THE BOOK WAS DRENCHED

UNIVERSAL
LIBRARY
OU_210714
UNIVERSAL
LIBRARY

OUP—556—13-7-71—4,000.

OSMANIA UNIVERSITY LIBRARY

Call No. 821.47 M66P Accession No. PG 16391

Author Milton John

Title Poetical works.

This book should be returned on or before the date last marked below.

THE

POETICAL WORKS

OF

JOHN MILTON.

POETICAL WORKS

JOHN MILTON,

WITH NOTES OF VARIOUS AUTHORS.

TO WHICH ARE ADDED ILLUSTRATIONS.

AND

SOME ACCOUNT OF,

THE LIFE AND WRITINGS OF MILTON,

BY THE REV. HENRY J. TODD, M.A. F.A.S.

RECTOR OF ALLHALLOW3, LOMBARD-STREET, &C.

THE SECOND EDITION. WITH CONSIDERABLE ADDITIONS,

AND WITH

A VERBAL INDEX TO THE WHOLE OF MILTON'S POETRY.

IN SEVEN VOLUMES.

VOL. VI

LONDON:

Printed for J. Johnson; R. B Idwin; Otridge and Sun; 'Nichols and Son; F. C. and J. RLvington; T. Payne; J. Walker; W. Lowndes; Scntclierd and Leiterraan; J. Nunn; Wilkie and Robinson; Clarke and Sons; R. Lea; E. Jefferey; J. Carpenter; Longman, Hurft, Rees, and Orme; Cadell and Daviea; Luckington, Alien and Co.; Vemor, llood, and Sharpe; John Richard foil; James RLchactifuu- J. .Mawman; J. Harris; and Malhews and Leigh:

By Law and Gilbert, St. Jolm's-Squurc. Clerkenwell.

CONTENTS

OF THE SIXTH VOLUME.

	Page
Preliminary Notes on Lycidas; Mr. King	3
St. Michael's Mount	7
LYCIJJAJ	*13*
Various Readings of Lyeidas from the Cambridge Manuscript	60
Preliminary Notes on UAllegro and II Penferofo	65
L'ALLEGRo	**75**
I L PENSERDSO	107
Preliminary Notes on Arcades; Harefield	147
Countefs o f Derby	148
Marfton's Manufcript Maik	151
ARCADES	**157**
Various Readings of Arcades from the Cambridge Manufcript	**174**
Preliminary Notes on Comus; Lawes's Dcdication	177
Sir Henry Wotton's Letter to Milton	179
Some Account of Ludlow Caftle	187
——— of the Earls of Brirrigevvater	195
of Henry Lawes	200
Origin of Comus	221
CDMUS	237
Various Readings of Comus from the Cambridge Manuscript	413

CONTENTS.

Page

Various Readings of Comus from the Duke uf Bridgewater's Manufcript – – – – – – 425

Preliminary Obfervations on the Sonnets - - 437

Henry Conftable's Mami fcript. Sonnets - - - 439

Mr. Stillingfleet's Manufcript Sonnet ... 441

SUNNETS, viz.

I. To the Nighlingale - - - - 445

II. Donna leggiadra, fcc. - - - 447

III. Qual in colle afpro, flic. ... 448

CANZONE. Ridonfi, Sic. - - - 450

IV. Diodati, Sir. – - - - - 451

V. Per certo i bei, &c. - - - - 453

VI. Giovane piano, &,c, - - - - 455

VII. On his being arrived to the age of twenty-three – – – – . – 455

VIII. When the aflault was intended to the City 453

IX. To a virtuous young Lady - - - 460

X- To the Lady Margaret Lry - - 402

XI. On the Detraction which followed on my writing certain Treatifes - - 463

XII. On the fame - - - - - 465

XIII. To Mr. IL Lawes on his Airs - - 463

XIV. On the religious memory of Mrs. Catherine Thonifon - - - - - - 471

XV. To the Lord General Fairfax - - 473

XVI. To the Lord General Cromwell - - 475

XVIL To Sir Henry Vane the younger - - 490

XVIII. On the Maffacre in Piemout - - 482

CONTENTS.

	Page
XIX. On his Blindnefs	485
XX. To Mr. Lawrence	487
XXI. To Cyriack Skinner	490
XXII. To the fame	492
XXIII. On his declared Wife	495
Sonnets of Petrarch and Camoena	498
Various Readings of the Sonnets from the Cambridge Manuscript	500

LYCIDAS

A

MONODY.

PRELIMINARY NOTES

ON

LYCIDAS.

Mr. *Edward King.*

THIS poem firft appeared in a Cambridge Collection of verfes on the Death of Mr. *Edward King,* fellow of Chrift's College, printed at Cambridge in a thin quarto, 1638. It confifts of three Greek, nineteen Latin, and thirteen Englilh, poems. The three Greek are written by William Ivefon, John Pots, and Henry More, the great Platonick theologift, and then or foon afterwards a fellow of Chrift's College. The nineteen Latin are *by* Anonymous, N. Felton, R. Mafon, John Pullen, Jolt-ph Pearfon, R. Browne, J. B,, Charles Mafon,——Coke, Stephen Anftic, Jofeph Ilopcr, R. C., Thomas Farnaby (Mr. King's Schoolmatter, but not the celebrated rhetorician), Henry King |Mr. Edward King's brothar), John Hayward (chancellor and canon refidentiary of Lincoln), M. Honeywood who has two copies, William Brcarley, Chriftophcr Bainbrigg, and R. Widdrington. The thirteen Englifh, by Henry King abovementioned, J. Beaumont, Anonymous, John Cleveland the Poet, William More, William Hall, Samfon Briggs, Ifaac Olivier, J. II., C. B., K. Brown, T. Norton, and our author JOHN MILTON, whofe Monody, entitled *Lycidas,* and subscribed with his initials only, Hands laft in the Collection. J. H's copy is inscribed, " To the dcccafcd's virtuous Sifter, the Ladie Margaret Loder." She here appears to have lived near Saint Chad's church at Litchfield, and to have exci-lled in painting. Cleveland's copy is very witty. But the two concluding lines are hyperboles of wit.

——" Our tearcs fhall feem the Irifth feas,
" We floating Iflands, living **Hebrides."**

The contributors were not all of Christ's College. The Greek and Latin pieces have this title, which indeed fervcs for the title to the book, " Jufta EDoVARDO King naufrago ab Amicis moertintibus amoris et μνίσει χάριν *cuidum ponas, ubiqut naufragium eft.* Petron. Arb. CANTABRIGI;E, ApudThomam, Buck et Rogerum Daniel, celcberrimiE Academic typographos. 1538." The Englilh arc thus entitled, " Obfequies to thp mcmurie of Mr. Lilvvard King, Anno Dom. 16*38. Printed by Th. Buck and R. Daniel, printers to the Vniverfitie of Cambridge. 1638." To the whole is prefixed a profe infcriptiva panegyrick on Mr. *King,* containing Ihort notices of his life, family, character, connections, ami deplorable cataftrophc. This I fufpcfk to have been compofed either by Milton or Henry More, who perhaps were two the moil able mailers in Latinity which the college could then produce.

Puck examined this first edition of *Lycidas,* which he bor-* rowed of Baker the antiquary, very fupcrriciully. And all that Milton's laft editor, the learnrp[1] billiup of Jirillol, knew about it, is apparently taken from Peck.

Peck is of opinion, that Milton's poem is placed laft in this Cambridge Collection, uii account of his fuppofod quarrel with ChnlVs college. A much more probable and obvious reafon may be afligncd. Without entering at prcfrnt into the ftory of Milton's difpute with his college, I fluill only jufl observe, that, when he wrote *Lycidas,* he had quitted the univerfity about five/ years, and that he now refidcd with his father and mother at Horton in Buckingham/hire. HB therefore; tlid not write of courfe on this occafion : he was folicitcd by ihofe, whom he had left behind at Chrift's college, to aflift, and who certainly could never intend to difgracc what they had aiked as a favour. In a collection of this fnrt, the lull is the place of honour. The college here availed itfelf of Milton's well-known abilities. And if we fuppofe that Milton's compoh'tion was a voluntary contribution of friendship fent from the country, its fuperiour merit could not but meet with due diftinftion.

Edward King, the subject of this Monody, was the fon of fir John King, knight, fecretary for Ireland, under queen Elizabeth, James the firft, and Charbs the fir ft. He was failing from Chefter ti) Ireland, on a vifit to his friends and relations in that country : Theft; were, his brother fir Robert King, knight; and

his filters, Anne wife of fir George Caulfield, Lord Clermont, and Margaret, abDvementioncd, wife of fir George Loder, Chief Juftice of In-land; Edward King, bilhop of Elphin, by whom he was baptized ; and William Chappel, turn Dean of Cafhel, and Provoft of Dublin College, who had been his tutor at ChrinYs college, CambriJgc, and was afterwards bilhjp of Cork -and Rufs, and in this Pafloral is probably the fame perfon that is Jlyled *old Damoetas,* v. *36.* When, in calm weather, not far from the Englifti coaft, the fhip, a very crazy veflcl, *a fatal and perfidious bark,* ftruck on a rnck, and fuddenly funk to the bottuin with all that were on board, *not one* cfcaping, Aug. ID, 1537. *King* was now only twenty-five years old. He was prihaps a native of Ireland.

At Cambridge, he was diftinguiftird for his piety, and proficiency in polite* literature. He has no inelegant copy of Latin iambicks prefixed to a Latin Comedy called *Senile Odium,* atied at Queen's Cullrge Cambridge, by the youth of that fociety, and written by P. Ilaufted, Cantab. l6'33. 12mu. From which I feled thcfe lines, as containing a judicious fatire on the falfe talk', and the cuftnmary mechanical or unnatural expedients, of the drama that then fubfitted.

" Non hie cothurni fanguine infonti rubent,
" Ncc flagra Mcgxrae ferrea horrendum intonant;
" Noverca nulla fa3\ior Erebo furit;
" Vencna nulla, prater ilia dulcia,
" Atnoris; atque his vim abftulpre noxiam
" Cafti lepores, innacua fefivitas,
" Nativa fuavitas, proba elegantia, &c."

He alfo appears with credit in the Cambridge Publick Verfes of his time. He has a copy of Latin iambicks, in the *Anthologia* on the King's Recovery, Cantab. 1&32, 4to. p. 43. Of Latin elegiacks, in the *GenKthliacitm Atad. Cantabrig.* Ibid. lS31. 4to. p. 3.9- Of Latin iambicks in *Rex Redux,* Ibid. 1633. 4to. p. 14. iiee alfo ETNJZAIA, from Cambritlgp, Ibid, lb'37. 4to. Signat. C. 3. I will not fay how far thefe performances juftify Milton's panegyrick on his friend's puetry, v. p.

" Who would not fing for *Lycidas ?* He knew
[11] Ilimfelf to fing, and build the lofty rhyme."

This poem, as appears by the Trinity manufcript, was written in November, 1637, when Milton was not quite twenty-nine years olJ. T. WARTON.

In the Latin poetical paraphrafc of *Lyridas* by William Hog, (the tranflator alfo of *Paradrfe Loft,)* dated lu'^M, there is an Engliih addrefs to the reader; giving a brief account of the fubjeft of the poem. It is there faid, that " *fume* efcaped in the boat, and great endeavours were ufed in that great confternation to get Mr. *King* into the boat, which did not prevail. So he and all with him were drowned, except tftofe only that efcaped in the boat." And yet, in the in Dimmental infcription prefixed to the Collection of Vcrfes on Mr. *King's* death, it is related, " Navi in fcopulum alli&ft, et rimis ex iftu fatifcunte, dum alii vcdtorcs *vita mortalis frujlrti fatagerent,* imniortalcm anhelans, in genua provolutus oranfquc, nirl cum navigio ab aquis abforptus, aniniam Deo reddidit."

Mr. Warton has mentioned, that, among Archbifliop Sancroft's tranfcripts of poetry made by him at Cambridge, now in the Bodleian Library, there is a poem on Mr. *King,* not in the publiflied collection, written by Mr. Booth of Corpus Chrifti. I have a copy of this tranfcript, which, in point of hyperbolical wit, appears to equal even Cleveland's curious verfes on this occafion. To the poem is fubjoined an Epitaph, " engraved upon the rocks :

" Heere lies the love of gentle hearts,
" The cabinet of all the artes.
" llcere lies Lrramar, out of which
" Mule fiilics learn their parts of fpccch.
" Heere lies Rhetorick all undone,
" Which makes the fcas more fluent runne.
" And heere Philofophy was drown'd,
" Which makes the fcas. farre more profound, &c/[7]

It concludes with this quaint couplet:

" Thus whilft poore breathing mortalls weupe,
" The wit, and mirth, lius in the dcepe."

Dr. Newton has obferved that *Lyoidas* is with great judgement made nf the paftoral kind, as both Mr. *King* and Milton had been dcfigncd for holy orders and the paftoral care, which gives a peculiar propriety to feveral paffagca in it. TODD.

Mount St. Michael,

or *The Vifion of the guarded Mount,* v. iBl.

The whole of the following paflage in *Lycidas,* has never yet been explained or underftood:

———" The fable of BelleruS old,
" Where the great Vifion of the guarded Mount
" Looks toward NamanCoS and Bayona's hold;
" Look homeward, Angel, now, and mElt with ruth."

That part of the coaft of Cornwall called the *Land's End,* with its neighbourhood, is here intended, in which is the promontory of *Belleritim,* fo named from Btllerus a Cornim giant. And we are told by Camden, that this is the only part of our ifland that looks directly towards Spain. So alfo Drayton, *Polyolb.* S. xxiii. vol. iii. p. 1107-

' Then Cornwall creepcth out into the wefterne maine,
" As, lying in her eye, me pointed dill at Spaiue."

Ami Orofius, " The fecond angle or point of Spain forms a cape, where Brigantia, a city of Galicia, rears a moft lofty watch-tower, of admirable conftruclion, in full view of Britain." *Ilift.* L. i. C. ii. fol. v. a. rdit. Parrf. 1524. fol. Carcw fays of this fituation, " Saint Michad's Mount looketh fo aloft, that it brooketh no concurrent" p. 154. ut infr. But what is the meaning of " The great Villon of the guarded Muunt ?" And of the line immediately following, " Look homeward, Angel, now, and melt with ruth ?" I flatter myfelf I have difcovercd Milton's originnl and leading idea.

Not far from the Land's End in Cornwall, is a moft romantick projection of rock, called *Saint Michael's Mount,* into a harbour called *Moiinfo-Bay.* It gradually rifes from a broad bafis into a very ftcep and narrow, but craggy, elevation. Towards the fiia, the declivity is almoft perpendicular. At low water it is acccflible by land: and not many years ago, it was eiiLircly joined with the prefent fliurc, between uhich and the *Mount*

there is a **rock** called *Chapel-rock.* Tradition, or rather fuper ftition, reports, that it was anciently cDimcdcd by a large traft bf land, full of churches, with the iflcs of Scilly. On the fummit of *Saint Michael's Mount* a monaftery was founded befor the time of Edward the Confeflbr, now a feat of Sir John Saint Aubyn. The church, refetlory, and many of the apartments, ftill remain. With this monaftery was incorporated a flrong fortrefs, regularly'garrifoned : and in a Patent of Henry the fourth, dated 1403, the monaftery itfclf, which was ordered to Le repaired, is ftylcd *Fortalitium.* Rym. *FuerL* viii. 102, 340, 341. A ftonc-lantern, in one of the angles of the Tower of the church, is called *Saint Michael's Chair.* But this is not the original *Saint Michael's Chair.* We are told by Carew, in his *Survey of Cam-wall,* " A little without the Caftle [this fortrcfs], there is a bad [dangerous] Seat in a craggy place, called Saint Michael's Chairc, fomewhat daungerous for accefle, and therefore holy for the adventure." Edit. lfio2. p. 154. We learn from €axton's *Golden Legende,* under the history of the Angel *Michael,* that " Th' apparacyon of this angell is manyfold. The fyrft is when he appeared in mount of Gargan, &c." Edit. 14.93. fol. cclxxxii. a. William of Worci-ftiT, who wrote his travels over England about 1490, fays, in drfcribing *Saint Michael's Mount,* there was an " Apparicio Sanfti Michaelis in monte Tumba antea vocato *Le Hore Rok in tht wodd."* ITINEIIA.R. edit. Cantab. 177S. p. 1D2. The *Hoar Hock in tht Wvud* is thii Mount or *Rock* of Saint Michael, anciently covered with thick wood, as we barn from Drayton and Carew. There is itill a tradition, that a Vifion of Saint Michael feated on this crag, or Saint Michael's *chair,* appeared to fume hermits: and that this circumilancc occafione'd the foundation of the inonaftery dedicated to Saint Michael. And hence this place was long renowned for its fanftity, and the objeft of frequent pilgrimages, Carevr quotes fume old rhymes much t[) our purpofe, p. 154. ut fupr.

" Who knows not Mighcl's Mount and Chaire,
" The pilgrim's holy vaunt."

Nor ftiould it be forgot, that this monaftpry was a cell to another on a Saint Michad's Mount in Normandy, where alfu was a Vifion of Saint Michael.

But to apply what has been faid to Milton. This *great Vifion* is the famous Apparition of Saint Michael, whom he with much fublimity of imagination fuppofes to be ftill throned on this lofty crag of *Saint Michael's Mount* in Cornwall, looking towards the Spanilh coaft. The *guarded Mount* on which this great Vifion appeared, is fimply the *fortified* Mount, implying the tbrtrcfs above-mentioned. And let us obferve, that *Mount* is the peculiar appropriated appellation of this promontory. Su in Daniel's *Panegyricke on the King,* ft. in. " From Dover to *the Mount."* With the fenfe and meaning of the line in qurftion, is immediately conncfted that of the third line next following, which here 1 now for the firft time exhibit properly pointed.

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

Here is an apoftrophe to the Angel Michael, whom we have juft Icen featcd on the guarded Mount. " O Angel, look no longer *Jeaward* to Namuncos and Bayona's hold : rather turn your eyes to another nbjeft. Look *homeward* or *landward,* look towards your *own coajl now,* and view with pity the corpfc of the Ihip-wrecked Lycidas floating thither." But I will exhibit the three lines together which form the context. Lycidas was loft on the liuas near the cirdft,

", Where the great Vifion of the guarded Mount
" Looks toward Naman CDS and Bayona's hold ;
" Look homeward, Angel, now, and melt with ruth."

The great Vifion and the Angel are the fame thing : and the verb *look* in both the two laft verfcs has the fame reference. The poet could not mean to Ihift the *application* of *look,* within two lines. Moreover, if in the words *Look homeward, Angel, flow*—the nddrrfB is to Lycidas, a violent, and too fudden, an npoftrophe takes place; for in the very next line Lycidas is diftantly called THE *haplfe youth.* To fay nothing, that this new *angel* is a *httplrfs* youth, und to be *wafted by dolphins.* Sre Note O4i v. 177-

Thycr fmns to fuppofi[1], that the meaning of the laft line is, " You, 0 Lycidas, now an iingel, *look down* from heaven, &c." But how can this be faid to *look homeward ?* And why is the Ihipwrccked perfon to *melt with ruth ?* That meaning is CET-tfiinly much helped by placing a full point after *furmifr,* v. 153. But a fmnicoloji there, as wti have fuL'ii, is the point of the; firft

edition : and to fliew hew greatly fuch a punctuation afceYtanis or illuftratea ourprefent interpretation, I will take the paragraph a few lines higher, with a fliort analyfis. [IC] Lpt every flower bo ftrewed on the hearfe where Lycidas lies, fo to flatter ourfelvrs for a, moment with the notion that his corpfe is prefent; and this, (ah me!) while the feas are wafting it here and there, whether beyond the Hebrides, or near the mores of Cornwall, die." T. WARTDN.

The Apparition of St. Michael is faiil to haVc appeared on the top of this rock, where the monaflery was aftewards built. A fimilar tradition is related of Mount St. Michael in Normandy, which alfo greatly refembles the Corniih mount in the romaniicknefs of its fituation: The tradition is, that St. Michael[1] appeared to St. Aubert bifhop of Avranches, about the year 708, and ordered him to build a church upon this rock; which he did. See *Somt Account of the Alien Priories,* 1775—The lofty crag, on which St. Michael is throned by the poet, has been lately dcfcribed with an elegance and minutenefs which will highly gratify the reader: "A narrow ftone Hair-cafe in one of the angles leads to the top of the tower. The profpcft hence is of fo grand a kind as to defy dcfcrrpkion, and is perhaps as ftriking as any that can occur to *mortal eye,* at the fame height. The immenfe extent of fea, which it exhibits, raifes the moil fublime emotions; thr waves of the Britifh, Irifli, and Atlantic feas all roll within the compafs of the fight, and the union of the two latter is interrupted only by the bold eminences about the LandVend. More under the feet Penzance is diftinttly fcen—the fcaffolding of the famous Wherry-mine—and the hills caftward of the bay uniting into a long rocky ridge." Maton's *Dbferoations on the Nat. History, piftureftque Scenery, and Antiquities of the IVeJhrn Counties, 1797-*

Betides the poetical Citation from Carew relating to St. Michael's Mount, (which by the way are not mentinned as a *quotation of old rhymes,* as Mr. Warton would inlinuatL,, in the preceding note; but are probably the competition of Carew;) the notice of this ronvintick place by Spenfer mull not be omith'd. *Shep. Cal* July, ver. 41.

" St. Micliels Mount who docs not kno\r.
" That \vardcs the VVrfterne coaft?"

The late Mr. Headley, in his elegant Specimens of our old Poetry, con fillers this as the earlipft introduftiun of the place into Englifh verfe. Fitzgrffry, in his poetical *Life of Drake,* 1596 jiiftnotices " Saint Michaels promontoric tnppe." St. Michael's Mount has been lately celebrated, in a poem of real tafte and genius, by the Rev. W. L. Bowles : from which I will extract the beautiful allufion to *Lycidas.*

" Yet, mufino; much on wild tradition's lore,
" And many a phantom tale, believ'd of yore,
" Chiefly remembering *thefu-ectfo?ig* (whole llrain
" Shall never die) *of him who Wept in vain*
" *For his lov'd Lycidas,* in the wide fra'
" Whelm'rl, when he cried, great Angel, unto thee,
" The fabled fcene of thy renown we trace,
" And hail with thronging, thoughts thy hallow'd reftlng-
" place!" TFJDD.

LYCIDAS.

In this MONODY, *the author bewails a learned friend, unfortunately drowned in his paj/agefrom Chester on the Irish seas,* 1637- *And by occaJZon foretells the ruin of our corrupted clergy, then in their highth.*

YET once more, D ye laurels, and once more
Ye myrtles brown, with ivy never-fere,

Ver. 1. *Yet once more,* &c.] The belt poets imperceptibly adopt phrafes and formularies from the writings of their contemporaries or immediate predeceffours. An Elegy on the death of the celebrated Countefs of Pembroke, fir Philip Sidney's lifter, begins thus: "Yet once againe, my Mufe." See *Sojiges and Sonnettcs of Uncertain Auttours,* added to Surrey's and Wyat's Poems, edit. Tottell, fnl. 85. It *is* a remark of Peck, which has been filcntly adopted by doftor Newton, that this exordium, *Yet once more,* has an allufion tq fomc of Milton's former poems on fimilar DCcations, fuch as, *On the Dtath of a fair Infant, Epitaph on the Marchionefs of Winchejlir,* &c. But why fhould it hayq a reftriftive reference, why a retrofpcdt to his eleglack pieces in particular? It has a reference to his poetical compofitions in general, or rather to his lull poem which was *Comus.* He would fay, "I am again, in the midft of other ftudics, uncxpeftediy and unwillingly called back to poetry again compelled to write verfes, in confequrncc of the recent difaftrous lofs of my /hipwrecked friend, &c." Neither are the plants here mentioned, as fume have fufpeftcd, appropriated to elegy. They are fymbohcal of general poetry, Theocritus, in an Epigram, i. 3, dedicates myrtles to Apollo. Doctor Newton, Jiowcvcr, has fuppofcd, that Milton, while he mentions Apollo's Jaurel, to characterife King as a poet, adds the myrtle, the tree

I come to pluck your berries harfti and crude;

of Venus, to ftiew that King was alfo of *a, proper age for love.* We will allow that King, whatever hidden meaning the poet might have in enumerating the myrtle, was of *a, proper age for love,* being now twenty-five years old : and the ivy our critick thinks to be exprEflive of King's learning, for which it was a Reward. In the mean time, I would not exclude another protable implication ^ by plucking the berries and the leaves of laurel, myrtle, and ivy, he might intend to point out the paf-Jtoral or rural turn of this poem^ T. WAHTON.

Ver. 2. *Yf myrtles* brown, with *ivy* never-/ere,] *Brown* and *black* arc claflical epithets for the myrtle. Qvid, *Art. Amator.* iii. 5.9D.

" Ros raaris, et lauri, *nfgrdqus myrtus* olet."

Hnracc contrails the brown myrtle with the green ivy, *Dd.* i, xxv. 17.

[14] Ltfita quod pubes *edera* virenti
" Gaudeat, *pulla* magis atque *myrto."*

A notion has prevailed, that this paftoral is written in the Do-^rick dialeft, by which in Englifh we are to underftand an antiquated ftyle. Dotlor Newton obfcrves, " The reader cannot but obferve, that there ari[j] more antiquated and obfolete words in this, than in any other of Milton's poems." Of the three or four words in LYCIDAS which even \vc now call obfolctr, aim oil all are cither ufed in Milton's other poems, or were familiar to readers and writers of verfc in the year lff38. The word /t[j]rc, or *dry,* in the text, one of the moft uncommon of thefe words, occurs in *Par. Lost,* B. x. 1071, and in our author's *Pfalnis,* ii. 57- T. WARTDN.

Vcr. 3. *I come to pluck your berries* &c.] This beautiful allufion to the unripe age of hjs friend, in which death " 1hatter'd his leaves before the mellowing year," is not antique, I think, but of thofe fecre't gniccs of Spi'nfer. Sec *S/iep. Cal.* Jan. yer. 37- The poet there fays of himfelf, under the name of Colin Clout, " All fo my luftfull *lcafc* is *drie* and sere.

RICHARDSON.

Milton had moil probably in his mind a, paffage in Cicero

And, with forc'd fingers rude,
Shatter your leaves before the mellowing year: 5
Bitter conflraint, and fad occafion dear,
Compels me to difiurb your feafon due:
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer:
Who would not fing for Lycidas ? Hp knew 10
Himfelf to fing, and build the lofty rhyme.

De Senectute, where the death of young perfbns is compared to unripe fruil plucked with violence from the tree, and that of old perfons to fully ripe mpllow fruit that falls naturally. " Et quafi poma ex arboribus, *cruda* fi fint, *vi avelluntur ;* fi matura et cocta, decidunt; fie vitam adolefcentibus vis aufert, fenibus maturiras." DUNSTER.

Ver. 5.——————————mellowing *year*:] Here is an inaccuracy of the poet. The *mellowing* year could not affeft the leaves of the laurel, the myrtle, and the ivy; which laft is charafterifcd before as *never-fcre.* T. WARTON.

Ver. 6. *Bitter* conftraint, *and fad* uccafion dear,] Spenfer, as Mr. Richardfon obferves, *Faer. Qu.* i. i. 53.

" Love of yourfelfc, she faide, and *deare constraint,*
" Lets me not flecpr, &c."

And Sidney thus addreffes Time, *Arcadia,* lib. iii.

" Thou art the father of *occqfion deare."* TODD.

Ver. ID. *JVho would not Jingfur Lytidas* ?] Yirgil, *Ed.* x. 3*

——————" neget quis carmina Gallo?" PECK.

Ver. 11.——————*and* build *the* lofty *rhyme.'}* A beautiful Latinifm. Hor. *Ep.* I. iii. 24. "seu *condis* amabile carmen." And *De Art? Poet.* v. 436. " Si carmina *condes."* NEWTON.

Euripides fays ftill more boldly becaufe more fpecifically, 'Ao^aj 'EDTPmSE, *Suppl.* **v.** *997-* **HuilD.**

Milton, I conceive, penned this admired oxpruflion relating ID Lycidas, not without an eye to the verfcs of his beloved spenfer, in the *Ruines of Rome,* ft. 25.

He muft not float upon his watery bier
Unwept, and welter to the parching wind,
Without the meed of fome melodious tear.

[1] O that I had the Thracian Poets harpe——
" Or that I had Amphions inftrument——
[t] Or that at IEaft I could, with pencill fine,
[u] Faihion the pourtraifts of theft palacis,
" By paterne of great Virgils fpirit divine [
[tf] I would, aflky with that which in me is,
" " To *builde,* with levell of my *loftie* ftyle,
" That which no hands can evermore compylc." TDDD.

Ver. 12. *He mvft notjloat upon Ais* watery bier] So Jonfun, in *Cynthia's Revelk,* l^OD. A. i. S. ii.

——————" Sing fume mourning ftrainc
[11] Over his *watrie faarfe."* T. WARTON,

So P. Fletcher, of the dying fwan, *Purp. I/I.* c. i. ft. 30.

" And, chaunting her own dirge, tides on her *ivatry herfe"* TDDD.

Ver. 14.——————melodious tear.] For fong, or plaintive clcgiack ftra.in, the *caufe* of tears. Euripides in like manner, *Suppl.* v. 1128-. " Πᾶ ΔΑΚΡΥΑ φέρεις φίλα—ἰλωλότων; " Where iJo you bear the *tears* of the ilrail^ *i. e.* the *remains* or *aflies* of the dead, which occafion our *tears* ?" Or perhaps the paflage is corrupt. See note on the place, edit. Markland. The lame ufe of *tears,* however, occurs, ibid. v. 454. ΔΑΚΡΥΑ θ' ἑτοιμάζουσι. HUHD.

The paflage is undoubtedly corrupt; nf is fuperfluous, and mars the context. Reifke, with little or no improvement, but juftly rejecting the interrogation, propofed, πᾶι δάκρυα. The late Oxford editor feems to have givrn the genuine reading, NAl" δάκρυά φέρεις φίλα. T. WAUTON.

Tear, in this paffage, means a funeral elegy. Thus Harvey's Verfes on the death of Sir Thomas Smith are entitled " Mufarym *Lachrymæ ;"* Avhence his friend Spenfer might be led to sffix, to his elegies of the nine Mufes, the name of *Tcares of the Mufti.* So Drummond calls his elegy " On the death of Moe-

Begin then, Sifters of the facred well, 15
'Thatfrom beneath the feat of Jove doth fpring;
Begin, and fomewhat loudly fweep the firing.
Hence with denial vain, and coy excufe:

liades [that is, Prince Hi'nry,] *Tears.'* A* paraphraftick explanation may be arided from an elegy on Dr. Donne's death, *Poems,* 1633. p. 393.

" Who fliall prcfume to mourn thre, Dunne, unlefls
" He could his *ttares* in thy cxpreflions drefie,
" And teach his gricfe, thai reverence t>f thy hearfc,
" *To wecpe lines learned,* as thy aniiiverfe,
" A POeME of that worth) whole every *teare*
" Deferves the title of a feverall yeare."

And Cleveland, in his *Obfequy* on Mr. King, the Lycidas of Milton, gives us in other words, the *mdodioux* tear:

" I like not *tears in tune ;* nor will I prife
" His artificial! grief, &c." TDDD.

Ver. 15. Begin *then, Sifters of the* facred Well,] ftrowne, in liis *Britannia's Pa/lorals,* as Mr. Dunftcr alfo notices, calls Helicon " *the facred well,"* B. i. S. 5. ad fin, But Milton frems to have likewife borne in mind the poetry of Speni'cr, both in regard to Helicon and the addrefs to the Mufes, in which opinion I am countenanced by Mr. Dunfter. See the *Teares of the. Muftis,* where the " facred Sifters nine" arc uddrefled as having poured forth their plaints as,they " did fit bi?fide the filver fprings of Hclicone." And at the end of the addrefs, the poet calls on Clio to commence the doleful lay :

" *Begin,* thou clddt *Sifter of* the crew." TODD.

Vcr. 17- *Begin, and fomewhat* loudly *fveep the firing."]* Tickell reads *louder,* in his edition of 1720, againft the authority of the early editions, which have all *loudly.* He was perhaps thinking of a line in Drydcn, an author whom he fccms to have known better than Milton. " A louder yet and yet a louder ft rain." Fenton has alfo adopted Tickell's reading: T. WAHTON.

Tickell was mifled by Tonfon's edition of 1713. TODD.

Ver. *IS.* .——————————coy] The epithet *coy*

So may fome gentle Mufe
With lucky words favour my deftin'd urn; 20
And, as he pafies, turn,
And bid fair peace be to my fable fhrDud.
For we were nurs'd upon the felf-fame hill,
Fed the fame flock by fountain, (hade, and rill.

is at prefent retrained to Perfon. Anciently, it was morn generally combined. Thus a flicpherd in Drayton's *Ed.* vii. vol. iv. p. 141*. ed. Oldys, 1753.

" Shepherd, thefe things are all too *coy* for me,
" Whofe youth is fpent in jollity and mirtlu"

That is, " This fort of knowledge is too *hard, too* difficult foF me, &c." Our author has the fame ufe and fenfc of *coy* in the *Apology for Snieftyinnuus.* " Thus lie at the mercy of a *roy* flurting ftyle, to be girded with frumps and curtail gibes, &c."

T. WARTOK.

Ver. 22.——————*my* fable shroud.] Mr. Dunfter has little doubt that Milton here- mrans the " *dark* grave;" *shroud* being the Miltuniclrword for *recefs, harbvur, hiding place.* Yet he has overlooked the paflages in Sylvefer, which orcafioneJ, in my opinion, the introduction of *fable Jhrtfud* into Milton's monody. And firft, Sylveik-r ufes the prefcife expixffion, though with a different meaning, in his *Bcthuliant Reftuc,* Jib. 4. p. 591- edit. 1^21.

" Still then fore, cover'd with *afablcjhrowd*
" Hath me kept home; as tu all forrow vow'd."

But in Sylvcltcr's Tranilation of *Du Bartas,* ed. fupr. p. 114. we find,

" 0 happy pair ! upon your SABLE *toomb*
" May Mel and Manna ever Ihowring come."

And what further confirms me in the applicatiou of *tomb* ur *grave* to Milton's text, is, a paffage from a funeral Elegy uf Sylveftrr, edit. fupr. p. 1171.

" From my fad cradle to my BADLE *chcft,*
" Poor pilgnm I did findc few months of reft.'* Todd.

Together both, **ere** the high lawns appeared 25
Under the opening eye-lids of the morn,

Ver. 25. *Together both,* &c.] Here a new paragraph begins in the edition of 11545, and in all that followed. But in the edition of 1638, the whule context is thus pointed and arranged.

" FDF we were nurft upon the felf-famc hill,
" Fed the fame flock, by fountain, lhadc, and rill;
" Together both, &c."

From the regularity of his purfuits, the purity of his, plea<r fures, his temperance, and general fimpliuity of life, Milton habituaHy became an early rifer. Hence he gained an acquaint* ance with the beauties of the morning, which he fo frequently contemplated with delight, and has therefore fo repeatedly de- fcribed, in all their various appearances : and this is a fubjui^ which he delineates with the lively pencil of a lover^ In the *Apology for Smeftymfiuus* he declares, " Thofe morning haunts are where they mould be, at home: not fleeping or concoclinjj the forfeits of an irregular fcaft, but up and ftirring, in winter often before the found of any bell awakens men ta labour or de- votion; in fumrncr, as oft as the bird that firft roufes, or not much tardyer, to read good authors, &tc." *Prose-Works,* i. 109. In *L' Allegro,* one of the firft delights of his cheerful man, is to hear the " lark begin her flight." His *lowly lanilfcupe* of Eden always wears its moil attractive charms at fun-rifing, anil feems moft delicious to our firft parents [tl] at that fcufon prime fur Averteft fcents and airs." In the prcfent inftance, he mure par- ticularly alludes to the ftated early hours of a collegiate life, which he fhared, *on the self-famt hill,* with his friend Lycidiw at Cambridge. T. WARTON.

