,

Ver. 36. ——— the thunderous throne] It has been proposed by Jortin to read "the Thunderer's throne." Thunderous, indeed, might be an error of the press. But thunderous is more in Milton's manner, and conveys a new and a stronger image. Besides the word is used in Par. Lost, B. x. 702.

"Notus and Aser black with thunderous clouds."

Thunderous is from Thunder, as Slumbrous from Slumber, Par. Lost, B. iv. 615. Wondrous, from Wonder, is obvious. T. Warton.

Milton adopted this word from Sylvester, as Mr. Dunster also observes, Du Bart. 1621, p. 420. "Rushing with thunderous roar." Todd.


"Intonfum pueri dicite Cynthia." Newton.

Ver. 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 caelos volare, ibique illa multiformia nubium spectra, niviumque coacervatam vim contemplamini—Grandissime exinde loculos inspicite, et armamenta fulminum percrute-mini." Pr. W. ii. 591. But they are in Sylvester's Du Bartas, p. 133. edit. 1621. He supposes that the soul, while imprisoned in the body, often springs aloft into the airy regions,

—— "And there she learns to knowe

"Th' originals of winde, and hail, and snowe;
And misty regions of wide air next under, And hills of snow, and lofts of piled thunder, May tell at length how green-ey'd Neptune raves, In Heaven's defiance mustering all his waves:

"Of lightning, thunder, blazing-stars, and storms,
"Of rain and ice, and strange-exhaled forms:
"By th' aire's steep stairs she boldly climbs aloft
"To the world's chambers: heaven she visits oft, &c."

See also Sylvestor's Job, ibid. p. 944. 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. Mendacio says, having scaled the heavens,

"in the province of the meteors,
I saw the cloudy shapes of hail and rain,
Garners of snow, and crystals full of dew, &c."

T. Warton.

Drummond, in his River of Forth Feasting, compliments the proficiency of James I, in the study of natural philosophy, in similar terms:

"Thou sought'st to know this all's eternal source,
"Of ever-turning heavens the restless course;
"Their fixed lamps, &c."

But there is a more striking passage in Sylvestor, which Mr. Dunster also notices, to be introduced, Du Bart. 1621, p. 282.

"Cellars of winde, and shops of sulph'ry thunder,
"Where stormy tempests have their vgy birth."


We have "vigil flamma" in Ovid, Tris. iii. v. 4. And "vigiles flammas," Art. Am. iii. 463. T. Warton.


"Ardentes oculos intorsit lumine glauco." T. Warton.
Then fing of secret things that came to pa\textsuperscript{s} 45
When beldam Nature in her cradle was;
And la\textsuperscript{f}t 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 wandering Muse, how thou dost \textit{f\textit{ray}}!
Expectance calls thee now another way;
Thou know'ft 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.

\textbf{Ver. 48.} \textit{Such as the wife Demodocus once told} \textsuperscript{[}He now little thought that Homer's beautiful couplet of the fate of Demodocus could, in a few years, with so much propriety be applied to himself. He was but too conscious of his resemblance to some other Greek bards of antiquity, when he wrote the \textit{Paradise Lost}. See B. iii. 33. seq. \textit{T. Warton.}\textsuperscript{[}

\textbf{Ver. 52.} \textit{In willing chains and sweet captivity.} \textsuperscript{[}A line, as Mr. Bowle observes, resembling one in Tasso, \textit{Gier. Lib.} c. vi. ft. 84.

\textit{"Giogo di fervitu dolce e leggero."} \textsuperscript{[}T. Warton.\textsuperscript{[}

I may add a line from Sylvester's \textit{Du Bartas}, edit. 1621, p. 997.

\textit{"The willing chains of my captivitie."}\textsuperscript{[}

See also P. Fletcher's \textit{Purp. I\textit{b.}} c. v. ft. 53.

\textit{"With pleasing chain enthralls."} \textit{Todd.}\textsuperscript{[}
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; 60

Ver. 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 a "local habitation and a name," but a visible figure. It is extraordinary, that the pedantry of king James the first should not have been gratified with the system of logick reprented in a mask, at some of his academick receptions. The Predicaments alone would have furnished a considerable band of Dramatis Personae. 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. T. Warton.

Ibid. ———— for, at thy birth,
The faery ladies danc'd upon the hearth;] This is the first and last time that the sytem 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. T. Warton.

Ver. 60. ———— danc'd upon the hearth;] I fear too much has been laid of domeStick 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 Shakspere through Milton. It is not yet satisfactorily decided, what Shakspere means by calling Mab the Fairies' Midwife. Rom. Jul. A. i. S. iv.
Thy drowsy nurse hath sworn she did them spie
Come tripping to the room where thou didst lie,

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 *Fairies' 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 practised on persons in bed or asleep; for she not only haunted women in childbed, but was likewise the incubus or night-mare. Shakfpeare, 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. T. Warton.

Ver. 62. *Come tripping to the room &c.*] So barren, unpoe-tical, and abstractive a subject, could not have been adorned with finer touches of fancy. See also, v. 69.

"A Sibyl old, &c."

And in this illustration there is great elegance, v. 83.

"To find a foe, &c."

The addres of *Ens* is a very ingenious enigma on *Substance*. T. Warton.

*Came tripping to the room, &c.* is an allusion to the superstitition, noticed by Shakfpeare, *Hen. IV.* P. i, A. i. S. i.

"O, that it could be prov'd,
"That some night-tripping fairy had exchang'd
"In cradle-cloths our children where they lay, &c."

TODD.
And, sweetly singing round about thy bed,
Strew all their blessings on thy sleeping head.
She heard them give thee this, that thou shouldst still

From eyes of mortals walk invisible:
Yet there is something that doth force my fear;
For once it was my dismal hap to hear
A Sibyl old, bow-bent with crooked age,
That far events full wisely could presage,
And, in time’s long and dark prospective glafs,
Forefaw what future days should bring to pass;
"Your son," said she, ("nor can you it prevent)
Shall subject be to many an Accident.
"O’er all his brethren he shall reign as king,
Yet every one shall make him underling;
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;

Ver. 74. Shall subject be to many an Accident.] A pun on the logical Accidens. T. Warton.

Ver. 75. O’er all his brethren he shall reign as king;] The Predicaments are his brethren: of or to which he is the Subjeculum, although first in excellence and order.

Ungratefully shall strive to keep him under; They cannot exist, but as inherent in Substantia.

From others he shall stand in need of nothing. He is still Substantia, with, or without, Accident.

Yet on his brothers shall depend for clothing. By whom he is cloathed, superinduced, modified, &c. But he is still the same. T. Warton.
"From others he shall stand in need of nothing,
"Yet on his brothers shall depend for clothing.
"To find a foe it shall not be his hap,
"And Peace shall lull him in her flowery lap;
"Yet shall he live in strife, and at his door
"Devouring War shall never cease to roar;
"Yea, it shall be his natural property
"To harbour those that are at enmity.
"What power, what force, what mighty spell,
"if not
"Your learned hands, can loose this Gordian
"knot?"

Ver. 83. Substantia substantiae novae contrariatur, is a school-
maxim. T. Warton.

Ver. 84. And Peace shall lull him in her flowery lap;] So in
Harrington's Ariosto, c. xliv. 1.
"Who long were lul'd on high in Fortune's lap."

And in William Smith's Chloris, 1596.
"Whom Fortune never dandled in her lap."

And in Spenser's Teares of the Muses, Terpsich. ft. i.
"Whoso hath in the lap of soft delight
"Been long time lul'd."

And we have the flowery lap of some irriguous valley," in Par.

Ver. 86. Devouring War shall never cease to roar;] So in
Par. Lofé, B. xi.
"The brazen throat of War had ceas'd to roar." Todd.

Ver. 88. To harbour those that are at enmity.] His Accidents.
T. Warton.
The next Quantity and Quality spoke in prose; then
Relation was called by his name.

RIVERS, arise; whether thou be the son
Of utmost Tweed, or Ouse, or gulpsy Dun,
Or Trent, who, like some Earth-born giant,
spreads
His thirty arms along the indented meads;

Ver. 91. Rivers, arise; &c.] Milton is supposed, in the in-
vocation and assemblage of these rivers, to have had an eye on
Spenser’s Epitome of the Nuptials of Thames and Medway, Faer.
Qu. iv. xi. I rather think he consulted Drayton’s Polyolbion.
It is hard to say, in what sense, or in what manner, this intro-
duction of the rivers was to be applied to the subject.
T. Warton.

Ver. 93. Or Trent, who, like some Earth-born giant, spreads
His thirty arms along the indented meads;] It is said
that there were thirty sorts of fish in this river, and thirty reli-
gious houses on its banks. See Drayton, Polyolb. S. xii. vol. iii.
p. 906. Drayton adds, that it was foretold by a wizard,
“ And thirty several streams, from many a sundry way,
“ Unto her greatness shall their watry tribute pay.”
These traditions, on which Milton has raised a noble image, are
a rebus on the name Trent. T. Warton.

Ver. 94. ——- indented meads;] Indent, in this
sense and context, is in Sylvester's Du Bartas, D. iii. W. i.
“ Our silver Medway, which doth decepe indent
“ The flowerie medowes of my native Kent.”
And Drayton speaks of “ creeks indenting the land,” Polyolb.
S. i. T. Warton.

See also Du Bart. ed. supr. p. 775.
——— “ There silver torrents rush,
“ Indenting meads and pastures, as they pass.” Todd.
Or fallen Mole, that runneth underneath; 95
Or Severn swift, guilty of maiden's death;
Or rocky Avon, or of fedgy Lee,
Or coaly Tine, or ancient hallow'd Dee;
Or Humber loud, that keeps the Scythian's name;
Or Medway smooth, or royal-tower'd Thame. 100

[ The rest was prose. ]

Ver. 95. Or fallen Mole, that runneth underneath; ] At Mickleham near Dorking in Surrey, the river Mole during the summer, except in heavy rains, sinks through its sandy bed into a subterraneous and invisible channel. In winter it constantly keeps its current. This river is brought into one of our author's religious disputes. "To make the word Gift, like the river Mole in Surrey, to run under the bottom of a long line, and so to start up and to govern the word presbytery, &c." Pr. W. vol. i. 92.

T. WARTON.

Ver. 96. Or Severn swift, guilty of maiden's death; ] The maiden is Sabrina. See Comus, v. 827. T. WARTON.

Ver. 98. ———— ancient hallow'd Dee; ] In Apollonius Rhodius we have Φάειδα συμφέρον τ' ἘΠΟΝ ἡσ. Argon. iv. 134.

And in Theocritus, Ἄμος ἘΠΟΝ ἡσ. Idyl. i. 69. See also "Divine Alpheus," in Arcades, v. 30. Other proofs might be added. But Milton is not classical here. Dee's divinity was Druidical. From the same superstition, some rivers in Wales are still held to have the gift or virtue of prophecy. Gyraldus Cambrensis, who writes in 1188, is the first who mentions Dee's sanctity, and from the popular traditions. See Note on Lycidas, ver. 55. T. WARTON.

Randolph, in his Poems, notices also "the holy Dee," edit. 1640, p. 48. But see Spenser, Faer. Qu. iv. xi. 59, and the notes there, edit. 1805. TODD.

Ver. 99. Or Humber loud, that keeps the Scythian's name; ] Humber, a Scythian king, landed in Britain three hundred years before the Roman invasion, and was drowned in this river by Locrine, after conquering king Albanact. See Drayton, Polyolb.
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 invading Hun,
"By thee devoured: for 'tis likely thou
"With bloud wert christen'd, bloud-thirfty, till now
"The Oufe and Done." T. Warton.

Ver. 100. Or Medway smooth, or royal-tower'd Thame.] The smoothness of the Medway is characterized in Spenser's [not Spenser's but Lodowick Bryktz's] *Mourning Muse of Theisylis*.

"The Medwaies filuer freames,
"That wont fo ftil to glide,
"Were troubled now and wroth."

The royal towers of Thames imply Windfor caftle, familiar to Milton's view, and to which I have already remarked his allusions. T. Warton.
AN

EPITAPH

ON THE

ADMIRABLE DRAMATICK POET

W. SHAKESPEARE*.

WHAT needs my Shakspeare, for his ho-
nour'd bones,
The labour of an age in piled stones?

* This is but an ordinary poem to come from Milton, on such a subject. But he did not yet know his own strength, or was content to dissemble it, out of deference to the false taste of his time. The conceit, of Shakspeare's lying sepulcher'd in a tomb of his own making, is in Waller's manner, not his own. But he made Shakspeare amends in his L'Allegro, v. 133. HURD.

Birch, and from him doctor Newton, affirms, that this copy of verses was written in the twenty-second year of Milton's age, and printed with the Poems of Shakspeare at London in 1640. It first appeared among other recommendatory verses, prefixed to the folio edition of Shakspeare's plays in 1632. But without Milton's name or initials. This therefore is the first of Milton's pieces that was published.

It was with great difficulty and reluctance, that Milton first appeared as an author. He could not be prevailed upon to put his name to Comus, his first performance of any length that was printed, notwithstanding the singular approbation with which it had been previously received in a long and extensive course of private circulation. Lycidas, in the Cambridge collection, is only subscribed with his initial. Most of the other contributors have left their names at full length.

We have here restored the title from the second folio of Shakspeare. T. WARTON.

This Epitaph is dated 1630, in Milton's own edition of his poems in 1673. TODD.
Or that his hallow’d reliques should be hid
Under a star-ypointing pyramid?
Dear fon of memory, great heir of fame,
What need’st thou such weak witnesse of thyn ame!
Thou, in our wonder and astonishment,
Haft built thyself a live-long monument.
For whilst, to the shame of slow-endeavouring art,
Thy easie numbers flow; and that each heart
Hath, from the leaves of thy unvalued book,
Those Delphick lines with deep impression took;
Then thou, our fancy of itself bereaving,
Doft make us marble with too much conceiving;

Ver. 5. *Dear fon of memory,*] He honours his favourite Sha-
kpeare with the same relation as the Muses themselves. For the
Muses are called by the old poets *"the daughters of memory."* See Hesiod, Theog. v. 53. Newton.
The phrase, *son of memory,* might be caught perhaps from
Browne, who, describing the English poets, thus addresseth them,
Brit. Psal. 1616, B. ii. S. i. p. 27.
"Yee English shepheards, *sonnes of memory.*"
And in the same page, speaking of Spenser's death, he says that
there would be raised, "in honour of his worthy name,
"A piramis, whose head (like winged Fame)
"Should pierce the clouds, yea, seeme the stars to kiffe;
"And Maufolus' great toombe might throwd in his."

Ver. 8. *a live-long monument.*] It is lastig
in the folio Shakespeare, and in several editions of Milton’s Poems
subsequent to those published in his life-time. Milton’s own
reading is live-long. Todd.

Ver. 11. *the leaves of thy unvalued book.*] "Thy
"Are not our vowes already registred
"Vpon the unvalued sepulchre of Christ?"
MISCELLANIES.

And, so sepulcher'd, in such pomp dost lie, 15
That kings, for such a tomb, would wish to die. *

And, in Shakspere, Rich. III. A. i. S. iv.

"Inestimable stones, unvalued jewels." Todd.

Ver. 15. And, so sepulcher'd,] Accented on the second
syllable, as in Shakspere, Rape of Lucrece;

"May likewise be sepulcher'd in thy shade." Malone.

* Mr. F. Townfend has observed, that Milton appears to have
been no stranger to an epitaph on the tomb of Sir Thomas Stanley,
knt. second son of Edward Earl of Derby; which was remaining
on the north-side of the chancel of the church of Tong, in the
county of Salop, in 1663, when Sir William Dugdale made the
last visitation of that county: and which Sir William, in a mar-
ginal note, says, was written by Shakspere. This epitaph,
which Mr. Townfend has inserted, from C. 35. fol. 20. in the
College of Arms, as a note to Rowe's Life of Shakspere, is here
subjoined in consequence of his ingenious remark:

"Aske who lies here, but do not weepe;
"He is not dead, he doth but sleepe:
"This stony register is for his bones,
"His fame is more perpetuall than these stones;
"And his own goodness, with himself being gone,
"Shall live when earthly monument is none.
"Not monumentall stone preserves our fame,
"Nor skye-aspiring piramids our name;
"The memory of him for whom this stands,
"Shall out-live marble and defacers' hands:
"When all to time's consumption shall be given,
"Stanley, for whom this stands, shall stand in Heaven." Todd.
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, s
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;
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

* I wonder Milton should suffer these two things on Hobson to appear in his edition of 1645. He, who at the age of nineteen, had so just a contempt for,

"Those new-fangled toys, and trimming flight,
Which take our new fantasticks with delight." Hurd.

Ver. 14. In the kind office of a chamberlin &c.] I believe the Chamberlain is an officer not yet discontinued in some of the
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 said,
"Hobson has s'pt, 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.

old inns in the city. But Chytracus a German, who visited England about 1580, and put his travels into Latin verse, mentions it as an extraordinary circumstance, that it was the custom of our inns to be waited upon by women. In Pele's Old Wives Tale, Fantastique says, "I had even as liue the chamberlaine of the White Horse had called me vp to bed." A. i. S. 1. T. Warton.

At this time these officers appear to have been pretty numerous; for, in a letter, dated 1635, it is said, "Another scrutiny was made of the number of chamberlains, taphsters, and hostlers, which came to above 40,000." See Lord Strafford's Letters, fol. vol. i. p. 437. Todd.

* Hobson's inn at London was the Bull in Bishops-gate-street, where his figure in fresco, with an inscription, was lately to be seen. Peck, at the end of his Memoirs of Cromwell, has printed 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. Milton was now a student at Cambridge. Among archbishop Sancroft's transcripts of poetry made by him at Cam-
Made of sphere-metal, never to decay
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 engine, mov'd with wheel and weight,
His principles being ceas'd, he ended straight. 10
Rest, that gives all men life, gave him his death,
And too much breathing put him out of breath;
Nor were it contradiction to affirm,
Too long vacation hasten'd on his term.

bridge, 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 friend Lycidas, Mr. King, by Mr. Booth, of Corpus Christi, not in the published collection. Coll, MSS. Tann. 465. T. Warton.

The reader may find the proverb, Hobson's choice, explained in the Spectator, vol. vii. No. 509. See also Granger's Biogr. Hist. 8vo. edit. vol. ii. p. 400. Under his print are written these lines:

"Laugh not to see so plaine a man in print,
"The shadow's homely, yet ther's something in't:
"Witnes the bagg he wears, (though seeming poore)
"The fertile mother of a thousand more."

The last of which lines, with a trifling alteration, is inscribed upon the bag under his arm at the Bull. The MS. verses, mentioned by Mr. Warton, of which I have a transcript, present a similar quaintness with a passage in Milton's first epitaph on this distinguished carrier:

"His teame was of the beft: nor would he have
"Bin mir'd in any way, but in the grave:
"And here he sticks: still like to stand,
"Untill some Angell lend his helping hand.
"Thus rest in peace, thou ever-toyling swaine,
"And supreme waggoner, next to Charles waine." Todd,
Merely to drive the time away he sicken'd,
Fainted, and died, nor would with ale be quicken'd;
"Nay," quoth he, on his swooning bed out-
"tretch'd,
"If I mayn't carry, sure I'll ne'er be fetch'd,
"But vow, though the cro's doctors all stood
"hearers,
"For one carrier put down to make six bearers."
Ease was his chief disease; and, to judge right,
He died for heaviness that his cart went light;
His leisure told him that his time was come,
And lack of load made his life burdensome,
That even to his last breath, (there be that say't)
As he were press'd to death, he cried, More weight;
But, had his doings lafted as they were,
He had been an immortal carrier.
Obedient to the moon he spent his date
In course reciprocal, and had his fate
Link'd to the mutual flowing of the seas,
Yet (strange to think) his wain was his encrease:
His letters are deliver'd all and gone,
Only remains this supercription †.

† Milton's two copies of Verfes on Hobson are in Wit Resored in severall Select Poems not formerly publish't, 12mo. Lond. 1658, p. 84, 85. They are preceded by a copy, from some other pen, on the same perfon. Milton's second copy appears also in A Banquet of Jests, 12mo. Lond. 1640, p. 129.
"Here Hobson lyes, who did most truly prove
"That he could never, &c." TODD.
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 feife the widow'd whore Plurality
From them whose sin ye envied, not abhor'd;
Dare ye for this adjure the civil sword

Ver. 1. Because you have thrown off your Prelate Lord, &c.] In railing at establishments, Milton condemned not episcopacy only. 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 hereticks. Milton's haughty temper brooked no human controul. Even the parliamentary hierarchy was too coercive for one who acknowledged only King Jesus. His forward 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 ancient bishop. T. Warton.

Ver. 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 publick worship, but in private families. T. Warton.
To force our consciences that Christ set free,
And ride us with a classick hierarchy
Taught ye by mere A. S. and Rotherford?
Men, whose life, learning, faith, and pure intent,

Ver. 7. *And ride us with a classick hierarchy*] In the presbyterian church now established by law, there were, among others, classical assemblies. The kingdom of England, instead of so many dioceces, was now divided into a certain number of provinces, made up of representatives from the several classes within their respective boundaries. Every parish had a congregational or parochial presbytery for the affairs of its own circle; these parochial presbyteries were 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.* i. p. 99. 150. T. Warton.

Ver. 8. *Taught ye by mere A. S.*] 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 equivocation might also be intended." The independents were now contending for toleration. In 1643, their principal leaders published a pamphlet with this title, "An *Apologetical Narrative* 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 Sympton, Philip Nye, Jer. Burroughs, and William Bridge, the authors thereof. Lond. 1643." In quarto. Their systen is a middle way between Brownism and presbytery. This piece was answered by one A. S. the person intended by Milton. "Some Observations and Annotations upon the *Apologetical Narrative*, 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."
Would have been held in high esteem with Paul,
Must now be nam'd and printed Hereticks

In quarto. The Dedication is subcribed 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. T. Warton.

His name was well known; and a doughty champion he appears to have been in the polemicks of that time: Witness his effusions, entitled "Zerubbabel to Sanballat and Tobiah: or, The first part of the Duply to M. S. alias Two Brethren, by Adam Steuart, &c. Imprim. March 17, 1644." 4o.—Again, "The second part of the Duply to M. S. alias Two Brethren. With a brief Epitome and Refutation of all the whole Independent-Government: Most humbly submitted to the Kings most excellent Majestie, to the most Honorable Houtes of Parliament, the most Reverend and Learned Divines of the Assembly, and all the Protestant Churches in this island and abroad, by Adam Steuart. Imprim. Octob. 3. 1644." 4o. In this second part the observations of the Two Brethren are stated, and the replies all commence with A. S. prefixed. Possibly Milton ridicules this minutenesse, in here writing only "mere A. S." However, the Tracts, above stated, contain in their title-pages the name at large. See also "An Answer to a Libell intitled A coole conference betweene the cleered Reformation and the Apologeticall Narration, brought together by a Well-willer to both &c. By Adam Steuart. Lond. 1644." 4o. I have found him called, in other tracts of the time, Doctor A. Steuart, a Divine of the Church of Scotland. Todd.

Ver. 8. Rotherford?] Samuel Rutherford, or Rutherfoord, was one of the chief commissioner of the church of Scotland,
By shallow Edwards and Scotch what d'ye call:
But we do hope to find out all your tricks,

who fate with the Assembly at Westminster, and who concurred in settling the grand points of presbyterian discipline. He was professor of divinity in the university of Saint Andrew's, and has left a great variety of Calvinistic tracts. He was an avowed enemy to the independents, as appears from his Disputation on pretended liberty of conscience, 1649. This was answered by John Cotton a Separatist of New England. It is hence easy to see, why Rotherford was an obnoxious character to Milton. Rutherford's Letters, called Joshua Redivivus, are the most genuine specimen I remember to have seen of the enthusiastic cant of the old Scotch divines: more particularly of the eloquence of those preachers, who opposed the hierarchy in Scotland about 1637. Their ninth edition, and what is more wonderful in an enlightened age, with a laboured Preface high in their commendation, appeared at Glasgow so late as the year 1765. 8vo. The editor says, that his author's "praise is already in the churches." In what church, professing any degree of rational religion? T. Warton.

Ver. 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 independancy, in a pamphlet full of miserable invectives, immediately and professedly levelled against the Apologetical Narration abovementioned, and entitled "Antapologia, or a full answer to the Apologetical Narration, &c.

Wherein is handled many of the Controversies of these times, by T. Edwards minister of the gospel, Lond. 1644." In quarto. But Edwards had some time before published his opinions against congregational churches, "Reasons against the independent government of particular congregations: as also against the toleration of such churches to be erected in this kingdom. Together with an answer to such reasons as are commonly alleged for a toleration. Presented in all humility to the honourable house of Commons, &c. &c. By Thomas Edwards, &c. Lond. 1641." In quarto. However, in the Gangrena, not less than in these two tracts, it had been his business to blacken the oppo-
Your plots and packing worse than those of Trent,
That so the Parliament
May, with their wholesome and preventive shears,
Clip your phylacteries, though bauk your ears,
And succour our just fears,

nents 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.”

T. Warton.

Ver. 12. ——— and Scotch what d'ye call:] Perhaps Henderson, or George Galafpie, another Scotch minister with a harder name, and one of the ecclesiastical commissioners at Westminster. John Henderson appears as a loving friend in Rutherford's Joshua Redivivus, B. iii. Epist. 50. p. 482. And Hugh Henderson, B. i. Epist. 127. p. 186. See also, Ibid. p. 152. And Alexander Henderson, B. i. Epist. 16. p. 33. But I wish not to bewilder myself or my readers any further in the library of fanaticism. Happily the books, as well as the names, of the enthusiasts on both sides of the question, are almost configned to oblivion. T. Warton.

Ver. 14. Your plots and packing worse than those of Trent,] The famous council of Trent. T. Warton.

Ver. 17. Clip your phylacteries, though bauk your ears,] That is, although your ears cry out that they need clipping, yet the mild and gentle Parliament will content itself, with only clipping away your Jewish and persecuting principles. Warburton.
When they shall read this clearly in your charge, New Prefbyter is but old Priest writ large. 20

Tickell, I think, is the first who gives baulk, or bauk, from the errata of edition 1673, which has bank. Fenton retains the error from Tonson's text. It is wonderful that Tonson, in edit. 1693, should have retained bank, without consulting the Errata of an edition which is his model. 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 apostasy. The meaning of the present context is "Check your infolence, without proceeding to cruel punishments." To balk, is to spare. T. Warton.

Mr. Warton, as well as doctor Newton, is here mistaken in respect to the text; for Mr. Warton thinks that Tickell first gave bauk, and doctor Newton says that all the editions read bank, although it is corrected in the table of Errata in the edition of 1673. But the truth is, Tonson's edition of 1713, which is certainly valuable, and which appears to have been Tickell's model, (as I have had several occasions to observe,) reads "bauk your ears." Tonson's edition of 1747 reads also "bauk." Fenton reads the same, and therefore has not retained the error. To Mr. Warton's notice of Prynne I must add Milton's own account of that voluminous writer, in his treatise, The likeliest means to remove hirelings out of the Church: "A late hot querist for tithes, whom ye may know, by his wits lying ever beside him in the margin, to be ever beside his wits in the text, a fierce reformer once, now rankled with a contrary heat, &c." Todd.

Ver. 20. New Prefbyter is but old Priest] He expresses the same sentiment in his Areopagitica; "Bishops and Prefbyters are the same to us both name and thing." See also the conclusion of his Tenure of Kings and Magistrates. Newton.
MISCELLANIES.

Ver. 20. —— *writ large.*] That is, more domineering and tyrannical. Warburton.

Original Various Readings,

On the Forcers of Conscience.

Ver. 2. —— the *vacant* whore Plurality.
Ver. 6. To force the consciences &c.

Shallow is in the margin; and the pen is drawn through *haire-brain’d.*

Ver. 17. *Crop ye as close as marginal P—’s eares.*
TRANSLATIONS.
TRANSLATIONS

THE FIFTH ODE OF HORACE, LIB. I.

WHAT slender youth, bedew'd with liquid odours,
Courts thee on roses in some pleasant cave,

Ver. 1. What slender youth,] In this measure, my friend and school-fellow Mr. William Collins wrote his admired Ode to Evening; and I know he had a design of writing many more Odes without rhyme. In this measure also, an elegant Ode was written On the Paradise Lost, by the late captain Thomas, formerly a student of Christ-church Oxford, at the time that Mr. Benfon gave medals as prizes for the best verses that were produced on Milton at all our great schools. It seems to be an agreed point, that Lyric poetry cannot exist without rhyme in our language. Some of the Trochaicks, in Glover's Medea, are harmonious, however, without rhyme. Jos. Warton.

Dr. J. Warton might have added, that his own Ode to Evening was written before that of his friend Collins; as was a Poem of his, entitled the Assembly of the Passions, before Collins's favourite Ode on that subject. There are extant two excellent Odes, of the truest taste, written in unrhyming metre many years ago by two of the students of Christ-church Oxford, and among its chief ornaments, since high in the church. One is on the death of Mr. Langton who died on his travels, by the late Dr. Shipley, bishop of St. Asaph: the other, by the present archbishop of York, is addressed to George Onslow, esquire, the Speaker,
Pyrrha? For whom bind'ft thou
In wreaths thy golden hair,
Plain in thy neatness? O, how oft shall he
On faith and changed Gods complain, and seas
Rough with black winds, and storms
Unwonted shall admire!
Who now enjoys thee credulous, all gold,
Who always vacant, always amiable

But it may be doubted, whether there is sufficient precision and
elegance in the English language without rhyme. In England's
Helicon, there is Oenone's complaint, in blank verse, by George
Peele, written about 1590. Signat. Q. 4. edit. 1614. The
verses indeed are heroick, but the whole consists of quatrains.
I will exhibit the first stanza.

"Melpomene, the muse of tragick songs
With mournful tunes, in stole of dismal hue;
Assist a silly nymph to waile her woe,
And leave thy lustie company behind."

T. Warton.

This translation did not appear in the edition of 1645. It is
thus entitled in the poet's own edition of 1673. "Quis multa
gracilis te puer in rosa, Rendrd almost word for word without
rhyme according to the Latin measure, as near as the language will
permit." p. 62. This Ode of Horace had appeared long before
in an English dress, among "Certene Selected Odes of Horace,"
translated by John Ashmore in 1621, 4to. It commences thus:

"What pretty youth, weltring in roses
With liquid odors overspread,
"O Pirrha, thee in's armes incloses, &c." Todd.

Ver 5. Plain in thy neatnes? Rather, "plain in your
ornaments." Milton mistakes the idiomatical use and meaning of
munditiae. 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 un-
affectedly bind up your yellow locks?" T. Warton.
Hopes thee, of flattering gales
Unmindful. Hapless they,
To whom thou untried seem'ft fair! Me, in my vow'd
Picture, the sacred wall declares to have hung
My dank and dropping weeds To the stern God of sea.
From GEOFFREY OF MONMOUTH.

Brutus thus addresses Diana in the country of Leogecia.

Goddess of shades, and huntresses, 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 biddest 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 the ocean wide,
Beyond the realm of Gaul, a land there lies,
Sea-girt it lies, where giants dwelt of old;
Now void, it fits thy people: Thither bend

* His Brit. i. xi. “Diva potens nemorum, &c.”

I am informed by Mr. Steevens, who had it from Mr. Spence, that, in Aaron Thompson’s Translation of Geoffrey of Monmouth, published 1718, this address of Brutus, Diva potens, and Diana’s answer, which follows, were translated by Pope for Thompson’s use. But see this information confirmed by an additional passage, first published by Curll, in the Supplement to Pope’s Works, for M. Cooper, 1757. p. 39. See also Thomson’s Geoffrey, pp. 23, 24. T. Warton.

Ver. 2. rowling spheres,] Tickell and Fenton read lowring spheres. T. Warton.
Thy course; there shalt thou find a lasting seat; There to thy sons another Troy shall rise, And kings be born of thee, whose dreadful might Shall awe the world, and conquer nations bold b.

b From Milton's U j s. Engl. Pr. W. vol. i. p. 7. edit. 1698. These Fragments of translation were collected by Tickell from Milton's Prose-Works. T. WARTON.

Not by Tickell, but by Toufon's editor in 1713; who inserted, among these fragments of Milton, some translations from Milton's D e n s i o by Richard Washington. Tickell, finding them in the edition of 1713, probably supposed them to have been the productions of Milton. They have been retained in many subsequent editions; but, as they are not the translations of Milton, I have thought them no longer entitled to such rank. Of Richard Washington, see the note In Salmájii H u n d r e d a m.
TRANSLATIONS.

From DANTÉ 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.

From DANTÉ d.

Founded in chaste and humble poverty,
'Gainst them that rais'd thee dost thou lift thy horn,
Impudent whore? where haft thou plac'd thy hope?
In thy adulterers, or thy ill-got wealth?
Another Constantine comes not in haste e.

From ARIOSTO f.

Then pass'd he to a flowery mountain green,
Which once smelt sweet, now stinks as odiously:


d Parad. C. xx. So say Tickell and Fenton, from Milton himself. But the sentiment only is in Dante. The translation is from Petrarch, Sonn. 108. "Fundata in cafta et humili povertate, &c." Expunged in some editions of Petrarch for obvious reasons. T. Warton.


f C. xxxiv. 80. Tickell and Fenton have added some lines from Harrington's version. T. Warton.

The additions, which may be found in Tickell and Fenton, occur in Tonson's edition of 1713. Todd.
This was the gift, if you the truth will have,
That Constantine to good Sylvester gave.

From 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 soul inside through his whitened skin.

From EURIPIDES k.

This is true liberty, when freeborn men,
Having to advise the publick, 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?

From HORACE m.

Laughing, to teach the truth,
What hinders? As some teachers give to boys
Junkets and knacks, that they may learn apace.

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h Epist. i. xvi. 40.

i From Tetrachordon, Pr. W. vol. i. 239. T. Warton.

k IKETIA. v. 440.


m Sat. i. i. 24.

From HORACE.

Joking decides great things,
Stronger and better oft than earnest can.

From SOPHOCLES.

Tis you that say it, not I. You do the deeds,
And your ungodly deeds find me the words.

From SENECA.

There can be slain
No sacrifice to God more acceptable,
Than an unjust and wicked king.

* Sat. i. x. 14.
* Elefsra, v. 627.
* From Apol. Smefiymn. Ibid.
* Hercul. Fur.
* From Tenure of Kings, &c. Pr. IV. vol. i. 315. T. Warton.
BLESS'D is the man who hath not walk'd astraay
In counsel of the wicked, and i' the way
Of sinners hath not stood, and in the seat
Of scorners hath not sat. But in the great
Jehovah's law is ever his delight,
And in his law he studies day and night.
He shall be as a tree which planted grows
By watery streams, and in his season knows
To yield his fruit, and his leaf shall not fall,
And what he takes in hand shall prosper all.
Not so the wicked, but as chaff which fann'd
The wind drives, so the wicked shall not stand
In judgement, or abide their trial then,
Nor sinners in the assembly of just men.
For the Lord knows the upright way of the just,
And the way of bad men to ruin must.

* Metrical psalmody was much cultivated in this age of fanaticism. Milton's father is a composer of some of the tunes in Ravencroft's Psalms. T. Warton.

"A literal version of the Psalms may boldly be asserted impracticable; for, if it were not, a poet so great as Milton would not, even in his earliest youth, have proved himself so very little of a formidable rival, as he has done, to Thomas Sternhold." Mason's Essays on English Church Musick, 1795, p. 177. In the last of these translations however, as Mr. Warton observes, are some very poetical expressions. Todd.
WHY do the Gentiles tumult, and the Nations
Muse a vain thing, the kings of the earth
upstand
With power, and princes in their congregations
Lay deep their plots together through each land
Against the Lord and his Messiah dear?
Let us break off, say they, by strength of hand
Their bonds, and cast from us, no more to wear,
Their twisted cords: He, who in heaven doth
dwell,
Shall laugh; the Lord shall scoff them; then,
severe,
Speak to them in his wrath, and in his fell
And fierce ire trouble them; but I, faith he,
Anointed have my King (though ye rebel)
On Sion my holy hill. A firm decree
I will declare: The Lord to me hath said,
Thou art my Son, I have begotten thee
This day; ask of me, and the grant is made;
As thy possession I on thee bestow
The Heathen; and, as thy conquest to be
fway'd,

Ver. 18. The Heathen: Mr. Warton, in both editions,
reads "The Heaven." Todd.
TRANSLATIONS.

Earth's utmost bounds: them shalt thou bring full low
With iron scepter bruised, 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 serre.
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 rife!
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,
The exalter of my head I count:
Aloud I cried
Unto Jehovah, he full soon replied,
And heard me from his holy mount.
I lay and slept; I wak’d again;  
For my sustain  
Was the Lord. Of many millions the populous rout  
I fear not, though, encamping round about,  
They pitch against me their pavilions.  
Rise, Lord; save me, my God; for thou  
Haft smote ere now  
On the cheek-bone all my foes,  
Of men abhorr’d  
Haft broke the teeth. This help was from the Lord;  
Thy blessing on thy people flows.

**PSALM IV.** Aug. 10, 1653.

**ANSWER** me when I call,  
God of my righteousness;  
In straits, and in distress,  
Thou didst me disfrall  
And set at large; now spare,  
Now pity me, and hear my earnest prayer.

Ver. 14. — *my sustain*] The verb converted into a substantive. So, in Par. Loff, B. iii. 15,  
“*In that obscure sojourn.*”

And in B. vi. 549.  
“*Instant without disturb they took alarm.*” **Todd.**
Great ones, how long will ye
My glory have in scorn?
How long be thus forborn
Still to love vanity?
To love, to seek, to prize,
Things false and vain, and nothing else but lies?
Yet know the Lord hath chose,
Chose to himself apart,
The good and meek of heart;
(For whom to choose he knows)
Jehovah from on high
Will hear my voice, what time to him I cry.
Be aw'd, and do not sin;
Speak to your hearts alone,
Upon your beds, each one,
And be at peace within.
Offer the offerings just
Of righteousness, and in Jehovah trust.
Many there be that say,
Who yet will shew 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 countenance bright.
Into my heart more joy
And gladness thou hast put,
Than when a year of glut
Their stores doth over-cloy,
And from their plenteous grounds
With vast encrease their corn and wine abounds.
TRANSLATIONS.

In peace at once will I
Both lay me down and sleep;
For thou alone dost keep
Me safe where'er I lie;
As in a rocky cell
Thou, Lord, alone, in safety mak'st me dwell.

PSALM 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
Shalt in the morning hear;
I' the morning I to thee with choice
Will rank my prayers, and watch till thou appear.
For thou art not a God that takes
In wickedness delight;
Evil with thee no biding makes;
Fools or mad men stand not within thy sight.
All workers of iniquity
Thou hast; and them unblest
Thou wilt destroy that speak a lye;
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 towards thy holy temple worship low.
TRANSLATIONS.

Lord, lead me in thy righteousness,
lead me, because of those
That do observe if I transgress;
Set thy ways right before, where my step goes.
For, in his faltering mouth unstable,
No word is firm or sooth;
Their inside, troubles miserable;
An open grave their throat, their tongue they smooth.
God, find them guilty, let them fall
By their own counsels quell'd;
Puth 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
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.


So, On the death of a fair Inf. v. 51. "O tell me sooth."
And, Com. 823. "The soothest shepherd." See also Macbeth;
"If thy speech be sooth, I care not &c." Todd.

Ver. 28. ——— their tongue they smooth.] Par.
Reg. iv. 5. "That sleek'd his tongue." Todd.
LORD, in thine anger do not reprehend me,
Nor in thy hot displeasure me correct;
Pity me, Lord, for I am much deject,
And very weak and faint; heal and amend me:
For all my bones, that even with anguish ake,
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' the midst of all mine enemies that mark.
Depart, all ye that work iniquity,
Depart from me; for the voice of my weeping
The Lord hath heard; the Lord hath heard
my prayer;
My supplication with acceptance fair
The Lord will own, and have me in his keeping.
Mine enemies shall all be blank, and dash'd

Ver. 3. ——— deject,] Dejected. See the note on Par. Reg. B. i. 439. Todd.
Ver. 21. Mine enemies shall all be blank, and dash'd
With much confusion;] Blank, as in Comus, v. 452.
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.

"And noble grace, that dash'd brute violence
"With sudden adoration and blank awe." T. Warton.

So, in Archbifhop Parker's Translation of the viii\textsuperscript{th} Pfalm, p. 14.

"Thy foes to blanke: their threats to danke,
"to still th' aduenger fell."

But see Milton's \textit{Anfw. to Eikon Basilike}, Ch. 21. "The damfell
of Burgundy, at sight of her own letter, was soon blank," i. e. confounded. See also \textit{Par. Reg.} B. ii. 120. Todd.


\textit{Upon the words of Chush the Benjamite against him.}

\textbf{LORD, my God, to thee I fly;}
Save me and secure me under
Thy protection, while I cry;

Ver. 1. This is a very pleasing stanza, and which I do not elsewhere recollect. T. Warton.

In Sir Philip Sidney's \textit{Astrophiel and Stella}, the eleventh song presents a similar metre, although the stanza consists of only five lines. I will cite a stanza:

"Well, in absence this will die;
"Leave to see, and leave to wonder:
"Absence sure will help, if I
"Can learn how myself to sunder
"From what in my heart doth lie."

In Sylvestuer's Poems, after his translation of Du Bartas, ed. 1621, p. 609, there is \textit{An Ode to A\textit{f}r\textit{ae}a}, of similar metre also, and the stanza consisting of seven lines. There is no example of this
Left, as a lion, (and no wonder)
He hast to tear my soul afunder,
Tearing, and no rescue nigh.

Lord, my God, if I have thought
Or done this; if wickedness
Be in my hands; if I have wrought
Ill to him that meant me peace;
Or to him have render'd less,
And not freed my foe for nought;

Let the enemy pursue my soul,
And overtake it; let him tread
My life down to the earth, and roll

Stanza, in Sandy's elegant paraphrase of the Psalms; where however, among a variety of measures, the Trochaick couplet, of seven syllables, may be found. In the early translation of the Psalms, by Archbishop Parker, no similar stanza occurs; although different metres are employed. I take this occasion to observe, that the thirty-sixth psalm, in this ancient translation, exhibits the usage of the Anapaestick measure, at that period, in our poetry. These psalms were finished in 1557, and a few years afterwards printed. See the Hist. of Eng. Poetry, vol. iii. 182. They were never published. It has been said that the archbishop permitted his wife dame Margaret to present the book to some of the nobility. See Hist. of Eng. Poet. ut supr. She probably presented to the Church of Canterbury the copy, very curiously bound, which is now in the library of that cathedral. The book is extremely scarce. I will exhibit a stanza from the 36th psalm above-mentioned:

"The wordes of his mouth be unrightfully wayed,
"In sleighty deceit be they crafely layed:
"Quyte ceased he hath to behaue hym aryght,
"Good deed for to do hath he druen from hys fyght."
In the dust my glory dead,
In the dust; and there, out-spread,
Lodge it with dishonour foul.

Rise, Jehovah, in thine ire,
Rouse thyself amidst the rage
Of my foes that urge like fire;
And wake for me, their fury asswage;
Judgement here thou didst engage
And command, which I desire.

So the assemblies of each nation
Will surround thee, seeking right;
Thence to thy glorious habitation
Return on high, and in their fight.
Jehovah judgeth most upright
All people from the world's foundation.

Judge me, Lord; be judge in this
According to my righteousness,
And the innocence which is
Upon me: cause at length to cease
Of evil men the wickedness,
And their power that do amiss.

But the just establish fast,
Since thou art the just God that tries
Hearts and reins. On God is cast
My defence, and in him lies,
In him who, both just and wise,
Saves the upright of heart at last.
God is a just judge and severe,
And God is every day offended;
If the unjust will not forbear,
His sword he whets, his bow hath bended
Already, and for him intended
The tools of death, that waits him near.

(His arrows purposely made he
For them that persecute.) Behold,
He travels big with vanity;
 Trouble he hath conceiv'd of old,
As in a womb; and from that mould
Hath at length brought forth a lie.

He digg'd a pit, and delv'd it deep,
And fell into the pit he made;
His mischief, that due course doth keep,
Turns on his head; and his ill trade
Of violence will, undelay'd,
Fall on his crown with ruin steep.

Ver. 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, Faer. Qu. ii. viii. 4.
"Which to that shady delve him brought at last."
Again, iii. iii. 7.
"In a deep delve, far from the view of day."
Ibid. iv. i. 20.
"It is a darksome delve, farre under ground."
And in Jonson. But Spenser has also dell. T. Warton.
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 wonderous great
And glorious is thy Name through all the earth!
So as above the heavens thy praise to set
Out of the tender mouths of latest birth.

Out of the mouths of babes and sucklings thou hast founded strength, because of all thy foes,
To stint the enemy, and slack the avenger's brow,
That bends his rage thy Providence to oppose.

When I behold thy heavens, 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,

*Ver. 7.* *To stint the enemy, and slack the avenger's brow,*] Here is a most violent censure in the last syllable of enemy. See also above, Pf. v. 16, Pf. vii. 22. T. Warton.

*Ver. 11.* *In the pure firmament;*] Par. Lost, B. vii. 264.

"The firmament, expanse of liquid, pure." Todd.
And think'ft upon him; or of man begot,
That him thou visit'ft, and of him art found!
Scarce to be less than Gods, thou mad'ft his lot,
With honour and with state thou haft him crown'd.

O'er the works of thy hand thou mad'ft him Lord,
Thou haft put all under his lordly feet;
All flocks, and herds, by thy commanding word,
All beasts that in the field or forest meet,
Fowl of the heavens, and fisht that through the wet
Sea-paths in shoals do slide, and know no dearth.
O Jehovah our Lord, how wonderous great
And glorious is thy Name through all the earth!

Ver. 21, — fisht that through the wet
Sea-paths in shoals do slide.] Compare Par. Loft,
B. vii. 400, &c. And Sandys's translation of this psalm:
"All that on dales or mountaines feed,
"That shady woods or desarts breed;
"What in the aery region glide,
"Or through the rowling ocean slide." Todd.
April. 1648. J. M.

Nine of the Psalms done into metre, wherein all, but what is in a different character, are the very words of the text, translated from the original.

PSALM LXXX.

1. THOU Shepherd, that dost Israel keep,
   Give ear in time of need;
Who leadest like a flock of sheep
   Thy loved Joseph's feed;
That fit'rt between the Cherubs bright,
   Between their wings out-spread;
Shine forth, and from thy cloud give light,
   And on our foes thy dread.

2. In Ephraim's view and Benjamin's,
   And in Manasse's light,
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,
   And then we shall be safe.

4. Lord God of Hosts, how long wilt thou,
   How long wilt thou declare

   * Gnorra.
Thy smoking wrath, and angry brow
Against thy people's prayer!

5. Thou feed'st them with the bread of tears;
    Their bread with tears they eat;
And mak'st them c largely drink the tears
    Wherewith their cheeks are wet.

6. A strife thou mak'st us and a prey
    To every neighbour foe;
Among themselves they d laugh, they d play,
    And d flouts at us they throw.

7. Return us, and thy grace divine,
    O God of Hosts, vouchsafe;
Cause thou thy face on us to shine,
    And then we shall be safe.

8. A vine from Egypt thou hast brought,
    Thy free love made it thine,
And drov'st out nations, proud and haut,
    To plant this lovely vine.

b Gnashanta.  c Shalish.  d Jilgnagu.

Ver. 28. And flouts at us] Sneers, insults. Biron is described in Love's Lab. Lost as

"a man replete with mocks;
"Full of comparifons, and wounding flouts." TODD.

Ver. 35. ——— proud and haut,] So, in Com. v. 33,
"An old, and haughty nation proud in arms."

Haut, French. T. Warton.

"And the queen's sons and brothers, haught and proud."
See also Lyly's Woman in the moone, 1597.
"Thy minde as hauie as Jupiters high thoughts."
Sylvestor has "haut ambition," Du Bart. 1621, p. 287. TODD.
9. Thou didst prepare for it a place,
   And root it deep and fast,
That it began to grow apace,
   And fill'd the land at last.  

10. With her green shade that cover'd all,
    The hills were over-spread;
Her boughs as high as cedars tall
    Advanc'd their lofty head.

11. Her branches on the western side.
    Down to the sea she sent,
And upward to that river wide
    Her other branches went.

12. Why hast thou laid her hedges low,
    And broken down her fence,
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.

Ver. 55. —— there brouze,] So the first edition, 1673.
Newton reads their.  T. Warton.

Sandys thus translates this passage:
"The brou/ing heard her branches waft;
"And salvadge boares plough up her root."  Todd.

Ver. 56.  Her grapes, and tender shoots.] So, in Comus,
v. 296.
"Plucking ripe clusters from the tender shoots."  T. Warton.
14. Return now, God of Hosts, look down
From Heaven, thy feat divine;
Behold us, but without a frown,
And visit this thy vine.

15. Visit this vine, which thy right hand
Hath set, and planted long,
And the young branch, that for thyself
Thou hast made firm and strong.

16. But now it is consum'd with fire,
And cut with axes down;
They perish at thy dreadful ire,
At thy rebuke and frown.

17. Upon the man of thy right hand
Let thy good hand be laid;
Upon the son of man, whom thou
Strong for thyself hast made.

18. So shall we not go back from thee
To ways of sin and shame;
Quicken us thou; then gladly we
Shall call upon thy Name.

19. Return us, and thy grace divine,
Lord God of Hosts, vouchsafe;
Cause thou thy face on us to shine,
And then we shall be safe.
PSALM LXXXI.

1. TO God our strength sing loud, and clear,
   Sing loud to God our King;
To Jacob's God, that all may hear,
   Loud acclamations ring.

2. Prepare a hymn, prepare a song,
   The timbrel hither bring;
The cheerful psaltery bring along,
   And harp with pleasant string.

3. Blow, as is wont, in the new moon
   With trumpets' lofty sound,
The appointed time, the day whereon
   Our solemn feast comes round.

4. This was a statute given of old
   For Israel to observe;
A law of Jacob's God, to hold,
   From whence they might not swerve.

5. This he a testimony ordain'd
   In Joseph, not to change,
When as he pass'd through Egypt land;
   The tongue I heard was strange.

6. From burden, and from toil,
   I set his shoulder free:
His hands from pots, and miry toil,
   Deliver'd were by me.

7. When trouble did thee sore afflict,
   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 a thunder deep,
   With clouds encompass'd round;
I tried thee at the water steep
   Of Meriba renown'd.
8. Hear, O my People, hearken well;
   I testify to thee,
Thou ancient stock of Israel,
   If thou wilt lift to me:
9. Throughout the land of thy abode
   No alien God shall be,
Nor shalt thou to a foreign God
   In honour bend thy knee.
10. I am the Lord thy God, which brought
    Thee out of Egypt land;
Ask large enough, and I, besought,
    Will grant thy full demand.
11. And yet my people would not hear,
    Nor hearken to my voice;
And Israel, whom I lov'd so dear,
    Mislik'd me for his choice.
12. Then did I leave them to their will,
    And to their wandering mind;
Their own conceits they follow'd still,
    Their own devices blind.
13. O, that my people would be wise,
    To serve me all their days!

a Be Sether ragnam.
And O, that Israel would advise
To walk my righteous ways!

14. Then would I soon bring down their foes,
That now so proudly rise;
And turn my hand against all those,
That are their enemies.

15. Who hate the Lord should then be fain
To bow to him and bend;
But they, his people, should remain,
Their time should have no end.

16. And he would feed them from the shock
With flower of finest wheat,
And satisfy them from the rock
With honey for their meat.

**PSALM LXXXII.**

1. GOD in the *great* assembly stands
Of kings and lordly states;
Among the Gods, on both his hands,
He judges and debates.

2. How long will ye *pervert* the right
With *false* judgement false and wrong,
Favouring the wicked *by your might,*
*Who thence grow bold and strong?*

3. *Regard* the *weak* and fatherless,
*Despatch* the *poor man's cause;*

---

*a* Bugnadath-el.  
*b* Bekerev.  
*c* Tshphetu gnaveil.  
*d* Shiphtu-dal.
And *raise the man in deep distress
   By *just and equal laws.
4. Defend the poor and desolate,
   And rescue from the hands
Of wicked men the low estate
   Of him that help demands.
5. They know not, nor will understand,
   In darkness they walk on;
The earth's foundations all are $^e$ mov'd,
   And $^f$ out of order gone.
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; $^g$ judge thou the earth in might,
   This wicked earth $^g$ redres's;
For thou art he who shall by right
   The nations all possess.

**PSALM LXXXIII.**

1. Be not thou silent now at length,
   O God, hold not thy peace;
Sit thou not still, O God of strength,
   We cry, and do not cease.
2. For lo, thy furious foes now $^a$ swell,
   And $^h$ storm outrageously;

* Hatzdiku.  $^e$ Jimmotu.  $^g$ Shiphta.
$^h$ Jehemajun.
And they that hate thee, proud and fell,
Exalt their heads full high.
3. Against thy people they contrive
   Their plots and counsels deep;
   Them to ensnare they chiefly strive,
   Whom thou dost hide and keep.
4. Come, let us cut them off, say they,
   Till they no nation be;
That Israel's name for ever may
   Be loft in memory.
5. For they consult with all their might,
   And all, as one in mind,
Themstves against thee they unite,
   And in firm union bind.
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,
   And hateful Amalec,
The Philistines, and they of Tyre,
   Whose bounds the sea doth check.
8. With them great Ashur also bands,
   And doth confirm the knot:
All these have lent their armed hands
   To aid the sons of Lot.
9. Do to them as to Midian bold,
   That wasted all the coast;

b Jagnarimu. c Sod. a Jirthjagnatsu gnal.
c Tephunnea. j Lev jachdau.
To Sisera; and, as is told,
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.

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 midst their pride have said,
By right now shall we seise
God's houses, and will now invade
Their stately palaces.