Vcr. *26. Under the* opening eye-lids of the morn,] Perhaps from Thomas Middle-ton's *Game at Cheflc,* an old forgotten plsiv, publiflied about the end of the reign uf Juincs the firir, 1625

———————" Like a pearl,
" Dropt from the *opening eyelids of the morn*
" Upon the bnftiful rofe."———

J find *glimmering,* inftead of *opening,* in the firA edition, 1638. And in the Cambridge raanufcript at Trinity college, He altered

We drove afield, and both together heard
What time the gray-fly winds her fuitry horri,

the reading in the fecond edition, 1645. None of the variation* in *the* edition of 16JS, have hitherto been notited. T. WARTON.

The *eye-lids of the morning* is * phrafi[1]! of fub lime origin. Sec *Job* iii. 9, " Neither let it ferc the dawning of the day," or, 33 in the margin, " the *eye-fids of the morning."* See alfo chap, xli. 18. And Sophocles, *sLifigon. v.* 103.

Ἑφάνθης ποτ' ἀ χρυσέας
Ἀμέρας ΒΛΕΦΑΡΟΝ.

Our old poets appear to have been fond of this image. Craflmir, in his Trantlatiun of Marino's *Sqfpctto d' Hcrode,* lias " the *lids* of day;" and, in his *Mujick's Duel,* " the *eye-Ms* of a blulhing day." So Henry Afore, in his *Song of the Soul,* ed<. fupr. p. 349.

" There you may fee the *eye-lids of the morn."*

So Sylvcftrr in *Du Bart.* " Job triumphant/' cd. ifczi, p. 8,9^

" May it no more fee th' *eye-lids of the morning."*

And Marlow, in his *Jew of Malta,* which had been entered on the books of the Stationers' Company in 15,94 :

[11] Now, Phoebus, *ope* the *cye-Ktla* of the Jny."

This patfiige alfo might afford a fpcoud rcafon to Milton for changing *glimmering* into *opening.* ToDD.

Ver. 27- *We drove* &c.J " We continued together till *noort*^ and from tlirncc, fife." ! The Gray-fly is called by the natural! Us, The *Grey-fly* or *Trumpet* ^*fly,* Here we have Milton's *Lorn i* andy'tf/fry *horn* is the fliarp hum of this infect at noun, or the hottefl part of the day. But by fomc this has been thought the chafl'er, which brgins its flight in the cvi'iiinA T. WARTDN.

Ibid. *Wt drove* afii^JJ That is, [11] we drove *our flocks* afield." I mention this, that Gray's echo of the paffage in the *Church-Yard Efpgy,* yet with another mraning, may not miflead many carclefs readers. " How joyous did they drive *the team* afield." T. WAUTON.

The employment of the two friends, at the dawn of morning, refunblcs a paflage in Davifon's *Poet.. Rapfvdle,* iG11:

Battening our flocks with the frelh dews of night,
Oft till the ftar, that rofe, at evening, bright, 39
Toward heaven's defcent had flop'd his weltering wheel
Mean while the rural ditties were not mute,
Temper'd to the oaten flute;

" A little heard-groomc (for he was no Lett)
" When courfe of yearc return'd the plea funt fpring,
" *At .breaks of day,* \vithouten further lett
" Call with himfelfc *Insjlocke afield* to bring." TODD.

VET. 29' Battening *our* flocks] To *batten* is both neutral tmd aftivc, to *grow* ur to *make* fat. The neutral is inoft cojn-jnun. Shakfpcare, *Hamlet,* A. iii. S. iv.

tl Could you on this fair mountain leave to feed,
" And *batten* on this moor ?"

And Drayton, *Eel.* ix. vol. iv. nt fupr. p. 1431.

" Their *battening J^ocks* on gvaflie leas to hold."

Milton had this line in his Eye. T. WARTDN.

Ver. 30. *Oft till thtjlnr, that rofe, nt evening, bright,']* Thuj liu- edition 1645. In the edition of *1638,* and Cambridge manufcript, " Oft till the even-ftarre bright." And in the next line, *burnijht* was altered to *•westering"* T. WARTON.

Ver. 31.———————*his* weltering *wheel.]* Drawing toward the welt. So, in Chaucer's *Truil. and Crefcidf,* B. ii.905.

———————" the fonnf
" Gan *wtjirin* fall, and dounward for to wrie." NeWToN.

Ver. 33. Temper'd *to the oatenJlute;~* Sn PhinDEIS Fletcher, ,a popular author in Milton's days, *PurpL I/I,* C. ix. ft. iii.

" *Tempering* their f\yeetcft notes unto thy lay."

And Suenfer, in *June :*

———————" \Vhere byrdcs of every kinde
lf To tliB waters fall thiiir tunes *attempter* rii;ht."

It is the fame phrafenlogy in Par. *Loft,* B. vii. 598. Of various iiiArumuutt of muik-k. " *Temyer'd* foft tunings." T- WARTOMT

RoughSatyrs danc'd, and Fauns with cloven heel
From the glad found would not be abfent long;
And old DamtEtas lov'd to hear our fong. 36
But, O the heavy change, now thou art gone*
Now thou art gone, and never mud return !
Thee,Shepherd,thee thewood,s,and defartcaved

Temper'd, in this laft fenfc, is an Italian phrafe. See the note on *Par. Loft,* B. vii. 5.98. But it is alfo the phrafeology of EngUfti pociry, anterior to that of Spcnfer. Thus in *The pleajaunt playne and pyt/iyc Pathewaye hudytige to a vertues and honcjl litfc,* 4-tn. bl. 1. Imprynted at London by Nicolas Hyll, &c. f. il. The .Spring is Jefcribed ;

" Anil brraufe the sharpe coldi* hys nialycp had donn,
" The mavis nidi'uourcd hur fiilfi[1], fyrft, her notes to tune ;
" Next alter, the pltiaAiunt nightingale *tempered* her voyce
" Which, wth her merry inolody, eucry heart doth greatly rejoyce." TODD.

Ver. 39- *Thee,* Shepherd, *thec the woods, and defart* caves &c.] It is thus in the firft edition, 1638.

[6C] *Thecjhepherds,* thee the woods, and dcfart caves, &c.[ir]

That is, [IC] thec *the Jhepherds,* thec the woods, and thee the caves, lament." Without the addrcfs to Lycidas* Gray has hence adopted *tack desart* care. T. WARTON.

Milton, in his manufcript, had pointed it,

«' Thec, Shepherd, thec the woods, &c."

JLucrctius and Virgil, in fimilar repEtitions, are here obvious* Hut fce alfo Spcnfer'a tranflation of Lucretius's addrcfs, in the opening of his iirft book, to Venus : " Tc, dea, te fugiunt venti, te &:c." *Fafr.* 3w. iv. x. 44.

[lt] Thee, goddcflb, thee the winds, the clouds doc feare."

But the paffage moft fimilar, in all its circumftances, to the prelent, is, in the opinion of Mr, Dunftcr, the lamentation for Orpheus in Dvjd, *Mtt.* xi. 43.

" Te mceftiE volucres, Orphru ; te turba feranim,
[H] Tc rJ!»iili fili ccs, tun carmina fxpe fecut^
" Flevcrunt fylvse ; pofilis tc froadibua arbui.[rJ] TODD.

With wild thyme and the gadding vine o'er-
grown,
And all their echoes mourn :
The willows, and the hazel copfes green,
Shall now no more be feen
Fanning their joyous leaves to thy foft lays.
As killing as the canker to the rofe,

Ver. 4O. -- *the* gadding *vine]* Doftor Warburton fuppofes, that the vine is here called *gadding,* becaufi', being married to the elm, like other wives, me is fond of *gadding abroad,* and feeking a new aflbciate. I have met with a. peculiar ufc of the word *gadding,* which alfo fliows its ancient and original fpclling. From the Regifter of a Chantry at Goddcrfton in Norfolk, under thr year 1534. " Rcccyvid at tho *Gadyng* with Saynte Mnrye Songc at Crifmas." Blomf. *Norf.* iii. 404, That is, " *At going about* from houfo to houfe at chriftmas with a Carol of tlie IJoly Virgin, &c." It feems as if there was fuch an old UTD as *gadt,* a frcquentat^vc from *go** Chaucer, *Rom. R.* S38,

" Thefe bowis two held Swptc-Loking,
[11] That ne fumid like no *gadling"*

That is [IC] no *gadder,* idler, &c." G*a dtlyng* occurs in Ilrarnc'n ** ^Vo//'. to Robert of *G\uucvftLT,Jlragling, renegade,* &c." p. 6'51. Tally, in fr, beautiful dcfcription of the growth of the vine, fays, that it Iprccidb itfelf sibroad, [ft] multiplici lapfu *ct crraticu."* De Senectute. T. WARTON.

VCT. 45. *As Lilling as the canker to the* rq/ej INIr. AVarton has obl'i'rvcd, thut Shakfpcarc is fond of this image, and, from frequent repetition, fecins tu have fuggeftcd it **to** INliltun. **He** has irivrn many inftancrs, but has omitted two beautiful paiTagi's, which alfo fei'tii to havi! afTilt^d a modern poet in a much-adrairccd ballad. The firft is from the TVuw *Gtnt. of Vervna,* A. i. S. i.

-- " As the mgft for\A'a»-d *bud*
" /A- *ratcn by the canker* pro it blow ;
" Ewn fo by love the youn^ and tender wit

Or taint-worm to the weanling herds that graze,
Or froft to flowers, that their gay wardrobe wear,
When firft the white-thorn blows;
Such, Lycidas, thy lofs to (hepherds* ear.
Where were ye, Nymphs, when the remorfe-
lefs deep 59
Clos'd o'er the head of ynur lov^d Lyeidas ?
For neither were ye playing on the fteep,
AVhere your old Bards, the famous Druids, lie*

" Is turn'd to folly ; blafting in the bud,
" Lofing his verdure even in the prime, &c/*

HIE other, from *Twelfth Night,* A. ii. S. iv,

——————{f She never told her love,
" Hut let concealment, *like a worm ithe bud,*
<£ Feed on her damafli cheek."

The ballad, which is indebted to thefe paflagcs, is the *William nnd Margaret* of Mallet:

^ Her bloom was like the fpringing flower,
11 That Tips the filver dew ;
" The *rofe* was budded in her *check,*
" Juft opening to the view.
*' But love had, *like the canker-wonn^*
tl *CuJifiim'd her early prime:*
" The rofe grew pale, and left her cheek ;
" She died before her tune." TDDD,

Ver. 50. *Where were ye,* &c J Theocritus and Virgil are obvious here. But fee Spenfer's *AJlruphel,* ft. 23. " Ah, wher^ were ye the while his fliepheard pe^res, jrc/' T. WARTON.

Ver. 53. *Where* your *old Bards,]* In the edition of 1638, " *the* old Bards." With a very different meaning. The corrrdtiun appeared in the author's edition of 1645. T. WARTON.

AJilton, 1 find, had written it " *your* old Bards," in his own manuscript. T. Todd.

Nor on the fliaggy top of Mona high,
Nor yet where **Deva** fpreads her wifard ftream:

Ver. 54. *Nor on the* fliaggy top *of Mona high,]* In Drayton's *Pufydbion,* Mona is introduced reciting her own hiftory; where fliemrnliuiib her thick and dark groves as the favourite refidcncc of the Druids:

" Sometimes within my (hades, in many an ancient wood,
" \Vhofe often-twined tops great Phebus fires uithftood,
" The fearlufie Britifli pricfts, under an aged oakc, &c."

Where, fays Selden, " The Britifh Druids tookr this ifle of Anglefey, then well-ftorcd with thicke woods and religious groves, in fo much that it was then called INIS DOWIL, *Tht, Dark iflz,* for their chiefe refidencc, &c." S. ix. vol. iii. p. 837. 839. Here arc Milton's authorities. For the Druid-fepulchre^ in the preceding line, at *Kcrig y Druidion,* in the mountains of Denbighshire, he confulted Oamden's *Britannia,* T. WARTDN.

The shaggy top Miltcn probably remembered in Sylvefter's *Du Bartas.* Sec ihe note on *Par. Loft,* B. vi. b'45. TDDD.

Ver. 55. JV0r *yet where Deva fpreads her -wifard stream:*] In Spenfcr, the river Dee is the haunt of magicians. Merlin ufecl to yiflt old/Timon, in a green valley under the foot of the mountain Rauranvaur in Merioneth/hire, from which this river fprings. *faerie Queene,* i. ix. 4, The Dee has been made the fccne of a variety of ancient Britifh traditions. The city of Chefter wail called by the Briton? the *Fortrefs upun* DEE ; which was feigned! to have been founded by the giant Leon, and to have been the I place of king Arthur's magnificent coronation. But there is another aiid perhaps a better reafon, why Deva's is a Wi*fard* ilreani. In Drayton, this river is ftyled the *hallowed,* and the *holy,* and the *ominovs,flood.* Polyolb. 8. x. vol. iii. p. 84S. S. ix. vol. iii. p. 287- S. iv. vol. ii. p. 731. Again, [tr] *ho/y* Dee." *Hcroical Epift.* vul. i. p. 2,93. And in his *Ideas,* vol. iv. p. 1271. Compare Spenfer as above, iv. xi. 39.

——" D*ee w*hich Britons long ygone
" Did call *diuine."* —

,And Browne, in his *Britannia's Paftorah,* B. ii. S. v. p. 117. edit, lGl3. " Ntypr more let *holy Dec* &c." In our author's

Ay me ! I fondly dream !

At a Vacation Excrcise, Dee is characterifed* " ancient *hallowed* Dee." v. 51. Where fee the Note. Much fupcrftition was founded un the circumftance of its being the ancient boundary between England and Wales: and Drayton, in his *Tenth Song* Laving recited this part nf its hiftory, adds, that, by changing its fords, it foretold good or evil, war or peace, dearth or plenty/. lo either country. He then introduces the Dec, over which ting Edgar hail b^eu rowed by eight kings, relating the Story of Brutus. See alfu S. iii. vol. ii. p. 711. S. xii. vol. in. p. 901 Butin the *Elcif/tth Song,* Drayton calls the Weever, a river of Cht'lhire, " the- *uijard* river," and immediately fubjoins, that in *prophetickjkill* it viis with the Dee. S. xi. vol. iii. p. 861l. Here we leem to have thr origin and the precife meaning of Milton's appellation. In *Connis,* WISARD alfo fignifics a *Diviner* where it is applied to Proteus, v. 872. Milton appears to have taken a particular plevifure in mentioning this venerable river, In the beginning of his firft Elegy, he Hlmnft goes out of his way to fpecify bis friend's relidcnce on the banks of the Dee; which he defences with the pifturrfquc and real rircumftance of its tumbling headlong over rocks and precipices into the Irifti fra. *EL* i. 1—4.

But to return homr to the text imrnriliatrly lying before us In the midft of this \vilrl imagery, the tombs of the Druids, difperfed over the fulitury mountains nf Denbighfliirc, the fliaggy Aiminit5 of Mon-.i, and the wifard waters of Deva, Milton was in Jiis favourite track of poetry. He delighted in the old Britifh traditions and fabulous hifrories. But his imagination feems to have been in fame mraiure warmedl, and perhaps directed to thefe objedls, by reading Drayton ; who in the *Ninth* and *Tenth Songt* of his *Poiydbiun* has very copioufly enlnrged, and almoft at ono view, on this fcenery. It is, however, with great force aii(i felicity of fancy, that Milton, in transferring the rlaflical feats of the Mufes to Britain, has fubftituted places of the molt rum antick-kind, inhabited by Druids, and confccrnted by the vifions of Britifh bards; mid it has been juftly remarked, how coldly and niipoetically'Popr, in his very correct pnftorals, has on the fa,ni8 occ-aiion felected only *the fair fields* of [fis, and the *winding* ᵗᵃᵈ ᵠ *of* Can. But at the fame time there is an immediate pro- pro-

Had ye been there—far what could that hare done?-
What could the Mufe herfelf that Orpheus **bore,**

priety in the fubftitution of thcfe places, which ftiould not be forgotten, and is not I believe obvious to every reader. The mountains of Denbighshire, the iJle of Man, and the banks of the Dec, are in the vicinity of the Irifh feas where Lycidas was fhipwrrcked. It is thus Theocritus alka the Nymphs, how it came to pafs, that, when Daphnis died, they were not in the delicious vales of Peneus, or on the banks of the great torrent Anapus, the facred water of Acis, or on the fumun its of mount *JEttia:* becaufc all theft were the haunts or the habitation of the (hepherd Daphnis. Theft rivers and rocks have a real qouneftion with the poet's fubjeft, T. WARTDX.

Ver. 56". *Ay me ! Ifondly dream !*
Had ye been there—fvr what could that fray? done f]

So theft lines (land in editions 1638, 1645, and 1673. Docior Newton thus exhibits the pafiage.

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

And adds this note. " We have here followed the pointing of Milton's manufcript in preference to all the editions: and the meaning plainly is, I fondly *dream of your having been there,* for what would that have fignified ?" But furely the words, *I fondly dream had ye been there,* will not bear this conjunction. The reading which I have adopted, to fay nothing of its authority, h:is nn abruptnefs which heightens the preftnt fentiment, and more ftrongly marks the diftraftion of the fpeaker's mind. " Ay me ! 1 am fondly dreaming! I will fuppofe you had been there—*but &hy Jhould I fuppofeit,* for what would that have availed ?" The context is broken and confufcd, and contains a fudden ellipfis which 1 have fupplied with the words in Italicks. T. WARTON.

Ver. 58. *What could the Mufe* &c,] See *Par. Litf,* B. vii. 37. cif Orpheus torn in pieces by the Bacchanalians ; " Nor could the Mufe defend her fon.f' And his murthorcrs are called " tliiit wild *rout"* v. 34. Calliope was the mother of Orpheus. Lyciclas, as a poet, is here tacitly compared with Orpheus. They werebothvictimsofthewater./T.WARTON. They WARTON.

The Mufe herfelf, for her enchanting foil,
Whom univerfal Nature did lament,
When, by thn rout that made the hideous roar,
His gOciry vifage down the ftream was fent,
Down the f\vift Hebrus to the Lefbian Ihore ?

Ver. ()3. *Down the* fwift Hebr*us to the Lesbian Jliorc ?]* In calling Hebrus *JwiJt,* IMilton, who is avaricious of clafrral authority, appiars to have followed a verfu in the *Æn.* i. 321* " *Vufucrcnnque* fuga prrcvertitur *Httrum"* But Milton was milled by a \vroni> although a very ancient reading. Even Servius, in his commi-nt on the line, with an aggravation inllead uf apology, blames his author for attributing this epithet to Hi-brus, " Nam *quirtijfrmiis* eft, etiam cum per hyemem crefcit.[7] Sec Bunnan's *Virgil,* vol. i. p. .95. col. 1. pilit. 174-b". 4to. BefidL-s, \vhat \vas the merit *of* the amazon huntrefij Harpalyce 'to outftrip a rivtr, even if uncummonly rapid ? The genuine; reading might have been " *Eurum."* This cmnndatiDn is propofVd by Janus Rutgerfius, *I A f Him. Venujin.* c. \i. But^caligiT had partly fug«eftcd it to Rutgerfius, by reading, " *Euro* hyemis Soilali," inflcad of *" Ilcbro,"* llor. *Od.* i. xxv. 20. Sec alfo *Ifuttiana,* Ixiv. If, however, a river was here to bu made ii fubjetl of comparison, there was a local pruprit-ty and an elegance, in the poet's i'eJeftion of the Thracian river Ilebrus. When Wilton copies the ancients, it ii not that he wants matter of his own, but becaufe he is fond of lliowing his learning : or rather, be-en.ufc the imagery of the ancients was *to* familiar to hii thoughts. T. WArToN.

]Mr. Upton, in his notis nn Spenfrr's *Faerie* Queene, has alfo made objection to Milton's *"Jwift* llebrus ;" and fuppofes the poet liknvifu to liaM[4] Ijeen mifleil by the faulty reading of Virgil. INIilton, I conceive, might be influenced, in the introduction of this clifputcd exprcffion, nut by the Virgilian paflage, but by the words of an almostl contemporary poet. Sec a copy of hexameter verfcs in Davifun's *Poetical Rapfodie,* ed. 1611. p. 164,

" As when *Callipe's dear sonne* fweete harmony finding,
" Vntu the trueconfentof his harpe-strings tuned in order,
" *Swift* Hawing Hubrus ftuid all his ftreamcb in a wonder."

Alas ! what boots it with inceflant care
To tend the homely, llighted, fhcpherd's trade,
And ftriftly meditate the thanklels Mufe? 66
Were it not better done, as others ufe,
To fport with Amaryllis in the fliade,
Or with the tangles of Nercra's hair ?
Fame is the fpur that the clear fpirit doth raifo

Ver. 6~4. *Alas ! what boots it* &c.] The expreffion, *" what boots it," often occurs in Spenfrr ; and the frntimeats, \vliirh iollow, on the vanity of poetical purfuils, aie not ililTiimlujr t» thofeof Davifun, *Poet. Rnpfoilic, vd.* 1611. p. 41).

" Watcli now **ye** fiVphearrls buycs with waking eye,
46 And loJ'e your time of flcrpc to learne to sing !
" Vnhappy ikill ! what good is got thereby
" But painted praife that tan no profit bring." TODd.

Ver. u'5. - *the* liomrly, *frtghtid,* iliophcnrs *trudc,]* As in Sprnfcr, *Stop. Cal.* June, VCT. b'7-

" And hoIden fcornc of *homely Jficpherds* quill." TODD.

Ver. *67.* - • *(is others* ufe,] The- cditiun of lt)3S rtads <c as others *do"* an error of the prt?fs. TODD.

Ver. *6S. Tofport with Amaryllis ?'n thejtmdc,*
Or with *the tangles of Nccera's hair* ?] In the fij-ft edition, 1&3S, as in the maiiufcript.

" *Hid in* the tangles of Nesera's hair."

See the note at the end of the *Eligics.* T. WARTON.

Ver. 70- *Fame is the* fpur *that the* clear fpirit *doth raifi* AicJ Thefe noble fentiments, Mr. Warton ha;s obferved, Milton afterwards dilated or improved in *Par. Reg.* B. iii. 21, &i/. Tli« cxpreflions in this line may bt> compared with SpenfL-i'b *Tcaus of the Muffs,* ver. 454-.

" Due jirffj/t', that is *llicjpur* of dooing well."—

And with Drummond'* third Sonnet for Galatea:

——— " that dragon, which doth keep
" HefpiTun fruit, the spir in you doth *raise."*

(That laft infirmity of noble mind) 71
To fcorn delights, and live laborious days;
But the fair guerdon when we hope to find,
And think to burft out into iudden blaze,
Comes the blind Fury with the abhorred ftiears,

Clearfpirit ocCnrs in Milton's *Profe-Works,* eck 1698. vol. i. 161. " Certainly never any *chafe Jpirit* nurft up from brighter influences, &c." Drayton, in one-of his Elegies, has the fams expreflion, p. 268. ed. 1631.

——• " had not my *chartfpirit* in fortunes fcorne
le Mcc above earth and her aifc&ons borne." TDDD.

Ver. 71. *(That lajl iiifirmity vf noble mind)]* Mr. Bowie obferves, that Abate Grrillo, in his *Lettre*$_t$ has called " Qucfta fete rli inma et gloria, urdinaria *injirmita* de gli *animi generosi."* Lib. ii. p. 210. edit. Ven. 1504. 4to. Such alfo is Sir Henry "Wotton's nbfcrvatinn, in his *Panegyrick to K. Charles,* fpeuking of K. Jamt's I. "` I will not deny his appetite of glory, *which generous minds do etw bitfjl part from."* Mr. Giffnrd, the learned tditor of Malfingi'r's Playb, notices a fimilar rxprrllion in the *Very Woman* of that author; referring it, as well as Pi]iltun's, to Tacitus and Simplicius. TDDD.

Ver. 73. *But the fair guerdon]* *Prize, reward,* a word, as Peek and cloflur Newton have obferved, often ufed by our old writers, particularly Spenfer. As in *Faer.* Qw. i. vii. 15. " Tu gain fo gnodly *guerdon."* TODD.

Ibiil.——————————when *we hops]* Here the edition of 1638 reads " -*where* we hope." TODD.

Ver. 74. *And think to b\trft out into fudthfi* blaze,] He is fpcaking of fame. So in *POJ\ Reg,* B. iii. 47. " For what is glury but the *bltize of fame,* &c." T. WArTOn.

So, in thu first *of Orlando Furiofu,* 4to. 1599.

——————" *Hit Sparkling light offame,*
" Whofe glory's btighter &c. ToDD.

VIM'. 75. *Ctwies the* blind Fury *with the abhorred* /hears,] In Shakfpeare arc the iliuars of Deftiny, with more propriety, *K, John,* A. iv. S. ii. The king fays to Pembroke,

And flits the thin-fpun life. " But not the
" praife," 76
PhiEbus replied, and touched my trembling ears;
" Fame is no plant that grows on mortal foil,

" Think you I bear *the shears of destiny?*

Milton, however, docs nut here confound the Fates and the Furies. He only calls Doftiny a Fury. In Spcnfer, we havp *blind* Fury, *Ruins of Rome,* ft. xxiv.

[M] If the *blinde furie* which warrcs brcedeth oft."

And in Sackville's *Gorboduc&e, A.* v. S. iii.

" D Joue, h»w are thefe peoples hearts abvVd,
" And what *blind Fury* headlong carries them ?**

See *Obftruations* on Spenfer's *Faerie Quctne*$_9$ vol. ii, p. 255. **edit. 2. T. WAIITON.**

Vcr. *76.*——————*But not the prafi,* &c.] [C1] But th« *praife* is not *Mercipted" {* \Vhile the poi^t, in the chfira^h-r of ft Jhcpherri, is moraliiing on the uncertainty of human life, Fhobbua intcrpofus with a fublime fLrain, above the tone of paftoral poetry, He then, in an abrupt and elliptical apuftr.phr, at *I) fountain 4-lretJntff,* haflily recollects himfrlf, and apolo^ifi's to his rural MuiV'y or, in other words, to Arcthufa niid Minrius,, tlm celebrated flreams of bucolick fong, for having fo fuddenly clnpurtoi from paftoral allufions, and the lenour uf his {uhjrrt. [tl] 13uL I could not, he ailds, refill the fuclden and awful impulfc of the god of verfe, \\l\u interrupted me with a *Jlraiu of higher moud** and forced me to quit for a moment my piiftoral iik-as:—But I jiow relume my rural oaten pipe, and proceed as I began." Ju the fame manner, be reverts to his rural lliaiis, at'ier S. Peters *Ji cad voice,* with " Return Alpheus T. wARTon.

Ver. *77'* Phoebus *replied, and* (ouch'd *iny* trumbling cnrsj;] Virgil, *Ed.* vi. 3.

——————"——————[l] Gyiitlnus auiem
" Vellit i-t admonuit." PECK.

Compare Seneca, *Hire, Oct.* ver. 1945

" Unde fuuus *trepidas wires weret*?" Dunster.

" Nor In the glittering foil
" Set off to the world, nor in broad rumour lies;
" But lives and fpreads aloft by thofe pure eyes,
" Antl perfeft witnefs of all-judging Jove;
" **As** he pronounces laftly on each deed,
Of fo much fame in heaven expect thy meed."
O fountain Arethufe,and thouhonour'tl flood,
Smooth-fliding Mincius, crown'd with vocal reeds !
That firain I heard was of a higher mood :
But now my oat proceeds,
And hftens to the herald of the fea
That came in Neptune's plea;
Ho alk'd the waves, and afk'd the felon winds,

Ver. *79- Nor in the glrfteringfoil*
Set off the world,] Perhaps with a remembrance nf ShakfpcaiT, Part i. //fii. *IV.* A. i. S. ii.

" And, like bright metal on a fallen ground,
" My rofurmation ^littorin^ o'er my fault,
" Shall iliow mori; gooilly, and attraft more ryes,
" Than that which hath *no foil to set it of."* T. UAIITOX.

Vcr. 81.——*fhose pure eyes,]* Perhaps from Scripture, " God is *of purer eyes* than to behold iniquity." And hence an epithet, fuffitiently hackneyed in modern poetry, *Com.* \. 213. " W*elcome pure-eyed* Faith," T. WARTON.

Ver, 85. *D fountain drctfnifc,']* **In** giving Arcthufa the diftinflive appellation of *Fvmitam,* Milton clofely and learnedly Uttends to the ancient Greek writers. SEE more particularly the fcholiaft on Theocritus, *Jdyll.* i. 117- And Servius on Virgil, Æn. iii. 6'94, *Eel.* x. 4. Homer fays, *Ofly/j:* xiii. 4D8.—*'Evl T* KPHNH ^Api9ao-rj. Compare Urfychius, ani his annotators, V. KOPAKor, AAOEIOS, APE00TSA. And Stephanas Byzant. Ikrkel. p. lt)2. T. WARTON.

VLT-.^I.——•——^*the* fcloy wrirf/^] The *cruel*

AYhathardmifliaphathdoomMthisgentleTwain?
And tjueflion'd every guft of rugged wings
'That blows from off each beaked promontory:
They knew not of his ftory ; 55
And fage Ilippolatles their anfwer brings,

winds. Sir David Lyndfay, in his *Monarchic,* affords an example of this adjeftivc applied in a ilinilar fenfc *\njivod.* Seii I^iul-fay's Works, edit. Uhalmors, vol. 2. p. 3S(). The poet is fpcakiug of the dove's return to Noah in the ark :

———" \vilh the branche fcho ilid returns;
" That Noc mi»ht clcirly undcrftand,
" *Th&tje/foun* fludo was decri'Mand/' TODD.

Vcr. 53. *And queftion'd every guft of rugged* wing»>] We find •*Kitidjf* for *wings,* in Tonfon's vrry iiiLoriTtt but th'giint otiavo rditiou of 1705. T. WARTD^T-

Thc fame miftake occurs in the firft volume of an clrgant publication, in which *Lycidas* is printed, cntitliid *The Englijh Anthology,* Svo. Lend. 1753. TDDD.

Ver. 94.———————*each* beaked *pro?Hontori/:"]* That is, prominent or projecting like the *beak* of a bird, llurrifun in Jlollinlhed has *vpfel-bcaked,* Dpfcript. Eng. p. 172. Our author has the " *beaked* prow," of Noah's ark, *Par. Lift,* B, xi. 74-G. Drayton has, ftill more appofiti'ly, " The utmoft end of Cornwall's furrowing *Leak,"* Polyolb. S. i. vnl. ii. p. 657-

T. WARTon.

Vcr. ,96. *And ftigc* Hippotarlcs *their answer brings,'] Hippotadcs* is no very common or familiar nami[1] for ./Coins the fun uf Hippotas. It is not in Virgil the *great* Sturm-painKT, anil who appears to be fo perfectly acquainted wilh the poetical family of the winds. Perhaps I may be miihiki-n, but it occurs only in four clallick poets either abfolutely or cunjunftivi'iy. In one of thcfp, however, it occurs repeatuiJjy. In Urjini-r, *Odyff x. 12.*

Αἰολίκν δ' ἐς νῆσον ἀφικόμεθ', ἔνθα δ' ἔναιεν
Αἴολος ΙΠΠΟΤΑΔΗΣ. ——

See alfo ibid. v. 36. In Àpi^)lonius Rhodium, a Grrrk pucB whom I have frequently iiaced in Mjlton, *Argvn.* iv. Sip.

That not a blaft was from his dungeon ftray'd ;
The air was calm, and on the level brine
Sleek Panope with all her lifters play'd.
It was that fatal and perfidious bark,
Built in the eclipfe, and rigg'd with curfes dark,
That funk fo low that facred head of thine.

——— 'ΙΠΠΟΤΑΔΗΝ δὲ
Αἴολον ὠκείας ἀνέμων ἔικας ἰφυξεν.

In Ovid, Epiftol. Heroid. *Ep. Leand. Heron,* v. 46.

" Imperrt *Hippvlades* fic tibi trifle nihil."

Sec alfo *Epift. ex Pont.* L. iv. x. 15. *Metarn.* L. iv. 66l, & 707, xiv. 86, & 224.—In Valerius Fhiccus, *Argon.* L. i. GlD.

." Turn valido cOntortarn turbine portam
" Impulit *IIippotadcs."*

The name is fcldom mentioned even by the mythologies. I muft not forget, that it is found in the goonrrHphical pucm of DIDivyfius, with an allution to Ihi? Udyflny, v. 4b"2. T. WARTON.

To Mr. Warlon's inAaiiccs of llippotadcs being ufcd for .lialus by Ovid, may be added, *Met.* xi. 431. Hippotadcs is alfo noticed by Quintus Calaber, lib. xiv. The epithet *ftrgc* may refer to the prudence, with which he is defcribcd governing the winds committed to his care, Virg. *Æn.* i. 62.

———————" qui fœdere certo
" lit prmere et laxas seiret dare jufliis habenaa."

DUNSTER.

Ver. 100.———*that fatal and perfidious bark,*
Emit in the frlipfc, and rigg'd with cnrftf dark,']
Although doctor Newton mentions the *I lie et nejafto,* and *Mala seluto nuvis tiit alitr,* of Horace, as two paffages fimilar to this, yet he has not obferved how murh more poetical and ftriking is the imagery of JMiltun, that the (hip was *built in the eclipje,* and *rigged with curfcs.* Jos. WARTON.

Evidently with a view to the enchantments *of Macbeth :*

———————" Slips of yew,
" Sliver'd **in** the moon's *eclipse"*

Next Camus, reverend fire, went footing flow,
His mantle hairy, and his bonnet fedge,
Inwrought with figures dim, and on the edge 105

Again, in the fame incantation : " Root of hemlock digg'd i'thc *dark."* The fhipwreck was occasioned not by a fturm, but by the bad conduct of the fliip, unfit for fo dangerous a negation.
T. WArToN.

Ver. 103.———went footing flow,] *Slow footing* is an expreflion of Spenfer, *Faer.* Qu. i. iii. 10.

" A clamzd foyde s*low-footing* her before."

But fee G. Fletcher's *Christ's Triumph on Earth,* to which Mr. Dunfter refers, ft. 15.

" At length an *aged fire* far off he fa^¥
" *Eomejlorfy footing."—*

Footing JltfWj Mr. Dunfter obfcrvcs, as meant to mark the fluggi/b courfe of the river Cam, is exaftly Claudian's description of the Mincius, " *tardufque meatu* Mincius." Henry ISIorp, Milton's friend, adopts the expreflion, *footing slow,* in his *Song of the Sou?,* 1642. C. iii. ft. 10. TODD.

Ver. 105.———figures *dim,]* Alluding to the fabulous traditions *of* the high antiquity of Cambridge. But how Cam was diftinguifhcd *by a. hairy mantle from* other rivers which have *herds* and^ycfo on their banks, 1 know not; unlefs " the *budge* doftors of the Stoickywr," as Milton calls them in *Camus,* had lent him their *academick* robes. WARBUHTON.

It is very probable, that the *hairy mantle,* being joinad with the *fedge-bonnet,* may mean his *rujhy* or *reedy* banks. SEE the notes on *EL* i. 89. It would be difficult to afccrtain the meaning of *Jigurcs dim.* Perhaps the poet himfelf had no very clear or determinate idea : but, in nbfcure and myftrrious expreflinnu, leaves fumething to be fupplied or explained by the reader's imagination. T. WARTon.

The *mantis hairy,* and the *bonnet fedge,* arc thus ably illustrated in a note by Mr. Plumptree, fubjoined to his elegant Greek tranflation of *Lyridas, 1797.* " Chlamydem fcilicet e *conferv riiulari,* qux copiofe *Camo* innatat; petafuin vero ex *vlvd,*

Like to tbat fanguine flower infcrib'd with woe.
" Ah ! Who hath reft (quoth he) my deareft
" pledge ?"
Laft came, and lad did go,
The pilot of the Galilean lake;
Two mafly keys he bore of metals twain, 110
(The golden opes, the iron {huts amain,)

notis quodammndo per folia incertis, intus fignata, ct ad marginem foliorum ferrata, more hyacinthini ai ai." The *Jigurev Him* maybe confiderrd as referring to *icfedgcbonnet;* in which opinion Mr. IMuinptrne find Mr. Duiiflcr concur; and the latter alfo remarks, that on fedge leaves, or flags, when dried or even beginning to Avithcr, there arc not only certain *dim,* or indiftinft, and dufky ftrcaks, but alfo a vaiii-ty of dotted marks *(Jcrawl'd ovrr,* us Milton had at first written,) on the edge, which withers before the reft of the Hag. TODD.

Vrr. 107. *Ah ! who hath* reft (*quoth he) my dearest* pledge ?] My drarrfk *child;* as *c/ntdren* were fimply called by the Latins *pignora,* pledges. RICHAHDSDN.

Mr. Brnvli' compares this line with DUE in the *Rime spirituali* of Angelo Grillo, fol. 7- a. It is a part of the Virgin's lamentation on the Paffion of Chrifl.

" Dili, diffe, ove nc vai mio caro *pegno ?"*

" Alas, quoth the, whi're goeft thnu, my dear *pledge ?"* And he adds, that *reft* was here perhaps immediately taken from a paffage in Spenfers-'s *Daphnaida,* where the fubject is the fame.

" And *reft* from me my fwcet companion,
" And *reft* from me my love, &c." T. VVARTON.

Ver. 111. *The golden opes,]* Mr. Bowie thinks this an allulion to the Italian proverb, " Con Ie chiavi d' oro s'apre ogna porta," to which one in Spanifli corrcfponds. Saint Peter's two keys in the Gofpel, feem to have fupplied modern poetry with the allegorick machinery of two keys, which are varioufly uTed. In Dante's *Inferno,* the ghoft of a courtier of the empcrour' Frederick tells Virgil, that he had poffeffed two keys with which

He fhook his miter'd locks, and ftern befpake :
" How well could I have fpar'd for thee, young
" fwain,
[16] Enow of fuch, as for their bellies fake 114
" Creep, and intrude, and climb into the fold ?

he locked and unlocked his mailer's heart, C. xiii. And hence perhaps the two keys, although with a different application, which Nature, in Gray's Ode on the *Power of Poetry,* presents to the infant Shakspeare. See alfo Dante, ibid. C. xxvii. In *Comus,* an admired poetical image, was perhaps fuggefted by faint PeLer's golden key, v. 13. Where he mentions

———————" that *golden key*
" That upes the palace of eternity." T. WARTON.

Mr. Warton afterwards added, from Jonfon's *Mafquc of Hymen,* the figure of Truth holding in her left hand

———— "a curious bunch of *golden keys* **keys,**
" With which *Hearen's gate the* locketh anil *displays."*

Sylvcfter, in his tranflation of *Du Bartas,* gives Nature " a *golden key,"* edit. 1621, p. 393. But Milton here perhaps, as in *Connts* alfo, had in view P. Fletcher's deferiplion of the Pope : *Locufts,* 4to. l627. p. 64.

" Three *mitred* crownes the proud Impotor weares,
" For he in earth, in hell, in heavn, will'raigne:
" And in his hand two *goldrn keyes* he beares
" To *open* heav'n and hell, and fhut *a*igaine."

The fame author, in his *Purp. Ifland* 4to. l6'33, gives Sedition [ct] *two keys,* with which to open and Ihut the gates ol heaven and hell," C. \ii. ft. Si. TDDD.

Ver. 112. *He Jhook his miter'd locks,*] It is much that this inveterate enemy of prelacy would allow Peter to be a bilhop. But the whole circumfiance is taken from the Italian fatinfts. Befides, I fuppofe he thought it fharpened his fatire to have the prelacy condemned by one of their own order. WARBURTON.

Vcr. 114.————*fuch, as for their bellies fake*
Creep, and intrude, and climb into the fold ?] He here animadverts on the endowments of the church, at the fame

" Of other care they little reckoning make,
" Than how to fcramble at the fhearers' feaft,
" *And* Ihove away the worthy bidden gueft;
" Blind months ! that fcarce themfelves know
" how tu hold
" A flieep-houk, or have learp'd aught elfe the
" leaft 120
" That to the faithful herdman's art belongs !
" What recks it them ? What need they? They
" are fped ;

time infiuuating that they were fhared by thofe only who fought the emoluments of the facred office[1], to the exclufiou of a learned and confcientious clergy. Thus in *Par. Loft*, B. iv. 1.93.

" So dumb this firft grand thief into God's fold :
" So fine into hit* church lewd hirelings climb."

Even after the diflblution of the hierarchy, he held this opinion, In his fixteenth *Svnnet*, written 1652, he fupplicates Cromwell!

——" to favE free confidence from the paw
[11] Of hireling wolves, whofe gofpel is their maw."

During the ufurpation, he publifhed a pamphht entitled [u] The likelieil means to remove hirelings out of the church/' againll the revenues transferred from the old eccleliaftick eftablifhment *to* the prefbyterianminiflers. Sec alfo his book *Of Reformation*9 &c. Profe-works, vol. i. 28. T. WARTON.

Ver. 121. *That to thefaithful* herdnWs *art belongs* /] Peck propofes tu read fhe*pherd*, brcaufe a *herdman* docs not keep fheepi *Pref. to Baptiftes*, Mem. Milt. p. 273. edit. 174O. But h*erdman (not herdfman)* has a general fenfe in our old writers; and, as Mr. Bowie remarks, often occurs in Sydney's *Arcadia*, a book well known to **Milton.** As thus, vol. i. p. 151. " A *herdman* rich, of much account was he ."T. WARTOn.

It muft be obferved, however, that Milton writes it *herdfman* in his mannfcript. *Herdman* is ufed in our tranflalion of the **Bible.** Bable See *amos* . 1. TOgd).

" And, when they lift, their lean and flafhy fongs
" GraLe on their fcrannel pipes of wretched ftraw;
" The hungry theep look up, and are not fed, 125
" But, fwoln with wind and the rank mift they
" draw,
" Rot inwardly, and foul contagion fpread :

Ver. 124. *Gratevn tkeir* fcrapnel *pipes]* No found of words can be more expreflive of the fenfe; and how finely has he imitated, or rather improved, a paflage in Virgil! *Ed.* iii. *26.*

———" non tu in triviis, indnfte, folcbas
[11] *Stridcnti miferum Stipula difperdere carmen?"*

I remember not to have feen the word *fcrannel* in any other author; nor can I find it in any dictionary or gloffkry that I Lave confultcd ; but I prefume it anfwcrs to the *Jlridcnti* of Virgil. NEWTON.

Scrannel is *thin, lean, meagre. A ferannel* pipe of ftraw is contemptuoufly for Virgil's " *twuis* avena." T. WARTON.

Mr. Warton mould have given un inftanci[1], from fomo author, of the interpretation which he ailigus to *fcrannel.* Suppnliiiir the word to be ufed in a, very contemptuous fcnfe, J will offer a conjecture that it might be formed by Milton from the Cant Languagfe of the time. In the Canting Dictionary, republi,'licd about the beginning of the laft century, 1 find the word feran ; which is expluinctl " a reckoning at a bonzing-ken;" and 1 think fuch afubftantivumight fuggift the application of fuch an adjective *ftsfcranHel* to the pipes of ihefe " fcramblcra at the Jhrarris' fcaft," intending to L-xprcfs the poet's contt-mptuDUS aKiinilutiun of iheir peiTnnance tn that of low perfons aflembled at an ale-houfc. TODD.

Ver. 126. *But, fwoln with 'wind]* Peck introduces n remark, that Dante, in his *Paradijb, C.* ix. and xxix, complains, " th.it the pope himfclf of a fliepherd is become a wolf; and that vain queftions and fables echo from the pulpit all the year long, and the poor rticep come backyt,' *with wind."* TODD.

" Belides what ihB grim wolf with privy paw
" Daily devours apace, and nothing fed :

Ver. 128. *TSefidcs •what the grim wolf* &c.] It has been conjeftured, that]'Milton in this paffage has copied the fentiments of Piers, a proteftant controverfial **fhepherd,** in Spenfer's Eclogue, *May.* Of this there can be no doubt: for our author; in another of his puritanical tracts, written 1641, illuftrates his arguments for purging the church of ils rapacious hirelings and iniidious 'wolves, by a quotation of almost the whole ot Piers's fpecch; obfrrving, that Spenfer puts thefe words into the mouth of his righteous fhcphcrd, " not without fomc prefage of thefe *reforming* times." *Animadv. on the* **Remonf.** *Def.* T. WARTON.

Wr. 129.. *Daily dcrours apace, and* nothing fed :] In edition 16oS, il is " little **faid."** For which reading *nothing* is blotted out in the margin with his own hand. But in the edition 1645 *nothing fed* **appers.** I have hence adopted *fed.* This Spelling was cudum'tiry for the fuke of the rhyme. So in *L'Allegro,* edit, 1645. v. 101.

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

And in our author's *Epitaph* on Hobfon, of the fame edition, v. 17. " It shall be *fed."* In Harrington's *Ariafto,* we have " As before I *fed"* vii. 64. Again, " Thofe wofull words he *fed."* v. fio, And in other places. And in the *Faerie Queene,* vi. xii. 2n. I prefer, yet I have not ufed, the reading *little.* Some fuppofe, that our author in this expreflion infmuates the connivance of the court at the fecret growth of popery. But perhaps Milton might have intended a general reflection on what the puritans called unpreaching *prelates,* and a liturgical clergy, who did not place the whole of religion in lectures and fennons three hours long.) Or, with a particular reference to prefent circumftances, he might mean the clergy of the church of England were filent, and made no remontlraiiL-cs againft thefe encroachments. It is in the mean time certain, that the verb to *fay* was a technical term for the performance uf divine fervice, as in *Albion's England,* B. L'. ch. 53. p. 238. edit. 1602. He is fpeaking of ignorantenthufiaftsintruding into the churches, and in contempt of order praying after their own may;

" But that two-handed engine at the door 130
" Stands ready tu finite once, and finite no more."

" Each fut, impugning order, *faith,* and doth his fantafie ;
" Our booke of CDmm on Prayer, though mull found diviinitic,
" They will not rede-; nor can they preach, yet vp the pulpit town.,
" There making tedious preachments of no edifying powre.[1]"
T. WArToN.

Ver. 130. *But that two-handed engine nt the door*
Stands ready to finite once, and finite no more.] In thefe lines our author anticipates the execution ufarchbi,'hopLaud by a *tu'o-hancfcd engine,* that is, the axe; infmuating that his death would remove all grievances in religion, and complete the reformation of the church. Doctor 'Warburton fuppofes, that faint Peter's fword, turned into the two-handed fworrt of romance, is here intended. But this fuppofition only cmbarraffes the palfagc. Michael's fword "with huge two-handed fway" is evidently the old Gothic fword of chivalry, *Par. Loft,* B. vi. 251. This is filled an *engine,* and the expreffion is a prriphnifis fur an axe, which the poet did not choofe to namo in plain terms.. The fenfe thcireforc of the context feerns to he, " But there will foon be an end of all thcfc evils; the *n.rc* is at hand, to taki- off the head of him 'vhu has been the great abettor of thrfe corruptions of the gofpel. This will be done by one froke." ' In the mean time it coincides juft as well with the tenour of Milton's doctrine, to fuppofe, that he alludes in a more general acceptation to our Saviour's metaphorical *axe* in the gofpel, uhich was to be *laid to the rout of the trec,* and whofc ftroke wus to bo. quick and decifive. *Matt.* iii. ID, *Luke,* iii. .9. " And now the *axe* is laid to the rout of the tree : thurrfnre rvery tret[1] which bringeth not forth good fruit is hewn down, &c." That is, " Things are now brought to a ciifis. There is no r om for a moment's diihiy. God is now about to offer the lad difpenfation of hii mercy. If ye reject thefe terms, no otlirrs will bo offered afterwards: but ye flia.ll fuffcr *one final* fentence of defruction, as a tree, &c." All falfe religions "cre at once to be done away by the appearance af Chriftiaenty, as when an axe is Applied tn a barren tree ; fo now an axe was to be applied to the corruptions ofChriftianity,which in a limilarp r o c e s sto bedeftroyedby

Return, Alpheus, the dread voice *is* paft,
That fhrunk thy ftreams; return, Sicilian Mufe,

a (ingle and fpeedy blow. The time was ripe for this bufmtfe: the inftrument was at hand. Our author has the fama metaphor in a. treatife written 1641. "They feeling the *axe* of God's *reformation hewing* at the old and hollow *trunk* of popery." *Profs-Works,* vol. i. 17- Where he alfo fays, that " the painted battlements, and gaudy rotteiincfs, of Prelatry, want but one *pttff* of the king's to blow them down, like a pafle-board houfe built of *caurf-cards."* Ib. 18. But he is rather unhappy in his comparifon, which follows, of epifcopacy to a large wen grDwing on the hrad: fur allowing fuch a "en, un his own principles, to bo an excrefcence and a deformity, to cut it off may prove a dangerous operation; and perhaps it had better remain untouched, with, all its incouvenciencies. It is matter of furprife, that this violent invcftive againft the church of England and the hierarchy, couched indeed in terms a little myfterious yet fufficic?ntly Intelligible, und covered only by a tranfparent veil of allegory, fliould havu been published under the fanftion and from the prefs of one of our univerfities ; or that it mould afterwards have rfcapcd the ftvcrcft animndverfions, at a period when the profcriptions of the Star-chamber, and the power of Laud, wen; at their height. Milton, under pretence of expofing the faults or abufcs of the epifcopal clergy, attacks their eftablifment, and flrikes at tlicir exigence. T. WArToN.

I mufl further nbfcrve how furppifing it is that the paflagc fliould have efcuped the notice of Laud, who, in the preceding year, had entered the following Memorandum in the *Diary of his* inrii Life : [u] A note was brought to me of a fhort libel pulled tin the UrnIs in Cheapfide, that the *arch-wolf of Canterbury* had his hand in persecuting the faints," An. 1637 July 7- See AVhurtiui's Life &c. of ALp. Laud. TODD.

Ver. 133. *That* fhrunk *thyjlreams;]* In other words, "that iilenccd my pafioral poetry." The Sicilian Mufe is now tu return, with all her ftore of rural imagery. T. WArTON.

The imagery is here from the nobleft fourcp. " Tin[1] wati'rs flood above tin- mountains ; at iliy rebuke they fled ; at the voice oi thy tliuudi'r the) hulri'd a'Mi) ," PX civ. 7- See alfo *Pf'* xviii.

And call the vales, and bid them hither caft
Their bells, and flowerets of a thoufand hues. 135
Ye valleys low, where the mild whifpers ufe
Of ftiades, and wanton winds, and guftiing brooks,
On whofe frelh lap the fwart-ftar fparely looks ;

13, 15. " That fhrunk thy ftreams," is a fine condcnfation **of**-the fcriptural language." *To shrink,* it may alfo be obferved, **is** lifed us a verb aftive by Sylvcftr, *Du Bart.* 1(21. p. ,51.

-- " the filver-fronted ftar
" That fwells and shrunks the feas." DUNSTER.

Ver. 13. - *'where the mild whispers* ufe *Of shades, and* wanton winds, *and gujh'mg brooks,]*

The word *vfc,* as iloftor Newton has obtarvcil, is employed by Spenfer in the fnfc *of frequent, inhabit.* Siic the Jntrodu. F. Q. B. 6. ft. 2.

" Guydeyc my footing, and conduct me will
" Jn ihefe ftrunge wait's where never foot did ufe"

Other examples might be added from our old poets. It is like-wife thus employed by the old Italian writers. Sue Vocab. Della. Crufca in v. *vfarc.* l'or the *wanton winds* IL-U the note on *Arcades,* vcr. 46. TODD.

Ver. 138. *On whofc fresh lap the fwart-star fparely* looks;] *Swart swarth.* " Your *fwarth* Cymerian." *Tit. Andr* ii, iii. The dog-ftar is called *'licfwart-Jlar,* by turning ihc cfteft into ths caufe. *Swart* is fwarthy, brown, &c. Shakfpoarc, *Com. Err.* A. iii. S. ii. " *Ant.* What complexion is flic of? *S. Swart,* like my mDC, but her face nothing like fo clcanc krpt." And in Shakfpeare's *Svnn.* xxviii. The yuitfrf-complpxiun'd night." And in Browne's *Britannia's Pafturals,* B. iv. S. iv. p. 71. edit. nt fupr.

" And the swart plowman for his breakfa ft itaid."

And in B. ii. S. i. p. 22.

" The tyrcrl bodie of *the fwartie* cloune."

Ilcncu 've fee the procefs to the pjrfent word,'swarthy. Of th **fame** complexion is the *"swart* faery of the mini-," in *Comus,*

Throw hither all your quaint enamell'd eyes,
That on the green turf fuck the honied ftiowers,
And purple all the ground with vernal fluwers. 141
Bring the rathe primrofe that forfaken dies,

v, 435, The word occurs both in Chaucer and Spcnfcr. Perhaps *looks* is a term from aftrology. So in *Arcades,* v. 51. "Or what the crofs dire-*looking* planet fmites." The *aspect* of *ajlar* was familiar language in Milton's age. See *Far Loft,* B. vi. 313. Shakfpcare in one citation will illuftratE what I have faid, *Winters Tale,* A. ii. S. 1.

———" There's fome ill planet reigns :
" I muft be patient, till the heavens *look*
" With an *afpctt* more favourable,"

Milton is more likely to have here hart an eye to Beaumont and Fletcher's *Philaster,* than to Horace's Fount of Blanduiia, as alledged by doctor Newton. A. v. 5. i. vol. i. p. 15.

———" Whofe ilill shades
" The worthier bcafts have madu their layers, and flept
" Free from the *Sirian star"* T. WArToN.

Ver. 142. *Bring the rathe primrose that forfaken dies,]* II is obvious, tlr.it the general texture and sentiment of this line is from the *Winter's Talc,* A. iv. S. v.

———" Pale primrofes
" That dii unmarried, &c."

Efpecially us he had firft written *untvcdded* for *forfalcen,* whicli appears in the edition of l6'39. But the particular combination of " rathe primrofe" is perhaps from a Paftoral called a *Pali?iodc* by K. B. probably Edmond Bolton, in *England's Helicon* edit. Ib'n. Signat. B. 4.

" And made the *rathe* and timely *primrofe* grow."

In the wffl of England, there is an early fpccies of apple called the *ruthe-ripe.* 'Ve have " *rathe* and lute," in a *Pastoral,* in JJavifon's *Potws,* cilit. 4. Loud. 1621. p. 177- In Baftanl's Epigrams, printed 158, 1 find " The *rafned* primrofc[1], and the violet." Lib. i. Epigr. 34. p. 21. 12mo. Perhaps *rajhtd* is a provincial corruption from *rathe.* But why does the primrofe die *unmarried ?* Not bccauft- it blooms ami decays before the

The tufted crow-toe, and pale jeffamine.
The white pink, and the panfy freaVd with jet,

appearance of other flowers; as in a Itats of folitude, and without fociety. Shakfpeare's reafon, which follows his lines juft quoted, why it dies *unmarried,* is unintelligible, or rather is fucli us I do not wifh to uiiderftand. The true reafon is, becaufc it grows in the fliade, uncherifhed or unfeen by the fun, which was fuppofed to be in love with fome forts of flowers. Thus in Drayton, *Eel.* ix. vol. iv. p. 1432,

" Than rofes richer to behold
" That trim up lovers bours ;
" The panfie and the marigold,
" Tho' Phebus' *paramours."*

And fee *Ed.* i. p. 1389. And Shakfprare, Sonnet xxv.

" Great *princes favourites* their fair leaves fpreud
" But as the marigold in the *fun's eye,* &c."

For the marigold is fuppofed, on this principle, to clofe at fua let. Browne, *Brit. Paft.* B. v. S. v. p. 97. edit, ut fupr.

———————" The [lay is woxen olde,
" And gins to iliut in *with* the *marigolde."*

And our author's Prolufions, in a description of the morning. ' Quinctiam el mœfta Clytic, tutam forn noftem converfo *ij'* oricntem vultu, *Phacbum præftolta suun,* jam arridet, et adblan-Jitur *appropinquanti amatori"* I believe much the fame doclnne is held of the fun-flower. T. WARTON.

Vcr. 143. *The tufted crow-toe,* &c,] Mr. Bowie obfervcs, that here is an undoubted imitation of Spenfcr, in *April.*

" Bring hither the pi like, and purple culliimbine,
" With gilliflowres ; &c."

I muft add, that inftead of *the -Lcll-attir'd woodbine,* he at firft had written " *the. garish columbine," v.* 141). *Garijh* occurs nov only once in our author, ,',' *Pcnf.* v. 141. T. WARTON.

Garish occurs, however, again in Milton's *Profe-Works, edit* 158, vol. i. 325. Hi is fpeaking of the ceremonial part of the Law, " which led the Jews as children through corporal and *garish* rudiments." *Attire* and *atfir'd* are often applied by our old poets to tree and flowers. Perhaps the thought may

The glowing violet,
The miiik-rofe, and the well-attir'd woodbine,
With cowflips wan ihnt hang the penfive head,
And every flower that fad embroidery wears:
Bid amaranthus all his beauty flied,
And daffadillies fill their cups with tears,
To ftrew the laureat herfe where Lycid lies.
For, fo to interpofe a little eafe,
Let our frail thoughts dally with falfe furmife;
Ay me ! Whilft thee the Ihores and founding feas

be referred, as Mr. Dunfter obferves, to what is faid uf the lillirs, *Matt,* vi, 28. " Solomon in all his glory was not *arrayed* lika one uf there." TODD.

VIT. 14. Bid *amaranthus* &c.] Drummond, in his *Epitaph on Prince Henry,* thus exclaims:

" The immortal amaranthus, princely rofe,
" Sad violet, and that fweet flower that bears
" In fanguin fpots the tenonr of our woes,
" Spread on this Hone, and wafh it with your tears."

TODD,

Ver. 153.————*with falfe furmife;]* The new 4cnfc which I mean tu give to the remainder of the paragraph, requires a femicolon after *surmife:* and it appears in the firlt edition 1539. The fecond edition of 1645, evidently from an nvcrfight, has a full point after *furmife,* which has been implicitly continued ever fince. T. WARTON.

Ver. 154. *Ay me!]* Milton repeats this exclamation, as Spenfer often does in his *Elegies.* See before, vcr. *56.* It feems to have been once fo hackneyed a phrafe, that it is ridiculed ia *The Scourge villanie,* 1598, Sat. viii. lib. iii.

" Pulling aye wipe, 6 valour's obioquie."

Again, in *T,'ie Woman Hater, 1607,* A. iii, S. i.

" Draw fonnets from the melting louer's bruine,
" *Aymees* and *elegies."*

Wafh far away, where'er thy bones are hurl'd,
Whether beyond the ftormy Hebrides,
Where thou perhaps, under the whelming tide,
Vifit'ft the bottom of the monftrous world ;
Or whether thou, to our moilt vows denied,

Here, however, Mr. Dunfter obferves, (ulni'li I readily admft,) the burft uf grief is infinitely beautiful, when properly connected with what precedes it, and to which it refers. TODD.

Ver. 157.——————*under the* whelming *tide,]* In the manufcript, and the edition of 1638, it is " *humming* tide," in reference tn the rliftant found of the waters over his head, while he was exploring "the. *bottom* of the monftrous world." See Note on *L' Allegro,* v. J18. The alteration was maile in the fccond edition, lb"45. So, as Mr. Steevens fuefts, in *Prricla Prince of Tyre.* See Malone's *Suppl. S,'iaJrJ'* ii. SO. " And *hummvig* water mull o'crwhclm thy corplV." liy cvory pi-rfun accuftomed to diving, the propriety of this epithet is fully underftood. Clarence, in his dream, talks of " the nnife of waters in his ears," while he fuppofes himfelf finking to the bottom of the fea; where alfo *the bottom of the monstrous -world* is finely dcfcribed. Milton altered *humming* to *whelming,* as Lycidas was now dead. P. Fletcher has " *humming -waters,"* inviting to fleep, *Fiji-at. Ed.* p. 11. edit. 1633. The epithet *humming,* faya DoctorJ- Warton, which he had firft ufed, reminds us alfi) of the ftrong image of Virgil, when Ariih'us defeended to his? mother's cavern, *Gtorg.* iv. 355. " Ingcnti motu Aupefudus aquarum." T. WARTON.

VLT. 158.——————monftrous *world;]* The fea, th« world of *monsters* Horace, Od. J. iii. 18. " tjui ficcis oculis *mwjlra natantia"* Virgil, *JEn.* vi. 725. " CJuas marmureo fert *monftra* fub æquore pontus." T. WArToN.

Thus DrumniDnd in one of his Sonnets : " And Proteus' *monjlrous* people in the deep." TODD.

Ver. 159.——————moift *rows]* Dur vows accumpaiucd with *tears.* As if he had faid *vota lochrymofa.* But there may be a quaint allufion tw the *water.* T. Warton.

Sleep'ft by the fable of Bellerus old, *160*
Where the great Villon of the guarded Mount
Looks toward Namancos and Bayona's hold ;

Ver. 160-———*Bellerus old,]* No fuch name occurs in the catalogue tf the CorniJh giant[1]?. But the poet coined it from Bcllerium beforcmentioni'd. [See. *Prelim. Notes.]* Bpllerus appears in the edition 1638. But at firft he had written Corineus, a giant who came into Britain with Brutr, and was made lurduf Cornwall. Hence Ptolemy, I fuppofe, calls a promoutDry near the Land's End, perhaps St. Michael's Mount, *Omnium.* From whnm alfo came our author's " *Corineida* Loxo." *Manf.* v4-6' Where fee the Note. And he is mentioned in Spenfer's [not Spenfer's but Lod. Bryfket's] *Mourn. Mufe ofThestylis.*

" Vp from his tombc the mightie *Corineus* rofe, &c."

Sec Geuffr Monm. L. xii. c. i. Milton, who delighted to trace the old fabuluus Itory of Brutus, relates, that to *Cotweus* Cornwall fell by lot, " the rather by him liked, for that the liugL-ll giants in rockb and caves wore faid tu lurk there ftill ; which kind of munlicrs tfj deal with was his old excrcifc." **Hist.** *Eng.* ubi fupr. i. b' On the fouth-wfftern iliores of Cornwall, I faw a muft ftupondous pile of rock-work, ftretching with immunfe ragged clifts and fhapelefs precipices far into the fra : oni; of the topmoll of thufu rlifl, hanging over the reft, the people informed me was called tlu; *Giant's Chuir.* Near it is a cavern called in Curnifh the *Cave 'with the voice. T.* WArToN.

Ver. *162,*———*Namancos]* I once thought that this name was defigned for the celebrated *Numantia,* and that Milton had adopted the fpelling from fome romance. In the Monthly Magazine for June 1800, it is obfervrd, that " *Namncos* mud have been intended for the ancient *Numantia* near Tarragona on the coaft of Catalonia, and that Milton has given a Spanifh termination to the word." The obferver adds, " I am aware that this place was un thoppofite fide to Bayona; but let it be remembered, that they are nu common eyes which look upon the fcene; that they are no lefb than thole of an arch-angel." Mr. Dunrfer, noticing the preceding criticifm, oljft-rves that " Milton fciircdy meant to make liii arch-ungel luuk two

Look homeward, Angel, now, and melt with ruth :
And, O ye dolphins, waft the hraplefs youth-
Weep no more, woful Shepherds, weep no more,
For Lycidas your farrow is not, dead,
Sunk though he be beneath the watery floor;
So finks the day-ftar in the ocean bed,

jvays at oner. Acceding," he fays, to " *Namancos* bring the ancient *Numantia,* I fliall not hefitate to coufider " *Bayona's* hold" as the French *Bai/urine* with its citadi'l, a very ftrung fortrefs. TD this, Mount's Bay, or the Guai ilcd Mount, looks I believe more diredlly than to the Spanifh Bayo*na* ; find the line pf vifiun directed to it would pafs at no great diftance from that part of the Spanish coaft, which *lies* nearest to the fite of the ancient *Numantia."*

It will however appear that the ancient *Wvmantia,* and the French *Bayunnc,* were not the prefent objects of Milton^ conlid cration. I have been directed by a literary friend to Mcrcator's Atlas, edit. fol. Amft. 1623, and again in 1636; and in the map of Galicia, near the point Cape Finifterre, the defired place occurs thus written, " *Namancos* T." In this map the cattle of *fiayona* makes a very conspicuous figure. Milton mod probably recollected this geographical defcription of the Spanilh province. ToDD,

Ver. 165. *Weep no more,* &c.] Milton, in this fudden and beautiful transition from the gloomy and mournful drain into that of hope and comfort, imitates Spenfer in his eleventh *Eclogue,* where, bewailing the death of fomc maiden of great blood in Jerms of the utmoft grief and dejection, he breaks out all at once in the fame manner. THYER.

Vcr. 166.——————. *is not dead,* &c,] So in Spenfer's *Astrophel,* ft. 4B.

" Ah no ! it is not dead, ne can it die,
" But lives for aye in blifsful Paradife." T. WARTOn.

And yet anon repairs his drooping head,
And tricks his beams, and with new-fpangled ore
Flames in the forehead of the morning fky : 171
So Lycidas funk low, but mounted high,
Through the dear might of him that walk'd the waves;
Where, other groves and other ftreams along,

Ver. 169.———repairs *his drooping head,]* I have heard it obferved, that the ufe of *repairs* in the following paffage of Gray's *Bard* is hard and uncommon.

———" Hath qurnch'd *the orb of day?*
" To morrow he *repairs* the *golden* flood."

But Milton, fays Mr. Stcevcns, was here in Gray's mind.
T. WARTON.

See alfn P. Fletcher's *Purp. Ifl.* 1633, c. vi. ft. 71, where the allufion is alfu to our Saviour; as it is here, v. 173.

" Ah ! never could he hope once to *repair*
" So grpat a *wane,* fliould not that new-born *Sun*
" Adopt him both his brother and his heir ;
" Who through bafe life, and death, and hell, would run,
" To feat him in his loft, now furer, cell.
" *That he may mount to heaven, he funk to hell;*
" That he might live, he ilicd; that he might rife, he fell,'[1]

TODD.

Ver. 171. *Flames in the* forehead *of the morning* flcy :] So, in Sylvefter's *Dit Bart.* edit. lb"21. p. 35.

" Shall I omit a hundred prodigies
" Oft feen *in forehead* of the frowning skies? "

SRC alfo Cra,'haw's *Poems,* ed. Paris, 1651, p. 27, of the,'un;

——" on *hauen's azure forehead* high to ftand." TODD.

Ver. 173. *Through the dear might* &c.] Of him, over whom the waves of the fca had no power. It is a defignation of our Saviour, by a miracle which bears an immediate reference to the ubjeffc of the poem. T. WARTON.

Ver. 174. • other *groves d* other s*treams along,]*

With neftar pure his oozy locks he laves,
And hears the unexpreffive nuptial fong,
In the bleft kingdoms meek of joy and love.
There entertain him all the faints ahove,
In iblemn troops, and fweet focieties,
That ling, and, finging, in their glory move, iso
And wipe the tears for ever from his eyes.
Now, Lycidas, the fhepherds weep no more;
Henceforth thou art the Genius of the fhore,

Drunnnond, in his *Tears on the death of Moeliades,* thus addreffes the fpirit *of* the deceafed :

" *Other* hilles and forrefts, *other* fumptuous towres,
" Amaz'd thou find'ft, excelling our poor bawres." TODD.

Ver. 177- Even here, after Lycidas is received into heaven, Milton docs not make him an *Angel.* He makes him, indeed, n being of a higher order, the *Genius of thcjliure,* as at v. 183. If the poet in finally difclofing this great change of circumftances, and in this prolix and folemn defeription of his friend's new filuation in the realm of blifs after fo difuftrous a death, had exalted him into an Angrl, he would not have fore-Hailed that idea, according to Thyer's interpretation, at v. l()3. T. WARTON.

Ver. 17JJ- *In folemn troops and sweet fucieties,]* Compare *Par. Loft,* B. xi. 'so. See alfo B. vii. 18, B, x, 86", 460, B. i, 128, 315, 360 B. ii. 11, 310, B. v. 531, 501, 772, 840. Milton's angelick fyftem, containing many whimiical notions of the aflbciations and fubordinations of thefe fons of light, is to be feen at large in Thomas Aquinas and Petur Lombard, But it was not yet worn out in the common theology of his own times. This doftrine, which makes fuch a figure in *Paradife Lojl,* he very gravely delivers in his *Ch, Governm.* B. i. ch. i, [lc] The Angels themfclves are diftinguifhed and quaternioned into their celeftial princedoms and fatrapies," The fame fyftcm, which afforded fo commodious a machinery for modern Chrifkian poetry, is frequent in the Italian poets. T. WARTon.

In thy large recompence, and ftialt be good
To all that wander in that perilous flopd. 185
Thus fang the uncouth fwain to the oaks and rills,
While the (till morn went out with fanduls gray ;
fie touched the tender Hops of various quills,
With eager thought warbling his Doricl lay:

Vcr. 184.——————*and shalt be good* &c.] The fame compliment that Virgil pays tu his Daplmis, *Eel.* v. 64-.

——————" Dcus, deus ille, Menalca.
" Sis bonus o felixque tuis ! &c." THYEr. -

Ver. 187-————*the* Hill *morn icwt out with sandals* gray; &c.] " The *gray* dawn," Par. *Loft,* B. yii. *373.—Still,* becaufr all js filcnt at day-break. Put though hp began to fmg at day-break, he was Co *eager,* fo intent on his fong, that he continued it till the evening. T, WARTON.

Ver. 183. IIe *toch'd the tender* flops *of various quills,]* S[me readers are here puzzled with the idea of *fuchjlops* as belong to the organ. By *Jivps* he here literally means what we now call thr *holts* of a flute or any fpcrics of pipe. Thus in Browne, *Entail.Pajl.* B. ii. S, iii. p. 85. ut fupr.

" What muficke is there in a Ihephord'g quill,
" If but a s*lop* or *two* therein we fpie ?"

And in *Ifamlcf,* where the players *Enter with Recorders.* " *Haml.* puvern thefe ventages wilh your linger and thumb :—Look you, thefe arc the stops. *Guild.* You would *pluy upon me:* you would fei-m to know *myjlops,* ic." A. iii. S. ii. And fee the *Induftion to the Second P. Henry IV.* and our author in *Comvs,* v. 345. II**e** mentions the ftopu of an organ, but in another manner, in *Par. Lnjl,* B. xi. 561. Sec alto B. vii- 596. T. WARTDN.

Ver. 189. *With eager thought ibarbling his Dorick lay* :] See Note on v. 2. This is a Do*rick* lay, becaufe Theocritus and Wofchus had rej'peclivdy written a bucolick on the deaths of Daphnis and Bion. And the name *Lycidas,* now firft imported into Kiigliih paftoral, was adopted, not from Virgil, but from Theocritus *Idyll,* vii, 27,

And now the fun had ftretch'd out all the hills,
And now was dropt into the weftern bay:
At laft he rofe, and twitch'd his mantle blue :
To morrow to frefh woods, and paftures new.

——— ΛΥΚΙΔΑ φίλι, φαντὶ τὺ πάντες
Ἔμμεν ΣΥΡΙΚΤΑΝ μεγ' ὑπείροχον, ἔν τε νομεῦσιν
Ἔν τ' ἀμητήρεσσι.