13. My God, oh make them as a wheel,
No quiet let them find;
Giddy and restless let them reel,
Like stubble from the wind.

14. As when an aged wood takes fire
Which on a sudden strays,
The greedy flame runs higher and higher
Till all the mountains blaze;

15. So with thy whirlwind them pursue,
And with thy tempest chase;

16. And, till they yield thee honour due,

Nepth Elohim bears both.  
They seek thy Name. Heb.

Ver. 53. Compare the simile by Sandys:
"As woods grown dry with age, imbrac'd with fire,
Whose flames above the singed hills aspire;
So in the tempest of thy wrath pursue, &c." Todd.

Ver. 59. —— till they yield thee honour due;] A phrase
TRANSLATIONS.

Lord, fill with shame their face.

17 Asham'd, and troubled, let them be,
Troubled, and sham'd for ever;
Ever confounded, and so die
With shame, and 'scape it never.

18. Then shall they know, that Thou, whose Name
Jehovah is alone,
Art the Most High, and Thou the same
O'er all the earth -art One.

from the new translation of the twenty-ninth psalm, ver. 2.
"Give the Lord the honour due unto his Name." But Mr. Warton, in his Observations on the Faery Queen, remarks that "honour due frequently occurs in Spenser, from whom Milton, perhaps, adopted it in L'Allegro: If I give thee honour due." The phrase occurs again in Par. Loff, B. iii. 738, and B. v. 817.

TODD.

PSALM LXXXIV.

1. HOW lovely are thy dwellings fair!
O Lord of Hosts, how dear
The pleasant tabernacles are,
Where thou dost dwell so near!

2. My soul doth long and almost die
Thy courts, O Lord, to see;
My heart and flesh aloud do cry,
O living God, for thee.

3. There even the sparrow, freed from wrong,
Hath found a house of rest;
The swallow there, to lay her young,
Hath built her brooding nest;
Even by thy altars, Lord of Hosts,
They find their safe abode;
And home they fly from round the coasts
Toward thee, my King, my God.

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!

6. They pass through Baca's thirsty vale,
That dry and barren ground;
As through a fruitful watery dale,
Where springs and showers abound.

7. They journey on from strength to strength
With joy and gladsome cheer,
Till all before our God at length
In Sion do appear.

8. Lord God of Hosts, hear now my prayer,
O Jacob's God give ear;

9. Thou God, our shield, look on the face
Of thy anointed dear.

10. For one day in thy courts to be
Is better, and more blest,

Ver. 19 to 25. See Sandys's elegant paraphrase of this passage:
"Happy, who on thee depend!
"Thine their way, and thou their end.
"Who, through Baca travelling,
"Make that thirsty vale a spring:"
"Or soft showers from clouds distill,
"And their empty cisterns fill:
"Fresh in strength, their course pursue,
"Till they thee in Sion view." Todd.
Than in the joys of vanity
A thousand days at best.

I, in the temple of my God,
Had rather keep a door,
Than dwell in tents, and rich abode,
With sin for evermore.

11. For God the Lord, both fun and shieldef
Gives grace and glory bright;
No good from them shall be withheld
Whose ways are just and right.

12. Lord God of Hosts, that reignest on high;
That man is truly blest,
Who only on thee doth rely,
And in thee only rest.

PSALM LXXXV.

1. THY land to favour graciously
Thou hast not Lord been slack;
Thou hast from hard captivity
Returned Jacob back.

2. The iniquity thou didst forgive
That wrought thy people woe;
And all their sin, that did thee grieve,
Haft hid where none shall know.

3. Thine anger all thou hast remov'd,
And calmly didst return
From thy fierce wrath which we had prov'd
Far worse than fire to burn.

a Heb. The burning heat of thy wrath.
4. God of our saving health and peace,
   Turn us, and us restore;
Thine indignation cause to cease
   Towards us, and chide no more.
5. Wilt thou be angry without end,
   For ever angry thus?
Wilt thou thy frowning ire extend
   From age to age on us?
6. Wilt thou not turn and hear our voice,
   And us again revive,
That so thy people may rejoice
   By thee preserv’d alive?
7. Cause us to see thy goodness, Lord,
   To us thy mercy shew;
Thy saving health to us afford,
   And life in us renew.
8. And now, what God the Lord will speak,
   I will go straight and hear,
For to his people he speaks peace,
   And to his faints full dear,
To his dear faints he will speak peace;
   But let them never more
Return to folly, but surcease
   To trespass as before.
9. Surely, to such as do him fear
Salvation is at hand;
And glory shall ere long appear
   To dwell within our land.

\* Heb. Turn to quicken us.
10. Mercy and Truth, that long were mis’d,
    Now joyfully are met;
Sweet Peace and Righteousness have kiss’d,
    And hand in hand are set.
11. Truth from the earth, like to a flower,
    Shall bud and blossom then;
And Justice, from her heavenly bower,
    Look down on mortal men.
12. The Lord will also then bestow
Whatever thing is good;
Our land shall forth in plenty throw
Her fruits to be our food.
13. Before him Righteousness shall go,
    His royal Harbinger:
Then will he come, and not be flow,
    His footsteps cannot err.

  c Heb. He will set his steps to the way.

PSALM LXXXVI.

1. THY gracious ear, O Lord, incline,
    O hear me, I thee pray;
For I am poor, and almost pine
    With need, and sad decay.
2. Preserve my soul; for a I have trod
    Thy ways, and love the just;
Save thou thy servant, O my God,
    Who still in thee doth trust.

  a Heb. I am good, loving, a doer of good and holy things.
3. Pity me, Lord, for daily thee
   I call; 4. O make rejoice
   Thy servant’s soul; for, Lord, to thee
   I lift my soul and voice.
5. For thou art good, thou, Lord, art prone
   To pardon, thou to all
   Art full of mercy, thou alone
   To them that on thee call.
6. Unto my supplication, Lord,
   Give ear, and to the cry
   Of my incessant prayers afford
   Thy hearing graciously.
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,
   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
   To bow them low before thee, Lord,
   And glorify thy Name.


       " And, if by prayer
       " Incessant I could hope to change the will
       " Of him who all things can, I would not cease
       " To weary him with my assiduous cries." Todd.
10. For great thou art, and wonders great
By thy strong hand are done;
Thou, in thy everlasting seat,
Remainest God alone.

11. Teach me, O Lord, thy way most right;
I in thy truth will bide;
To fear thy Name my heart unite,
So shall it never slide.

12. Thee will I praise, O Lord my God,
Thee honour and adore
With my whole heart, and blaze abroad
Thy Name for evermore.

13. For great thy mercy is toward me,
And thou hast freed my soul,
Even from the lowest hell set free,
From deepest darkness soul.

14. O God, the proud against me rise,
And violent men are met
To seek my life, and in their eyes
No fear of thee have set.

15. But thou, Lord, art the God most mild,
Readiest thy grace to shew,
Slow to be angry, and art styl'd
Most merciful, most true.

16. O, turn to me thy face at length,
And me have mercy on;
Unto thy servant give thy strength,
And save thy handmaid's son.

17. Some sign of good to me afford,
And let my foes then see,
And be ashamed; because thou, Lord, 
Dost help and comfort me.

PSALM LXXXVII.

1. AMONG the holy mountains high
   Is his foundation fast;
   There seated in his sanctuary,
   His temple there is plac’d.

2. Sion’s fair gates the Lord loves more
   Than all the dwellings fair
   Of Jacob’s land, though there be store,
   And all within his care.

3. City of God, most glorious things
   Of thee abroad are spoke;

4. I mention Egypt, where proud kings
   Did our forefathers yoke.
   I mention Babel to my friends,
   Philistia full of scorn;
   And Tyre with Ethiops’ utmost ends,
   Lo this man there was born:

5. But twice that praise shall in our ear
   Be said of Sion last;
   This and this man was born in her;
   High God shall fix her fast.

6. The Lord shall write it in a scroll
   That ne’er shall be out-worn,

Ver. 21. The Lord shall write it in a scroll—
When he the nations doth inroll,] So Sandys:
When he the nations doth inroll,
That this man there was born.
7. Both they who sing, and they who dance,
   With sacred songs are there;
In thee fresh brooks and soft streams glance,
   And all my fountains clear.

"The Lord, in his eternal scroll,
"Shall these, as citizens, inroll." Todd.

**PSALM LXXXVIII.**

1. LORD God, that dost me save and keep,
   All day to thee I cry;
And all night long before thee weep,
   Before thee prostrate lie.

2. Into thy presence let my prayer
   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;
My life, at Death's uncheerful door,
   Unto the grave draws nigh.

Ver. 9. ——— trouble store.] So edition 1673.
Tonson, Tickell, and Fenton, read sore. T. Warton.

Ver. 11. — at Death's uncheerful door.] Another phrase in the new translation of the Psalms, Pf: cvii. 18. "They were even hard at Death's door." But the expression had been beautifully employed also in our own poetry. See Sackvill's Induction,
4. Reckon'd I am with them that pass
   Down to the dismal pit;
I am a man, but weak alas!
   And for that name unfit.
5. From life discharg'd and parted quite
   Among the dead to sleep;
And like the slain in bloody fight,
   That in the grave lie deep.
Whom thou rememberest no more,
   Dost never more regard,
Them, from thy hand deliver'd o'er;
Death's hideous house hath barr'd.
6. Thou in the lowest pit profound
   Hast set me all forlorn,
Where thickest darkness hovers round,
   In horrid deeps to mourn.
7. Thy wrath, from which no shelter saves,
   Full fore doth press on me;
Thou break'st upon me all thy waves,
   And all thy waves break me.

of which the earliest edition was in 1559, where he describes Old Age:

"His withered fist, still knocking at Death's door."

And Drummond's Sonnet to Sir W. Alexander:

"Though I have twice been at the dores of Death,
   And twice found shut those gates that ever mourn, &c."

Compare Milton's 24th line of this translation; a line of remarkable energy:

"Death's hideous house hath barr'd." TODD

* Heb. A man without manly strength.

* The Hebr. bears both.
3. Thou doft my friends from me estrange,
   And mak'ft me odious,
Me to them odious, for they change,
   And I here pent up thus.
9. Through sorrow, and affliction great,
   Mine eye grows dim and dead;
   Lord, all the day I thee entreat,
   My hands to thee I spread.
10. Wilt thou do wonders on the dead?
   Shall the deceas'd arise,
   And praise thee from their loathsome bed
   With pale and hollow eyes?
11. Shall they thy loving kindness tell,
   On whom the grave hath hold?
   Or they, who in perdition dwell,
   Thy faithfulnes unfold?
12. In darkness can thy mighty hand
   Or wonderous acts be known?
   Thy justice in the gloomy land
   Of dark oblivion?
13. But I to thee, O Lord, do cry,
   Ere yet my life be spent;

Ver. 43. ——— their loathsome bed] A phrase not
dissimilar to that of Shakspere's Romeo:
   " Why I descend into this bed of death;"
where he means the tomb of Juliet. Addison thus commences
one of his hymns:
   " When rising from the bed of death,
   " O'erwhelm'd with guilt and fear,
   " I see my Maker face to face;
   " O, how shall I appear!" Todd.
And up to thee my prayer doth hie,  
Each morn, and thee prevent.

14. Why wilt thou, Lord, my soul forfake,  
And hide thy face from me,

15. That am already bruis'd, and shake  
With terrour sent from thee?

Bruis'd, and afflicted, and so low  
As ready to expire;

While I thy terrours undergo,  
Astonish'd with thine ire.

16. Thy fierce wrath over me doth flow;  
Thy threatenings cut me through:

17. All day they round about me go,  
Like waves they me pursue.

18. Lover and friend thou haft remov'd,  
And fever'd from me far:

They fly me now whom I have lov'd,  
And as in darkness are.*

* Heb. Præ Concussione.

I will here throw together some of the most striking stanzas  
in this and the preceding 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.

Psal. lxxxi. v. 5.

Prepare a hymn, prepare a song,  
The timbrel hither bring,
The cheerful psaltery bring along,
And harp with pleasant string.

Psf. 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 purify,
And with thy tempest chase, &c.

Psf. lxxxiv. v. 21.

They pass through Baca’s thirsty vale,
That dry and barren ground;
As through a fruitful watery dale,
Where springs and showers abound.

Psf. lxxxv. v. 45.

Truth from the earth, like to a flower,
Shall bud and blossom then:
And Justice from her heavenly bower
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.

Psf. lxxxviii. v. 5.

Into thy presence let my prayer
With sighs devout ascend;
And to my cries, that ceaseless are,
Thine ear with favour bend.

Pf. Ixxxviii. v. 20.

Whom thou rememb'rest 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
Haft set me all forlorn,
Where thickest darkness hovers round,
In horrid deeps to mourn.—
Through sorrow, and afflictions great,
Mine eyes grow dim and dead:
Lord, all the day I thee entreat,
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 wonderous acts be known;
Thy justice in the gloomy land
Of dark oblivion?

Ibid. v. 65.

Thy fierce wrath over me doth flow,
Thy threatenings cut me through;
All day they round about me go,
Like waves they me pursue. T. Warton.
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;  
Jehovah's wonders were in Israel shown,  
His praise and glory was in Israel known.  
That saw the troubled Sea, and shivering fled,  
And fought to hide his froth-becurled head  
Low in the earth; Jordan's clear streams recoil,  
As a faint host that hath receiv'd the foil.  

* This and the following Psalm are Milton's earliest performances. The first he afterwards translated into Greek. In the last are some very poetical expressions: "The golden-tressed sun,  
God's thunder-clasping hand, The moon's spangled shafts bright,  
and Above the reach of mortal eye." T. Warton.

Ver. 8. ———— his froth-becurled head] P. Fletcher, Milton's contemporary, has the "sea's proud white-curled head,"  
Pfc. Ecl. edit. 1633, p. 1. TODD.

Ver. 9. ———— Jordan's clear streams recoil,  
As a faint host that hath receiv'd the foil.] The rhymes are probably from Sylvester, as Mr. Dunster also notices in his "Considerations on Milton's early Reading." See Du Bart. p. 337, edit. 1621.

"Ay Satan aims our constant faith to foil,  
"But God doth seal it, never to recoil."
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 toward his crystal fountains?

Foil is defeat, a substantive used in the same sense by Harington
in his Orl. Furio/0, and by Shakespeare repeatedly. The verb, as
in v. 65 of the next Psalm, is frequent in Spenser: See Faer. Qu.
ii. x. 48, v. xi. 33, vi. 34, &c. And Harington’s Orl. Fur.
1607, p. 1, p. 91, &c. The substantive, and the verb often,
occur in Par. Lost. Sandys, like Milton, thus finely employs
recoil, Psalm lxvii.

“ The Deeps were troubled at thy sight,
“ And Seas recoil’d in their affright.” Todd.

Ver. 11. The high huge-bellied mountains] There is a similar
compound in the first line of Fuimus Troses, which however was
not published till long after Milton’s translation was written, viz.
in 1633.

“ As in the vaults of this big-bellied earth.”
But perhaps the following extravagant imagery in Sylvestor, p. 9,
might suggest, to the young poet, the epithet huge-bellied:

—“the lowly fields,
“Putf up, shall fwell to huge and mighty hills.”

Lisle, in his translation of Part of Du Bartas, debases a poetical
passage, where he describes the Almighty hearkening to the
prayers of Noah and bidding the Flood to cease, by a piece of
similar bombast, edit. 1625, p. 31.

“ Th’ Eternall heard their voice, and bid his Triton found
“ Retreate vnto the flood: then, waue by waue, to bound
“ The waters haft away; all riuers know their bankes,
“ And seas their wonted shore; hills grow withfwelling flanks.”

Todd.

Ver. 13. Why fled the ocean? &c.] The original is weakened.
The question should have been asked by an address, or an appeal,
to the sea and mountains. T. Warton.
TRANSLATIONS.

Shake, Earth; and at the presence be aghast 15 Of Him that ever was, and aye shall last; That glassy floods from rugged rocks can crush, And make soft rills from fiery flint-stones gush!

Ver. 15. Shake, Earth; and at the presence be aghast Of Him that ever was, and aye shall last;] He was now only fifteen! T. Warton.

The reader will scarcely forbear to notice the emphatic comprehension of Mr. Warton's eulogium. This passage indeed well deserves the most cordial tribute of admiration. It is a noble germ of poetick genius. Dunster.

Ver. 16. that ever was, and aye shall last;] The reduplication of aye for ever, Mr. Dunster observes, is in the very opening of Sylvester's Du Bartas; in which aye for ever is indeed most frequent.—But this was the common phraseology of the time. Spenser, Drummond, Harington, and many other poets, afford innumerable instances. I will cite an example of the reduplication from Groue's Songs and Sonnettes, 1587. bl. 1.

"Then aye persist in stedfast faith "For ever to endure."

Milton retains the form of aye in one of his latest published poetical performances, as given in his *History of England*, 1670, See p. 104 of this volume. Todd.


Ibid. That glassy floods from rugged rocks can crush, And make soft rills from fiery flint-stones gush!] The rhymes, as Mr. Dunster remarks, are Sylvester's, *Du Bart*. p. 30, of rain:

"And so one humour doth another crush, "Till to the ground their liquid pearls do gush."
The gushing well, I apprehend, was dictated by the account of the miracle recorded in Scripture, Ps. cv. 41, Isaiah xlvi. 21; perhaps without any obligation to Sylvester’s use of gush, or to Spenfer’s, Faer. Qu. vi. iii. 50. i. viii. 10, v. vi. 31, &c. Sandys, in paraphrasing the miracle of Moses, agrees with Milton:

"Even from their barren sides the waters gush’d,
"And down in rivers through the vallies rush’d."

TODD.

PSALM CXXXVI.

LET us, with a gladsome mind,
Praise the Lord, for he is kind;
For his mercies aye endure,
Ever faithful, ever sure.
Let us blaze his name abroad,
For of Gods he is the God.
For his &c.
O, let us his praisis tell,
Who doth the wrathful tyrants quell.
For his &c.
Who, with his miracles, doth make
Amazed Heaven and Earth to shake.
For his &c.

Ver. 5. Let us blaze his name abroad.] So Spenfer, of his knights and ladies, Faer. Qu. i. i. 1.
"Whose praises hauing slept in silence long,
"Mee, all to meane, the sacred Mufe areeds
"To blazon broad amongst her learned throng."

See also blaze abroad in Milton’s 86th Ps. v. 43. And Barret’s Atearie, 1580, in voc. blaze abroad. TODD.
Who, by his wisdom, did create
The painted heavens so full of state.
For his &c.
Who did the solid earth ordain
To rise above the watery plain.
For his &c.

Ver. 18. *The painted heavens so full of state.*] Compare a Sonnet of Bartolini, p. 209,

"Era dipinto il ciel de suoi colori, &c."

Sonetti de diversi Accademici Sanei, Siena, 1608. And Drummond, in one of his *Hymns*, speaking of the firmament, thus addresses the Divine Being:

"Thou paint'st the same with shining flame."

See also Buchanan, *De Sphaer.* lib. i. p. 114. edit. Ruddiman.

"Ætheris, et pueros radiati luminis orbes." **Todd.**


"And pykes, the tyrants of the watery plains."

See Note on *Comus*, v. 429. **T. Warton.**


"Spreading her proud fayles on the watrie playne."

See also P. Fletcher's *Purp. It.* 1633, c. iii. ft. 28. "Often meeting on the watrie plaine." **Todd.**
Who, by his all-commanding might,
Did fill the new-made world with light.
   For his \( \text{c} \).
And caus’d the golden-tressed sun
All the day long his course to run.
   For his \( \text{c} \).
The horned moon to shine by night,

Ver. 29. \[ the golden-tressed sun \] “I cannot avoid referring this expression,” says Mr. Dunster, “to Sylvester’s Du Bartas, where the sun is not only described ‘with golden tresses,’ p. 85, but it is also said, p. 360.

‘Scarce did the golden governour of day
O’er Memphis yet the golden tress disply.’”—

I differ from Mr. Dunster. Milton perhaps might here be rather thinking of, or indeed translating, Buchanan’s version of this psalm. See Ps. cxxxvi. Buch. Opp. edit. Ruddiman, p. 93.

“Qui solem auricomum jussit dare jura diei.”

The phrase auricomus indeed may be traced to elder Latin poets; and \( \chi \pi \nu \rho \sigma \chi \alpha \nu \omega \mu \alpha \sigma \) occurs in the Grecian writers. Yet Milton’s epithet, after all, is derived from the father of English poetry, Chaucer, Tr. and Cref. B.v. ver. 9. “The goldin-tressid Phebus high on lofte, &c.” Drayton, with similar elegance, calls the stars silver-tressed, Engl. Heroic. Epift. fol. 1627. p. 221. Todd.

Ver. 33. \[ The horned moon \] Literally from Spenfer, F. Q. iv. vi. 43. “Till the horned moon three courses did expire.”

The same phrase occurs in Shakspeare’s Midf. N. Dr. The moon’s usual epithet in our old poetry, is horned. Thus, in Craig’s Songs and Sonnetts, 1606.

“And horned Luna, pensive, sad, and pale.”


“Ere Cynthia, the shining lampe of night,
“Doth scale the heauens with her horned head.”
Amongst her spangled sitters bright.
For his &c.
He, with his thunder-clasping hand,

I take this occasion to observe, that Shakspere introduces his Player-king in Hamlet, "Full thirty times hath Phæbus' cart gone round &c.," with a view perhaps to ridicule a passage in this play, A. iii. A priest the speaker:

"Thrice ten times Phæbus, with his golden beams,
"Hath compassed the circle of the skie;
"Thrice ten times Ceres hath her workmen hir'd,
"And sild her barnes with frutefull crops of corne,
"Since first in priesthood I did lead my life."

This old drama, and The Rare Triumphes of Love and Fortune, quoted in these volumes, have hitherto escaped the commentators on Shakspere. The copies, to which I have had access, belonged to the late Duke of Bridgewater, and now belong to the Marquis of Stafford. TODD.

Ver. 34. Amongst her spangled sitters bright.] See the note on Par. Lost, B. vii. 384. Sylvester calls the stars "gilt spangles;" and likewise, as Mr. Dunfter remarks, has the "heaven's star-spangled canopy," Du Bart. p. 43, and "the bright star-spangled regions," p. 143. But this was the common poetical decoration of the firmament. Thus Shakspere, Tam. of Shrew, A. iv. S. v. "When stars do spangle heaven." See also the note on Comus, v. 1003. Drummond describes the heavens "spangled with stars," Poems, p. 152, and in other places. Yarington, in his Two Tragedies in One, 1601, has the following passage:

"Yee glorious beames of that bright-shining lampe,
"That lights the starre-bespangled firmament, &c."

See also Peacham's Nupt. Hymn. i. ed. 1613. The heaven's "starry-spangled gowne of blew." Lisle, in his Part of Du Bart. p. 154, calls the heaven "the starre-empowdered vault."

See the note on Par. Lost, B. vii. 581. TODD.

Ver. 37. ——— his thunder-clasping hand.] A sublime compound; not indebted, I think, to Sylvester's "thunder-thrower," or "thunder-darter," or "the only-thundering hand of God," as has been supposed. Possibly the young poet might
TRANSLATIONS.

Smote the first-born of Egypt land.

For his &c. 40

And, in despite of Pharaoh fell,
He brought from thence his Israël.
For his &c.
The ruddy waves he cleft in twain
Of the Erythraean main.
For his &c.

be thinking of the classical Jupiter Tonans, who is represented in antique medals and gems grasping the fulmen as ready to dart it at the head of his enemies. "Corufcà fulmina molitur dextrá," Virg. Georg. i. 328. Todd.

Ver. 41. _And, in despite of Pharaoh fell,_

_He brought from thence his Israël._] The frequency of these rhymes in Sylvester's _Du Bartas_, no doubt, suggested to Milton the same termination. Mr. Dunster refers to pp. 357, 377, 438, 478; and moreover observes that Pharaoh is called _fell_ in p. 361 of the same volume. Todd.

Ver. 45. _The ruddy waves he cleft in twain_ Of the _Erythraean main._] So in Sylvester's _Du Bart_. ed. supr. p. 48, cited by Mr. Dunster.

"His dreadful voice, to save his ancient sheep,
"Did cleave the bottom of th' Erythraean deep."

"This passage alone," Mr. Dunster adds, "seems nearly sufficient to fix on Milton an acquaintance with, and recollection of, Sylvester's _Du Bartas_; especially as I can also refer his _ruddy_ waves of the Erythraean or Red Sea to the same source, p. 967.

"_Along the sandy shore,_
"Where the _Erythraean_ ruddy billows roar._"

It is remarkable, that Lisle has also translated Du Bartas's "le _flot Erythrean, the ruddie feas,_" p. 170. edit. supr. Sandys has adopted _Erythrean_ in his lxxivth _Psalms_:

"Thou strik'st the _Erythrean_ waves, &c."

See also his _Christ's Passion_, 1640, p. 65. Todd.
TRANSLATIONS.

The floods stood still, like walls of glass,
While the Hebrew bands did pass.

For his §c.

But full soon they did devour
The tawny king with all his power.

For his §c.

His chosen people he did bless
In the wasteful wilderness.

For his §c.

In bloody battle he brought down
Kings of prowess and renown.

For his §c.

He foil'd bold Seon and his host,
That rul'd the Amorrëan coast.

For his §c.

And large-limb'd Og he did subdue,

Ver. 53. But full soon they did devour
The tawny king with all his power.] "Thus exactly," says Mr. Dunster, "and with the same fine effect.
Sylvester, p. 704.

' But contrary the Red Sea did devour
'The barbarous tyrant with his mighty power.' "—

There is here an expression, however, to be noticed in Fairfax's
Tasso, edit. 1600, p. 47.

"Conquer'd were all hot Affrike's tawnie kings." TODD.

Ver. 66. ——— the Amorrëan coq§.] This epithet seems to me an additional proof, that Buchanan's version of this psalm was in the young poet's mind. See the page already mentioned in the Note on v. 29.

"Stravit Amorrhaum validâ virtute Seonem." TODD.

Ver. 68. And large-limb'd Og] The compound is literally
With all his over-hardy crew.

For his &c.

And, to his servant Israel,

He gave their land therein to dwell.

For his &c.

He hath, with a piteous eye,

Beheld us in our misery.

For his &c.

And freed us from the slavery

Of the invading enemy.

For his &c.

All living creatures he doth feed,

And with full hand supplies their need.

For his &c.

Let us therefore warble forth

His mighty majesty and worth.

For his &c.

That his mansion hath on high

Above the reach of mortal eye.

from Drayton's Owle, 1604. "Large-lymb'd oak." See also
Marston's Scourge of Villanie, 1598, B. iii. Sat. viii.
"Big-limm'd Alcides, doff thy honor's crowne." TODD.

Ver. 86. And with full hand supplies their need.] So, in Comus:
"With such a full and unwithdrawing hand." TODD.

Ver. 89. Let us therefore warble forth] A phrase, as Mr.
Dunster also observes, in the first page of Sylvester's Du Bartas:
"O Father! grant I sweetly warble forth &c." TODD.

Ver. 94. Above the reach of mortal eye.] "This is admired
by Mr. Warton as a very poetical expression, and so it is," says
Mr. Dunster. "But," he adds, "Sylvester had before spoken of
all that is, or may be seen
'By mortal eye under Night's horned queen.' p. 40."
For his mercies aye endure,
Ever faithful, ever sure.*

I would rather refer to p. 469 of Sylvester’s *Du Bartas*, where the Almighty is described:

“Why paint you *Whom no mortal eye can see*?”

Again, p. 943.

“With God is light
More pure, more piercing, past a mortal eye.”

But this had been a very common expression. Spenser, *Faer. Qu.* i. vii. 33.

“Ne might of *mortall eye be ever seene*.”

See also ibid. ii. ii. 41. And Pigmalion’s *Image*, 1598.

“Fuch redd, and so pure white,
Did neuer bless the eye of mortall sight.”

Thus, in Fairfax’s *Tasso*, 1600, p. 140. “Hid from mortall eie.”

See also pp. 217, 259. And Harington’s *Orl. Fur.* 1607, p. 50.

“That erft was seene with any mortall eye.” Todd.

* In the brief compafs of this and the preceding Pfalm may be observed the Variety of Milton’s Early Reading. They illustrate his own observation in a Letter to his preceptor, Thomas Young, dated soon after he had written these his earliest poetical attempts: “*Hæc scripsi Londini inter urbana diverticula, non libris, ut solege, circumseptus.*” Tho: Junio, Mart. 26, 1625. Todd.
The image contains text that appears to be a page from a book or a letter. The content is not clearly visible due to the quality of the image. It is not possible to accurately transcribe or summarize the text from the image provided.
JOANNIS MILTONI
LONDINENSIS

POEMATA.

QUORUM PLERAQUE INTRA ANNUM ÆTATIS
VIGESIMUM CONSCRIPSIT.
HÆC quæ sequuntur de Authore testimonia, tametsi ipse intelligebat non tam de se quàm supra se esse dicta, eò quod præclaro ingenio viri, nec non amici, ita fere solent laudare, ut omnia suis potius virtutibus, quàm veritati congruentia, nimis cupidè affingant, noluit tamen horum egregiam in se voluntatem non esse notam; cùm ali præsertim ut id faceret magnoperè suaderent. 
Dum enim nimiae laudis invidiam totes ab se viribus amolitur, sibiique quod plus æquo est non attributum esse mavult, judicium 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, fi pietas fic, Non Anglus, verum hercè Angelus, ipse fores.

Non Anglus, verum hercè Angelus,] Such was nearly the remark of Gregory, Archdeacon of Rome, as related by Milton in his Hist. of Eng. B. iv. "The Northumbrians had a custom to sell their children for a small value into any foreign land. Of which number two comely youths were brought to Rome, whose fair and honest countenances invited Gregory, pitying their condition, to demand whence they were: It was answered, that they
Ad Joannem Miltonem Anglum, triplici poesos laurea coronandum, Græcâ nimirum, Latinâ, atque Hetruscâ, Epigrama Joannis Salsilli Romani.

CEDE, Meles; cedat depressâ Mincius urnâ; 
Sebetus Taffum definit usque loqui; 
At Thamesis victor cunctis serat altior undas, 
Nam per te, Milto, par tribus unus erit.

Ad Joannem Miltonum.

GRÆCIA Mæsonidem, jaætet fìbi Roma Maronem, 
Anglia Miltonum jaætat utrique parem. 

Selvaggi.

were Angli, of the province Deira, subjects to Alla king of Northumberland, and by religion Pagans. Which last Gregory deploring, fram’d on a sudden this allusion to the three names he heard; that the Angli so like to Angels should be snatched de ira, that is, from the wrath of God, to sing Hallelujah." Todd.

Nam per te, Milto, par tribus unus erit.] The conclusion is not dissimilar to the last line of Dryden’s celebrated epigram on Milton:

"To make a third, she join’d the former two."

The next verses by Selvaggi, it has often been remarked, might suggest to Dryden the formation and turn of his epigram. Or the following Epigram by a French writer, was probably in Dryden’s mind, as the late Mr. Reed observed to me.

In Roberti Garnerii Opuscula Tragica.

Tres tragicos habuisse vetus se Græcia jactat:
Unum pro tribus his Gallia nuper habet.
Æschylon, antiqua qui majestate superbus
Grande cothurnato carmen ab ore sonat.
Quem Sophocles sequitur perfectior arte priorem,
Al Signor GIO. MILTONI Nobile Inglese.

ODE.

ERGIMI all’ Etra o Clio
Perche di stelle intreccierò corona
Non piu del Biondo Dio
La fronde eterna in Pindo, e in Elica,
Dienfi a merto maggior, maggiori i fregi,
A’ celesti virtù celesti pregi.

Non puo del tempo edace
Rimaner preda, eterno alto valore
Non puo l’ oblio rapace,
Furar dalle memorie eccelso onore,
Su l’ arco di mia ceta un dardo forte
Virtù m’ adatti, e ferirò la morte.

Del ocean profondo
Cinta dagli ampi gorghi Anglia rifiede
Separata dal mondo,
Però che il suo valor l’ umano eccede:
Questa seconda sà produrre Eroi,
Ch’ hanno a ragion del sovruman tra noi.

Nec nimis antiquus, nec nimis ille novus.
Tertius Euripides, Aetæi fama theatri,
In cujus labris Attica sedet apis.
At nunc vincit eos, qui tres Garnerius unus,
Terna ferat Tragicis præmia digna tribus.

Joh. Auratus.

Garnier was one of the most celebrated tragick poets before Corneille; and this epigram is prefixed to most editions of his works. It has been also translated into French by R. Estienne, who extended it to 14 lines. Todd.
Alia virtù sbandita
Danno ne i petti lor fido ricetto,
Quella gli è sol gradita,
Perche in lei fan trovar gioia, e diletto;
Ridillo tu, Giovanni, e mostra in tanto
Con tua vera virtù, vero il mio Canto.

Lungi dal patrio lido
Spinfe Zeufi l' industri armente brama;
Ch' udio d'Helena il grido
Con aurea tromba rimbombar la fama,
E per poterla effigiare al paro
Dalle più belle Idee traffe il più rarò.

Cofi l'ape ingegnosa
Trae con industri il suo liquor pregiato
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 amante
Milton dal ciel natio per varie parti
Le peregrine piante
Volgefì à ricercar scienze, ed arti;
Del Gallo regnator vedefì i regnì,
E dell' Italia ancor gl' Eroi più 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 fcegliea
Per fabbricar d' ogni virtù l' idea.
Quanti nacquero in Flora
O in lei del parlar Tosco apprefer l' arte,
La cui memoria onora
Il mondo fatta eterna in dotte carte,
Volesti ricercar per tuo tesoro,
È parlafti con lor nell' opre loro.

Nell' altera Babelle
Per te il parlar confusæ Giove in vano,
Che per varie favelle
Di fe fteftà trofeo cadde fu'l piano:
Ch' Ode oltr' all Anglia il suo più degno idioma
Spagna, Francia, Tofcana, e Grecia, e Roma.

I più profondi arcani
Ch' occulta la natura e in cielo e in terra
Ch' à ingegni fovrumani
Troppo avara tal' hor gli chiude, e ferra,
Chiaramente conofci, 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 e fторia
Furon gia, l'hai presenti alla memoria.

Dammi tua dolce cetra
Se vuoi ch' io dica del tuo dolce canto,
Ch' inalzandoti all' Etra
Di farti huomo celeste ottiene il vanto,
Il Tamigi il dirà che gl' e concessio
Per te suo cigno pareggiar Permessio.
Io 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
Florentino.

* Dr. Johnson thinks, that, after much tumid and trite panegyrick, the concluding stanza of this Ode is natural and beautiful. T. Warton.
JOANNI MILTONI
LONDINENSI:

Juveni patriâ, 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 propriâ sapientiâ 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 gloriae; in ore eloquentia; harmonicos cœlestium sphærarum sonitus, astronomiâ duce, audienti; characteres mirabilium naturæ per quos Dei magnitudo describitur, magistrâ philosophiâ, legenti; antiquitatum latebras, veteritas excidia, eruditionis ambages, comite affiduâ autorum lectione,

Exquirenti, restauranti, percurrenti.
At cur nitor in arduum?

Illi, in cujus virtutibus evulgandis ora Famae non sufficiant, nec hominum stupor in laudandis fatis est, reverentiae et amoris ergo hoc ejus meritis debitum admirationis tributum offert CAROLUS DATUS * Patricius Florentinus,

Tanto homini servus, tantae virtutis amator.

* Carlo Dati, one of Milton’s literary friends at Florence. See Epitaph. Damon. v. 137. Tickell and Fenton, who might have been taught better by Tonfon’s previous editions, read, Carolus Deodatus, as if it was our author’s friend Charles Deodate. See the first Note on the first Elegy. T. Warton.
MILTON is said to be the first Englishman, who after the restoration of letters wrote Latin verses with classical 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 hexametrick 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. Ovid is at once rapid and abrupt. He wants dignity: he has too much conversation in his manner of telling a story. Prolixity of paragraph, and length of sentence, are peculiar to Milton. This is seen, not only in some of his exordial invocations in the *Paradise Lost*, and in many of the religious addresses of a like cast in the prose works, but in his long verse. It is to be wished that, in his Latin compositions of all sorts, he had been more attentive to the simplicity of Lucretius, Virgil, and Tibullus.

Dr. Johnson, unjustly I think, prefers the Latin poetry of May and Cowley to that of Milton, and thinks May to be the first of the three. May is certainly a sonorous versifier, and was sufficiently accomplished in poetical declamation for the continuation of Lucan's *Pharsalia*. But May is scarcely an author in point. His skill is in 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 ancients in their language: Cowley, without much loss of purity or elegance, accommodates the diction of Rome to his own conceptions.—The advantage seems to lie on the side of Cowley." But what are these conceptions? Metaphysical conceits, all the unnatural extravagancies of his English poetry; such as will not bear to be clothed in the Latin language, much
Less are capable of admitting any degree of pure Latinity. I will give a few instances, out of a great multitude, from the Davideis.

"Hic sociatorum sacra constellatio vatum,
"Quos felix virtus evexit ad æthera, nubes
"Luxuriae supra, tempestatasque laborum."

Again,

"Temporis ingreditur penetralia celsa futuri,
"Implumesque videt nidis celestibus annos."

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 putescere laude. Again, where Aliquid is personified, Monogramma exordia mundi.

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 refonet toto musica verna libro;
"Undique laudis odor dulcissimus halet, &c." And in the same poem in a party worthy of the pastoral pencil of Watteau.

"Hauferunt avide Chocolatam Flora Venusque."

Of the Fraxinella.

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

b Ibid. p. 399. c Ibid. p. 386. 397. 399. 400.
e 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 tentricitate sui*. And in the same page, is *nugatoria pestis*.

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

"Pulchra de nigro foboles parente,
Quam Chaos fertur peperisse primam,
Cujus ob formam bene rifit olim
Mafia 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 cœlestis, variamque paefit
Lumine caudam."

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

"Lucidum trudis properanter agmen:
Sed resistentum super ora rerum
Leniter stagnas, liquidoque inundas
Cuncta colore:
At mare immensus oceanusque Lucis
Jugiter cœlo fluit empyreo;
Hinc inexhausto per utrumque mundum
Funditur ore."

Milton's Latin poems may be justly considered as legitimate classical compositions, and are never

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<sup>h</sup> See p. 407. seq.
<sup>1</sup> Standing still.


disgraced with such language and such imagery. Cowley's Latinity, dictated by an irregular and un-restrained 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 tinctured with the excellencies of ancient literature. He was a more just thinker, and therefore a more just writer. In a word, he had more taste, and more poetry, and consequently more propriety. If a fondness for the Italian writers has sometimes infected his English poetry with false ornaments, his Latin verses, both in diction and sentiment, are at least free from those depravations.

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. T. Warton.
ELEG. I. AD CAROLUM DEODATUM.*

TANDEM, charæ, tuæ mihi pervenere tabellæ,
Pertulit et voces nuncia charta tuas;

* 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 Feb. 7, in the year 1621, at thirteen years of age. Lib. Matric. Univ. Oxon. sub ann. He was born in London, and the name of his father, "in Medicina Doctoris," was Theodore. Ibid. He was a fellow-collegian there with Alexander Gill, another of Milton's intimate friends, who was successively Usher and Master of Saint Paul's School. Deodate has a copy of Alcaicks extant in an Oxford-collection on the death of Camden, called Cameni Insignia, Oxon. 1624. He left the college, when he was a Gentleman commoner in 1628, having taken the degree of Master of Arts. Lib Caution. Coll. Trin. Toland says, that he had in his possession two Greek letters, very well written, from Deodate to Milton. Two of Milton's familiar Latin letters, in the utmost freedom of friendship, are to Deodate. Epist. Fam. Prose-works, vol. ii. 567, 568. Both dated from London, 1637. But the best, certainly the most pleasing, evidences of their intimacy, and of Deodate's admirable character, are our author's first and sixth Elegies, the fourth Sonnet, and the Epitaphium Damonis. And it is highly probable, that Deodate is the simple shepherd lad, in Comus, who is skilled in plants, and loved to hear Thrypis sing,
Pertulit, occiduâ Devæ Cestrensis ab orâ
Vergivium prono quà petit amne salum.

v. 619. seq. He died in the year 1638. See the first Note, Epitaph. Damon. This Elegy was written about the year 1627, in answer to a letter out of Cheshire from Deodate: and Milton seems pleased to reflect, that he is affectionately remembered at so great a distance. v. 5.

"Multum, crede, juvat, terras aluiffe remotas
"Pectus amans nostrî, tamque fidele caput."

Our author was now residing with his father a scrivener in Bread-street, who had not yet retired from business to Horton near Colnebrook. I have mentioned Alexander Gill in this note. He was made Usher of St. Paul's school about the year 1619, where Milton was his favourite scholar. He was admitted, at fifteen, a commoner of Trinity college, Oxford, in 1612. Here at length he took the degree of doctor of divinity, about 1629. His brothers George and Nathaniel, were both of the same college, and on the foundation. In a book given to the Library there, by their father, its author, called the Sacred Philosophie of the Holy Scripture, 1635, I find this inscription written by Alexander. "Ex dono authoris artium magistri olim Collegii Corporis Christi alumni, Patris Alexandri Georgii et Nathanaelis Gillorum, qui omnes in hoc Studioforum vivario literis operam dedere. Tertio Kal. Junias, 1635." This Alexander gave, to the said Library, the old folio edition of Spenser's Faerie Queene, Drayton's Polyolbion by Selden, and Bourdelotius's Lucian, all having poetical mottos from the classicks in his own hand-writing, which show 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
Multûm, crede, juvat terras aluisse remotas 
Peëtus amans nostrî, tâmque fidele caput,
Quâdque mihi lepidum tellus longinquâ fodalem
Debet, at unde brevi reddere jussâ velit.

excellence of his Latin poetry: and among many other expressions of the warmest approbation calls his verses, "Carmina fane-grandia, et majestatem verè poeticam, Virgilianumque ubique ingenium, referenda," &c. See Proœ-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, 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 St. Mary Magdalene at Oxford, in the neighbourhood of Trinity college, I have often seen a long prose Latin epitaph written by Gill to the memory of one of his old college friends Richard Pates, master of Arts, which I should not have mentioned, but as it shows 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 Edward 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 master of saint Paul's, and whose Logonomia, published in 1621, an ingenious but futile scheme to reform and fix the English language, is well known to our critical lexicographers.

T. Warton.


Me tenet urbs reflua quam Thamefis alluit undâ,  
Méque nec invitum patria dulcis habet. 10  
Jam nec arundiferum mihi cura revisere Camum,  
Nec dudum vetiti me laris angit amor.  
Nuda nec arva placent, umbraisque negantia molles:  
Quam malè Phæbicolis convenit ille locus!  
Nec duri libet usque minas perferre Magistri, 15  
Cæteraque ingenio non subeunda meo.  
Si fit hoc exilium patrios addisse penates,  
Et vacuum curis otia grata sequi,

"Naviæ, quæ tibi creditum  
"Debes Virgilium, finibus Atticis  
"Reddas incolorem, &c." RICHARDSON.

Ver. 9. *Me tenet urbs reflua quam Thamefis alluit undâ,*] To have pointed out London by only calling it the city washed by the Thames, would have been a general and a trite illusion. But this allusion by being combined with the peculiar circumstance of the reflux of the tide, becomes new, poetical, and appropriated. The adjective *refluat* is at once descriptive and distinctive. Ovid has *"refluxum mare,"* *Metam.* vii. 267. T. WARTON.


—*"Oceanus refluxit ut plenior undis &c."*  
Again, *Psalm* xcvii. 3. "Quas vagus Oceanus refluxit complectitur undis." TODD.

Ver. 12. *Nec dudum vetiti me laris angit amor.*  
*Nec duri libet usque minas perferre Magistri,*  
*Cæteraque ingenio non subeunda meo.*] How far these lines may seem to countenance an opinion, that Milton was sentenced to undergo a temporary removal or rufication from Cambridge, and that he was publickly whipped at his college, is minutely considered in the life of the poet, prefixed to this edition. TODD.
Non ego vel profugi nomen forté mve recusò,  
Læ tus et exilii conditione fruor.  

O, utinam vates nunquam graviora tulisset  
Ille Tomitano flebilis exul agro;  
Non tune 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.  

Excipit hinc fessum sinuöf Pompei theatri,  
Et vocat ad plauöus garrula scena fuos.

Seu catus auditur senior, seu prodigus hères,  
Seu procus, aut pofìa casside miles adeft, so  
Sive decennali fœcundus lite patronus  
Detonat inculto barbarœ verba foro;

Ver. 22. Ille Tomitano flebilis exul agro;] Ovid thus begins  
his Epistles from Pontus, I. i. 1. “Nafo Tomitano jam non  
novus incola terraë, &c.” See also ibid. III. vii. 2. “Dona  
Tomitanus mittere posset ager.” The word is frequent in the  
Epis. ex Pont. and Trig. T. Warton.

Ver. 23. Non tune Ionio &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 ancient Grecian story. T. Warton.

Ver. 24. Neve foret victo] Tickell and Fenton read, “Vict-  
torive foret.” Todd.

Ver. 27. Excipit hinc fessum sinuos festa pompe theatri, &c.] The  
theatre, as Mr. Warton observes, seems to have been a favourite  
amusement of Milton’s youth. See L’Allegro, v. 131. Hence  
I have ventured to think he may be traced in several of our old  
dramas, besides those of Shakespeare, Jonson, and Beaumont and  
Fletcher. Todd.

Ver. 31. Sive decennali fœcundus lite patronus  
Detonat inculto barbarœ verba foro;] He probably
Sæpe vafer gnato succurrer servus amanti,
   Et nasum rigidi fallit ubique patris;
Sæpe novos illic virgo mirata calores
   Quid sit amor necsit, dum quoque necsit, amat.
Sive cruentatum furiosa Tragedia sceptrum
Quaflat, et effusis crinibus ora rotat,
Et dolet, et specto, juvat et spectasse dolendo,
   Interdum et lacrymis dulcis amaror inferit: 40
Seu puer infelix indelibata reliquit

means the play of Ignoramus. In the expression decennali fæcundus
lite, there is both elegance and humour. Most of the rest of Mil-
ton'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.

T. Warton.

Ver. 35. Sæpe novos &c.] Compare Claudian, Epith. Hon.
   & Mar. 3.
   " Nec novus unde calor, nec quod suspiria vellent,
   " Noverat incipiens, et adhuc ignarus amandi."
And Ovid, Met. iv. 330.
   " Necit quid sit amor, sed et crucuiiffe decebat."
Richardson.

Ver. 37. Sive cruentatum &c.] See Note on Il Pens. v. 98,
in which the whole of Ovid's portrait of Tragedy should have
been quoted. Amor. iii. i. 11.
   " Venit et ingenti violenta Tragedia passu,
   " Fronte comœ torva, palla jacebat humi:
   " Laeva manus sceptrum late regale tenebat, &c."
Here we trace Milton's pall, as well as scepter. T. Warton.

Ver. 40. ——— lacrymis dulcis amaror inferit:] So, in
Tibullus:
   " Quæ dulcem lacrymis miscet amaritiam."
John Warton.

Ver. 41. Seu puer infelix indelibata reliquit
   Gaudia, et abrupto flendus amore relict;
Gaudia, et abrupto flendus amore cadit;
Seu ferus è tenebris iterat Styga criminis ultor,

Seu ferus è tenebris iterat Styga criminis ultor,
Conscia funereo pectora torre movens:
By the youth, in the first couplet he perhaps intends Shakfpeare's Romeo. In the second, either Hamlet or Richard the Third. He then draws his illustrations from the ancient tragedians. The allusions, however, to Shakfpeare's incidents do not exactly correspond. In the first instance, Romeo was not torn from joys untasted: although puer and abrupto amore are much in point. The allusions are loose, or resulting from memory, or not intended to tally minutely. Milton's writings afford a striking example of the strength and weakness of the same mind. His warmest poetical predilections were at last totally obliterated by civil and religious enthusiasm. 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. One Cooke, a reforming pamphleteer of those days, accuses the king of being much better acquainted with Shakfpeare and Jonson than the Bible. Mr. Steevens has King Charles's Shakfpeare, a fine copy of the second folio: with some alterations of the titles of the plays, in his Majesty's own handwriting. It was a present from the king to Sir Thomas Herbert, master of the Revels. T. WARTON.

Sir Thomas Herbert was not master of the Revels. Sir Henry Herbert filled that office. See Steevens's Shakfpeare, edit. 1793, vol. ii. p. 375. Mr. Steevens's copy of the second folio, since his death, has been purchased for his present Majesty's library. Milton did not censure Charles the first for reading Shakfpeare. This point has been proved by Mr. Waldron, the acute and ingenious editor of The Literary Museum, in 1792; who, in a Note
Conscia funereo pectora torre movens: Scu mœret Pelopeia domus, feu nobilis Ili,

to Downes's *Rofcius Anglicanus*, p. 8, cites the whole passage from *Iconoclaææ*; in which Milton's pretence is to represent the king as imitating the hypocrisy of Richard the third: "I shall not instance an abstruse author, wherein the king might be less conversant, but one whom we well know was the closet companion of these his solitudes, William Shakspeare, who introduced the person of Richard the third, speaking in as high a strain of pietie and mortification, as is uttered in any passage of this book [ΕΙΚΩΝ ΒΑΣΙΛΙΚΗ]; and sometimes to the same senfe and purpose with some words in this place, I intended, faith he, not only to oblige my friends, but mine enemies. The like faith Richard, A. ii. S. i.

*I doe not know that Englishman alive*

*With whom my soule is any jott at odds,*

*More than the infant that is born to-night;*

*I thank my God for my humilitie.*

Other stuff of this sort may be read throughout the whole tragedie, wherein the poet used not much licence in departing from the truth of history, which delivers him a deep dissembler, not of his affections only, but of religion." Mr. Waldron has collected the various charges made against Milton for cenfuring the king's amusing himself with Shakspeare; and has effectually as well as liberally, silenced them on this point. The character of Charles, however, in the preceding extract, appears to me cruelly misrepresented. His faithful servant, Sir Thomas Herbert, tells us, in his Carolina Threnodia, or Memoirs of the two last years of Charles I. that "The sacred Scripture was the book he [the King] most delighted in; read often in Bishop Andrews's Sermons, Hooker's *Ecclesiastical Polity*, Dr. Hammond's Works, Villalpandus upon Ezekiel, &c. Sandys's *Paraphrase* upon king David's Psalms, Herbert's divine Poems; and also recreated himself in reading Godfrey of Bulloigne writ in Italian by Taffo, and done into English heroic verse by Mr. Fairfax, a poem his Majesty much commended; as he did Ariosto, by Sir John Harrington, &c.; Spenser's Fairy Queen, and the like, for alleviating his spirits after serious studies." *Todd.*
Aut luit incestos aula Creontis avos.
Sed neque sub tecto semper, nec in urbe, late-mus;
Irrita nec nobis tempora veris eunt.
Nos quoque lucus habet vicinâ consitum ulmo,
Atque suburbani nobilis umbra loci.

Ver. 44. Consicia funereo pectora torre movens:] Mr. Steevens
suggests, that the allusion is to Ate in the old play of Locrine,
where she enters with a torch in her hand, and where the motto
to the Scene is, "In paxa seclatur et umbra." T. Warton.

Ver. 48. Irrita nec nobis tempora veris eunt.] Ovid, Fas. ii. 150.
—— "Primi tempora veris eunt." T. Warton.

Ver. 49. Nos quoque lucus habet vicinâ consitum ulmo.] The
gods had their favourite trees. So have the poets. Milton's is
the elm. See L'Allegro, v. 57.
"Some time walking not unseen
"By hedge-row elms on hillocks green."

And Arcades, v. 89. And Comus, v. 354. And the Epita-
phium Damonis, v. 15, and v. 49. And Pur. Lois, B. v. 216.
The country about Colnebrook impressed Milton with a predi-
lection for this tree. T. Warton.

Ver. 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 "En nostro Suburbano Decemb. 4, 1634," Prose-works, vol.
ii. 567. In the Apology for Smettynuous, 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, before 1632. In a letter to Deodate, from Lon-
don, dated 1637, he says, "Dicam jam nunc serio quid cogitem,
in Hopitium Juridicorum aliquod immigrare, sicubi amana et
umbrofa ambulatio est, &c. Ubi nunc fum, ut nofig, obscura et
angustie sum," Prose-works, vol ii. 569. In an academick Pro-
lusion, written perhaps not far from the time of writing this
Elegy, is the following passage, "Tector ipse lucos, et flumina,
ELEGIARUM

Saepius hic, blandas spirantia sidera flammam,
Virgineos videas praeterisse choros.
Ah quoties dignæ stupui miracula formae,
Quae poslit fenium vel reparare Jovis!
Ah quoties vidi superantia lumina gemmas,
Atque faces, quotquot, volvit uterque polus!
Collaque bis vivi Pelopis quæ brachia vincant,
Quæque fluit puro nectarì tincta via!
Et decus eximum frontis, tremulósque capillos,
Aurea quæ fallax retia tendit Amor!
Pellacésq e genas, ad quas hyacinthina fordet
Purpura, et ipse tui floris, Adoni, rubor!
Cedite, laudatæ toties Heroides olim,
et dilectas villarum ulmos, sub quibus aslate proximè praeterita,
Si deorum arcana eloqui liceat, summam cum Mufs gratiam
habuisse me, jucunda memoria recolu, &c.” Prose-works, vol. ii.
602. T. WARTON.

Ver. 55. Ah quoties vidi &c.] Ovid, Epist. Heroid. ix. 79.
“Ah quoties digitis, &c.” And Buchanan, El. vi. p. 43. edit.
ut supr.
—— “superantia lumina flammmas.” T. WARTON.

Ver. 58. Quæque fluit puro nectarì tincta via!] Here is a peculiar antique formula, as in the following instances.
Virgil, Æn. i. 573.
“Urbem quam statuo vestra est.”
Terence, Eunuch. iv. iii. 11.
“Eunuchum quem dedisti nobis, quas turbas dedit.”
Many more might be given. Compare the very learned bishop
Newcome’s Preface to the Minor Prophets, p. xxxiv. Lond.
1785. 4to. T. WARTON.