His character is afterwards fully juftified in the Song of Lycidas. And he is ft\loil " dear to the JMufes," v. .95. And our author'' fliepherd Lycidas could " build the lofty rhyme." A Lyeidas is again mentioned by Theocritus, *Iilt/d.* xxvij. 41. And a Lycidas fupports a Sicilian dialogue in one of Bion's Bucolicks, vii. See *Ejjit. Damon,* v. 132. T. WArTON,

Mr, Wartun is miftaken in averting that the name of *Lycidas* was firft imported into Englifli paftoral by Milton. For Lifle, in his *Pastrol Dedication to the King* of his trauflation of *Du Bartas,* lb'25, 4 to, fays

" My former fliephrards fong deuif^i) was
" To pleafc great Scotus, and his *Lycidas."* TODD.

Ver. Ipl.———*wax dropt into thciveftcrn brrij* :] Lod. Bryfkct eoncludcs liis *Paftoral* on the ih-atli of Sir Philip Sydney in the lame manner:

" The fun, lo ! haftned hath his face to fteepe
" In weftern waves, &c." TDDD.

Ver. 193. To morrow *to frefh woods, and* paftures new.] So Ph. Fletcher, *Purple Ifl.* c. vi. ft. 77- edit. ll)33. " *To morrow* (hall ye fuaft in *pt/Jluresncw"* T. WARTOX.

I will conclude my remarks yn this poem with the juft obfcrvation of Mr.Thyer. " The particular beauties of this charming Paftoral are too ftriking to need much defcanting upon; but what gives the greatL-ft grace to the whole, is that natural and agreeable wildncfs and irregularity which runs quite through it, than which nothing could be better fuited to exprefs the warm affettion which Milton had for his friend,' and the extreme

grief he was in for the loft of him. Grief is eloquent, but hot formal." NEWTON.

I fee no extraordinary wildnefs and *irregularity,* according to doftor Newton, [Mr. Thycr,] in the conduct of this little poem. Tis true, there is a very original air in it, although it be full of claflical imitations: but this, I think is owing, nut to any difordnr in the plan, nor entirely to the vigour and luftre of the expreflion, but, in a good degree, to the loofenefs and variety of the metre. Milton's cur was a good fecund to his imagination. HURD.

Addifon fays, that he who dufires to know whether he has a true tafte for Hi(lory or not, mould confidcr$_f$ whether he » pleafed with Livy's manner of telling a ftory ; fo, perhaps it may be faid, that he who willies to know whether he has a true tafte for Poetry or not, should confider whether he is highly delighted or not with the peruful of Milton's *Lycidas.* If I might venture to place Milton's Works, according to their degrees of Poetick Excellence, it mould be perhaps in the following order ; *Paradife Lo.ft, Comus, Samfon Agoniftes,* LYCIDAS, L' Alle*gru, 11 Pcnjerofv.* The three laft are in fuch an cxquilite flrain, fuya Fenton, that though he had leftno other monuments of his genius behind him, his name had been immortal. Jos. WAIITON.

I Of *Lycidas,* the diftion is harlli, the rhymes uncertain, and the numbers unplcafjng. What beauty there is we mufl therefore feck in the frntiments and images. It is not to be ronfulcrrd a the rfVufioii of renl pailion ; for paflion runs not after remote aU lufions and obfcurc opinions. PuIfiOn plucks no berries frum the myrtle ami ivy, nor calls upon AiVlhufg and Mincius, nor tells of rough *Satyrs* and *Faun with doven Jievl.* Whprc there is k-ilure for fiction there is little grief.

In this porm there is nu naturu, frr there is nnthing nrw. Its form is that uf a paftoral, caiy$_r$ vulgar, and therefore difguning; whatever images it can flipply are long ugn cxhaufreflV and its inherent improbability always forces iliflaribfaflion on thu mind. Wherv C[wluy tells of Ilervey, that they Auilied together,it is cafy to fuppofe how much he muft mifs the companion of his labours, nnd the partner uf his difcoveries; but what image of tendcrnefs can be excited by thefe lines !

[11] Wi: drove afield, and buth together hearil-

" What time the gray-fly winds her fultry horn,
" Battening our flocks with the frefti dews of night."

We know that they never drove afield, and that they haJ nn flocks to batten; and, though it be allowed that the rcprcfentation may be allegorical, the true meaning is ft) uncertain anil remote, that it is never fought bccaufc it cannot be known when it is found.

Ainung the flocks, and cnpfrs, and flowers, appear the Wathen deities; Jove and Phctbus, Neptune and Eolus, with a IDJI train of mythological imagery, fuch us a College raiily fupplirs. Nothing can lefs difplay knowledge, or lei's exerL'ilV invention, than to tell how a Jhepherd has loll his companion, and inuit now feed his flocks alone, without any judge of his ikill in piping; and how one god nlks another v'hat is become of Lycida's, and how neither goil can tell, lie, who thus grieves, "ill excite ni fympathy; he, who thus piailes, will confer no honour.

This poem has yet a gruiler fault. With tliefu trifling fictions arc mingled the moll awful ami facred truths, 1'ucli as ought nrviir to be polluted with fuch irm LTcnd combinations. The Ihepherd likevvife is now a feeder uf ilieep, ;ind aftcrwanls an euclrtiafticiil paftor, a tupmntendant of a C'hriilian flock. Such equivocations are always unikilful; but here they are indecent, and at li'aft approach to impiety, of which, however, I believe the writer not to have been confcious. Such is the power of reputation julHy acquired, that its blase drives away the eye from nice examination. Surely no man could have fancied that he mid *Lytidas* with plcafure, had he not known its alithor. JOHNSON.

I Doclor Johnfon obfervcs, that *Lyi'ida* is filled with the Jicathen deities; and a long train of mythological imagery, fuch as a College cafily fupplies. But it is fuch alfo, as even the Court itfelf could now have eafily I'uppUed. The publick diverfions, and books of all forts, and from all forts of writers, more especially competitions in pnetry, WCIL- at this time overrun with clailical pedantries. But what writer, of the fame period, has made thefe obfolt'ie fictions the vi-lncle of fo much fancy and poetical defcription? How beautifully has he applied this fort of allufiDn to the Druidical rocks of Denbigh,'hire, to Mona, and than fabulous books of Deva! It is objeftcd, that its pafloral form is difgufling. But this was the age of paftoral: anil yet *Lycidas* has but little of the bi'-"[1r] '"<nt. now fo faJiioliable.

The Satyrs and Fauns are but juft mentioned. If any trite rural topicks occur, how arc they heightened 1

[1] Together both, ere the high lawns rippcarM
" Under the opening cyc-lids of the morn,
" We drove afield, and both together heard
if What time the gray-fly winds her fnltry horn,
" Batt'ening our flocks with the frclh dews of night.'[1]

Here the day-break is defcribccl by the faint appearance of the upland lawns under the firit gleams of light: the fun-fet by tli£ buxzing of the, chaffer: and the night fheds her,'rf,'7i *drws* on their flocks. We cRanot blame naftoral imagery, Hurt paftoral allegory, which carry with them fu much natural painting. In this piece there is perhaps more poetry than fnrrow. But let us read it for rts poetry. Ft rs true, that pailion plucks nr berries from the myrtle anil ivy, iror calls upon Arethufe and Mincius,' ircxr tells of *rough Satyrs with chfcn heel.* But poetry does this : iind in the hands uf Milton, dues it with a peculiar and irrc- trftiblc; charm. Sub[rdinat£ ports exercife no invention, whin they tell how a fhepherd has lofk his eoinpanirjii, anil muft feed his flocks alone, without any judge of his (kill in piping: but Milton di'gniiies and adorns thefe common artificial incidents' with unexpected touches of pifturcfque beauty, 'vith the graces ' of feiitiment, and with the novelties of original genius. It is objected " here is no art, for there, is nuthing new,'[1] To fay[v] nothing that there may be art without n'ovelty, us well as novelty without art, I mnll reply, that this objfftiun will vanilh, if *"f* confidcr thr imagery vhich Milton has raiiVd fitim local circum- ftanci'S. Not to repeat the ufe he hab mad Li of thu mountains of Wales, the ifle, of Alan, anil the river Dec, near which Lyuidas was riiipwrcckcd; let us iTCullctt the. i i rDilution of the roman- tick fuperftition of St. Michael's Mount in Cornwall, whichf overlooks tin: Irifli leas tho fatal i'ciMic ot his friLMid' diltiAer.

• Mr. artftn liCrft confrniliftj hhnfL-lT.' See tho note on ver. 27. I fulj. join the ingt'uious remark uf Mr. Scott, " iliat thtf poet meant Ln puint out [lift prDccU ul'-1 whulc *["'y* fiom ninrniug, Lhrough nuou, lu evening and night; marking Lhc firli by IIn- uppcarHiice uf the lawns, the i'ccond by the hum of <he gruy-fly, exprelVcJ by the bold epithet *"fultry* horn," mid the third and fourth by the Appearance and del'ccut uf the liteiiiug-ftiir," *Critical Fflays*, &c, 9vo[f] 1785, p. 44. TQDII.

but the poetry is not always unconnected with pafflon. Tha poet lavilhly dcfcribes an ancient fcpulchral rite, but it is made preparatory to a ftroke of tenderness. He calls for a variety of flowers to dCcoratc his friend's hearfe, fuppofing that his body was prefcnt, and forgetting for a while that, it was floating-far off in ttie ocean. If he was drowned, it was fome consolation that he was to receive the decencies of burial. This is a 'pleating tici-option : it is natural and pathetick, But the real cataftrophe recurs. And this circumftance again opens a new vein of imagi- - nation.

Dr. Johnfon cenfures Milton for his allegorical mode of telling that he and Lyeidas ftudiud together, under the fictitious images of rural employments, in which, he fays, there can be no tender nefs ; and prefers Cowley's lamentation of the lofs of Harvey, the cohipanlon of his labours, and the partner of his difcoverics I know not if, in this fimilarity of fubjcft, Cowiry has mure tendcrncfs ; 1 am fure he lias Iefs poetry. I will allow that he has more wit, and more finart fimilies. The frnfe of our author's allegory on this ncrafion is obvious, and is juft as intelligible us if he hud ufed plain terms. Qt is a fiction, that, whcri Lyddas died, the woods and cnveswcrc dcferted and overgrown with wild thyme and luxuriant vines, and that all their echoes mourni l j and that the green copfes no longer waved their joyous leaves ti his foft (trains ; but we cannot here be at a lofs for a inrailing, ;t meaning which is as clearly perceived, as it is elegantly rrpre- irntcd. This is the fympathy of a true poet. 'Vc know that Milton and King were not *nut-fed* on *thcj}inte hill;* that they did *tint feed ihcfamejlock, by fount tun ,fhade, or rill:* and that *roitgk Satyrs* and *Fauns vith cloven ,'itel* nevei danced tn their *rural dittifs.'Rut* who hefitates a moment for the application P Nor are fuch ideas more untrue, certainly not lefs far-fetched and un- natural, than when Cowley fays, that he and Ilarvpy fludied tn- gether every night with fuch unrcrnitted diligence, that the twin- liars of Lcda, *fo famed for hie,* luoked down upun the twin'- Uudents with woncleryi'om *abuve.* Anrl where is tliu tenrlerniifs, when he wimes, that, on the hiclancholy event, thu branches ui the trees at Cainbridge, under which they walked, would *cumbi,'tr* themU'lves into a *darker* umbrage, *dark* a.s the *grave* in which his departed friend was newly laid? Our author has alfo been cen- fured for mixing religious difpukcs with pagaU and paftoral deas. Jeus.

But he had the authority of Muntuan and Sprnfcr) now Con fidered as models in this way of writing. Let me add, that our poetry was not yet purged from its Gothick combinations; nor had legitimate notions of discrimination and propriety fo far pre vailed, as fufficiently to influence the growing improvements uf Englifli composition. Thefe irregularities and incongruities muft not be tried by modern criticifm. T. WARTON.

I wifh indeed that the Actions of henthenifm had not here been mingled with what is farred ; particularly that, after the fublimc intimation from Scripture of Angels *wiping the tears for ever from the eyes of Lycidas,* Lyeidas thus beatified, had not been converted into the claflical *Grniuji of the Jhore.* My wifli has been pronounced a " little ram" by a lady, whofc tafte and judgement arc well known to the publick, and who has thus pleaded in defence of the poet. " Remember,'[7] fays Mrs. Anna Seward in her obliging letter to me, " how exruifilply thp banl rxcufcs the intermixture in the courfe of the competition. Thus :

> D fountain Arcthufc, and thou honoured floor],
> Smooth-Hiding Mincius, cloth'd with vocal ruodb!
> *That* drain I heard was nf an *higher* mood.

And again:

> Retum) Alpheus, the dread voice is paft
> That fhrunk thy dreams; return, Sicilian mufe !

In Mr. T. Warton's note on the firft of thcfe apologies, I wonder he was not aware that, by [c] That ft rain 1 heard was *of* a higher mood,' Milton meant *more* than the fupcriority of *Phu;biu* to the paftornl Mufcs, fince he and they held the fame doclrine; and fince judgement and retribution, alluded to in the lines which precede it, are of an higher fchool than that of *his* temple. Mil- ton, after aflerting the more ferious origin of *thatjlrain,* proceeds to beguile his forrow for the lofs of his friend yet further, by [1] dallying with falfe furmifc;' and fweetly does he piny with it, fmiling through his tears, while he interrogates the feu-nymphs, and *replies* for them. Then again, after having left the Heathen, once more, for theChriftian allufions, he re-invokes the fabulous train, and calls it *Alpheus* ; alferting that the dread voice i pull that ihrunk his ft reams, bvidently meaning by the *dread voice* thofe Chriftian allufiona. Invocations of fuch fpirited bi'ituty had

teen loft *but* for the mixture of mythology ; and had the wifli you exprefs prevailed, the claflic fables been banifhed from this monody, its moil poetical parts had alfo been loft. Fiction was invoked by the poet. She came in all her ingenuity, her graces, her charms; and it is entirely fulfil.lent that her repeated introduction has been fo finely apologifed by her introducer. If I could confider the Genius of the more, into which Milton transforms his drowned friend, as an *entirely* Pagan idea, I mould join you in condemning it as a fuperfluous dcreliftion from the final and fublime refumption of *fcriptural* hopes and dependencies i but I cannot fee any thing repugnant to *them* in fuppofmg the beatified 'fouls of men employed by their Creator as mini,'Irant fpirits, averting from mores, countries, and their inhabitants, many an impending peril,"

It has been obfemd, that, " as Dante has made Cato of Utica keeper of the gates of Purgatory, Milton has here, in return, placed St. Peter in company with Apollo, Triton, jEulus, &c. For the intrufion of what follows, refpec'ting the clergy of his time, the carliefh Italians have, inpiec-es of every fort, fet plentiful example. Perhaps no better rctifon can be given for Milton's condudlhere, than what fome commentator gives for Dante's above mentioned : *Per leritd é Un gran capricciu met in cib fcgvc, fuojlile."* See Curfory Remarks on foinu ut- the ancient English poets, particularly Milton, 1789?, p. 112. The tirft part of the Italian commentator's remark, fays Mr. Dunfter, 1 readily admit to be applicable in this inftancc to Milton; but though *liz* fumetimes gives into theTe *cajiriccic,* it certainly cannot be faid *oi* him that *in cibfegucfuojlilt.*

The rhymes and numbers, which doctor Juhnfon condemns, appear to me as eminent proofs of tliu poet's judgement; exhibiting, in their varied and arbitrary difpufition, an cafe and gracefulnefs, which infinitely rxcecd the formal couplets, or alternate rhymes, of modern Elegy. Lamenting alfo thr pnjudice which has pronounced *Lycidas* to be vulgar and difguHing, I mall never ccafo to confider this inonorly as the fvvctt effution uf a mod pueth-k and lender mind ; entitled, as well by its beautiful melody, as by the frequent grandeur of its fentiments and language, to the utmoft cnthufiufm of admiration. TODD.

Original furious Headings of Lycidas

From Mi,'ton's MS, in his own hhmL

Examined by the editor vfi,'iffe volumes.

Ver 10. 'Vlio would not fui£ for Lycidas, he *veil* kutw.
Ver. 22. *To* bid'fairc peace &c.
Ver. 2(5. Under the *gliwintring* eye-lids &c,
Ver. 30. Oft till the *n-tn-llarrc* bright
Towards heaven's defccnt had flnapt his *bvrnijtit* wheel.
Ver. 47. Or froft to fluwres that their gay *-[buttons* wear
Here *bear* had been written, and crafed, before ucr,'r.
Ver. 58. What could tin; *golden-Jiayr'd Caitiopc*
For her inch-limiting fon,
Whcny,'ie *MiM (t,'te gorfsfar-ftgJttcd Ice)*
His goaric,'(L-f,','yjr *route* downel,'ie *T,'trarian* fcr.
Here, after incliaunting fnn, occurs in the margin
VVhume univerlul Nature *might* lament,
Ami Jietrirn and hc(deplore,
'Vlien his *dii'i,'ic head* downe the ftreamc was frnt.
The. line *And ,'icdrcn* &c. is crnfed;. *divine* head is alfo altered tv divine *1'iftig.e,* and afturwardij to *goaty rffage.*

Jlurjiijh'd Is an t?|Utlift, in uur eldei poetry often applied to tlic fuii'«t uqnip;igf, or ruriduHce. Thus, in *The famous Itiflory tf* T,'in. *Sturdy,* as H 'Uuth been lifted, 4tL». 16DJ, bl. J.

———————" die fonne of Fill'bus
" Vpon his fartier's flcry Bun.vi.siiu *carr,*
" Nerii fal fo glorious." TUOD.

t See LiMiiuinDiit an[I Flclchcr, *The Two Nuble Kinfmcn,* A. iii. S. .

———————[u] C) l{iu?en Kmilr.i,
" Frrlhcr than May, 1'wcetrr [v]
" Tlmii her g l d *bullum* on the bonglis."

And Shakfpcnre, *Hamlet,* A, i. S. iii.

[M] The canker gulls the infants of the fpring.
" Too oft before thnir *buttons* be dilclos'd "

And HFDMIVP, Grit. *Paft.* B. ii. S. iii. p. 61. edit 1616.

[11] FUira'a choife *buttons of* a rufful **ije,"** T. WARTON.

Vcr. Gp. *Hid in* the tangles &c.

Vcr. 85. Oh fountain Arcthufr, and, *thonfmovth* flood,
Sift Hiding Mincius.

Smooth is then altered *tofam'd,* and next to *honour'd: Andfifft-*
fiiding to *fmooth-ft'd'ng.*

Vcr. 1D5. *Scraul'dore* with figures dim.
Inwrought is in the margin.

Vcr. 129. Daily devours apace[1], and *little* fed.
Nothing is crnfcJ.

VIT. 138. On whole frcfli lap the fwart *ftHi'Jtintfy* looks.
At *fivftjparely,* as at prefent.

Vcr. 13J). *Bring* hithrr iStc.

Vcr. 142. Bring the rathe primrofc that *wwcddcd die$*$_y$
Colouring the pale c,'icv,'c vf-uninjoy'd his;
And that fadJiuurc thatjlrore
T'J write his o'cn icocs on the vermeil grainc:
Next arldc Narcij,'hs thatJlill weeps in mine ;
The *woodbine,* and the pancie frrak't with jet,
The glowing violet,
The *coivflip* wan that *hangs his* pcnfive hrad,
And every *bud that - for row's lil'cric* wcarcs ;

In Saiidy'b *Pftilms,* publilhcil in the fame year uith *Lycidast* **in the follow-**
ing phraiV, *Pf.* **"iii.**

" He follcr me in flagrant **meads,**
" **By** *jiftly-fliding* watui4 leads."

And in SylvnJlcr's Dtt Bart. Lbi-rc is the other ftltercti compound, "**jmooth-**
Pidm-; waLer," edit. IC'Jl, p. 171. Compare alfo ibnl, p. 1177.

" You filvcr brjolts, *C'CCT* rivers, cryliall fountains,
fl Whol'L[1] *J'moath Mft-Jliding* piifc
" Slill, ftjll loulcs dowp **apace."**

So, in llic feeami page oi' *The Tcarcs nf Love, or* Cupid'; *PrtigTeffc*$_t$ by ThaiUM Colliusj 4LD. 16lj.

[11] Fur Nayis, T-«ady of fhat lonely Lake,
" Did I'u much pity on the fhepheards take,
" That me compeld *IhcJilent-Jtiding* waucs
" To glide apaLE, *&LC."* TODD.

t This remarkable cxprgHion, *farrow's llverie,* may allude perhaps to 4
.iflage in an elegant poet, with %'lui;h Millon might have been picafed. Sec liabmgtozi'j Cn,'rnrir, edit. 1(335, p, BD. " Ypon the death of a Ladie :"

Let daffodillies fill their cups with teares,
Bid amaranthus all his beautie Hied.

Here alfothe *well-attird woodbine* appears, as at prefent, altered from *gari,'h columbine;* and *fad embroidery,* an alteration of *fad tfcochevn,* inftead *offurrow's liverie.*

Ver. 153. Let our,'ad thoughts &c.

Ver. 154. Ay mee, whilft thee *'ht floods* and founding f&as.

Ver. 160. Sleep'ft by the fable of *Corineus* old.

But *Bellerus* is a correction.

Ver. 1,'5. *Lowing* the unexprefllvc nuptial fong.

" fweet flowers—
" Which now adorne her hearfc. The violet there
[11] On her *pak ckceke* duth the,'rzcf *livery* **wearfe,**
" Which huaTen's corapaifion gave, her."

Sec alfo Withers *Juvenilia,* 1622, p. 351.

" ray Mule, as ytt vnknowue,
" Should **firft** in,'mrovB'ff *liuery* be fliDwne." **Todd.**

I,'ALLEGRO

AND

IL PENSEROSO.

PRELIMINARYNOTES

ON

L'ALLEGRD AND IL PENSEROSO.

IT will be no detraction from the powers of Milton's original genius and invention to remark, that he feenis to have burrowed the fubject of *L'Allegro* anrl *II Penferofo,* together with fome particular thoughts^ expreflions, and rhymes, more efpccially the idea of a contrail between thc-fe two difpofitions, from a forgotten poem prefixed to'the firft edition of Burton*s *Anatomic of Melon-* fkoly,* entitled " The Author's *Abjlratt* of Melancholy, or u Dialogue between Pleafurc and Pain.'" Here Pain is Melancholy. It was written, as I conjecture, about the year lu'DD. I will make nu apology for abftrafting and citing as much of this poem, as will be fufficicnt to prove to a difcerning reader, how far it had taken porTeftion of Milton's mind. The meafuru will appear to be the fame; and, that our author was at leali an attentive reader of Burton's book, will be perhaps concluded from the traces of refemblance which I fliall incidentally notice in puffing through the *L' Allegro* and *II Ptujerojb**

" When I goe mufing all alone>
" Thinking of diuerfe thinges foreknown ;
" When I build cafries in the ayre,
" Voide of forrow, voidc of feare :
" Plcafing myfelfe with phantafmes fwoetj
" Methinkes the time runnes very fleet.
" All my joyes to this are folly,
" Nought fo fweet as Melancholy !
" When tu rayfelf I art and-fmilc,
" With pleating thoughts the time beguile,
" By a bruokii fide, or wood fo grcene,
" Vnheard, vnfought for, and vnfeene ;

[u] A thoufand pirafines do me blcflE$_f$ &C
" Mcthinkes I hear, methinkL-S I fee,
[11] Sweet muficke, wondrous melodic;
" Towncs, palaces, and cities fine,
" RHTI: beau-ties, gallant ladies mine 5
" Whatc'cr is loucly or diuinc:
" All other joyt-s to this are folly,
[11] Nought fo fweet as Melancholy!
" Mcthinkes I hcare, mcthinkrs 1 fee,
" Ghoftrs, gpblins, fiendes: my phantafie
[cl] Prrfents a thoufand vgly fhapes,——
" Dulcfull nutcries, fearful! fightcs,
" My fad and difmall foule affrightes:
" All my griefes to this arc foHy
" Nought fo damndc as Melancholy[1],"

A! to the very elaborate work to which thefe vifionary verfL am no unfulfable introduftion, the writer's variety of learning, his quotations from fcarce and curious books, his peJjintry fparkling with rude wit and Ihapelel's elegance, mifbell'aneoers matter, intermixture of agreeable tales and illuftratro-rrc, anrt perhaps, iibove all, the fingularities of his frelings clothed in an uncommon quaintnefs of ftylc, hav& contributed to render it, even to iniodern readers, a valuable repofitory of amufement and int'nrmation. But I nm here tempted to add a part of Burton's prole, not fo much for the purpofe of exhibiting a fprcimen of his manner, as for the fake of mowing, at one view, how nearly Milton has fometimes purfued his train of thought, and fcleftion of ubjecls, in various pafiagrs of L'A*IIegro* and *IIPenferafo*. It is in the chapter entitled, *Excrcife rectifiedboth of Body and Mindc.* [tl] But the moft plcaling of all outward paflimes, is *Dtmnbidativ per amitnu loca,* to make a pretty progFL'tft', to fuc citties, caftles, tuwncs: as Fracaftorius,

ic *Vifrrt ftrpe arnnes iritidos, pcramfenaqiie Ttwpe,*
[11] *Et placidas J'ummis Jctlari in montibus auras.*

[l] To walkc amongft orchards, gardens, bowrcs, and artificial wildemeries, green thickets, arches, groves, rillets, fountains, and fuch like pleufant places, like that Antiochian Daphne, ponk-s,—betwixt wood and water, in a fair? meadow by a riuer

fide, to difport in fome pleafant plaine, to run vp a (leepe hill, Or fit in a ,'hadie feat, muft ncedes be a dclrftablc recreation.—To fee fume pageant or fight go by, as at coronations, weddings Kind fuck like fol enmities; to fee an ambiiflkduur, or prince, met, receiucd, entertained with Malkes, fhewes, &c.—The country has its recreations, may-games, feafts, wakes, and merry-meetings.—All feafons, aimoft all places, haue their feuerall paftimcs, fume in fummcr, fame in winter, fome abroad, fume within.—The ordinary recreations which we hauc in winter, and in molt folitary times bufy our mindcs with, are carJes, tablrs,—muficke, Alafkes, vlegamcs, catches, purpofes, queftiuns , merry tales of errant knights, kings, qumies, loners, lordrs, ladies, dwarfcs, theeues, fayricsj &c.— Dancing, fmging, mafking, mumming, ftage-playes, howfocuer they bee heauily cirifurrd by fomc IVucru Catos, yet if opportunely and foberly vied, may jufllly bi[1] approved.—To rrad, walke, and fee mappes and pictures, fiatues, old coynes of iVuemll fortrs, in a fayre gallurie, artiticiall workes, &c. Whofueuer hi[1] is therefori[1], that is ovcrrunnc witli fulitarincfle, or carried away with *SL jtlftrjing niclanc,'toly* mid vaints conceits,—I can prefcribc him no better mnrdic than this of ftudy." He winds up his fyftein of ftudious recreation, with a recommendation of the fciences uf morality, aftronomy, botany, &c. " To fee a well-cut herball, all licarbs, trees, flowers, plants, EXpreflH ill tlu-ir proper colours to the life, &c." P. ii. $.2. p. 224—'234. edit. 1624.—In Buaumont nnd Fletchers Nice *Valour* or *Paffionate Madam* there is a benuiful Song on Melancholy, fome of the JViitinients of which, as Sympfon long lincc ubfervcil, apprar tohn'o been diluted and heightened in the ,',' *Penferofo.* JMilton has more frequently and openly copied the plays of lleaumrmt unil Fletcher, than of Shakfpeare One is therefore, furprifed, that, in his. panegyrick on the Huge, lie did not mcntimj the twin-bards, when he celebrates the learnel lock of .lonfon, and the wood-notes wild of Shukfpcare. But he concealed his love. T, WAIITUN.

I will add the Song from *Nirc Valour,* together with the remarks of an ingenious critick on its application to *11 Pe7ifvru,'b :*

Cntfi-purpofps, Q.JirJlioiLt and commands, fuch aa PJJtun calls " Quipk, and Cranks, and Mmiuu VVdcM," L' *Atl'g.* v. *17.*

TO U ALLEGRO.

i.

" Hence, all you vain delights,
" As flmrt as are the nights
16 Wherein you fprnd ynur fully ;
rt There's nought in this life fwect,
" If wife men wcro to fee't,
" But only Melancholy,
tl 0 fwceteft Melancholy!

2.

1" Welcome folded arms, and fixed eyes
" A figh that, piercing, mortifies ;
" A look that's faftrn'd to the ground,
" A tongue chain'd up without a found,

3.

tf Fountain-heads, anil path-lef-groves,
tf Places which pair paflinn loves;
" Moonlight wulksi, when all the fowls
" Are warmly hous'd, fave bats and owls;
" A midnight bell, ;i parting groan,
c< Thefe are the founds we feed upon:
11 Then ftretch our bones in a ilill gloomy vaHey,
" Nothing's fo dainty-fweet as lovely Melancholy."

" It would be, doubtlefs, in the opinion of all readers,going going too far to fay, that this Song drferves as much notice as the[1] *Ftnferofo* itfelf : But it fo happens, that very little of the fornm can remain unnoticed, whenever the latter is pruifed. Of this Song the conftruttion is, in the firft place, to be admired. It divirics into three parts. The firil part difplays the moral of melancholy : the fecond, the perfon or figure : ihe third, the circumfiance, that is, fuch things as encreal'e or flatter the dif-pnfition. Nor is it furpriiing, that Milton fliould be ftruck with the images and fentimcnts it affords, moft of which are fome-where inferted in the *Pc?iferofo. It* will not, however, be found to h a e contributed much to the conftrufticm of Milton's popm. The fubjects they fevcrally exhibit are very different : they are alike Drily, as fliown under the fame difpofition of melancholy. Beaumont's is the melancholy of the fvvain ; of the mind, that cuntsmplates nature and man, but in the grove and the, cottager.

Milton's is that of the fcholar and philofophcr ; of the intellect, that has ranged the mazes of fcience, and that decides upon vanity and happincfs, from large intercourfc with man, and upon extenfive knowledge and experience. To fay, therefore, that Milton was indebted tu Beaumont's fong for his *PcnferoJ'o* would be abfurd. That it fupplicil feme images to his poem will be readily allowed : and that it would be difficult to find, throughout the *Penfero,'b,* amidft all its variety, any more ftriking, than what Beaumont's fecond itaUKa affords, may alfo be granted. Milton's poem is among thofe happy works of genius, which leave a reader no choice how his mind mall be affected." *Curfory Remarks onfojne of the. ancient Englffli poets, particularly Milton.* Land, [printed, but not publifliL'd,] 17W, p. 114.

It has been alfo obfcrved, that the concluding lines of *The Paffwnate Shepherd to his Lwc9* and *the Nymph's reply to tht Shepherd,*

" If thefe delights thy mind may move,
" Then live with me, and be my love,"

Teem to have furniftied Milton with the hint for the laft lines both of his *Allegro* and *Fcnferofo.* The two pncms juft mentioned, had bcrn ufually afcribed to Shakfpeare, till Dr. Percy proved Marlowe to be the author of *The Pnffionate Shepherd,* and Sir Walter Raleigh of *The Nyjnph's Reply.* See Reliques of Anc. Kng. Poetry, third edit. vol. i. p. 218, &c. Marlowe's beautiful poem appears to have been admired by other poets, as well as by Milton; and to have been the parent of fcveral rlrgant imitations. The firil which occurs, is a poem in *Engla?id's Helicon,* l[)00, written by Sir Walter Raleigh, under his known fignaturc of *Ignoto,* and which is reprinted in *The Miifcs Library,* 1738. It begins,

" Come, live with me, and be my dear,
" And we will revell all the year,
" In plains and groves, &c."

Another imitation may be found in Donne's *Poems, 16*33, p. 10, entitled *The Bait :*

" Come, live with mee, and be my love,
te And wee will fome new pleafurcs prove
" Of golden fands, &c."

I mrct, in Herrick's *Hrfpcrides,* 1 S48, p. 223, with a thir4 imitation, which, 1 believe, has not hitherto been noticed ; M *To Fhillis, to lwe and live with him :*

" Live, live with me, and thou ,'halt fee
" The plcafurcs I'll prepare for thee;
u What fweets the country can afford
" Shall blcflb thy bed, and bleflb thy board, &c."

But there is a poet little known, I apprehend, to fame; whofc early imitation both of *The PaJJionatc Shepherd,* and *The Reply,* deferves notice. It may not feem foreign to the fubjeft of this jiuti[1], and I flatter myfelf I fliall oblige the lovers of ancient poetry, if I exhibit fome of thefe forgotten ftanzas: From " *The Amorvft Swges, Sonets, and Elegies of* M. Alexander Craige, ScutD-BritainL-. *Imprinted at Londo?i by William* ***Whit?,*** 160()." 12mo. not paged, " foris to *Lcjbia,*

" Comp, be my louc, and liue with nice, &c.
" For we fhall on the mountains go,
" In fliartic vmbers to and fro :
<(In valiius low, and on the bray;
" And with thy feet the flowrs mail play.
" And I ,'hall milks thcc pi cafant poius
11 Of dafies, gilliflowrs, and rofcs :
11 My arms lha.ll be a belt to thec;
" Thine, if thou wilt, the like to me.—
11 And when Apollo takes his rrft,
•' With weario liorfes in ihr Weft;
IC And Cynthia begins to ihine,
11 Thy poet's rugur fhall be thine.
11 Then fhalt thou fee my homlie faro,
11 And what poore riches I hiiue thare :
" An.fl, if thofc things can moue thy minil
IJ Come, come, and be no more vnkind."

Lffiia her anfvver to *Alexis.*

11 If all were thine that there, I fee,
11 Thou paynts to breed content to mee;

» He mpana by *titgur* **hb** *witage,* **from the Latin** *tugurium*

" Then thofe delights might mouc my mind
" To yeeld, &c."

She promifes, however, to be his " foon or fine ;" and concluding

" The chriftall ft reurns mall backward mom,
" Ere I forget thy faithful lone."

After this avowal, " *A new perfiiq,'ton to Lcjba"* is offered by the jKjL't; from which I will fclcft fume plcafmg lines :

" Dnce more I pray thce, be my loue ;
" Come, liuc with me, and thou [halt proue
" All pleafures &c.—
" The louely herald of the fpring,
" The Philomel, to thee fliall fing.--
" And Avhen Apollo's coach agane
" Giues way vnto Diana's want,
" Thy poet, on his pyping reed,
" Thy fanlie with fwcet fongs (hall freil.
" Thou flialt want no content of mind,
" Save wealth, which poets feldom find :
" If pouertiL- hath power to mouc,
" Come, come fweet heart, and be my louc."

Ir. Wartou has cited, in the firfk Note on Z' *Allegro,* fom« rlcgant lines from Marfton's *Scourge ofVillanie,* to which, hi thinks, Milton is indebted. Of this book it may not be improper to add afewwDrJsj particularly, as it feems to have been read with attention by our immortal poet. Mr. Warton and Mr. Steevcns have obferved that, in confluence of an order figned by the Archbifliop of Canterbury and the Biftiop of London, it was burnt, together with *Figmalions Image, and Certain? Satyres* publiftied alfo by Marfbn in 158, under thn fignature of VV. K., or William Kiniayticr, as it is fubfcribud to a profu addrefs in *The Scovrge of Villanie ;* an aflumcil name, by which, fays Mr. Bowie, the eJitor of thefe poems in 1764, he was known to his contemporaries; as appears from apuflhgD in *The Return from Parnqffus*, A. L S, ii. In the fame conflagration, by the fame order, pcriflied, as 1 find in the curium and interesting Extrafts taken from the Entries belonging to tlu Stationers' Company by Ifaac Reed Efq., " Hall's *Satires*

Snavlingc *Satires,* DavieVs *Epigram,* &c.[w] ani a further order added, " That no *Satyres* or *Epigrams* be printed hereafter."

I take this opportunity of obferving, that there is, in the Church Library of Canterbury, a collection of poems in MS, numbered D. 10. entitled " *Epigrammafatiron: T,'it times wlti,'llc, or, A newe daunce y,' feven Satires; whereunto are annexed diiers other poems,* &c." Probably Jthefe Satires were never publiftied, in confcquence of the order above mentioned ; but, that they were intended for, if not committed to, the prefs, is evident from an addrefs [16] *Ad httorem.* Reader, if thou expert to find in this booke either atfedtation of poetical ftile, or roughncfle of unhewen invention, &c,[M] And, to" the *Satires,* arc added, [(t] *Certaine Potms, comprifing things naturall, morall, and theologicall. Written by* R, C. *gent"* Where, in another addrefs, the author tells the reader, his [ce] prefent kinde acceptation of this vvilbe a great animation to his fubfcquent endevori." I fhould ubferve, that, in the MS, the initials of the author's name are expunged in the firft title. The author writes in a very fpirited and poetical manner ; and imitates Marfton both in fcntiinent and fubjcft: He Openly alludes indeed to Marfton's *Scourge:* Thus, in the Introduction ;

" Ffrom y[e] Rhamnufian goddeflfc am I fcnt,
' On fume to' inflift dpfcrvcd punifliniL'nt:
" All-feeing Sunne, lend me thy fearching eye,
[11] That J may finde and *fcuitrgt inipictic"*

.Again, in one of the *Ctrtainf Poems,* [l:] In Adulantes Aulicos ;

" Bafc fycophants, crumb-catching para,'ites !—•
" 0 how my JMufe, urmdc with Rhamnufia's wJiip,
[4t] Defires *tofcvurge* y[r]. hell-bred *villanie"*

Alarfton's *Satires* wero attacked in a poem, entitled " The Whipping of the Satyrc, Imprinted at London for John Flafket[7] ib'Dl." J2[mo]. The aJdrc-fs to the reader is fubfcribcd W. J. Of this bupk, i)ut generally known, the following lines arc u fpecimen :

" Ths have I clofde with him, and kppt my hold;
[11] Now will I trip him in his ownc foule play;
[M] *Hsfcourgeth wllanifs* in yong and old,
" As boyes fcourgc tops, &c.—

" But harkp, I heare the Cynickc Satyre crie,
41 *A man, a man a kingdomefur a man,*
" Why; was there not a man to ferue his eye ?
11 No ; all were turn'd to brails that headlong ran,"

To return *to L[9] Allegro* and *Ptnferofo :* The date of thefe poems has not been afcertaincd. But Mr. Hayley has obfcrved, c' It fccms probable, that thefe two enchanting piftures of rurnl life, and of the divprfificd delights Eirifing from a contemplative mind, were compofed tit Morton;" to which place Milton went to refute with his father in lu'32, and where he continued at leaft five years. **Todd.**

L'ALLEGRO.

HENCE, loathed Melancholy,
Of Cerberus and blackeft Midnight born)

Thefe arc Airs, " that take the prifon'd foul, and lap it **in** Elyfium." HUHD.

VCF. 1. *Hence, loathed Melancholy,*
Of Cerberus and blackeft Midnight burn,] Erebus, not Cerberus, was the legitimate hufband of Night. Milton was too univerfal a fcholar to be unacquainted with this mythology. **In** his Prolufions, or declamatory Preambles to philofophical queftirms difcufled in the fchools at Cambridge, he fays, " Czterum nee defunt qui jEthera ct Diem itidem Ere&o Noftcm pepcrifle tradunt." *Profe-JVorks,* vol. ii. 585. Again, in the **Latin** Ode on the Death of Fclton bifliop of Ely, v. 31.

" Non eft, ut arbitraris elufus mifer,
" Mors atra Noftis filia,
" *Ercbove patrt* crcta——."

Sec alfo *In Quinturn Novembris,* v. 6°. But as Melancholy **is** here the creature of Milton's imagination, he had a right to give her what parentage he plcafed, and to marry Night, the natural mother of Melancholy, to any ideal hufband that would bed fervc to heighten the allegory. See *Obfervpt.* on Sprnfer's *faer. Qit.* i. 73. I have formerly remarked, that in this exurdjum MjltDii had an eye on fome elegant lines of Marftun, *Scourge ufVillanie,* 13. iii. S. 10. edit. 1598.

" Slenpe, grim Reproof! My iocund Mufi; doth fmg
" In other keyes.to nimbler fingering ;
" Dull-fprighted *Melancholy,* leaue my brainc,
" To he'll, *Cimmerian* Night, **In** liuely vaine
" I ftriue to paint: then hence all darkc intent,
" And full en frownes. Come, fporting Merriment,
" Cheeke-dimpling Laughter, crowne my UCIHE foul,
" With jimifiHice." T. WAHTOK.

In Stygian cave forlorn,
'Mongft horrid ftiapes, and flirieks, and fights unholy !
Find out fome uncouth cell,
vVhere brouding DarknBfsfpreads hisjealous wings,
And the night-raven fings;
Thrrf under ebonftiades, and low-brow'd rocks,
As ni<i£K.l as thy locks,
In dark Cimmerian defart ever dwell.

Ver. 4. -- *unholy* ,'] Abominable, execrable. Thus, in the epitaph fubjnincd to an ancient poem, entitled *The Eark of Deuwjhirc dcceafcd :*

[11] But cuermori' he tam'd the pride of fr)lly,
" And cafti gated drifts of flaues *I'nholy."* TODD.

Vrr. 5. -- uncouth cfll,] Such is the magician's residence in *T,'ie Valiant IVdJhman* l6"l5, A. iv. S. vi.

——— " thus farrc hauc my weary fteps ———
[11] Search't out *'l'vvncoutft cell* of thy abode." Tonn.

Vcr. 5. -—— -- *jeafaus~'* Alluding to the *iiatih* which fuwl kee "hc-n they an; iitting. WAHBURTON.

Ver. 8. - ebon *Jhadcs,]* Piftol fays, at the conclufion of *K. Hen.* IV. P. ii. " Rouzc up icvengiifrom *ebo?i* den," feaiidy.% in his *[thrift's Pofffan,* adopts Milton's whole exprellion : [11] From th' Ifthmos, cro'vn'd with *ebon Jhade,"* edit. 1&4D. p. 23. TODIJ.

Ver. p. — ragged] In *Titus Andrvn.* A. ii. S. iv. " The *ragged* entrails of this pit." *Ragged* is not uncommon in our old writers, applied to *rocfc.* T. WAHTON.

So, in the *Tragedy yf Locrine,* Shakfpcare's Works, 4th edit. 1585. p. 288. " A country full of hills and *ragged rocks."* And the. phrafe is alfo in uur tranflation of the Bible, *JfaiaJi* ii. 15. " The tops of the *ragged rocks."* TODD.

Ver. 10. ,',' dark Cimmerian *defart ever dinH.]* **It** ,'hould

But come, thou Goddefs fair and free,
In Heaven yclep'd Euphrofyne,

be remembered, that *Cimmerice tenebra:* were anciently proverbial. But *Cimmerian* darknefs and defolatitm were a common allufion in the poetry that was now written and ft mlled. In Fletcher'i *Falfe One,* A. v. S. iv. p. l6"5. edit. Thcob, 1751.

" O gyant-likc Ambition, married to
" *Cymmvrian darkntfs !"*

In Spenfer's *Tcares of the Mufcs,* we have [ft] *Darfatrffc more* than *Cymmerians'* daily night." And in his *Virgil's Gnat,* a Cimmerian defart is defcribed, ver. *369,* &c- But our author might perhaps have had an immediate allufion to the cave of ilcep in OviJ, *Met.* xi. 592.

" Eft prope *Cimmerios* longo fpclunca receflu,
[81] Mons cavus, &r."

Or from Homer, whom Ovid copies, *Odyjf.* xi. 14. And, in Ovid's *uncouth cell,* there is perpetual darknefs ; and, Sleep rcpofes on an *ebon* couch, here turned to *ebon* ihades. Dreams inhabit Ovid's cave, " Somnia. vana," who in *L'Allegro* are of the fickle train of Morpheus, or Sleep. See alfo Stdtius, *Theb. x.* 84. And Chaucer, ,',',. *Fame,* v. 70, p. 458. Urr. And to all or moil of thcfe authors Sylveftur has been indebted in his prolix defcription of the cave of Sleep. *Du Bart,* p. 315. edit. fol. *1621.* And in that dofcription we trace Milton, both here, and in the opening of *11 Pe,'ijcrofo,* where fee the Note at v. 5. Mr. Bowie remarks, that this line of the text bears a near refcmblance to u, pfiflage in Sydney's *Arcadia,* B. iii. p. 407. edit. 1725. " Let *Uimmcrian darkncfs* be my only habitation." The execration in the text is a tranflation of a naflagc in one of his own academick *Prohtjionjs,* " Dignus qui *Cvmrneriis* oeclufus tenebris *longam* et pcrufain vitam trunfigat." *Pr. W.* vol. ii. 587-

T. WARTON.

Vcr, 11. *But curne, thou Goddifi* fair *and* five,] Compare Drayton, *Ed.* iv. vol. iv. p. 1401.

" A daughter cleped Dowfabcll,
" A maiden *fair vudfref."*

And by Men, heart-eafing Mirth ;
Whom lovely Venus, at a birth,
With two filler Graces more,
To ivy-crowned Bacchus bore :
Or whether (as fome fager fing)
The frolick wind, that breathes the fpring,
Zephyr, with Aurora playing,
As he met her once a-Maying;

In the metrical romances, theft two words, thus paired **together,** are a common epithet fnr a lady. As in *Syr Egfamour,* Bl. Let. Pr. by J- All [le, 4to. Signat. iii.

" The erics daughter, *fair* and'rcr."

Jonfon makes his beautiful countefs of Bedford to be *"fair* and *Jrce,* and nife." *Epigram.* Ixxvi. T. WAUTUN.

Sec alfo Chaucer, *Kirighlcs Tak,* v. 2338, ed. Tyrwhitt.

" Of *fayre* yong Venus, frcfli and,'rtT."

Whence Sylvcilcr, *Du Bart.* lS21, p. LSI. " *Fair* dainiy *Venus,* whofii *free* vrrUiL's mildc &c." The trrm *free* is equal to our phrafc of *gcnted,* of *free* or cafy carriage-. See Nuteb to Anr. Scot. Poems, 'ol. ii. 424. TODD.

Ver. 15. - two filler Graces] *Mtat* and *Drink,* the two iiflcrs of *Mirth.* WAULURTDN.

Ver. 17--,'cwiefagern] Bccaufu[1]ihoffewh to *Mirth* filch grofs companions :TS *tinting* and *Drinking,* are the *lefsfage* mytholugifts. WARBURTOX.

Milton certainly *"TQtcfager,* as in edi Lions Ki4j, l(j73. Ton-Ton has alfo *fager,* in his i-arhoft ulilioi. *Sages* is in TickelTa edition, 172O ; and thenre copied by FtMUmi. JMilton is thti mythologift in both thcfe gcnealugii's. T. WAIITON.

Ver. 19. *Zi-phyr, v'tth Aurora* phi) ing,
As he met her once a-Muying ;] Thn rhymes nnrf imagtiry arc from Jonfon in the Alafk at Sir William Cornwalleis's lioufi: at Ilighgate, 16P4. ,'Ko,'j, ful. lGl5. p. BS1.

There on beds of violets blue,
And frefti-blown rofes wafti'd in dew,
Fill'd her with thee a daughter fair,
So buxom, blithe, and debonair.

" See, who is here come *a-Maying9*
" Why left we off our *playing."*

This fong is fung by *Zephyr us* and *Aurora,* Milton's tvro paramours, and Flora. T. WARTDN.

Vcr, 22. *And fre,'h-blown* rofi-s wam'd in dew,] So Shakfpeare, as Mr. Bowie obfcrves, *Tarn. Shr.* A. ii. S. i.

- " She looks as clear
" As morning *rofes "cw'ywqflid with dew,"* T. WARTDTT.

And in *The Taming of a Shrew,* not Shakfpearc's, 4to. *15$$,* Sign. F. reprinted in 1607.

[11] As glorious as the morning *wo,'fit with dew."*

Thus alfi Greene, in his *Arcadia.* 15[D]£.

" Her lips like *rofes overwq,'ht with dew."*

The edition of *The Taming of a Strew,* in 15gff, I fhould adj$_f$ appears to have been unknown to the commentators on Shakfpcare. TODD.

Ver. 23. *Fill'd her* &c.]]'Ir. Buwle is of opinion, that thii paflage is formed from *Ewer's Song* in the play rf *Pericles Prince vfTyre,* A. i. S. i. See Malonc's *Suppl. Sh.* vol. ii. 7-

" This king unto him took a phear,
" Who dii'd and h»ft a f finale lu'ir
" So *buxomc, blithe,* and full of face,
" As hcav'n hud lent her all his grucc." T. WARTON.

Compare a line in llandulph's *Ariftippus,* firft printed in l6'35, p. aiO, edit. *1662.*

" A bowl uf wine is wondcrous boon cheer,
[IC] To mako one *blithe, buxo?ne,* and *dcboneer."*

Debonair is applied to the ladies, as well as to knights, repeatedly by Spenfcr. TODD.

Hafte thee, Nymph, and bring with thee 2.5
Jeft, and youthful Jollity,
Quips, and Cranks, and wanton Wiles,

Ver. 25. *Hq,'le t,'iec, Nymph,* &c.] Mr. Bowie thinks that this pafikge is copied frum Buchanan, *Opp.* edit. 1&87. p. 337-

———————" Vos adefte, rurfus,
" Rifus, Blanditix, Procacitatcs,
[11] Lufus, Nequitia:, Facetizque,
" Joci, Dcliciaequc, et IllccebriE, &c."

Peck, and after him Doftor Newton, have produced as plaufible a parallel from Statius's *December.* T. WARTDN.

See the groupc of attendants, in Sylvcftur's *Du Bartas, on* " fair dainty Venus," cd. lb'21. p. 81.

" Whom wanton Dalliance, Dancing, and Delight,
" Smiles, witty Wiles, Youth, Love, and Beauty bright,
" With fof't blind Cupids, evermore confort." DUNSTEK.

Ver. 27- Quips, *and* Cranks,] ,'A *Quip* is a fatirical jokWa fmart repartee. Jonfon's *Cynthia's Revels, A.* ii. S. iv. *Phil,* " How liked you my *Quippc* to Hcdon about the garter: was't not wittic ?" And Falftaff %s, " What in thy *Qwps* and thy *Quiddities ?"* Firft P. Hen. IV. A. i. S. ii. And in *Tw& Gtntt. Veron. A.* iv. S. ii. Again, our author, *Apul. Smrttymn.* " With *quips* and fnapping atlagies to vapour them out.[1'] *ProJe-JForks,* vol. i. 105.1 By *Cranks,* a. word yet unexplained, I think we arc here to unaerftanc] *crofs-purpofes,* or fume other 'fimilar concri,' of converfation, furprifing-thc company by its intricacy, or cmbarrafling by its difficultyi Such were the feftivitii's af our fimplc anceftors I *Cranks,* literacy taken, in *Coriohnnis,* fignify the durts of the human body, A. i. S. i. " through the *crunks* and officer of man,' In SpniftT, the Tuddon or frequent involutions of the planets, *Facr.* QM. vii. vii. *5'2.* " So many turning rrnwAc lime. thEy. fu many crDokes." Our author has *cranks,* which his Lull-text ! xplains, *Pr. W.* i. 1&5. " To flirw us the ways i)f the Lord, flraight and faithful as they are, not full of *tranks* and contradiaions." T. WARTDN.

1 will eilc this fubltantive from the ancient *TratifluHon rf the PfalmS)* attributed to Archbiihup Parker, p. 145.

Nods, and **Becks,** and wreathed Smiles,
Such as hang on **Hebe's** cheek,
And love to live in dimple fleek;
Sport that wrinkletl Care derides,
And Laughter holding both his fides.

" To God aye offer thankrs,
" And pay to God, of lyfe thy vow,
" And fcckc none; other *crankes."*

'Jrank the ailjeftive was in ufc, among the country-people, fur *ujily, couragioiis, Jpiritful,* when Milton wrotr his early Poems. Bec Minfhcu's *Guidtinto Tongues,* lf)27- So, in Drayton's .Dow-*fttbell,* printed in the firft vol. of Dr. Percy's *Relitpii'S of Ancient Poetry,* of a ihcphcrd :

" Like chanteclerc lie crowed *crancke,*
" And pip'd full merrilie." TODD.

Vi-r. 28. Nods, *and* Becks, *and* wreathed Smiles,
Such as hang on Hebe's cheek,
And Ivvc to live *in* ilimplccrA ;] The firft of thcfe lines, is from afhanza in Burton's *Anatomic of Melancholy,* p. 44n, edit. lb'2S.

" With *becks,* and *nods,* he firft beganne
" To try the wenches minde ;
" With *becks,* and *nods, anAfniiles* againr,
if An anfwer did he nndt[1]."

The remainder was probably echoed from Richard BiLitluva)tt'o *Shcphcurd's Tola,* Loud. l6"21. p. 2D1.

———•———*et* a *dimpled* chin
" Made for Love to *lodge* him in." T. WARTUN.

Milton fecms to have had a line of Gafcuignc here in mind, *Poe,'ns,* 1587, p. 67.

" That *dimpled chin* wherein delight did *dwell."* TODD.

Ver. 32. *And Laughter* &c.] Ph. Flptchcr'& *Mirth* is fo attended, *Purp. JJL* Cant. iv. p. 13. edit, lb'33 :

Come, and trip it, as you go,
Or the light fantaftick toe;
Aijd in thy right hand lead with thee
The mountain-nymph, fweet Liberty;

" *Hercjportful Laughter* dwells, here, ever fitting,
" *Defies* all lumpifh griefs, and *-wrinkled Care;*
" And twentie *merrie Mates,* wzrM-caufcs fitting,
" And *Smiley* which, *Laughter's* fonnes, yut infants are."

Smiles are *wreathed,* bccaufe in a fmile the features arc *wreathed,* or curled, twitted, &c. T. WAHTDN.

Drummond has a paflage much in point with Mr. Warton's explication, *Poems,* 1&59, p. 127-

" Whofe face *with fmiling curies."* TODD.

Ver. 33. Come, *and* trip *it, as you* go, &c.] An imitation of Shakfpeare, *Tempefl, A.* iv. S. ii. Ariel to the Spirits :

" *Come,* and *go,*
" Each one *tripping* on his *toe."* NEWTDN.

Ver. 34. *On* the light fantaftick *toe;]* See *Comus,* v. 144. Drayton, in his *Nimphidia* had before written

" My pretty, *light, fantajlick* mayde." TODD.

Ver. 35. *The mountain-nymph, fzurct Liberty;]* Dr. Newton fuppofes, that Liberty is here called the mountain-nymph, " becaufe the people in mountainous countries have generally prtiferverl their liberties longeuy?as the Britons formerly in Wales, and the inhabitants in the mountains in Switzerland at this day." Milton's head was not fo political on this occafion. Warmed with the poetry of the Greeks, I rather believe that he thought of the Oreads of the Grecian mythology, whofe wild haunts among the romantick mountains of Pifa are fo beautifully dcfcribed in limner's Hymn to Pan. The allufion is general, to inacceflible and uncultivated fcenes of nature, fuch as mountainous fitun.tions afford, and which were bed adapted to the free and uninterrupted range of the Nymph Liberty. He compares Eve to an Dread, certainly without any reference to Wales or the Swifs Cantons, in *Paradife Loft,* B. i. 387- See alfo *EL* v. 127-

" Atque aliquam cupidus prgedatur *Oreada* Faunus."
T. WARTDN.

And, if I give thee honour due,
Mirth, admit me of thy crew,
To live with her, and live with thee,
In unreproved pleafures free ; o
To hear the lark begin his flight,
And finging ftartle the dull night,

Ver. 4D. *In* unreproved *pleafures free* ;] That is, *blamelefs, innocent,* not fubjeft to *reproof.* See *Par. Lojl,* B. iv. 4Q2. And Sandys has " *unreprwved* kifies." *Solom. Song.* Cant. viii. And Drayton, " I may fafely play and *unreproved"* Eel. iii. vol. iv. p. 133. T. WARTDN.

But Milton's complete expreflion, *unreproved pleafures,* is from Sann.izarius, De Part. Virg. lib. iii. " Sequitur mox *inculpata vuluptas."* And fee alfo Spenfer, F. Q. vi. ii. 43. " Joying together in *unblam'd delight."* TODD.

Ver. 41. *To hear the lark begin his flight,* &c.] Sec an elegant little Song in Lilly's *Alexander and Cawpafpe,* presented before queen Elizabeth, A. v. S. i.

" The larke fo ,'hrill and cleare,
" How at heavens gate ihe claps her wings,
" The morne not waking till (he fmgi."

See alfo Drayton, *Polyolb.* S. iii. vol. ii. p. 707- of the lark.

———————" on her trrmbling wing
" In climbing up to heaven her high-pitcht hym to ling
" Unto the fpringing day."

And fee *Par. Reg.* B. ii. 28,9. There is a peculiar propriety ifti *Jlartle:* the Lark's is a fudden ftirill burft of fung.—Poth lA *V Allegro* and ,',' *Petiferofo,* there feem to be two parts : the ondl *fa* day-piece, and the other a night-piece. Here, or with three Jpr four of the preceding lines, our author begins to fpend the *]?lay* with *Mirth.* T. WARTDN.

Ver. 42.———————*Jlartle the* dull nightj So in *K. Hen. V.* A. iv. Chorus.

[11] Piercing the *night's dull* ear." STEEVENS.

From his watch-tower in the fkies,
Till the dappled dawn doth rife;
Then to come, in fpite of forrow,
And at my window bid good morrow,
Through the fweet-briar, or the vine,
Or the twifted eglantine :

Ver. 43. *From his* watch-tower *in t,'tc Jkies]* So in our author's *Reformation,* &c. Of God. " From his high *watch-tower* in the *Heavens."* Pr. W. i, 22. T. WARTON.

Ver. 46. *And at ?ny window* bid good morrow,] Sylveftcr's *Du Bartas*$_f$ in the Cave of Sleep, p. 315. edit. 1&21.

- " Ccafe, fwcet chanlicleere,
" To *bid gaod morrow"*

Again, ibid. p. 70.

" But cheerful birds chirping him fweetoorf *morrowes."*
T. WAHTOX,

The correfponding vcrfe in *Du Bartas,* Ihould be added :

" With Nature's Mufick *do begvile his furrows:"*

bccaufc doftor Newton has thought the rhymes introduced " *ttpun compul,'ion;"* yet they are frequent in Chaucer: Sue the *Rom. of the Roft,* v. 2847, 3027, 4271. See alfo *Du Bartas* again, p. 1212. We may here compare the *Shepherd's Song* in Hcywooi's *Pleafant Dialogues* & c." 1 f)37-

" Our mufick from the birdes we borrow,
[11] They *bidding* us, we them, *good morrow."*

Niccols, with much elegance, introduces, in his CitcAou), 1&D7, p. 24, " Zephirus, on gentle wings, breathing *good morrowes* to the fair Aurora." And fee Drayton's *Shepheards Garla?id,* edit. 153. p. b'9.

[11] The whiftling *larke,* ymnunted on her wings$_a$
" To the gray morrow *her good morrow Jings,"* TODD.

Ver. 4-7, 48. Sweet-briar and Eglantine arc the fame plant. ijy the *twifted* Eglantine hr therefore means the Honeyfucklc. All three are plants often growing again ft the iidc or walls of a houfe. T. WAIITDN.

While the cock, with lively din,
Scatters the rear of Darknefs thin;
And to the ftack, or the barn-door,
Stoutly ftruts his dames before :
Oft liftening how the hounds and horn
Cheerly roufe the flumbering morn,

Ver. 50.————*the rear of* Darknefs *thin.']* Darknefs is a perfon above, v. 6". And in *Par. Loft,* B. iii. 712. And in Spenfpr, *F. Q.* i. vii. 23.

[11] Where *DarknrJJc* he in dccpeft dongeon drove."

And in Manilius, i. 12f).

————" Mundumquc enixa nitentem,
" Fugit in infcrnas *Caligo* pulfa tcncbras."

But, if we rake in the context, he feems to have here pcrfonificd Darknefs from *Romeo and Juliet, A.* ii. 5. iii.

" The grey-eyed Morn fmiles on the frowning night,
" Checkering the eaftern clouds with ftreaks of light;
" And flecked *Darlwtfs,* like a drunkard, reels
" From forth day's path-way."

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

————" And look, the gentle day
[Cl] *Dapples* the ilroufy eaft with fpots of gray."

Sb nlfo Driininiund, *Sonnets,* edit. l6l&.

" Sith, winter gone, the funne in *dapled* Adc
" Now fmiles on meadowes, &c." T. WAIITDN.

Ver. 52. Stoutly ftruts *his dames before :"* Milton here applies to the cock much the fame motion as Sylvefter does to the peacock, *Du Bart.* 1521, p. 7&, which he defcribes,

" To woo his miftrefs, *JlroutiTtgJtatefy* by her,"

Again, p. ID?.

" Proud, *pvrtly-Jirouting,* ftalking, *Jiatelj,'-gra.vc,*
" Wheeling his ftarry trayn." TDDD.

Ver. 54.————*rovfe the Cumbering morn,]* The fame ex-

From the fide of fame hoar hill,
Through the high wood echoing ftirill:
Some time walking, not unfeen,
By hedge-row elms, on hillocks green,
Right againft the eaftern gate
Where the great fun begins his ftate,

preflion, as Mr. Bowie obferves, occurs with the fame rhymes, in an elrgant triplet of an obfcure poet, John Habington, *Cqftarn,* edit. 1S4D, p. 8.

" The Nymphes with quivers fhall adornc
" Their adive fides, and *roufe the murne*
" With the fhrill muficke of the home." T. WARTON.

But Milton was here indebted to Guarini, *Pqftor Fido,* where the *Jlumbering morne is roiifed,* A. i. S. i.

—————" Ite voi dunqur,
" E non fol precorrete,
" Ma *provucate* ancora
" Col rauco fuon *la fonnachiofa Aurora."* TODD.

Ver. 57-————————*not wifeen,]* In the *Penferojb,* he walks *vnjecn,* v. *65,* Happy men love witneffes of their juy: the fplenetick IDVB folitude. HURD.

Ver. *58. Right againft the eqftcrn gate*
Where the great fun begins hisjiate, &c.] Gray has adopted the firft of thefe lines in his *Dcfcent of Odin.* SCE alfo *Par. Loft,* B. iv. 5i2. Htre is an allufiun to a fplcndid or royal proceflinn. We hare the caftern gate again, in the Latin poem *In Quintum N'ovembris,* v. 133. And in Drayton, *Polyolb.* S. xiii, vol. iii. p. *915.*

" Then from her burni,'lit *gate* the goodly glittering *Eajl*
" Gilds every lofty top."

Shakfpeare has alfo the eaftern gate, which is moft poetically opened, *Midf, N. Dr.* A. iii. S. ix,

ff Even till the *eajlern gate,* all fiery red,
" Opening on Neptune with fair blefied beams,
" Turns into yellow gold his fait green ftrearns,"

Robed in flames, and amber light,
The clouds in thoufand liveries dight;

Compare alfo Browne, *Brit. Pajl.* B. i. S. v. p. 87- edit. lG13.

———" But when the Morne doth looke
" Out of the *eq,'lern-gatcs."*

Taflb is ftill more brilliant, Crier. *Lib.* C. xiv. ft. 3.

" Non lunge a *V aurte porte,* ond' efce il folc[1],
" E criftallina porta in orients, *&cc."* T. WARTOTT.

VCT. 61. *Robed in flames,* &c.] A fun-rife is defcribed in funilar terms by Drayton, *Jj'hurfs of Siun,* 1623, p, ,9-

———" farre in the eaft ye doe behold
" Forth from his chriftall bed the funne to rife
" With rolie robes, and crownc of flaming gold." TODD.

Vcr. 62. *The clouds in thoufand liveries dight;* Literally from a very puerile poetical defcription of the Morning in one of his acadcmickProlufions. " Ipfaquoque tellus, in adventum folis, cultiori fe induit veftitu, *nube,'que* juxta *variis chlamydatcc coloribvs,* pompa folenni, Longoque ordine, videntur ancillari furgciiti Deo," *Profe Works,* vol. ii. 586". And juft before, we have " The cock with lively din, &c."—" At primus omnium advcntantem folem triumphat infomnis *gallus."* An ingenious critick obfervcs, that this morning landfchape of *IS Allegro* has ferved as a rcpofltory of imagery for all fuccecding poets on the fame fubjeft. But much the fame circumftances, among others, arc aflembled by a poet who wrote above thirty years bcfor, the author of *Britannia's Pqftorals,* B. iv. S. iv. p. 75. edit. fupr. I give the paffage at large,

" By this had chanticlere, the village-clocke,
" Biddpn the good wife for her maidi's to knocke:
" And the fwart plowman for his breakfaft ftaid,
" That he might till thofe lands were fallow laid :
" The hills and vallies here and there refound
" With the re-ccchoes of the deepe-mouth'd hound :
" Each flieapberd's daughter with her cleanly peale,
" AVas come afield to milke the mornings meale ;
" And ere the funuc had clymb'd the eaftcrne hils,
" To guild the muttring bournes and petty rills;

While the plowman, near at hand,
Whittles o'er the furrow'd land,
And the milkmaid fingeth blithe,
And the mower whets his fithe,
And every fhepherd tells his tale
Under the hawthorn in the dale,

" Before the lab'ring bee had loft the hiue,
" And nimble fifties, which in riuers diue,
" Began to Ieape, and catch the drowned flie,
" I rofe from reft." T. WArTON.

Ver. 67- *And every* fhepherd *tells his* tale
Under thv hawthorn *in the date.]* An image perhaps conveyed by Shakfpeare, *Third P. K. Hen. VI.* A. ii. .S.v.

" Gives not the *hawthorn bush* a fweeter shade
" *ToJhcpJierds* looking on their filly fheep, &c."

It was fuggeftted to me by the- late ingenious Mr. Headley, that the word *tale* dors not here imply itcrips told by fliepherds, but that it is a technical Term for *numbering* sheep, 'vhich is Hill ufed in Yorkshire and the diftant counties. This interpretation I am inclined to adopt, which I will therefore endeavour to illufinite and inforcc. *Tale* and *tcfl,* in this fi'nfi[1], were not unfamiliar in our poetry, in and about Milton's time. For inftance, DrydenV Virgil, *Bucol.* iii. 33.

" And one m taki's the *tale* of all my *lambs."*

And in W. Browne's *Shepheard's Pipe, Egl.* v. edit. l6"l4. 12mo. HE is defcribing the dawn of day.

" When the flicphcards from the fuld
'.' All their bleatitig charges *told;*
" And, full careful, fearch'il if one
"Of all the flock was hurt, or gone, &c."

But let us analyfe the context. The, poet is defcrjbing a very early period of the morning; and this he defcribes, by fe.leclinjj and alfembling fuch picturefque objects as accompany that period, and fuch as were familiar to an early rifer. lie is waked by the lark, and goes into the fields. The fun is juft emerging, aut the clouds arc lull hovering over the mountains. The cocks are

Straight mine eye hath caught new pleafures,
Whilft the landfkip round it meafures;
Ruflet lawns, and fallows gray,
Where the nibbling flocks **do** ftray;

crowing, and with their lively notes *Jcatter the lingering remains ofdarknefs.* Human labours and employments are renewed, with the dawn of the day. The hunter (formerly much earlier at his fport than at prefent) is beating the covert, and the *slumbering morn* is *roused* with the chcarful echo of hounds and horns. The mower is whetting his feythe to begin his work. The milk-maid, whofi; bufinefs is of courl'e at day-break, comes abroad finging. This Shepherd opens his fold, and takes the *tale* of his sheep, to fee if any were loll in the night, as in the paffage juft quoted from Browne. Now, for fhepherds to *tell talcs,* or to fing, is a Circumftance,trite, common, and general, and belonging only to idjeal fhepherds: nor do I know, that fuch fhepherds *tell tales, or fing,* more in the morning than at any other part of the- day. A fhepherd taking the *tale* of his fheep which are juft unfolded, is a now image, coiTEfpondent and appropriated, beautifully defcriptiveof a period of time, is founded in fart, and is more pleafing as more natural. T. WARTON.

Ver. 69. *Straight mine eye hath caught new pleafures,]* There- is, in my opinion, great beauty in this abrupt and rapturous ftart of the poet's imagination, as it is extremely well adapted to the fubject, and carries a very pretty allufion to thofe fudden gleams of vernal delight, whijch break in upon the mind at the fight of a fine profpeft. THYER.

Ver. 72. *Where the* nibbling flocks *do* ftray,] Shakfpeare in the *Tempeft, A.* iv. S. i.

-" The turfy mountains where live *nibblingJlitep."*

Dottor Newton remarks, that *Jlray* is not here in the fenfe of *wander,* lint why fliould we wifli to take away from the freedom and variety of Milton's landfchape? The learned commentator produces, in proof, Virgil's " Ille *meos* errarc *boves,"* Ecl. i. 9. But there, I apprehend, the more the fheep are fuppofed to *yanderat large,* the more is the fliepherd's happinefs implied, who had recovered his old extent of country. T. WAHTDN.

Mountains, on whofe barren breaft
The labouring clouds do often reft;
Meadows trim with dailies pide? 75
Shallow brooks, and rivers wide :
Towers and battlements it fees
Bofom'd high in tufted trees,

Ver. 75. Meadows trim *with, daifies* pi dp,] I need nnt mention Shakfpeare's daifies *pied.* In Sidney's *AJtrophd and Stella,* we have " Enamiling with *pide* floures," ft. 3. Doftor New tun has improperly printed *pied for pide.* Both the two firft editions haveirfe, and Tonfon's, 1705. So have even Tickell and Frnton. This was fo hackneyed an epithet among the pailural writers for flowers, that Shakfpeare lias formed from it the fubftantive *piednefs.* Perditta and Polixcnes, in the *Winter's Ta,'i*[1], are converting about flowers. A. iv. S. iii. She fays,

" There is an art, which in their *piednefs* ,'hares
" With great creating nature."

That is, " There is an art, which can produce flowers, with r,',v *great a variety of colours* as nature herfeltV T. WARTON.

Meadow trim is a combination in the old Englifh translation of Boccace's *Amorous Fiamttta,* bl. 1. 4to. 1587, fol. 2. b. " I went finding vp and downc in this pleafant and *trym meadowe."* I take this opportunity of obferving, that Mr. Warfon, in his Hiftory of Englifh Poetry, vol. 3, p. 4b"7, fpeaking of this verfion, lays that it was " tranflatcd by *an Italian,* who fprnis to have borne fome office about the court, in 1587." The translator, in the title-page, ftyles himfclf. *Givuano del M. Tenip.* And the Epiftle Dcdicatoric informs us that he was *M. Bartholomew Young of the Middle Temple.* His name being italianized, feems to be the circumftance which has led Mr. Wart on into the preceding ftrange mif-ilatement. TODD.

Ver. 77- Towers *and* battlrmrnts *it fees*
Bofom'd high in tufted trees,] This was the great manfion-houfe in Milton's early days, before the old-fafhioncd architecture had given way to modern arts and improvements. Turrets and battlements were conspicuous mark of the numerous

Where perhaps fome Beauty lies,
The Cynofure of neighbouring eyes. 80

new buildings of the reign of king Henry the eighth, and of fome rather more ancient, many of which yet remained in their original ftatc, unchanged and undecayetl: nor was that ftyle, in part at leaft, quite omitted in Inigi) Jones's firft manner. Browne, in *Britannia's Pajlorals,* has a firnilar image, 13. i. S. v. p. 96

"——" Yond pallace, whofe brave turret tops
" Ouer the ftatelie wood furuay the copfe."