Ver. 63. Cedite, laudatæ toties Heroides olim, &c.] Ovid, Art. Amator. i. 713,
“Jupiter ad veteres supplex Heroidas ibat,
“Corripuit magnum nulla puella Jovem.” T. WARTON.
Et quæcunque vagum cepit amica Jovem.
Cedite, Achaeménia turritā fronte puellæ, 65
Et quot Sufa colunt, Memmoniāmque Ninon;
Vos etiam Danae fasces submittite Nymphæ,
Et vos Iliacæ, Romuleæque nurus:
Nec Pompeianas Tarpēia Musa columnas

Ver. 65. Cedite, Achaeménia turritā fronte puellæ, &c.] Mr. Warton refers to Sandys's Travels, for an account of the women of Acheménia (which is a part of Persia) wearing a high head-dress. Memnonian is an epithet in Par. L. B. x. 308. Todd.

Ver. 66. Et quot Sufa colunt, Memmoniāmque Ninon;] Sufa [Sufarum], anciently a capital city of Susiana in Persia, conquered by Cyrus. Xerxes marched from this city, to enslave Greece. Par. L. Bos., B. x. 308. It is now called Soufæ. Both Sufa, and Susiana, are mentioned in Par. Reg. B. iii. 288, 321. Ninon, is a city of Assyria, built by Ninus: Memnon, a hero of the Iliad, had a palace there, and was the builder of Sufa. Milton is alluding to oriental beauty. In the next couplet, he challenges the ladies of ancient Greece, Troy, and Rome.

T. WARTON.

Ver. 69. Nec Pompeianas Tarpēia Musa &c.] The poet has a retrospect to a long passage in Ovid, who is here called Tarpeia Musa, either because he had a house adjoining to the Capitol, or by way of distinction, that he was the TARPEIAN, the genuine ROMAN Musa. It is in Ovid's Art of Love, where he directs his votary Venus to frequent the portico of Pompey, or the Theatre; places at Rome, among others, where the most beautiful women were assembled, B. i. 67.

"Tu modo Pompeii lentus spatiare sub umbra, &c."
And v. 89.

"Sed tu praecipue curyis 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 fordet Pompeia columnis"

"Porticus, aulæis nobilis Attalicis, &c."

Where says the old scholiast, "Romæ erat Porticus Pompeia, foli
Ja&et, et Aυfoniis plena theatra ʃtolis. 70
Gloria Virginibus debetur prima Britannis ;
Extera, fat tibi fit, ʃcemina, posse sequi.
Túque urbs Dardaniis, Londinum, struʃca col-
lonis,
Turrigerum latè conspiiicienda caput,
Tu nimium felix intra tua mœnia claudis 75
Quicquid formosi pendulus orbis habet.
Non tibi tot cælo scintillant aʃtra sereno,

arcendo accommodata, sub qua æʃivo potiʃimum tempore ma-
tronæ ʃpataliʃantur.” See alʃo iv. viii. 75. Other proofs occur
in Catullus, Martial, and Statius. Pompey's theatre and portico
were contiguous. The words Aυfonis ʃtolis imply literally the
Theatre filled “with the ladies of Rome.” But ʃtola properly
points out a matron. See Note on Il Penʃ. v, 35. And Ovid,
Epιʃ. ex Pont. iii. iii. 52.

“ Scripsiʃmus hæc ʃtis, quarum nec vitta pudicos
“ Contingit crines, nec ʃtola longa pedes.”

And Trif. ii. 252.

“ Quas ʃtola contiʃgi, vittaʃque fumpta vetat?
“ At maʃtroma poteʃt, &c.” T. Wαntοn.

Ver. 74. Turrigerum latè conspiiicienda caput,] So, in L'All.
v. 117. “ Tower’d cities.” See Marlowe and Chapman's Hero
and Leander, edit. 1637, B. ii. “ Tower’d courts. See alʃo
Par. Loʃ, B. i. 733. “ Many a tower’d structure high.” And
“ turrigerum caput,” in the Note on ver 5, El. iii. Thus Lucan,
of Rome, lib. i. 188. “ Turrigero vertice.” Todd.

Ver. 76. ———— pendulus orbis] See In Obit. Procanc-

Ver. 77. Non tibi tot cælo &c.] Ovid, De Arte Amand,
lib. i. 55.

“ Tot tibi namque debat formofas Roma puellas,
“ Hæc habet, ut dicas quicquid in orbe fuit:
“ Gargara quot fegetes ————
“ Quot cœlum ʃtelles, &c.” Richardson.
Endymionæ turba ministra deæ,
Quot tibi, conspicua formaque aurōque, puellæ
Per medias radiant turba videnda vias. 80
Creditur huc geminis venisse invecta columbis
Alma pharetrigero milite cincla Venus;
Huic Cnidon, et riguas Simoentis flumine valles,
Huic Paphon, et rofeam posthabitura Cypron.
Aft ego, dum pueri ſinit indulgentia caeci, 85
Mœnia quàm fubitò linquere faufa paro;
Et vitare procul malefida infamia Circes
Atria, divini Molyos usus ope.
Stat quoque juncofas Cami remeare paludes,
Atque iterum raucae murmur adire Scholæ.
Interea fidi parvæ capre munus amici,
Paucæque in alternos verba coaæta modos *.

Ver. 78. Endymionæ &c.] Grotius, Silv. i. iii. Epith. iii.
"Endymionæ invadat Cynthia noctes." Todd.

Ver. 89. ———— juncofas] The epithet is picturesque and appropriated, and exactly describes the river Cam: hence in Lydidas, "his bonnet fedge." Jos. Warton.


Milton might be influenced, in his description of the Cam, by an expression in Theognis:

Σπάρτην τ' Εὐρύτα ΔΟΝΑΚΟΤΡΟΦΟΤ ἀγαλμ ἰσυν. Todd.

Ver. 92. The Roxana of Alabaster has been mentioned by Dr. Johnson as a Latin composition, equal to the Latin poetry of Milton: Whoever but lightly 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 sur-
reptitious edition. It is remarkable, that Mors, Death, is one

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. T. Warton.

See also several examples of Death exhibited as a person, in
the note on Par. L. B. ii. 666.

* The learned Lord Monboddo pronounces this Elegy to be
equal to any thing of the "elegiac kind, to be found in Ovid,
or even in Tibullus." T. Warton.
ELEG. II. Anno Ætatis 17.

In obitum Praeconis Academicii Cantabrigiensis *

TE, qui, conspicuus baculo fulgente, stolebas 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 delituisset Jovem;
O dignus tamen Haemonio juvenescere succo,
* Dignus in Æsonios vivere posse dies;

* 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 Regitr. Ttjlani. Cantabr. T. Warton.

Ver. 2. It was a custom at Cambridge, lately dispersed, for one of the beadles to make proclamation of convocations in every college. This is still in use at Oxford. T. Warton.


Ver. 6. Sub quibus accipimus delituisset Jovem; Ovid, Epist. Heroid. viii. 68.

"Non ego fluminei referam mendacia cighi,
"Nec querar in plumis delituisset Jovem." T. Warton.

Ver. 7. ——— Haemonio juvenescere succo, &c.] See Ovid, Metam. vii. 264.

"Illic Haemonia radices valle refeertas,
"Seminaque, floresque, et succos incoquit acres."

And compare, below, Manf. v. 75. T. Warton.
Dignus, quem Stygiis medicā revocaret ab undis
Arte Coronides, sæpe rogante deā. 10
Tu si jusīus eras acies accire togatas,
Et celer à Phæbo nuntius ire tuo;
Talis in Iliacam ftabat Cyllenius aulâ
Alipes, æthereā missus ab arce Patris:
Talis et Eurybates ante ora furentis Achillei 15
Rettulit Atridæ jussâ severa ducis.
Magna sepulcrorum regina, fatelles Averni,
Sæva nimis Mufis, Palladi sæva nimis,
Quin illos rapias qui pondus inutile terrae;
Turba quidem est telis īta petenda tuis. 20
Vestibus hunc igitur pullis, Academia, luge,
Et madeant lachrymis nigra feretra tuis.

Ver. 10. Arte Coronides.] Coronides is Æsculapius, the son of Apollo by Coronis. See Ovid, Metam. xv. 624. But the particular allusion is here to Æsculapius restoring Hippolitus to life, at the request of Diana, Faè. vi. 745. seq. Where he is called Coronides. T. Warton.

Ver. 13. Talis &c.] These allusions are proofs of our author's early familiarity with Homer. T. Warton.


Shakspere, in his Venus and Adonis, calls Death the "king of graves." Venus is speaking of Death:
"Now she adds honour to his hateful name:
"She creeps him king of graves, and grave for kings,
"Imperial supreme of mortal things." Todd.


Ver. 22. Et madeant lachrymis nigra feretra tuis.] Here
Fundat et ipsa modosquerebunda Elegëia triftes, 
Personet et totis nænia mœsta Scholis *.

seems to be an allusion to the custom of affixing Verses to the 
pall, formerly perhaps more generally observed at Cambridge. 
"Lachrymis tuis" are the funeral poems, as tear is in Lycidas,
v. 14. Where see the Note. TODD.

* 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 ancient literature. T. WARTON.
ELEG. III. Anno Ætatis 17.

In obitum Praefulis Wintoniensis *

MOESTUS eram, et tacitus, nullo comitante, sedebam;
Hærebántque animo tristia plura meo:
Protinus enim funestæ cladinæ imago,
Fecit in Angliaco quam Libitina solo;
Dum procerum ingressa est splendentes marmore turres,

*Lancelot Andrews, bishop of Winchester, had been originally Master of Pembroke-hall in Cambridge; but long before Milton's time. He died at Winchester-House in Southwark, Sept. 21, 1626. It is a great concession, that Milton compliments bishop Andrews, in his Church-Governm. B. i. iii. "But others better advised are content to receive their beginning [the bishops] from Aaron and his sons: among whom bishop Andrews 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. T. Warton.

Ver. 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. 68. T. Warton.

Ver. 5. Dum procerum ingressa est splendentes marmore turres, &c.] These lines remind me of the following in Wilson's Collection of Verfes, called Vita et Obitus Fratrum Suffolicensium, made and printed in the year 1552. 4to. Signat. F. i. They are in Re-
Dira sepulchrali Mors metuenda facie;
Pulfavitque auro gravidos et jaspide muros,
Nec metuit satrapum sternere falce greges.
Tunc memini clarique ducis, fratrisque verendi,
niger’s Copy. I have still more pleasure in transcribing them, as they show with a minuteness and particularity not elsewhere to be found, the style of the architecture of the great houses about that time. Death is the person.

"Illa lacunatis operofa palatia teclis
"Intrat." ———

Again:

"Nunc tacito penetrat laqueata palatia greffu,
"Ac aulaeatas marmoreasque domos.
"Nec metuit biforms portas, valvas bipatentes,
"Quin nec ferrifoneae pessula dura fereae.
"Sive supercilium quod tollant atria longum,
"Altaque culminibus diffita tecta fuis;
"Sive loricatam cruftofo marmore frontem,
"Atque striaturis omnia fculpta fuis;
"Non quæ truncosis furgunt pinnacula nodis,
"Non faftigiatum turrigerumque caput:
"Ne fe nobilitas cuneatis jactat in aulis, &c."

T. Warton.


"Pallida Mors æquo pulfat pede pauperum tabernas,
"Regumque turres." Richardson.

Ver. 9. Tunc memini clarique ducis, &c.] I am kindly informe by sir David Dalrymple, “The two Generals here mentioned, who died in 1626, were the two champions of the queen of Bohemia, the duke of Brunswick, and Count Mansfelt: Frater means a Sworn Brother in arms, according to the military cant of those days. The Queen’s, or the Palatine, cause was supported by the German princes, who were heroes of Romance, and the last of that race in that country. The protestant religion, and chivalry, must have interested Milton in this cause. The next couplet respects the death of Henry Earl of Oxford, who died
Intempeftivis oſſa cremata rogis: 10
Et memini Heroum, quos vidit ad æthera raptos,
Flevit et amisſos Belgia tota duces.
At te præcipuè luxi, dignissime Præſul,
Wintoniæque olim gloria magna tuae;
Delicui fletu, et tristi fīc ore querebar:
" Mors fera, Tartareo diva fecunda Jovi,
" Nonne satis quòd fylva tuas perfentiat iras,
" Et quòd in herbofus jus tibi detur agros?
" Quòdque affleta tuo marcescant lilia tabo,
" Et crocus, et pulchrae Cypriœ sacra rofa?
" Nec finis, ut ſemper fluvio contermina
" quercus

seq. Henry earl of Oxford, Shakſpeare's patron, died at the siege
of Breda in 1625. Dugd. Bar. ii. 200. See Howell's Letters,
vol. i. § 4. Lett. xv. And Note on El. iv. infr. 74. If this
be the ſenſe of Fratris, verendi is not a very ſuitable epithet.

T. WARTON.

Ver. 18. Et quòd in herbofus jus tibi detur agros?] He feems
to have had in mind the power given unto Death, Rev. vi. 8;
and has here moſt poetically diſplayed it. TΩDD.

Ver. 21. —— fluvio contermina quercus] Ovid, Met.
viii. 620. " Tiliæ contermina quercus." The epithet is a fa-
vourite with Ovid, Metam. xv. 315. " Nofris conterminus arvis." See also Met. i. 774, iv. 90, viii. 552, Epif. ex Pont. iv. vi. 45,
and Epif. ii. 55. This word, fo commodious for verſification, is
not once ufed by Virgil.

Here is a beautiful pictureſque image, but where the juſtneſſe
of the poetry is marred by the admiffion 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
"Miretur lapsus prætereuntis aquæ?
"Et tibi succumbit, liquido quæ plurima cælo
"Evehitur pennis, quamlibet augur, avis.
"Et quæ mille nigris errant animalia sylvis ; 25
"Et quot alunt mutum Proteos antra pecus.
"Invida, tanta tibi cum fit concessa poteftas,
"Quid juvat humanæ tingere cæde manus?
"Nobiléique in pectus certas acuiffe fagittas,
"Semideämque animam fede fugáffe suâ?"

Talia dum lacrymans alto sub pectore volvo, 31
Rofcidus occiduis Hesperus exit aquis,
Et Tartessiaco submerferat æquore currum

tree. In the present instance, it was not wonderful nor extra-
ordinary, that a stream should flow, or flow perpetually. The
conceit is, that an oak should wonder at this. T. Warton.

Ver. 22. Miretur lapsus prætereuntis aquæ?] Compare Bu-
chanan, Eleg. ii. p. 34. ed. Ruddiman.

"Nunc strepitum captat prætereuntis aquæ." Todd.

Ver. 26. ————————— Proteos antra pecus.] Hor.
Od. I. II. 7.

"Omne cum Proteus pecus egit altos
"Vifere montes." Richardson.

Ver. 30. ——— animam fede fugáffe suâ?] So, in his Ode
on the death of a fair Infant, ft. iii. "Unhoufs'd thy virgin foul
from her fair biding place." Todd.

Ver. 32. Rofcidus occiduis Hesperus exit aquis,] Ovid, Faë.
ii. 314.

"Hesperus et fusco rosçidus ibat equo."
Again, Epîf. ex Pont. ii. v. 50.

"Qualis ab Eois Lucifer exit aquis."
See alfo Metam. xv. 189. T. Warton.

Ver. 33. Et Tartessiaco &c.] Ovid, Metam. xiv. 416. "Pref-
Phœbus, ab Eoo littore mensus iter:
Nec mora, membra cavo posui resovenda cubili,
Condiderant oculos nóxque sopórque meos:
Cùm mihi visus eram lato spatiarier agro; 37
Heu! nequit ingenium vifà referre meum.
Illic puniceâ radiabant omnia luce,
Ut matutino cùm juga sôle rubent. 40
Ac veluti cùm pandit opes Thaumantia proles,
Vestitu nituit multicolore folum.
Non dea tam variis ornavit floribus hortos
Alcinoi, Zephyro Chloris amata levi.

ferat occiduus Tartessia litora Phœbus.” Tartessiacus occurs in
Martial, Epigr. ix. 46. We are to understand the straits of
Hercules, or the Atlantick ocean. See also Buchanan De Sphær.
L. i. p. 126. edit. ut supr. “Tartessiacis cum Taurus mergitur
undis.” And ib. p. 122. “Tartessiaco, qui fefios excipit axes,
limite.” Buchanan was now a popular modern classical.

T. Warton.

Ver. 43. Non dea tam variis ornavit floribus hortos
Alcinoi, Zephyro Chloris amata levi.] Eden is
compared to the Homerick garden of Alcinous, Parad. Loft,
B. ix. 439. B. v. 341. Chloris is Flora, who according to
ancient fable was beloved by Zephyr. Hence our author is to
be explained, Parad. Loft, B. v. 16.

“Mild as when Zephyrus on Flora breathes.”

See Ovid, Faët. L. v. 195. seq. She is again called Chloris by
our author, El. iv. 35. Yet there, and according to the true
etymology of the word, she is more properly the power of vege-
tation. Chloris is Flora in Drummond’s Sonnets:

“Faire Chloris is, when she doth paint Aprile.”

In Ariosto, Mercury steals Vulcan’s net made for Mars and

“Clorida bella, che per aria vola, &c.” T. Warton.
Flumina vernantes lambunt argentea campos, 45
Ditior Hesperio flavet arena Tago.
Serpit odoriferas per opes levis aura Favoni,  
Aura sub innumeris humida nata rosis.  
Talis in extremis terrae Gangetidis oris  
Luciferi regis fingitur esse domus.  

Chloris is "queene of the flowers, and mistriis of the Spring,"  
in Ben Jonfon's Mask of Chloridia. But see also the old commentator on Spenfer's Shepheards Calender, April, ver. 122.  
"Chloris, &c." TODD.

Ver. 45. Flumina &c.] In the garden of Eden, as Mr. Warton observes, "the crisped brooks roll on orient pearl and sands of gold," P. L. B. iv. 237. See also the "flicker lakes,"  
Par. Loif, B. vii. 437, as here "flumina argentea." TODD.

Ver. 47. Serpit odoriferas per opes levis aura Favoni,  
Aura sub innumeris humida nata rosis.] So, in the same garden, B. iv. 156; but with a conceit.  

"Gentle gales,  
Fanning their odoriferous wings, dispense  
Native perfumes, and whisper whence they stole  
Those 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. st. 22, of the primrose. And see st. 23.  
"Wagging the wanton with each wind and blast."
Jonson should not here be forgotten, Masques, vol. vi. 39.  
"As gentle as the stroking wind  
Runs o'er the gentler flowers." T. WARTON.

Ver. 49. Talis in extremis terrae 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 Par. Lost,
B. v. 737.

"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
"Meffiah was declar'd in sight of heaven,
"The Mountain of the Congregation call'd, &c."

Here is a mixture of Ariofto and Ifaiah. Because Lucifer is
simply said by the prophet, " to fit upon the mount of the Con-
gregation on the sides of the north," Milton builds him a palace
on this mountain, equal in magnificence and brilliancy to the
most superb romantick castle. In the text, by the utmost parts of
the Gangetick land, we are to understand the north; the river
Ganges, which separates India from Scythia, arising from the
mountain Taurus.

Mr. Steevens gives another meaning to the text: "You sup-
pose the Palace of Lucifer, that is Satan, to have been the object
intended. But I cannot help thinking, that the residence of the
sun was what Milton meant to describe, as situated in the extreme
point of the East. I shall countenance my opinion, by an instance
not taken from a more inglorious author than our poet has some-
times designed to copy:

"For, from his Pallace in the Eaft,
"The King of Light, in purple dreft,
"Set thicke with gold and precious Stone,
"Which like a rocke of diamond shine.

Pymlico, or Runne Red Cappe, &c. 1609. It is observable, that
this passage not only exhibits the Domus Luciferi Regis terra Gan-
Ecce! mihi subitò Præsul Wintonius astit,
Sidereum nitido fulsit in ore jubar;
Vestis ad auratos defluxit candida talos,
Infula divinum cinxerat alba caput.

Dūmque fenex tali incedit venerandus amīctu,
Intremuit læto florea terræ fono.

Agmina gemmatis plaudiunt cœlestia pennis,
Pura triumphali perfonat æthra tubâ.

getidis oris, but also the rock of diamond, in which Milton has
armed one of his rebellious spirits. This House, I suppose, is
intended for the Palace of the Sun, as described by Ovid. You
seem to have considered Lucifer as a proper name instead of a

Possibly Milton might allude to a gorgeous description of the
palace of the Sun by an Italian poet, published a few years before
this Elegy was written, Canzoniere del Sigr. Giuliniano, Vineg.

“Ìa ne l’alme contrade,
“Che hanno per base i Poli
“Stellati pavimenti
“De le Piante di Dio,
“Sorge vnico Palagio emulo al Cielo.
“Trenta colonne in giro
“Di lucido diamante
“Capitellate di piropi ardentí, &c.”

Compare also Tasso, Gier. Conq, i. 19.

“Sià lucente forgeua il Sol da gl’ Indi
“Che parte è fuor, ma più nel Gange è chiufo.”

The residence of the sun, I think, was certainly intended by
Milton. And see Propertius, II. xviii. 8.

“At non Tithonis spernens Aurora senectam
“Defertam Eōd passa jacere domo cît.” Todd.

Ver. 59. Agmina gemmatis plaudiunt calcīlai pennis,] Not
from the Italian poets, but from Ovid’s Cupid, Remed. Amor
Quisque novum amplexu comitem cantúque falutat,
Hósque aliquid placido misit ab ore fonos;
"Nate, veni, et patriarchi feliç cape gaudia regni,
"Semper abhinc duro, nate, labore vaca."
Dixit, et aligeræ tetigerunt nablia turmæ,
At mihi cum tenebris aurea pulsa quies.
Flebam turbatos Cephaleiæ pellice somnos;
Talia contingent somnia fæpe mihi!*

v. 39. "Movit Amor gemmatas aureus alas." See also Amor. i. ii. 41. In Paradysæ Loffi, Milton has been more sparing in decorating the plumage of his angels. T. Warton.

Ver. 59. ———— planiunt &c.] Hom. II. ii. 462.

"Εὑα καὶ Εὑα ποτῶν̣τας ΑΓΑΛΛΟΜΕΝΑΙ ἀλῆβάνοσσιν.

Richardson.

Ver. 64. Semper ab hinc duro, nate, labore vaca.] Rev. xiv. 13. "Blessed are the dead which die in the Lord from henceforth: Yea, faith the Spirit; for they rest from their labours."

John Warton.

* Milton, as he grew old in puritanism, must have looked back with disgust and remorse on the panegyrick of this performance, as on one of the sins of his youth, inexpérience, 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 Andrews, "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.

T. Warton.
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;

* 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, disinheritcd 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 accerfitus, simul ac ver adoleverit, libenter adveniam, ad capessendas annis, 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.
Segnes rumpe moras, et nil, precor, oblitet eunti,
Et festinantis nil remoretur iter.

"Primus ego Aonios, illo præeunte, receffus
" Lufrabam, et bifidi sacra vireta jugi ;
" Pieriosque haufi latices, Clioque favente,
" Castalio sparfi læta ter ora mero."

Yet these couplets may imply only a first acquaintance with the classics.

This Thomas Young, who appears to have returned to England in or before the year 1628, was doctor Thomas Young a Member of the Assembly of Divines, where he was a constant attendant, and one of the authors of the book called Smeâgiumuus, 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 Hijk. Pur. iii. 122. 59. Clarke, a calvinistick 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, intitled 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, Sandi Evangelii in comitatu Suffolciensi minifter.” 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 confat.” The Dedication to the Reformed Church, is subscribed, Theophilus Philocænes, Loucardiensis. The last word I cannot decyper. But there is Loucardie in the shire of Perth. I learn the following particulars from a manuscript History of Jesus College. He was a native of Scotland. He was admitted Master of the College by the Earl of Manchester in person, Apr. 12, 1644. He was ejected from the Mastership for refusing the Engagement. He died
Ipse ego Sicanio frænantem carcere ventos 5
Æolon, et virides sollicitabo Deos,
Cæruleámque suis comitatam Dorida Nymphis;
Ut tibi dent placidam per sua regna viam.

and was buried at Stow-market in Suffolk, where he had been Vicar thirty years. T. Warton.

Among "persons of note that had been assistants" to the celebrated Gataker, the first mentioned is Mr. Young; whom I suppose to be the preceptor of Milton. I should add, that the next mentioned person of note is "Mr. Goodal, Minister at Horton by Colebrook," the parish in which Milton's father lived: Gataker was a Member of the Assembly of Divines, as well as Young. See the Life of Gataker at the end of a Sermon, preached at his Funeral by Simeon Ashe, 1655, p. 54. Todd.

Ver. 1. Curre per immensum subito, mea litera, pontum, &c.] One of Ovid's epistolary Elegies begins in this manner, where the poet's address is to his own epistle, Trift. iii.-vii. 1.

"Vade salutatum subito perarata 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 conjuge forte sedentem,
"Mulcentem gremio pignora parva suo;
"Forfitan aut veterum prælarga volumina patrum
"Verfantem, aut veri Biblia sacra Dei."

So Ovid, v. 3.

"Aut illam invenies dulci cum matre sedentem,

Ver. 5. The hemistich is from Ovid, Metam. xiv. 224.

"Æolon Hipotaden frenantem careere ventos."

Our author's wishes of speed to his Epistle, are expressed and exhibited under a great and beautiful variety of poetical fictions and allusions. T. Warton.
At tu, si poteris, celeres tibi fume jugales,

Vecta quibus Colchis fugit ab ore viri;

Autqueis Triptolemus Scythicas devenit in oras,

Gratus Eleusinâ missus ab urbe puere.

Atque ubi Germanas flavere videbis arenas,

Ditis ad Hamburgâ mënia flecte gradum,

Dicitur occiso quæ ducere nomen ab Hamâ,

Cimbrica quem fertur clava dedisse neci.

Vivit ibi antiquæ clarus pietatis honore

Præñul, Christicolas pascere doctus oves:

Ille quidem est animæ plusquam pars altera nostræ;

Dimidio vitae vivere cogor ego.

Ver. 10. "Take the swift car of Medea, in which she fled " from her husband." T. Warton.

Ver. 11. Autqueis Triptolemus &c.] Triptolemus was carried from Eleusis in Greece, into Scythia, and the most uncultivated regions of the globe, on winged serpents, to teach mankind the use of wheat. Here is a manifest imitation of Ovid, who in the same manner wihes at once, both for the chariots of Medea and Triptolemus, that in an instant he may revisit his friends, Triñ. iii. viii. 1.

"Nunc ego Triptolemi cuperem conscendere currus,

"Misit in ignotam qui rude semen humum;

"Aut ego Medææ cuperem frænare dracones,

"Quos habuit, fugiens arce, Corinthe, tua, &c."

Compare Metam. v. 645. seq. T. Warton.

Ver. 15. Dicitur occiso quæ ducere nomen ab Hamâ.] Krantzius, a Gothick geographer, says, that the city of Hamburgh in Saxony took its name 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. Wechsel. 1575. fol. The Cimbrica clava is the club of the Dane. In describing Hamburgh, this romantick tale could not escape Milton.

T. Warton.
Hei mihi! quot pelagi, quot montes interjecti,  
Me faciunt alia parte carere mei!  
Charior ille mihi, quàm tu, doctissime Graiùm,  
Cliniadi, prono pos qui Telamonis erat;  
Quàmque Stagyrites generoso magnus alumnó,  
Quem peperit Libyco Chaonis alma Jovi.  
Qualis Amyntorides, qualis Philyrêius heros  
Myrmidonum regi, talis et ille mihi.  
Primus ego Aonios, illo præunte, recefus  
Lustrabam, et bifidi sacra vireta jugi;  

Ver. 21. **Hei mihi ! quot pelagi, &c.]** Homer, II. i. 156.  
— Ἐπιή μάλα πολλὰ μεταξύ  
Οὕρεα τε σκιέντα, Δάλασσα τε ἵχθεσσα.  
But I believe, under a similar sentiment, he copied his favourite  
elegiack bard, Trist. iv. vii. 21.  

"Innumeri montes inter me teque, viaeque,  
"Fluminaque, et campi, nec freta paucæ, jacent."  
T. Warton.  

Ver. 23. Dearer than Socrates to Alcibiades, who was the  
son of Clinias, and has this appellation in Ovid's Ibis, "Clini-  
adæque modo," &c. v. 635. Alcibiades, the son of Clinias, was  
anciently descended from Euryfaces, a son of the Telamonian  
Ajax. T. Warton.  

Ver. 25. Arístotle, preceptor to Alexander the Great.  
T. Warton.  

Ver. 27. **Qualis Amyntorides, &c.]** Phænix the son of  
Amyntor, and Chiron, both instructors of Achilles, "Amynto-  
rides Phænix," occurs in Ovid, Art. Amator. i. 337. And  
Amyntorides, simply, in the Ibis, v. 261. We find "Philyreius  
heros" for Chiron, Metam. ii. 676. And Faëst, B. v. 391. See  
also Art. Amator. i. 11. The instances are, of the love of  
scholars to their masters, in ancient story. T. Warton.
Pieriósque hausi latices, Clióque favente,
Caftalio fparfi læta ter ora mero.
Flammeus at signum ter viderat arietis Æthon,
Induxitque auro lanea terga novo;
Bisque novo terram fparfisti, Chlori, fenilem
Gramine, bisque tuas abfustit Aufter opes:
Necdum ejus licuit mihi lumina pascere vultu,
Aut linguae dulces aure bibifse fonos.
Vade igitur, cursúque Eurum præverte fonorum;
Quàm fit opus monitis res docet, ipfa vides.
Invenies dulci cum conjuge fortè fédentem,
Mulcentem gremio pignora chara fuo:
Forsitan aut veterum prælarga volumina patrum
Verfantem, aut veri Biblia facra Dei;
Cœleſtive animas faturantem rore tenellas,
Grande salutiferæ religionis opus.
Utque foleat, multam fit dicere cura falutem,
Dicere quam decuit, si modò adeffet, herum.
Hæc quoque, paulum oculos in humum defixa modoftos,

Ver. 33. Two years and one month. In which had passed
three vernal equinoxes, two springs and two winters. See the first
Note. Young, we may then fuppoſe, went abroad in February,
1623, when Milton was about fifteen. But compare their profe
correspondence, where Milton fays, "quod autem plusquam
triennio nunquam ad te scripferim." T. Warton.

Ibid. Some editions corruptly read vidit instead of viderat:
as Tonfon’s in 1695, which is rectified in the edition of 1713;
but the error is again admitted in the edition of 1727. Todd.

Ver. 49. ——— oculos in humum defixa modoftos,] Ovid,
Amor. iii. vi. 67.
“Illa oculos humum dejecta modoftos.” T. Warton.
Verba verecundo sis memor loqui:

Hæc tibi, si teneris vacat inter prælia Musis,
Mittit ab Angliaco littore fida manus.
Accipe sinceram, quamvis sit sèra, salutem;
Fiat et hoc ipso gratior illa tibi.

Sera quidem, sed vera fuit, quam casta recepit
Icaris a lento Penelopeia viro.

Ait ego quid volui manifestum tollere crimen,
Ipse quod ex omni parte levare nequit?
Arguitur tardus merito, noxàmque fatetur,
Et pudet officium deseruisse suum.

Tu modò da veniam faßò, veniàmque roganti;
Crimina diminui, quæ patuere, solent.
Non ferus in pavidos iictus diducit hiantes,
Vulnifico pronos nec rapit ungue leo.
Sæpe farissiferi crudelia pectora Thracis
Supplicis ad moætas deliciuere preces:
Extensæque manus avertunt fulminis iictus,
Placat et iratos hostia parva Deos.
Jámque diu scripsißse tibi fuit impetus illi,

"Hanc tua Penelope lento tibi mittit, Ulyffe."

RICHARDSON.

Ver. 61. Tu modò da veniam faßò,] Ovid, Epíst. ex Pont. iv. ii. 23. "Tu modo da veniam faßò." See also Ibid. i. vii. 22. Epíst. Heroid. iv. 156, Ibid. xvi. 11, Ibid. xvii. 225, Ibid. xix. 4. T. WARTON.

Ver. 65. Sæpe farissiferi] From the Macedonian farissa or pike; whence soldiers were called farissophori. See Liv. ix. 19. And Ovid, Met. xii. 466. TODD.
Neve moras ultra ducere passus Amor; 70
Nam vaga Fama resert, heu nuntia vera ma-
lorum!
In tibi finitimis bella tumere locis;
Teque tuámque urbem truculento milite cingi,
Et jam Saxonicos arma parásse duces.
Te circum latè campos populatur Enyo, 75
Et fata carne virûm jam cruor arva rigat;
Germanisque suum conceßit Thracia Martem,
Illuc Odrysios Mars pater egit equos;
Perpetuóque comans jam deflorescit oliva,
Fugit et ærisonam Diva perosa tubam,
Fugit Io! terris, et jam non ultima virgo
Creditur ad superas justa volásse domos.
Te tamen interea belli circumfonat horror,
Vivis et ignoto folus inópsque solo;

Ver. 74. *Et jam Saxonicos arma parásse duces.*] About the
year 1626, when this Elegy was written, the imperialists, under
general Tilly, were often encountered by Christian Duke of
Brunswick, and the dukes of Saxony, particularly duke William
of Saxon Wiemar, and the duke of Saxon Lawenburgh, in Lower
Saxony, of which Hamburgh, where Young resided, is the capital.
See v. 77. Germany in general, either by invasion, or interior commotions, was a scene of the most bloody war from the year 1618, till later than 1640. Gustavus Adolphus conquered the greater part of Germany about 1631. See Note on El. iii. supr. v. 10. T. Warton.

Ver. 78. *Illuc Odrysios Mars &c.*] Statius, iii. 222.
"Primus terrificam Mavors non fictis in hostem
"Odrysios impellit equos." Richardson.

Ver. 84. *Vivis et ignoto folus inópsque solo;*] Ovid, of Achæ-
menides, Metam. xiv. 217.
"Solus, inops, exspes."
Et, tibi quam patrii non exhibuere penates,
Sede peregrinâ quæris egenus opem.
Patria, dura parens, et faxis favior albis
Spumea quæ pulsat littoris unda tui,
Sicce te decet innocuos exponere fœtus,
Sicce in externam ferrea cogis humum?
Et finis, ut terris quærant alimenta remotis
Quos tibi profpiiciens miserat ipse Deus,

These circumstances, added to others, leave us strongly to sus-
peet, 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. T. WARTON.

To the Ovidian allusion may be here added an Homerick one,
Odyss. ii. 265.

Ver. 86. Sede peregrinâ quæris egenus opem.] Before and after
1630, many English ministers, puritanically affected, left their
cures, and settled in Holland, where they became pastors of sepa-
rate congregations: When matters took another turn in England,
they returned, and were rewarded for their unconforming obli-
nacy, in the new presbyterian establishment. Among these were
Nye, Burroughs, Thomas Goodwin, Simpson, and Bridge, emi-
nent members of the Assembly of Divines. See Wood, Ath. Ox.
ii. 504. Neale's Hift. Pur. iii. 376. T. WARTON.

One of the puritanically affected ministers, to whom Mr.
Warton alludes, tells us, in 1643, that "Thousand of late
were driven out of the kingdom into America, &c." Herbert
well was alfo once "thinking of transporting himfelf and his
family into New England, a receptacle of the puritans, who
flocked thither amain for liberty of conscience." Life of Crom-
well, 8vo. 1663. p. 17. Todd.
Et qui lacta ferunt de coelo nuntia, quique,
Quae via post cineres ducat ad astra, docent?
Digna quidem, Stygus quae vivas clausa tenebris,
Æternâque animae digna perire fame!
Haud aliter vates terrae Theßbitidis olim
Prefìt inassueto devia te∫qua pede,
Desertâ∫que Arabum salebras, dum regis Achabi
Effugit, atque tuas, Sidoni dira, manus:

Ver. 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 Syria. See Faet. B. v. 610, 617. Art. Amator. iii. 252, and 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 perfections of a tyrannick tribunal, and distressed by war and want in a foreign country, is compared to Elijah the Tishbite wandering alone over the Arabian desarts, to avoid the menaces of Ahab, and the violence of Jezebel. See 1 Kings, xix. 3. seq. He then sele∫ts 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 &c. ver. 117 et seq. See 2 Kings, 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." Sionæa arx is the city of Samaria, now besieged by the Syrians, and where the king of Israel now re∫ided. It was the capital of Samaria. Pr∫kea Dama∫cus was the capital of Syria. Pavido cum rege is Benhadad, the king of Syria. In the sequel of the narrative of this wonderful consternation and
Talis et, horrifono laceratus membra flagello,
Paulus ab Æmathiâ pellitur urbe Cilix.
Piscofoæque ipsum Gergeææ civis Iëfum
Finibus ingratus jussit abire suis.

At tu fume animos; nec ïpes cadat anxia curis,
Nec tua concutiat decolor offa metus.
Sis etenim quamvis fulgentibus obfitus armis,
Intenténtque tibi millia tela necem,
At nullis vel inerme latus violabbit armis,
Déque tuo culpis nulla cruore bibet.
Namque eris ipse Dei radiante sub ægide tutus;
Ille tibi custos, et pugil ille tibi:
Ille, Sionææ qui tot sub mænibus arcis
Assyrios fudit nocte silente viros;
Inque fugam vertit quos in Samaritadas oras
Mifit ab antiquis prisca Damaüsœ agris;
Terruit et densas pavido cum rege cohortes,
Aere dum vacuo buccina clara fonat,
Cornea pulvereum dum verberat ungula campum,
Currus arenosam dum quatit actus humum,

flight of the Syrmans, the solitude of their vaft deserted camp affords a moft affetting image, even without any poetical enlargement. "We came to the camp of the Syrmans, and behold there was no man there, neither voice of man; but horses tied, and affes tied, and the tents as they were." Ibid. vii. 10. This is like a scene of enchantment in romance. T. Warton.

Ver. 101. Talis et, horrifono laceratus membra flagello, &c.] Whipping and imprifonment were among the punishments of the arbitrary Star-chamber, the threats Regis Achabi, which Young fled to avoid. T. Warton.

Ver. 109. At nullis vel inerme latus &c.] See the fame philo-

sophy in Comus, ver. 421. T. Warton.
Auditūrque hinnitus equorum ad bella ruentūm,
Et strepitus ferri, murmurāque alta virūm.
Et tu (quod superest miseris) sperare memento,
Et tua magnanimo pectore vince mala;
Nec dubites quandoque frui melioribus annis,
Atque iterum patrios posse videre lares.

Ver. 123. *Et tu (quod superest &c.)*] For many obvious reasons, *at* is likely to be the true reading. T. Warton.

Ver. 125. This wish, as we have seen, came to pass. He returned, and, when at length his party became superior, he was rewarded with appointments of opulence and honour.

T. Warton.
ELEG. V. Anno Ætatis 20*

In adventum veris.

IN fe perpetuo Tempus revolubile gyro
Jam revocat Zephyros vere tepente novos;
Induitürque brevem Tellus reparata juventam,
Jáque soluta gelu dulce virescit humus.
Fallor? an et nobis redeunt in carmina vires, 5
Ingeniümque mihi munere veris adest?

* In point of poetry, sentiment, selection of imagery, facility of verification, and Latinity, this Elegy, written by a boy, is far superior to one of Buchanan’s on the same subject, intitled Maiæ Calendæ. T. WARTON.

Ver. 1. In se perpetuo Tempus revolubile gyro] Buchanan, De Sphaera, p. 133. ibid.

“ In se præcipitu semper revolubilis orbe.” T. WARTON.

Ver. 5. Fallor? an et &c.] So in the Epigram, Prodit. Bombard, v. 3. “ Fallor? An et mitis, &c.” See also El. vii. 56. This formulary is not uncommon in Ovid. See Note on Comus, v. 221. T. WARTON.

Ver. 6. Ingeniümque 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,” Profe-Works, ii. 507. In the Paradise Lost, he speaks of his aptitude for composition in the night, B. ix. 20.
Munere veris adeh, iterúmque vigescit ab illo,
(Quis putet?) atque aliquod jam fíbi poécit
opus.
Caftalisante oculos, bifidúmque cacumen oberrat,

"If answerable stile I can obtain
"From my celestial patrones, who deigns
"Her nightly visitation, unimplor'd:
"And dictates to me slumbering, or inspires
"Easy my unpromeditated verse."

Again, to Uriana, B. vii. 28.
— "Not alone, while thou
"Visit'st my slumbers nightly, or when morn
"Purples the eaf't."

Again, he says that "he visits nightly the subjcets of sacred po-
etry," B. iii. 32. And adds, v. 37.
"Then feed on thoughts that voluntary move
"Harmonious numbers."

In the sixth Elegy, he hints that he composd 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 eaf't." In a Letter
to Alexander Gill, he says that he translated the hundred and
fourteenth Pfalm into Greek heroicks, "subito nescio quo im-
petu ante Lucis exortum," Prose-works, ii. 567. See also ver.
9, 10. And the first Note on Sonn. vii. T. Warton.

Ver. 9. Caftalis &c.] Buchanan, El. 1. 2. p. 31. ut supr.
"Gratáque Phæbæo Caftalis unda choro." Milton has "the

Buchanan was now in high repute as a modern Latin clafsick.
He is thus characterized by a learned and elegant writer of Mil-
ton's early days. "Of Latin poets of our times, in the judge-
ment of Beza and the best learned, Buchanan is esteemed the
chiefe.—His concept in poecie was most rich, and his sweetnefs
and facilitie in a verfe inimitably excellent, as appeareth by that
master-piece his Psalms; as farre beyond thofe of B. Rhenanus,
Et mihi Pyrenen fomnia nocte ferunt;  
Concitáque arcano fervent mihi pectora motu,  
Et furor, et sónitus me facer intus agit.  
Delius ipse venit, video Penéide lauro  
Implicitos crines; Delius ipse venit.  
Jam mihi mens liquidi raptatur in ardua celi,  
Pérque vagas nubes corpore liber eo;  
Pérque umbras, pérque antra feror, penetralia vatum,  
Et mihi fana patent interiora deúm;  
Intuitúrque animus toto quid agatur Olympo,  
Nec fugiunt oculos Tartara caeá meos.

as the Stanzas of Petrarch the Rimes of Skelton: but deserving more applause if he had fallen upon another subject: for I say with J. C. Scaliger, Illorum piget qui Davidis Psalmos suis columístris inúfios fperarant efficere playfibílores.—His Tragedies are loftie, the style pure: his Epigrams not to be mended, fave here and there, according to his genius, too broad and bitter.” Peacham’s Compleat Gentleman, p. 91. ch. x. Of Poetry, edit. [2d.] 1634. 4to. Milton was now perhaps too young to be captivated by Buchanan’s political speculations. T. Warton.

Ver. 11. Concitáque arcano &c.] Compare Orpheus, Argon. ver. 46.

Ver. 13. Delius &c.] Milton seems to have thought of the beginning of Callimachus’s Hymn to Apollo. T. Warton.


Ver. 19. Intuitúrque animus toto quid agatur Olympo,  
Nec fugiunt oculos Tartara caeá meos.] Compare Shakespeare, Mid. N. Dr. A. v. S. i.
ELEGIARUM

Quid tam grande sonat distant spiritus ore?
Quid parit hæc rabies, quid facer iste furor?
Ver mihi, quod dedit ingenium, cantabitur illo;
Profuerint isto reddita dona modo.

Jam, Philomela, tuos, foliis adoperta novellis,
Instituis modulos, dum filet omne nemus:
Urbe ego, tu fylvâ, simul incipiamus utrique,
Et simul adventum veris uterque canat.

Veris Io! rediere vices; celebremus honores
Veris, et hoc subeat Mufa perennis opus.

Jam sol, Æthiopas fugiens Tithoniáque arva,
Flectit ad Arctôas aurea lora plagas.

"The poet’s eye, in a fine phrensy rolling,
"Doth glance from heaven to earth, from earth to heaven.” Todd.

Ver. 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.

"O Nightingale, that on yon bloomy spray
"Warblest at eve, when all the woods are still.”
T. Warton.

Ver. 30. —— hoc subeat Mufa perennis opus.] Originally
quotannis, edit. 1645. Salmânius pretends to have observed se-
veral false quantities in our author’s Latin poems. This was
one, and perennis appeared in the second edition, 1673. See
Salmâni. Resp. 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 Tônson, edit. 1705.
Nicholas Heinzius, in an Epîlé to Holstenius, complains of these
false quantities: and, for elegance, prefers our author’s Defenśio
to his Latin poems. See Burman. Sylog. iii. 669. But Heinzius,
like too many other great criticks, had no taste. T. Warton.
Eft breve noctis iter, brevis est mora noctis opacæ,
Horrida cum tenebris exulat illa fuis.
Jamque Lycaonius, plaustrum cæleste, Boötes 35
Non longâ sequitur effus ut ante viâ;
Nunc etiam solitas circum Jovis atria toto
Excubias agitant sidera rara polo:
Nam dolus, et cædes, et vis cum nocte recessit,
Neve Giganteum Dii timuere scelus.
Fortè aliquis scopuli recubans in vertice pastor,
Roscida cum primo sole rubescit humus,
Hac, ait, hac certè caruisti nocte puellâ,
Pheæbe, tua, celeres quæ retineret equos.
Laeta suas repetit silvas, pharetramque resumit
Cynthia, luciferas ut videt alta rotas;

Ver. 32. Flectit ad Arétäas aurea lora plagas.] Ovid, Art.
Amator. i. 549. Of Bacchus.
" Tigribus adjunctis aurea lora dabat."
The expression is finely transferred. T. Warton.

Ver. 38. Excubias agitant sidera] See the notes on Comus,
v. 113, Ode Nativ. ver. 21. Todd.

Ver. 39. Nam dolus, et cædes, et vis &c.] Ovid, Metam. i. 130.
" In quorum subiere locum, fraudelfque, dolique,
" Insidieque, et vis, &c." T. Warton.

Ver. 43. Hac, ait, hac certè caruisti nocte puellâ,
Pheæbe, tua,] Ovid, Art. Amator. ii. 249.
" Sæpe tua poteras, Leandre, carere puellâ." T. Warton.

Ver. 46. Cynthia, luciferas ut videt alta rotas;] Ovid. Art.
Amator. iii. 180.
" Roscida luciferos cum dea jungit equos."
See also Epifl. Heroid. xi. 46. And Note on El. iii. 49.
T. Warton.
Et, tenues ponens radios, gaudere videtur
Officium fieri tam breve fratris ope.
" Defere," Phœbus ait, " thalamos, Aurora,
" feniles;
" Quid juvat effeito procubuisse toro? 50
" Te manet Æolides viridi venator in herba;
" Surge, tuos ignes altus Hymettus habet."
Flava verecundo dea crimen in ore fatetur,
Et matutinos ocius urget equos.
Exuit invisam Tellus rediviva feneptam,
Et cupit amplexus, Phœbe, subire tuos;

Ver. 49. " Defere," Phœbus 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 invitas à fene manc rotas:
" At siquem manibus Cephalum complexa teneres,
" Clamares, Lente currite noctis equi."

And see Epist. Heroid. iv. 93. And the next Note.

T. Warton.

Ver. 51. " Te manet Æolides &c.] Cephalus, with whom Aurora fell in love as she saw him hunting on mount Hymettus. See Ovid, Metam. vii. 701, &c. He is called, Æolides, Cephalus, ibid. vi. 681. And Æolides, simply, ibid. vii. 672. Hence our author, El. iii. 67.

" Flebam turbatos Cephalid pellice somnos."

And Cephalus is " the Attick boy," with whom Aurora was accustomed to hunt, Il Pens. v. 124. T. Warton.

Ver. 55. Exuit invisam &c.] See the opening of Sidney's Arcadia: " It was in the time that the Earth begins to put on her new apparel against the approach of her lover." And compare the Hymn, Ode Nat. ft. 1. Todd.
Et cupit, et digna est: Quid enim formosius illâ, Pandit ut omniferos luxuriosâ sinus, Atque Arabum spirat mesâs, et ab ore venusto Mitia cum Paphiis fundit amoma rosis! Ecce! coronatur sacro frons ardua luco, Cingit ut Idaem pinea turris Opim; Et vario madidos intexit flore capillos, Floribus et visa est possè placere suis. Floribus effusos ut erat redimita capillos, Tænario placuit diva Sicana deo. Aspice, Phoebè, tibi faciles hortantur amores, Mellitâsque movent flamina verna preces:

Ver. 57. —— et digna est:] That is pulchra, as in El. i. 53. Cicero, de Invent. L. ii. i. "Ei pueros oftenderunt multos magnâ 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. Warton.


He might also think of Buchanan's Elegy, entitled, Maiæ Calendæ, p. 35. ed. supr. "Omniferos pandens copia larga sinus!" See also Silvæ, p. 54. The phrase all-bearing is employed by Lisle, in his Part of Du Bartas, edit. 1625, p. 2. "All fruïte shall cease to grow upon th' all-bearing ground." ToDD.

Ver. 62. The head of his personified Earth crowned with a sacred wood, resembles Ops, or Cybele, crowned with towers. But in pinea turris, he seems to have confounded her crown of towers with the pines of Ida. Tibullus calls her Idae Ops, El. i. iv. 68. There are touches of the great poetry in this description or perfonification of Earth. T. Warton.
Cinnameat Zephyrus levē plaudit odorifer alā,
Blanditiásque tibi ferre videntur aves.  70
Nec line 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:
Quid, si te pretium, si te fulgentia tangunt 
75
Munera, (muneribus sæpe coemptus amor)
Illa tibi ostentat quascunque sub æquore vasto,
Et superinjunctis montibus, abdit opes.
Ah quoties, cum tu elivoso fætus Olympos
In vespertinas praecipitaris aquas,
"Cur te," inquit, "curfu languentem, Phoebæ,
" diurno
" Hesperiis recipit cærula Mater aquis?
" Quid tibi cum Tethy? Quid cum Tartesside
" lymphâ?
" Dia quid immundo perluis ora falo?

Ver. 69. Cinnameat Zephyrus levē plaudit odorifer alā,] See
El. iii. 47. And compare Conus, v. 989.
" And west winds, with mystie wing &c."
And Par. Lafl, B. viii. 515.

And " Gentle airs
" Whisper'd it to the woods, and from their wings
" Flung rose, flung odours, from the spicie shrub."
" Rose and odours, which their wings had collected from the
spicie shrub." T. Warton.

Ver. 83. Quid tibi cum Tethy? &c.] In the manner of Ovid,
Epist. Heroid. vi. 47.
" Quid mihi cum Minyis? Quid cum Tritonide pinu?
" Quid tibi cum patria, navita Tephy, mea?"
See above, El. iii. 83. T. Warton.
"Frigora, Phoebe, meâ meliûs captabis in " umbrâ;
"Huc ades, ardentes imbue rore comas.
"Mollior egelidâ veniet tibi somnus in herbâ;
"Huc ades, et gremio lumina pone meo.
"Quaque jaces, circum mulcebit lenè sufurrans
"Aura per humentes corpora füfa rofas. 90
"Nec me (crede mihi) terrent Semelëia fata,
"Nec Phaetonteo fumidus axis equo:
"Cùm tu, Phoebe, tuo sapientiùs uteris igni;
"Huc ades, et gremio lumina pone meo."
Sic Tellus lasciva suos fuspirat amores; 95
Matris in exemplum cæterâ turba ruunt:

Ver. 89. ———— mulcebit lenâ sufurrans
Aura per humentes corpora füfa rofas.] See Note
on v. 69. And El. iii. 48.
"Aura sub innumeris humida nata rofas."
See also Par. Reg. B. ii. 363, where fragrant gales are intro-
duced, as enhancing the voluptuousnes of the enchanted banquet
in the wilderness. T. WARTON.

Nor should the description of Heaven in Par. Loð, B. v. 646,
be omitted, where "rofcat dews disposed to rest." T. WARTON.

Ver. 91. ———— Semelëia fata.] An echo to
Oyd's Semelëia proles, Metam. v. 329, ix. 640. And in other
places. Semele's story is well known. See Ovid's Amor. iii. 3.
37. And Fül. vi. 485. T. WARTON.

Ver. 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 topicks of persuasion selected in her ap-
proaches and her speech, the general conception of her courtship
of the sun is highly poetical. T. WARTON.
Nunc etenim toto currit vagus orbe Cupido,  
Languentésque fovent folis ab igne faces:  
Insomuere novis lethalia cornua nervis,  
\[\text{Triste micant ferro tela corusca novo: } \text{100}\]  
\[\text{Jámque vel invictam tentat superástë Dianam,} \]  
\[\text{Quæque sedet sacro Veîta pudica foco.} \]  
\[\text{Ipfa fenescentem reparaï Venus annua formam,} \]  
\[\text{Atque iterum tepido creditur orta mari.} \]  
\[\text{Marmoreas juvenes clamant Hymenæ! per} \]  
\[\text{urbes,} \]  
\[\text{Littus, Io Hymen! et cava saxa fonant.} \]  
\[\text{Cultior ille venit, tunicâque decentior aptâ,} \]  
\[\text{Puniceum redolet vestis odora crocum.} \]  

Ver. 108. \emph{Puniceum redolet vestis odora crocum.} So, in \emph{L'Allegro}, v. 124.  
\"There let Hymen oft appear  
\"In jaffron robe.\"\"

Hence we must explain B. and Fletcher, \textit{Woman's Prize}, A. i.  
S. ii. vol. viii. p. 179.  
\"Pardon me, \emph{yellow Hymen.}\"

The text has a reference to Ovid's Hymen, who is, \"\emph{cocco vellatus amictu,}\" \textit{Metam.} x. 1.  
T. Warton.

See Ben Jonson's \textit{King's Entertainment at Welbeck}, edit. 1640,  
p. 275. \"Here Stub the bridegroome presented himselfe, being apparelled in a \emph{yellow canvas doublet, &c.} a Munmouth cap with a \emph{yellow feather, yellow stockings} and shooes, &c."—Yet in the  
reign of James 1st. we are thus informed, \"That there is a na-  
tional as well as a personal respect cannot be deny'd, and \emph{colours}  
rather then other are vulgarly appropriated to special vses, as  
\emph{symbolical} to them, so far forth as a kinde of superstition is growne  
vpon the auoyding, for you shal seldome see a \emph{bridegroome} we'd  
in \emph{yellow}, or a forsaken louver walke in \emph{blew.}\" Bolto's \textit{Elements of Armories}, 1610, p. 131.—Beaumont and Fletcher have even  
\"\emph{yellow-tressed Hymen,}\" Bonduca, A. i. S. i.—The text, \"re-
Egreditūrque frequens, ad amēni gaudia veris,
Virgineos auro cincta puella sinus:
Votum est cuique suum, votum est tamen omni-
bus unum,
Ut fii, quem cupiat, det Cytherea virum.
Nunc quoque septēnā modulatur arundine pastor,
Et sua, quae jungat, carmina Phyllis habet.
Navita nocturno placat sua sidera cantu,
Delphināisque leves ad vada summa vocat.
Jupiter ipē alto cum conjuge ludit Olympos,
Convocat et famulos ad sua festa deos.
Nunc etiam Satyri, cūm fera crepuscula surgunt,
Pervolitant celeri florea rura choro;
Sylvanūisque suā cyparisī fronde revinctus,
Semicaperisque deus, semideūisque caper.

dolet vestis odorā crocum,” induces me to cite, from a very learned
and entertaining work, the following passage. “Sir John Chardin,
in his manuscript, tells us, ‘that in the Indies they are wont to
moiſtēn their clothes with safurre, at marriages and other solem-
nities.’ This could only be done, I apprehend, on account of
the fragrance of this plant, &c. The term moiſtēn shows, it is
not on account of the colour they use the sauſtron, for dry yellow
clothes would answer that purpose; but for its perfume.” Har-
mer’s Comment. on Solomon’s Song, 1768, Additions, No 11.
The text may also have a reference to Catullus’s Cupid, Carm.

Ver. 119. ———— cūm fera crepuscula surgunt.] See
In Quint. Novembr. v. 54. And Ovid, Metam. i. 219.
“Traherent cum fera crepuscula lucem.” T. Warton.

Ver. 122. Semicaperque deus, &c.] From Ovid, Faust. iv. 752.
See also Metam. xiv. 515. “Semicaper Pan.” T. Warton.

Semicapērus is from Statius, Theb. vi. 110. “Semicapērus pecus.”
The turn of the whole line is from Ovid, Art. Am. II. 24.
Quæque sub arboribus Dryades latuere vetustis,
Per juga, per folos expatiantur agros.
Per fata luxuriat fruticetāque Mænalius Pan, 125
Vix Cybele mater, vix sibi tuta Ceres;
Atque aliquid cupidus praedatur Oreada Faunus,
Consulit in trepidos dum sibi Nympha pedes;
Jámque latet, latitānsque cupit malè tectavideri,
Et fugit, et fugiens pervelit ipsa capi. 130
Dii quoque non dubitant cælo præponere sylvas,
Et sua quisque sibi numina lucus habet:
Et sua quisque diu sibi numina lucus habeto,
Nec vos arborœ, dii, precor, ite domo.*
Te referant misérís te, Jupiter, aurea terris 135
Sæcla; quid ad nimbos aspera tela redís?
Tu saltem lentè rapidos age, Phœbe, jugales,
Quà potes, et sensim tempora veris eant;
Brumāque productas tardè ferat hispida noctes,
Ingruat et nostro serior umbra polo. 140

"Semibovémque virum, semivirumque bovem." Todd.

Ver. 129. Jámque latet, &c.] Here is an elegant imitation both of Horace and Virgil. See Hor. Od. I. ix. 21.

"Nunc et latentis proditor intimo
"Gratus puellæ rufus ab angulo."

And Virgil, Ecl. iii. 64.

"Malo me Galatea petit lasciva puella;
"Et fugit ad falices, et sè cupit ante videri." Bowle.


Ver. 138. —— sensim tempora veris eant;] See El. i. 48.
And the Note, T. Warton.
Ad Carolum Deodatum ruri commorantem,

Qui cum Idibus Decemb. scripsisset, et sua carmina
excusari posuitulisset si folito minus essent bona,
quod inter lautitias, quibus erat ab amicis ex-
ceptus, haud satis felicem operam Musis dare se
posse affirmabat, hoc habuit responsum.

MITTO tibi fanam non pleno ventre salutem,
Quâ tu, dißitento, fortè carere potes.
At tua quid nostram prolestat Musa camœnam,
Nec finit optatas posse sequi tenebras?
Carmine scire velis quàm te redamémque colám-
que;
Crede mihi, vix hoc carmine scire queas.
Nam neque nostrer amor modulis includiturarésis,
Nec venit ad claudos integer ipse pedes.
Quàm benè solennes epulas, hilarémque Decem-
brem,
Feftáque cœlifugam quæ coluere deum,
Deliciásque refers, hiberni gaudia ruris,
Hauftáque per lepidos Gallica musa focos !

Ver. 12. Hauftáque per lepidos Gallica musa focos !] See
Sonnet to Lawrence, ver. 10.
"Where shall we sometimes meet, and by the fire
"Help waste a fullen day?
"What neat repast shall feaft us, light and choice
"Of Attick taste, with wine, &c."

Deodate had sent Milton a copy of verses, in which he described
the festivities of Christmas. T. Warton.
Quid quereris refugam vino dapibusque poesin? 
Carmen amat Bacchum, carmina Bacchus amat.

Nec puduit Phœbum virides gestasse corymbos,
Atque hederam lauro praeposuisse suæ.  
Sæpiüs Aoniis clamavit collibus, Euæ!
Miîta Thyonœo turba novena choro.
Nafo Corallæis mala carmina misit ab agris:
Non illic epulæ, non fata vitis erat.

Quid nisi vina, rofalsque, racemiferumque Lyæum,

Cantavit brevibus Téia Mufa modis?

Ver. 19. Nafo 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," Epîst. Pont. iv. viii. 83. See also ibid. iv. ii. 37, and our author above, El. i. 21. Ovid himself acknowledges, ut supr. iv. ii. 20. "Et carmen vena pauperiore fluit." See also Trîst. i. xi. 35, iii. xiv. 35, iii. i. 18, v. vii. 59, v. xii. 35. And Epîst. Pont. i. v. 3, iv. xiii. 4, 17. T. Warton.

Ver. 20. Non illic epulæ, non fata vitis erat:] Ovid, Epîst. Pont. i. x. 31.

"Non epulis oneror: quorum si tangar amore,
"Est tamen in Geticis cepia nulla locis."

Again, Epîst. Pont. i. iii. 51.

"Non ager his pomum, non dulces porrigit uvas."

See also, i. vii. 13, and iii. viii. 13, ibid. T. Warton.

Ver. 21. Quid nisi -------

Cantavit brevibus Téia Mufa modis?] Ovid, Trîst. ii. 364.

"Quid nisi cum multo venerem confundere vino
"Precepit-Lyrici Téia Mufa senis?"
Pindaricósque inflat numeros Teuméthus Euan,
Et redolet sumptum pagina quæque merum;
Dum gravis everso currus crepat axe supinüs, 25
Et volat Eléo pulvere fuscus eques.
Quadrimóque madens Lyricen Romanus Iaccho,
Dulcè canit Glyceran, flavicomámque Chloen.
Jam quoque lauta tibi generosó mensa paratu
Mentis alit vires, ingeniúmque fovet. 30

Again, Art. Amator. iii. 330.

—— “Viniö Teia Mysa fenis.”

See also Metam. xv. 413.

“Viéta racemifero lyncas dedit India Baccho.”

And Fašt. vi. 483. T. Warton.

Ver. 23. ———— Teumésius Euan.] Teumésius,
Teumésio, is a mountain of Bœotia, the district in which Thebes
was situated; and its inhabitants were called Teumésioi, Teumésii.
The Grecian Bacchus, the son of Jupiter and Semele, is often
denominated Thebanus. But Bacchus had a more immediate and
particular connection with this mountain. Pausanias relates a
fable, that Bacchus, in revenge for some insult which he had
received from the Thebans, nourished a fox in this mountain for
the destruction of the city of Thebes; and that a dog being sent
from Diana to kill this fox, both fox and dog were turned into
stones. The fox was called Teumésioi ë διόκτος, Teumésia vulpes.
Pausan. Boïotik. p. 296. 10. edit. Francof. 1583. fol. See also
Stephanus Byzant. Voc. TETMYHΣΟΣ. And Antoninus Liberal.
1675. 8vo. Milton here puzzles his readers with minute and
unnecessary learning. The meaning of the line is this. “The
Theban god Bacchus inspires the numbers of his congenial Pindar,
the Theban poet.” T. Warton.

Ver. 27. Quadrímoque &c.] Hor. Od. I. ix. 7.

——— “benignius

“Deprome quadrimum Sabina, &c.” Richardson.
Maffica foecundam despumant pocula venam.
Fundis et ex ipso condita metra cado.
Addimus his artes, suffumque per intima Phæbum
Corda; favent uni Bacchus, Apollo, Ceres.
Scilicet haud mirum, tam dulcia carmina per te,
Numine composito, tres peperisse deos.

Nunc quoque Thresia tibi caelato barbitos auro
Insonat, arguta molliter ida manu;
Auditūrque chelys suspenfa tapetia circum,


"addocet artes:
" Fœcundi calices quem non fecere difertum?"

Richardson.

Orpheus was of Thrace. Ovid, Epîst. Heroïd. iii. 118.
" Threiciam digitis increpuiffe lyræm."
The fame pentameter occurs, Amor. ii. xi. 32. Milton has " the
Orphean Lyre," Par. Loï, B. iii. 17. Where the epithet Or-
phean is perfectly Grecian, and the combination " Orphean lyre"
is literally from Apollonius Rhodius, ii. 161.

Or from Propertius, who fervilely copies the Greeks, El. i. iv. 42.
" Orphea carmina sessa lyrae."
But the epithet is in his favourite Ovid, Met. x. 3. " Orphea
 necquicquam voce vocatur." And see xi. 22. And in Buchanan,
an author with whose Latin poetry Milton was well acquainted.
El. vii. 30. p. 44. Opp. edit. Lond. 1715. fol. " Et nemora
Orpheis capta suspehe modis." And " the Orphean lyre" is ibid.

See the note on Par. Loï, B. iii. 17. Where the phrase is
also cited from an old Engliish poet. Todd.

Ver. 39. Auditūrque chelys suspenfa tapetia circum, &c.] Mr.
Warton has observed, that here is a reference to the mode of
furnishing halls or state-apartments with tapestry, which had not
Virgineos tremulâ quae regat arte pedes. 40
Illa tuas saltem teneant spectacula Musas,
Et revocent, quantum crapula pellit iners.
Crede mihi, dum psallit ebur, comitâtâque plestrum
Implet odoratos festa chorea tholos,
Percipies tacitum per pectora serpere Phœbum,
Quale repentinus permeat offa calor;
Pérque puellares oculos, digitûmque sonantem,
Irruet in toto lapîsa Thalia finus.
Namque Elegia levis multorum cura deorum est,
Et vocat ad numeros quemlibet illa suos;
Liber adeste elegis, Eratoque, Cerésque, Venúsque,
Et cum purpureâ Matre tenellus Amor.
Talibus indè licent convivia larga poetis,
Sæpiûs et veteri commaduisse mero.
At qui bella refert, et adulto sub Jove cœlum, 55

ceased in Milton's time. Compare Comus, v. 324. Here a festive scene is painted, and may in some degree be illustrated by an elegant passage from Peacham's Nupt. Hymn. iv. ed.

"Now Pleasure take her fill; bring, Graces, flowers!
"With torches, Hymen, plant the lofty towers!
"Twine, Concord, double girlonds! Cupids, you!
"Some gather branches from the myrtle bough,
"And gild the roofe with waxen lights on high;
"Tacke (others) up rich Arras busily;
"Some cast about sweet water, &c." Todd.

Ver. 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 epick poet, who has a more serious and important task, must live sparingly, according to the dictates of Pythagoras. Milton's panegyricks on temperance both
Heroäisque pios, femideósque duces,
Et nunc sancta canit superum consulta deorum,
Nunc latrata fero regna profunda cane,
Ille quidem pareè, Samii pro more magistri,
Vivat, et innocuos præbeat herba cibos; 60
Stet prope fagineo pellucida lympha catillo,
Sobriáque è puro pocula fonte bibat.
Additur huic scelerisque vacans, et casta juventus,
Et rigidi mores, et fine labe manus.
Qualis, vestte nitens sacrâ, et lustralibus undis, 65
Surgis ad infensos, augur, iture deos.
Hoc ritu vixisse ferunt post rapta sagacem
Lumina Tirefian, Ogygitumque Linon,
Et lare devoto profugum Calchanta, fenémque
Orpheon, edomitis sola per antra feris; 70
Sic dapis exiguus, sic rivi potor Homerus
Dulichium vexit per freta longa virum,
in eating and drinking, resulting from his own practice, are frequent. See Par. Luft, B. v. 5, xi. 472, 515, 530; Il Penl, v, 46. And Comus, in several places. T. Warton.

Ver. 68. ——— Tirefian,] So, in Par. Luft, B. iii. 35,
" Blind Thamyris, and blind Mæonides,
" And Tirefias, and Phineus, prophets old."

Doctor Bentley proposes to reject entirely the second of these lines. But, to say no more, this enumeration of Tirefias in company with other celebrated bards of the highest antiquity, would alone serve for a proof that the suspected line is genuine. And Tirefias occurs again, De Idea Platonica, v. 26. T. Warton.

Ver. 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. T. Warton.
Et per monstrificam Perseïæ Phæbados aulam,  
Et vada fœmineis insidiosa sonis;  
Perque tuas, rex ime, domos, ubi sanguine nigro  
Dicitur umbrarum detinuisse greges. 76
Diis etenim facer est vates, divumque facerdos;  
Spirat et occultum pectus, et ora, Jovem.  
At tu, síquid agam, scitabere (si modò saltem  
Esse putas tanti nofcere síquid agam,) 80
Paciferum canimus cœlesti feme Regem,  
Faustáque sacratis fæcula pæta libris;  
Vagitúmque Dei, et stabulantem paupere teeto,  
Qui suprema suo cum Patre regna colit;  
Stelliparümque polum, modulantésque æthere  
turmas, 85
Et subito elios ad sua fana deos.
Dona quidem dedimus Christi Natalibus illa,  
Illa sub auroram lux mihi prima tulit.

Ver. 73. Et per monstrificam Perseïæ Phæbados aulam.] Circe  
was the daughter of the Sun, and, as some say, of Hecate. Ovid,  
263. “Quid tibi profuerunt, Circe, Perseidos herbæ?” And  
Ovid mentions Circe’s aula, Metam. xiv. 45.
——— “perque ferarum  
“Agmen adulantum media procedit ab aula.” T. WARTON.

Ver. 78. Spirat et occultum &c.] Claudian, Rapt. Prof. i. 6.  
——— “totum spirant præcordia Phœbum.”  
RICHARDSON.

Ver. 88. Illa sub auroram &c.] See the close of Mr. War- 
ton’s note, Eleg. v. 6. And compare, as the late Mr. Headley  
remarked, Hor. Epis. II. i. 112.
——— “prius orto  
“Sole, vigil calamum et chartas et ferinia posco.” TODD.
Te quoque presfa manent patriis meditata cicitis,
Tu mihi, cui recitem, judicis instar eris. * 90

Ver. 89. Te quoque presfa manent patriis meditata cicitis,] His English Ode on the Nativity. This he means to submit to Deodate's inspection. "You shall next have some of my English poetry." T. Warton.

Ver. 90. Tu mihi, cui recitem, judicis instar eris.] In Comus, I suppose the simple "shepherd lad," skilled in plants, to be the same Charles Deodate, to whom this Elegy is addrested, v. 619.

For, as here,
"He lov'd me well, and oft would beg me sing;
"Which when I did, he on the tender grass
"Would fit and hearken even to extasy, &c."

See Ovid, Epift. Pont. iv. ii. 37.
"Hic, mea cui recitem, &c."

Again, Trift. iv. i. 18.
"Sed neque cui recitem, &c." T. Warton.

There is a very poetical description in Browne's Brit. Pastorals, B. ii. S. iv. ed. 1616, p. 88, where the poet begs his friend to delight him with his mufick, and hearkens even to extasy, as in Comus, v. 623, &c.

"As in an evenning, when the gentle ayre
"Breathes to the fullen night a soft repayre,
"I oft have set on Thames' sweet bancke to heare
"My Friend with his sweet touch to charmne mine eare;
"When he hath plaid (as well he can) some straine
"That likes me, freight I ask the same againe,
"And he, as gladly granting, strikes it o're
"With some sweet relish was forgot before:
"I would have been content, if he would play,
"In that one straine to passe the night away." Todd.

* 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 hafty analysis.
"You have well described in your verses the merriments of Christmas. But why do you infinuate 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 poetick 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 elegiack 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 Tirefias, sagacious after the lofs of sight, Ogygian Linus, the fugitive Calchas, 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, enshrining men with female voices: and through your habitations, O king of the abysfs, 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." T. Warton.
ELEG. VII  Anno Etatis 19.

NONDUM, blanda, tuas leges, Amathusia, nòram,
Et Paphio vacuum pectus ab igne fuit.
Sæpe cupidineas, puerilia tela, sagittas,
Atque tuum sprevi, maxime, numen, Amor.
Tu, puer, imbelles, dixi, transfige columbas;
Conveniunt tenero mollia bella duci:
Aut de passeribus timidos age, parve, triumphos;
Hæc sunt militiae digna trophaea tuae.

In genus humanum quid inania dirigis arma?
Non valet in fortes ista pharetra viros.
Non tulit hoc Cyprius, neque enim deus ullus
ad iras
Promptior, et duplici jam ferus igne calet.
Ver erat, et fummae radians per culmina villæ
Attulerat primam lux tibi, Maie, diem;
At mihi adhuc refugam quærebant lumina noctem,
Nec matutinum sußtuere jubar.

Aftat Amor lesto, pictis Amor impiger alis;
Prodidit aftantem mota pharetra deum:
Prodidit et facies, et dulcè minantis ocelli,

Ver. 15.  At mihi adhuc refugam quærebant lumina noctem,
Nec matutinum sußtuere jubar.] Here is the
elegance of poetical expression. But he really complains of the
weakness of his eyes, which began early. He has "light un-
Et quicquid puero dignum et Amore fuit. 20
Talis in æterno juvenis Sigeius Olympos
Misceat amatoris poca plena Jovi;
Aut, qui formosas pellexit ad ocula nymphas,
Thiodamantæus Naiade raptus Hylas.
Addideratque iras, sed et has decussit putares, 25
Addideratque truces, nec fine felle, minas.
" Et mifer, exemplo fapuirTes tutius," inquit,
" Nunc, mea quid poslit dextra, testis eris.
" Inter et expertos vires numerabere nostras,

Ver. 21. Talis, &c.] This line is from Tibullus, iv. ii. 13.
" Talis in æterno felix Vertumnus Olympos." T. Warton.

Ver. 25. Addideratque iras, sed et has decussit putares,] This
reminds us of what Olivia says, of the supposed boy, with whom
she falls in love, Twelfth Night, A. iii. S. i.

" Q, what a deal of scorn looks beautiful
" In the contempt and anger of his lip."

Compare Anacreon's Bathyllus, xxviii. 12. And Theocritus,

—— ἄλλα ἡ γ' ἠτοι
"Ην καλὸς εἰς ἐργας ἐρεθίζετο μᾶλλον έρασάς.
And Shakspeare's Venus and Adonis, edit. 1596.

" Which bred more beautie in his angrie eyes."

We find also the same idea in his Ant. and Cleop. i. i.

———— " Fye, wrangling queen!
" Whom every thing becomes: to chide, to laugh,
" To weep; whose every passion fully strives
" To make itself, in thee, fair and admir'd!"

T. Warton.

See also Statius, ix. 704.

———— " multúmque severis
" Asperat ora minis, sed frontis fervat honorem
tt ίπα decens." Todd.
"Et faciam vero per tua damna fidem.

"Ipse ego, si nescis, strato Pythone superbum

"Edomui Phæbum, cessit et ille mihi;

"Et quoties meminit Peneidos, ipse fatetur

"Certius et gravius tela nocere mea.

"Me nequit adducere curvare peritiús arcum,

"Qui post terga solet vincere, Parthus eques:

"Cydoniúsque mihi cedit venator, et ille

"Inscius uxori qui necis author erat.

"Est etiam nobis ingens quoque victus Orion,

"Herculeásque manus, Herculeúsque comes.

"Jupiter ipse licet sua fulmina torqueat in me,

"Hærebunt lateri spicula nostra Jovis.

"Cætera, quaé dubitas, meliús mea tela docebunt,

"Et tua non levitēr corda petenda mihi.

"Nec te, stulte, tuae poterunt defendere Musæ,

Ver. 37. Cydoniusque mihi &c.] Perhaps indefinitely as the Parthus eques, just before. The Cydonians were famous for hunting, which implies archery. Ovid has, Metam. viii. 22. "Cydon- eaque pharetras." And Callimachus, KYAΩΝΙΟΝ ταξεω, Hymn, Diam. v. 81. If a person is here intended, he is most probably Hippolytus. Cydon was a city of Crete. See Euripides, Hippol. v. 18. But then he is mentioned here as an archer. Virgil ranks the Cydonians, with the Parthians, for their skill in the bow. En. xii. 852. T. Warton.

Ibid. —— et ille &c.] Cephalus, who unknowingly shot his wife Procris. T. Warton.

Ver. 39. Est etiam nobis ingens quoque vicitus Orion,] Orion was also a famous hunter. But for his amours we must consult Ovid, Art. Amator. i. 731.

"Nec tibi Phæbæus porriget anguis opem."

Dixit; et, aurato quatiens mucrone sagittam,

Evolat in tepidos Cypridos ille finus.

At mihi risuro tonuit ferus ore minaci,

Et mihi de puero non metus ullus erat. 50

Et modò quà nostri spatiuntur in urbe Quirites,

Ver. 46. "Nec tibi Phæbæus porriget anguis opem". ["No medicine will avail you. Not even the serpent, which Phæbus went to Rome to cure the city of a pestilence." Ovid, *Metam.* xv. 742.]

"Huc fe de Latià pinu Phæbeius anguis

"Contulit, &c."

Where see the fable at large. T. Warton.

Ver. 47. "Dixit; et, aurato quatiens mucrone sagittam,

Evolat in tepidos Cypridos ille finus]. Statius, *Syl.* I. ii. 103.

"Dixerat, et tenera matris cervice pependit

"Blandus, et admotis tepescit peclora pennis."

Richardson.


"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, *Hymenei*, vol. v. p. 291.

"Marriage Love's object is, at whose bright eyes

"He lights his torches, and calls them his skics;

"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 eff, et cufpide fulget acuta." So again, of faithlefs love, "Straight his [Love's] arrows lose their golden heads," *Divorce*. B. i. ch. vi. T. Warton.
Et modò villarum proxima rural placent.

Turba frequens, faciéque simillima turba dearum,
Splendida per medias itque reitque vias:
Auículaque luce dies gemino fulgore corufcat; 55

The passage of Jonson, cited in the preceding note, is an imitation of Tibullus:

"Illius ex oculis, quum vult accendere divos,
"Accendit geminas lampadas acer Amor."

**John Warton.**

Ver. 53. *Turba &c.*] See *El. i. 53.* In Milton's youth the fashionable places of walking in London, were Hyde-Park, and Gray's-Inn walks. This appears from Sir A. Cokain, Milton's contemporary, *Poems,* Lond. 1662. 12mo. Written much earlier. A young lady, he says, p. 35.

"Frequents the theaters, *Hide Park,* or els talkes
"Away her precious time in *Gray's Inn walkes."

See also, p. 38, p. 39, and p. 48. **T. Warton.**

*Hide Park* was rendered attractive also by races. See Gayton's *Notes on Don Quixote,* 1654, p. 44. But the fashionable places of walking were not in Milton's youth confined, as Mr. Warton would intimate, to Hide Park and Gray's Inn. For, see *Parthenenia Sacra,* published in 1633, under the Discourse of the Garden, p. 11. "I speake not heer of the *Counet-Garden,* the Garden of the Temple, nor that of the Charter-house, or of Grayes-Inne Walkes, to be had and enjoyed at home; nor of the Garden of Padua, &c." **Todd.**

Ver. 55. *Auículaque luce dies &c.*] Spenser, describing Britomart "onely venting up her umbrière, and so letting her goodly visage to appere," most elegantly compares her beauty to the moon shining through a cloud in darksome night, and concludes with a couplet which was evidently now in Milton's memory. See *Faer. Qu. iii. i.* 43.

"Such was the beauteie and the shining ray,
"With which fayre Britomart gave light unto the day."

**Todd.**
Fallor? An et radios hinc quoque Phæbus habet?

Hæc ego non fugi spectacula grata severus; Impetus et quò me fert juvenilis, agor; Lumina luminibus malè providus obvia misi, Neve oculos potui continuiffe meos.

Unam fortè aliiis superminuiffe notabam; Principium nostri lux erat illa mali. Sic Venus optaret mortalibus ipsa videri, Sic regina deum conspicienda fuit. Hanc memor objectit nobis malus ille Cupido, Solus et hos nobis texuit ante dolos.

Nec procul ipse vafer latuit, multæque sagittæ, Et facis à tergo grande pependit onus: Nec mora; nunc ciliis hæsit, nunc virginis ori; Infilit hinc labiis, infidet inde genis: Et quascunque agilis partes jaculator oberrat, Hei mihi! mille locis pætus inerme ferit. Protinus insoliti subierunt corda furores; Uror amans intus, flammáque totus eram. Interea, misero quæ jam mihi sola placebat, Ablata est oculis, non reditura, meis.

Aft ego progredior tacitè querebundus, et excors, Et dubius volui sæpe referre pedem. Findor, et hæc remanet: sequitur pars altera votum,

Raptáque tam subitò gaudia flere juvat.

Ver. 76. non reditura.] He saw the unknown lady, who had thus won his heart, but once. The fervour of his love is inimitably expressed in the following lines. Todd.
Sic dolet amissum proles Junonia cælum,
Inter Lemniacos præcipitata focos:
Talis et abreptum solem respexit, ad Orcum
Veæ tus ab attonitis Amphiaræus equis.
Quid faciam infelix, et luctu victus? Amores
Nec licet inceptos ponere, neve sequi.
O utinam, spectare semel mihi detur amatos
Vultus, et coram tristia verba loqui!
Forsitan et duro non est adamante creata,
Fortè nec ad nostras surdeat illa preces!
Crede mihi, nullus sic infeliciter arsît;
Ponar in exemplo primus et unus ego.
Parce, precor, teneri cum sis deus ales amoris,
Pugnet officio nec tua facta tuo.
Jam tuus O! certè est mihi formidabilis arcus,

Ver. 84. *Veæ tus ab attonitis Amphiaræus equis.*) An echo to
a pentameter in Ovid, *Epist. Pont.* iii. i. 52.

"Notus humo merês Amphiaræus equis."


"Illum ingens haurit speccus, et tranfire parantes
"Mergit equos; non arma manu, non frena remisit:
"Sicut erat, rectos defert in Tartara currus;
"Respexitque cadens coelum, campumque coire
"Ingemuit, &c."

The application is beautiful from a young mind teeming with
classical history and imagery. The allusion, in the last couplet,
to Vulcan, is perhaps less happy, although the compliment is
greater. In the example of Amphiaræus, the sudden and striking
transition from light and the sun to a subterranean gloom, per-
haps is more to the poet's purpose. T. Warton.

Ver. 89. *Forsitan et duro non est adamante creata,*) See Theoc-

*Kaî κά μ' ἵους ποτίδειν οτινι ἐν ἀδαμαντία ἴστι.* Topp:
Nate deâ, jaculis, nec minûs igne, potens:
Et tua fumabunt nostris altaria donis,
Solus et in superis tu mihi fummus eris.
Deme meos tandem, verùm nec deme, furores;
Nescio cur, miser est suavitèr omnis amans:
Tu modò da facilis, posthæc mea figua futura est,
Cuspis amatueros sigat ut una duos.

Ver. 99.  Deme meos tandem, verùm nec deme, furores;
Nescio cur, miser est suavitèr omnis amans: There
never was a more beautiful description of the irresolution of love.
He wishes to have his woe removed, but recalls his wish; preferring the sweet misery of those who love. Thus Eloisa wavers,
in Pope's fine poem:

"Unequal taft! a passion to resign,
"For hearts so touch'd, so pierc'd, so lost, as mine."

TODD.
HAEC ego mente olim laevâ, studiisque supino,
Nequitiae posui vana trophaea meæ.
Scilicet abreptum sic me malus impulit error,
Indocilisque ætias prava magistra fuit:
Donèc Socraticos umbrosa Academia rivos
Præbuit, admittum dedocuitque jugum.
Protinus, extinctis ex illo tempore flammis,
Cincta rigent multo pectora nostra gelu.
Unde suis frigus metuit puér ipse sagittis,
Et Diomedeam vim timet ipsa Venus.*

Ver. 1. Hæc ego &c.] The elegiack poets were among the favourite classical authors of Milton's youth, Apol. Smectymnn. "Others were the smooth Elegiack Poets, whereof the schools are not scarce: whom, both for the pleasing found 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. 100. T. Warton.

Ver. 3. —— sic me malus impulit error,] Suggested perhaps by Virgil, Ecl. viii. 41.

—— "ut me malus abfultit error?" Todd.

Ver. 10. Et Diomedeam vim timet ipsa Venus.] Ovid makes this fort 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 apologizes and explains, v. 5.

"Non ego Tydides, à quo tua saucia mater
"In liquidum rediit æthera, Martis equis."

See also Metum. xiv. 491. And Epist. Pont. ii. ii. 13. Thefe
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. T. Warton.

* Milton here, at an early period of life, renounces the levities of love and gallantry. This was not the case with Buchanan, who unbecomingly prolonged his amorous decant to graver years, and who is therefore obliquely cenfured by Milton in the following passage of Lycidas, hitherto not exactly understood, v. 67.

"Were it not better done, as others use,
"To sport with Amaryllis in the shade
"Or with the tangles of Neera's hair?"

The Amaryllis, to whom Milton alludes is the Amaryllis of Buchanan, the subject of a poem called Desiderium Latetiae, a fond address of considerable length from an importunate lover. See Silvia, iii. tom. ii. p. 50. Opp. Eding. 1715. fol. It begins,

"O formosæ Amarylli, tuo jam septima bruma
"Me procul aspectu, &c."

It is allowed, that the common poetical name, Amaryllis, might have been naturally and accidentally adopted by both poets; nor does it at first sight appear, that Milton used it with any retributive or implicit meaning. But Buchanan had another mistress whom he calls Neera, whose golden hair makes a very splendid figure in his verses, and which he has complimented more than once in the most hyperbolical style. In his last Elegy, he raises the following extravagant fiction on the luxuriant tangles of this lady's hair. Cupid is puzzled how to subdue the icy poet. His arrows can do nothing. At length, he hits upon the stratagem of cutting a golden lock from Ne ara's head, while she is asleep, with which the poet is bound; and, thus entangled, he is delivered a prisoner to Neera, El. ix. p. 46. ut supr.

"Fervida, tot telis, non proficientibus, ira
"Fugit ad auxilium, dia Neera, tua;"
"Et capiti affistens, te dormitante, capillum"
"Aureolum flavae tollit ab orbe come:
"Et mili ridenti (quis enim non talia vincla
"Rideat?) arridens brachia vinxit Amor;
"Lucantemque diu, fed frustra, evadere, traxit
"Captivum, dominæ restituitque meae."

This fiction is again pursued in his Epigrams. Lib. i. xlv. p. 77. ibid.

"Liber eram, vacuo mihi cum sub corde Neæra
"Ex oculis fixit spicula miha suis:
"Deque unam evehens ex auricomante capillum
"Vertice, captivis vincla dedit manibus:
"Hoc laqueo facilem dum mihi spero fugam:
"Ab ubi tentanti spes irrita cessit, ahenis
"Non fecus nec manicis implicitus gemui.
"Et modo membra pilo vinces miher abstrahor uno."

And to this Neæra many copies are addressed both in Buchanan's Epigrams, and in his Hendecasyllabicks. Milton's insinuation, as others use, cannot therefore be doubted. "Why should I strictly meditate the thankless muse, and write sublime poetry which is not regarded? I had better, like some other poets, who might be more properly employed, write idle compliments to Amaryllis and Neæra," Perhaps the old reading, "Hid in the tangles of Neæra's hair," tends to confirm this sense. It should be remembered that Buchanan was now a popular and familiar modern Latin classic, and that Milton was his rival in the same mode of composition. And, of our author's allusions to him, instances have before occurred, and will occur again. I am obliged to an unknown critic, for the leading idea of this very judicious and ingenious elucidation of a passage in Lycidas.

T. Warton.

The Amaryllis of Buchanan is not his mistress: It is the name by which he obviously describes the city of Paris; to which he repeatedly professes his attachment in his writings. See also the Life of Buchanan, prefixed to the Edinburgh edition of his Works, Fol. vol. i. p. 5. "Caeterum Lutetiam ab eo relietam anno altèm 1545, nec postea conspectam ad annum usque 1553, osten-dit Silva iii cui titulus est Desiderium Lutetiae. Eius enim
initio fe Latetid, quam pastorali more Amaryllida vocat, septem annis absuiffe testatur, ita canens,

O formosa Amarylli, tuo jam septima bruma
Me procul aspectu, &c."

In the same poem he is supposed to intend, under the pastoral names of Lycisca and Melænis, Lisbon and Coimbra. Milton's Amaryllis, then, must be considered as not exactly applicable to the Amaryllis of Buchanan. Topd.
EPIGRAMMATUM

LIBER.
EPIGRAMMATUM

LIBER.

I. IN PRODATIONEM BOMBARDICAM.

CUM simul in regem nuper satrapásque Britannos

Aufus es infandum, perside Fauxe, nefas,

Fallor? An et mitig voluisti ex parte videri,

Et penfare malù cum pietate scelus?

Scilicet hos alti missurus ad atra cœli,

Sulphureo curru, flammivolisque rotis:

Qualiter ille, feris caput inviolabile Parcis,

Liquit Iërdanios turbine raptus agros.

II. In eandem.

SICCINE tentásti cælo donáffe Iïacobum,

Quæ septemgemino, Bellua, monte lates?

Nd meliora tuum poterit dare munera numen,

Parce, precor, donis insidiosa tuis.

Ver. 2. Quæ septemgemino, Bellua, &c.] The Pope, called

in the theological language of the times The Beast.

T. Warton.
Ille quidem fine te confortia feras adivit 5
Attra, nec inferni pulveris usus ope.
Sic potius fœdos in cœlum pelle cucullos,
Et quot habet brutos Roma profana deos:
Namque hac aut alia nisi quemque adjuveris arte,
Crede mihi, cœli vix bene fœcandet iter. 10

III. In eandem.

PURGATORIÆ animæ derisi Jacobus ignem, 5
Et fine quo superum non adeunda domus.
Frenduit hoc trinæ monstrum Latiale coronâ,
Movit et horribicum cornua dena minax.
“Et nec inultus,” ait, “temnes mea sacræ,
Britanne:
“Supplicium, fpretâ religione, dabis.
“Et, si intellegeras unquam penetraveris arces,
“Non nisi per flammas triste patebit iter.”
O quœm funesto cecinisti proxima vero,
Verbaque ponderibus vix caritura suis!
Nam prope Tartaro sublimè rotatus ab igni, 10
Ibat ad æthereas, umbra perusta, plagas.

IV. In eandem.

QUEM modò Roma suis devoverat impia diris,
Et Styge damnât, Tænariöque finu;
Hunc, vice mutatâ, jam tollere gestit ad aftra,
Et cupit ad superos evehere usque deos.
V. IN INVENTOREM BOMBARDE.

IAPETIONIDEM laudavit cæca vetustas,
Qui tulit aetheream folis ab axe facem;
At mihi major erit, qui lurida creditur arma,
Et trisidum fulmen, surripuisse Jovi.

Ver. 4. Et trisidum fulmen, surripuisse Jovi.] This thought
was afterwards transferred to the Paradisè Loft, where the fallen
angels are exulting in their new invention of fire-arms, B. vi. 490.

— "They shall fear we have disarmed"
"The thunderer of his only dreaded bolt." T. Warton.

Compare, with this epigram, Drummond's Madrigals, 1616.

The Cannon:
"When first the cannon, from her gaping throate,
"Against the heauen her roaring sulphure shotte,
"Jove, waken'd with the noife, did ask, with wonder,
"What mortal might had flown from him his thunder?"

TODD.
VI. Ad LEONORAM Rome canentem.

ANGELUS unicumque fuus, sic credite gentes,
Obtigit æthereis ales ab ordinibus.
Quid mirum, Leonora, tibi si gloria major?
Nam tua præsentem vox sonat ipsa Deum,

* Adriana of Mantua, for her beauty furred 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 praebantia 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 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." Niclaus Perneterus, in his Pinacotheca, calls this collection the Theatrum of that exquisite Songtrefis Eleonora Baroni, "in quo, omnes hic Romæ quotquot ingenio et poeticae facultatis laude præstant, carminibus, cum Etrusci tum Latinæ scriptis, singularem ac propè divino mulieris illius canendi artificio, tamquam fæustos quosdam clamores et plausus edunt, &c." Pinac. ii. p. 427. Lipf. 1712. 12mo, In the Poësie Liriche of Fulvio Telfi, there is an encomiafick Sonnet to Leonora, Poef. Lyr. del Conte Fulvio Telfi, 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 musick: she understands it perfectly well, and even composes, which makes her absolute mistress of what she sings, and gives her the most exact pronunciation and
Aut Deus, aut vacui certè mens tertia coeli, 5
Per tua secretò guttura serpít agens;

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 fong to another, she shews sometimes the divisions of the inharmonick and chromatick 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 captivated my senses, and threw me into such raptures, that I forgot my mortality, et crux ete deja parmi les anges, jouissant des contentemens des bienheureux.” See Bayle, Dict. Baroni. Hawkins, Hist. Mus. iv. 196. To the excellence of the mother Adriana on the lute, Milton alludes in these lines of the second of these three Epigrams, v. 4.

“Et te Pierià sensissét voce canentem
“Aurea maternæ fila movere lyra.”

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. See the Canzone, before. And Sonn. iv. Pietro Della Valle, who wrote, about 1640, a very judicious Discourse on the musick of his own times, speaks of the fanciful and masterly style in which Leonora touched the arch-lute to
Serpit agens, facilisque docet mortalia corda
Sensim immortali affuecere posse fono.
Quod ii cuncta quidem Deus est, per cunctaque fusus,
In te una loquitur, cetera mutus habet.

her own accompaniments. At the same time, he celebrates her sister Catherine, and their mother Adriana. See the works of Battista Doni, vol. ii. at Florence, 1763. T. Warton.

The Cardinal Barberini, to whom Milton was introduced, was Francesco Barberini, one of the nephews to Urban; and the Cardinal patron of the English, as I have related in the Life of the poet. Sir John Hawkins, in his *Hist. of Musick*, vol. iv. p. 185, seems to have led Mr. Warton into the mistake of ascertaining that Milton was introduced to Cardinal Barberini, *afterwards Pope Urban the eighth*. When Milton was at Rome, Urban had filled the papal chair sixteen years.

Fulvio Teffi, I should add, has another poem of considerable length and remarkable elegance, inscribed "Alla Signora Leonora Baroni, Dama celebre per la sua impareggiable eccellenza nella Musica.

"Che inevitabili fono le suetti d'Amore,
"Fasioletta Sirena,
"Che da' Partenopei liti odorosi
"Sù la Romana arena
"Sei venuta a turbar gl' altrui riposi,
"E con la dolce pena
"Del diuin canto, e de' begli occhi ardenti,
"In martirio di gioia il cuor tormenti.
"Scena de la superba
"Tua libertà, &c."

Poesie del Sig. F. Teffi, Milan, 1658. Parte 1. ma p. 175.

To the "Teagene, Poema del Cavalier Gio. Battista Basile, &c." 4to. Rom. 1637, are also prefixed two Sonnets; the first by A. Barbazza, in praise of the author, "e s' allude al canto della Signora Leonora Baroni, sua nipote;" the other by F. della Corgna, & "s' allude alla virtu, e bellezza, della Signora Leonora Baroni, &c." Todd.
VII. Ad eundem.

ALTERA Torquatum cepit Leonora poetam, Cujus ab infano cessit amore furens.

Ver. 1. Altera Torquatum cepit Leonora

In the circumstantial account of the Life of Tasso written by his friend and patron G. Battista Manfo, mention is made of three different Ladies of the name of Leonora, of whom Tasso is said to have been successively enamoured, Gier. Lib. edit. Haym, Lond. 4to. 1724. p. 23. The first was Leonora of Este, sister of Alphonso, Duke of Ferrara, at whose court Tasso resided. This Lady, who was highly accomplished, lived unmarried with her elder sister D. Lucretia, who had been married, but was separated from her husband the Duke of Urbino. The Countess San Vitale was the second Leonora, to whom Tasso was said to be much attached, p. 26. Manfo relates, that the third Leonora was a young lady in the service of the Princess of Este, who was very beautiful, and to whom Tasso paid great attention, p. 27. He addressed many very elegant Love-verses to each of these three different Ladies; but as the pieces addressed to Leonora Princess of Este have more Passion than Gallantry, it may justly be inferred, notwithstanding the pains he took to conceal his affection, that she was the real favourite of his heart. Among the many remarks that have been made on the Giurusalemme 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 Judaeae recuperandis, Lib. iv. Venetis per Bern. Venetum de Vitalibus. 1552." 4to. It is dedicated to Piero de’ Medici. Jos. Warton.

This allusion to Tasso’s Leonora, and the turn which it takes, are inimitably beautiful. T. Warton.

Mr. Walker is of opinion, that Tasso was imprisoned by Alphonso, on account of his ambitious love; but that, without any criminal passion, the Princess Leonora was not insensible to the talents, accomplishments, and personal charms, of the poet. See Hist. Memoir on Italian Tragedy, p. 128.
Ah! miser ille tuo quantò feliciùs ævo
Perditus, et propter te, Leonora, foret!
Et te Pieriâ senniisset voce canentem
Aurea maternæ fila movere lyræ!
Quamvis Dircaeo torisíisset lumina Pentheo
Sævior, aut totus desipuisset iners,
Tu tamen errantes cæcâ vertigine sensus
Voce eadem poteras compositisse tua;
Et poteras, ægro spirans sub corde, quietem
Flexanimo cantu restituisse sibi.

Whatsoever grounds there were for cenfure in regard to this
amour, says an ingenious biographer of Tasso; “the Princess
Leonora’s case in this conjuncture,” he adds, “was highly to
be pitied. ’Twere barbarous not to employ her interest in his
favour; and to find him always used the worse for it, was a
wretched dilemma to which unfortunate lovers are often
reduced.” Then he relates, (what may serve as an illustration
of the context before us,) that “Tasso had from a child a spice of
madness in his constitution; as those of excessive, or, as they
have been called, of immoderate parts usually have.—The loss
of the duke’s favour, a gloomy apartment in the prigione di
santa Anna, and a tedious solitude coinciding with his tem-
perament, got the better of that understanding which had been
the admiration of mankind, &c.” Layng’s Life of Tasso, 4to.
1748. pp. 71—74. Prefixed also to Doyne’s Translation of
Tasso’s Gier. Lib. 1761. Todd.

Ver. 6. Aurea maternæ fila movère lyræ!] Compare Buch-
chanan, Eleg. vii. edit. supr. p. 44.

“Aureâque Orphææ filæ nuisse lyræ.” Todd.

Ver. 7. For the story of Pentheus, a king of Thebes, see Eu-
ripides’s Bacchæ, where he sees two suns, &c. v. 916. Theo-
lumina, alludes to the rage of Pentheus in Ovid, Metam. iii. 577.

“Æpicit hunc oculis Pentheus, quos ira tremendos
“Fecerat.” T. Warton.
VIII. Ad eandem.

CREDULA quid liquidam Sirena, Neapoli, jaetias,
Clarique Parthenopes fana Acheloiiados;
Littoreamque tua defunctam Naiada ripa,
Corpora Chalcidico sacra dedisse rogo?
Illa quidem vivitque, et amoenae Tibridis unda
Mutavit rauci murmura Pausilip. 6
Illic, Romulidum studiis ornata secundis,
Atque homines cantu detinet atque deos.

Ver. 1, 2. Parthenope's tomb was at Naples; she was one of the Syrens. See Comus, v. 878. She is called Parthenope Archeloius, in Silius Italicus, xii. 35. Chalcidicus is elsewhere explained. See Epitaph. Damon. v. 182. T. Warton.

Compare also Apollonius Rhodius, one of Milton's favourite poets, Argon. iv. 892.

Ver. 6. Pausilip.] The grotto of Pausilipo Milton no doubt had visited with delight; of which Sandys had written, that it "pasies vnder the mountaine for the spaece of fixe hundred paces, fome say a mile; affoarding a delightfull passage to such as pasie betweene Naples and Putzol, or that part of Italy; receiuing fo much light from the ends and tunnell in the middle, which letteth in day from the toppe of the high mountaine, as is sufficient for direction. Throughout hewne out of the living rocke: paused under foote, and being fo broad that three carts with eafe may passe each by other." Travels, edit. 1615, p. 263. Todd.
IX. In SALMASII HUNDREDAM. *

QUIS expedivit Salmafio suam Hundredam, Picámque docuit verba nostra conari?

* This Epigram is in Milton’s Defenfio against Salmasius; in the translation of which by Richard Washington, published in 1692, the Epigram is thus anglicised, p. 187.

“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 flock.—A hundred more
“Would make him pimp for the Antichristian whore;
“And in Rome’s praise employ his poison’d breath,
“Who threaten’d once to stink the pope to death.”

Washington’s translation of the Defenfio was published after his death, as we learn from the Preface: He had translated it, “partly for his own private entertainment, and partly to gratifie one or two of his friends, without any design of making it publick, and is since deceafed.” Toland admitted it into his edition of Milton’s Prose-Works, in 1698. Dr. Birch has also reprinted it. Toland describes Mr. Washington, “of the Temple,” Life of Milton, fol. ed. p. 31, where he cites both Milton’s epigram and the English version.

Salmasius is here ridiculed by Milton for attempting, not very happily indeed, to turn into Latin some of our forefick phrares, as the County-Court, Hundred, &c.” “Iam Anglicismis tuis magnoperè delecatamur, COUNTIE COURT, THE TURN, HUN DREDA; mira nempe docilitate centenos Iacobaeos tuos Anglicè numerare didicisti.” Defens. cap. viii.

The publisher of Washington’s translation adds, at the end of this book, his advice to “such readers, as may perhaps receive impressions from what they may read here, [in the Defenfio,] injurious to the memory of king Charles the first, to consult” those books of which he gives a list: in which “they will find vindications of his sacred majesty from such-like aspersions.”
Magister artis venter, et Jacobæi
Centum, exulantis viscera marisupii regis.
Quòd si dolofi spes resulserit nummi,
Ipse, Antichristi qui modò primatum Papæ
Minatus uno est dissipare sufflatu,
Cantabit ultrò Cardinalitium melos.

Ver. 4. King Charles the second, now in exile, and sheltered
in Holland, gave Salmasius, who was a professor at Leyden, one
hundred Jacobubes to write his Defence, 1649. Wood aserts that
Salmasius had no reward for his book. He says, that at Leyden,
the King sent doctor Morley, afterwards bishop, to the apologist,
with his thanks, “but not with a purse of gold, as John Milton
the impudent lyer reported,” Athen. Oxon. ii, 770. T. Warton.

Ver. 6. This topick of ridicule, drawn from the poverty
of the exiled king, is severally reprobat by doctor Johnfon, as
what “might be expected from the savageness of Milton.” Life
of Addison. Oldmixon, he adds, had meanness enough to delight
in bilking an alderman of London, who had more money than the
Pretender. T. Warton.

Ver. 8. This Epigram, as Mr. Warton obserives, is an imitation
of part of the Prologue to Persius’s Satires.

"Quis expedivit prittaco suum χαίρε,
"Picâsque docuit noftra verba çonari ?
"Magister artis, ingenîque largitor
"Venter, negatas artifex fequi voces.
"Quòd si dolofi spes resulserit nummi,
"Corvos poetas & poetrias picas
"Cantare credas Pegafeium melos."

There is an imitation of this Prologue, I may add, in the
Utopia, seu Sales Musci Jac. Bidermani, &c. 12mo, 1640. lib. i.
pp. 28, 29. Todd.
X. In SALMASIUM.

GAUDETE scombri, et quicquid est piscium falo,
Qui frigidâ hyeme incolitis algentes freta!
Vestrūm misertus ille Salmasius, Eques Bonus, amicire nuditatem cogitat;
Chartæque largus apparat papyrinos
Vobis cucullos, præferentes Claudii
Insignia, noméndeque et decus, Salmasiī:
Gestetis ut per omne cetarium forum
Equitis clientes, scriniis mungentium

* This is in the Defensio secunda. It is introduced with the following ridicule on Morus, the subject of the next Epigram, for having predicted the wonders to be worked by Salmasiūs's new edition, or rather reply. "Tu igitur, ut pisciculus ille anteambulo, precurris Balanam Salmasium." Mr. Steevens observes, that this is an idea analogous to Falstaff's "Here do I walk before thee, &c," although reversed as to the imagery.

T. WARTON.

Ver. 7. Mr. Warton observes, that Milton here sneers at a circumstance which was true: Salmasius was really of an ancient and noble family.—I may add, that Milton seems fond of sneering at Salmasiūs's rank, as an "eques." He was presented with the order of St. Michael, by Louis XIII. Thus Milton calls him "mancipium equestre," Defen. cap. v. Again, "Q equitem ergaftarium & mangonem," &c. Ib. cap. vi. T.ODD.

Ver. 9. Cubito mungentium, a cant appellation among the Romans for Fishmongers. It was said to Horace, of his father, by way of laughing at his low birth, "Quoties ego vidi patrem tuum cubito emungentem?" Sueton. Vit. Horat. p. 525. Lipf. 1748. Horace's father was a feller 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 configned to the stalls and shelves of fishmongers. He applies the same to his Confuter who defended episcopacy, *Apol. Smetynn. §. viii. "Whose best folios are predestined to no better purpose, than to making winding sheets in Lent for pilchards." T. Warton.

* Christina, queen of Sweden, among other learned men who fed her vanity, had invited Salmasius to her court, where he wrote his Defenso. 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 herself call on him in a morning; and, locking the door of his apartment, used to light his fire, give him breakfast, and stay with him some hours. This behaviour gave rise to scandalous stories, and our critic's wife grew jealous. It is seemingly a flander, 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 fulfil 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 et 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 *Syllag. Epistol.* vol. iii. p. 196, 259, 270, 271, 313, 663, 665. Of her majesty's ostentations or rather accidental attentions to
learning, some traits appear in a letter from Cromwell's envoy at Upfall, 1653. Thurlow's State-Papers, vol. ii. 104. "While she was more bookishly given, she had it in her thoughts to institute an Order of Parnassius; but she being of late more addicted to the court than scholars, and having in a pastoral comedie herself acted a shepheardesse part called Amaranta: she in the creation invested with a scarfe, &c." Her learned schemes were sometimes interrupted by an amour with a prime minister, or foreign ambassador; 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 showed neither taste nor judgement 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 fervile 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 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, Ad Christinam, &c. Salmasius's Reply was posthumous, and did not appear till after the Restoration; and his Defensio had no second edition. T. Warton.

There are several editions of Salmasius's Defensio, in folio, quarto, and smaller sizes. There is also an edition of the work in French. Todd.
XI. In MORUM. *

GALLI ex concubitu gravidam te, Pontia, Mori,
Quis bene moratam, morigeramque, neget?

* From Milton's Defension Secunda, and his Responso to Morus's Supplement. This distich was occasioned by a report, that Morus had debauched a favourite waiting maid of the wife of Salmassius, 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 Needham, a virulent but versatile party scribbler, who sometimes libelled the republicans, and sometimes the royalists, with an equal degree of currencity; 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 calumniola and rumusculi, alludes to some of Morus's gallantries: perhaps to this epigram, which served to keep them alive, and was still very popular. Morus laid himself open to Milton's humour, in asserting that he mistook the true spelling of the girl's name, "Bontiam, fateor, aliud apud me manuscriptum habet. Sed prima utrobiqute litera, quae sola variat, ejusdem ferè apud vos potestatis est. Alterum ego nomen, ut notius et elegantius, falvo criticorum jure, præpofui." Autor. profe, &c. ut supr. ii. 383. And she is called Bontia in a citation of this Epigram in a letter of N. Heinsius, dated 1653. Syllog. ut supr. iii. 307. Where says the critic, "Agnofcis in illo Ouweniani acuminis ineptias." He adds, that the Epigram was shown him by Ulac, from the London newspapers, Gazettis Londinensibus, where it was preceded by this unlucky anecdote of our amorous ecclesiastick. And in another, dated 1652, "Gazettæ certè Londinensis fabel-

In 1654, Milton published his Defensio Secunda above-mentioned, against Morus, or Alexander More, a Scotchman, a protestant clergyman in Languedoc, an excellent scholar, and a man of intrigue, although an admired preacher. Morus was strongly suspected to have written Regii Sanguinis Clamor ad Calum, in 1652, an appendix to Salmasius against the King’s murther. But the book was really written by Peter du Moulin the younger, afterwards prebendary of Canterbury, who had transmitted the manuscript to 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 irreconcileable 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 jealousie to see that Traytor [Milton] praifed for his language, that I writ against him Clamor, &c.” A curious Letter in Thurloe’s State-Papers, relating to this busines, has been overlooked, from Bourdeaux, the French ambaffadour in England, to Morus, dated Aug. 7, 1654. “Sir, at my arrival here, I found Milton’s book fo publick, that I perceived it was impossible to fuppress it. This man [Milton] hath been told, that you were not the author of the book which he refuted; to which he anwered, that he was at leaft affured, 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 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 Defension, published 1655. Morus then published a Supplementum to his Fides publica: and Milton, in a short Respionfio, soon closed the controversy. See also a Letter of intelligence from the Hague to Thurloe, dated Jul. 3, 1654. Ibid. p. 394. “They have here two or three copies of Milton against the famous Professor Morus, who doth all he can to suppress the book. Madam de Saumaife [Salmafius’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 faith now, that he is not the author of the Preface [Dedication] to the Clamor: but we know very well to 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 Salmafius and Morus.—Morus doth all he can to persuade him from printing it.” Salmafius’s wife, said to have been a scold, and called Juno by his brother-criticks, 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 Syllog. ut supr. iii. 324. Perhaps Morus was too inattentive to the mistref. Heinius 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 Heinius calls Hebe Caledonia, sometimes afflicted at these castigations. 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 ditich is inconsistent with our author's usual delicacy. But revenge too naturally seeks gratification at the expense of propriety. And the same apology must be made for a few other obscene ambiguities on the name of More, in the prose part of our author's two Replies to More. T. Warton.