Browne is a poet now forgotten, but muil have been well known to Milton.—Where only a little is iecn, more is left to the imagination. Thefe fymptoms of an old palace, efpecwlly when thus difpolVil, have a greater effeft, than a difcovcry of larger parts, and even a full difplay of the whole edifice. The embofomed battlements, and the fpreading top of the tall grove, on which they reflect a reciprocal charm, ftill further intercil the fancy from tht! novelty of combination: while juft enough uf the-towering ftrufture is fliown, to make an accompaniment to the tufted cxpanfe of venerable verdure, and to compofc a picturefque affociatir)n.' With refpect to their rural refidcncr, there was a coynefs in our Gothick anceftors. Modern feats are feldom fo deeply ambuihcd. They difclofe all their glories tit once: and never excite expectation by concealment, by gradual approaches, and by interrupted appearances. T. WArTON.

I may add the pifturefque defcription at the opening of the xcviii. chap, of *Palmerin of England,* old tranflation, bl. 1. f. d. Part 1. in which Palmcrin is " brought to the place where Lconarda remained enchanted; where he beheld, in a plealant valley, a company of brave and ftatcly towers among the grcrnc trees, &c." Milton repeats the defcriptive epithrt in *Comus,* v, 225, " this *tufted* grove," Sylvpfter defcribes his planu-trees thus, " the *tufted* planes," *Du Bart.* l6'21, p. 444 ; and in p. 1,94, he has " *tufting* arbors." TODD.

Ver. 7 9. *Where perhaps fome Beauty lies,*
The Cynofure *of neighbouring eyes.]* Moft probably from Burton's *Melancholy,* as Peck obfrrves. But in Shakfpearc we have [I§] your eyes are *lodt-ftarres"* Midi". N. Dr, A. i. S. i.

Hard by, a cottage chimney fmoaks,
From betwixt two aged oaks,
Where Corydon and Thyrfis, met,
Are at their favoury dinner fet
Of herbs, and other country meffes,
Which the neat-handed Phillis drefles;
And then in hafte her bower fhe leaves,
With Theftylis to bind the fheaves ;
Or, if the earlier feafon lead,
To the tann'd haycock in the mead.
Sometimes with fecure delight
The upland hamlets will invite,
When the merry bells ring round,

And this was no uncommon compliment in Chaucer, Skcltmi, Sidney, Spenfer, and other old Englilh poets, as Mr, Stcevens has abundantly proved. Milton enlivens his profpcft by this uncx-pctfed circumftancc, which gives it a moral charm. T. WAIITON.

Vcr. 85. *Of herbs and other country* merit's,
Which the neat-handed Phifits drefies ;] The rhymes were perhaps fuggefted by Sylveftcr, *Du Bart. e*d. fupr, p. 171.

" Yielding more holefom food than all the meffes,
" That now taftu-curious wanton Plenty *dreffes*." TODD.

Ver. 52. *The* upland *hamlets']* In opposition to the hay-making fcGne in the lower lands. ThYEr.

Ver. *93. When the merry hells ring rowid,]* The firft inftance I remember in our poetry of the circumflancr of a poal of bt'lli, introduced as dEfcriptive of fcftivity, is in Morlty's *Madrigals,*

" Harkp, iolly fhephpards,
" Harke yon luftio ringing '
" How checrfullie the bells do Jauncp,
" The whilft the lads are fpringing,
" Go then, why lit we here delaying,
" And all yojid merrie wanton laffes playing,'

And the jocund rebecks found
To many a yDuth, and many a maid, 95

Here too, as in our author, they are introduced as an accompaniment of the mirth of a village-holiday. *England's Helicon, 1614.* But fee Shakfpeare, II. P. *Hen. IV.* A. iv. S. iv.

" And bill the *merry bells* ring to thine ear." T. WARToN.

Vur. .94-. *And the jocund* rebecks *found']* The *Rebeck* was a flpccies of liddle ; and is, I believe, the fame that is called in Chaucer, Lydgati', and the old French writers, the *Rcbiblc.* It appears from Sylvefter's *Du Bartas,* that the Cymbal was furnished with wires, mid the *Rebeck* with firings of cat-gut, ed. 1621, p. 291. " But wyrrie cymbals, *Rebecks f*inewes twin'd." Du Cange quotes a middle-agi'd barbarous Latin poet, who mentions many mufical inftruments, by names now hardly intelligible. *Gloff. Lat. V. Baudofa.* One of them is the *Rebeck.* " Quidam *rebeccam* arcuabant," Where, by *arcuabant,* 'we are to undcr-Jlainl that it was plaid upon by a bow, *arcus.* The word occurs in Drayton's *Eclogues,* vol. iv. p. 1391. " He turn'd his *rtbeck* to a mournfull note." And fee our author's *Liberty of unliccnji'd Printitig.* [ft] The villages alfo mfiil have their vifitors to inquire, what letfurcs the bagpipe and the *Rebeck* reads even to the gammuth of every municipal [town]fidler, &c." *Pr. W.* vol. i. p. 149- In *England's Helicon,* there is '• A Sheph card's Song to his *Rebeck,"* Edit. 1614 In Shakfpeare, a fidlcr is called Hugh *Rebeck*; fee *Rom. Jid.* A. iv. S. iv. and Steevens's Note. If, as I have fuppofed, it is Chaucer's *Ribible,* the diminutive of *Ribibe* ufed alfo by Chaucer, I muft agree with Sir John Hawkins, that it originally comes from *Rebeb,* the name of a Moorifh musical iniftrument with two ftrings, played on by a bow. See TyrwhiU's *Chaucer,* N. on v. 6'p5. Sir John adds, that the Moors brought it into Spain, whence it palled into Itidy, ami obtained the appellation of *Ribeca.* Ilift. Muf. ii. 86". Perhaps we have it from the French *Rebec* and *Rebccquin.* In the Percy lloulhold book, 1512, are recited, " Mynftralls in Houlhold iij, vi,'. a Taberett, a Luyte, and a *Rebccc."* It appears below queen Elizabeth's reign, in the mufick-i'lhibhflimcnt of the roya! houfhold. T. WArTOn.

Dancing in the chequered (hade;
And young and old come forth to play
On a fun-ftiine holy-day,
Till the live-long day-light fail:
Then to the fpicy nut-brown ale,
With ftories told of many a feat,
How faery Mab the junkets eat;
She was pinch'd, and pull'd, fhe fed;

Vcr. *96.*————chequer'd fhade;] So, in *Titus Andronic.* A. ii. S. iii.

" The green leaves quiver with the cooling wind,
" And make a *chequer'd fhadow* on the ground."

RICHARDSON.

Ver. 99. *Till the lite-long day-light fail:]* Here the poet begins to pals the night with Mirth. And he brgins with the night or evening of the *fvnjhine holy-day,* whofe merriments he has juft celebrated. T. WARTON.

Ver. 100. *Then to the fpicy* nut-brown *ale,]* See the play of *Henry the fifth,* in fix *Old Plays,* 1775- P- *336.*

" Yet we will have in ftore a crab i' th' fire,
" With *nut-brown* ale, thai is full ftale."

This was Shakfpeare's " goffip's bowl," *Midf. N. Dr.* A. i. S. i. The composition was ale, nutmeg, fugar, toaft, and roaftcd crabs or apples. It was called *Lambs-uovl.* Our old dramas have frequent allufions to this delcftable beverage. In Fletcher's *Faithful Shephcrdefs* it is ftilcil " the fpiccd waflel boul." A. v, S. i. vol. iii. p. 177- T. WARTDN.

Ver. 103. *She was pinch'd, and pull'd,fhe fed ;* &c.] *He* and f*he* are perfons of the company aflcmbled to fpend the evening, after a country wake, at a rural junket. All this is a part of the paftoral imagery which now prevailed in our poetry. Compare Drayton's *Nymphidiu,* vol. ii. p. 453.

" Thefe make our girlcs their flattery rue,
" By pinching them both black and blue, &c,"

And he, by friars lantern led,

And Shakfpeare, Com. *Err.* A. ii. 5. ii. of the fairies.

" They'll fuck our breath, anil pinch us black and blue."

And Browne, *Brit. Pajl.* B. i. S. ii. p. 31. And Heywood's *Hierarchic of Angels,* B. ix. p. 574-. edit. 1635. fol. 'Vho alfo, among the domcilick demons, gives what he calls " a ftrange ftory of the Spirit of the Buttery." Ibid. p. 577- But almoft till that Milton here mentions of thefe houfe-fairies appears to be taken from Jonfon's *Entertaynment at Altrope, 16*03. *Works,* fol. p. 872. edit. 1616.

" When about the *crcam-bowles* ftveete,
" You and all your elves ilo meet.
" This is *Mub,* the miftris fairy,
" That doth nightly rob the dairy,—
" She that *pinches* country wenches,
" If they rub nat cleane their benches;—
" This is flie that empties cradles, &c.
" Traynes forth midwivcs in their ilumbnrs,—
" And then leades them from their burrowcs,
" Home through *ponds* &c." T. WARTON.

So, in Nam's *Terrors of the Night,* 1594, of thefc " llobbin-good-fellowes, clfcs, &c. Then *ground they malt,* and had hempen ilm'ts for thi'ir labours, duunft in rounds in greene meadowes, *pincht maids* in their fleppe that fwept not their houfes cleane, and *ledpoore traudltrs out of their way* notoriously." Sec alfo " The fecund part of *Robin Good-fellow,* commonly called *Hob-GoWin;* with his mad prankes and merry iefts." 4to. 1628. Sign. C. 3. " How .Robin Good-fellow led a company of fellowes out of their way." Milton, we fee, calls him the drudging *Goblin.* ToDD.

Ver. 104-. *And he, by friars lantern led,* &c.] Thus the edition of lfi45. But in the edition 1&73, the context ftands thus, I know not if under the poet's immediate correction:

" She was pincht and pull'd, fhe fed,
" And by the friars lantern led
" Tells how &c."

And in Tonfon's, 1705. This reading at leaft removes a, flight

Tells how the drudging Goblin fwet, 105
To earn his cream-bowl duly fet,

confufion arifinir fram *his,* v. 105. Nor is the general fonfe much altered, *ffriars lantern,* is the *Jack and lanttrn,* which led people in the night into mar,'lies and waters. Milton gives the philosophy of this fupcrllition, *Parad. Loft* 13. ix. 634—642. In the midft of a folcmn and Iranicd cnarraticin, his ftrong imagination could not refill; a romantick tradition, confecrated by popular crL'dulitv,'T. WARTON.

Ver. 105. *Tells how the drudging Goblin fwef,*
To earn his cream-bowl dutyftt, &c.] This goblin is Robin Goodfellow. See Note on v. 103. And the commentators on Shakfpeare's *Midf. N. Dream,* vol. iii. p. 27- edit. 1778. His cream-bowl was caincil, and he paid the punctuality of thofe by whom it was duly placi-d fur IMS rcfrctioi), by the. fervice of threming with his invifiblc fairy flail, in one night, and before the dawn of day, a quantity of com in the barn, which could not have bren ihri'lhed in fo ,'hurt a time by ten labourers. He then returns into the houfe, fatigued with hit taik; and, overcharged with his reward of the cream-bowl, throws himfelf before the fire, and, flrutched along the whule breadth of the fire-place, bafks till the morning. Robin GoodfelloAv, vho is here made a gigantick fpirit, fond of lying before the fire, and vailed the *lubbar-Jiejid,* feeins to be confounded with the fleepy giant mentioned in Beaumont and Fletcher's *Knight of the burning pejllc,* A. iii. S. i. vol. vi. p. 411. edit. 1751. ' There is a pretty tale of a witch that had the devil's mark about her, god blefs us, that had a, gyaunt to her fon that was called Lob-lye-by-the-fiiT." Jonfon introduces Robin Cioodfellow as a perfon of the drama, in *Luve rrjiored, A*]'lafquii at Court, where more of his fcrviccs, and a great variety of hi gambols, art recitetf, *Works,* edit. 1*61(5,* p. 90. Burton, fpcaking of thefe fairies, fays that " a biggor kind there is of them, called with us Hob-goblins and Robin Goodiellowus, that would in thofe fupcrllitious times grinds corne *for a mcj,'c itf milke,* cut wood, or do any manner of drudgery worke." *Mclaneh.* P. i. $. 2. p. 42. edit. l6'32. In *Grim the Cullier of CroT,'dttn,* perhaps printed before 1600, Robin Good fellow fays, " I love a *meffe of cream* as well as they." T. WARTOn.

When in one night, ere glimpfe of morn,
His fhadowy flail hath threfti'd the corn,
That ten day-labourers could not end;
Then lies him down the lubbar fiend,
And, flretch'd out all the chimney's length,
Bafks at the fire his hairy ftrength;
And crop-full out of doors he flings,

Miltnn has not confounded the *Inbbar Jitnd* with the *j2cepy giant* above-mentioned; but thus diftinguifhcs Robin Goodfcllow by a funilar phrafe with Shakfpeare's, *Midf N. Dr. A.* ii. S. i. where he is called " Thou *lab* of fpirits." *Lob* is *lubber,* that is, a clown, or Anpid heavy fellow. SL'C Minfhew, col. 429. in *V. Lobbe.* In Robin Goodfelluw's pranks and jefis, cited in my note on vcr. 103, the drudging Goblin fays,

" Had you left mr *milke* or *creame*
" You fliuuld hauc had a pleafing dreame :
" Becaufe you left no drop or crum,
" Robin neuer more will come." TODD.

Ver. 108. We have the flail, an implement here given to Robin Goodfellow, in the exhibition of that favourite character in *Grim the Collier of Croydon,* Sec A. iv. S. i. Reed's *Old PL* xi. 238. " *Enter* Robin Goodfellow, *in a fait of leather clofe to his body, his face and hands rolourrd ruffet colour, with a* FLAIL." In which fcenc he fays, p. 241.

" What, miller, arc you up agin ?
" Nay, then *my flail* shall never lin." T. WARTon.

Vcr. 113. *And crop-full out of doors hejlings,*
Ere the firft cock his matin rings.] Milton remembered the old Song of Puck or *Robin Gooflfelloiu,* refcued from oblivion by Peck.

" When larks gin fmg
" Away we fling."

The chorus of this fong is "Ho, Ho, Ho !" Hence fays Puck, " Ho, HD, Coward, why comeft not thou ?" *Midf. N. Dr.* A. iii. 5, ii. In the old Moralities, it was cuftomary to intro-

Ere the firft cock his matin rings.
Thus clone the tales, to bed they creep,
By whifpering winds foon lull'd afleep.
Tower'd cities pleafe us then,
And the bufy hum of men,

duce the Devil with the cry, *ho, ho, ho !* See *Gam. Gurf. jteedle,* Reed's Old *PL* vol. ii. 34. T. WARTON.

Vcr. 114. Mr. Bowie fappofes, that the poet here thought of a paffage in the *Faerie Queene,* v. vi. 27.

" The native belman of the night,
" The bird that warned Peter of his fall,
" Firft *rings his filver bell* t'each fleepy wight."

Seu the fame allufion and metaphor, in *Par. Loft,* B. v. 7.

" **The fhrill *matin-fong***
" Of birds on every bough," T. WARTON.

Sec the note on *Par. Loft,* B. v. 7- And Spenfer, *EpithaL* v. 80.

" The merry lark her *mattins* fings aloft" ToDD.

Ver. 116. *By* 'whifpering winds &c.] See the notes on *Par. Reg.* B. ii, 25. And add, from Sylvefter's *Du Bart.* ed. fupr- p. 8E9-

" Nor fong of birds, nor fhade of woods, nor gales
" Of wh*ifpering winds,* &c." TDDD.

Ver, 117- *Tower'd cities pleafe us* then,] Then which at night The poet returns from his digreflion, perhaps difpru- portionatcly prolix, concerning the feats of fairies and goblins, which protract the converfation over the fpiuy bowl of a village- fupper, to enumerate other pleafurcs or amufcments of the night, or evening. *Then* is in this line a repetition of the fir,'I *Then,* ver. 100. Afterwards, we have another *Then,* with the fame fenfe and reference, ver. 131. Here too is a tranfitioftfrom mirth in the country to mirth in the city. T. WARTON.

Vcr. 118. *And the* bufy hum *of men]* Shakfpeare, *Hen. V* A. in. *Chorus:*

" Through the foul womb of night
" The *hum* of either army ftilly founds."

Where throngs of knights and barons bold,
In weeds of peace, high triumphs hold,
With ftore of ladies, whofe bright eyes
Rain influence, and judge the prize

A Full Change, as Mr. BoWlE obferves, is the beft comment on this line. Sylvefter defcribes the crouded ftreets of London by " bufie-buzzing fwarms," *Du Bart.* ed. fupr. p. 177- " Hideous *hum"* occurs in the *Ode on Nativ.* ft. xix. T. WARTON.

The allufion feems to be to a fvvarm of bees, which Sylvcfter defcribes, *Du Bart.* cd. fupr. p. 38.9, by the repetition of the phrafc employed to paint the crouded ftreets of London :

———" the *bufie-buzzing fwarm,*
" With *humming* threats, *throngs* from the little gates
" Of their round *tower,* &c." TODD.

Ver. 120. *In* weeds of pence, *high* triumphs *hold,]* By *triumphs* we are to underftand, Shows, fuch as maiks, revels, &c. And here, that is in thefe exhibitions, there was a rich difplay of the moft fplendid dreffes, of the *weeds of peace.* See Note on *Samfon Agon.* v. 1312. T. WARTDN.

But fee alfo Shakfpeare, *Trvil. and Creff.* A. iii. 5. iii. " Great Hector in his *weeds of peace."* ToDD.

Ver. 121. *With* ftore *of* ladies,] An exprefion probably catched from Sydney's *Aftrophel and Stella,* ft. 106. " But here I doeore *of* faire *ladies* meete." T. WARTON.

See alfo Matthew Groue's *Songes and Sonnettes,* 1587, bl. 1-

———" in *court* there is
" Such *ftore of damfels* fayre."

And, in Eluiden's *Hist. of Pefiftratus* and *Catanea,* bl. 1. f. d.

———" of lufty youthful *knightes,*
" And glittering *dames fuch ftore"*

And Spenfer, *Faer. (Qu.* v. iii. 2. " Of lords and *ladies* infinite great ft*ore"* ToDD.

Ver. 122. Here Mr. Bowie points out a pertinent paffage from *Perce-foreft,* v. i. c. xii. fol. 10,9. *" Pris ne* doit ne peult eftre donne fans les *dames:* car pour elles font touted les proueffes

Of wib, or arms, while both contend
To win her grace, whom all commend.
There let Hymen oft appear
In faffron robe, with taper clear,

faiftcs, et par elles en doit eftre Ie *pris donne."* See alfo,. c. cxxviii. Among the articles of the *Jujlcs* at Weftminfter, *1509,* is the following. " *Item,* yf yt is the pleafure of the Kynge, the Queen PS Grace and the *Ladies,* with the advice of the noble and dyferet juges, to give *pryfes,* after their defervings unto both the parties." The Antiquarian Society have given a print of this crrcmony from a Roll in the College of Arms. See-alfo Hardyng's *C,'iron. c.* civ. And Robert of Gloucefter, of the tournaments at K. Arthur's Coronation, vol. i, 190,.

" Vpe the alures of the caftles the *ladyes there* ftode,
" And byhuId 13 thy.s noble game, and wyche knyztz were
" gode, & c."

The whole defcription is literally from Geoff, of Monmouth,. 15. ix. chap. xiv. T. WArTON.

And, immediately to the point of the ladies being *judges* in thefe cafrs, compare Groups *Hift. of Pelops and Hippodamia,* where a tournament is defcribed, 1587- Sign. C. v.-

" Thofe l*adyes* that attend her trayne, &c.
" Where they appoynted are to ftand
" *As judges* of the cafe." ToDD.

Ver. 123.——————*both* contend
TV win her grace, whom all commend.] See The *Period of Mourning,* by II. Peacham a writer familiar to Milton, edit. 1613. *Nupt. Hymn.* iv. of Venus's temple.

——————" where art and coft with each *contend.*
" For which the eye the frame fhould moft *commend."*
T. WARTON.

Ver. 125. *There let* Hymen *oft appear*
In faffron robe, *with taper clear,* &c.] For, according to Shakfpeare, *Loves Lab. Lofl,* A. iv. S. iii.

" For revels, dances, maiks, and merry hours,
" Fore-run fair Love, ftrewing her way with flowers"

And pomp, and feaft, and revelry,
With maik, and antique pageantry;

Among thefc *triumphs,* were the mafks, pageantries, fpectacles, and revelries exhibited with great fplendour, and a wafte of allegorick invention, at the nuptials of noble pprfonagrs Here, of courfe, the claffical *Hymen* was introduced as an aftor, properly habited, and diftinguiflied by his charafteriftick fymbols. Thus in Jonfon's " *Hymcncei,* or the Solemnities of Mafque and Barriers at a Marriage," there is this ftage-direction. " On the other hand entered *Hymen* the god of marriage, in *a.faff'roncolourcd* robe, his undcrvpftures white, his fockes yellow, a yellow voile of filke on his left arme, his head crowned with rofcs and marjoram, in his right hand a *torch."* Works, edit. iSlS. *Mafquces* p. ,912. We have the fame reprefentation of *Hymen* in an Epithalamium, the ufual imlifpcniible accompaniment of a wedding, and often a part of the nuptial imifk, in the *Poetical Mifcellanies* of Phincas Fletcher, Cambr. 1633. 4to. p. 58.

" See where he goes how all the troop he cheercth,
" Clad with *faffron* coat, in's hand a *light."*

And fee Spcnfrr's *Epithalamion,* where *Hymens Mq,'k* is alfo mentioned, ft. ii. Sec alfo Beaumont and Fletcher's *PJtihiftcr,* A. v. S. i. vol. i. p. 158, 159. edit. ut fupr, And *Hymen's Majk,* in the beginning of the *Tico Noble Kin,'men* of Fletcher, A. i. S. i. And our author's *El.* v107. T. WARTDN.

Marfton, in his *Malcontent,* 1604, gives Hymen the *robe, A.* iii. S. ii. " Hymen begins to put off his *faffron robe."* 5ylvcfter gives the god *"fqjfron roabes,"* Epithal. *Du Bart.* ei. fup. p. 1213. See alfo Randolph's *Poems,* 1540, p. 43. " Hymen came behind *infqffron robes."* TODD.

Vcr. 127- *And* pomp, *and feqft, and* ravelry,
With maflt, *and antique* pageantry;] See Mr. Warton's note on *Sawf. Agon.* v. 1312, in which the peculiar fignifination of *pomp* in thi'fc pageantries is explained. *Itevtfry* occurs again in *Comus,* v. 103. It Cleans the *revels,* which, according to Minflieu, were " fports of dauncing, mafking, comedies! tragedies, and fuch like, ufcd in the king's houfe, the

Such fights as youthful poets dream
On fummer eves by haunted dream. 130
Then to the well-trod ftage anon,
If Jonfon's learned fock be on,
Or fweeteft Shakfpeare, Fancy's child,
Warble his native wood-notes wild.

houfes of court, or of other great perfonages." Thus, in *Twelfth Night,* A. i. S. iii. Sir Andrew fays, " I delight in *mafks* and *revels."* And, in Shirley's Mafk, *The Triumph of Ptac,* 1633, " the *Mafquers* are encouraged by a Song, to their *retells* with the Ladies," p. 24. The *mafter of the revells* was an officer in the Percy houfhold, 1512; and, afterwards, in the Royal houlhold. The " antiqueageanfa" were, at firft, morely proceffions and cmblcmatick fpeftacles at thepublick reception of diftinguifhed perfonages. Sue Warton's Hill, of Eng. Poetry, vol. ii. 204. They were afterwards diftinguifhed by fpeaking characters. Drummond has left us a fpecimcn of the *pageants,* thus enlivened, in his poetical " Speeches to the High and Excellent Prince Charles, King of Great Britain, &c., at his entering his city of Edingburg, delivered from the *pageants* the 15th of June, 1633." Caledonia, rcprefenting the kingdom, firft addrufles the monarch ; then the Mufes; and laftly the Planets; Sccalfo *Two Gent, of Veron. A.* iv. S. iii. where Julia fays,

———————" at Pentecoft,
" When all *our pageants* of delight were play'd,
" Our youth got me to play the woman's part."

From thcfe the poet proceeds to the " *wdl-trvd Jlage*;" on which expruffiun Mr. 'Varton remarks that Milton had not yet gone fuch extravagant lengths in puntanifm, as to join with his reforming brethren in condemning the ftage. TDDD.

Ver. 132. *If Jonfon'*j *learned* fock *be* on,] This expreilioii occurs in Jonfon's recommendatory verfes, prefixed to the firft folio edition of Shakfpeare's plays in 1623.

———,—" Or when **thy,'focks** were *on."* T. WARTon.

Ver. 133. *Or fweeteft Shakfpeare, Fancy's child,*
Warble his native wood-note wild.] Mr. **Bowle**

And ever, againft eating cares, 135
Lap me in foft Lydian airs,
Married to immortal verfe;
Such as the meeting foul may pierce,

adds to the obvious parallel from Shakfpeare, " This *child of Fancy,* that Armado hight," the following line from *Jul. Cef.*

" *O*h hateful Errour, Melancholy's *child !"*

There is good rcafons to fuppofe, that Milton threw many additions and corrections into the *The at rum Poetarum,* a book published by his nephew Edward Phillips, in 1&75. It contains critiuifins far above the taftc of that period : Among thcfe is the following judgment on Shakfpeare, which was not then, I believe, the general opinion, and which perfectly coincides both with the fentiment and words of the text. " In tragedy, never any expreffed a more lofty and tragic heighth, never any repref ented nature more purely to (he life : and where the polimments of art are moil wanting, as probably his learning was not extraordinary, he plcafes with a certain *wild* and *native* elegance, &c." *Mod. Poets,* p. 194. T. WArToN.

Milton fhows his judgement here, in celebrating Shakfpeare's *Comedies,* rather than his Tragedies. But for models of the latter, he refers us rightly, in his *Penferofo,* to the Grecian fccne, verfo 97- HURD.

Ver. 134.——————*his native wood-notes wild.']* Taffo, *Gier Lib.* C. vii. 5. " bofcarecce inculte avene." See Curfory Remarks on fbme of the ancient Englifh poets, p. 12fi. TODD.

Ver. 137. Married *to immortal verfe;']* So in Browne's *Britannia's Paftorals,* of a fhepherd, B. i. S. v. p. 93.

" *Marrying* his fweet noatcs with their filucr found."

And in our author's Poem *at afolemn Mufick,* v. 1.

" Bleft pair of Syrens, pledges of heaven's joy,
" Sphere-born harmonious fifters, Voice and Verfe,
" *Wed your* divine founds, &c."

And Sylvefter, of the birds in Paradifc, *Du Bart.* p. 172. edit. fol. 1621.

." *Marrying* their fweet notes O the angels lyes."

In notes, with many a winding bout
Of linked fweetnefs long drawn out,
With wanton heed and giddy cunning ;
The melting voice through mazes running,

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

" Tn *marrit* myne immortal layes to theirs."

Phillips, Milton's nephew, fays in the Preface to his *Thcalrum Poetarum,* that " the *Lydian* mood is now muft in rcqueH,' SEE Note on v. 134. T. WArTON.

The fame Edward Phillips, in his encomraftick verfes prefixed to the firft Book of *Henry Lowea's Ayres, 1653,* notices the mufician's fkill both in

" The Dorick fage, and the *mild Lydian."* TODd.

Ver. 139- -- bout] *Emit* is *a fold* or *twift,* and often ufed in this fenfe by Sprnfcr. See F. Q. i. xi. 3. " Whofe wruathud *bougktcs* whenever he unfolds." Sec alfo F. Q. i. i. 15, and *Virgil's Gnat,* ft. 32. TDDD.

Vcr. 141. *With 'wanton heed and giddy* cunning;
The mclti?ig ruzcc *through mazes* running,] The jhymcs occur in P. Fletcher' *Poetic. Mi,'celL* 1&"33$_7$ p. 80.

" While the fpcedie woods came *running*$_9$
" And rivers ilootl to hear his *cunning,"*

And in Sylvcfter's *Du Bart.* lf)21. p. SlD.

" Though it have fuch curious *cunning*
^{tl} Gentle touch, and nimble *running."*

Cunning is ufed in the fame fenfe, in uur *Tranflation of the rfalma :* " If I forget thce, O Jerufalem, let my right hand forget her *cunning,"* Pf. cxxxvii. 5. Which Sandys rightly paraphrafes, " Let my fingers their *inelodivuji fkili* forget," *Pf,* pd. lb"4B, p. 21D. TODD.

Ver. 142. *Tht mtlting voice through* mazes *running,*
Untwifting *all the* chains *that tie*
The hidden foul of harmony ;] Mr. Malonc thinks that Milton has here copied Marfton's comedy, *What you will, 1607. fuppl.* Shakfp. vol. i. 588.

Untwifting all the chains that tie
The hidden foul of harmony ;
That Orpheus' felf may heave his head
From golden (lumber on a bed
Of heap'd Elyfian flowers, and hear
Such drains as would have won the ear
Of Pluto, to have quite fct free
His half-regain'd Eurydice.

" Cannot your trembling wires throw a *chain*
" Of powerful rapture bout our *mazed* fenfe ?"

But the poi't is not difplaying the effect of inufick on the fcnfcs, but of a fkilful mulician on mufick. Milton's meaning, is not, that the fenfes are *inchained* or *amazed* by mufick, but that, as the voice uf the finger runs through the manifold *mazes* or intricacies of found, all the *chains* are *untwiftcd* which imprifon and rntangle the *hidden foul,* the effence or perfection, of *harmuny.* In common fcnfc, let mufick be made to fliow all, even her moil *hidden* powers. T. WARTON.

The *melting* voice is noticed in P. Fletcher's *Pife. Eclogues, e*dit. 1633, Eel. iii. ft. 14.

" Who taught thy honied *tongue* the *cunning* flight,
" To *melt* the ravifh't care with muiick's ilrains ?" TODD.

VLT. 145". *From* golden flumber *on a bed]* Thus in a *Song* of Drummond's, jed. 1616. Edinb.

" My fenfes, one by one, gaue place to Sleepe;
" Who, followed with a troupe of *gulden Jlombers,*
" Thruft from my quirt bra'me all bafe cncombcrs."

Again, in a Song in the Comedy of *Patient Griffil,* 4to, 1603

" *Goldenjlumbcrs* kiffe your eyes."

SEE alfo Milton's " *Aurea quies,"* El. iii. *66.* TODD.

Ver-447. *Ofheap'd* Elyfian flowers,] See *Far. Loft,* B. iii. 359. MMr. Warton adds, that Milton's florid ftyle has this diftinftiun from that of moll other poets, that it is marked with

Thefe delights if them canft give,
Mirth, 'vith thee I mean to live.

a degree of dignity Pope has borrowEdMilton's *Elyfian flowers* in his Ode on St. Cecilia's day. TODD.

IL PENSEROSO.

HENCE, vain deluding Joys,
The brood of Folly without father bred !
How little you befted,
Or fill the fixed mind with all your toys !
Dwell in fome idle brain,
And fancies fond with gaudy ihapes poflbfs,
As thick and numberlefs

Ver. 1. *Hence, vain deluding Joys,* &c.] The opening of this poem is formed from a diftich in Sylvcfter, the tranflator of Du. Bartas, W*orkes*, edit. fol. ifczl, p. ID34.

" Hence, hence, falfe pleafures, momentary joyes,
" Mocke us no more with your illuding toyes 1" BDWLE.

Ver. 4.———*the* fixed mind] See *Par. L.* B. i. *97.* And Milton's favourite, Spenfer, *Faer.* Qw. iv. vii. 16

" Yet nothing could *my fixed mind* remove." TOM.

Ver, 7. *As thick* &c.] This imagery is immediately from Sylvefter's Cave of Sleep in *Du Bartas*, p. 315. edit. fol. 1521. SEE Note on *L' Allegr.* v. 10. He there mentions *Morpheus*, and fpeaks of his *"fantaftickе* fwarmes of Dreames that h*overed,"* and fwarms of dreams

" Green, red, and yellow, tawney, black and blew:"

And thefe refemble,

" Th' *unnumbred moats* which in *[he fun* do play."

And thefe dreams, from their various colours, arc afterwards called the " *gawdy* fwarme of *dreames."* Hence Milton's *fanciesfond, gaudy Jhapes, nvmberlefs gay motts in thefun-beams,* and the *hvtering* dreams of Morpheus. T. WAHTDB.

As the gay motes that people the fun-beams ;
Or liked hovering dreams,
The fickle penfionera of Morpheus' train. 10

Vcr. 8. *As the gay mutes that people the fun-beam;]* I have formerly obferved, that this line is from Chaucer, *Wife of Bathes Tale,* v. 8 to.

" As thick as motes in the funnc-bcams."

As probably from Drayton, *Muf. Elyf. Nymph,* vi. vol. iv. p. 1494. edit, ut fupr.

" As thick as ye difcerne the atoms in the beams."

But it was now a common illuftration. Sec Randolph's. *Poems,* edit. 1640. p. p,'. Mr- Bowie adds the following parallel, from Caxton's Golden *Legend,* in the *Lyf of S. Mychel,* edit. 1483. fol. 306". b. " This ayer alfo is full of devils and of wyeked fpyiytcs, as *ihrffwnr-beamcs* ben *full of* finale *motes."* To which he fubjoins a paffage from Pulci's *Morg. c.* xxv. ft. 137-

" Sappi che tutto quefto aere e denfo
" Di fpiriti."

Sylvefter certainly fuggefted the idea. T. WARTOn.

Vur. 10. *The* fickle penfioners &c.] *Fickle* is *tranjitory, perpetuallyshifting,*&c. As in Shakfpearc, *So?in.* cxxvi.

" O thou, my lovely Boy, who in thy power
" Doft hold Time's f*ickle* glafs."

Time's glafs is *fickle,* becaufe its contents arc always ftealing away. *Penfioners* became a common appellation in our poetry, for train, attendants, retinue, &c. As in the *Midf. N. Dr.* A. ii, S. i. of the Faery Queen.'

" The cowflips tall her *pen,'loners* be."

This was in conforjiu'rice of queen Elizabeth's faihiunable eflablilhnicnt of a band uf military conrtiers by that name. They AVCIT fume of the handfomrft and tailed young men, of the bell families and fortune, that could be found. Hence, fays CJuickly, in the *Merry Wives,* A. ii. S. ii. " And yet there hus been carls, nay, which is more, *Penfionrrs"* They gave the mode in drefs and diverfiuns. They accompanied the Queen in her pro-

But hail, thou Goddefs, fage and holy,
Hail, divineft Melancholy !
Whole faintly vifage is too bright
To hit the fenfe of human fight,
And therefore to our weaker view 15

grcfs to Cambridge, where they held torches at a play on a Sunday in King's Collide chapel. T. WArToN.

Ver. 11.——————*fage and holy,]* Melancholy is called f*age,* as night was termed by the [Creeks **Εὐφρόσυνη,** and fnr thr like rcafun ; both being favourable to wifdoni and contemplation. "Τὴν νύκτα προσεῖπον ΕΥΦΡΟΝΗΝ, μέγα πρὸς εὕρεσιν τῶν ζητουμένων καὶ σκέψιν ἡγούμενοι τὴν ἡσυχίαν καὶ τὸ ἀπερίσπαστον." Plutarch, **ΠΕΡΙ ΠΟΛΥΠΡΑΓΜ.** *Opp.* turn. ii. p. 521. edit. fol. Francof. 15.99. HURD.

See alfo *The Scourge of Vittanie,* ut fupr. lib. i. *Proem.*

" Thou nurling mother uf fair •*wifdom's lore,*
" Ingenuous *Melancholy."* T. WAHTON.