The writer of the article *Morus (Alexandre)* in the Nouveau Dict. Hist. Caen, 1786, observes, that "Milton l' a cruellement déchiré dans ses écrits;" yet acknowledges More's gross misconduct; "sa passion pour les femmes, & sa conduite peu régulière, lui sufcièrent un grand nombre d'ennemis." From the letter of Tanaquil Faber, it appears that Morus had been much hurt at the calumniola & rumusculis. See Tanaq. Fabri Epist. lxvi. lib. i. edit. 1674, p. 219. "Nam de calumniolis et rumusculis; nuggae vero illae sunt; queis si moveare, tui oblitus fueris. Id quaeo in te juris habeat popellus, ut *animi tranquillitatem tibi excutiat* ? Alios, & More, judices, alios aetimatores tuae virtutis habes. Neque vero te (etiamfi ita credi postrulas) miserum et infelicem dicam; sed virum fortcm, virum egregie industrium, &c."

Todd.
XII. *Apologus de Rujlico et Hero.*

*Rusticus* ex malo sapidissima poma quotannis Legit, et urbano lecta dedit domino:
Hinc, incredibili fructus dulcedine captus,
Malum ipsam in proprias transfulit areolas.
Hactenùs illa ferax, sed longo debilis ævo,
Mota solo affueto, protinùs 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!"
"Possem ego avaritiam frænare, gulamque vo-
"racem:
"Nunc periere mihi et foetus, et ipse parens."

* This piece first appeared in the edition 1673.
XIII. Ad CHRISTINAM SUECORUM REGINAM, 
nomine CROMWELLI. *

BELLIPOTENS virgo, septem regina trionum, 
Christina, Arctoi lucida stella poli! 
Cernis, quas merui durâ sub caffide, rugas, 
Ut'que fenex, armis impiger, ora tero: 
Invia fatorum dum per vestigia nitor, 5
Exequor et populi fortia justa manu.
Aft tibi submittit frontem reverentior umbra:
Nec sunt hi vultus regibus usque truces.

* These lines are simple and finewy. 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 romantick. The pranks of Christina had neither elegance nor even decency to deserve so candid an appellation. An ample and lively picture of her court, politicks, religion, intrigues, rambles, and masquerades, is to be gathered from Thurloe's State Papers. Of her travels through several cities in a fantastick masculine dress, I select the following anecdotes, from various Letters of that collection, about the years 1654, 1655. This lucid star of the northern pole soon deserted her bright station, and became a defultory meteor. “The queen when she came into the inn [at Elfineur], had boots on, and a carbine about her neck.” Vol. II. 44. “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 horse back lyk a man, being clad fo from middle upwards, with doublet, casock, band, hat, fether, in fo much that the Italians say she is an Hermofrodyte." 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, the fat in the right boot of the coach, in a black velvet coat, and a hat with feathers, &c.—Coming nearer to the city itself, she suddenly changed her black coat, and put on a grey, with a black hood about her head, and got to the left boot, &c." Ibid. p. 89. She had all the failings of her own sex, without any of the virtues of the sex 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. *Prose-works*, vol. i. p. 38. Tol. I suspect, that Milton's habit of facility in elegiack latinity had long ago ceased: and I am inclined to attribute them to Marvell, so good a scholar, as to be thought a fit assistent to Milton in the Latin Secretaryship, and who, as Wood says, "was very intimate and converfant with that person," *Athen. 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 satisfied the dissipations and profligate amours of Charles the second with much wit and freedom.

I must however, observe, that this Epigram appears 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 diitich, intitled, *In Effigiem Oliveri*
Cromwell, "Hæc cæsa toties, &c." Then comes this Epigram there intitled "In eandem [effigiem] regiæ Sueciæ transfmissam." Where the second distich is thus printed,

"Cernis quas merui dura sub caffide rugas,
"Sicque fenex armis impiger ora fero."

And in To the Reader, these poems are said by his pretended wife, Mary, to be "printed according to the exact copies of my late dear husband, under his own hand-writing, &c." I think we may therefore fairly give them to Marvell. But see Marvell's Works, Lond. 4to. 1766. vol. iii. p. 489. Marvell was appointed assistant Secretary to Milton in 1657. See Sec. Part Rehears. Transprof. 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.

Milton has a prolix and most splendid panegyrick 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. 329. T. Warton.

"This Christina Queene of Sweden, as being the Daughter to the Greate Gultavus Adolphus, and bred vp a Protestant in the Lutheran way, quitted her Crowne and her Religion too; turning Papist: and was received at Inspruck in Tiroll by that Arch-Duke and Prince, with extraordinary greate Pomp and Magnificence; that being the appoynted place, at the confines of Italy and Germany, for her to renounce her former Religion of a Lutheran Protestant, and to be received into the bousome of the Church of Rome; which was donn with greate Solemny. At which I was Present, staying there a month for that purpose. Allmost all the Emperors Court and other Nobility were there. The Pope, Alexander vii, sending thither as his Internuntio, Monfug' Lucas Holftenius to receive her Renunciation, and admit her into the Roman Fayth. That Internuntio was a High German, of Hamburgh, and had binn bredd vp a Lutheran, but turned as Shee did; and, being a greate Scholler, he was the Keeper of the Vatican Library, and Canon of St Peters at Rome, and my former courteous Acquaintance, which with all Kindness he renewed at oure meeting here; He giving mee 3 sheets of Paper printed in Latine of the Solemny, of which Shee reade
halfe an one very readily in a loud manly voice, undauntedly. But her carryage in the Church was very scandalous, laughing, and gigling, and curling and trimming her locks; and the motion of her hands and body was so odd, that I heard some Italians that were neare me say, *E Matta per Dio, by God Shee is madd*; and truly I thought so too, there being in her no signe of Devotion, but all was as to her, as if Shee had binn at a play, whilst Shee receiued the Sacrament in the Roman moade, and all the time of the short Sermon: But Shee had short Sermons all the wecke after; every day in a feuerall Language, all which Shee vnderflood well, as I was told there by Monsig' Hollenius the Pope's Internuntio, with whome I was often: That night Shee was entertayned with a most excellent Opera, all in Musick, and in Italian; the Actors of that Play being all of that Nation; and, as some of themselves told me, there were 7 Castrati, or Eunuchs; the rest were whoores, moncks, fryers, and priests: I am sure it lasted about 6 or 7 howres, with most straingely excellent Scenes and raufishing Musick, of all which, by the Arch-Dukes Order, the Sig: Conte Collalto presented me with a booke in Italian, wch I have now in my study, with all the Scenes in excellent brascutts. The title is, L'ARGIA, Dramma Musicale, Rappresentato a INSPRVGG. Alla Macsta Della Serenissima Christina Regina Di Suezia &c.

"Shee staid at Insprugg about ten dayes, and euery day had its variety of Entertaynement, what in Dancing, Musick, Banquetings, Hawking, and Hunting all fortes of wild sowlcs, and wilde beafs, incompaied in Toyles of Canuas, making a wall (as it were) with Tymber, poles, and Canuas, 5 or 6 miles in Compaie to bring in the Scueral heards of wilde beafs that. Inhabit that Alpine Mountanous Country; (amongst which the Camuccij, or Chamois, or Mountanous wild goates are most in number;) there being Culuerines and male Cannons placed here and there, for her Ma'die to fyre at whole Droues, or Flocks of them, as they rann and lepped to and againe. In short, I was told there by an English-man of the Archdukes musick, That those 10 dayes coft that Prince aboue 30000lib. English.

"I designed the Figure of the Queene my selfe, and had it cutt in brafs at Inspruck for me, wch I haue in my study: Dr. John Bargraue Canon of Christ Church Canterbury, 1662."
The preceding account of Christina is taken from the "Effigies, Nomina, Et Cognomina, Papæ et Cardinalium nunc viventium. Edit. à Jo. Jacobo de Rubeis, Rome, 1658. folio," numbered G. iii. 33. in the Library of Canterbury Cathedral; to which it was one of the many curious and valuable presents, made by Dr. Bargrave, Prebendary of the Church, who had been a great traveller, and lived chiefly in Italy during Cromwell's usurpation. On the margins and backs of the engravings in the aforementioned volume, he has written many curious remarks from printed books and manuscripts, and has added several diverting anecdotes, the fruits of his own observation; among which is the account of Christina. The figure will be considered a curiosity; she appears in the man's apparel, as described in the beginning of Mr. Warton's Note.

I agree with Mr. Dunster, in believing these verses to Christina to have been written by Milton, not by Marvell. See the Note on Par. Reg. B. ii. 481. I think it most probable that Milton being the sole Latin secretary when these verses were written, no application would be made to another person to write them. I may add a various reading or two in this Epigram, as it is printed in Marvell's Poems, edit. 1681, besides Sicque instead of Utque, already noticed by Mr. Warton; for, in the same line, Marvell's copy reads "ora fero" instead of "ora teto" as in Milton's; and, in the seventh line, "At" instead of "A?". The latter is an immaterial variation; but the former is not so; "ora teto," as I conceive, being much more significant than "ora fero." See Toland's Life of Milton, fol. 1698, p. 39.

"Behold what furrows age and steel can plow;
"The helmet's weight oppress'd this wrinkled brow."

Possibly Marvell might have been favoured with a transcript of this epigram, after he became associated with Milton in the secretaryship.

Perhaps, by calling Christina Bellipotens virgo & lucida stella, Milton might intend an allusion to a gold coin of the queen, on one side of which she is represented with a helmet as Minerva; the other side exhibiting the sun. See an engraving of the coin, in Sarravii Epistolæ, a Burmanno, Ultraject. 1697, p. 230, and an account of it from Sarravius to Isaac Vossius,
Christina Regina Successit
Roma Potens An. 1655.

Fac-simile from the original Drawing.
dated 26. Mart. 1650, in pp. 228, 229. There are also several copies of verses on the coin; from which I select the two following:

1.

"Attica falla fuit, sed vera hæc Arctica Pallas;
"Dicere me verum, Sol mihi testis adest,"

2.

"Sol, radios expande tuos; ecce! æmula terris
"Christina affulget lumine inocciduo."

I have quoted the English version of Milton's epigram to Christina: It appeared as follows, in Toland's Life of the poet, fol. 1698, p. 39.

"Bright martial Maid, Queen of the frozen Zone!
"The Northern pole supports thy shining throne:
"Behold what furrows age and steel can plow;
"The helmet's weight opprest'd this wrinkled brow.
"Through fate's untrodden paths I move; my hands
"Still act my freeborn people's bold commands:
"Yet this stern shade to you submits his frowns,
"Nor are these looks always severe to crowns." Todd.
SILVARUM

LIBER.
PRELIMINARY OBSERVATIONS

ON

THE GREEK VERSES.

WHEN it is considered, how frequently the life of Milton has been written, and how numerous the annotations have been, on different parts of his works, it seems strange, that his Greek verses, which, indeed are but few, should have passed almost wholly without notice. They have neither been mentioned, as proofs of learning, by his admirers, nor exposed to the ordeal of criticism, by his enemies. Both parties seem to have shrank from the subject.

To investigate the motives for this silence is not necessary, and the search might possibly prove fruitless. The present observations attempt to supply the deficiency of former Commentators, whose stores of critical knowledge have been lavished, ὅπερ ἡμῖν ἐπιστήμη, merely on the English poetry of Milton.

It will, perhaps, be asserted, that the following remarks are frequently too minute. Yet it seems the duty of a commentator, on the Greek productions of a modern, to point out, in general, the sources from which each expression flowed, and to
defend by collected authorities, what to some readers may appear incontrovertibly right, as well as to animadvert on passages, of which the errors will be discovered by those only, who have devoted a large portion of their time and attention to the study of the ancients. Critical strictures on such works should be written to direct the judgement of the less learned, and not merely to confirm the opinions of profound scholars.

In these Remarks, the reader will find some objections started, which are to be considered as relating rather to points of taste, than of authority.—In passages of which the propriety or impropriety could be decided by appeals to the Ancients, reference has generally been made to Euripides, in preference to all other Writers. It is well known, that he was much studied by Milton, and he is properly termed his favourite poet by Mr. Warton, in his Note on Comus, ver. 297.

Those, who have long and justly entertained an high idea of Milton’s Greek erudition, on perusing these notes, will probably feel disappointed; and may ascribe to spleen and temerity, what, it is hoped, merits at least a milder title.—To Milton’s claim of extensive, and, indeed, wonderful learning, who shall refuse their suffrage! It requires not our commendation, and may defy our censure.—If Dr. Johnson, however, observes of some Latin Verse of Milton, that it is not secure against a stern grammarian, * what would he have said, if he had bestowed his time, in examining part of this Greek

poetry, with the same exactness of taste, and with equal accuracy of criticism.

If Milton had lived in the present age, the necessity of these remarks would, in all probability, have been superseded. His native powers of mind, and his studious researches, would have been assisted by the learned labours of Bentley, Hemsterhufius, Valckenaer, Toup, and Ruhnkenius, under whose auspices Greek criticism has flourished, in this [the last] century, with a degree of vigour wholly unknown in any period, since the revival of letters.

I.

**Psalm cxiv.**

This Greek version, as Dr. Joseph Warton has justly observed, is superior to that of Duport. It has more vigour, but is not wholly free from inaccuracies.

In verse 4. the preposition $e\nu$ might have been omitted, as in Homer, *Od. H.* 59.—$\gamma\gamma\alpha\nu\tau\varepsilon\sigma\tau\iota\kappa\alpha\varsigma$

Ver. 5. $\varepsilon\varphi\omega\nu\varsigma\iota\tau\sigma\varsigma$, and v. 12. $\varepsilon\varphi\omega\nu\varsigma\tau\sigma\varsigma$, should have been in the middle voice.

Ver. 5. and v. 13. $\varepsilon\iota\lambda\upsilon\mu\mu\varepsilon\nu\nu\iota\upsilon$, should have the antepenult long, as it is used by Homer.

Ver. 7. and v. 14. $\iota\rho\delta\alpha\nu\nu$ has the penultimate short in Nonnus's version of St. John's Gospel, i. 23. and in x. 40. where it appears long, $\iota\rho\delta\alpha\nu\nu\iota\omicron\omicron\iota\omicron\omicron\omicron\iota\omicron\omicron\omicron$ *scriptum est*, says Sylburgius.—The syllable $\Delta\alpha$ is

$^b$ [This criticism was first printed in 1791.]
used long by Apollinaris, in his translation of this psalm.

Ver. 9. and 16. ἐστραφέω. This word is supported by no authority.

Ver. 12. μανα Σαλασα. Ανα Doricè for Aun has the A long.

Ver. 17. Βαιδεραi τι δ' αε—Δε or Δ' should have followed Βαιδεραi.

Ver. 19. μεγαλ' εκυτεουλα, does not appear intelligible. Should it be μεγαλα κυτεουλα? In the following verse τρειοσ' had better have been τρομευσ', as τρεισα precedes.

II.

Philosophus ad Regem quendam, &c.

In this short composition, the style of the Epick Poets is imitated very inaccurately, and is strangely blended with that of the Tragick Writers.

Verse 1. ΕΙ ΟΛΕΣΗΣ] Milton ought to have written ΕΙ κ' ολεσησ.—The subjunctive ολεσησ, as in Il. A. 559.—and κε must necessarily be added to ει, when it is followed by this mood.

ΕΙ, in the Dramatick Poets, is used with the Indicative, and the Optative, but never with the Subjunctive mood; though it is joined to all the three moods, in Homer. Yet this is not allowed indifferentely, nor without distinction.

ΕΙ, in the Iliad and Odyssey, when it is joined to an Indicative, stands singly, and independent of any other particle, as in Od. Υ. 220. ΕΙ γον, ε μεν αντις—and in a great variety of passages.
EI, with an Optative, is sometimes accompanied by κε, or κεν, as Il. A. 60.—ΕΙ ΚΕΝ Ἐναλον γε ΦΥΓΟΙΜΕΝ. Θ. 196. ΕΙ ΚΕ ΛΑΒΟΙΜΕΝ. 205. ΕΙ περ γαρ ΚΕ ΘΕΛΟΙΜΕΝ—and it is also used without this adjunct in Il. A. 257. ΕΙ σφών τὰ τῶν ζωλα ΠΥΘΟΙΑΤΟ. B. 98.—ΕΙ ποτ' αὐτης ΣΧΟΙΑΤ'.—and in a multitude of other places, by the insertion of which it is not necessary that these remarks should be extended.

ΕΙ, with a Subjunctive mood, is never used by Homer, without the addition of κε or κεν, or its equivalent αυ.

It may not be useless to enumerate and correct the passages, which, in the present copies of the Iliad and Odyssey, seem to militate against these Canons.

ΕΙ ΚΕ, instead of ΕΙ, with an Indicative Mood.

Ιλιαδ Ψ. 526. ΕΙ δε Κ' ετι προτερψ ΓΕΝΕΤΟ δρομος αμ-φοτεροις;—Read ΕΙ δε Γ' ετι προτερψ.

Οδυσσ. Ζ. 282.—ΕΙ Κ' αυτη περ επωκομενω τωσιν ΕΤΠΕΝ.—Read ΕΙ Γ' αυτη, or rather ευγη.

Οδυσσ. Μ. 140. ΕΙ ΚΕΝ ΑΛΤΕΙΣ.—Read αλυξης, which Clarke gives as a various reading, and which he should have admitted into the text. In Οδυσσ: Λ. 112. he has rightly published: ΕΙ κεν αλυξης.

Οδυσσ. Π. 79. ΕΙ ΚΕΝ εμε μονστρεσ αγνορες εν μεγαροισι Λαθρη κλειναντες, ωατρωια ωαιτα ΔΑΣΟΝΤΑΙ. Δασωια is mentioned by Clarke, in his note, as a various reading. This alteration would remove the error; but ΕΙ ΜΕΝ εμε is the true reading, as ΕΙ ΔΕ κ' εγω follows in ver. 82.—To these must not be added Οδυσσ. Λ. 109.
which verse is repeated in *Odyss.* M. 137, for *EAAΣ* may be Subjunctive, as well as Indicative. The *A* is only doubled.— *This* Ernesti pronounces to be the true lection. The Author of the life of Homer, however, whom Gale, Clarke, and others, suppose to have been Dionysius Halicarnassensis, cites the former of these passages, p. 340. *Ed. Galei, Amst.* 1688, and reads εασής for εαως, which, as Clarke has remarked, must be pronounced ἀσής. This seems to be the genuine reading; and might readily be admitted into the text, if it is supported by manuscripts. Eustathius also, as Ernesti observes, ἱσωθε ἐασής videtur.

EI, in stead of EI KE, with a Subjunctive Mood.

*Iliad* A. 81. *EI ωεφ γapro τε χολον—ΚΑΤΑΠΕΨΗ.*

It should be γαφ KE.—So in *Iliad* Δ. 261. *EI ωεφ γαρ τ' αλλοι—ΠΙΝΩΣΙΝ,* and in *Iliad* M. 245. *EI ωεφ γαφ τ' αλλοι—ΠΕΡΙΚΤΕΙΝΩΜΕΘΑ*—the reading should be *EI ωεφ γαρ Κ' αλλοι.* A Subjunctive properly follows *EI ωεφ γαφ κε,* in *Iliad* A. 580. M. 302. *Odyss.* B. 246. Θ. 355.

*Iliad* A. 341.—*EI ωοτε δ' αυτέ
Χρειω εμειο ΓΕΝΗΤΑΙ—

Here is a manifest blunder. ΔΕ is unnecessary, but the frequent occurrence of δ' αυτέ, in the *Iliad* and *Odyss* ey might easily occasion its admission. Homer also, (*ni fallor*) would have written: *ει δε ωοτ' αυτέ,*

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*Vol. III. p. 1675. 9 Edit. Rom.*
and not ei \varepsilon o\grave{t}e \delta' \alpha\nu\varepsilon\acute{s}. d After the Canons, which have been laid down, the mode of correction is obvious: EI \varepsilon o\grave{t}e K' \alpha\nu\varepsilon\acute{t}e. As EI xe and EI xe\nu, however, are frequently in \textit{juxtaposition}, the reading might have been: EI xe \varepsilon o\grave{t}e \alpha\nu\varepsilon\acute{t}e. —KE \alpha\nu\varepsilon\acute{t}e or \kappa' \alpha\nu\varepsilon\acute{t}e may be found in Iliad Z. 73. \emptyset. 26. I. 135, 277. P. 319, and \Omega. 619.

\textit{Iliad E. 258.} —EI γεν έτερος \gamma} \upsilon \textit{ΦΥΘΗΣΙΝ.}
Read EI K' \nu} \upsilon \varphiυ\nu\nu\iota\nu\iota\nu. In Villoislon's Edition of the \textit{Venice} Homer and Scholiaets, the lection is ei γ' \nu} \upsilon έτερος \gamma} \upsilon. It might be EI —KE \varphiυ\nu\nu\iota\nu, which would obviate the double \gamma} \upsilon.

\textit{Iliad A. 116.} EI \varepsilon o\grave{t}e \tau} \upsilon \textit{ΤΥΧΗΣΙ} \Sigma I —
Read EI \varepsilon o\grave{t}e KE.

\textit{Iliad O. 16.} —EI \varepsilon o\grave{t}e κακορραφίας \alpha\varphiε\gammaιν\upsilon \Pi\varphi\omega\tau\nu \textit{ΕΠΑΤΡΗΑΙ.}
Read K' \textit{ΑΤΤΕ}, which indeed afflicts the metre.

\textit{Odyss. II. 138.} EI \kappa} \nu} \Lambda\varphi\epsilon\tau\gamma} \alpha\nu\nu\nu \deltaον \alphaγγελος \textit{ΕΛΘΩΩ} —
Put a fuller stop at the end of the preceding verse, and read H \gamma} \sigma\alpha\nu for EI \kappa} \nu, which is given as a various lection in Clarke's note, in whose Edition, it is remarkable, that the \textit{true} readings are not uncommonly the \textit{rejected} readings.

\textit{Iliad F. 576.} EI \varepsilon o\grave{t}e \gamma} \varphiαρμενος \mu} \nu\nu n \textit{ΟΥΤΑΣΗ} \upsilon, \nu} \textit{ΒΑΛΗΣΙ} \Sigma I. —Read EI \gamma} \varphi \textit{KEN} —

\textit{Iliad X. 86.} EI \varepsilon o\grave{t}e \gamma} \varphi \varepsilon \nu} \kappa} \textit{ΑΤΑΚΤΑΝΗ}. —

\textit{Odyss. I. 311. and 344.}

\[ \varepsilon\upsilon \delta' \delta' \alpha\nu\varepsilon\acute{t}e \div \mu} \nu\nu \mu} \nu\nu \nu\nu\nu \nu\nu\nu \delta\iota\nu\nu\nu\nu\nu, \]
Which the Commentators allow to be wrong. Ernefis's supposition, that the repetition of \delta, \textit{hiatus citandi causa fieri potuit}, merits no attention.
The Harl. MS. rightly gives, κατατέθει. Οὐ τε ὁ
ἐγὼν κλασμοῖο—follows; where Οὔτε ὁ ἐγὼν seems
preferable.—There appear to be many passages of
Homer, in which TE “locum non suum occupat,”
as the learned Annotator on Toup in Suid. Vol. iv.
p. 489. observes, on a fragment of Callimachus.

_Iliad_ X. 191. Εἶ ὑερ τε ΛΑΘΗΣΙ—

Here, and in _Odyssey_ A. 188. Εἶ ὑερ τε γεροντ' ΕΙΡΗΑΙ, for τε read ΚΕ.

In this list must not be included _Odyssey_ E. 221.
Εἰ ὁ αὐτίς ΠΑΙΗΣΙ—for Πάιος: is not only _Subjunc-
tive_, but also _Indicative_, according to the _Mos
fleandenti Indicativi poetis usitatus_; qui dicitur à
Grammaticis Rheginorum fiisse dialetti, to use the
words of Valckenaer, whole note on μενησι for μενε
well merits perusal, _Adnot. in Adoniazus_. Theocrit.
p. 254.—Nor must _Iliad_ Γ. 288.

Εἰ ὁ αὐτίς τίμην Πριαμος, Πριαμοιο τε παιδες,
ΤΕΙΝΙΕΝ ἐκ ΘΕΛΩΣΙΝ,
for Homer uses Εἰ αὐτ ὁρ Εἰ ὑερ αὐ, in the same way,
as Εἰ κε, with a subjunctive Mood. So in _Iliad_ Σ. 273.

Εἰ ὁ ἡ ΜΕΝ ὑΕΡΙΟΙ ἐπεεσσον ΠΙΘΩΜΕΘΑ,
where the Harleian MS. reads πιθομεθα, though Εἰ αὐ,
with an Optative, does not occur in Homer.—Εἰ ὑερ
αὐ with a Subjunctive is to be found in _Iliad_ Γ. 25.
Ε. 224, 232.

Many examples of the _Præf. Ind. Rheginorum_
may be found in Homer.—Thus, _Odyssey_ A. 204.
Εἰ ὑερ διεματ ἘΧΗΣΙ—must not be solicited.—
In _Iliad_ Κ. 225.—μενος ὁ ὡτὲ ὑερ τε νοησι—instead
of νοησι—seems preferable to ὡτὲ κε νοησι, as ἔχαι
for ἐχει, and νοησι for νοε, are produced as examples
of the σχῆμα Ιεωνιου, or Ἱπληνων, in the Etym. M. V. Παραφαιης. Νομις is also mentioned by Euftathius, in Odys. H. p. 1176. 61, Ed. Rom. which passage is cited, from the Commentary on Iliad H. by Valkenaer, Adon. loc. cit. This is a typographical error, as the reference is rightly given, in his notes on Lefbonax, p. 179.—Οτριυνησι occurs, in the Indicative, after έ μν, Od. Ε. 373.

To evince the propriety of correcting these few passages, it need only be observed, that Ει κε is used by Homer, with a Subjunctive Mood, in above forty different places. Ει κε however, is sometimes joined to a future Indicative, apparently for want of a future Subjunctive. Iliad B. 258. Ει κε ετι μικησομαι. K. 449. Ει κε απολυσομεν.—Odys. Г. 216. Ει κε αποτισεται. Ε. 417. Ει κε ετι παραγενομαι—Π. 238. Ει κεν—δυνησομεθ'—254. Ει κεν—αυησομεν. Х. 76. Ει κε απωσομεν.

Τον ΕΝΝΟΜΟΝ] Ο Εννομος, qui est intra legem, of course does not occur in Homer.—The word Εννομος, however, may be found in the Tragick Writers; but they do not apply it to persons.

Eischylus, Suppl. 389.

Δικαι ε τυρχανατιν εννομισ

\(e\) As these instances of Ει with a subjunctive are so rare in Homer, Milton probably supposed, that the corrupt passages in the Tragedies, in which such a construction may be found, would defend his Ει ολεσφ.

\(f\) This usage of the Indicative is termed σχῆμα Κερεθιον by Lefbonax, p. 178—and by the Etym. M. V. Εινι, p. 301. In the Sch. on Iliad B. 72. Should not the reading be Κορίνθιον σαυτολα for Ιωνιον?
whence Euripides, Phæn. 1645. Ed. Valck. appears to have derived his έννομον δίκην.—In the same play also, 408.

Ζευς—νεμων εικοτως
Αδινα μεν κακοις, όσια δ' εννομοις.

And again 574, where the Scholiaf explains έννομοι by Οίκητορες,

—Βροτοι δ', οι γας τοτ' πσαν εννομοι.

In the Choeph. 481. likewise:

Ουτω γας αν σοι δαίτες εννομοι βροτων. Ξ

In Sophocles, Oedip. Tyrann. 330.

Ουκ εννομ' ειπτε.


Ξ To these passages must not be added a defective correction of Canter, Suppl. 945.
—Thucydides, iv. p. 272. vi. p. 403.—Pollux viii. 92.—But to accumulate authorities is unnecessary. h ἐνομος is not an Ἐπικ word, in the signification of a just and irreproachable man.

Οὐδὲ τιν’ ανδρὸν δεῖνον ὈΛΩΣ ΔΡΑΣΑΝΤΑ] Ὀλος, which appears of little service in this passage, is not in Homer, and very rarely, if ever, in the Tragedies. In Rhesus, 737. for ε’ ις σε γιγνωσκω γ’ ὀλος, Musgrave has rightly from a manuscript edited τρως, which occurs in two other passages of this play, and once in a Chorus of the Ion, 695. and sometimes in Eschylus.

Δραν is not used in the Iliad. In the Odyss. ο. 323. παραδρασιν, or παρα δρασιν, and 332. ὑποδρασιν may be found.—The formula, δραν τινα δεινον, may be termed Homerick, as Homer says in I. γ. 354. Σεισδονου κακα ρέξει—, but Δραν, with a double accusative, is perfectly in the style of the dramatick Writers. Euripides alone will afford a sufficiency of examples: Hecub. 253. Δρας δ᾿ οὔδεν ἴμας ευ. Orest. 581.—τι μ᾿ αυ δρασ ό καλθανων. Hippol. 178. τι σ᾿ εγω δρασω. Iph. Aul. 371.—δραν τι κεδουν βαρβαρους. Ion. 1267. Δρασαι τι κακον τους ωλας. From these two last passages, it appears, that Milton should have written, τιν’ ανδρον ΤΙ δεινον δρασαντα, which is more manifest from Med. 560: Ου τι δρασεις δεινον— for after δραν, the Adjective in the singular number is accompanied by τι, but in the plural it is used alone, as in Orest. 570. δρασας δ᾿ εγω δεινα. Iph. Tart. 1177.—δεινα γας δειδρασετον. Bacch. 667. Ως δεινα δρασι. Eleasar. 992. Και δεινα δρασω.

h Pindar's Συντελεθεῖν εὐνομον must not be omitted; where εὑνομον is used adverbialiter, in the sense of legitime.
2. ΣΟΦΩΤΑΤΟΝ—καρπηνον—] It should be ΣΟΦΩΤΑΤΟΝ καρπηνον. Thus Homer has καρπηνα Τρωου, in Iliad A. 158. for Τρωους.—καρπηνα ανδρων, in the same Book, v. 500. for ανδρες, and—νεκυων αμενηνα καρπηνα, for νεκυων αμενηνως, in Odyss. K. 521. to which passage Aristophanes alludes, in a fragment of his Δαιταλεις, preferred by Galen, in the preface to his των Ἐπο-κρατεις γλωσσων εξηγησις.—Neither καρπηνον, καρπη, nor κρατος are used simply in the sense of Ανθρωπος by Homer.

Iσθι ἐπιδιως αφελοιο,] With respect to the expressions, Ἐπιδιως αφιλεσθαι, or Ἐπιδιως αφελειν, they are strictly Homerick. Iliad II. 689.—αφειλετο μικρων Ἐπιδιως, which is repeated in II. P. 177. In Odyss. I. 313. is Ἐπιδιως αφελουν Συρεου μεγαν.

Iσθι αφελοιο is, however, utterly indefensible, for it is neither Homerick nor Attick Greek; it is the language neither of verse, nor of prose. Milton should have written ισθι αφελομενος, which would have but an awkward appearance in an hexameter verse, or rather, perhaps, αφιληπομενος, in the future.

Should it be asserted, that ισθι is proposed to be parenthetical, which does not seem natural, nor to have been the Author's intention, still after οληνς the reader would rather expect a subjunctive mood.

This usage of the Participle in the Nominative Case after verba γνωρισικα has been ably illustrated by Valckenaer in his notes on Herodotus, III. p. 194, and on the Hippolytus of Euripides, 304. p. 196.

The reader may also consult Henry Stephens's Index to his Thesaurus, p. 1094.
To the examples, which he produces in these notes, from the Tragedies, may be added Euripides in Hippol. 524. ταυτ’ αυ φοβησει τιθι.—Helen. 460. Οχληρος τιθων.—So also is ισω used. Euripides in Alcest. 148. Ιστο νυν, ευκλεις γε καθαναμεν, γυνι τρισιν—in Melanipp. apud Stob. lxxxiv. p. 451.—Grot. lxxvi. p. 331. Ιστω β’ αφρων ων—which words are also found in a fragment of the Alcmena, ap. Stob. xliii. p. 302. Grot. xliv. p. 175. In the same way also ιςε. Euripides, Androm. 727. Ταλλινος ιςε μιθεος βελτιονες.—Sed de his satis superque.

In Homer ισθι is twice used in the Odyssey, B. 356. Α. 223. Ισω occurs much more frequently, and ιςε, in Iliad B. 485. Υ. 276. Odyssey. Η. 211. Φ. 110; but in all these passages, the construction of the sentence is such, as not to require a Participle in the Nominative Case, after the verb.

Milton appears to have had the common idiom of the Tragedies, with regard to these γνωριμωνα verba, floating on his mind, though he has failed in expressing his ideas. That he was not unacquainted with the proper usage of ισθι with a Participle, may surely not unfairly be concluded from a passage in his Paradise Lost, B. ix. 791.

"Greedily the ingorg’d, without restraint,
"And knew not eating death."

Richardson, in his notes, has observed, that this is a Greek phrase, and used often by the Latins*. He

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* The adoption of this construction by the Latins, in verse and prose, has been pointed out by Davies, in his notes on Cicero’s Tusculan questions, iv. 15. p. 294. Ed. 4to. 1738, and by others.
then quotes Oppian, *Halicert. II. 106. It is, however, very remarkable, that Milton should adopt this *Grecism in his *English poetry, and neglect it in a Greek composition.

Ἀφελος, if, in other respects, it were right, might be used *se aut, nec in *optandi *sen, according to the practice of Homer, if the present copies are correct.—It is scarcely necessary to observe, that, in *the *Tragedies, an Optative without *se always expresses a wish, but when *se is added, *potentiam *habet *significationem.

— *use* autis] If *auti be an Adverb of *time, as well as of *place, after *use* it seems unnecessary.

In Homer, *Iliad T. 127. indeed, Juno says of Achilles, that in the present day’s conflict, he shall be preserved from danger, but that

— *use* autis *ta *wesetawi, *a *se *i *i

Γευμομενο επεκησε *λυγ —

In this passage, however, *auti seems improperly added to *use*; for in all the other places, in which *use* and *auti or autis,—for *use* auti is not to be found —occur *united in Homer, the repetition of an action, which has *already happened, or the sequel or continuation of one commenced, but not yet *finished, is implied 1. Thus in *II. A. 26. Agamemnon says to Chryses:

1 It may, perhaps, be urged in defence of this passage, that, though Achilles had not yet suffered, what he was to suffer, yet, as his destiny was fixed, Homer might consider his death as the certain sequel of an action commenced, but not yet *finished; at least sufficiently to vindicate the usage of *auti, in the sense of *continuation, though not of *repetition.
while he was at the Grecian camp.—In II. H. 30. Apollo says to Minerva of the Trojans:—‘ΤΣΤΕΡΟΝ ΑΤΤΕ μαχησον’—after they had fought, and still were fighting.—In the same Book, Hector uses: ‘ΤΣΤΕΡΟΝ ΑΤΤΕ μαχησομεν’—V. 291. in his speech to Ajax, after they had fought; as does Priam, V. 377. and Idæus, V. 396. in speaking of the two armies, after they had engaged. In Iliad Θ. 142. Nestor cries out to Diomedes, when he intreats him to retire from the battle, during the storm: Ζευς κυδος—ΤΣΤΕΡΟΝ ΑΤΤΕ και ἡμιν—Δωσι, with the idea that they had before been honoured by Jupiter.

In sentences of this sort, ἵπερον may of course be used without αὐτίς or αὐτε. —In Odyssey Θ. 202. Ulysses, after having thrown a quoit, says:—παχά δ’ ΤΣΤΕΡΟΝ ἀλλον Ἡσειν—οἰμαί.

When an event, which has not yet come to pass, is mentioned as about to happen, ἵπερον is used without αὐτε. In Iliad Κ. 450. Diomedes says to Dolon, if we should now set you at liberty, καί

m Euflathius reads Αὐθίς,—Erneftii, Villoifon, and others, Αὐτίς, which also appears in the rare Edition of Luc. Ant. Junta, 12mo 1537. celebrated by Dorville, Crit. Vann. 390. depreciated by Erneftii, Pref. Hom. X. and defended by Villoifon, Prolegom. in Hom. ex Cod. Venet. xlv. Not. 1.—Αὐτίς is surely right; and the Editors of Homer should not have so often neglected the distinctions pointed out by the Grammarians, respecting Αὐθίς, Αὐτίς, and Αὐθί. To Tzetzes, Corinthus, and Helladius, quoted by Valkenaer in Ammon. 27. may be added Hesychius, Etym. Magn. Apollonius Suidas and Phavorinus; and Euflathius in Iliad B. 230. Κ. 789. 24. Π. 1062. 51. Τ. 1175. 63.
"ΤΣΕΠΟΝ είσθαν θανατον ην, implying though your present intention of reaching the ships has proved abortive.

In *Iliad* Δ. 365. Diomedes exclaims to Hector, though Apollo has now preserved you,

Η ᾿Ηπ α"" εξανω γε και ""ΤΣΕΠΟΝ αντιχόλησας.

Achilles also uses these words to Hector, when he is delivered from death by the same God, *Iliad* Τ. 452.

In *Iliad* Ζ. 313. when Juno proposes visiting Oceanus and Tethys, Jupiter, desirous of detaining her, begins his speech with

Ηρη, κείσε μεν εσί καὶ ""ΤΣΕΠΟΝ ὀρμηθηναι.

In *Odyssey* Ι. 351. Ulysses says to the Cyclops, ""since you act thus,

—Πως κεν τις σε καὶ ""ΤΣΕΠΟΝ αλλος ἱκοίτο.

In *Odyssey* Π. 272. Ulysses, after desiring Telemachus to go to the Palace, in the morning, adds:

Αυταρ εμε ἁροτί ἀσυ συνΒωτης ""ΤΣΕΠΟΝ αξει.

So also ες υφηρον is used in *Odyssey* M. 126, where it is said that *Crataeis*, the mother of Scylla—μιν ἐπιτετ' αποταυμετ' τις ""ΤΣΕΠΟΝ ὀρμηθηναι.

From considering these passages, it appears extremely doubtful, whether Milton’s υφηρον αυθι, in the signification simply of posthac, be proper, even though it may be alleged, that the King had certainly heard of the Philosopher’s value, in this very speech: and it also seems probable, that αυτε should be corrected in *Iliad* Τ. 127.

—αρ’ επείται] So *Iliad* Γ. 398, Ἐκμεθον τ’ αρ’ επείται—
In the Timon of Lucian, Vol. I. p. 122. Jupiter says to Plutus: ταυτα γεν απωδυρε ΠΡΟΣ με, which, however, is apud me lamentabaris.

Οδυρη] In the Edition of 1673, and in Bishop Newton’s of 1785, the final η is circumflexed. An iota subscriptum should also have been added, if οδυρη be the Future Middle.

Οδυρομαι, however, like Μαρτυρομαι, is one of those verbs which have the Ωψιλον long, in Presentibus et Imperfectis omnibus, and short in futuris, if they have any futures in use. This point of Prosody has been accurately and clearly illustrated by Clarke, in his notes on Homer, I. Α. 338. Β. 43.

Οδυρομαι, with the second long occurs in Euripides, Suppl. 772. Ακραντ' ΟΔΥΡΗ, ταισε τ' εξαγεις δακρυ. In Iph. Taur. 485. Τι ταυτ' ΟΔΥΡΗ.—— Androm. 405. Αταρ τι ταυτ' ΟΔΥΡΟΜΑΙ.—— Phæn. 1806.— και ματην ΟΔΥΡΟΜΑΙ. So Ωδυρομαι, the Imperfect, in Homer, Iliad Ω, 166.

Θυγατερες δ' ανα δωματ', ιδε νυοι, ΩΔΥΡΟΝΤΟ.

Since the Ωψιλον in Μαρτυρομαι futurum, as Clarke observes, semper corripitur, the same must also be the quantity of the Ωψιλον, in Οδυρομαι, if such a word exists.

Τοιον δ'] It should be printed τοιοντο, in one word. Πολεως is the reading in the Edition of 1645. This genitive occurs only twice in Homer, Iliad Α. 168.
and Τ. 52. In the latter place ροιος is noted as a various reading.

ΠΕΡΙΩΝΤΜΟΝ αλξας] Hoc minus placet. When Αλξας occurs in Homer, it is used without any epiteth, and περιονυμων is not an Homerick Word.—As to ολεσσας, since Milton uses ολεσης, simplici Σ, in the first line, ολεσσας, so nearly after it, seems exceptionable, in point of taste, in such a short composition.

In the various readings of the fourth verse, μαυ αύτως δ' ας επειτα, for μαυδιως, the word αυτως should have been aspirated, as it is in Homer, after Μαυ, Ιliad Τ. 348. Οδυς. Π. 111, and, indeed always, when it is used in the sense of temerè, or sic temerè.

III.

In Effigiei ejus Sculptorem.

This Epigram is far inferiour to those, which are preserved in the Greek Anthologia, on Bad Painters. It has no point: it has no αφέλεια. It is destitute of poetical merit, and appears far more remarkable for its errors than for its excellencies.

To confess the truth, the Poet does not appear to have suspected, that, while he was cenfuring the Effigiei Sculptor, he was exposing himself to the severity of criticism, by admitting into his verses, disputable Greek and false metre.

As these lines are Iambicks, it may be concluded, that Milton meant to imitate the style of the Tragick and Iambick Writers. Such, at least, ought to have been his model.
In the first line, $\chi\epsilon\iota\iota$ is properly applied to the Artist, as in Lucian, *Amor*. Vol. II. 432. *Ed. Reitz*. $\chi\epsilon\iota\iota$ $\zeta\omicron\gamma\rho\alpha\rho\omega\nu$, though $\alpha\mu\alpha\theta\epsilon\iota$, as an epithet to $\chi\epsilon\iota\iota$, appears liable to objection. Euripides in a fragment of his Andromeda has: $\sigma\omicron\omicron$ $\alpha\gamma\alpha\lambda\mu\alpha$ $\chi\epsilon\iota\iota$, which cannot defend $\alpha\mu\alpha\theta\epsilon\iota$ $\chi\epsilon\iota\iota$, in the Dative Case, without $\alpha\gamma\alpha\lambda\mu\alpha$, nor yet quite justify the Epithet. It seems to be a Latinism. An Inscription *apud Reines*. p. 863. gives—Docta fabricare monilia dextra, as Ovid *de Art. Amat*. I. 518. does—Docta barba reflexa manus; and Quintilian, *Instit. Orator*. xi. p. 118. *Ed. Burm.* says, not, indeed, speaking of an artist: Indoctæ, rusticæve manus.°

In this line, the Particle $\mu\epsilon\nu$ is placed much too far distant from the beginning of the sentence. — The later Comic Writers, are not always very chaste, in their position of $\delta$ and $\gamma\alpha\xi$, and, perhaps, of $\mu\epsilon\nu$ and similar words.

V. 2. *Φαύνς α\'ν] This is perfectly Attick, and used by Sophocles, *Trach.* 1073. *Elecr. 548. Ed. Brunckii*.—In so short a composition, an Anapaestus in the fifth foot of two following lines might better have been avoided.

Eidos A\'l\'o\'f\'t\'e\'s] A\'l\'o\'f\'u\'s, in the sense intended by Milton, si rite recordor, is not warranted by the dramatick poets, if it is by any of the more ancient writers.—A fragment of the Pirithous of Euripides, which has been frequently quoted, begins with $\Sigma$.

"The application of Σοφος to Artists of all kinds has been explained by Cuperus, in his *Apotheosis Homer*. p. 116. and 186.

° Consult Burman on this passage, and on the verse quoted from Ovid.
τον αυτοφυή—and in the Γεωργιος of Aristophanes, ap. Hephæst. p. 42. is found:

Ω πολι φιλη Κειροτος, αυτοφυες Αττικη,

which, however, form no defence for ειδος αυτοφυες.

3. Τον ΕΚΤΠΠΩΤΟΝ] This word is not right.—Τυπωτος is an Adjective used by Lycophro, 262. τυπωτων τομαν, from which might be formed εκτυπωτος, but no authority for it at present occurs. With more propriety then Milton would have written: Το δ’ εκτυπωτον, scil. ειδος or σχημα. The substantives, however, are τυπωμα and εκτυπωμα. Euripides uses the former, in the Φενεις 165. Ed. Valck. τυπωμα μορφη—The latter is explained, in Hesychius by ὅμοιωμα.

4. ΓΕΛΑΤΕ φαυλε ΔΥΣΜΙΜΜΗΜΑ [γωγραφυ.] Γελαν in the Tragick Writers sometimes governs a Genitive, but more frequently a Dative Case, either with or without a preceding Preposition. Τουτο signifies, Ιτα, Ad hunc modum, and is not governed by the Verb, in the Νυβες of Aristophanes, 818. Τι δ’ τουτ εγελασας; though in a passage from Gregory of Nazianzen, adduced by H. Stephens, in his The- saurus, V. I. p. 821. E. Voc. Γελαω, this verb governs an Accusative Case. This construction is

very unusual, and can have no reference to Attick poetry. In Sophocles, Aj. 79. there is γελαυ εἰς εξθεος; in Sextus Empiricus, advers. Rhetor. II. p. 293. Ed. Fabr. γελαυ εἰς ετ᾽ αυτοὺς, and γελαυ γελοτα is very common, in the Attick Writers; yet still γελαυ δυσμιμημα is, I am persuaded, wrong, and should not be imitated.

The word Δυσμιμημα teems with error.—The Antepenult is long, so that a Spondæus occupies the fourth place, which even the advocates for the toleration of Anapæst in sedibus paribus would not readily allow.—This is evident from Euripides, Herc. Pur. 293.

Εμοι τε ΜΙΜΗΜ' ανδρος ουκ απωσεων,


Γυναικομιμω διαπρεπεις μορφωματι,

and from the Prometheus of Eschylus, 1004.

Γυναικομιμως ὑπτισμωσιν χερων,

and from a Chorus of Euripides, in Bacch. 980.

It can scarcely be imagined, that Milton supposed the second syllable of Δυσμιμημα to be short, from the following fragment of Euripides, preserved by Plutarch, de Oracul. de festu, V. vii. p. 640. Ed. Reiskii.

'Οδ' αρτι Σαλλων σαρκα, διστηθης οπως
Ασηρ απεσι, πνευμα αφεις εις αιθερα,
Μιχρον de σωμα και ΜΙΜΗΜΑ δαιμονιον.

4 ΕΙΣ εξθεος προ ΕΠΙ. Stephen. Thef. l. c.
This fragment is also quoted by Plutarch, in non
fuavit. sec. Epic. Vol. x. 485. as far as ἀπεσέν,
where he reads σαρμι for σαρμα. The last line is re-
jected by Musgrave, Fragm. Incert. ccxvii. but
supposed to be an Iambick verse by Turnebus and
Xylander, who join in changing δαιμονιον into δαιμονων.
The former also proposes μικτον for μικρον.—Grotius
in Excerpt. p. 423. reads, without any apparent
suspicion of the false quantity:

Νεκρον δὲ σωμα, καὶ μιμημα δαιμονων.

Thus Barnes has published it, in Fragm. Incert. 285;
but has not condescended to mention the names
of either Plutarch or Grotius. Rhunkenenius has
quoted the former part of the passage, in a Note
on Timæus, V. απεσέν.—At length Heath detected
the error in the word μιμημα, but does not appear
to have been aware of Grotius’s alteration, though
he refers to one of the places in Plutarch. Valcke-
naer, indeed, in his Diatribe, illustrates these lines,
in p. 56, where he admits Σαρμι, and reads

— σωμι ἀρεσ ἐς αἰθέρα,
Μιαρον δε σωμα,

and joins the following words to the text of Plutarch.

Toup, however, in a Note, published from his
manuscript papers, in the new Edition of his re-
marks on Suidas, I. p. 234. though he refers to
Valckenaer, does not appear to have discovered
any error in the word μιμημα, for he quotes the
line as an Iambick verse, and reads,

Εἰς γνι δε σωμα, κ' αυ μιμημα δαιμονων,
instead of Ἐκρον.—Yet who would venture to produce such a Verse, as a defence of Milton’s usage of Δυσμίμημα, secundâ brevi?

In the next place, this word Δυσμίμημα does not occur, I believe, in any ancient writer; and if it did, it could not possibly be used in the signification, in which it has been employed by Milton.

The Adjective Δυσμίμπτος is thus explained by Henry Stephens: “Vix imitabilis, quem imitari et exprimere difficiliter queas.” He does not, however, produce any authority for the usage of it, nor has Scott in his Supplement remedied the deficiency. It may not, therefore, be improper to add, that Plutarch uses the word in his Cato Minor: τὸ καλὸν, ὧν επετηθεῦν, τὸ δυσμίμπτον. Vol. IV. p. 374. in Demetrius: Δυσμίμπτος ἥρωϊη τὶς επιφανείᾳ. V. p. 5. and in other passages. These, however, will be sufficient to point out the true meaning of Δυσμίμπτος; and, at the same time, they may serve to demonstrate the impropriety of introducing a compound, into Greek poetry, with a signification so contrary to analogy as Δυσμίμημα. DR. C. BURNEY.
Whoever will carefully compare this Psalm with Duport's version, will find this of Milton far superior; for in Duport's version are many solecisms. "Quod infortunium," says Dawes very candidly, "in cæteros itidem quoque, qui à sæculis recentioribus Græcè scribere tentarunt, cadere dicendum est." Mifcellan. Crit. p. 1. Jos. Warton,

Milton sent this translation to his friend Alexander Gill, in return for an elegant copy of hendecasyllables. "Mitto itaque quod non planè meum est, sed et vatis etiam illius verè divini, cujus hanc oden altera ætatis septimanae, nullo certo animi proposito, sed subito necio quo impetu, ante lucis exortum, ad Græci carminis heroici legem, in lectulo verè concinnabam." He adds, "It is the first and only thing I have ever written 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, vol. 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 traductions; whether it be natural disposition or education in me, or that my mother bore me a speaker of what God made mine own, and not a translator." Prose-works, vol. i. 293. It was once proposed to Milton to translate Homer. T. Warton.

Ver. 2. ———— ἑαραφόφωνον.] As in the original, A people speaking barbarously. So, in our elder translation of this Psalm, "a people of strange language." And Duport, in his version, "δι' αὐτὸν ΒΑΡΒΑΡΟΦΩΝΩΝ." Homer thus deminates
Ev de Theos laoîthi megâ kreiwn basileuven.

Eide, k' entroropadothi fygad 'eivwoste Thalassasa
Kymati eilumene rothis, o'd aro 'esuvelikhthe
Iro's Iordananis wotie aorunoreidexa xeghe'n.

Ek d' orsa skarpnoisiv apeiressia klokonto,
Wc kroil sfrignawntes eltraferwo in alyw.

Baioterei d' amma aotasi anasxirtisvan erintai,
Oia xaraiei suyni filh upo meteri arnes.

Tite sugh, aina Thalassasa, thelafor fygad eirnothas
Kymati eilumene rothis; ti d' aro 'esuvelikhthe
Iro's Iordanan wotie aorunoreidea xeghe'n;

Tite', orsa, skarpnoisiv apeiressia klooneoshe,
Wc kroil sfrignawntes eltraferwo in alyw;

Baioterei, ti d' aro umme' anasxirtisvan, erintai,
Oia xaraiei suyni filh upo meteri arnes;

Seise, gaiia, twevsa Theon megal' ekstupwnta,
Gaia, Theon treivso' upaton xevac 'Izadakido,

Oc te k' ek spiladosiv xotoamies khe moromourentas,
Kranh't oeanad septis ap' daixrnososth.'

the Carians, II. ii. 867. Karwhn BAPABROPHONON. See also Apollinarius's translation of this Psalm:

"Aleimous Isr'ilo'os ot' 'xvthn perithan,
Dekia x BAPABROPHONON Iakwbw lpte lab'z. Todd."
Philosophus ad regem quendam, qui eum ignotum et
infonem inter reos forter captum inscius damnau-
verat, tiv inetaevov worenov e, hae subit .mjst.

Ω άνα, ει δλέσης με τον ἐννομον, άδε τιν ἀνδρῶν
Δεινὸν ὅλως δρασαντα, σοφώτατον ἵσθι κάρηνου
Ῥηίδιως αφέλου, το δ’ ὑσερον αὐθί νοήσεις,
Μαυιδίως δ’ ἀρ’ ἐπείτα τεον προς θυμὸν ὀδύρη,
Τοιον δ’ εκ ἁλλιος σεριώνυμον ἀλκάρ ὀδέσσας.

Ver. 4. ΜΑΥΙΔΙΩΣ δ’ ἀρ’ ἐπείτα ΤΕΟΝ ΠΡΟΣ ΘΥΜΟΝ ὀδύρη,
Τοιον δ’ εκ ΠΟΛΙΟΣ] In the edition of 1645, thus.

ΜΑΥ ΑΤΤΩΣ δ’ ἀρ’ ἐπείτα ΧΡΟΝΟ ΜΑΛΑ ΠΟΛΔΟΝ ὀδύρη,
Τοιον δ’ εκ ΠΟΛΕΩΣ.
The passage was altered, as it stands at present, in the edition of
1673. T. WARTON.

In the following verses in the Iliad, ΠΟΛΕΩΣ occurs both in the
text of Barnes, and Clarke, II. ii. 811, xi. 168, xx. 52, xxi.
563, 567, 608. In all these places, except the second, ΠΟΛΙΟΣ
is noted as a various reading. This is mentioned in consequence
of the remark made by the learned annotator on the Greek
verses in p. 293, 294, whose assertion I conclude to be founded
on the defect of Seber’s Index Homericus, in which there are
only two direct references to Πάλεως. TODD.
In Effigiei Eius Sculptorem.

"Амаеи ηγεράθων χειρί τήνδε μὲν εἰκόνα
Φαίης τάχ' ὄν, ὑπὸς εἴδος αὐτοφυὲς βλέπων.
Τὸν δ' ἔκτυπωτὸν ἐν ἐπιγραφής, φίλοι,
Γελάτε φαύλε γυμήμηκα συγγράφε."*

Ver. 2. ———— εἴδος αὐτοφυὲς] See αὐτοφυὲς κάλλος,

* This inscription, a satire on the engraver, but happily concealed in an unknown tongue, is placed at the bottom of Milton's print, prefixed to Mofeley's edition of Milton's poems, 1645. The print is 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 profe, "Tu effigiem mei dissimillimam, prefixam poetamibus, vidisti. Ego vero, si impulsu et ambitione librarii me imperito scalptori, propterè quod in urbe alius eo belli tempore non erat, infabre scalpendum permisit, id me neglexisse potius eam rem arguebat, cujus tu mihi nium cultum objicis."

Profe-Works, vol. ii. 367. Round it is inscribed JOHANNIS MILTONI ANGLI EFFIGIES ANNO ETATIS VIGESSIMO PRIMO.

There was therefore some drawing or painting of Milton in 1629, from which this engraving was made in 1645, eo belli tempore, when the civil war was now begun. The engraver is William Marshall; who, from the year 1634, was often employed by Mofeley, Milton's bookfeller, to engrave heads for books of poetry. One of these heads was of Shakspeare to his Poems in
1640. Marshall's manner has sometimes a neatness and a delicacy discernible through much laboured hardness. It is diverting enough, that M. Vandergucht engraved for Tonson's edition, 1713, a copy of Marshall's print, with his own name, and the accompaniment of this Greek inscription, an unperceived reflection on himself. T. Warton.

Marshall's engraving is the first published portrait of Milton. Todd.
In obitum Procancellarii, medici*.

Anno Ætatis 17.

PARERE Fati discite legibus,
Manúsque Parcae jam date supplices,
Qui pendulum telluris orbem
Iapeti colitis nepotes.
Vos si relicto mors vagâ Tænaro
Semel vocârit fæbilis, heu! moræ
Tentantur incastrûm, dolique;
Per tenebras Stygis ire certum est.
Si deßtinatam pellere dextera

* 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. 154. 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 Tonfon, Tickell, and Fenton.

I am favoured in a letter from doctor Farmer with these informations, "I find in Baker's MSS. vol. xxviii. Charsis of buryall and funeral of my brother doctor Goslin 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 Guest-Book. He was a Norwichman, and matriculated Dec. 3, 1582. A benefactor to Caius, and Catherine-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 Catherine-Hall, see Fuller, ubi supr. p. 83. And see Kennet, Reg. p. 870. T. Warton.
Mortem valeret, non ferus Hercules,  
Neffi venenatus cruore,  
Æmathiā jacuisset Oetā.  
Nec fraude turpe Palladis invidē  
Viduisset occisum Ilion Hectora, aut  
Quem larva Pelidis peremit  
Ense Locro, Jove lacrymante.  
Si triste fatum verba Hecateia  
Fugare possint, Telegoni pares  
Vixissent infamis, potentique  
Ægiali soror usû virgâ.

" Atro delibatnus Hercules  
" Neffi cruore."—

On this fable of Hercules, our author grounds a comparifon,  
Par. Loft, B. ii. 543. T. Warton.

"Ως φοµῖν, ναί ΚΕΡΔΟΣΤΗν ἰγνατ' Ἀθην. TODD.

Ver. 15. Quem larva Pelidis &c.] Sarpedon, who was slain by Patroclus, disguised in the armour of Achilles. At his death his father wept a shower of blood. See Iliad xvi.  
T. Warton.

Ver. 17. Si triste fatum &c.] "If enchantments could have stopped death, Circe, the mother of Telegonus by Ulysses, would have still lived; and Medea, the sister of Ægialus or Abfyrtus, with her magical rod." Telegonus killed his father Ulysses, and is the same who is called parricida by Horace. Milton denominates Circe Telegoni pares, from Ovid, Epîst. Pont. iii. i. 123. "Telegonique pares &c." And verba Hecateia are from Ovid, Metum. xiv. 44. "Hecateia carmina miscit."  
T. Warton.

Abfyrtus is called Ægialus by Justin, Hist. Lib. xlii. cap. iii. speaking of Jason and Æetes—"Filiam ejus Medeam abduxerat, et filium Ægialium interfecerat." TODD.
Numénique trinum fallere si queant
Artes medentûm, ignotâque gramina,
Non gnarus herbarum Machaon
Eurypyli cecidisset hañâ:
Læfisset et nec te, Philyreie,
Sagitta Echidnæ perlita sanguine;
Nec tela te fulménqueavitum,

Ver. 22. *Artes medentûm, ignotâque gramina,*] Not so much
the power, as the skill, of medicine. This appears from the
names which follow. T. Warton.

Compare the Epitaph. Damon. v. 153.

" Ah pereant herbæ, pereant artésque mendentûm,
" Gramina, &c." Todd.

Ver. 23. ——— Machaon] Machaon, the son of Æsculap-
pius, one of the Grecian leaders at the siege of Troy, and a phy-
sician, was killed by Eurypylus. See the Iliad. But the death
of Machaon, by the spear of Eurypylus, is not in the Iliad, but
in Quintus Calaber, where it is circumstantially related, as Mr.
Steevens remarks, Paralip. vi. 406.

——— O δ' ἵππητά κραταῖι χέσωτο φωτὶ
Ευρύπυλος,—μέγα δ' ἀσχαλόνι ἐν ὑμῖ,
Οἴκο διὰ σέρπιον Μαχάονος ἤλασεν ἐγκος,
Α'χυμ δ' ἵματολοσα, κ. τ. λ.
Εὐρύπυλος δι' οἱ αἰθα πολύσονον εἰρυσατ' αἰχμῶν, κ. τ. λ.

I must add, that Quintus Calaber is not an author at present very
familiar to boys of seventeen. According to Phillips, he was
one of the classicks whom Milton taught in his school.

T. Warton.

Ver. 25. ——— Philyreie, &c.] Chiron, the son of Philyra,
a preceptor in medicine, was incurably wounded by Hercules,
with a dart dipped in the poisonous blood of the serpent of
Lerna. See before, El. iv. 27. T. Warton.

Ver. 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. T. Warton.
Tuque, O alumno major Apolline, Gentis togatae cui regimen datum,  
Frondofa quem nunc Cirrhæ luget,  
Et medio Helicon in undis, Jam praefiisses Palladio gregi  
Lætus, superites; nec fine gloria;  
Nec puppe lufrâfes Charontis  
Horribiles barathri recessus.
At fila rupit Persephone tua,  
Irata, cùm te viderit artibus,  
Succôque pollenti, tot atris  
Faucibus eripuisse mortis.
Colende Præfes, membra, precor, tua

Ver. 29. 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 establish Grecian fable, we should here understand Virgil's Iapis, who was Phæbo ante alios dilectus, and to whom he imparted suas artes, sua munera, Æn. xii. 391. seq. It should be remembered, that the word alumnus is, more extensively, favourite, rotary, &c.

In Milton's Latin poems, it is often difficult to ascertain the names of persons and places. To show his learning, he frequently clouds his meaning by obscure or obsolete patronymicks, and by the substitution of appellations formed from remote genealogical, historical, and even geographical, allusions. But this was one of Ovid's affectations. T. Warton.

Ver. 37. At fila rupit &c.] Compare the epigram of Lucilius on the physician Magnus, Anthol. Gr. lib. i. cap. xxxix. 7. 

Máγνος, ὅτ' ἐν αἰχῆν κατέβη, τρομέων Αἴδωνος  
Εἶπεν, ἀνασθῇν ἡλιοῦ καὶ νέων.  

Todd.
Molli quietcant cespité, et ex tuo
Crescánt roscæ calthæque busto,
Purpureóque hyacinthus ore.
Sit mite de te judicium Æaci,
Subrideátque Ætnæa Proserpina;
Intérque felices perennis
Elyrio spatiere campo.

Ver. 42. *Molli quiéscant cespíte, &c.*] Virgil, Ecl. x. 33.
—— "O mihi tum quâm mollitèr offa quiéscvat, &c."
This classical wish is more fully illustrated by Juvenal, Sat. vii. 207.
"Dii majorum umbris tenuem et fine pondere terram,
"Spirántésque crocos, et in urnd perpetuum ver, &c."
cationem Manes ipsi à præterecuntibus exoptabant. Tabula
marmorea apud Gentilem Delphinium Romæ:

ROGO. VT. DISCEDENS. TERRAM
MIHI. DICAS. LEVEM. TODD.
In Quintum Novembris*. AnnoÆtatis 17.

JAM pius extremâ veniens Iāc Obus ab arcto
Teucrigenas populos, latēque patentia regna

* 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 Paradīse Loś. T. Warton.

I have already observed that P. Fletcher exhibits, in his Locijæ, &c. a council and conspiracy of devils. See the Notes on Par. Loś, B. i. 795, B. ii. 285, and Par. Reg. B. i. 42. But this poem was written in 1626, and Fletcher's was not published till 1627. Fletcher's subject, however, is similar.

There are certainly some coincidences of thought and expression in the two poems. Marino and Crashaw also afford, in their language and imagery, some resemblances. But here Milton's poem is earlier than Marino's Strage de gli Innocenti also, which did not appear till 1633: And Crashaw's translation not till many years afterwards. Milton seems to have been, in a slight degree, indebted perhaps to both, in his Paradīse Loś. And with respect to Fletcher's Locijæ, it has been said that Milton himself acknowledged the obligations which he derived from that poem to his Paradīse Loś. But see the Inquiry into the Origin of Paradīse Loś, in this edition.

I will now present the reader with some interesting extracts from a very scarce Latin poem, entitled Pareus, and printed at Oxford by Jofeph Barnes in 1585; which describing, in more than four hundred hexameters, the treasons practised by W. Parry against queen Elizabeth, sometimes introduces sentiments and imagery not dissimilar to what Milton has here exhibited. The poem thus opens:

Qui Phrygio quondam certantes vertice divas,
Et malum, Troiæ cinemem, raptamque Lacænam,
Aufpicio iuvi vatis modulatus Achivi;
Nunc aliud canere adgreder, remōque paludem
Albionum, tenuit; jamque inviolabile fœdus
Sceptræ Caledoniis conjunxerat Anglica Scotis:
Pacificusque novo, felix divéisque, fœdebat

Cocyti tranare meo: juvat alta videre
Tartara, et hinc fævam Parci deducere fraudem
Reginam immeritam contra, gentémque Britannam.
Tu mihi per dumos, atque aëra lucis egenum,
Musæ praëi, et pavido cunctantem dirige cresliu.
Viderat inferna lætus regnator ab una
Afflictas piætatis opes, atque omnia fœdis
Artibus, et facro latè loca fervere bello.
Solam autem immunem fcelerum, cládisque jaceere
Insulam in Oceano magno: hic nam virginis altæ
Imperium, etætos pacem floreare per agros.
Tum verò invidia mentem fuflfus amara,
Sic fecum: " Meâne hanc unam modè temnere gentem
" Numina? nec diras quicquam curare forores?
" Heu fortæn invifam! quid tot mihi dextra Latinì
" Fulmina? quid cææ moles? quid classis Íberum?
" Tôtque ducum validæ per bella horrentia vires?
" Si tamen hinc animos et opes interrita ducit.
" Méne igitur sepsum, vicitúmque redidere tanto
" Pas erit incœpto? nostrâfque impune per oras
" Mortales ierint dextæ? Plutonìaque cheu!
" Regna tot ereptis patriar lugere trophaes
" Unius ob merita, et jussum Teutheris Elísæ?
" Consiliis, fèrroque nefas hanc vincier? eíto:
" At fraude unius potero superare Britannii,
" Ni me fata vetant, ni mens improvida fallit."

Sic ait, atque imis excitam Acheruntis ab oris
Evocat ad ãe Fraudem: venit Illa vocantis
Ad nutum, et celeres per noctem concutit alas.
Cui crines Lyciæ fellentia colla columbae
Affimilant, ostróque gcnæ, minióque rubescunt.
Ore sedet rosco, tremulóque in lumine risus.
Flores lava gerit, rigidum tenet altera ferrum
Veste tegens, guttis maculosâ, et pellibus atris.
Hanc ergò alloquitur Pluton, ac talibus infit.
" Vade age; et hunc proprium patri fer, nata, laborem.
In folio, occultique doli securus et hostis: Cùm ferus ignifluo regnans Acheronte tyrannus, Eumenidum pater, æthereo vagus exul Olympos, Fortè per immensus terrarum erraverat orbem, Dinumerans sceleris socios, vernásque fideles, Participes regni post funera moesta futuros: HÌc tempestatibus medio ciet æcre diras, Illic unanimes odium struit inter amicos, Armat et invictas in mutua viscera gentes; Regnáque oliviferà vertit florentia pace: 15 Et quoscunque videt puræ virtutis amantes, Hos cupit adjunctos imperio, fraudúmque magister

" Romuleas, i, ëcande arces, atque atria nota
" Pontifichis, fævûmque inspira inpectora virus;]
" Communi ut cædem maturet callidus hosti,
" Regimæ Britonum cædem, populóque ruinam.
" Tu potes &c." TODD.

Ver. 10. Dinumerans sceleris socios, &c.] As in Par. Loft, B. i. 606.
" The fellows of his crime, &c. TODD.

" Tu potes unanimes armare in prælia fratres, &c." RICHARDSON.

Ver. 15. Regnáque oliviferà &c.] Olívifer is an Ovidian epithet, Æs. iii. 151. "Primus oliviferis Romam deducitus ab arvis." A great fault of the verification of this poem is, that it is too monotonous, and that there is no intermixture of a variety of pauses. But it should be remembered, that young writers are misled by specious beauties. T. WARTON.

Tentavit inaccesum sceleri corrupere pecus; infidiásque locat tacitas, causésque latentes
tendit, ut incautos rapiat; ceu Caspia tigris 20
Insequitur trepidam deserta per avia prædam
Nocte sub illuni, et somno nistantibus atris:
Talibus infestat populos Summanus et urbes,
Cinctus cæruleae fumanti turbiné flamae.
Jámque fluentifonis albentia rupibus arva
Apparent, et terra Deo dilecta marino,
Cui nomen dederat quondam Neptunia proles;
Amphitryoniaden qui non dubitavit atrocem,
Æquore tranato, furiali poscere bello,
Ante expugnatae crudelia sæcula Trojæ.

At simul hanc, opibusque et festà pace beatam,

Ver. 23. Summanus] Summanus is an obsolete and uncommon
name for Pluto, or the god of ghosts and night, fiummus manium,
which Milton most probably had from Ovid, Faél. vi. 781. The
name occurs in Plautus, Cicero, Pliny, and other ancient crit-
ticks. T. WARTON.

Ver. 24. Cinctus cæruleæ fumanti turbiné flamae.] Satan is
robed with a mantle of flames, in Marino's Strage de gli Innocenti,
1633, Lib. i. ft. vi. TODD.

Ver. 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 Leftrygon, against whom
Hercules was hastening out of Spain into Italy, he was there slain
in fight, &c." Milton's Hist. Eng. B. i. Drayton has the same
fable, Polyolb. S. xviii. T. WARTON.

Ver. 31. At simul hanc, opibusque et festà pace beatam, &c.]
The whole context is from Ovid's Envy, Metam. ii. 794.

— "Tandem Tritonida conspicit arecem,
"Ingeniifque, opibusque et festà pace, virentem :
"Vixque tenet lacrymas, &c." T. WARTON.
Afpicit, et pingues donis Cerealibus agros,
Quodque magis doluit, venerantem numina veri
Sanctæ Dei populum, tandem suspiria rupit
Tartareos ignes et luridum olentia sulphur;
Qualia Trinacrià trux ab Jove clausus in Ætnâ
Eflłat tabifico monstrofus ob ore Tiphœus.
Ignef sunt oculi, stiridetque adamantinus ordo
Dentis, ut armorum fragor, istaque cuspid e
cuspis.

"Atque pererrato folum hoc lacrymabile mundo"
"Inveni," dixit; "gens hæc mihi sola rebellis,
"Contemtrixque jugi, nostrâque potentiæ arte.
"Illa tamen, mea fi quicquam tentamina possunt,
"Non feret hoc impune diu, non ibit inulta."
Haætæhus; et piceis liquido natat ære pennis:
Quà volat, adversi præcursant agmine venti,
Denfantur nubes, et crebra tonitura fulgent.

Ver. 34. — tandem suspiria rupit
Tartareos ignes et luridum olentia sulphur ;] Craßhaw
thus amplifies Marïno’s description of the devil, \textit{Poems}, Suspletto
d’Herode, &c. edit. 1648, p. 59.

"From his black nostrills, and blew lips, in fpight
"Of Hell’s own fïnke, a worfer ſtench is fpread,
"His breath Hell’s lightning is." \textit{TodD}.

Ver. 38. \textit{Ignef sunt oculi,}] Satan has the fame blazing eyes,
\textit{Par. Loft}, B. i. 193. \textit{TodD}.

Ver. 46. \textit{Quà volat, &c.] Compare Taffo, \textit{Gier. Lib. C.}
xvi. 70.

"Calca i nubi, e tratta l’auere a volo,
"Cinta di nembi e turbini fonori." \textit{TodD}.

Ver. 47. \textit{Denfantur nubes,}] When Satan feers his flight, the
\textit{air feels unusual weight}, \textit{Par. Loft}, B. i. 227. \textit{TodD}.
Jamque pruinofas velox superaverat Alpes,
Et tenet Ausoniae fines; à parte sinistra
Nimbifer Appenninus erat, priscique Sabini, 50
Dextra veneficus infamis Heturia, nec non
Te furtiva, Tibris, Thetidi videt oscula dantem;
Hinc Mavortigenæ confitit in arce Quirini.
Reddiderant dubiam jam fera crepuscula lucem,
Cùm circumgreditur totam Tricoronifer urbem,
Panificósque deos portat, scapulisque virorum 56
Evehitur; præeunt submissō poplite reuges,
Et mendicantūm series longissima fraterum;
Ceréaque in manibus gestant funalia cæci,
Cimmeriis nati in tenebris, vitamque trahentes:
Templa dein multis subeunt lucentia tædis, 61
(Vesper erat fæcer iste Petro) fremitusque canentūm
Sæpe tholos implet vacuos, et inane locorum.
Qualitèr exululat Bromius, Bromiique caterva,
Orgia cantantes in Echionio Aracyntho, 65
Dum tremit attonitus vitreis Afopus in undis,
Et procul ipse cavæ responsat rupe Cithæron.
His igitur tandem solenni more peractis,
Nox fenis amplexus Erebi taciturna reliquit, 69

Ver. 48. *Jamque pruinofas velox superaverat Alpes,*] This line is from Lucan, i. 183.
"Jam gelidas Cæsar curst superaverat Alpes.”

Ver. 55. *Cùm circumgreditur &c.*] He describes the procession of the Pope to Saint Peter's church at Rome, on the day of Saint Peter's day. T. Warton.

Ver. 58. The orders of mendicant friars. T. Warton.
Præcipitêsque impellit equos stimulante flagello,
Captum oculis Typhlonta, Melanchætémque
ferocem,
Atque Acherontæo prognatam patre Siopen
Torpdam, et hirruitis horrentem Phrica capillis.
Interea regum domitor, Phlegetontius hæres,
Ingreditur thalamos, neque enim secretus adulter
Productit sferiles molli fine pellice noctes;
At vix compositos somnus claudebat ocellos,
Cùm niger umbrarum dominus, rectóque
silentûm,
Prædatórique hominum, falsâ sub imagine tectus
Astit; assumptis micuerunt tempora canis,
Barba finus promissa tegit, cineracea longo

Ver. 70. Præcipitêsque impellit equos &c.] See Note on
Comus, v. 554. And Ovid, Epist. Pont. iii. 56.
"Sive pruinoñ Naçtis aguntur equi."
And Sil. Italicus, xv. 285.
—- "Nox, atro circumdata corpus amictu,
"Nigrantes invexit equos."
Our author has "Night's car," Par. Loft, B. ix. 65. Where
Bentley proposes care. Many of Bentley's emendations are
acute: but he did not understand Milton's manner, nor the
genius of the English language, or rather the genius of the
language of English poetry. Compare Euripid. Iom. v. 1151,
Schol. Phoenis. v. 3. T. Warton.

Ver. 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, Faery Queen,
i. v. 28. T. Warton.

Ver. 80. —— assumptis micuerunt tempora canis,
Barba finus promissa tegit, &c.] 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, disappar'd."

And Sil. Italicus, xv. 285.
—- "Nox, atro circumdata corpus amicitu,
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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, disappar'd."
Syrmate verrit humum vestis, pendétoque 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, vastâ Franciscus eremo

In the 84th line Satan is disguised like a cordelier, or Franciscan friar. T. Warton.

See Mr. Thyer's Note, Par. Reg. B. i. 314. I may add, that the devil is represented, in a curious wooden cut, addressing himself to Christ, under the appearance of an aged man with a long beard, in La Vita & Paffione di Christo &c. composta per Antonio Corozzano, Venet. 12mo. in Terza Rima. Lib. i. cap. vi. which contains The Temptation. Todd.

Ver. 84. Cannabeo lumbos constrinxit fune falaces,
Tarda fenestratis figens vestigia calceis.
Talis, uti fama est, vastâ Franciscus eremo &c.

Francis Xavier, called the Apostle of the Indians, whom he was sent to convert, about the year 1542, by Ignatius Loyola. He encountered a variety of perils in the eastern desarts, which he traversed in a short black gown of canvas or fack-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 Turfellinus, 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 preached to the lions and other beasts of the wilderness. There is an old print of saint Francis in a desert taming lions.

But an unknown correspondent has thrown new light on the whole of the context. "The passage has properly nothing to do with the Jesuit S. Francis Xavier. The fenestrati calcei are the sandals, or foals, tied on the foot by straps, or thongs of leather, crossed, or lattice-wise, which are usually worn by the Franciscan Friars although they are dechauflées. These are mentioned by Buchanan, as a regular part of the dress of the Franciscans, Franciscanus, v. 47. p. 2. edit. ut supr.
Tetra vagabatur folus per lustra ferarum, 
Silvestrique tulit genti pia verba salutis 
Impius, atque lupos domuit, Libycósque leones.

— “Longo sub firmate raœum 
“Cerno caput, tortum funem, latûmque galerum, 
“Atque fenebratum soleas captare cothurnum.”

Again, v. 88. “Soleœque æstivum admitere solem.” Again, below: “Soleœque fenebrae recluse.” Milton seems to have adverted to this poem, which is a severe and laboured satire on the Franciscans. See also Buchanan’s Somnium, in the Fratres Fraterrimi, where, as here, S. Francis appears to the poet. Carm. xxxiv.

“Cum mihi Franciscus, nodosâ cannabe cinetus, 
"Afitit ante tuum, sigmata nota gerens: 
“In manibus sacrâ vestis erat, cum fune galerus, 
“Palla, fenebratus calceus, hafta, liber.”

Consistently with the figure here described by Milton, the vaïla Franciscus eremo ought to be the founder of the Order of friers, S. Francis d’Assise. And this was certainly his meaning. But although the last S. Francis wrought many pretended miracles in the desarts, and travelled into Syria to convert the Soldan of Babylon, and was at the siege of Damietta in the crusades, yet, I cannot, with our author, accuse him of the impiety of converting the Lybian lions. So that at present I am inclined to conjecture, that Milton, at the age of seventeen, confounded the actions of the two synonimous Saints, and attributed the wonders of S. Francis Xavier to the Founder of the Franciscans.”

T. Warton.

In a very rare book in my possession, entitled “Cleri totius Romanæ Ecclesiæ subjuncti, seu Pontificiorum Ordinum Omnium omnino utriusque sexus, habitus, artificiofсимis figuris, &c. Francof. 1585,” 4o. the sandal, or foal, tied on the foot by straps, is very visible in the figure of the Franciscan, and of the Franciscan only. These figures of the different orders are remarkably well executed. Todd.

Ver. 86. ———— vaïla Franciscus eremo] Par. Reg. 
B. i. 7. “The waïle wildernefs,” where see the notes. Todd.
Subdolus at tali Serpens velatus amictu
Solvit in has fallax ora execrantia voces;
"Dormis, nate? Etiamne tuos sopor opprimit "artus?
"Immemor, O, fidei, pecorúmque oblitet tuorum!
"Dum cathedram, venerande, tuam, diademá-
"que triplex,
"Ridet Hyperboreo gens barbar a nata sub axe;
"Dúmque pharetratispurnunt tua jura Britanní:
"Surge, age; surge, piger, Latius quem Cæsar "adorat,
"Cui referata patet convexi janua cæli,
"Turgentes animos, et saétes frange procaces, 99
"Sacrilegéique sçiant, tua quid maledístio possit,
"Et quid Apostolícæ possit custodia clavis;
"Et memór Hesperiæ disjectam ulciscere classéem,
"Mersáque Iberorum lato vexilla profundo,
"Sanctorúmque cruci tot corpora fixa probrofse,
"Thermodoontēa nuper regnante puellâ. 105

Ver. 92. Dormis, nate?] This is Homér’s, Eòdéis, Ἀρπὸς vie; II. ii. 560. See alfo Par. Lόf, B. v. 672. “Sleep’st thou, companion dear?” And Virgil, Æn. iv. 560. “Nate dea, potes hoc sub casu ducere somnos?” T. Warton.

The fame form is adopted by Marino, and alfo by Sylvester, Du Bart. 1621, p. 350. Tódd.


Ver. 105. Thermodoontēa nuper regnante puellâ.] The ama- zon, queen Elizabeth. She is admirably characterized, Audetque viris concurrere virgo. Ovid has Thermodontiacus, Metam. ix. 189. And see Ibid. xii. 611. T. Warton.

Milton’s word is from Propétrius, who ufed Thermodoontēus, III. xiv. 16. Tódd.
"At tu si tenero mavis torpefcere lucto,
"Crescentésque negas hosti contundere vires;
"Tyrhrenum implébit numerofo milite pontum,
"Signáque Aventino ponet fulgentia colle:
"Relliquias veterum franget, flammisique cre-

"mabit;
"Sacráque calcabí pedibus tua colla profanis,
"Cujus gaudebant soleis dare basia reges.
"Nec tamen hunc bellis et aperto Marte lacefles;
"Irritus ille labor: tu callidus utere fraude:
"Quaelibet hæreticis disponere retia fas est. 115
"Jámque ad consilium extremis rex magnus ab

"oris
"Patricios vocat, et procerum de stirpe creatos,
"Grandævósque patres, trabeá canisque ve-

"rendos;
"Hos tu membratim poteris confpergere in

"auras,
"Atque dare in cineres, nitrati pulvers igne 120
"Ædibus injecto, quà convenere, sub imis.
"Protíns ipse igitur, quoscumque habet Anglia

"fidos,
"Propositi, factique, mone: quísquámne tuorum
"Audebit summi non jussa faciessere Papæ?
"Perculsofque metu subito, casuque stupentes,
"Invadat vel Gallus atrox, vel fævus Iberus. 126
"Sæcula Sic illic tandem Maríana redibunt,

Ver. 120. ——— nitratí pulvers igne] Compare Par. Loéf, vi. 512, &c. Todd.

Ver. 127. The times of queen Mary, when popery was re-

flored. T. Warton.
"Túque in belligeros iterum dominaberis Anglos."
"Et, nequid timeas, divos divâsque secundas"
"Accipe, quoque tuis celebrantur numina "
"faâis."

Dixit; et, adâcitos ponens malefidus amicîstus,
Fugit ad infàndam, regnum illâtabile, Lethen.

Jam rosea Æonas pandens Tithonia portas
Vestit inauratas redeunti lumine terras;
Mœstâque, adhuc nigri deplorans funera nati,
Irrigat ambrosiis montana cacumina guttis: 136
Cûm somnos pepulin stellatâe janitor aulæ,
Nocturnos vifus et somnia grata revolvens.

Eft locus æternà feptus caligine noctis,
Vasta ruinosi quondam fundamina tecti, 140

Ver. 135. —— nigri deplorans funera nati,] As in
Virgil, Æn. i. 493. "Nigri Memnonis arma." And see Il.
Penf. v. 18. Aurora, as Mr. Warton observes, still weeps the
untimely death of her son Memnon at the siege of Troy. Com-
pare also Ovid, Met. xiii. 822. Todd.

Ver. 138. Nocturnos vifus et somnia grata revolvens:] Doctor
Newton ingeniously conjectures reââectens. But the poet means,
literally, rolling back. The Janitor of the starry hall drove away
flumbers, and rolled back again into darkness the visions of the
night. T. Warton.

Ver. 139. Eft locus &c.] Here is some resemblance to
Claudian; In Rufin. lib. ii. 123.

"Eft locus extremum pandit quà Gallia litus
"Oceanî prætentus aquis, quo fertur Ulysses
"Sanguine libato populum moviffe Silentum,
"Illic Umbrarum tenui fridore volantum
"Flebilis auditur quaestus, simulacra coloni
"Pallida, defunctasque vident migrare figuras.
"Hinc Dea profluit, &c." Todd.
Nunc torvi spelunca Phoni, Prodotæque bilinguis,

Effera quos uno peperit Discordia partu.

Hic inter cæmenta jacent, præruptâque faxa,
Offa inhumata virûn, et trajecta cadavera ferro;
Hic Dolus intortis semper sedet ater ocellis, 145
Jurgiâque, et stimulis armata Calumbia fauces,
Et Furor, atque viæ moriendi mille videntur,
Et Timor, exanguisique locum circumvolat
Horror;

Ver. 141. Nunc torvi spelunca Phoni, Prodotæque bilinguis;]
See the personifications of Phonos Murther, and Prodotes Treafon,
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. T. Warton.

Ver. 148. ——— exanguisique locum circumvolat Horroru;]
Spenser, having described the personages that fate by the side of
the high-way leading to hell, adds this image to complete the
dreadful groupe, Faer. Qu. ii. vii. 23.

"And over them fad Horrour with grim hew
"Did alwaies soar, beating his iron winges."

Horrour is personified in Parad. Lost, B. iv. 989. In the
figure of Satan.

"His stature reach'd the sky, and on his crest
"Sat Horrour plum'd."

Where, says doctor Newton, "Horrour 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 paffage in endeavouring to explain it, and to
give a distinct signification. Here is a nameless terrible grace,
resulting from a mixture of ideas, and confusion of imagery.

T. Warton.
Perpetuòque leves per muta silentia Manes
Exululant, tellus et sanguine consìcia stagnat. 150
Ipsi etiam pavidi latitant penetralibus antri
Et Phonos, et Prodotes; nullòque seque nte per antrum,
Antrum horrens, scopolósium, atrum feralibus umbris,
Diffugiunt fontes, et retrò lumina vortunt:
Hos pugiles Romæ per sæcula longa fideles 155
Evocat antìstes Babylonius, atqué ita fatur.
“ Finibus occiduis circumfudum incolit æquor
“ Gens exosa mihi; prudens Natura negavit
“ Indignam penitùs nostrò conjungere mundo:
“ Illuc, sic jubeo, celeri contendite gressu, 160
“ Tartareòque leves diffientur pulvere in auras
“ Et rex et pariter satrapæ, fcelerata propago:

Ver. 149. ——— per muta silentia Manes] Milton is fond of the expression. See the Note in p. 69 of this volume. See also Buchanan, Silv. p. 49. ed. supr. “ Tacitæ per muta silentia silvæ.” Todd.

Ver. 154. Diffugiunt] There is great poetry and strength of imagination in supposing that Murther and Treafon often fly as alarmed from the inmost recesses of their own horrid cavern, looking back, and thinking themselves pursuèd. T. Warton.


Ver. 158. ———— prudens Natura &c.] Hor. Od. I. iii. 21.

“ Nequicquam Deus abscidit
“ Prudens Oceano diffociabili
“ Terras.” Richardson.
"Et, quotquot fidei caluere cupidine veræ, " Consilii socios adhibete, operisque ministros." Finierat; rigidi cupidè paruere gemelli. 165

Interea longo fletens curvamine cælos
Despicit æthereà Dominus qui fulgurat arce, Vanáque perversæ ridet conamina turbæ;
Atque fui causam populi volet ipse tueri. 169

Esse ferunt spatium, quà distat ab Aside terrâ Fertilis Europe, et spectat Mareotidas undas;
Hic turris posita est Titanidos ardua Famæ,

Ver. 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. T. Warton.


" Where the bow'd welkin flow doth bend."
But Ovid has a like contexture, with a different idea, Metam. vi. 64. of a rainbow.

" Inficere ingenti longum curvamine cœlum."

T. Warton.

But Milton's allusion is scriptural. He was thinking of that most sublime composition, the xvith Psalm. See ver. 9, &c.

" He bowed the heavens also, and came down:—He sent out his arrows, and scattered them; and he shot out lightnings, and discomfited them." Todd.

Ver. 171. ———— Mareotidas undas ;] Mareotis is a large lake in Egypt, connected by many small channels with the Nile. See Ovid, Metam. ix. 772. T. Warton.

Ver. 172. Hic turris posita est &c.] The general model of this Tower of Fame is Ovid, Metam. xii. 39. Milton has retouched and variegated Ovid's imagery. The reader shall compare both poets at large.
Ærea, lata, sonans, rutilis vicinior abris
Quam superimpositum vel Athos vel Pelion Osæ.

"Orbe locus medio est, inter terrâisque fretûmque,
Cœlestísque plagas, triplicis confínia mundi;
Unde, quod est usquam, quamvis regionibus absit,
Insipicitur; penetrâtque cavas vox omnis ad aures.
Fama tenet, summâque locum sibi legit in arce:
Innumerósque aditus, ac mille foramina teátis
Addidit, et nullis inclusit limina portis.
Nocte diéque patet: tota est de ære sonánti:
Tótque fremit, vocésque refert, iteráque quod audit.
Nulla quies intus, nulláque silentia partc.
Nec tamen est clamor, fed parvæ murmura vocis,
Qualia de pelagi, si quis procul audiat, undis
Eis folent; quáleque sonum, cum Jupiter atras
Increpuit nubes, extrema tontriua reddunt.
Atria turba tenent; veniunt leve vulgus, éuquè.
Mixtâque cum veris passim commenta vagantur
Millia rumorum, confusâque verba volement.
E quibus hi vacuas implet sermonibus auras,
Hi narrata ferunt alio; menfurâque féli
Crescit, et auditis aliquid novus adjicit auctór,
Illic Credulitas, illic temerarius Error,
Vanâque Lætitia est, confiternatique Timores,
Seditióque repens, dubioque auctore Sulurri, &c."

In the figure of his Fame, however, our author adverts to Virgil.
See the next Note. T. WARTON.

Ver. 172.———— Titanidos] Ovid has "Titanida Circen," Met. xiv. 376. Fame is the filler of Cacus and Enceladus, two of the Titans, Æn. iv. 179. T. WARTON.

Ver. 174. Quam superimpositum vel Athos] Chaucer's House of Fame stands on a rock, higher than any in Spain, H. F. B. iii. 27. And totidemque fenestrâe, are from Chaucer, H. F. B. iii. 101.

"Imageries and tabernacles
"I sawe, and full eke of Windows
"As flekis fallin in grete snowes, &c."
Mille fores aditūsque patent, totidēmque fenestrāe.

Amplāque per tenues translucent atria muros: Excitat hīc varios plebs agglomerata fusurros; Qualitēr instrepitant circum multralia bombis Agmina muscarum, aut texto per ovilia junco, Dum Canis æstivum cēlī petit ardua culmen. Ipsa quidem summā sedet ultrix matris in arce; Auribus innumeris cinctum caput eminet olli, Queis sonitum exiguum trahit, atque levissima captat
Murmura, ab extremis patuli confinibus orbis. Nec tot, Aristoride, servator inique juvencae. 185 Hidos, immi ti volvebas lumina vultu, Lumina non unquam tacito nutantia fomno, Lumina subjecltas latē spectantia terras.

But Chaucer seems to have mentioned the numerous windows as ornaments of the architecture of the House, rather than with Milton's allegorical meaning. T. Warton.

Ver. 177. Not to copy Ovid too perceptibly, Milton adopts this comparison from Homer, which is here very happily and elegantly applied, II. ii. 469. "Hūtis μυγων, &c." See Parad. Loll, B. i. 768. Much the same comparison is in Parad. Reg. B. iv. 15. See also II. 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 noife approching blive,"
"That fareth as bees don in an hive,
"Against ther time of outflying, &c." T. Warton.

See the notes on Par. Reg. B. iv. 15. And the concluding lines of the citation from P. Fletcher's Locustae, which I have given in the Inquiry into the Origin of Paradise Lost, in the second volume of this edition. Todd.
Iftis illa solet loca luce carentia sæpe
Perlufrare, etiam radianti impervia soli:
Millenísque loquax auditáque visáque linguis
Cuilibet effundit temeraria; veráque mendax
Nunc minuit, modò confíctis sermonibus auget.

Sed tamen à nostro meruisti carmine laudes,
Fama, bonum quo non aliud veracios ullahm,
Nobis digna cani, nec te memoráffe pigebit
Carmine tam longo; férvari scilicét Angli
Officiis, vagá diva, tuis, tibi reddimus sæqua.
Te Deus, Æternos motu qui temperat ignes,
Fulmine præmiscfo alloquitur, terráque tremente:
"Fama files? An te latet impia Papistarum"
"Conjurata cohors in méque meósque Britannos,
"Et nova sceptrigero cædes meditata Iácobo?"

Nec plura; illa statim fensit mandata Tonantis,
Et, fatis ante fugax, stridentes induit alas,
Induit et variis exilia corpora plumis;
Dextra tubam geftat Temésæo ex ære fonoram.

Ver. 200. The voice of God is preceded by thunders and
earthquakes. This is in the fyle of Paradíse Losf. T. Warton.

Ver. 207. Dextra tubam geftat Temésæo ex ære fonoram.] Her
brazen trumpet is from Chaucer, which is furnished by Æolus,
H. F. B. iii. 347.

"What did this Æolus, but he
"Toke out his Blake trompe of bras, &c."

Temése is a city on the coast of the Tyrrhene sea, famous for its
bras. See Odýff. i. 183. "Æ olus, TEMESIN metax XAŁKON, &c.
And Ovid, Metam. xv. 707. "Themesefque metalla." And,
ib. 52. Milton has the epithet from Ovid, Medicam. Fac. 41.

"Et quamvis aliquis Temésæa removerit æra, &c."
Nec mora, jam pennis cedentes remigat auras, Atque parum est curfu celeres prævertere nubes: Jam ventos, jam folis equos, post terga reliquit: Et primò Angliacas, folito de more, per urbes Ambiguas voces, incertáque murmura, spargit: Mox arguta dolos, et detestabile vulgat Prodictionis opus, nec non factura horrida dixit, Authorésque addit sceleris, nec garrula cæcis 215 Insidiis loca structa filet; stupuere relatis Et parître juvenes, parître tremuere puellæ, Effetique fenes parître; tantæque ruinæ Sensus ad ætatem subitò penetraverat omnem.

Attamen interea populi miserescit ab alto 220 Æthereus Pater, et crudelibus obstitit ausis Papicolum; capti poenas raptantur ad acres: At pia thura Deo, et grati solvuntur honores; Compita læta focis genialibus omnia fumant; Turba choros juvenilis agit: Quintóque No- vembris 225 Nulla dies toto occurrit celebrator anno.


Ver. 208. —— jam pennis cedentes remigat auras.] Cedentes auras as in Par. Loft, B. ii. 842, "the luxom air." Where see the Note. Todd.

Ver. 220. Attamen &c.] We are disappointed at this abrupt ending, after curiosity and attention had been excited by the introduction of the goddesses 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. T. Warton,
In obitum Præfulis Eliensis *
Anno Ætatis 17.

ADHUC madentes rore squalebant genæ,
Et sicca nondum lumina
Adhuc liquentis imbre turgebant falis,
Quem nuper effudi pius,
Dum mœsta charo jufta perfolvi rogo
Wintoniensis Præfulis.
Cûm centilinguis Fama, proh! semper mali
Cladisque vera nuntia,
Spargit per urbes divitis Britannisæ,
Populósque Neptuno fatos,
Célliffe morti, et ferreis fororibus,
Te, generis humani decus,
Qui rex facrorum illâ fuisti in insulâ
Quæ nomen Anguillæ tenet.
Tunc inquietum pectus irâ protinus
Ebulliebat fervidâ,
Tumulis potentem sæpe devovens deam:

* Nicholas Felton, bishop of Ely, died Octob. 5, 1626, not
many days after bishop Andrews, before celebrated. He had
been also master of Pembroke Hall, as well as bishop Andrews;
and bishop of Brifol. He was nominated to the see of Lichfield,
but was translated to that of Ely in 1618-9. He is laid to
have been a pious, learned, and judicious man. See Bentham's
Hift. of Ely Cathedral, p. 199. Todd.

Ver. 14. Quæ nomen Anguillæ tenet.] Ely, so called from
its abundance of eels. Mr. Bowie cites Capgrave, "Locus ille
five cænobium a copia angullarum Ely modo nuncupatur." Vit.
Sanct. f. 141, b. Capgrave wrote about 1440. T. Warton.
SILVARUM

Nec vota Nafo in Ibida
Concepit alto diriora pectore;
Grauvique vates parcius
Turpe Lycambis exècratus est dolum,
Sponsámque Neobulen suam.
At ecce! diras ipse dum fundo graves,
Et imprecor neci necem,
Audíssë tales videor attonitus fonos
Leni, sub aurâ, flamine:
“Cæcos furores pone; pone vitream
“Bilémque, et irritas minas:
“Quid temerè violas non nocenda numina,
“Subitòque ad iras percita?
“Non est, ut arbitraris elusus miser,
“Mors atra Noctis filia,
“Erebové patre creta, five Erinnye,
“Vastóve nata sub Chao:
“Afl illa, coelo missa stellato, Dei
“Messés ubique colligit;
“Animásque mole carneâ reconditas
“In lucem et auras evocat:
“Ut cùm fugaces excitant Horae diem,
“Themidos Jovisque filiæ;

Ver. 20. Archilochus, who killed Lycambes by the severity of his iambicks. Lycambes had espoused his daughter Neobule to Archilochus, and afterwards gave her to another. See Ovid's Ibis, v. 54. T. Warton.
And see Hor. Epod. vi. 13. Todd.
Ver. 40. Themidos &c.] Orpheus, Hymn.
*Πρατ Ὑμνώτης Θεμιδος λαὶ Ζνως άνάκτος.
See also Hesiod's Theogony. And Ovid, Metam. ii. 118, Fast. i. 125. T. Warton.
"Et sempiterni ducit ad vultus Patris:
"At jufta raptat impios
"Sub regna furvi luctuosa Tartari,
"Sedésque subterraneas."
Hanc ut vocantem lætus audivi, citò
Fœdum reliqui carcerem,
Volatilésque fauúsus inter milites
Ad astra sublimis feror:
Vates ut olim raptus ad cœlum fenex,
Auriga currús ignei.
Non me Boöitis terruere lucidi
Sarraca tarda frigore, aut
Formidolosi Scorpionis brachia;
Non ensis, Orion, tuus.
Prætervolavi fulgidi folis globum,
Longèque sub pedibus deam
Vidi triformem, dum coërcebat fuos

Ver. 48. ** Ad astra sublimis feror:**
Vates ut olim raptus ad cœlum fenex,
Auriga currús ignei.
Non me Boöitis terruere &c.] This somewhat re-
sembles, but infinitely exceeds, the sentiment at the beginning
of Du Bartas's fourth day of the first week, as translated by
Sylvestor, Du Bart. 1621, p. 72.
" Pure Spirit, that rapt'ft aboue the firmeft sphear,
" In fiery coach, thy faithful messenger,—
" O ! take me vp ; that, far from earth, I may,
" From sphear to sphear, fee th' azure heav'ns to-day.
" Be thou my coachman, &c,
" Drive on my coach by Mars his flaming coach;
" Saturn and Luna let my wheels approach, &c." Todd.

Ver. 57. ** dum coërcebat fuos**
Franús dracones aureis.] As in II. Pens. v. 59.
Frænis draones aureis.
Erraticorum siderum per ordines,
Per laetias vehor plagas,
Velocitatem sæpe miratus novam;
Donec nitentes ad fores
Ventum est Olympi, et regiam crystallinam, et
Stratum smaragdis atrium.
Sed hic tacebo; nam quis effari queat,
Oriundus humano patre,
Amœnitates illius loci? Mihi
Sat eft in æternum frui.

"While Cynthia checks her dragon yoke." See also Comus, v. 131. Shakspere has "the dragons of the night," Midf. N. Dr. A. iii. S. ii. edit. Malone, vol. ii. p. 505, where it is observed, that "the image of dragons drawing the chariot of Night is derived from the watchfulness of that fabled animal."—In Comus, we have "the dragon watch of unenchanted eye," v. 395; where the allusion may be to the enchantments of Erincho, who employs the eyes of dragons, Lucan, lib. vi. 675. "Oculique draconum." On which passage the annotator observes, "Quibus melle tritis inuncti, oculi redduntur impavidi adversus nocturnas imagines." Edit. Amfhel. Schrevelio, 1658. Tonb.

Ver. 62. Donec nitentes ad fores &c.] Milton's natural disposition, so conspicuous in the Paradise Lost, and even in his Prose-Works, for describing divine objects, such as the bliss of the saints, the splendour of heaven, and the music of the angels, is 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 clothes 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, appears to me to be much more practicable than many readers seem to suppose. T. Warton.
Naturam non pati senium *.

HEU, quàm perpetuis erroribus acta fatiscit
Avia mens hominum, tenebrisque immerfa profundis
Oedipodioniam volvit sub pectore noctem!
Quæ vesana suis metiri facta deorum
Audet, et incisas leges adamante perenni

* 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 nostrorum Socius, qui Comitiis hisce academicis in Disputatione philosophicâ responditus erat, carmina super quæstionibus pro more annuo compônenda, pretcverctus ipse jam diu leviculas illiusmodi nugas, et rebus seriis intension, fortè meæ puerilitati commíssit." Milton's Letter to A. Gill, dat. Cambridge, Jul. 2. 1628. Epift. Fam. Prose-Woks, 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 mis, utpote quem nòrim rerum poetícarum judicem acerrimum, et meæ candidissimun, &c." It is still a custom at Cambridge, to print the comital verses accompanying the publick disputations—What a curiosity would be the sheet with Milton's Copy! To be able to write a Latin Verfe called Verificari, 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 Verfes at Cambridge, and the Carmina Quadragefimalia at Oxford. From such rude beginnings is elegance derived. T. WARTON.

See the observation on Hakewill's treatife upon the subject here poetically described, in the Life of Milton prefixed to this edition. TODD.

Ver. 5. ——— incisas leges adamante perenni] So, in a Sonnet of Drummond's:
ASSIMILARE FUIS, NULLÓQUE SOLUBLE FÆCLO
Consilium fæt perituriis alligat horis!

Ergónæ marcescet sulpantibus obíta rugis
Naturæ facies, et rerum publica mater
Omniparum contracta uterum sterilesceet ab ævo?
Et, se fàssæ fenem, male certis passibus ibit
Sidereum tremebunda caput? Num tetravetustas,
Annorumque æterna fames, squalórique, sitúisque,
Sidera vexabunt? An et infatiabile Tempus
Esuriet Coelum, rapiétque in viscera patrem?
Heu, potuitne suas imprudens Jupiter arces
Hoc contra munisse nefas, et Temporis isto
Exemisse malo, gyrósque dedisse perennes?
Ergo erit ut quandoque sono dilapsa tremendo
Convexi tabulata ruant, atque obvius ietu
Stridat utque polus, superáque ut Olympiusaulâ
Decidat, horribilisque retectâ Gorgone Pallas;
Qualis in Ægæam proles Junonia Lemnon

“Eternal lights! though adamantíne laws
“Of Deftinies to move still you ordain,
“Turn hither all your eyes, &c.” Todd.

Ver. 9. ———— et rerum publica mater

Omniparum contracta uterum sterilesceet ab ævo?] Compare Shakíspeare’s Timon of Athens, A. iv. S. iii. of the earth :
——— “Common mother, thou
“Whose womb unmeasuráble, and infinite breast
“Teems, and feeds all —” Todd.

Ver. 23. Qualis in Ægæam &c.] See before, El. vii. 81.
“Sic dolet amíssum proles Junonia coelum, &c.”

And Par. Loft, B. i. 740.
“Men call’d him Mulciber, and how he fell
“From heaven, they fabled, &c.”
Deturbata sacro cecidit de limine coeli?
Tu quoque, Phæbe, tui caussa imitabere nati; 25
Præcipiti curru, subitâque ferere ruinâ
Pronus, et extinctâ fumabit lampade Nereus,
Et dabit attonito sferalia sibila ponto.
Tunc etiam ærei divulsis sedibus Hæmi
Diffultabit apex, imóque allisè barathro 30
Terrebunt Stygium dejecta Ceraunia Ditem,
In superos quibus usus erat, fraternaque bella.

At Pater Omnipotens, fundatis fortiès astris,
Consuluit rerum summæ, certóque peregit
Pondere fatorum lances, atque ordine summo 35
Singula perpetuum jussit servare tenorem.
Volvitur hinc lapsu mundi rota prima diurno;
Raptat et ambitos sociâ vertigine coelos.
Tardior haud solito Saturnus, et acer ut olim
Fulmineum rutilat cristata cæside Mavors. 40
Floridus æternum Phœbus juvenile coruscat,
Nec sovet effætas loca per declivia terras
Devexo temone Deus; fed, semper amicâ
Luce potens, eadem currit per signa rotarum.
Surgit odoratis pariter formosus ab Indis, 45
Æthereum pecus albenti qui cogit Olympo,

"Dropt from the zenith like a falling star"
"On Lemnos the Ægean isle."

In the last line Bentley reads, "On Lemnos thence his isle." But,
to say no more, Ægean is perhaps ascertained by our Latin text.

T. Warton.

Ver. 34. Consuluit rerum summæ," So, in Par. Lost, B. vi,
673, the Almighty Father is represented

"Consulting on the sum of things." Todd.
Manè vocans, et ferus agens in pasçua cæli; Temporis et gemino dispertit regna colore. Fulget, obitque vices alterno Delia cornu, Cæruleumque ignem paribus complectitur ulnis. Nec variant elementa fidem, solitóque fragore 51 Lurida perculfas jaculantur fulmina rupes. Nec per inane furit leviori murmure Corus, Stringit et armiferós æquali horrore Gelonos Trux Aquilo, spiráisque hyemem, nimbósque vo- lutat. 55
Utque folet, Siculi dixerberat ima Pelori Rex maris, et raucâ circumstrepit æquora conchâ Oceani Tubicen, nec vastâ moles minorem Ægæona ferunt dorso Balearica cete. Sed neque, Terra, tibi sæcli vigor ille vetusti 60 Priscus abest, servátque suum Narcissus odorem, Et puer ille suum tenet, et puer ille, decorem, Phœbe, tuúsque, et, Cypri, tuus; nec dítior olim Terra datum seeleri celavit montibus aurum

Ver. 51. *Nec variant elementa fidem,*] Claudian, *De Rapt.* Proserp. i. 42.

“Pænè reluctance iterùm pugnantia rebus
“Rupissent elementa fidem.” *Todd.*

Ver. 63. *Hyacinth the favourite boy of Phœbus, Adonis of Venus. Both, like Narcissus, converted into flowers.*

T. *Warton.*

Ver. 64. *Terra datum seeleri celavit montibus aurum
Conficia, vel sub aquis gemmas.*] *See El.* v. 77.

And *Comus,* 718.

——— “in her own loins
“*She hutch’d th’ all-worshipt ore, &c.*”
Conscia, vel sub aquis gemmas. Sic denique in ævum
Ibit cunctarum series justissima rerum;
Donec flamma orbem populabitur ultima, latè
Circumplexa polos, et vasti culmina cœli;
Ingentique rogo flagrabit machina mundi *.

Again, ibid. 732.
— "And the unfought diamonds
"Would fo imblaze the forehead of the deep, &c."

T. Warton.

* This poem is replete with fancifal and ingenious allusions.
It has also a vigour of expression, a dignity of sentiment, and
elevation of thought, rarely found in very young writers.