Ver. 12. *Hail, diivineft Melancholy!]* Milton, fays *Mr,* Bowle, has here fomc traces of Albert Durer's *Melancholia.* Particularly in the *black vifage,* the *looks commercing vith tJtt Jkies,* and the ftole *drawn over her decent fhoulders.* The painter, he adds, gave her wings, which the poet has transferred to Con*templation*$_1$ v. 52. 1 think it is highly probable, that Milton had this perfonification in his eye; and by making two figures out of one, and by giving Melancholy a kindred companion, to whom wings may be properly attributed, and who is diliantly implied in Diner's idea, he has removed the violence, and cleared the obfcurity, of the allegory, preferving at the fame time the whole of the original conception. Mr. Steevens fubjoins, " Mr. Bowie might have adder], that in Durer's deligii, a winged Cherub, perhaps deiigned for Contemplation, is the fatellite of Melancholy. All transfer of plumage was therefore needlefs. The poet indeed has laken the wings from his Goddefs, and I think, with judgemsnt: for although Contemplation is •xcurfive, Melancholy is attached to its object." T. WARRTON

Overlaid with black, ftaid Wifdom's hue;
Black, but fuch as in efteem
Prince Memnon's lifter might befeem,
Or that flair'd Ethiop queen that ftrove
To fet her beauty's praife above 29

Ver. 15. *O'crlaid with black, Jlaid Wifdom's hue*;] Her countenance appears dark to the groflhefa of human vifion, although in reality of exccflive luftre. The *bright vifage* was therefore *overlaid* with black, according to its vifiblc appearance, by Durer in his portrait of *Melancholy.* It is the. fame general idea in *Par. Loft,* B. iii. 377, &c. But this imagery is there extended and enriched with new iublimity: for God, even thus concealed, fays the poet, dazzles heaven, and fnrccs the mo ft exalted Seraphim to retire, and cover their eyes with both their wings. And God is faid to dwell " in *it/iapproacfied light* " ibid. iii. 4. Which, as Mr. Steevens obferves, is literally from his favourite Euripides, *Phorniff.* edit. Mufgr. v. 837- Φέρει ἀιθέρος ἀβATON ΦΩΣ γέννων." As likely from St. Paul, *Tim.* i. vi. 15. " Dwelling in the *light* which no man can *approach."* Sec lfo our author, *Of Reformat.* gl Thou therefore that fitted in *light* and glory *vnapproac/iablc."* T. WARTUN.

Vcr. 18. *Prince Mcmnon'sjifter']* That is, an Ethiopian prin*pefs, or fable beauty. Memnon, king of Ethiopia, being an auxiliary of the Trojans, was llain by Achilles. Sec Virg. *JEn.* i. 453. " *Nigri* Memnoiiis arma." *It does not however appear that Memnun had any fifter. Tithonus, according to Hefiod^ had by Aurora only two fons, Memnon and Emathion, *Thevg.* 984. This lady is a creation of the poet. DUNSTER.

Ver. 1^. Or *that Jlarr'd Ethiop queen]* Calliope, as we learn from Apollodorus, was the wife of Cepheus king of Ethiopia. She bcrafted herfelf to be more beautiful than the Nereids, and challenged thsin to a tryal; who in revenge perfuaded Neptune to fend a prodigious whale into Ethiopia. To appeafe them, (he was diretied to expufe her daughter Andromeda to the monfter: but Per feus delivered Andromeda of whom he was enamoured, and tranfportcd Calliope into heaven, where fhe became A cunftell'dtioji. *Bill.* ii. c. iv. §. iii. Hence foe is called *that*

The Sea-Nymphs, and their powers offended:
Yet thou art higher far defbended:
Thee bright-hair'd Vefta, long of yore,
To folitary Saturn bore;
His daughter ftie; in Saturn's reign,
Such mixture was not held a ftain:
Oft in glimmering bowers and glades
He met her, and in fecret (hades
Of woody Ida's inmuit grove,
"Whilft yet there was no fear of Jove.
Come, pentive Nun, devout and pure,
Sober, ftedfaft, and demure,

flarred Ethiop queen. SEE Aratus, *Phaenom.v.* 13p. ffiq. But Milton feems to have been itruck with an old Gothick print of the conftellations, which I have fcen in early editions of the Ailronomersj where Lhis queen is reprefeiited with a black body marked with white ftars. T, WARTDN.

Lovelace Teems to allude to the fame print, in his *Lucafta,* cd. 1659, p. ,9-

" Methought (he look'd all ore *bepatch'd withjlars,*
" Like *the dark* front of fome Ethiopian queen," TDDD.

Ver. 25. Mr. Bowie thinks, that this genealogy, but without the poetry, is from Sower's Song, in *Pericles Prince of Tyre.* More Specially as the verfes immediately follow thofc quoted from the fame Song, *L'Allcgr.* v. 25. See edit. Maloiie, *Suppl. 'ph.* vol. ii. 7- " *With whom the father liking took,* &c." The meaning of Milton's allegory is, that Melancholy is the daughter of Genius, which is typified by the *bright-haired* gDddefs of the eternal fire. Saturn, the father, is the god *of Saturnine* difpolitions, of penfive and gloomy minds. T. WARTON.

Ver. 32. *Sober,ftedfaft, and* demure,] Two of thefe epithets occur together, to exprefs chaftity, in Skelton's *Philip Sparrow,* edit, 1736 . p. 249:

All in a robe of darkeft grain,
Flowing with majeftick train,
And fable ftole of Cyprus lawn,
Over thy decent fliioulders drawn.

" Goodly maistres Jane
" *Sober, demure,* Diane !" T. WArTON.

So alfo, in the *True Chronicle Hifl. ofK. Leir,* &c. 1605, A. i, of Cordella:

-" She is fo nice, and fo *demure ;*
" *Sofobcr,* courteous, modell, and precife, &c."

And in *The plertfairntc Pathi-zuaye leadynge to an honeft lyfe,* 4to, bl. 1. no date.

" Modeft, demure *and* fadde fhe appeared,"

Wherpyoi,'t,'e mi-ans *Jijbcr* or *J'ci'tnus.* Kut JNJil ton's *Nun* corrrf-pontls with a defcription in ihe Romifh work, addreffed particularly to Nuns, entitled *Partheneia Sacra,* cd. 1638. p. 20.9- "Moft fober and demure Virgin, &c," **Todd.**

Ver. 35. And fable **ftole]** Here is a charafter and propriety in the ufe of the ftole, which, in llu poetical phrafeolony of the **prefent day, is not only perpetually mifapplied, but mifrepre-** prefentday,isnotonlyperpetuallymifapplied,hutmifreprefented.Itwasaveilwhich and, as Mr. Bowie ubfervcs, A'as 'voin only by fuch of the Roman malions, as were diftingufhed for the ftrienefs of their modef'ty. lie relers u to tlie *Lv Juwgtni dclfe Do,'me, di Etica VIM,* Vincg. 1.557- P- 77- ce alto Albert DururS *Melancholia,* where this dcfcripliuu is e x a l y anlwcreil. T. WARTON.

Poflibly Milton might have in mind G. Fletcher's dcfcription uf the Prophets, *Chrift's Tr. 1611.* ii. 17-

[tl] After them flew the Prophets, brightly.,'orf
[11] In Uiining *lawn"* TODD.

Ibjd. -- . - o," Cyprus lawn,] Cyprus is a thin tranf-pavent texture. So Shakl'pearc, *Tvcljth Nig,'it,* A. iii. S. i.

--- [IC] a *cyprvs,* not a bofum,
" Hides my poor heart."

Come, but keep thy wonted ftatc,
With even ftep, and mufing gait;

And, what is more immediately to our purpofc-, in Autolycus's Song in the *Wint. Tale,* WE have black Cyprus, A. iv. S. iii.

" Lawn as white as driven fnow,
" *Cyprus black* as e'er was crow."

And Donne, *Poems,* edit. 4tn. lf)33. p. 130.

" As mrn which through a *cipres* fpc
" The riling fun, do think it *two."*

Dryden, by a moft ridiculous mifapprehrnfion, in his tranflation of the firft G corgi ck, has "fh*roud-like cyprrfs"* v. 25. Here fays Milbourne, " Did not Mr. D. think of that kind of cyprcfs tifcd often for the fcarfs and hatbands at funerals formerly, or for *widow's vails ?"* The laft fcnfc frcms to explain Milton. Sea the *Puritan,* Stage-dircftion, A. i. S. i. T- WAHTON.

Sandys fays that the Egyptian Moorifh women " couer their faces with *blackc cyprefs* befpotted with red;" *Travels,* cd. 1&15, p. 109. In Erondt-lle'5 *French Garden,* &c. 1605, *cyprcfs* is *crape: "* How fell you that piece of white *ciprefle ?* CJombicn vcndcz VDUS ccttc piece dc *crcfyc?"* TDDD.

Vcr. 35.——————*decent Jhouldcrs}* Not rxpofed, therefore *detent;* more efpccially, as fo covered. There is an old trcntife on " Naked Bri'afts and Shoulders," to which Baxter wrote a Preface. T. WAIITDN.

Ver. *37- Come, but* keep th*y -wonted* ftatc,
With even *Jlep, and miffing* g.tit;] So Dray ton, •viilcntly one of Milton's favourites, in the *Mi,'cs Elyftum,* Nymph, vii. vol. iv. p. 1456".

——" fo goddcfs-like a *gait,*
" Each ftcp fo full of majefty and *Jlate."*

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

" Seated in thy filver chairc?,
" *State* in *wonted* manner *keep."*

It may be obferved, that to *Jceepjlate* feems to have been anciently a familiar phrafe and combination. Ai in *Albumazar,* **1614.** Reed's *Old. PL* vii. 239

And looks commercing with the fkies,
Thy rapt foul fitting in thine eyes : 40

" They come, *Keep fate, keep ftate,* or all's difcover'd."

Again, in B. and Fletcher's Wil*d-Goofe Chafe, A.* v. S. vi. vol. v. p. 259. "What *a* How far off they fit from her!" Jonfon in his verfes to Selden, " The Monarch of Letters," *Underw.* vol. vi. *366.*

" I firft falute thee fo, and gratulate
" With that thy ftile, and *keeping of thy ftate."*

In *Marbetk,* A. iii. S. iv. " Our hoflefs *keeps hcrjlatc."* Where, in the paflagc from Ilolinflicad cited by Mr. Steevens, in which the king is faid to caufe the queen to Aeye the *c,'latc,* we arc to undcrft-inil, *not to quit her throne or c,'iuir under the canopy,* whilu the king 'valkud about. Sre Note on *Arcwl.* v. 81. Jonfon has But *kept* an *even gait,"* vol. vii. 31?. T. WArTON.

Ver. .1. •———commercing] *Commercing* with the accent on the fecund fyllablr, as in Sylvefter's *Du Bart.* p. 421.

" For, with her flieath, the foul *commerce* frequents."

And fee Habington's ca*ftara,* l()35. p. *156.* The accent was now alfo as common on the firft fyllable. TODD.

Ver. 40. *Thy* rapt *foul} Thy raviflird* foul. So in *Cowus,* v. 794 " Kindle my *rapt* fpirits." Browne, in his *Pastorals,* has the virb, to *rape,* often. And Drayton, *Eel.* v. " To *rape* the field with touches of his ftring." Compare Spenfer, *Faer. Qu.* iv. *ix. 6.*

" That with the fweetneffe of her rare delight
" The prince half *rapt," &c.*

Rapt is fometimcs, but lefs frequently, found in its literal feafu ; as in Drayton, *Legend of P. Gavefton,* vol. ii. p. 569.

" Like fportfull Jove with his *rapt* Phrygian $p^a g^c$-"

Sec *Par. Lffl,* B. iii. 522.

" *Rapt* in a chariot drawn by fiery ftecds."

And Par. *Reg.* B. ii. 40. And compare Berni, *OrL Innam.* L. i. c. xxv. 11. 42. " *Rapito* in Paradifo." T. WArTON.

" My *rapt foul"* is a phrafe in P. rietchcr's *Purp. Ifand, 1633,* L. xii. it. *73.* TODD.

There, held in holy paflion ftill,
Forget thyfelf to marble, till
With a fad leaden downward caft
Thou fix them on the earth as faft :
And join with thee calm Peace, and Quiet,
Spare Faft, that oft with Gods doth diet,
And hears the Mufes in a ring
Aye round about Jove's altar (ing :
And add to thefe retired Leifurc,
That in trim gardens takes his pleafure:

Ver. 42. *Forget thy felf to marble,']* It is the fame fort of petrifaction in our author's epitaph on Shakfpeare.

" There thou, our fancy of itfclf bereaving,
" Doft make us m*arble by too much conceiving."*

In both inftances, excefs of thought is the caufr. T. WARTon.

VLT. 43. *With a fail* leaden *downward caft]* Hence, fays Mr. Warton, Gray's exprellivc phrafeology, of the fame perfonage, in his *Hymn to Adverfity.*

" With leaden eye that loves the ground."

Mr. Thyer cites *Love's Lab. Loft,* A. iv. S. iii. " In lead*en* contemplation." I obferve that P. Fletcher gives " *leaden eyes"* to Fornication perfonified, *Pnrp. T,'l.* c. vii. ft. 19, and allb to Defpair, c. xli. ft. *3'2.* Sidney alfo lays, " Who have fu *leaden ryts* as not to fucfweet beauties fliow," *dflr. fy Stella,* Song 7. But Milton's beloved Speniur feems to have fuggefted the foimittiou of this expreffive line. *Epithalam,* v. 234.

" But her,'rtrZ *eyes, ftill faften'd on the ground,*
" Are governed with goodly mod city,
" That fuffers not one look to glance awry." TODD.

Ver. 50.——————*trim gardens']* Mr. Warton here obferves, that aftbftatiou and falfe elegance were now carried to the moil elaborate and abfurd excefs in gardening; and he notices, among fimilar monuments of extravagance in other countries, " the Garden at Ilampton-Court, where in privut arc. figured various

But firft, and chiefeft, with thee bring,
Him that yon foars on golden wing,
Guiding the fiery-wheeled throne,
The Cherub Contemplation;

animals, the royal arms of England, and many other things:" from Laurcmburgius, *Horticultura,* lib. i. cap.29- p. 125. Francof. a.d Moen. 1 b'31. 4to. The *architecture du jardinage,* he thinks, may be alfo difcovered in the "*fpruce* Spring, the *cedarn alleys,* the *crifped Jtiadcs* and *bowers"* in *Comus ;* and the " *trim* garden" *in. Arcades,* v. 45. I will add fame account of tlicfc fafhionable gardens from Sylvefter's *Du Bartas,* 1521, p. 181.

" Mufnig, anon through *crooked walks* he wanders,
" Hound-winding *rings*$_9$ and intricate *meanders,*
" Fah-guidingTJaf/u, doubtfull beguiling./frniyj,
" And right-wrong errors of an cndlcfs *mnze :*
" Not funply *hedged* with a fingle *border*
11 Of rofemary, cut out with *curious order*
ct In Satyrs, Centaurs, Whales, and half-m?n-Horfes, &c."

This *trim garden,* gentle reader, is Du Bartas's *Garden of Eden !* It is Adam, who is dofcribed walking in it, "mufmg;" whom we afterwards find near "gurgling ftrcams *frizadovd* on the gravel!" p. 231. TDDD.

Vcr. 52. *Him that yon foars on golden wing,*
Guiding t/icji cry-wheeled t/irone,
The Cherub Contemplation ;] By contemplation, is here meant that ftretch of thought, by which the mind afccnds " To the firft good, firft perfect, aud firft fair;" and is therefore very properly faid *tofoar* on *golden wing, guiding the fiery-wheeled throne;* that is, to take a high and glorious flight, carrying bright iduas of deity along with it. But the whole imagery alludrs to the cherubick forms that conveyed the *fiery-wheeled* car in *Ezehiel,* x. *[1]2.* feq. See alfo Milton himfelf, *Par. Lojl,* B. vi. 750. So that nothing can be greater or jufbr than this idea of *Divine Contemplation. Conte?npfation, of* a more fedate turn, and intent only on human things, is more fitly dcfcribcd, as by Spenfcr, under the figure of an *old man ;* time and experience qualifying men belt for this ullice, Spenfer might then

And the mute Silence hift along, 53
'Lefs Philomel will deign a fong,

be right in his imagery; and yet Milton might be right in his, without bring fuppofed to ramble after *fame fanciful Itahan.*

IIURD.

I cannot agree, with Doctor Newton, that this representation of *Contemplation* has the gaiety of a Cupid. I know not that Cupid is uvL'i[1] feigned *tofoar un golden wing* amid the bright iiL'fs of the empyreum; nor that a clierub is an infantine angel, except in the ideas of a dauber for a country-church. To fay nothing, that gaiety cannot very properly belong to the notion of a being, who is " guiding the fiery-wheeled throne." Shakipeaie has indeed given us the vulgar Cherub, in *K. Hen. VI11.* A. L S. i.

——" Their dwarfifli pages were
" As Chcrubims, all gilt," .

BuL, that Milton's uniform conception of "" fprries of aiigi'l was very different, appears from Minnu pannes of the *Paradise Loft.* Satan calls Beelzebub " fallen Cherub," B i 57. Cherub and Seraph, part of the rebel warriour-angels, are " rolling in the flood with featterd arms anil fiiligns," ibid. 324 Again, " millions flami*ng* fwords are drawn from the thighs of *mighty* Cherubim,'' Li. i- t)h'.3. The cherub Zephon is a leaden of the *radiant files* of hetuon ; and, in the figure of a graceful young man, " fevcre in youthful beauty,'' rebukes Satan, 1. v. 7.1)7, 845. " A chciubirk watch, a cohort bright of ''atchful r:,'u--rubim,'' is ftationed on the eaflern vi-rgo of P.iradii'c, 15. 'K 1'JO, 12S. Other examples fir13 ubvious. As Miltun Satan i-, not :i monftcr with cliwcn feet, hums, uinl a tail, in niMtlu-r au- lus Cherubs Cupids. Mr. Heed thinks that Milton is here indebted to Nabbes's Mafk *Micrucofmujs,* now recently published, Reeds *Old PI.* vol. ix. p. 126.

" Mount thy thought upon the *wing.*
" Of *Contemplation,* and afpire, &c."

And it may be obferved, that Melancholy, clothed in black, is a perfonage in the fame Mafk. Contemplation is perfonified in Fletcher's *Purp. fjl.* C. ix. ft. 12. " Still mufing c*ontemplation.* In Englifh poetry, it is firft perfonified by Spenfer. T. Warton WARTON.

In her fweeteft fad deft plight,
Smoothing the rugged brow of night,
While Cynthia checks her dragon yoke.
Gently o'er the accuftom'd oak : 60
Sweeb bird, that fliunn'ft the noife of folly,
Moft mulic'dl, moft melancholy !
Thee, chauntrefs, oft, the woods among,
I Woo, to hear thy even-fang ;

Contemplation had been perfonitied before by Sir Philip Sidney: See *the Arcadia,* 13lh edit. p. 225)- G. Wither forms to have fupplii'd Nabbcs with the phrafe juft cited : See, Wither's *Juveinha,* 1623, p. 2L. *"Mounted* alolt *on Contemplation's rungs."* But Milton poilibly -adverted Lo a pailiie in Machin's *Dumb Knight, 1608,* A. iii. S. i.

" my foul
" W*ith golden wings uf thought* ,'hall mount the fky."

I mufk however obferve an rxprcllion of Petrarch, *Son.* Ixxxiii.

" Volo con I' *all de' penfieri* al cielo." TODD.

Vcr. 58. Smoothing *the* ruggnl brow *of night,]* So, in Spen,-fcr's Sonnet to Sir C. Hatton, prefixed to the F*aerie Queene:*

" With like delights fDmrtimcs may eke delay
" The *rugged brow* of carcfull policy :"

Where *delay* fignifics to *fmooth.* See the note on the paflagp, Spenfer's Works, cd. 1SD5. TODD.

Vcr. b'2. *Mojl* inufical, *mojl* melancholy !] *L Allegro* bpgan with the morning of the day, and the lively falutations of the lark. ,',' *Pcnferofo,* with equal propriety, aftIT a general cxorilium, opens with the night: with mounfliine, and the mrlancholy mufick of the nightingale. T. AVAiixox.

Euripides thus beautifully describes the *melancholy mufitk* of this fweet bird, *Helen.* 1115. cd. Barnes.

Σέ τὰν ἀοιδάτην ὄρνιθα μελῳδὸν
Ἀηδόνα δακρυόεσσαν. TODD.

Arid, miffing thee, I walk unfeen
On the dry fmooth-fhaven green,
To behold the wandering moon,
Riding near her higheft noon,
Like one that had been led aftray
Through the heaven's wide pathlefs way ;
And oft, as if her head flie bow'il,
Stooping through a fleecy cloud.
Oft, on a plat of rifing ground,
I huar the far-off Curfeu found,
Over fome wide-water' d fliore,
Swinging flow with fullen roar:

Vcr. *6(j.* — fmooth,'f-lhaven *grcwi,"]* Then: **is a** liinilar compound in Sylvoter's *DuBatt.* lb'21, p. 432. " NL-W,'IUITN iii'ldb." So, of the mmver, ibid. p. 13.

" *Shaics,* with keen iythc, the "lory anil di'lihl
" Of inotly mcdowcs." TODD.

Vrr. ˙07- — *the wandering* IIIDUII,
Killing *near her Jtig,'i<jl noon,]* So, in iin clcgnut couplet in the *Tratiflation of' the Pfalm.'* afligni-d tu Abp. I'iiiki, p- 1M-

le Swrct peace fhalbt[1] on cucry fiih[1],
' As long as *moone* hur fphcrt[1] doth *rytlr."* Tot».

Vcr. 68. — *Jier* highlit noun.] Sec *Par. Lttfl,* **B. iv.** 564-, B. v. 174. And *Suwf. Agun.* v. 683, v. UH!?. Sn, in llarnfon's *Dtjcn'plion of'Brittnnc,* prefix LM! tu Hillinlhei]$_7$ B. iii. L' vi. f. 171. " Tin? huuiandinen dinu at *high noune.* us they call it." T. WARTON.

Vcr. 71- *And oft,* foe.] Here follows a drfcriptiDii al **once** poetically picturcfijur, and Arifllly natural-; lhb[k] moon having that appearance of poll Live defcent, :is the kind of clouds **here** defcribed break and difperfe around her. DUnTSTEr.

Or, if the air will not permit,
Some ftill removed place will fit,
Where glowing embers through the room
Teach light to counterfeit a gloom ; 80
Far from all refort of mirth,
Save the cricket on the hearth,

Ver. 78. *Some ftill removed place will Jit,]* That is, " fome quiet, *remote,* or unfrequented, place, will fuit my purpofe." *Removed* is the ancient Englifh participle paffive fur the Latin *remote.* So Shakfpeare, *Haml.* A. iv. 5. iv. of the Ghoft.

——" Look with what a courteous aftion
"l It waves you to a, more *removed* ground,"

So, in the manufcript of the *Spirit's* Prologue to *Comus.*

——" I was not fent to court your wonder
" With diftant worlds, and ftrange *removed* climes."

Thefe inftances will illuftrate another paffage in Shakfpoara, which is alfo appofite to our text, *Meaf.for Meaf.* A. i. S. iv.

" How I have ever lov'd the life *remov'd;*
" And held in idle price to haunt afibmblies,
" Where youth, and coft, and witlefs bravery keeps."

Compare Shakfpeare's *Sunn,* xcviii. Shakfpeare has fomewhere *removednefs* for *folitude."* T. WARTON.

Ver. *79- Where glowing embers through the room*
Teach light to counterfeit a gloom] I wonder that Statius's " pallet mala lucis imago," was never here applied, *Theb.* iv. 424. Shakfpeare has much the fame image of a half-cxtinguiihed fire. *Midf. N. Dr.* A. v. 5. ii. Dbron fpeaks,

" Through this houfe give glimmering light
" By the dead and drowfy fire." ,

It is the fame fort ut" fubducd light in Spenfer, *F.* Q. i. i. 14,

<c A little glooming liht, much like a (hade."

T. WArTOn,

Milton might have had Shakfpeare's *Lucrece* alfo in view;

" And dying eyes gleam'd forth their a*fhy lights,*
Like *dying coals burnt out* in tedious nights." MALONE.

Or the belman's drowfy charm,
To blefs the doors from nightly harm.
Or let my lamp at midnight hour,
Be feen in fome high lonely tower,

Ver. 83. *Or the belman's drowfy charm,*
To blefs the doors from nightly harm,'] A fuperftition, as Mr. Bowie obferves, contained in thcfe lines of Chaucer, *Cant. T.* v. 3479. edit. Tyrwh.

" I crouche thee from elves and from wightes;
" Therwith the night fpel faid he anon rightus,
" On foure halves of the hous aboute,
" And on the threfwold of the dore withoute:
" Jefu Criil, and faint Bencdight,
" Blifle this hous from every wicked wight."

See alfo Cartwright's *Ordinary,* A."iii. S. i. *Wuriu,* p. 36,1651. Such are the noflurnal evils deprecated by Imogen, guing to reft. *Cymbeline, A.* ii. S. ii.

" From fairies, and the *tempters* of the *night,*
" Guard me, befeech ye !"

In Robert Herrick's *Hefpcrides,* there is a little poem called ths *Bellman,* which contains this charm, p. 131). edit. 1547. It begins thus,

" From noife of fcare-fires reft yc free,
" From murder, *Bencdicite !*
" From all mifchances, that may fright
" Your pleafing flumbers in the night,
" Mcrcie fecura ye all, and keep
" The goblin from ye while ye flcep, &c."

Anciently the watchman, which cried the hours, ufcd thcfe or the like benediction. T. WARTON,

Ver. 85". *Be* feen *in fume high lonely tower,]* The extraneous eircumftance be **feen,** gives poetry to a paffage, the fimple funfe of which is only, " Let me ftudy at midnight by a lamp in a lofty tower." Hence a picture is created which ftrikis ths **imagination.** T. WArTOn.

Where I may oft out-watch the Bear,
With thrice-great Hermes, or unfphere
The fpirit of Plato, to unfold
What worlds or what vaft regions hold
The immortal mind, that hath forfook
Her manfion in this flefhly nook:
And of thofe Demons that are found
In fire, air, flood, or under ground,

Ver. SJL *The fpirit of Plato,]* This fhows, what fort of *Contemplation* he was mod: fond of. Milton's imagination made ńim as much a myftick, as his good fcnfe would give leave.
HURD.

Ver. ,93- *And of thofe Demons* &c.] Undoubtedly theft; notions arc from Plato's *Timteus* and *Phcedon,* and the reveries of his old commentators; yet with fome reference to the Gothick fyftcm uf Demons, which is a mixture of Platonifm, fchool-divinity, and chriftian fuperftition. The dotlrine of thefe Spirits has been thus delivered. [IC] There are fixe kinds of Spirits between heaven and hell. The firft, who are thofe that remained in the *Jrighrjl* region of the *ayre,* he calleth Angels of *Jire,* becaufc they arc neere vrito that region, ajid perchance within it. The fecond kind is from the *middle* region of the *ayrc* iluwiicwo.nl towards the earth. The third on the *earth* itfelfc. The fourth in the *waters.* The fifth in the cum-s or *hollow sautes* of the earth, &c." The *Spanijh Mandeuile ofMyracles,* &c. A tranflation from the Spanim, Lond. lb"18. Difc. iii. p. 125. 4to. It is one of the vifiuns of Thomas Aquinas, that God permitted fume of the fallen Angels, left guilty than the reft, in their defccnt or precipitation from heaven, to remain in the air, fire, water, and earth, till the day of judgement. Dray ton has the fame dodrine, *Polyulb.* Song 5, vol. ii. p. 757. In conformity to this theory, Milton's Satan, feated in " the middle region of thick air, convokes his potentates or counfellors," Par. *Reg.* B. ii. 121, &c. And IIPIIC& another pafiagc in the fame poem is to be interpreted, B. iv. 201, where Satan means to prove the extent of his dominion, and his pretenfions to the name and power of a god. Sec alfo B, i. 39, 44.

Whofe power hath a true confent 95
With planet, or with element.
Sometime let gorgeous Tragedy
In fcepter'd pall come fweeping by,

A Chorus in Andrcini's *Adamo,* ifilf, confifts of Spirits of fire. air, water, and hell, or fubterraneous, being the exiled Angels, " Choro di Spirit! ignei, acrei, acquatici, cd infernali, &C." Thefe Spirits were fuppufed to controll the elements in which they refpectively refided ; and, when formally invoked or commanded by a magician, to produce tcmpcfts, conflagrations, floods, and earthquakes. See the *Spanifh Mandeuile,* jult quoted, p. 126, 127, [and Hurtoil's *Anat. Melancholy,* l624, p. 41] Of this fchuol was therefore Shakfpeare's Profpero in the *Tempeft,* who, by the help or agency of demons, affigned to various parts of nature, boafts to have " *bedimm'd the noontide Jim, en(I'd forth the mutinous winds,* &c." A. iv. S. i. The Spirits which the neeromancer Ifmeno invokes, to take poffeffion of the enchanted foreft, are fallen Angels, who now controll the different clement which they inhabit, *Gicr. Lib.* c. xiii. ft. 7.

" Udite, udite, o voi, chc da Ic ftclle
" Precipitate giu folgor tonanti ;
" E voi, che IE tempeftc e la procelle.
" INIouetc habitator del[1] aria crrtinti, &c."

It is to a magick performed by the fame agency that Fletcher refers in the *faithful Shepherdeft,* A. iv. S. i.

" 0 you great-working Powers of *earth* and *air,*
lt *Water,* and forming *Jire,* why have yc lent
" Your hidden virtue to fo ill intent ?"

I muft add, that the notion of the fallen Angels having a controll of the elements, fccms to have fuggefled to Milton the,' idea in Jarr. *Lojl,* that Angels, in an unfallen ftate, had the fame fort of power, B. vi. 221, &c. B. x. 660, B. iv. 94D. T. WAHTDX.

Ver. *$7. Sometime let gorgeous Tragedy*
In fcepter'd pall come fweeping by,] By *feepter'd pall,* Doctor Newton underftands the *palla honesta* of Iloracr, *Art. Poet.* v. 27S. But Horace, I humbly apprehend, only means, that jfifchylus introduced malks and better dreffes. *Palla hone,'la*

Prefenting Thebes, or Pelops' line,
Or the tale of Troy divine; 100

is Amply a *decent robe.* Milton means fomething more. By cloathing Tragedy in her *fceptered* pall, he intended fpecifically to point out *regal Jlorics* as the proper arguments of the, high IT drama. Arid this more cxprefsly appears, frnm the fubjefts immediately mentioned in the fubfequent couplet. Our author has alfo perfonificd Tragedy, in the fame meaning,-where he gives her a bloody fceptcr, implying the diftreflcs of kings, *El.* i. 37-

[11] Sive *cruentatum* furioi'a Tragedia,'ccpfrwra
" Qua flat, et cffufis c'rinibus ora ratal."

He then i 11 u ft rates or exemplifies his perfonifi cation.

" Sen moeret *Pclvpeia* domus, feu nobilis *Hi,*
" Seu luit inceftos *aula Creontis* avos."

Thefe four Latin verfes form the context now before us. In *Paradife Regained,* IIE particulariI'es the *lofty grave tragedians* of Athens, B, iv. *2ft6.* And thefe are they who difplay the vicifffitudcs of human life by examples of *Great Misfortune,*

" *High* afiions and *high* paflions bcft defcribing."

To fum up all of what our author has faid on this fubjeft in the *Traftate of Education,* where he is fpeaking of heroick and tragick poetry, he recommends " Attick Tragedies of *Jlatelirft* and moft *regal* argument." Edit. 173. p. 1D. It may be further obfprved, th<at Ovid, whom Milton in fome of his profe pieces prefers to all the Roman posts bdidcs, has alfo marked the true, at Jeaft original, province of tragedy, by giving her a Scepter, *Amor.* L. lii. ii. 13.

[ri] Lsva manusycpprww late *regale* tcnebat."

Shakfpcare has well cxprcffcd the regal drama, in the Prologue to *Henry the Eighth,* which he ftylcs,

" Sad, high, and working, full of *Jlate and woe,*
" Such *noble* fcenes as draw the eye to flow."

I fear in this Note, I have been feebly, and perhaps unneceffarily, attempting to explain Horace's Art of Poetry, after Mr. Colman's mafterly Commentary : in which, that valuable remain of ancient dramatick criticifm is placed in a new light, and recalled to its proper and primary point of view. T. WArToN,

Or what [though rare) of later age
Ennobled hath the bufkin'd ftage.
But, O fad Virgin, that thy power
Might raife Mufæus from his bower I
Or bid the foul of Orpheus fing` 105
Such notes, as, warbled to the firing,

Ver. 101. - *(though rare)* Juft glancing at Shakfpeare. HURD.

Ver. 102. - buflkin'd] Drayton calls a fong on Sir Bevis, " a *bufkin'd* ftraine," but not in Milton's literal frnfe of *cotJiurna.tus,* Polyolb. S. ii. vol. ii. p. 633. T. WArTON.

Bujkin'd is ufcd, in Milton's fenfe, in the *Return from Parnaffus, 1606.* " Marlowe was happy in his *bu,'kin'd* Mufe." And (which is ftill more to the purpofe) in P. Fletcher's *Purp. Ifl.* C. i. ft. 12. edit. 1633.

"Whohasnoticcnuponthemourningstage
" Dire *Atreus'* foaft, and wrong'd Medea's rage,
" Marching in tragiclc ftate, and *bujkin'd e*quipage."

From Milton Gray has applied " *bit,'kind* meafurcs" to Shakfpcare, inhis *Bard,* vcr. 128. TODD.

Ver. 104. *Might raife Mufaus from his bower ,'*
Or *bid the foul of Orpheus Jing* &c.] Mufluus and Drpheus are mentioned together in Plato's *rcpubtick,* as t'vo of the genuine Greek poets. Edit. Scrrnn. vol. ii. 354, To Orpheus or his harp our author has frequent allufious. The harp is mentioned twice in the two poems with which we arc at prcfcnt concerned. In the *Trattate on Education,* p. 102. utfupr. " Melodious founds'on every fidr, that the *harp of Orpheus* was not more charming," And fee *Paradife Loft,* B. iii. 17. But I muft not here pafs over the Preface to Phillips's *Theatrum Poetarum,* already cited, in which are more manifcft marks of Milton's hand than in the book itfelf. " Education is that harp of *Orpheus,* &c." p. a. T. WARTON.

Drew iron tears down Pluto's cheek,
And made Hell grant what love did feek!
Or call up him that left half-told
The ftory of Cambufcan bold,
Of Camball, and of Algarfife,
And who had Canace *to* wife,
That own'd the virtuous ring and glafs;
And of the wonderous horfe of bral's,

Ver. 1D7-————iron tears] In Spenfcr *"c* find " iron eyes," *Fncr. Qu,* v. x. [1]2*S.*

" That any *iron* PJ,PA- *to* fee it would agrize." T. WAHTDN.

Ver. 109. Or *call up him that left half-told*
The story of carnbufcan bold, &c.] Hence it appeal's, that Milton, among Chan cur's pieces, was moll ftruck with his *Squier's* Tale. It beft fuited our authur's predilection for nimantick portry. Chaucer is heri[1] rankeil witii the fublime poi'ts : his cDiuick vein is forgotten and ovrrlookcd. Sue *Ilijl. Engl. Poetr.* vol. i. 08. T. WARTON.

INIr. Tyrwhitt, the very learnml editor of Chaucer's *Canterbury Tftks,* wiJhes, in his Introdurtory Difcourlc, that llie MSN. M-liich furniJlicd *t'iv Squier's* Prologue, had lupplicd the deficient part of his *Talc* ; but hi; fears the judgement of Milton was too true, that this ftory was left *huff-told* by the, author. Fur the outline uf the unfiniflu'd part of this tale *(Vambufcaii,')* fee Mr. Tyrwhitt's Notes, vol. ii. p. 4b'[)', edit. 17.98. TODD.

Vur. 113. *Thttt own'd the* 'irtuous ring *and glafs;*] So Boiardo, 0,'7. *Inam.* L. i. c. xiv. ft. 4J). Of Angelica's magick ring.