T. Warton.
De Ideā Platonīcā quemadmodum Aristoteles intellexit.*

DICITE, facrorum præfides nemorum deæ; Tūque, O noveni perbeata numinis Memoria mater, quæque in immaneo procul Antro recumbis, otiosā Æternitas, Monumenta servans, et ratas leges Jovis, 5 Cælique fałtos, atque ephemeridas Deûm; Quis ille primus, cujus ex imagine

* I find this poem inferted at full length, as a specimen of unintelligible metaphysicks, in a scarce little book of universal bur-leque, much in the manner of Tom Brown, seemingly published about the year 1715, and intitled "An Essay towards the Theory of the intelligible world intuitively considered. Designed for forty-nine Parts, &c. by Gabriel John. Enriched with a faithful account of his ideal voyage, and illustrated with poems by several hands; as likewise with other strange things, not insufferably clever, nor furiously to the purpose. Printed in the year One thousand seven hundred et cætera." T. WARTON.

Ver. 3. This is a sublime personification of Eternity. And there is a great reach of imagination in one of the conceptions which follows, that the original archetype of Man may be a huge giant, skulking in some remote unknown region of the earth, and lifting his head so high as to be dreaded by the gods, &c. v. 21.

"Sive in remota forte terrarum plaga
"Incedit ingens hominis archetypus gigas,
"Et diis tremendus erigit cellum caput,
"Atlante major portitore siderum, &c." T. WARTON.

In the opening of this poem there is some resemblance to Claudian, De Laud. Stil. ii. 424.

"Est ignota procul, nostræque impervia menti,
"Vix adeunda deis, annorum squalida Mater,
"Immenfī spelunca ævi, &c." TODD.
Natura folers finxit humanum genus, 
Æternus, incorruptus, æquævus polo,
Unûique et univerfus, exemplar Dei?  
Haud ille Palladis gemellus innubæ
Interna proles insidet menti Jovis;
Sed quamlibèt natura fit communior,
Tamen seorsûs extat ad morem unius,
Et, mira, certo stringitur spatio loci:  
Seu sempiternus ille fiderum comes
Cæli pererrat ordines decemplicis,
Citimûmve terris incolit lunæ globum:
Sive, inter animas corpus adituras fedens,
Obliviosas torpet ad Lethes aquas:  
Sive in remotâ fortè terrarum plagâ

Ver. 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." T. Warton.]

Ver. 13. ["Quamlibet ejus natura fit communior," that is, communis. T. Warton.]

Ver. 15. ["Et (res mira!) certo, &c." T. Warton.]

Ver. 19. See Virgil, Æn. vi. 713.

— "animæ, quibus altera fato
" Corpora debentur, Lethæi ad fluminis undam,
" Æternos latices et longa oblivia potant."


Incedit ingens hominis archetypus gigas, Et diis tremendus erigit cellum caput, Atlante major portitore siderum. Non, cui profundum cæcitas lumen dedit, 25 Dirçæus augur vidit hunc alto sinu; Non hunc filente nocte Pléiones nepos Vatum sagaci præpes ostendit choro; Non hunc facerdos novit Assyrius, licet Longos vetusti commemorat atavos Nini, 30 Priscúmque Belon, inclytumque Osiridem. Non ille, trino gloriosus nomine,

" Oceani finem juxta folemque cadentem " Ultimus Æthiopum locus est, ubi maximus Atlas " Axem humero torquet stellis ardentibus aptum."

RICHARDSON.


Ver. 25. Tiresias of Thebes. T. WARTON.


Ver. 29. Non hunc facerdos novit Assyrius,] Sanchoniathon, the eldest of the profane historians. His existence is doubted by Dodwell, and other writers. T. WARTON.

His existence, however, is believed by Fourmont, and by other writers. TODD.

Ver. 32. ——— trino gloriosus nomine,

Ter magnus Hermes,] Hermes Trismegistus, an Egyptian philosopher, who lived soon after Moses, as Mr. Warton observes: " Thrice-great Hermes," II. Pens. v. 88. Suidas says he was so called, because he was a philosopher, a priest, and a king. TODD.
Ter magnus Hermes, ut fit arcani scientia, Talem reliquit Isidis cultoribus.

At tu, perenne ruris Academi decus,

(Haec monitria si tu primus induxisti scholis,)

Jam jam poetas, urbis exules tuæ,
Re vocabis, ipse fabulator maximus;

Aut institutor ipse migrabis foras.

Ver. 35. *At tu, perenne &c.*] "You, Plato, who expelled the poets from your republick, must now bid them return, &c."

See Plato's *Timæus* and *Protagoras.* Plato and his followers communica'd their notions by emblems, fables, symbols, parables, allegories, and a variety of mystical representations. Our author characterises Plato, Par. Reg. B. iv. 295. T. Warton.

Ad Patrem *.

NUNC mea Pierios cupiam per pectora fontes
Irrigas torque vies, totumque per ora
Volvere laxatum gemino de vertice rivum;
Ut, tenues oblita fonos, audacibus alis
Surgat in officium venerandi Musa parentis. 5
Hoc utcunque tibi gratum, pater optime, carmen
Exiguum meditatur opus; nec novimus ipsi
Aptius à nobis quae possunt munera donis
Respondere tuis, quamvis nec maxima possint
Respondere tuis, nedum ut par gratia donis 10
Effet queat, vacuis qua 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 femoto somni peperere sub antro, 15
Et nemoris laureta sacri Parnassides umbrae.
Nec tu vatis opus divinum despice carmen,

* 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 musick, in which he instructed his son John: that he died about 1647, and was interred in Cripplegate church, from his house in Barbican. MS. Aðhm. See Note on v. 66. below. T. Warton.

Ver. 16. See the Notes on v. 92. Manfus. Todd.

Ver. 17. Here begins a fine panegyrick on poetry.

T. Warton.
Quo nihil æthereos ortus, et feminæ caeli, 
Nîmagishumana commenda'torum origine mentem, 
Sanctâ Prometheæ retinens vestigia flammae. 20 
Carmen amant superi, tremebundâque Tartara 
carmen

Ima ciere valet, divôfque ligare profundos, 
Et triplici duro Manes adamante coercet. 
Carmine fepositi retegunt arcana futuri 
Phæbades, et tremulæ pallentes orâ Sibyllæ: 25 
Carmina sacrificus follennes pangit ad aras,

Ver. 21. ———— tremebundâque Tartara carmen
Ima ciere valet, divôfque ligare profundos,
Et triplici duro Manes adamante coercet.] As in II 
Penf. v. 106.

"Such notes as, warbled to the firing,
"Drew iron tears down Pluto’s cheek,
"And made Hell grant what love did seek."

And below, of Orpheus, v. 54. Where see the Note. T. Warton.

Compare also Valerius Fl. iii. 407.

"Infontes errore luit, culpamque remittens
"Carmina turbatos volvit placantia Manes.” Todd.

Ver. 25. Phæbades.] The priests’ess 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 Pindarick measure. Homer is said to 
have borrowed many lines from the responses of the priests 
Daphne, daughter of Tiræias. It was suspected, that persons of 
distinguished abilities in poetry were secretly placed near the 
oracular tripod, who immediately clothed the answer in a me-
trical form, which was almost as soon conveyed to the priests 
in waiting. Phæbas is a word in Ovid. And Cassandra, a pro-
phetess, is called Phæbas, Amor. ii. viii. 12. And Trist. ii. 400. 
See our author, before, El. vi. 73. T. Warton.
Aurea seu fternit motantem cornua taurum;  
Seu cum sata fagax fumantibus abdita fibris  
Consulit, et tepidis Parcam scrutatur in extis.  
Nos etiam, patrium tunc cum repetemus Olym-  
pum,

Æternæque moræ stabunt immoblis ævi,  
Ibimus auratis per coeli templar coronis;  
Dulcia suaviloquo sociantes carmina plectro,  
Astra quibus, geminique poli convexa, fonabunt.  
Spiritus et rapidos qui circinat igneus orbes,  
Nunc quoque sidereis intercinit ipse choreis  
Immortale melos, et inenarrabile carmen;  
Torrída dum rutilus compescit fibila Serpens,  
Demissóque ferox gladio mansuecit Orion;  
Stellarum nec sentit onus Maurusius Atlas.  
Carmina regales epulas ornare solebant,  
Cùm nondum luxus, vaftæque immensa vorago  
Nota gulæ, et modico spumabat coena Lyæo.  
Tum, de more fedens festa ad convivia vates,  
Æsculeá intonsos redimitus ab arbore crines,  
Heroumque actus, imitandáque gesta canebat,

T. Warton.

Ver. 41. Carmina regales epulas &c.] Vida, Poetic. i. 542.  
" Quæ primum Fauni Vatésque canebant,  
" Carmina mortales passim didicere per urbes,  
" Post epulas laudes heroum et facta canentes."  
Bowle.

See alfo Homer, Odys. xvii. 270.

Ver. 44. Tum, de more &c.] See Homer, Odys. viii. 65.  
TodD.
Et chaos, et positi latè fundamina mundi,
Reptantésque deos, et alentes numina glandes,
Et nondum Ætnæo quaéstum fulmen ab antro.
Denique quid vocis modulamen inane juvabit, 50
Verborum sensúisque vacans, numerique loquacis?
Silvestres decet iste choros, non Orphea, cantus,
Qui tenuit fluvios, et quercubus addidit aures,
Carmine, non citharas; simulachráque functa canendo
Compulit in lacrymas: Habet has à carmine laudes.

Nec tu perge, precor, sacras contemnere Múfas,
Nec vanas inopesque putá, quarum ipse peritus
Munere mille fonos numeros componis ad aptos;
Millibus et vocem modulis variare canoram
Doctus, Arionii meritó sis nominis hæres. 60
Nunc tibi quid mirum, si me genuisse poetam

Ver. 52. Silvestres & c.] He alludes to the Song of Orpheus,
in Apollonius Rhodius, i. 277. He “sung of Chaos to the
Orphean Lyre,” Par. Lost, B. iii. 17. See also Onomacritus,
Argon. v. 438. T. Warton.

Ver. 53. ——— quercubus addidit aures, & c.] See Par.
Richardson.

Ver. 54. ——— simulachráque functa] So of Orpheus,
going down to Hell, Ovid, Metam. x. 14. “Perque leves populós,
simulacráque functa sepuleris, & c.” Our author adds,
“Compulit in lacrymas.” So Ovid, continuing the same story,
ibid. 45.

“Tum primum lacrymis victarum carmine fama est
“Eumenidum maduísse genas, & c.”

Here we have,

“Drew iron tears down Pluto’s cheek.” T. Warton.
Contigerit, charō si tam propē fanguine juncti
Cognatas artes, studiumque affine, sequamur?
Ipse volens Phoebus se dispertire duobus,
Altera dona mihi, dedit altera dona parenti; 65
Dividuümque Deum, genitórique puérque, tene-
mus.

Ver. 66. Dividuumque Deum, genitórique puérque, tenemus.] The topick of persuasion is happily selected. Dividuus our au-

Milton’s father was well skilled in mufick. 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 manu-
script History of English Musicians. “John Milton, a musician living in the reigne of queene Elizabeth, James i. Charles i. We have some of his compositions in the publick muficke schoole at Oxford.” MSS. Muf. Ajhm. D. 19. 4to. Among the Pfalm-
tunes, published by Thomas Ravenscroft in 1633, are many with the name of John Milton; more particularly, that common one called York tune, the tenour part of which was such a favourite, as to be used by nurfes for a lullaby, and as a chime-tune for churches. He has several songs for five voices, in “The Teares or lamentations of a sorrowfull soule, composed with musical ayres and fongs both for voices and divers instruments,” containing also compositions by Bird, Bull, Orlando Gibbons, Dowland the lut-
tenift, Ferrabosco, 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 [six] voices, among the numerous contributions of the most capital perform-

* There is an edition of the poem in 1612, 4to. He wrote also a poem called Virtue Triumphant, &c. Published in 1603.
Tu tamen ut iunules teneras odisse Camœnas,
Non odisse reor; neque enim, pater, ire jubebas
Qua via lata patet, qua pronior area lucri,
Certæque condendi fulget spes aurea nummi: 70
Nec rapis ad leges, malè cujusditâque gentis
Jura, nec infüllis damnas clamoribus aures;

ers, 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 soothe the 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 muicians, 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. T. Warton.

I take this occasion to observe, in consequence of the historical anecdote at the close of the preceding note, that the original warrant for the execution of Lord Essex, signed with the trembling hand of his royal mistress, is now in the Marquis of Stafford's collection of papers and records, which belonged to the late Duke of Bridgewater, and formerly belonged to his Grace's illustrious ancestor Sir Thomas Egerton, Elizabeth's Lord Keeper of the Great Seal, and James the first's Lord Chancellor. Mr. Warton has taken no notice of the poetical attempts made by Milton's father. See however the Life of Milton, prefixed to this edition. Todd.

Ver. 71. He had Ovid in his head. Amor. i. xv. 5.

" Non me verbofas leges ediscere, nec me
" Ingrato vocem profutiluisse foro, &c."

He speaks with a like contempt for the study of the Law to Hartlib, Tract. Educat. "Some, allured to the Trade of Law, grounding their purposés not on the prudent and heavenly contemplation of justice and equity which was never taught them, but on the promising and pleasing thoughts of litigious terms, fat contentions, and flowing fees." T. Warton.
Sed, magis excultam cùpiens ditelescere mentem,
Me procul urbano strepitu, fecessibus altis
Abductum, Aonie jucunda per otia ripæ,
Phœbœœ lateris comitem finis ire beatum.

Officium charis taceo commune parentis;
Me poscunt majora: tuo, pater optime, sumptu
Cùm mihi Romuleæ patuit facundia linguæ,
Et Latii veneres, et quæ Jovis ora decebant so
Grandia magniloquis elata vocabula Graiis,
Addere sua fìsti quos jactat Gallia flores;
Et quam degeneri novus Italus ore loquelam
Fundit, barbaricos testatus voce tumultus;
Quæque Pâlestinus loquitur mysteria vates.

Denique quicquid habet cœlum, subjectaque cœlo

**Ver. 74.** Me procul urbano strepitu, &c.] He thus writes, in
his epistle to his preceptor Thomas Young, dated in 1628: "Ab
urbano strepitu subducam me paulisper." BOWLE.

**Ver. 75.** Aubrey, in Milton's manuscript Life, says that he
"was 10 years old by his picture, and then a poet." The
picture is that by Cornelius Jansen. T. WARTON.

**Ver. 84.** — barbaricos testatus voce tumultus;] The pure
Roman language was corrupted, says Mr. Warton, by Barbarick,
or Gothick, invaders. Barbarick occurs in Par. Lozf, B. ii. 4.
And the etymology of the word has been thus explained. "Bruce
has shown, that Barbarick, Barbarine, and Barberin, are names
derived from Berber, or Barbar, the native name of the coast of
the Trogloditic, Icthyophagi, and Shepherds. It goes down
the whole western coast of the Red Sea. The Egyptians hated
and feared them. It was, therefore, in Egypt a term both of
dread and contumely; in which sense it passed to the Greeks, and
from them to the Romans." Dr. Vincent's Periplus of the Egypt-
tian Sea: Part the first, &c. 1800. p. 103. TODD.
Terra parens, terræque et cælo interfluus aer,
Quicquid et unda tegit, pontique agitabile marmor,
Per te nóssè licet, per te, si nóssè libebit:
Dimotâque venit spectanda scientia nube,
Nudâque conspicuos inclinat ad oscula vultus,
Ni fugisse velim, ni sit libâsse molestum.

I nunc, confer opes, quisquis malesanus avitas
Austriaci gazas, Periânaque regna, praepostas.
Quæ potuit majora pater tribuísse, vel ipse
Jupiter, excepto, donâsset ut omnia, cælo?
Non potiora dedit, quamvis et tuta fuissent,
Publica qui juveni commìsit lumina nato,
Atque Hyperionios currus, et fræna diei,
Et circûm undantem radiatâ luce tiaram.

Ergo ego, jam doctæ pars quamlibet ima catervæ,
Vidtrices hederas inter laurósque sedeo;
Jámate nec obscurus populo miscebor inerti,
Vitabúntque oculos vestigia nostra profanos.
Este procul, vigiles Curæ, procul estes, Querelæ,
Invidiaque acies transferto tortilis hirquo.

Ver. 93. I nunc, confer opes,] Ovid, Epist. Heroid. xii. 204.

"I nunc, Sisyphias, improbe, confer opes." T. Warton.

Ver. 101. Ergo ego, &c.] Hor. Od. I. i. 29.

"Me doctarum ederæ præmia frontium
Diis mificent superis: me gelidum nemus
Nympharumque leves cum S. t. ris chori
Secernunt populo." Richardson.

Ver. 106. Invidiaque acies transferto tortilis hirquo,] The best comment on this line, as Mr. Richardson and Mr. Warton
Sæva nec anguiferos extende, Calumnia, rictus;
In me trifte nihil, fædissima turba, potestis,
Nec vestri sum juris ego; securáque tutus
Pectora, vipereo gradiar sublimis ab ictu. 110

At tibi, charè pater, postquam non æqua me-
renti
Posse referre datur, nec dona rependere factis,
Sit memorássæ fatis, repetitáque munera grato
Percensere animo, fidæque reponere menti.

Et vos, O nostrí, juvenilia carmina, lusus, 115
Si modò perpetuos sperare audebitis annos,
Et domini supereffe rogo, lucémque tueri,
Nec spio rapient oblivia nigra sub Orco;
Forstan has laudes, decantatúmque parentis
Nomen, ad exemplum, fero servabitis ævo*: 120

have both remarked, is the following description of envy, raised
to the highest pitch, in Par. Lo§, B. iv. 502.

-----“Aside the Devil turn’d
" For envy, yet with jealous leer malign
" Ey’d them askance.” TODD.

* Such productions of true genius, with a natural and noble
conscioufness anticipating its own immortality, are seldom found
to fail. T. Warton.
Ad Salfillum, Poetam Romanum, ægrotantem *.

SCAZONTES.

O MUSA, greffum quæ volens trahis claudum,
Vulcaniōque tarda gaudes incessu,
Nec sentis illud in loco minus gratum,
Quâm cùm decentes flava Déiōpe suras
Alternat aureum ante Junonis lectum;

* Giovanni Salfilli had complimented Milton at Rome in a Latin tetrafich, for his Greek, Latin, and Italian, poetry. Milton, in return, sent these elegant Scazontes to Salfilli when indisposed. T. WARTON.

Ver. 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 tibiá redi, Scazon."
It is an indispensible rule, which Milton has not here always observed, that the Scazon is to close with a spondee preceded by an iambus. T. WARTON.

Mr. Bowle adds from the Affaniae of Ch. Fitz-Geoffrey, L. ii. sign. F. 3. b. 1601. Scazontes.

"Adefte Scazon, melleum genus metri,
"Suavè claudicans Iambicum carmen."

Milton, however regardless of the indispensible Latin Canon, might perhaps think himself countenanced by the licence admitted into Greek Scazons. See Hephaestion. TODD.

Ver. 4. Quâm cùm decentes flava Déiōpe &c.] As the Muses sing about the altar of Jupiter, in II. Penf. v. 47. This pagan theology is applied in Paradise Lost; of the angels, B. v. 161.

——— "and with songs,
"And choral symphonies, day without night,
"Circle his throne rejoicing." T. WARTON.

Ver. 5. Alternat] Compare Par. L. B. v. 162, and the note on the word alternate. TODD.
Adefs...um, et...ach s'is verba pauca Sal...illo...Uffer, Cam...ena nostra cui tantum est...ordi. Quamque ille...agnis prætulit im...merito...divis. Hae ergo...alumnus ille Londini Milto, Diebus his...e qui suum linguen...nimum, Poli...ectum, pessimus ubi ventorum, Infanientis impotensque pulmonis, Per...anhela sub Jove exercet...abra, Venit...aces Itali soli ad glebas, Visum superba...ognitas urbes fama, Virosque, doctæque indolem ju...enutis. Tibi optat...idem hic...au...a...lat Sal...lle, Habitumque fess...or...i penitus...num; Cui nunc profunda...is in...stat renes, Præcordinque fixa damnosum...irat; Nec id pepercit impia, quod...tu...on...e...cultus...ore...Leibium condis melos.

O dulce divum munus, O Salus, Hebes Germana! Tuque, Phoibe, morborum terror, Pythone caeso, five tu magis Pæan
Libentor audis, hic tuus facerdos est.
Querceta Fauni, vosque...que...ro...e...ino

Ver. 23. O dulce divum munus, &c.] I know not any finer modern Latin lyric...y, than from this verse to the end. The close...ich is digressional, but naturally rises from the subject, is perfectly antique. T. Warton.

Ver. 25. —— five tu magis Pæan
Libentor audis,] So, in Epitaph. Damon, 209. "Sive caequot audis Diomatus." He has transferred this classical expression into Par. Let, B. iii. 7. Where s...e the note. Todd.

Ver. 27. Querceta Fauni, &c.] Faunus was one of the deities...
Colles benigni, mitis Evandri sedes,  
Siquid salubre vallibus frondet vestris,  
Levamen ægro ferte certatim vati.  
Sic ille, charis redditus rursùm Musis,  
Vicina dulci prata mulcebit cantu.  
Ipse inter atros emirabitur lucos  
Numa, ubi beatum degit otium æternum,  
Suam reclinis semper Ægeriam spectans.  
Tumidísque et ipse Tbris, hinc delinitus,  
Spei favebit annuae colonorum;  
Nec in sepulchris ibit obseffum reges,  
Nimium sinistro laxus irruens loro:

brought by Evander into Latium, according to Ovid, Fast, B. v. 99. This is a poetical address to Rome. T. Warton.

Ver. 28. —— mitis Evandri sedes.] The epithet mitis is finely characteristical of Evander. T. Warton,

Ver. 33. Ipse inter atros emirabitur lucos &c.] Very near the city of Rome, in the middle of a gloomy grove, is a romantick cavern with a spring, where Numa is said to have received the Roman laws from his wife Egeria, one of Diana's Nymphs. The grove was called nemus Aricinum, and sometimes Lucus Egeriae et Camænarum, and the spring Fons Egeriae. See Ovid's Fast. iii. 275. And, when Numa died, Egeria is said to have retired hither, to lament his death. See Ovid, Metam. xv. 487. 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 Montfaucon. Diar. Ital. c. xi. p. 152. edit. 1702. Milton might have visited it while at Rome. T. Warton,

Ver. 38. Nec in sepulchris ibit obseffum reges,  
Nimium sinistro laxus irruens loro.] This was Horace's inundation of the Tiber, Od. i. ii. 18.
Sed fræna meliūs temperabit undarum, Adufque curvi falfa regna Portumni.

"vagus et finistra
" Labitur ripa."

For the left side, being on a declivity, was soon overflowed. See ibid. v. 15.

"Ire dejectum monumenta regis." T. Warton.
MA\NSUS*.

Joannes Baptista Mansus, Marchio Villenfis, vir ingenii laude, tum literarum studio, nec non et bellicà virtute, apud Italos clarus in primis est. Ad quem Torquati Taffi Dialogus extat De Amicitia scriptus; erat enim Taffi amicissimus; ab quo etiam inter Campaniae principes celebratus, in illo poemate cui titulus GERUSALEMME CONQUISTATA, lib. 20.

"Fra cavalier magnanimi, è cortesi,
"Risplende il MANSO."

Is authorem Neapoli commorantem summà benevolentiam prosecutus est, multàque ei detulit humanitatis officia. Ad hunc itaque hosps es ille, antequam ab ea urbe discederet, ut ne ingratum se ostenderet, hoc carmen miscit.

HÆC quoque, Manfe, tuæ meditantur carmina laudi
Pierides, tibi, Manfe, choro notissime Phæbi;

* At Naples Milton was introduced to Giovanni Battista Manso, marquis of Villa. See Prose-works, vol. ii. 332. Milton at leaving Naples sent this poem to Manso. He was a nobleman of distinguished rank and fortune, had supported a military character with high reputation, of unblemished morals, a polite scholar, a celebrated writer, and an universal patron. It was among his chief honours, that he had been the friend of Tasso: and this circumstance, above all others, must have made Milton
ambitious of his acquaintance. He is not only complimented by name in the twentieth Canto of the *Gerusalemme*, but Tasso addressed his Dialogue on Friendship to Manfo, "*Il Manfo*, overo *Dell’ Amicitia. Dialogo del Sig. Torquato Tasso.*" Al molte illustre Sig. Giovanni Battista Manfo. In Napoli, Appresso Gio. Iacomo Carlino, et Antonio Pace, 1596." In quarto. Beside a Dedication expressing the sincerest regard and attachment, five Sonnets from Tasso to Manfo are prefixed, and Manfo is one of the interlocutors. Manfo in return wrote the *Life of Tasso*, published in 1621. And, as it here seems, of Marino. See v. 17 to v. 21 of this poem. Among Manfo’s other works, are, "*Erocallia*, in Ven. 1628." In twelve Dialogues. And "*I Paradossi, 1608.*" He died in 1645, aged 84. T. Warton.

The *Paradossi* should be more fully described. They are entitled "*I Paradossi overo dell’ Amore, Dialogi di G. B. Manfo;*" and consist of five Dialogues, in all of which Tasso is one of the speakers. Some particulars of Manfo’s family may be found in this entertaining volume. Manfo was likewise a very pleasing poet. See his *Rime*, 1635, 12mo. There are two letters from Loredano to Manfo, the former of which relates to Manfo’s *Life of Marino*, in "*Lettere del Sigr. G. F. Loredano, edit. Bruxelles, 1708,*" pp. 121, 195. Manfo was then writing the Life, and Loredano expresses his high expectations of it: "*La vita del Marino fu un’ aborto di poche hore: quella di V. S. fara un parto, tanto più perfetto, quanto più favorito del tempo: se bene la divinità del suo ingegno, anche ne’ momenti sà operare meraviglie.*"—Loredano had written a *Life of Marino*, which he here modestly calls "*un aborto di poche hore.*" Mr. Walker, in an appendix to his *Historical Memoir on Italian tragedy*, has given a very elegant and interesting illustration, entitled "*An attempt to ascertain the site of the Villa near Naples, in which the Marquis Manfo received Tasso and Milton. With notices of the Manfo family:*" at the conclusion of which he ably vindicates the genuineness of Manfo’s *Life of Tasso* from
Tu quoque, finostrae tantum valet aura Camoenae, Victrices hederas inter laurisque sedebis. 5
Te pridem magno felix concordia Tasso Junxit, et aeternis inscripsit nomina chartis:
Mox tibi dulciloquum non inscia Musa Marinum Tradidit; ille tuum dici se gaudet alumnun, 10
Dum canit Assyrios divum prolixus amores;

a doubt that had existed. See the Memoir, 1799, Append. p. xxvi—xxxi. Todd.

Ver. 1. Hec quoque, Manse, tuae meditantur carmina &c.] Because he had already been celebrated by many poets. Quadrio says, by more than fifty. T. Warton.

Ver. 10. —— ille tuum dici se gaudet alumnun,] Marino cultivated poetry in the academy of the Otio, of which Manse 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. T. Warton.

Ver. 11. Dum canit &c.] 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. Marino's poem, called Strage de gli Innocenti, was published in 1633, about four years before Milton visited Italy. To this poem Milton is supposed to have been indebted in Paradise Lost. Mr. Hayley thinks it therefore very remarkable, that our author should not here have mentioned this poem of Marino, as well as his Adone. The observation at first sight is pertinent and just. But it should be remembered, that Milton did not begin his Paradise Lost till many years after this Epistle was written, and therefore such a poem could now be no object. Milton thought it sufficient to characterize Marino by his great and popular work only, omitting his other and less conspicuous performances. See Kippis's Biogr. Brit. iv. p. 431. From what is here said, however, it may be inferred, that Milton could be no stranger to the Strage, and must have seen it at an early period of his life.

T. Warton.
Ver. 16. *Vidimus arridentem operoso ex ære poetam*.] Marino's monument at Naples erected by Manfo. But the Academy of the *Humoristì* 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. Manfo, to whom he bequeathed only his picture, and to whom he had committed some directions about his funeral, coming from Naples to Rome about 1605, and finding not so much as his name inscribed on the stone under which he was laid, offered to erect a suitable monument, but was not permitted. However, he procured this simple but expressive inscription to be engraved on the stone, *Torquati Tassò offa.* 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 Manfo, 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. T. Warton.

It may not be improper to exhibit, in this place, the following Sonnet of Marino, *Rime Lugubri,* p. 170, ed. Venet. 1602.

"Venni a i colli Latini, e 'l marmo fcerfi
"One del tuo gran Tasso il frat fi poia,
Nec fatis hoc vifum est in utrumque, et nec pia ceffant
Officia in tumulo; cupis integros rapere Orco,
Quà potes, atque avidas Parcarum eludere leges:
Amborum genus, et variâ sub forte peractam
Describis vitam, morésque, et dona Minervæ;
Æmulus illius, Mycalen qui natus ad altam]

"E questi in rimirar l' vrna famosa
"Furo in vrne di pianto occhi conuerfi.
"E diffi, Ahi ben' hà troppo, onde dolerfi
"Meco l' Italia tutta orba, e dogliosà,
"Sepolto, e seco ogni sua luce ascosìa,
"Il buon teftor degli honorati verfi.
"Sepolto ah nò, che quanto ammira, e fente
"Il fuo nome gli è tomba; e' l' crin gli honorà
"Nel Parnafo del Ciel fregio lucente.
"Tu, fe colà n' andrai MANSO talhora,
"Pace eterna gli prega, e riu erente
"D' immortali amaranti il faggio infiora." TODD.

Ver. 22. ——— Mycalen qui natus ad altam
Rettulit Æoli vitam facundus Homerì.] 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 fasundus, there is much elegance and propriety. Plutarch is the great master of ancient biography. T. WARTON.

The learned translator of this poem into English verse, the Revd. Joseph Stirling, observes that Herodotus is here intended; and that Mr. Warton is mistaken in supposing Milton to allude to Plutarch: for, he adds, "a mountain of the name of Mycale in Bœotia will not be found either in Pausanias or Strabo: Mycale was in Asia Minor, the country of Herodotus. The epithet fancundus, which Mr. Warton admires, is particularly applicable to the father of History; but I doubt whether it would be allowed
Rettulit Æolii vitam facundus Homeri.
Ergo ego te, Clīus et magni nomine Phæbi, 24
Manse pater, jubeo longum salvere per ævum,
Missīs Hyperboreo juvenis peregrinus ab axe.
Nec tu longinquam bonus aispernabere Musam,
Quæ nuper gelidà vix enutrita sub Arcto,
Imprudens, Italas aiała est volitare per urbes. 29
Nos etiam in nostro modulantes flumine cygnoa
Credimus obscuras noctis sensisse per umbras,
Quà Thamefis late puris argenteus urnis
Oceani glaucos perfundit gurgite crines:
Quin et in has quondam pervenit Tityrus oras.

to Plutarch on the banks of the Ilyffus, though he is rich in biographical and moral reflections.” See Stirling’s Poems, 12mo, Lond. 1789. pp. 190, 191. Mr. Stirling’s translation is executed with great elegance. TODD.

Ver. 23. Quæ nuper gelidà &c.] An insinuation, that cold climates are unfriendly to genius. As in Par. Loff, B. ix. 44. “Or cold climate, or years, damp my intended wing, &c.” See Note on El. vi. 6. T. WARTON.

Ver. 32. Quà Thamefis &c.] Spenfer. HURD.

This very probable supposition may be further illustrated. Spenfer was born in London, before described as the “Urbs refluç quam Thamefis alluit undà,” El. i. 9. And he is properly ranked with Chaucer. And the allusion may be to Spenfer’s Epithalamium of Thames, a long Episode in the Faery Queen, iv. xi. 8. See also his Prothalamium. I believe it is an old tradition, that if swans sing, it is in the darkeft and coldeft nights of winter. See Van Trift’s Lett. on Iceland, p. 143. T. WARTON.

Ver. 34. Quin et in has quondam pervenit Tityrus oras.] “Like me too, Chaucer travelled into Italy.” In Spenfer’s Pastorals, Chaucer is conftantly called Tityrus. T. WARTON.

See Speght’s Life of Chaucer. TODD.
Sed neque nos genus incultum, nec inutile Phæbo,
Qua plaga septeno mundi fulcata Trione
Brumalem patitur longâ sub nocte Boöten.
Nos etiam colimus Phœbum, nos munera Phœbo
Flaventes spicas, et lutea mala canistris,
Halantémque crocum, perhibet nisi vana ver-
tuftsas,
Misimus, et lectas Druidum de gente choreas.
Gens Druides antiqua, facris operata deorum,
Heroum laudes, imitandaque gestâ, canebant;
Hinc quoties septo cingunt altaria cantu,
Delo in herbosâ, Graiæ de more puellæ,

Ver. 35. Sed neque &c.] See Pindar, Olymp. Od. iii. 28.
Δάμνον υπερβολῶν πνίσας, Απόλ-
ωνος θεάποντα. TODD.

Ver. 38. Nos etiam &c.] He avails himself of a notion sup-
ported 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. And see Span-

Ver. 41. Misimus, et lectas Druidum de gente choreas.] He in-
sinuates, 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."
T. Warton.

See also Beaumont and Fletcher's Bonduca, A. i. S. i.
"The holy Druides composing songs"
"Of everlasting life to victory." TODD.

Ver. 45. ——— Graiæ de more puellæ.] Ovid, Metam. ii,
711. "Illâ fortè die cañæ de more puellæ, &c." T. Warton.
Carminibus lætis memorant Corinœida Loxo, 
Fatidicámque Upin, cum flavicomâ Hecaërge, 
Nuda Caledonio variatas pectora fuco. 

Fortunate senex, ergo, quacunque per orbem 
Torquati decus, et nomen celebrabitur ingens, 
Claráque perpetui succrescet fama Marini; 51 
Tu quoque in ora frequens venies plausúmque 
virorum, 
Et parili carpes iter immortale volatu. 
Dicetur tum sponte tuos habitatâse penates 
Cynthius, et famulas venisse ad limina Mufas: 
At non sponte domum tamen idem, et regis 
avdit 56

Ver. 46. Our author converts the three Hyperborean Nymphs, 
who sent fruits to Apollo in Delos, into British goddesses. See 

\[
\text{Ovnis te, } \Delta \xi \omega \tau \epsilon, \text{ kal } \varepsilon \omega \lambda \iota \alpha \omega \nu \text{ } \varepsilon \kappa \alpha \iota \epsilon \gamma \eta, \\
\Theta \nu \gamma \omega \alpha \tau \epsilon \rho \epsilon \varsigma \text{ } \text{Bop} \epsilon \alpha \omega, \text{ &c. ——}
\]

Milton here calls Callimachus's Loxo, *Coríneis*, from Corineus a Cornish giant: and supposes that the naked bosoms of these 
three Nymphs were tinged with Caledonian or Pictish woad. 
Some writers hold, that Britain, or rather that part of it called 
Scotland, was the fertile region of the Hyperborei. *T. Warton.*

Ver. 52. *Tu quoque in ora frequens venies plausumque virorum,*] 
So Propertius, as Mr. Bowle observes, iii. ix. 32. "*Venies tu 
quoque in ora virum.*" See also Virgil, *Georg.* iii. 9. "*Victorque 
virum volitare per ora.*" Mr. Warton remarks, that this associa-
tion of immortality is happily inferred by Milton. *TODD.*

Ver. 56. *At non sponte domum tamen &c.*] Apollo, being driven 
from heaven, kept the cattle of king Admetus in Thebìaly, who 
had entertained Hercules. This was in the neighbourhood of the 
river Peneus, and of mount Pelion, inhabited by Chiron. It has 
ever been observed, that the whole context is a manifest imita-
Rura Pheretiadæ, cælo fugitivus Apollo;  
Ille licet magnum Alciden sustuperat hospes;  
Tantum ubi clamosos placuit vitare bubulcos,  
Nobile manfueli cessit Chironis in antrum,  


tion of a sublime Chorus in the Alcestis of Milton's favourite Greek dramatist, Euripides, v. 570. eqq.

Σε τοι και ὃ Πόδιος
Εὐλογε χ' Ἀπόλλων
'Ἡξιωτε καίειν'
"Ετης δὲ σοιοί μηλούματα'
Ἐν δύμαις γενέσθαι,
Δαμαίαι δὲ κλατόνων
Βοστήμασι σοιοί σύριζων
Πομκάτας ὑμναίας.
Σὺν δ' ἰπομαινοντο χαρᾶ μελᾶ-

ων βαλλιτε τε λόγικες'
"Εδα δὲ, λυποῦσ' Ὀθρυ-
ος νάπαν, λεόνταν
"Α δαφινὸς ἦλα'
"Εχόρσει δ' ἀμφὶ σαῦ κιθάραν,
Φασίζε, ποικιλάθριξ
Νεὔρας, ὑψικόμων σφέαν
Βαλσου' ἦλαντι σφόδρ ἄφφιν,
Χαίρου' εὐφρον μολπῇ.  T. Warton.

Ver. 57. — Pheretiadæ,[ See Ovid, Fast. ii. 239.
"  Cynthius Admeti vaccas pavisse Phereas, &c."


Ver. 60. Nobile manfueli cessit Chironis in antrum,[ Chiron's cavern was ennobled by the visits and education of fages and heroes. Chiron is styled manfuelus, 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 manfuelus, either on account of his mildness as a teacher, or his hospitability to strangers. See a beautiful Poem in Dodley's Miscellanies, by the late Mr. Bedingfield, called the
Irriguos inter saltus, frondosaque tecta,  
Peneium propè rivum: ibi sæpe sub ilice nigrâ,  
Ad cithara strepitum, blandâ prece victus amici,  
Exilii duros lenibat voce labores.  
Tum neque ripa suo, barathro nec fixa sub imo  
Saxa stetere loco; nutat Trachinia rupes,  

Education of Achilles. Mr. Steevens adds, “The most endearing instance of the manifruitude of Chiron, will be found in his behaviour when the Argo failed near the coast on which he lived. He came down to the very margin of the sea, bringing his wife with the young Achilles in her arms, that he might show the child to his father Peleus who was proceeding on the voyage with the other Argonauts. Apollon. Rhod. lib. i. 558. Παλίδων Ἀχιλλεα φίλος δεισιντος πατρι. Chironis in antrum, is the end of a verse in Ovid, Metam. ii. 631. T. Warton.

Ver. 64. Exilii duros lenibat voce labores.] Ovid says, that he soothed the anxieties of love, not of banishment, with his musick; 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 cure, dum te tua fisula mulcet.”

See also Epist. Heroid. Ep. v. 151, Eegh. ii. 239. Callimachus more expressly, Hymn. Apoll. v. 49.

---'Ἐν Ἀμφισφη δεδιδείχαι θρεφέν ἔφως,  
'Ηδεις ὅτι ἔφως κεκαυμῖος Ἀδρήτου.

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. T. Warton.

Ver. 66. ——— nutat Trachinia rupes.] Mount Octa, 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,
Nec sentit solitas, immania pondera, silvas; Emotæque suis propterant de collibus orni, Mulcenturque novo maculosi carmine lynces. Diis dilecte fenex, te Jupiter æquus oportet Nascentem, et miti lustrârit lumine Phœbus, 71 Atlantisque nepos; neque enim, nisi charus abortu Diis superis, poterit magno favisse poetæ. Hinc longeava tibi lento sub flore seneætus Vernat, et Æsonios lucratur vivida fusos; 75

Milton might here mean Pelion by the Trachinian rock; which, with the rest, had immania pondera silvas, and which Homer calls σινεσφίλλων, frondosum. Its Orni are also twice mentioned by V. Flaccus, Argon. B. i. 406. “Quantum Peliacas in vertice vicerat ornos.” And in B. ii. 6. T. WARTON.

Ver. 69. Mulcenturque novo &c.] Boethius, Metr. iii. 12. "Stupet tergeminus novo " Captus carmine janitor.” RICHARDSON.

Ver. 72. ———— neque enim, nisi charus ab ortu Diis superis, &c.] Pindar, Pyth. Od. i. 25. "Οσσα δε μη σφίλων Zeis, ἡτυγοντει βοῖαν Πυριδων ἀλεβτα. TODD.

Ver. 73. ———— magno favisse poetæ.] The great poet Tasso. Or a great poet like your friend Tasso. Either sense shows Milton’s high idea of the author of the Jerusalem. T. WARTON.


Ver. 74. ———— lento sub flore seneætus Vernat, &c.] There is much elegance in lento sub flore. I venture to object to vernat seneætus. T. WARTON.
Nondum deciduos servans tibi frontis honores,
Ingeniûmque vigens, et adultum mentis acumen.
O mihi si mea fors talem concedat amicum,
Phœbæos decorasse viros qui tam benè nôrit,
Siquandò indigenas revocabo in carmina reges,
Arturûmque etiam sub terris bella moventem!

Ver. 79. Phœbæos] Phœbæos is entirely an Ovidian epithet. 

Phœbæus, it may be added, is also a very frequent epithet in Buchanan's poetry. Todd.

Ver. 80. Siquandò indigenas revocabo in carmina reges,
Arturûmque etiam sub terris bella moventem! &c.]
The indigene reges are the ancient kings of Britain. This was the subject for an epic poem that first occupied the mind of Milton. See the same idea repeated in Epitaph. Damon. v. 162. King Arthur, after his death, was supposed to be carried into the subterraneous land of Faerie or of Spirits, where he still reigned as a king, and whence he was to return into Britain, to renew the Round Table, conquer all his old enemies, and reestablish his throne. He was, therefore, etiam movens bella sub terris, still meditating wars under the earth. The impulse of Milton's attachment to this subject was not entirely suppressed: It produced his History of Britain. By the expression, revocabo in carmina, the poet means, that these ancient kings, which were once the themes of the British bards, should now again be celebrated in verse. Milton, in his Church-Government, written 1641, says, that after the example of Tasso, "it haply would be no rashness, from an equal diligence and inclination, to present the like offer in one of our own ancient stories," Prose-works, i. 60. It is possible that the advice of Manfo, the friend of Tasso, might determine our poet to a design of this kind. T. Warton.

We may here compare the Illustrations of Drayton's Polyolbion, S. iii. p. 54, edit. 1622, where Lydgate, according to the fiction of the Welch bards, says of Arthur;
Aut dicam invictae sociali federe mensae 82
Magnanimos heroas; et, O modo spiritus adsit,
Frangam Saxonicas Britonum sub Marte phalanges!
Tandem ubi non tacitae permenfus tempora vitae,
Annorumque satur, cineri sua jura relinquam,
Ille mihi lecto madidis astaret ocellis,
Astanti fat erit si dicam, sim tibi curae;
Ille meos artus, liventi morte solutos,
Curaret parva componi molliter urna:
Forstat et nostros ducat de marmore vultus,
Nectens aut Paphiâ myrty aut Parnasside lauri

" He is a king crowned in Fairie,
" With scepter and sword; and with his royally
" Shall resorf as lord and soveraigne
" Out of Fairie, and reigne in Britaine." TODD.

Ver. 82. ——— sociali federe mensae &c.] The knights, or associated champions, of king Arthur's Round Table, as Mr. Warton observes: but there may be an allusion also to Statius, Theb. viii. 240.

" Tum primum ad cœtus, sociuque ad fidera mensae,
" Semper inaspectum, &c." TODD.

Ver. 85. Annorumque satur, &c.] Mr. Steevens thinks, that the context is amplified from a beautiful passage in the Medea of Euripides, v. 1032. Medea speaks to her fons.

—— Εἶχον ἐλπίδας
Поллакс ἐν ύμιν γνησιοσκόπεσιν τ' ἤμα,
Καὶ καταθανασαν χεριν εὗ σπειρείλιν
Σφαλα τον ἄνθρωποι. T. WARTON.

Ver. 92. ——— Parnasside] So, ad Patrem, v. 16.
" Et nemoris laureta sacri Parnassides umbrae."

Ovid, Metam. xi. 165.
" Ille caput flavum lauro Parnasside vincitis,"
Virgil's epithet is Parnassius. T. WARTON.
Fronde comas, at ego securâ pace quiescam.
Tum quoque, si qua fides, si præmia certa
honorum,
Ipse ego cælicolum fomentus in æthera divûm,
Quò labor et mens pura vehunt, atque ignea
virtus,
Secreti hæc aliquâ mundi de parte videbo,
Quantum fata finunt; et, totâ mente serenum
Ridens, purpureo suffundar lumine vultus,
Et simul æthereo plaudam mihi lætus Olymopo.

Milton also follows Buchanan. See Silvae, Buchanan. Opp.
ed. supr. p. 52.
— "mutaèque diu Parnassidos umbra." Todd.
EPITAPHIUM DAMONIS.

ARGUMENTUM.

Thyrūs et Damon, ejusdem viciniæ pastores, eadem studia sequit, à pueritia amici erant, ut qui plurimum. Thyrūs animi causâ profeòus peregri de obitu Damonis nuncium accept. Demòm postè reversi, et rem ità esse comperto, se, siamque solitudinem, hoc carmine deplorat. Damonis autem sub personâ hic intelligitur Carolus Deodatus ex urbe Hetruriae Lucà paterno genere oriundus, cætera Anglus; ingeniö, doctrina, clarissimique cæteris virtutibus, dum vivere, juvenis egregius *.

HIMERIDES nymphæ (nam vos et Daphnin, et Hylan,
Et plorata diu meminiistis fata Bionis,)

* See Notes on El. i. Charles Deodate's father, Theodore, was born at Geneva, of an Italian family, in 1574. He came young into England, where he married an English Lady of good birth and fortune. He was a doctor in physick; and, in 1609, appears to have been physician to Prince Henry, and the prince's Elizabeth, afterwards queen of Bohemia. Fuller's Worthies, Middlesex, p. 186. He lived then at Brentford, where he performed a wonderful cure by phlebotomy; as appears by his own narrative of the case, in a Letter dated 1629, printed by Hakewill at the end of his Apologie, Lond. 1630. Siguat. Y y 4. Hakewill calls him, "Dr. Deodate, a French physician living in London, &c." See Apol. L. iii. §. v. p. 218. One of his descendants, Mons. Antou. Josè Diodati, who has honoured me with some of these notices, is now the learned Librarian of the Republick of Geneva. Theodore's Brother, Giovanni Deodati, was an
Dicite Sicelicum Thamesina per oppida carmen:
Quas mifer effudit voces, quæ murmura Thyrfis, 
Et quibus affiduis exercuit antra querelis, 5

eminently a theologian of Geneva; with whom Milton, in consequence of his connection with Charles, contracted a friendship during his abode at Geneva, and whose annotations on the Bible were translated into English by the puritans. The original is in French, and was printed at Geneva, 1638. He also published, "Theœs LX de Pecceato in genere et specie, Genev. 1620."—"I SACRI SALMI, messi in rime Italiane da Giovanni Diodati, 1631, 12mo."—"An Italian Translation of the Bible, 1607."—And "An Answer sent to the Ecclesiastical Assembly at London, with marginal observations by king Charles the first. Newcastle, 1647." But this last is a translation into English, by one of the puritans. Perhaps the only genuine copy of it, for there were many spurious editions, is now to be seen in the Bodleian library. See a curious story concerning this G. Deodati, of his preaching at Venice in a trooper's habit, and converting a Venetian courtesan, in Lord Orrery's Memoirs by T. Morrice, prefixed to State Papers, ch. i. In which it is said by Lord Orrery, who lived a year in his house, that he was not unfavourably disposed towards the English hierarchy, but wished it might be received under some restrictions at Geneva; that he was a learned man, a celebrated preacher, and an excellent companion. The family left Italy on account of religion. Compare Archbishops Usher's Letters, Lond. 1686, ad calc. Lett. xii. p. 14. T. Warton.

Giovanni Deodati published also "A French Translation of Father Paul's History of the Council of Trent." Todd.

Ver. 1. Himērides nympha] Himera is the famous bucolick 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. T. Warton.

I must defend Tickell from the preceding cenure. He found comperiens in Tonson's edition of 1713, which, as I have before observed, he seems to have usually followed. Todd.
Flumináque, fontésque vagos, nemorúmque recessus;
Dum fíbi præreptum queritur Damona, neque altam
Lucíbus exemit noctem, loca sola pererrans.
Et jam bis viridi surgebat culmus aristá,
Et totidem flavas numerabant horrea messes, 10
Ex quo summa dies tulerat Damona sub umbras,
Nec dum aderat Thyrsís; pastorem scilicét illum Dulcis amor Musæ Thúscá retinebat in urbe:
Aft ubi mens expleta domum, pecorísque relieti
Cura vocat, simul assuetá feditque sub ulmo, 15
Tum verò amissum tum denique sentit amicum,
Cæpit et immensum sic exonerare dolorem.

Ite domum impafti, domino jam non vacat, agni.

Hei mihi! quæ terris, quæ dicam numina célo,

Ver. 12. Thyrsís, or Milton, was now at Florence. It is obfervable, that he gives this name to the Spirit, assuming the habit of a shepherd, in Comus. T. WARTON.

Ver. 15. ———— assuetá feditque sub ulmo.] So, in Il Penf. v. 60, as Mr. Warton obferves:

" While Cynthia checks her dragon yoke,
" Gently o'er the accustom'd oak."

The Windsor oak is distinguished, in the Merry W. of Windsor, by an accustomèd dance around it.

———" But, till 'tis one o'clock,
" Our dance of custom, round about the oak
" Of Herne the hunter, let us not forget."

Milton, however, had probably Ovid in mind. Met. x. 533.

" Hunc tenet, huic comes est, affuetá semper in umbrá,
" Indulgere fíbi, &c." TODD.
Postquam te immiti rapuerunt funere, Damon! 20
Siccine nos linquis, tua sic fine nomine virtus
Ibit, et obscuris numero fociabitur umbris?
At non ille, animas virgâ qui dividit aureâ,
Ista velit, dignûmque tui te ducat in agmen, 24
Ignavûmque procul pecus arceat omne silentûm.

Ite domum impasti, domino jam non vacat,
agni.

Quicquid erit, certè nisi me lupus ante videbit,
Indeplorato non comminuere sepulchro,
Constatitque tuus tibi honos, longûmque vigebit
Inter pastores: Illi tibi vota secundo 30
Solevere post Daphnin, post Daphnin dicere laudes,
Gaudebunt, dum rura Pales, dum Faunus, amabit:
Siquid id est, priscâmque sidem coluisse, piûmque,
Palladiásque artes, fociùmque habuisse canorum.

Ite domum impasti, domino jam non vacat,
agni,

Hæc tibi certa manent, tibi erunt hæc præmia,
Damon;

Ver. 28. Indeplorato non comminuere sepulchro,] Ovid, Trist.
iii. iii. 45.

" Sed fine funeribus caput hoc, fine honore sepulchri,
" Indeploratum barbarâ terra teget?"


T. Warton.

And Chapman's translation of the twenty-second Iliad, fol.
p. 306, no date.

" But why use I a word.
" Of any aët, but what concerns my friend? dead, undeplor'd,
" Unsepulcher'd." Todd.
At mihi quid tandem fiet modò? quis mihi fidus
Hærebit lateri comes, ut tu sæpe solebas
Frigoribus duris, et per loca fæta pruinis,
Aut rapido sub sole, fiti morientibus herbis?

Sive opus in magnos fuit eminùs ire leones,
Aut avidos terrere lupos præsepibus altis;
Quis fando sopire diem, cantúque, solebit?

Ite domum impasti, domino jam non vacat,
agni.

Pectora cui credam? quis me lenire docebit
Mordaces curas, quis longam fallere noctem
Dulcibus alloquiiis, grato cûm fibilat igni
Molle pyrum, et nucibus strepitat focus, et malus

Auster

Misce cuncta foris, et desuper intonat ulmo?

Ver. 46. Mordaces curas,] As in those exquisite lines in
L'Allegro, v. 135.

"And ever, against eating cares,
"Lap me in soft Lydian airs, &c."

Horace has "curas edaces," Od. II. xi. 18. But the phrase in
the text is Lucan's, Lib. ii. 681. "Curis animum mordacibus
Venet. 1602.

"Tarlo, e lima d'Amor, cura mordace,
"Che mi rodi &c." Todd.

Ver. 47. Dulcibus alloquiiis,] From Hor. Epod. XIII. 25.

"Illie omne malum vino cantuque levato,
"Deformis ægrimione
"Dulcibus alloquiiis." John Warton.

Ver. 49. Miscet cuncta foris,] Virgil, Æn. i. 128.

"Interea magno miseri murmurare pontum."

So, in the same sense, Par. Reg. B. iv. 452.

"I heard the wrack,
"As earth and sky would mingle." Bow Le.
Ite domum impasti, domino jam non vacat, agni. Aut æstate, dies medio dum vertitur axe,  
Cum Pan æsculeâ somnum capit abditus umbrâ,  
Et repetunt sub aquis sibi nota sedilia nymphæ,  
Pastorēsque latent, stertit sub sepe colonus;  
Quis mihi blanditiásque tuas, quis tum mihi risus,  
Cecropiósque fales referet, cultoſque lepores?  
Ite domum impasti, domino jam non vacat, agni.  
At jam folus agros, jam pâscua solus oberro,  
Sicubi ramosæ denfantur vallibus umbrâ;  
Hic fērum expecto; supra caput imber et Eurus  
Triste fonant, fraudāque agitata crepuscula fīlvae.  
Ite domum impasti, domino jam non vacat, agni.  
Heu, quam culta mihi priûs arva procacibus herbis  
Involvuntur, et ipfa fītu feges alta fatiscit!  
Innuba negleįto marcescit et uva racemo,  

Ver. 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 Shepherdes, A. i. S. i. vol. iii. p. 107.  
who imitates Theocritus, without seeing the superflition annexed  
to the time of noon.  
"Left the great Pan do awake,  
"That sleeping lies in a deep glade  
"Under a broad beech’s shade." T. Warton.  

Ver. 53. Et repetunt sub aquis sibi nota sedilia nymphæ,]  
Homer, Odyff. xii. 318.  
"Ενθε δ' ἦσαν Νυμφίαι καλοὶ χοροὶ ὑνὶ Σίλβαιν.  
And see Virgil, Æn. i. 171. Richardson.  

Ver. 65. Innuba negleįto marcescit et uva racemo,] The laurel  
is termed "innuba," Ovid, Met. x. 92, in allusion to the virgin  
Daphne. The vine, because neglected, is here called unmarried.
Nec myrteta juvant; ovium quoque tædet, at illæ Mœrent, in'que sium convertunt ora magistrum.

Itedomum impasti, domino jam non vacat, agni. Tityrus ad corylos vocat, Alphefibœus ad ornos, Ad falices Aegon, ad flumina pulcher Amyntas;

"Hīc gelidi fontes, hīc illita gramina musco, 71

"Hīc Zephyri, hīc placidas interstrepit arbutus

"undas:"

Ista canunt furdo, frutices ego nactus abibam.

Itedomum impasti, domino jam non vacat, agni. Mopfus ad hæc, nam me redéuntem forte notārat, (Et callebat avium linguas, et sidera Mopfus,) 76

"Thyrsi, quid hoc?" dixit, "quae te coquit im-

proba bilis?

"Aut te perdit amor, aut te male fascinat aëstrum;

"Saturni grave sæpe fuit pastoribus aëstrum,

Of the vine cultivated, married to the elm, see Par. Loft, B. v. 216—219. and the Note. Horace calls the plane-tree calæbs, because not married, as the elm is, to the vine, Od. II. xv. 4.

——— "platanusque calæbs

"Evincet ulmos." Todd.

Ver. 66. ——— ovium quoque tædet, at ilia


Ver. 71. Hīc gelidi fontes, &c.] Virgil, Ecl. x. 42.

"Hīc gelidi fontes, hīc mollia prata, Lycori;

"Hīc nemus, &c." Richardson.

Ver. 79. Planet-ftruck 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.
Intimáque obliquo fit præcordia plumbo." 80
Ite domum impasti, domino jam non vacat, agni.
Mirantur nymphæ, et "quid te, Thyrs, futurum est?"
"Quid tibi vis?" aiunt; "non haec solet esse "juventæ
"Nubila frons, oculique truces, vultūsque severi;
"Illa choros, lustūsque leves, et semper amorem "Jure petit: bis ille miser qui serus amavit."
Ite domum impasti, domino jam non vacat, agni.
Venit Hyas, Dryopēque, et filia Baucidis Aegle,
Docta modos, citharæque sciens, sed perditāa fuit;
Venit Idumanii Chloris vicina fluenti;
Nil me, blanditiæ, nil me solantia verba,
Nil me si quid adest, movet, aut spes ulla futuri.
Ite domum impasti, domino jam non vacat, agni.
Hei mihi! quam similes ludunt per prata juventi,
Omnès unanimi secum fìbi lege fodales!
Nec magis hunc alio quisquam secernit amicum

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." T. Warton.

Ver. 89. Docta modos, citharæque sciens,] From Horace, Od. III. ix. 9. as Mr. Bowle and Mr. Warton also observe;
"Dulces docta modos, et citharae sciens." Todd.

Ver. 90. The river Chelmer in Essex is called Idumanium fluentum, near its influx into Black-water bay. Ptolemy calls this bay Portus Idumanius. T. Warton.
De grege; sic densi veniunt ad pabula thoes, 
In'que vicem hirfuti paribus junguntur onagri: 
Lex eadem pelagi; deserto in littore Proteus 99 
Agmina Phocarum numerat, vilisque volucrum 
Passer habet semper quicum fit, et omnia circum 
Farra libens volitet, ferò sua tecta revisens; 
Quem si fors letho objectit, feu milvus adunco 
Fata tulit rostro, feu stravit arundine follar, 
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, quà non speraveris horâ, 110 
Surripit æternum linquens in sæcula damnum. 

Itedomum impasti, domino jam non vacat, agni. 
Heu quis me ignotas traxit vagus error in oras 
Ire per aëreas rupes, Alpémque nivosam! 
Ecquid erat tanti Romam vidisse sepultam, 115 
(Quamvis illa foret, qualem dum visserat olim, 

Ver. 99. ——— deserto in littore Proteus &c.] Virgil, 
Georg. iv. 432. 
"Sternunt fe somno diversæ in littore Phocæ. 
"Ipse [Proteus] — 
"Confidit scopulo medius, numerumque recenset." 

Bowle. 

Ver. 115. Ecquid &c.] He has parodied a verse in Virgil's 
Eclogues, into a very natural and pathetick complaint, Et quæ 
tanta fuit Romam, &c. i. 27. And there is much address in 
the parenthesis introducing Virgil, which points out that verse. 
(Quamvis illa foret, &c.) i.e. Although Rome was as fine a city 
at present, as when visited by Tityrus or Virgil. T. Warton.
Tityrus ipse suas et oves et rura reliquit;
Ut te tam dulci possem caruiffe sodale!
Possem tot maria alta, tot interponere montes,
Tot silvas, tot saxa tibi, fluviósque consonantes!
Ah certè extremùm licuisset tangere dextram,
Et benè compositos placidè morientis ocellos,
Et dixisse, “Vale, nostrî memor ibis ad astra.”
Ite domum impafti, domino jam non vacat, agni.
Quamquam etiam veftî nuncquam meminisisset pigebit,
Pastores Thufci, Mufis operata juventus,
Hic Charis, atque Lepos; et Thufcus tu quoque Damon,
Antiquà genus unde petis Lucumonis ab urbe.
O ego quantus eram, gelidi cùm stratus ad Arni
Murmura, populeùmque nemus, quà mollior
herba,
Carpere nunc violas, nunc summas carpere
myrtos,
Et potui Lycidæ certantem audire Menalcam!
Ipse etiam tentare ausus sum; nec, puto, multûm
Displiciu; nam sunt et apud me, munera veftra,

Ver. 118. Ut te tam dulci &c.] He addresses the same sen-
timent to Deodate while living, El. iv. 21. Milton, while in
Italy, visited Rome twice. T. Warton.

Ver. 128. ———— Lucumonis ab urbe.] Luca, or
Lucca, an ancient city of Tuscany, was founded by Lucumon
or Leumon, an Hetruscan king. T. Warton.

Ver. 134. ——— nam sunt et apud me, munera veftra,
Fisceella, &c.] Virgil, Ecl. iii. 62.
Fiscellae, calathique, et cerea vincla cicutae: 135
Quin et nostra suas docuerunt nomina fagos
Et Datis, et Francinus, erant et vocibus ambo

"Et me Phoebus amat; Phæbo sua semper apud me
Munera sunt, lauri, &c." *Richardson.*

Of the most ancient Tuscan families. The Lydians brought a colony into Italy, whence came the Tuscan families. On this origin of the Tuscan families from the Lydians, Horace founds the claim of the Tuscan Maecenas to a high and illustrious ancestry, Sat. i. vi. 1.

"Non quia, Maecenas, Lydorum quicquid Etruscus
Incoluit fines, nemo genorior est te."

See also Properti, III. ix. 1. T. Warton.

Ver. 140. Hæc mihi tum læto ditæbat roscida luna,

Dum folus teneros claudèbam cratibus hædos.] As in Lycidas, v. 29. "Battening our flocks with the fresh dew of night.” The crates are the wattled cotes in Comus, v. 345.

T. Warton.

Milton’s allusion is, in both places, to Horace, Epod. ii. 45.

"Claudënique textis cratibus latum pecus.” Wattled, it may be added, is a participle of Sylvester’s, Du Bart. 1621, p. 44. "Their wattled locks gushed all in rivers out.” Todd.
Ah quoties dixi, cūm te cinis ater habebat,
Nunc canit, aut lepori nunc tendit retia Damon,
Vimina nunc textit, varios sibi quod fit in ufus!
Et quæ tum facili sperabam mente futura 145
Arripui voto levis, et præsentia finxi;
" Heus bone! numquid agis? nisi te quid forte
" retardat,
" Imus? et argutà paulùm recubamus in umbrà,
" Aut ad aquas Colni, aut ubi jugera Caffibelauni?
" Tu mihi percurres medicos, tua gramina,
" succos,

Ver. 142. ——— cūm te cinis ater habebat,] Milton has
adopted this expression from what many criticks have supposèd
to be not a genuine line of Virgil, as Mr. J. Warton remarks.
See Æn. iv. 683.
" Namque suam patria antiqua cinis ater habebat."
TODD.

" Quin tu aliquid saltem potius, quorum indiget ufus,
" Viminibus mollique paras detexere junco?"
JOHN WARTON.

Ver. 149. Aut ad aquas Colni, aut ubi jugera Caffibelauni?] The river Colne flows through Buckinghamshire and Hertford-
shire, in Milton’s neighbourhood. His father’s house and lands,
at Horton, near Colnbrook, were held under the earl of Bridge-
water, before whom Comus was acted. By jugera Caffibelauni,
we are to understand Verulam or Saint Alban’s, called the town
edit. Gibf. 1772. Milton’s appellations are often conveyed by
the poetry of ancient fable. T. WARTON.

Ver. 150. Tu mihi percurres medicos, tua gramina, succos,] Deodate is the shepherd-lad in Comus, ver. 619, &c. See also
the note on El. vi. 90. T. WARTON.
"Helleborumque, humilésque crocos, foliúmque hyacinthi,
"Quasque habet ista palus herbas, artésque medentúm."

Ah pereant herbae, pereant artésque medentúm, Gramina, postquam ipsi nil profecerere magistro! Ipse etiam, nam nescio quid mihi grande sonabat Fistula, ab undecimá jam lux est altera nocte, 156 Et tum fortè novis admodóram labra cicitis, Disiluere tamen ruptà compage, nec ultra Ferre gravespotuere sonos: dubito quoque nesim Turgidulus, tamen et referam; vos, cedite, silvæ.

Itedomum impasti, domino jam non vacat, agni. Ipse ego Dardanias Rutupina per æquora puppes Dicam, et Pandrasidos regnum vetus Inogeniæ, Brennúmque Arviragúmque duces, priscúmque Belinum,

Ver. 155. He hints his design of quitting pastoral, and the lighter kinds of poetry, to write an epick poem. This, it appears, by what follows, was to be on some part of the ancient British story. T. Warton.

Ver. 162. Ipse ego Dardanias &c.] The landing of the Trojans in England under Brutus. Rhutupium 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 Molmutius Dunwallo, by some writers called the first king of Britain. The two sons carried their victorious arms into Gaul and Italy. Arviragus, the son of Cunobelin, conquered the Roman general Claudius. He is said to have founded Dover-castle. T. Warton.
Et tandem Armoricos Britonum sub lege colonos;
Tum gravidam Arturo, fatali fraude, Iōgernen, Mendaces vultus, assumptáque Gorloís arma, Merlini dolus. O mihi tum si vita superfit,

Ver. 165. *Et tandem Armoricos &c.*] Milton, in his *His. of England*, relates that the ancient chronicles of Armorica or Bretagne “attest the coming thither of the Britons to be then first when they fled from the Saxons; and indeed the name of Britain in France is not read till after that time.” B. iii. fol. edit. p. 47. “Some think,” he says, “Armorica to have been peopled with Britons long before.” Ibid. p. 46. See also Le- land’s *Comment. in Cygneam Cantionem*, edit. 1658, p. 38. Todd.

Ver. 166. *Tum gravidam &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 clothed in the richest poetry. T. Warton.

This transformation of Uther Pendragon is also related by Bale: “Utherium regem in Gorloidis transformabat speciem, ut Iogernæ uxoris potiretur amplesu, ex quo concubitu Arthurium et Annam progenuit.” Balei *Script. Brit.* edit. Gippsvici, 1548, 4to. fol. 27. In the *Mir. for Magifrates*, Uther’s passion is related in a poem of considerable length by Tho. Blenerhaffet; in which, however, Merlin’s artifice is not noticed. The poet elegantly calls Iogerne “the bright-cheek’d Igren.” Todd.

Ver. 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 ancient pine: you are now employed in Latin strains, but you shall soon be exchanged for English poetry. Will you then found in rude British tones?—Yes—We cannot excell in all things. I shall be suffi-
Tu procul annosâ pendebis, fistula, pinu. 169
Multûm oblita mihi; aut patriis mutata Camœnis
Brittonicum fîrides, quid enim? omnia non licet uni,
Non sperâffe uni licet omnia, mâ fatis ampla
Merces, et mihi grande decus (sim ignotus in aërum
Tum licet, externo penitûsque inglorius orbi,
Si me flava comas legat Ufa, et potor Alauni, 175
Vorticibusque frequens Abra, et nemus omne
Treantæ,
ciently contented 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. T. Warton.

Ver. 175. Si me flava comas legat Ufa, et potor Alauni,] Ufa 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. T. Warton.

“The Ufe,” says Harrison, in his Descript. of Britain, p. 49. b, “ryfeth about West Wicham out of one of the Chiltern hills.” I think, with Mr. Bowle, that Milton has noticed this rill on account of his residence in Buckinghamshire. Todd.

Ver. 176. Vorticibusque frequens Abra,] So Ovid, of the river Euvnus, Metam. ix. 106.

“Vorticibusque frequens crat, atque impervius amnis.”
And Tyber is “densus vorticibus, Faëst. 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 Welsh
Et Thamefis meus ante omnes, et fusca metallis Tamara, et extremis me discant Orcades undis.

Ite domum impasti, domino jam non vacat, agni. Hæc tibi servabam lentâ sub cortice lauri, 180 Hæc, et plura simul; tum quæ mihi pocula Manfus, Manfus, Chalcidicæ non ultima gloria ripæ,

bards pretended to be derived from king Locrine's daughter Abrine, not Sabrine, drowned in that river. Comm. Cygn. Cant. vol. ix. p. 67. edit. 1744. In the Tragedy of Locrine, written about 1594, this lady is called Sabren. Suppl. Shaks/p. vol. ii. p. 262. A. iv. S. v. "Yes, damfels, 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. 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.

T. Warton.

Ver. 176. ———— nemus omne Treantæ,] The river Trent. In the next line, he calls Thamefis, meus, because he was born in London; and the river Tamar in Cornwall, fusca metallis, tinctured with tin-mines. T. Warton.

Ver. 182. Manfus, Chalcidicæ non ultima gloria ripæ,] Manfus 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 facra dedisse rogo." And Virgil's tenth Eclogue, "Chalcidico verfu," v. 50. And Ær. vi. 17. T. Warton.
Bina dedit, mirum artis opus, mirandus et ipse,
Et circum gemino cælaverat argumento:
In medio rubri maris unda, et odoriferum ver. 185
Littora longa Arabum, et sudantes balsamæ silvæ,
Has inter Phœnix, divina avis, unica terris,
Cæruleum fulgens diversicoloribus alis,
Auroram vitreis surgentem respicit undis;
Partea polus omnipatens, et magnus Olympus:
Quis putet? hic quoque Amor, pictæque in nube
pharetrae,
Arma coruscæ faces, et spicula tintæa pyropo;
Nec tenues animas, pætûsque ignobile vulgi,
Hinc ferit; at, circum flammatia lumina tor-
quens,

Ver. 183. Bina dedit, &c.] Perhaps a poetical description
of two real cups thus richly ornamented, which Milton received
as presents from Manfo at Naples. He had flattered himself
with the happiness of shewing thes 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
Manfo’s favours. T. Warton.

Ver. 189. Auroram vitreis surgentem respicit undis;] See In
Pfulm cxiv. ver. 17. Todd.

Ver. 192. Arma coruscæ faces, et spicula tintæa pyropo;] See
the Note on Eleg. vii. 47. And Tasso’s Aminta, Prolog. Love,
the speaker:
"Ch’à me fu, non à lei, concessa in forte
La face omnipotente, e l’ arco d’ oro.” Todd.

Ver. 194. ———— circum flammatia lumina torquens,]
Apoll. Rhod. iii. 275, &c.
Tóßra d’n Erov x. t. l.
'Oξia deókllaw. Todd.
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 certè es, nam quò tua dulcis
abiret
Sanctáque simplicitas, nam quò tua candida
virtus?

Nec te Lethæo fas quæsivisse sub orco,
Nec tibi conveniunt lacrymæ, nec fæbimus ultra:

Ver. 195. He aims his darts upwards, per orbes, among the
stars. He wounds the gods. T. Warton.

Diodato, dat. Lond. Sept. 23, 1637. "Scribit vicem tuam
apud me tua probitas,—scribit morum simplicitas, et refti
amor." Richardson.

Ver. 201. Nec te Lethæo fas quæsivisse sub orco, &c.] From
this line to 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 forrow is not dead.—
" " Lycidas funk low, but mounted high—
" Where, other groves and other freams along,
" With nectar pure his oozy locks he laves,
" And hears the unexpressive nuptial fong,
" In the blest kingdoms meek of joy and love.
" There entertain him all the Saints above,
" In solemn troops, and fweet societies,
" Who fng, and finging in their glory move.—
" Henceforth thou art the Genius of the fhore!"

Here is a strain of myftick devotion, yet with fome tincture of
classical fiction, exalted into poetry. T. Warton.
Ite procul, lacrymæ; purum colit Æthera Damon, Æthera purus habet, pluvium pede repulit arcum;
Heroumque animas inter, divósque perennes, Æthereos haurit latices, et gaudia potat
Ore sacro. Quin tu, cæli post jura recepta,
Dexter ades, placidúsque favequincunque vocaris,
Seu tu nofter eris Damon, fve æquior audis
Diodatus, quo te divino nomine cuncti
Cœlicolæ nörint, fílvisque vocabere Damon.
Quòd tibi purpureus pudor, et fíne labe juventus
Grata fuit, quod nulla tori libata voluptas,
En etiam tibi virginei fervantur honores;
Ipse caput nitidum cinctus rutilante coronâ,
Lætáque frondentis gestans umbracula palmæ,
Æternûm perages immortales hymenæos;
Cantus ubi, choreísque furit lyra mista beatis,


"Nudaque simplicitas, purpureusque pudor."

RICHARDSON.

Ver. 214. En etiam tibi virginei fervantur honores ;] Deodate and Lycidas were both unmarried. See Revelations, for his allusion, xiv. 3, 4. "These are they which were not defiled with women, for they are virgins, &c." T. WARTON.

Ver. 216. Lætáque frondentis gestans umbracula palmæ,
Æternûm perages immortales hymenæos ;] The same description, from Revelat. vii. 9, 10, is transferred into Par. Loft, vi. 882, &c. Tasso has the same allusion :

"E mille fiate felice ò quell’ alma,
"Che ha del ben oprar corona, e palma." TODD.
Festae Sionæo bacchantur et Orgia thyrfo*.

* 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 touches 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 bucolick 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.

T. Warton,
Jan. 23, 1646.

Ad IOANNEM ROUSIUM Oxoniensis Academicae Bibliothecarium*.

De libro Poematum amisso, quem illis etiam denud mitti postulabat, ut cum aliis nostris in Bibliothecam publicam reponet, Ode.

Ode tribus constat Strophis, totidemque Antistrophis, unà demum Epodo clausis; quas, tametsi omnes nec versuum numero, nec certis ubique colis exacte respondent, ità tamen secuimus, commodè legendi potius, quàm ad antiquos concinendi modos rationem spectantes. Alioquin hoc genus rediùs forte sè dici monostrophicum debuerat. Metra partim sunt καλὰ σχέσιν, partim ἀποτελεμένα. Phaleucia quae sunt, Spondæum terto loco bis admittunt, quod idem in secundo loco Catullus ad libitum fecit.

Strophe 1.

GEMELLE cultu simplici gaudens liber,
Fronde licet geminâ,

* 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 glаfs, in a window of the Provost's Lodgings at Oriel college, are the heads of sir Thomas Bodley, James, and Ruffe, by Van Ling. Herne says, they were put up by Rouse: they were probably brought from
Munditiéque nitens non operosâ;
Quem manus attulit

Roufe’s apartment to the Provost’s Lodgings, when the College was rebuilt “about 1640.” Hearne, MSS. Coll. xii. p. 13. Roufe’s portrait, large as life, a three quarters length, and coeval, is in the Bodleian library. He published an Appendix to James’s Bodleian Catalogue, Oxon. 1636. 4to. In 1631, the University printed, “Epistola ad Johannem Cirenbergium, ob acceptum Synodalium Epistolatarum Concilii Basileenis Ἀὐτῷ παραστάτω, præfixa variorum carminibus honoraris in eundem Cirenbergium. Oxon. 1631.” In quarto. Where among the names of the writers in Latin, are Richard Bubby of Christ Church, afterwards the celebrated Master of Westminster: Jasper Maine, and Thomas Cartwright, both well known as English poets, and of the same college: and Thomas Masters of New-college, author of the famous Greek Ode on the Crucifixion. The Dedication, to Cirenberg, is written by our librarian Roufe, who seems to have conducted the publication. In it he speaks of his Travels, and particularly of his return from Italy through Basil. He has a copy of not in-elegant Latin Elegiacks, in the Oxford verses, called Britanniae Natalis, Oxon. 1630. 4to. p. 62. Hearne says, that Roufe was intimate with Burton, author of the celebrated book on Melancolie; and that he furnished Burton with choice books for that work. MSS. Coll. cxli. p. 114. He lived on terms of the most intimate friendship with G. J. Vossius; by whom he was highly valued and respected for his learning, and activity in promoting literary undertakings. This appears from Vossius’s Epistles to Roufe, viz. Ep. 73, 130, 144, 265, 409, 427. See Colomeius’s Vossii Epistolæ, Lond. 1690. fol. There is also a long and well-written Epistle from Roufe to Vossius, Ep. 352. ibid. ad calc. p. 241. Degory Wheare, the first Camden Profeffor, sends his Book De Ratione et Methodo legendi Historias, in 1625, to Roufe, with a Letter inscribed, “Joanni Roufieo literatissimo Academico meo.” See Wheare Epistolæ Eucharistikarum Fusciculus, Oxon. 1628. 12mo. p. 113. Not only on account of his friendship with Milton, which appears to have subsisted in 1637, but because he retained his librarianship and fellowship through Cromwell’s Ufurpation, we may suppose Roufe to have been puritanically in-
Juvenilis olim,  
Sedula tamèn haud nimii poetæ;  

clined. See Notes on Sir Henry Wotton’s Letter prefixed to Comus. However, in 1627, he was expelled from his fellowship; but, soon afterwards, making his peace with the Presbyterian Visitors, was restored, Walker’s Suff. Cler. P. ii. p. 132. We are told also by Walker, that, when the presbyterian officers proceeded to search and pillage Sir Thomas Bodley’s chest in the library, they quitted their design, on being told that there was to be found there, “by Roufe the librarian, a confiding brother.” Ibid. P. i. p. 143. Wood says, that when Lord Pembroke, Cromwell’s Chancellour of the University of Oxford, took his chair in the Convocation-houfe, in 1648, scarcely any of the loyal members attended, but that Roufe was present, Hist. Ant. Univ. Oxon. i. 401. col. 2. Probably Milton might become acquainted with Roufe, when he was incorporated a Master of Arts at Oxford in 1635. Neale says, the Assembly of Divines, in 1645, recommended the new version of the Psalms by Mr. Roufe, to be used instead of Sternhold’s, which was grown obsolete, Hist. Pur. vol. iii. 315. edit. 1736. But this was Francis Roufe originally of Broadgate-Hall Oxford, one of the assembly of Divines, the presbyterian provost of Eton college, and an active instrument in the Calvinistick visitation of Oxford: whose works were collected and published together at London, 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 Roufe 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. But Wood mentions our librarian Roufe, as conveying, in 1626, an old hostel to Pembroke college Oxford, which was converted into Lodgings for the Master of that college, then recently founded in Broadgate Hall; and which Roufe had just purchased of Dr. Clayton, preferred from the Principality of that Hall to the Mastership of the new college, Hist. Univ. Oxon, ii. 336. col. 2. I recite this anecdote, as it seems to suggest a conjecture, corroborated by other circumstances, that the librarian was re-
Dum vagus Aufonias nunc per umbras,
Nunc Britannica per vireta luîit,

iated to Francis Roufe abovementioned, the presbyterian provost of Eton, who was bred in Broadgate Hall, and at his death in 1657, became a liberal benefactor to Pembroke college.

Milton, at Roufe’s request, had given his little volume of poems, printed in 1645, to the Bodleian library. But the book being lost, Roufe requested his friend Milton to send another copy. In 1646, another was sent by the author, neatly but plainly bound, munditie nitens non operosae, in which this ode to Roufe, in Milton’s own hand-writing, on one sheet of paper, is interspersed 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. Th. In the first blank leaf, in Milton’s own hand-writing is this inscription, never before printed. “Doctissimo viro probisque librorum æstimatores Johanni Rouso, Oxoniense Academiae Bibliothecario, gratum hoc sibi fore testanti, Joannes Miltonus opuscula hæc sua, in Bibliothecam antiquissimam atque celeberrimam adsciscenda, libens tradit: tanquam in memoriam perpetuam, emeritamque, uti sperat, invidiæ calumniæque vacationem, si veritati bonoque simul eventui falsis fit litatum. Sunt autem De Reformatione Angliae, Lib. 2.—De Episcopatu Prælatico, Lib. 1.—De ratione Politiae Ecclesiasticae, Lib. 1.—Animadversiones in Remonstrantis Defensionem, Lib. 1.—Apologia, Lib. 1.—Doctrina et disciplina Divortii, Lib. 2.—Judicium Buceri de Divortio, Lib. 1.—Colaseterion, Lib. 1.—Tetrachordon in aliquot præcipua Scripturae loca de Divortio, instar Lib. 4.—Areopagitica, sive de libertate Typographiae oratio.—De Educatione Ingeniorum epistola*.—Poemata Latina, et Anglica feorîm.” About the year 1720, these two volumes, with other small books, were hastily, perhaps contemptuously, thrown aside as duplicates, either real or pretended: and Mr. Nathaniel Crynes, an esquire beadle, and a diligent collector of scarce English books, was permitted, on the

* Tractate of Education to Hartlib.
promised of some future valuable bequests to the library, to pick out of the heap what he pleased. But he, having luckily many more grains of party prejudice than of taste, could not think any thing worth having that bore the name of the republican Milton; and therefore these two curiosities, which would be invaluable in a modern auction, were fortunately suffered to remain in the library, and were soon afterwards honourably restored to their original places. T. Warton.

Wood informs us, that Fairfax, Cromwell, &c. having been admitted to the degree of Doctor of Civil Law, went, after the ceremony, to the Bodleian Library, where they were received with a speech by the keeper, Roule. See Annuals Univ. Ox. edit. Gutch, vol. ii. 620. Roule prevented the plundering of Bodley's Chest. Ibid, 635. He bequeathed twenty pounds to the Library. Ibid, 944. Todd.

Ver. 1. Gemelle cultu simplici gaudens liber,
Fronde licet geminâ, &c.] By Fronde gemina, we are to understand, metaphorically, the two-fold leaf, the Poems both English and Latin, of which the volume consisted. So the Bodleian manuscript, and printed copies: but fronte is perhaps a better reading. This volume of Poems, 1645, has a double front or title-page; both separate and detached from each other, one, at the beginning, prefixed to the Latin, and the other, about the middle, to the English poems. Under either reading, the volume is Liber gemellus, a double book, as consisting of two distinct parts, yet cultu simplici, under the form and appearance, the habit, of a single book. T. Warton.

It must be mentioned, that in Milton's book the English poems are placed first, and the Ode immediately follows the title-page of the Latin poems. This, and two or three other slight alterations in the quotation from Milton's larger volume, in the preceding Note, are made from the original. Todd.

Ver. 9. Infons populi,] Guiltless as yet of engaging in the popular disputes of these turbulent times. T. Warton.

Ver. 10. ——— mox itidem pectine Daunio] His Italian Sonnets. T. Warton.
Liber.

Longinquum intonuit melos
Vicinis, et humum vix tetigit pede:

Antistrophe.

Quis te, parve liber, quis te fratibus
Subduxit reliquis dolo?
Cùm tu missus ab urbe,
Docto jugiter obsecrante amico,
Illustre tendebas iter
Thamefis ad incunabula
Cærulei patris,
Fontes ubi limpidi
Aonidum, thyasësque facer,
Orbi notus per immensos
Temporum lapsus redeunte celo,
Celebërque futurus in ævum?

Strophe 2.

Modò quis deus, aut editus deo,
Prætinam gentis miseratus indolem,
(Si fatis noxas luimus priores,
Mollique luxu degener otium,)
Tollat nefandos civium tumultus,

Ver. 18. *Thamefis ad incunabula*] The Thames, or Isis, rife not very many miles west of Oxford, on the confines of Glocefter-shire. Unles the poet means the junction of Tame and Isis, fanci-fully supposèd to produce Thamefis, at Dorchester near Oxford.

T. Warton.

Ver. 29. *Tollat nefandos civium tumultus, &c.*] I fear Milton is here complaining of evils, which his own principles contributed
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Almaque revocet studia sanctus,
Et relegatas fine fede Musas
Jam penè totis finibus Angligenûm;
Immundásque volucres,
Unguibus imminentes,
Figat Apollineâ pharetrâ,
Phineámque abigat pestem procul amne Pegasêo?

Antistróphè.

Quin tu, libelle, nuntii licèt malâ
Fide, vel oscitantiâ,
Semel erraveris agmine fratrum,
Seu quis te teneat specus,
Seu qua te latebra, forfan unde vili
Callo tereris infititoris insulsi,
Lætare felix: en iterum tibi
Spes nova fulget, posse profundam
Fugere Lethen, vehique superam

either to produce or promote. But his illustrations are so beau-
tiful, that we forget his politicks in his poetry. In reflecting,
however, on those evils, I cannot entirely impute their origin to
a growing spirit of popular faction. If there was anarchy on
one part, there was tyranny on the other: the dispute was a
conflict "between governours who ruled by will not by law,
and subjects who would not suffer the law itself to controul their
actions." Balguy's Sermons, p. 55. T. WARTON.

Ver. 33. Immundásque 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 power-
ful beams of God's word," Prefè-works, i. 74. T. WARTON,
In Jovis aulam, remige pennâ:

Strophe 3.

Nam te Roöfius sui
Optat peculì, numeróque jutò
Sibi pollicitum queritur abesse;
Rogátque venias ille, cujus inclyta 50
Sunt data virùm monumenta curæ:
Téque adytis etiam facris
Voluit reponi, quibus et ipse præsidet,
Æternorum operum custos fidelis;
Quæstórque gazæ nobilioris,
Quam cui præfuit Iön,

Ver. 46. ———— remige pennă:] This reminds us of a kindred allusion in Paradise Lost, "his fail-broad vans," B. ii. 927. And this idea he had used before, of the English dragon Superfligion, "this mighty fail-wing'd monster." Ch. Governn., B. ii. And see In Quint. Novemb. ver. 208. But Spenser had it before of a dragon not less formidable, Faer. Qu. i. xi. 10. 18. And the monster in Ariosto, suggested by archbishop Turpin, which fights with Bayardo, has wings, "che parean duo vele;" Orl. Furf. xxxiii. 84. T. Warton.

Ver. 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 Phoenissie, v. 228. The riches of the treasures of this celebrated shrine were proverbial even in the days of Homer, Il. ix. 404. All these were offerings, ANAÖHMATA, Dona Delphica, made by eminent personages who visited the temple. T. Warton.

Ver. 56. Quam cui præfuit Iön, &c.] Ion, the treasurer of the Delphick temple, abounding in riches. Euripides's tragedy o Iön evidently occasioned this allusion. Euripides calls Iön, ΧΡΥΣΟΦΥΛΑΚΑ, v. 54. T. Warton.
Clarus Erechtheides,
Opulenta dei per templ a parentis,
Fulvósque tripodas, donáque Delphica,
Ión, Actae genitus Creusâ. 60

Antistrophe.

Ergo, tu visere lucos
Musarum ibis amœnos;
Diámque Phæbi rursus ibis in domum,
Oxoniâ quam valle colit,
Delo pothabitâ, 65
Bifidóque Parnassī jugo:
Ibis honestus,
Postquam egregiam tu quoque fortém
Naétus abis, dextri prece follicitatus amici.
Illic legeris inter alta nomina
Authorum, Graiæ simul et Latinæ 70
Antiqua gentis lumina, et verum decus.

Epodos.

Vos tandem, haud vacui mei labores,
Quicquid hoc sterile fudit ingenium,
Jam fero placidam sperare jubeo 75
Perfundam invidiâ requiem, fideosque beatas,
Quas bonus Hermes,
Et tutela dabit folers Rouës;

Ver. 78. Et tutela &c.] If he meant this verse for an hen-decaisyllable, there is a false quantity in folers. The first syllable is notoriously long. T. Warton.
Quò neque lingua procax vulgi penetrabit, atque longè
Turba legentūm prava fæcesset:
At ultimi nepotes,
Et cordatior ætas,
Judicia rebus æquiora forfitan
Adhibebit, integro finu.
Tum, livore sepulto,
Si quid meremur fana posteritas fciat,
Roūlio favente.

Ver. 86. Si quid meremur &c.] The reader will recollect, that this Ode was written and sent in 1646. Milton here alludes to the severe cenfures which he had lately suffered, not only from the episcopel, but even from the presbyterian, party. About the year 1641, our author, well knowing how much the puritans wanted the affiстве of abilities and learning, attacked the order of bishops and the entire constitution of the Church of England, in three or four large and labourd 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 pro-fane swearer, and a frequenter of brothels, afferting 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 Westminister. By the leaders of that persuasion, who were now predominant, and who began in their turn to find that novelties were dangerous, he was even summoned before the House of Lords. It is in reference to the rough and perhaps undeserved treatment which he received, in consequence of the publication of these dissertations in defence of domestick liberty, that he complains in his twelfth Sonnet.
"I did but prompt the age to quit their cloys
"By the known rules of ancient liberty,
"When straight a barbarous noise environs me
"Of owls and cukoos, asses, apes, and dogs, &c."

And the preceding Sonnet on the same subject, is thus entitled,
"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. Evit Tongues, together with many Evil Days, were still in reserve. The commonwealth was to be disannulled, and monarchy to be restored. The Defence of the King's Murder 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, "Eft forsan dignissimus qui ab omnibus legeretur Miltonus, nisi styli sui facundiam et puritatem turpissimis moribus inquinaret." 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 traytor, &c."

Lives of the Poets, p. 175. edit. 1687.

I mention these descriptions of Milton, among many others of a like kind which appeared soon after his death, because they probably contain the tone of the publick 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 calumniation.

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 publick religion. These discourses hold forth a system of politicks, 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, pedantick, 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 jocularity; but his witticisms are as awkward as they are unsuitable, and Milton never more misconceives the nature and bias of his genius, than when he affects to be arch either in prose or verse. His want of deference to superior authors 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 Kid-
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derminster, a judicious and voluminous advocate on the side of
the presbyterians, who vehemently cenfures 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
politicks. It appears from the Ceniture of the Rota, a pamphlet
published in 1660, said to be fabricated by Harrington’s club,
that even his brother party-writers ridiculed the affectations and
absurdities of his style *. Lord Monboddo is the only modern
critic of note, who ranks Milton as a prose-writer with Hooker,
Sprat, and Clarendon.

I have hitherto been speaking of Milton’s prose-works in
English. I cannot allow, that his Latin performances in prose
are formed on any one chaste Roman model. They consist of a
modern facitious mode of latinity, a compound of phraseology
gleaned from a general imitation of various styles, commodious
enough for the author’s purpose. His Defenso pro populo Anglicano
against Salmasius, so liberally rewarded by the presbyterian ad-
ministration, 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 prophetick hope in the text, that
“the universal admiration with which his Works are read, justi-
fies 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 subjefts,
which are still in expectation of a reverlonary fame, and still
await the partial suffrages of a sana posteritas, and a cordatior etas.
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

* Oldys attributes this pamphlet to Harrington, in his Catalogue of the
pamphlets in the Harleian Library.
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 progno-
nificate, that the posterities are yet unborn, which will bear testi-
mony 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 its readers, and perhaps more numerous and devoted admirers even at the infancy of its publication, than our biogra-
phers have commonly supposed. Yet, in its silent progression, even after it had been recommended by the popular papers of Addison, and had acquired the distinction of an English classic, many years elapsed before any symptoms appeared, that it had influenced the national taste, or that it had wrought a change in our verification, and our modes of poetical thinking. The re-
mark might be still farther extended, and more forcibly directed and brought home, to his earlier poetry.

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 Defenio: 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 Miltono secundus, was shown to doctor Sprat then dean of Winchester, he refused it admittance into the church; the name of Milton as doctor Johnson observes, who first relates this anecdote, "being in his opinion, too detestable to be read on the wall of a building dedicated to devotion." Yet when more enlarged principles had taken place, and his bust was erected where once his name had been deemed a profanation, doctor George, Provost of King's College, Cambridge, who was solicited for an epitaph on the occasion, forbearing to draw his topicks of reconciliation from a better source, thought it expedi
t to apologise for the reception of the monument of Milton the repulican 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 simplicty, and nervous elegance, deserve to be brought forward, and to be more universally circulated.
Dr. Symmons, in his recent Life of Milton, is vehemently
indignant at Mr. Warton's want of taste in cenfuring the prose-
 writings, and elaborately learned in discussing the classical
merits of the ode to which this cenfure is appended. My dissent
from the opinion of Mr. Warton I have stated, with becoming
respect I trust, in my Account of the great poet's Life and
Writings. Perhaps the contempt, with which Dr. Symmons is
pleased to treat the literary character of Mr. Warton, will be
deemed by many, not second to the eloquent biographer in the
powers of critical inquiry and dispassionate judgement, as un-
erited and indefensible. But from differences of this kind it
will be more profitable and pleasant to pass on to disquisition,
which certainly exhibits (as indeed the disquisitions of Dr.
Symmons repeatedly exhibit) the union of great erudition and
a very ornate mode of writing.

"When he contructed this ode to Rome, which is now a
wild chaos of verses and no verses heaped together confusedly
and licentiously, Milton," Dr. Symmons remarks, "must be
regarded as imprudent for not taking any one model of
acknowledged authority, by a perfect assimilation to which, in
the construction and the combination of his metres, he might
have secured himself from error and reprehension. Inattentive
or lawless he must certainly be deemed, either for not no-
ticing, or for not following the rule of systematizing, which the
moderation of the Latin poets chose to affect, rather than to
indulge in that inexhaustible variety, that rapid interchange
of numbers, which enchants and astonishes in the tragic
solemnity of the chorus of the Grecian Muse, or in the wild
roll of her dithyrambick. This preference of a system may be
observed amongst all, even the latest of the Roman poets:
though exceptions to it will be found in two or three chorusses
in Seneca's plays, (Agamen. 590, 810, Oedip. 403.) which at
the same time exhibit transgressions of every rule of metre and of rhythm. To disapprove, then, of the general plan and construction of this ode is only to admit, that, in matters of this nature, innovation is dangerous and to be avoided; for, in compositions in the classical languages, what is without precedent may be contrary to principle; and in every art, science, and department of knowledge, the vague surmises of probability, which are doubtful, must not be balanced against the conclusions of necessity, which are certain. Next in order to be regarded is the execution of the ode; which need not have followed the licentiousness of the plan: and it would have been more becoming in our poet to adhere to authority in the former, than it was censurable to depart from it in the latter; for, to deviate from authority in the former, was to produce new fabrics of verse, and thus to indulge in a violence of innovation at which found judgement must necessarily revolt. It was to be expected, then, that Milton would fortify each of his lines with example, or, in defect of example, would, at least, advance for his deed the plea of reason, and would attempt to conciliate criticism with the effect of harmony: but to neither of these dictates of prudence has he invariably attended. For some of his verses individual example will be sought in vain, while in others, not strictly conformable to those models which they most nearly resemble, the less severe and fastidious will admit the principle of construction not to be wholly contrary to the genius of the Latin language; and will acknowledge that the rhythm distinguishes them from the asperity of their neighbours. With lines of this description may be classed the 36th, 48th, 49th, 54th, 55th 71st, 77th, and 79th, of which the 54th and 77th are not Palaecians, whatever Milton may call them. The five last lines are too cumbrous with spondees, but they are constructed after the manner of Pindar, the most beautiful and the most frequent of whose verses are formed by prefixing or postfixing trochaicks to dactylicks. These lines, though not very strictly formed on any model and indefensible by example, may be admitted as not deficient in rhythm; but others are to be found, in this composition of Milton, not only unprecedented by the strong bulwark of authority, but unrecommended also by the wily influence of harmony; monsters, such as Seneca, or whoever was the author of Oedipus and Agamemnon, scarcely ever begot, or
SILVARUM

Georgius Fabricius christened. To reject disdainfully such specimens, as are contained in the following list, (verses 3, 6, 7, 9, 13, 22, 25, 30, 36, 42, 45, 74, 75,) requires not the superbum aurium judicium. King Midas would have disapproved of them; and we may decide dogmatically, and may animadvert severely, without caution and without delicacy, on a fact which is so obvious, and on uncouthness which is so barbarous. As Antifpasticks (a measure though difficult and obscure, yet not lawless and licentious,) are in use only among the Greeks, and were rejected by the Latins as unpleasant to their ears, and repugnant to their accent, it would be in vain to justify the preceding lines by referring them to that metre, to which they may, perhaps, bear some shadowy resemblance; with any degree of resemblance, they could not be permitted to avail themselves of such far-fetched and foreign authority, citra mare nati.

"Of the remaining lines of this ode, it will be sufficient to say that they are good, and that most of them are well known and well authorised, without entering into a tedious detail of the names of dauctylics, iambicks, trochaicks, alclepiadems, &c."

It has been observed, in the preceding note of Mr. Warton, that, on the reception of Milton's monument into Westminster Abbey, Dr. * George's verses were written; so were the following, which I first met with in manuscript, inserted in a volume of Tracts and subcribed Author Petor Keith, Ædis Chrifti Alumn. Bacc., but which, it seems, are the production of Vincent Bourne, as they appear in the edition of his poems printed in 1772, although they do not occur in an earlier edition which I have seen. They are too spirited not to command the attention of the learned reader.

"Maximus antiquis venitfi fedibus Hofpes"

"Jam tandem, nitidéque graves in marmore vultus"

"Erigis, O decus! O tanti laus optima teéti!"

"Non talis prisco Chaucerus conditur ingens"

"In tumulo pater, aut vario modulamine dulcis"

"Spencerus; non arte pares, non divitis hauftu"

* Ascribed also, as I have been informed, to the Hon. Tho. Townshend, father of the late lord Sidney.
Caftalitæ tanto, liquidive aspergine fontis.

Iple novæ virtute ingentes fortior ausus

Aggrederis Vates, validōque agis impete mirum

Certus iter; cursūsque novos ultra avia longi

Limina Mufarum, veterisque cacumina Pindi.

Quantus per Graias olim mirabilis urbes

Ibat Mænonides, divumque ferebat honorem;

Quantus in attonitis volitabat rupibus Orpheus;

Ille deum fæces fpiræs et nomina vates,

Æternümque canit decus, antiquōsque labores,

Aut hominem genus, aut diæ primordia lucis,

Turbatāsque domos superis, immisāsque bella,

(Immanes ausus) tum viēris Tartara triās

Effugium, horrentēsque umbras; stupet undique turba

Fulgura verborum, et dodi miracula cantus.

Quantus per Grains olim mirabilis urbēs

Ibat Mecconides, divumque ferebat honorem;

Quantus in attonitis volitabat rupibus Orpheus;

Ille deum fæandas fpirēs et nomina vates,

JEtārumque canit decus, antiquōsque labores,

Aut hominem genus, aut disc primordia lūcis,

Turbata domos superis, immisāsque bella,

(Immanes ausus) tum viēris Tartara triās

Effugium, horrentēsque umbras; stupet undique turba

Fulgura verborum, et dodi miracula cantus.

TALE TUUM CARMEN NOBIS: Quin pulchra recludis

Hortorum spatia, irriguēsque ingentia campis

Flumina concelebras, pràeævi regna parentis.

At dulcis conjux feda inter lūcida flōrum

Mollibus invigilat curis; ubi dives opacat

Umbra toros, myrtūsque viret, dubiique rubores

Nascuntur violis, et fe crocus induit auro.

At, postquam rupto fatali fædere, tristis

Exilii legem fubeuntes, rūra peragrent

Sola simul, trepido gressu, ambiguique viarum:

Limina, dilectāsque domos, ferialia flammis

Tela nitent circum, et fææ formidinis ora.—

Tam facili polles citharæ moderamine, tanto

Numine verborum, variārumque ubere rerum

Ingenio; ergo animos quædam divina voluptas

Percipit, aut trepidos sēfus perlabitur horror

Intimus, aut vero perculsum pectora luctu

Solvimur in lacrymas tecum, et misericordia ultrō.

Salve, fæccta mihi fedes! Tūque, unice Vates!

Extrudāmque decus tumuli, et simulacra verendi

Ipfa fenis, lauri atque comae! Et tu, muneres author

Egregii! Tanto signatum Nomine marmor

Securum decus, et feros sibi vindicet annos.” Todd.
null
APPENDIX.

BARON'S Imitations of Milton's Early Poems.

Robert Baron's "imitations, or rather open plagiarisms, from Milton," were first noticed in Mr. Warton's posthumous edition of the Smaller Poems. To the passages which he had selected from Baron's book, entitled the Cyprian Academy, dated 1647, and now become scarce, I have added others; and it would be no difficult task to point out, in the same volume, thefts from Shakspeare, Beaumont and Fletcher, Randolph, and Sir John Suckling. Langbaine only observes, that Baron borrowed much from Waller.

"Baron was a young man," says Mr. Warton, "much encouraged and esteemed by James Howell, the justly celebrated Letter-writer; to whom he dedicates his Cyprian Academy."—Oldys, in his MS. Notes on Langbaine, says he was born in 1630. He was educated at Cambridge. A variety of the most flattering commendatory verses are prefixed to the Cyprian Academy by the wits of the time. One of them, Henry Bold, fellow of New College, thus punningly addresses him:

"Baron of Witt! 'twere sin to blazon forth,
"Under a meaner file, thy mighty worth:
"'Twere but a trick of state if we should bring
"The Muses' Lower House to vote thee King, &c."

The Cyprian Academy, as Mr. Warton observes, is a sort of poetical romance, partly formed on the plan of Sidney's Arcadia. The author, Mr. Warton adds, "has introduced the fine old French story of Concis heart, B. ii. p. 15; which he probably took from Howell's Letters."—Or perhaps from the old drama of Tancred and Gismond.

Baron also wrote a tragedy, called Mirza, which, Mr. Warton says, is a copy of Jonson's Catiline. He is the author likewise of An Apologie for Paris, 12mo. 1649, and of Pocola Cæsalia &c. 8vo. 1650. See the Note on Sonnet vii. ver. 1.
APPENDIX.

BARON, B. i. p. 5. [At a Solemn Musick, v. 2.]

"Sphear-born harmonious sisters—"

B. i. p. 6. [Tranfl. Psalm cxv. v. 69.]

—— "large-limb’d body," and again in p. 31,

"large-limb’d Hercules."

Ibid. [Tranfl. Psalm cxiv. v. 11.]

— "meafure huge-bellied mountains."


"Why may not Atropos for Lucina come."

B. i. p. 23. [Com. v. 18.]

"But to our talke;" repeated in B. ii. p. 88.

B. i. p. 30. [Com. v. 95.]

"When as thy gilded car of day

"His glowing axle doth allay."

B. i. p. 36. [Od. Nativ. v. 64.]

"Whilft thus the fung, the winds grew whift."

B. i. p. 37. [Com. v. 862.] of a beautiful shepherdef.

"In twifted braids of silver lillies knitting

"The loofe traine of her amber-dropping haires."

B. i. p. 54. [L’Allegr. v. 1.]

—— "Hence, loathed Melancholly!

"Avaunt from hence thou snake-hair’d devil,

"Hence to th’ abyffe below, &c."


"This my well-lighted flame."


A Chorus of Fairies.

"Ring out, yee criftall spheares,

"Once bleffe our listning eares!

"Let your sweet silver chime,

"Keeping harmonious time,

"Carroll forth your loud layes

"In the winged Wanton’s prais.

"Mab, thou majestick queene

"Of fairies, be thou feene
To keep this holiday,
Whilst we dance and play;
And frisk it as we goe
On the light fantastick toe.
The Satyres and the Fawnes
Shall nimbly croffe the lawnes:
Ore tawny fands and shelves
Trip it, ye dapper elves!
Dance by the fountaine brim,
"Nymphes, deckt with daifies trim."

Sol has quencht his glowing beame
In the coole Atlantick freame:
Now there shines no tell-tale fun
Hymen's rites are to be done:
Now Love's revells 'gin to keepe,
What have you to doe with fleepe?
You have sweeter sweets to prove,
Lovely Venus wakes, and Love;
Godeffe of nocturnall sport,
"Alwaies keep thy jocond court, &c."

Of froth-becurled Neptune——
Dance nimbly, ladies, beat the measur'd ground,
"With your light feet, in a fantastick round."

The winde sweetly kift the waters whispering new joyes
to enrich'd Thetis——

"Euphrosyne,
Right goddeffe of free mirth, come lead with thee
The frollick mountaine Nymph, faire Liberty,
"Attended on by youthfull Iollity."

Hence, hence, fond mirth; hence vaine deluding joyes,
"Glee and Alacrity, you be but toyes:"
"Goe, gilded elves, love's idle traine posseste
With fickle fancies, thick and numberlesse:
Sorrow the subject of my song shall be
My harpe shall chant my heart's anxieties."

Ibid. [Lycid. v. 170.] of the sun.
"Bright car of day, which doth diurnallie
Flame in the forehead of the azure skie."

B. ii. p. 29. [Arcad. v. 65.]
— "Fates, that hold the vitall sheares,
And sit upon the nine-infolded sheares,
Whirling the adamantine spindle round,
On which the brittle lives of men are wound."

B. ii. p. 34. [L'Allegr. v. 12.]
"The goddeses, so debonnaire and free,
Aglaiia, Thalia, Euphrofyne,
Esteem'd by men for their heart-easing mirth;
Whom thou, faire Cytherea, at one birth
Bore to the ivie-crowned god of wine."

B. iii. p. 43. [Il Pens. v. 133.]
"These archt walkes of midnight groves—
And Silvan's shadowes,
And shades that Clarida loves,
Where silver-bykin'd tripping Nymphs
Were never affrighted,
By harsh blowes of the rude axe,
From their hallowed haunt."

B. iii. p. 43. [Il Pens. v. 122.]
"Not trickt and frounc't up
As in freh flowry May,
But, civil-suited, kerchief
In winter-attire."

B. iii. p. 45. [Lycid. v. 140. 135.] To Flora.
"To purple the fresh ground with vernal flowers,
That suck in the nectarian honied showers;
Thou that wearst flowrets of a thousand hues:
Thou that the smooth-horn fields enamele"
"Come bring with thee the well-attir'd woodbine,
"The lovers panpie, freak't with shining jet;
"The tufted crowtoe, glowing violet,
"Ruddy narcissus, and pale jessamine:
"Bring the faire primrose, that forfaken dies,
"The daffadillies, with cups fill'd with tears;
"All amaranth's brood that embroidery weares,
"To strew her lawreath hearfe where my love lies."

B. iii. p. 51. [Com. v. 225.]
"Walking in a tufted grove."

B. iii. p. 53. [Com. v. 278, 520, 536, 442, 445.] "Placing her self within a leavy labyrinth, in the navel of this obscure inmost bowre, she utter'd these words—Faire silver-shafted lad, go, burn thy frivolous bow, &c."

B. iii. p. 68. [Lycid. v. 30. seq. 89.]
—— "Those rurall powers
"That live inshrin'd in oaken-curled bowers,
"Among the faplins tall, whose shady rooife
"Are ringlets knitt of branching elm star-proof.
"Call Naiades from their obscure flufe
"By which Alpheus met his Arethufe;
"Call mountaine Oreads, for to comply
"To further with us this solemnity."

B. iii. p. 69. [Com. v. 890.
"Along the softly-whistling rivulet's sides,
"And by Meander's rubie-fringed bank,
"Where grows the willow greene, and oifer dank."

B. iii. p. 72. [Com. v. 715.]
"In softneffe they the silke wormes web furpasse
"Woven in leavy shop —"

B. iii. p. 88. [Com. v. 20.]
—— "Sea-girt lands ——
"So various jemmes inlay a diadem :
"Neptune, his tributary gods that graces,
"Gives them the government of these small places,
"And lets them weare their saphire crownes, and wield
"Their little tridents in their watry field;
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"But this faire Isle——
"Unto his blewe-hair'd deities he quarters."

B. iii. p. 91. [Com. v. 1.] Fame speaks.
"Before Jove's spangled portalls, with a crew
"Of bright aeriall foules, I dwell inspheared,
"Chanting the conquests of the sons of valour, &c."

B. iii. p. 93. [Com. v. 970. 13.] Virtue speaks.
"Your loves I've try'd in hard assayes,
"Majestick paire!
"Now shall a crowne of deathlesse praife
"Adorne your haire.——
"Then, royal sir, and regal bride,
"My golden key
"Shall ope the palace, where abide
"Eternitie."

B. iii. p. 95. [Com. v. 55, 103, 82, 656, 129, 140. L'Allegr. v. 127, 28.]
"The scene changed to a magnificent palace, adorned with
all manner of deliciousness: Comus appeared and said——

"Darke-vail'd Cotytto, stay thy ebon chaires
"Wherein thou triumphest with Hecate:
"And let not nice morne, on the Indian steep,
"Peep from her cabin'd loop-hole: let no cock
"His matins ring, till pomp and revellry
"Have tane their fill with masque and pageantry:
"Let midnight fee our feast and jollity,
"And weare a blacker maske, as envious
"Of our dance, jocond rebecks, and wreath'd smiles——
"Now that blithe youth, upon whose cluftred locks
"A wreath of ivy-berries fet, &c.
"That Jove may know of [these] our quips and cranks,
"And, to beare part in our smooth-dittied pranks,
"Leave vaulted heaven, and his skie-roabes put off,
"And pure ambrosiall weeds of Iris' woof." Todd.
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GLOSSARIAL INDEX

of

WORDS, PHRASES, CUSTOMS, AND PERSONS,

EXPLAINED OR MENTIONED IN THE NOTES.

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