" In bocca avea quell *and Vertuofo."*

And, in the *Faerie Queene,* a fword tempered by Merlin is called " the *rtrtuous* fteele," B. ii. viii. 22. And the Palmer has a " *vertuoits* ftafle," ii- xii. 813'. T. WARTon.

Ver. 114. *And of the wonderous horfe of brafs,"]* Among the manufcripts at Oriel college in Oxford, is an old Latin treatife entitled *Fabufa de* aneo *caballo.* Here I imagined I had dif-

On which the Tartar king did ride : 115
And if aught elfe great bards befide

covered the origin of Chaucer's *Sqiritw* Tali, fo replete with marvellous imagery, and evidently an Arabian fiflion of thn middle ages. But I was difappointed; for on examination, it appeared to have not even a diftant connexion with Chaucer's ftory. I mention this, Ihat others, on feeing fuch a title in the Catalogue, might nut be flattered with the fame fpecinus **ex**peftations of fo curious a difuuvery, and mifled like myfelf by a fruitlefs inquiry. T. WAUTDN.

I have never been able ID difcover the probable original of this tale.; and yet I mould be very hardly brought to believe that the wholi,', or even any conliderable part uf it, was of Chaucer's invention. TYIIWHITT.

Ver. 115. *Ami if aught clfe great bards be,'ide* Ac.] From Chaucer, the father of Englifli poetry, and who is here diftinguimed by a ftory remarkable for the wildncfs of its invention, our author feems to make a very pertinent anil natural traniitinjt to Spenfer; whofe *Fabric Qitcene,* although it externally prof cries to treat of tournaments and the trophies of knightly valour, of fictitious forefts, and terrilick cnchnntmRts, is yet allegorical, and contains a remote meaning concealed under the veil of a fabulous aftion, and of a typical narrative, which is not immediately perceived. Spenfer fmgs in *fttge and Jvhmn tunes,* with refpett to his morality, and the dignity of his ftunza. In the mean time it is to be remembered, that there were other *great lards,* and of the rumantick ckifb, who fung in fuch tunes, and who *mtan more than meets the ear.* Utjth Ta,'Vo and Ariofto pretend *to* an allegorical and myitcrious meaning. And Taflu's enchanted forcft, thcmoft confpicuous fiction of the kind, might have been here intended. Berni allows, that his incantations, giants, magick gardens, monfters, and other rumantick imageries, may amufe the ignorant; but that the intelligent have more penetration, *Orl. Innam.* L. i. c. xxv.

" Ma voi, ch' avete gl[f] intulletti fani,
[4t] Mirate, la *dottrine,* che *s'afconde*
" Sotte quefte coperte alte e profonde."

One is furprifed, that Milton fhould have delighted in romances.

In fage and folemn tunes have fung,
Of turneys, and of trophies hung,
Of forefts, and enchantments drear,
Where more is meant than meets the ear.
Thus, Night, oft fee me in thy pale career,
Till civil-fuited Morn appear,

The images of feudal and royal life which thofe books afford, agreed not at all with his fyftem. A paffage fhould here be cited from our author's *Apology for Smectymnus.* " I may tell you whither my younger feet wandered : I betook me among thofe Iofty fables and romances, which recount in *folemn cantos* the deeds of knighthood, &c." T. WARToN.

Ver. 119. *Of forefls,* &c.] Mr. Bowle here cites the title of a chapter in Pereforeft, " Comment le rois d'Angleterre cntra en la fureft, et des enchantemcnts quil y trouua." vol. i. C. xxiv. f. *27-* He adds other notices of enchanted forefts, from *Cvmedias* de Cervantes, T. i. 121. And *Batalla de Roncefvalles,* C. 31. ft. ult. There are fine ftrokes of imagination in Lucan's enchanted grnvc. In Boyardo's *Orlando,* the foreft of Arden is the fcene of many of Merlin's enchantments. T. WARTON.

Vcr. 120. *Where more is meant than meets the car."]* Seneca, *Epift.* 114. " In quibus plus intelligcndum eii quam audiendum." BOWLE.

Ver. 121. *Thus, Night oft fee me in thy pale career,']* Hitherto we have feen the *night* of the melancholy man. Here his *day* commences. Accordingly, this fecond part or divifion of the poem is u,'hcrEd irt with a long verfc. T. WARTDN.

Vcr. 122. *Till* civil-fuitcd *Morn appear,]* Plainly from Shakfpeare, as Doftor Newton and Mr. Bowie have feparately obfcrved, *Horn, and Jvl.* A. iii. S. iv.

——— " Come, *civil* Night.
" Thou *fober-fuited* matron, all in black."

Where *civil* is *grave, decent, folemn.* As in *Twelfth. Night,* A. iii. S. iv. " Where is Malvolio ?—he is *fad* and *civil."* An ufe of *civil* in Beaumont and Fletcher, where it is applied to

Not trick'd and frounc'd as fhe was wont
With the Attick boy to hunt,
But kercheft in a comely cloud,
While rocking winds are piping loud,

the colour of drefs, is ftill more illuftrative of the text, *Womtons Prize, A.* iii. S. iii,

" That fourteen yard of fattin give my Woman,
" I do not like the colour, 'tis too *civil."* T, WArTon.

To *civil-fuifed* and *fober-fuited* may be added a fimilar compound from the *Hift. of Orlando Furiofo,* 1539. " Phrebus, put out thy *fable-futed* wreathe." And feu *The mojl excellent Hi,'farie of Lrtfimachus and Varruna,* bl. 1. 4to. 1()04. " *Night,futedin a,* dufkie rube of pitchie darknefs, &c." TDDD.

Ver. 123. *Nut* trick'd *and* froune'd] The meaning *offrounced,* whiuh feems moft commonly to lignify an exceffive or affected drtiling of the hair, may be perhaps more fully illuftrated from Drayton, *Muf. ElyJ' Nymph,* ii, vol. iv. p. 146

" With ilrcfling, braidingj,'rowAicwi-, flowering!
" All your jewels on me pouring."

And from Spcnfrr, *Faer.* Qu. i. iv. 14.

" *Some frounce* their curled haire in courtly guile,
" Some pranckc their ruffes."

It is from the French *froncer, to* curl. T. WARTON.

Trick'd alfo fhould be explained, which means *dreffcd out,* as in *A Woman kill'd with Mndncfi,* 4to. 1617.

" Brother, why have ypu *trich'd* me like a bride,
" Brought me this gay attire, thefe ornaments?"

And, in Sandys's *Travels,* of a Turkifh bride : " They *tricke* her in her richeft ornaments," p. 66, edit. l615. ToDD.

Ver, 125. — *kercheft]* Wrapped up as with a hanrlkerchcf. Sickncfs is characterifed by G. Fletcher, ' with his ker*chef'd* head upwound." Chrift's Vift. in Heaven, ft. xii. DUNSTER.

Ver. 126. *While rocking winds arc* piping *loud,]* So Shakfpcare, yet not in fo abfolute a fcnfe, *Midf* iV. *Dr.* A. i. S. i.

" Therefore the *winds piping* to us in vain." T. WARTON.

Or ufher'd with a fhower ftill,
When the guft hath blown his fill,
Ending on the rufsling leaves,
With minute drops from off the eaves. 130

Ver. 127- Doctor Johnfon, from this to the hundred and fifty-fourth verfe inclufively, thus abridges our author's ideas. " When the morning comes,, a morning gloomy with rain anil wind, he walks into the dark tracklefs woods, falls afleep by fome murmuring water, and, with melancholy enthufiafm, expects fome dream of prognoftication, or fome mufick played by aerial performers." Never were fine imagery and fine imagination fo marred, mutilated, and impoverifhed, by a cold, unfeeling, and imperfect rcprefentation ! To fay nothing, that he confounds two defcriptions. T. WARTON.

Ibid.——————ftill,] *Gentle.* Its application, fays Mr. Warton, is not often fi found. Sec note *On the Pajiun,* ver. 28. But7 I may obfervc7 the word muft thus have one? been commonly undcrftood. Sec the fulemn proccflion in Gafcoigne's *Jocqfta,* 4to. 1575. Sign. L, i. b. " Firft *thcjlil* pypes founded a very mournfull melody." TDDD.

Ver. 13O. *With* minute *drops]* *A* natural little circumftance calculated to imprefs a pluafing melancholy; and which reminds one of a fimilar image in a poet that abounds in natural little cireurnfiances. Speaking of a gentle Spring-Shower " 'Tis Icarce to patter hrard," iays Thomfon, *Seaf. Spring,* ver. 17.
Jos. WARTON.

He means, by *minute dropsfrum off the eaves, nvtfmall* drops, but Tm'nufe-drops, fuch as drop at intervals, by minutes, for the fhower was now over: as we fay, minute-guns and minute-bells In *L'dllegro,* the lark bade guud-morruw at the poet's window7 through fweet-bricrs, honryfucklcs, and vines, fprt-ading, as we have feen, over the walls of the houfe, Now, their leaves are dropping wet with a morning-fhower. T. WArTon.

Perhaps Milton remembered thefe lines in the *Tempeft,* fays Mr. Malone :

" His tears run rlown his beard, like *winter's drops*
" *From caves of reeds*:"

And, when the fun begins to fling
His flaring beams, me, Goddefs, bring
To arched walks of twilight groves,
And ihadows brown, that Sylvan loves,
Of pine, or monumental oak,
Where the rude axe, with heaved (broke,
Was never heard the Nymphs to daunt,
Or fright them from their hallowed haunt.
There in clofe covert by fame brook.
Where no profaner eye may look,

But fee alfo Cicero, to whom Mr. John Warton refers, *Epistolæ ad Atticurn,* Lib. ii. Ep. vii. edit. Verburg. " Cupiu, ut ait tuus Sophocles, καὶ ὑπὸ στέγῃ

Πυκνᾶς ἀκουεὶν ψεκάδος εὐδώσῃ φρενὶ." TODD.

Ver. 131. *And, when the* fun *begins to* fling
His flaring beams,] So Drayton, *Nymphid.* vol. i. p. 1449-

" When Phcbus with a face of mirth
" *Ha.djlo/ig* abroad his *beames."* T. WAHTON.

See alfo P. Fletcher, *Ptirp. J/l.* c. vi, ft. 2^, of the fun:

" Soon back *listings* the too bold-venturing gleam."

And Wsilkingham's *Optick Glqffe of Humors,* ltfo7-

*' *Asjtaring* Phebus with his radiant face."

And Chapman and Marlowe's *Hero and Leander,* ed. 1537-

" And with *hi&Jlaring beames* mockt ugly night." TODD.

Vcr. 133. *To* arched *walks]* Thus in Browne's *Britannia's Pqjlorakj* now in high reputation, B. ii. S. iv. p. 104.

" Now wanders Pan the *arched* groves and hills/*

Again, ibid. 5. ii. p. 44.

" Downe through the *arched* wood the ftiepherds wend/'

See alfo *Comus,* in the inanufcript, v. 1B1, *Par. Regained,* B. ii. 2^4, and *Par. Loft,* B. i. 3D4, B. ix. 1107, T. WART?*.

Hide me from day's garifli eye,
While the bee with honied thigh,

Vrr. 14-1.——————day's garifli rye,] See *Par. Lufl*, B. v. 1,'1. And SpGiifer, *Faer.* Qw. i. iii, 4.

" As the great *eye* of heaven fliyncd bright."

But, to[1] come more cloJl'ly ID the text, fee Milton's *Sonti.* i. 5, and CCWZT,'J, v. P78. Mr. Bmvle adds from Sylveftrr, p. 81. edit, ut fupr. " *Daya's* glorious *eye."* TliL[1] old play of *Lingua*, A. v. S. vi. " Hravcn's bright fun, the *day's* moll glorious *fi,'s."* Browne, *Brit. Paft.* B. i. i. p. 3.

[11] Whilft that the *daye's* fule *eye* dolh guild the feas."

And Shakfpcarc, *Rich. II. A.* iii. S. ii. " When the fcarching rye of *hcttrcn* is hid." T. WARTON.

The *gnrifli* eye is the *glaring* rye of Day. So, in *Rom. and Jul.* A. iii. S. iv, as doctor Newton has obfLirvrd, " the *garifli* fun." It is a favourite word with Draytmi, who applies it, in the fenfe of *Jinc, gaudy,* to " fields," in his *Owlc*, l6'04, and tn [11] flowers," in his *Nimp,'i. 5.* 1 b"30; whence pi-rhaps " the *garrjh columbine'* of Milton. SI-E note on *Lycidas,* v. 143. But I find Milton's complete cxprcflion here, in B. Ridie's *Adventures uf SimoJiides,* 4to. 1584. tome 1. Sign. Q. ij. b. " a woman's *garfjh eye."* TDDD.

Ver. 142. *Whik the bee* &c.] So Virgil, *Eel.* i. 55.

" Hyblieis apibus flurt'in ilepada falidti,
tr Seepe *'c'ifomnum* fuadebit *inirefttfurro."*

On the hill Ilymcttus, the haunt of learning, the bee is made to invjte to meditation, with great cleganci[1] and propriety, *Par. Reg.* iv. 247, &c. Compare alfo Drayton's *Owle,* 1504.

" See the fmall *broohcs* as through thcfe groves they travel,
" With the fmoDlh cadelire of their *murmuring ;*
" Each *bet* with *hunic* laden *lu* the *t,'iyc."* T. WArton.

Compare alfn Nalh's *Summer's Laft Will and Teft, 1600.* " *Murmuring* fprings, *muficiam* offwcete **fheepe"** And Randolph's PoemsW, edit. 1640, p. *30.*

" And gentle fprings a gentle *murmure keep,*
" To lull him to a quier fleep." TODD.

That at her flowery work doth fing,
Anrl the Waters murmuring,
With fuch contort as they keep,
Entice the dewy-fealher'd Sleep ;
And let fome ftrange mylterious Dream
Wave at his wings in aery ftream
Of lively portraiture difplay'd,
Softly on my eye-lids laid.

Ver. 147- *And Iff fume Jl rang? myjlerivus Dream*
ll'are at Ins wings in *fiery ftreum*
Of h' fly portraiture difplay'd,
Su,'tty on my eye-lids **,and,]** I do not exactly underftand the whole of the context. Js the Dream to wave at Sleep's wings? Doctor Newton will have *wave* to be a verb neuter: and very jullly, as the pafifnge now ftands. But let us ftrikeout *at,* and make ware active.

- -- " Let fome ftrange inyfterious Dream
if Wave his wings, in aery ftreum, &c."

et Letfomc fantaftick *Dream* put the wings of *Sleep* in motion, which ftiu.ll be *difplayed,* or expanded, in an *airy* or ibi'tra,'wi of vifionary imagery, gi'iitly fulling or fettling on my eye-lids." Or, *his* may refer lu *Drtam,* and nut to *Sleep,* with much the fame fenfe. In the ini'iiu time, i'uppufing *lively* adverbial, as was now common, *difplayvd* will conni'fl with *puurtaiture,* that is, " pourtraiture lively difplayed," with this fenfe, " Wave liis wings, in an airy ftroarn of rich pictures *fajlrongly difplayed* in vifion as ID refemblo real *Life,"* Or, if *lively* remain as an ndjcftivc, much in the fame funfc, *difplqycd* will fjgnify *difplay*-i,','g-itfelf. On the wholp, wo muft not here fe&k for precife meanings of parts, but acquiefee in a general idea rcfultingfrom the whole, which I think is fufficicntly fecn. The exprefllon *OH my eye-lirk laid,* is from Shakfpearr, *Midf.* JV. *Dr.* A. ii. S. ii.
li The juice of it P,I fleeping *eye-lid's laid.'[* In the fame ftrain, fletcher in the *Faithful Shepherdtfi,* A. ii. 5. i. vol. iii. p. 12b'

And, as I wake, fweet mufick breathe
Above, about, or underneath,

———-" Sweeteft flumbers,
" And foft filence, fall in numbers
" *On your eye-lids"*

Nor muft I forget an exquifite paffage in *Par. Loft,* B, iv. 614

———" The timely dew of fleep,
" Now falling with fuft flumbrous weight, inclines
" Our eye-lids:"

Where the language would infenfibly lull us afleep, did not the imagery keep us awake. T. WArTON.

The reviewer of Mr. Warton's edition of Milton's fmallei Poems, in the Critical Review, ingeniously propofes " Wave at his wings *an* aery ftrcam, &c." P. Fletcher, in his *Locvfts,* ufea the cxpreflion *of winged drearncs."* TODD.

Ver. 151. *And) as I -wake, facet mujick brtatht dbove, about, or underneath,]* This wonderful jnufick, particularly the fubterranrous, proceeding from an invifible caufc, and whifpered to the pious ear alone, by fome guardian fpirit, or the genius of the wood, was probably fuggeftcd to Milton's imagination by fome of the machineries of the M'diks under the contrivance of Inigo Jones. Holinihead, defcribing a very curious device or fpeftacle prefented before ijucen Elizabeth, infifts particularly on the fecret or mydcrious mufick of fome fiftitious Nymphs, ." which, he adds, furely had been a noble hearing, and the more melodious for the varietio [novelty] thereof, becaufe it fliould come fecretlfe and ftrangelia out of the earth." *Hift.* iii, f. 1297. Perhaps the poet's whole idea was from one of thefe reprefentations, in which the chief aim of the inventrr was to furprife. Jonfon, in a Mafque called a *Particular Entertaynment of the Queene and Prince at 4ltrvpe,* 1&03, has this ftage-direction. " To the found of excellent foft mufique, that was there concealed in the thicket, there came tripping up the lawne a beavy of faeries," &c. p. 871* edit. 1615. And the Satyr hearing it fays,

Sent **by** fome Spirit to mortals good,
Or the unfeen Grenius of the wood.

" **Here, and there, and every where ?**
" Some folcmnitits are nere,
" That thefe *changes* ftrike mine eare."

And Shakfpeare drew from thu fame fource, although the general idea is from Plutarch, *Anton. Ckopatr.* A. iv. S. iii. The fuldk'rs are watching before the palace. " *Muficke of hautbuys wider thejlage.*—2. *Sold.* Peace, what nuife ? *I Sold.* Lift, Lift ! Mufick i'th' *air.* 3 *Sold.* Under the *earth* &c." Sandys, in the Notes to his Englifh Ovid, fays, that " In the garden of the Tuillcries at Paris, by an artificial device *underground* invented for muficke, I have known an echo repeat a Verfe." Edit. Oxnn. *'63[1]2,* p. 103. Pfyche in Apuleius, fleeping on a green and flowery bank near a romantick grove, is awakened by invifible fingers and unfeen harps, *Aur. Ajln.* 1. v. p. 87- b. edit. Bcroald. By the way, the whole of this fiftiuii in Apuluius, whpre Pfyche, wafted by the zephyrs into a delicious valley, fees a foreft of huge trees, containing a fuperb palace richly conftrufled of ivury, gold, and precious ftoncs, in which afumptuous banquet accompanied with mufick is moil luxurioufly difplaycd, no perfon in the mean time appearing, has been adopted by the Gothic romance-writers. Rinaldo, in Taflb's Enchanted Foreft, hears unfeen harps and fingers, C. xvi. ft. 67.

T. WARTON.

Vrr. 152. *Above, about, or underneath,]* This romantick paflage has been imitated by an author of a ftrong imagination, an admirer and follower of our poet, Thomfon, in *Summer, jirft* Edit. p. 3. The context is altered rather for ths worfe lit the later editions :

" And, frequent, in the middle watch of night,
" Or, all day long, in defarts ftill, are heard,
" Now here, now there, now wheeling in mid flty,
" Around, or underneath, aerial founds,
" Sent from angelick harps, and voices j**oin'd ;**
" A happineft bcftow'd by us alone,

But let my due feet never fail 151
To walk the ftudbus cloyfters pale,
And love the high-embowed roof,
With antick pillars maflfy proof,

On Contemplation, or the hallow'd ear
" Of poet, fwelling to furaphick ftrain."
Jos. WARTON.

Adam fpeaks, with tranfport, of the " *aereal* inufick *of* cherubick fongs, heard by night from the nrighboiiring hills," [tj] *Par. Loft,* B. v. 547- Sec *Temprft, A.* i. S. ii.

[tf] Where fhould this mufick be, i' *the air,* or *the earth* ?
" It founds no more !——
——-" I hear it now *above* me." T. WARTDN.

Ver. 155.——————clnyfters,'jflJe,] Perhaps, " The ftudious cloyftcr'sfl,'e," *Pale,* cnclofurc. Milton is fond of the%,'?,','gH,'ar number. In the next line follows as in appofition, " *tl't* high-cmbowed *roof"* T. WARTDN.

I believe this paflage is feldom printed fo as to convey the meaning of the poet, viz. *the pale* or enclofure of the cloyftcr,
DUNSTER.

Dr. Symmons, in his recent account of Milton's Life, violently objefts to this interpretation, which he confiders to be very lame ftnd unpoetical. In an elegant little poem, by Dr. T. Percy, (find the propofed alteration thus adopted :

" Once more as wont yon *doisttr's pale*
[M] Invites my folitary tread."

See Poet. Ilegifter, vol. 5. p. 20. TDDD.

Ver. 157-——————high-embowed] *Highly-vaulted,* arcuatiu, arched. It is the fame word in *Comus,* v. 1D15. " The *bow'tt* welkin." See Gafcoigne's *Jocajla,* A. i. S, ii. fol. 78. a. edit. 4to, 1587-

" The gilted roofes *cmboyd* with curious workq."

That is, " *vaulted* with curious work." Sue more inftances in *Obferv.F. Qu.* ii. 134. And Sylveftcr, edit. l6D5. p. 7D, 246. Old faint Paul's cathedral, from Hollar's valuable plates in

And ftoried windows richly dight,
Calling a dim rEligious light: ifJo

Dugdalc, appears *to* have been a moft ftatply and venerable pattern of the Gothick ftyle. JMilcon was educated at faint Paul's fchool, contiguous to the church ; and thus became impreflcd with an early reverence! for the folpinnities of the ancient eccleliaftical architecture, its vaults, fhrincs, ili's, pillars, and painted glafs ; rendered yet more awcful by the accompaniment of the choral fcrvicc. T. WAIITON.

Milton here perhaps remembered alfo the *Jloricd windows* of King's College llhapel; with the beauty, richnefs, and facrcd fubjefts of which, ho mud have been ftruck, while a lludcrit at Cambridge. Sec the notes on *vmbowd in* Suenfer, *Faer. Qu.* i. jx, li). edit. 18l)o. TODD.

Ver. 159.——ftorierl] *Stoj'icd,* or *painted ivithjlories,* that is, *hi,'lories.* That this is pircifely the meaning of the word *Jloricd,* we may Irani from Harril'on's *Dejlription of Eiigfan* written abnut the year IjBD, and prefixed to the firft volume, of Hullinflmad. " As for uur churches, all images, Ihrines, tabernacles, roodlofts, and monuments of idolatry, are removi'd, taken downc, and defaced : onclie the *Jlories* in the glalfwindowcs excepted, which for want of fuflicicnt ftore of new ftuife, and by rcafun of cxtream charge that ihould grow by the alteration of the fame into *white panes* throughout the rralme, are not altoguther abolifhcd in moil places at once, but by little and little fuftbred to dccair, that *w,'iite glufle* may be provided and fct up ii) t|icir roDincs." H. ii. c. i. p. 133. col. 2. 30. *'lt'pfc Jloriew,* from whence came Milton's epithet *Jloricd,* Harrifon, who appears to have been a puritan, ranks among the muniments of *idolatry,* as being rrprefentatiuns or images. In *Comus,* we rind the *vcrbjlory,* v. 525. In Chaucer, *Jlurial* occurs tor hiftorical$_{f}$ *&g. Cleopatr.* v. 123. p. 343. edit. Urr. " And this *ibjlvrial* fothe, it is no fable." In barbarous latinityuHa is fometimes ufcd *for ,'lift or in.* " Item volo et ordino, quurf liher meus Chroriiarum et *Jloriaryni* Francis, fcriptamiii in Gallico, &c." Prplog. ac) Chron. Franc. Lnm. iii. *Cutkrf. Jfrjloric.* Franc, p. 152. Again, vf a benefactor to a monaftery, " Fecit allam veilem

There let the pealing organ blow,
To the full-voic'd quire below,

cum *Jtmis* crucifixi Domini." *S. Antiftnf. inS. Leon.* iii. Apui Murator. p. 200. torn. iii. To this extract many others from inopaftick records might be eafily added, which arc particularly applicable to the text, as they prove ufe frequent ufe of thewuri *Jtvria* for fcriptural hiftory. One of the arguments ufed by the puritans for breaking the painted-glafs in church windows, wa& becaufe, by darkening the church, it obfcurcd the new light of the gofpel. T. WARTon.

It may be added, that they alfo propnfrd to the Parliament " that the walls of thu churches ihould be *coloured black,* to putt mi'n in mimic of that blucknccffe and darknrffe that is within them." See Nickolls's *State Papers,* p. 99. TODD.

Vrr. 159.——————richly dight,] A frequent phrafc ijt our elder poetry. Thus, in Draytun's *Owle, 1*604.

" Into a chamber very *ridily dig,'it."*

And after him, Sylvefter, in his *Du Barton,* cd. l621, p, 1193 *The Wwdmans Bear,* ft. 3.

" And Aurora, *ricfify dight."*

So alfo Browne, *Brit. Pajl.* B. ii. S. iii.

" The Morning now in colours *richly dight."*

And, in bilhop Hall's *Satires:*

." in rhimrs all *richly dight."* TODD.

Ver. l5l. *There let the pealing urgan* &c.] Of this fpecies of penfive pleafure, he fpeaks in a very different tone in the *Anfwer* to the *Eikon Baf.* §. xxiv. In his Prayer he " [the king] remembered what voices of joy and gladnefs there were in hid Chapel, God's houfe in his opinion, between the finging men and the organs : the vanity, fuperftition, and mifdevotion of which place was a fcandal far and near; wherein fo many things were fung and prayed in thofe fongs which were not underftood, &c," Again, with funilar contempt, §. xxv. " His *glory* in the gau Jy copes and *painted* windows, and *chaunted* fi'ivice-book, &c." *Pr. W.* i. 429, 531 T. WArTON.

In fervice high, und anthems clear,
As may with fweetnefs, through mine ear,
Difiblve me into ecftafies,
And bring all heaven before mine eyes.
And may at laft my weary age
Find out the peaceful hermitage,
The hairy gown and mofly cell,
Where I may fit and rightly fpell
Of every ftar that heaven doth fliew,
And every herb that lips the dew;

Ver. 1&3.——————————anthems clear,] As in T. Jordan's Mules Melody, 12mo, f. d.

" The Cherubims in *anthems deer* and even,
" Create a confurt, &c." TODD.

Ver. 167. *And may at laft my* weary age
Find out the peaceful hermitage,] So, in the *legend of Humph. Duke of Glocefter,* by Middleton, 1600 ft. 26'

" So fares it with this Duke, whofe young dayes fpent
" In vertuous ftudies, and true holmes,
" Sets downe himfrlfe, now with a full intent,
" To fpend his *weary age* in quietneffe."

And fee Lodge's tranflation of Seneca, 1620.

" Wheic ficknefle pale and *wcarie age* doe kerpe :"

Keepe is *inhabit;* and is a Cambridge phrafc, as in Spcnfer's *Shep. Cal.* DEC. ver. 72. TDDD.

Ver. 18. It mould be remarked, that Milton wifhus to die in the character of the *melancholy* man. T. WArTON.

Ver. *169. The* hairy gown] In the manufcript of Miltun's Maflt, the hermit's hairy gown is mentioned, v. 3.90.

[11] His bookcs, or his *haire-gowne,* &c." T. WARTON.

Ver. 172. *And every herb that fops the dew;]* It fi'ems probable that Milton was a itudunt in botany. For he fpeaks with great plcafurc of the hopes he had formed of being affifted in

Till aid experience do attain
To fomething like prophetick drain.
Thefe pleafures, Melancholy, give, 175
And I with thee will choofe to live.

tins ftutly by his friend Charles Deodate, who was a phyfician. See *Epitaph. Damon.* v. 150. T. WArTON.

Of *L' Allegro* anil ,',' *Pcnferqfo,* 1 believe, opinion is uniform ; evrry man that reads them, reads them with pleafure. The author's defigu. is not, what Theobald has remarked, merely to fliow how objcifks derive their colours from the mind, by repre-frnting the operation of the fame things upon the gay and the melancholy temper, or upon the fame man as he is differently difpofed ; but rather huw, among the fuccelfivc variety of appearances, everydifpufitionof mind takes hold on thofe by which it may be gratified.

Thr *cheerful* man hears the lark in the morning; the *pefive man* hears the nightingale in the evening. The *cheerful* man fees the cock ftrut, and hears the horn and hounds echo in the wood; then walks, *nut unfeen,* to obferve the glory of tlio rifing fun, or liften to the linging milk-maid, and view the labours of th? plowman and the mower; then cafts his eyes abuut him over fcenes of fmiling plenty, anil looks up to the diilant tower, the rrlidLMica of fome fair inhabitant; thus he purfues rural gaiety through a rlay of labour or of play, and delights hiitiiVlf at night with the fanciful narratives of fuperflitiuus ignorance.

The,penfive man, at one time, walks un*feen* to mufc at midnight; and, at another, hrars the folrmn curfew. If the weather drives him home, he fits in a room lighted only by *glowing tmbers-,* or by a lonely lamp mitxvatchcs the North Star; to difco'pr the habitation of feparate fnuls ; and varies the fhades of meditation, by contemplating the magnificent or pathetick fcencs of tragick and epick poetry. When the morning comes, a morning gloomy with rain and wind, he falls afleep by fome murmuring water, and with melancholy enthufiafm expects fome dream of prognofti cation, or forae mufick played by aerial perfomrn.

Both Mirth and Melancholy are folitary, filiint, inhabitants of ifce breaft, that neither reciMVe nor tranfmit communication; no mention is therefore made of a phili)fophical friend, or of a pk'afant companionjThe feriDufncfb does not arife from any participation o calamity, nor the gaiety from the plcafures of die bottle, flfhe man of *cJicer,'ulnefs,* having exhaulled the country, tries what *towered cities* will afford, and mingles with femes uf fplendour, gay afifcmblies, and nuptial frftivities ; but he mingU-s a, mere fpcdtator, as, when the learned comedies of Jonion, or the wild dramas of Shakfpcarr, are exhibited, he attends the theatre. The *peiijive* man never lofts himfelf in crowds, but walks the cloilter, or frequents the cathedral,'} Milton probably had nut yet forfaken the Church,

Both his characters delight in mufick ; but he forms to think that cheerful notes would have obtained from Pluto a complete difmifliun of Eurydice. of whom folcmn founds procured only -a conditional releafe. *JFor* the old age of Ch[a]crfulnefb he niake5 no proviJion ; but Meràncholy he con duds with great dignity to the clofe of life. His Cheerfuhu'fs is withuut levity, and his Fcnfivcncfs without afpcrity. Through thcfe two poems tlie images are properly felechd, and nicely diftinguifhcd ; but dm colours of the diction feem not fuiHciently difcriminated. I know not whether the characli?rs are kupt futfinently apurL No mirth can, indeed, be found in his melancholy ; but 1 am afraid that I always meet fume melancholy in his mirth. They arc two noble efforts of imagination. JOHNSON.

Of thefe two exquifite little poems, I think it clear that the la(l is the molt taking; which is owing to the fubjeffc. The mind delights moft in thefe iolemn images, and a genius delights inoft to paint them. MURD.

Hughes, after " prophctick ftrain," ailJi-d the following Supplement and Conclufion to Mr. Milton's incomparable Pui-ia entitled " ,',' *Prnferofo,* or the penfive *Man''* See Ilughes's *Poems* edit, 12mo. Lond. 1735. vol. i. Pref. p. Iviii.

" There let Time's creeping Winter ßnd
" Hi hoary fnow around jny head :

This little introduction was written bj the Rev. 'V. Diiiiconib, of Canterbury, Hughes' a editor : who, in his preface, has quoted Mdeon's *Lycidas* with feeling and judgement, p. ii,

" And while I feel, by fail degrees,
" My fluggard blood wax chill and freeze,
" Let thought unveil to my fix'd rye
" The feenes of deep eternity:
" Till, life diflblving at the view,
" I wake, and find thofe vifions true."

But this addition was not made by Hughes, as I apprehend, from any peculiar predilection for Milton's Poem. Hughes was a. frequent andprofcficd writer of cantatas, mafks, operas, odes and fongs for mufick. In particular, before the introduction of Italian operas on the Englifh ftage, he wrote fix cantatas, compbfed by Pepufch, which were defigned as an effay or fpecimen, the firft in its kind, for compofitions in Englifh after the Italian manner. He was alfo employed in fitting old pieces for mufick. In the year 1711, fir Richard Steele, and Mr. Clayton a compofer, eftahlifhcd concerts in York-Buildings; and there is a letter dated that year, written by Steele to Hughes, in which they defire him, to " alter this porm *[Drydeli's Alexander's Feaft]* for mufick, preferving as many of Drydrn's vcrfes as you can. It is to be performed by a voice well Hulled in Recitative: but you underftand all thefe matters much better than Yours, &c." See ibid. p. xv. xvii. And p. 127- And vol. ii. p. 71. The two projectors, we may probably fuppofr, worn bufy in examining collections of published poetry for words to be fet to mufick, for their concerts; andfkumbledin their fearch on one or both of Milton's two poems. Thefe they rcqueftrd Hughes, an old and fkilful practitioner in that fort of bufinefs, to alter and adapt for mufical competition. What he had done for Dryden, he might be defined to do for Milton. This feems to be the hiitory of Hughes's fupplemcntal lines. Hughes, however, has an expreflion from *Comus,* in his *Thought on a Garden,* written 1704. *Poems,* vol. i. p. 171. v. 3.

" Here Contemplation prunes her wings."

See Cww. v. 377, 378. And the Note.

'I,' *Allegro* and *II Pcnfcrofo* may be called the two firft defcrip tive poems in the Englifli language. It u perhaps true, that the characters are not lufficiently kept apartButAfis circumftance has been productive of greater excellencies. Tit has been remarked, " No mirth indeed can be found in hisinclanchojy, but

I am afraid I always meet fume melancholy in his mirth." Milton's is the dignity of mirth. His cheerfulnefs is the cheerfulnefs of gravity. The objefts he felects in his *L'Allegro* are fo far gay, as they do not naturally excite fadnefs. Laughter and jollity arc named only as porfonifications, and never exemplified. *Quips* and *cranks,* and *wanton wiles,* are cnumerated only in general terms. There is fpecifically no mirth in contemplating a fine landfchape. And even hulandfchapc, although it has flowery meads and flocks, wears a fhadc of penfivenefs; and contains *ruffet* lawns, fallows gray, and *barren* mountains, overhung with *labuwing* clouds. Its old turrcttiid inanfiun, peeping from the trees, awakens only a train of folemn and romantick, perhaps melancholy, reflctlion. Many a penfive man liftens with delight to the *milk-maid finging blithe,* to the mower *whetting feythe* and to a diftant peal of village-bells. He chofe fuch illuftrations as minifter matter for true poetry, and genuine defcription. Even his moft brilliant imagery is mellowed with the fober hues of philofophick meditation. It was impoflible for the author of *11 Penferofu* to be more cheerful, or to paint mirth with levity; that is, otherwife than in the colours of the higher poetry. Both poems are the refult of the fame feelings, and the fame habits of thought.^

• Doftor Johnfon has remarked, that, *\nL\4llcgro,* " no part Of the gaiety is madi; to arife from the plcafurcs of the botlle," The truth is, thatftlilton means to dH'cribe the cheerfulnefs of the philofophcr or the ftuilent, the iimufeinents of a couttinplative mind. And on this principle, he fecins unwilling to allow, that *Mirth* is the offspring of *flacchtui* and *Vmus*^ deities, who prefide over feni'ual gratifications; but rather adopts the ^dtk/u of thofc more ferious and fapient fablers, who fuppofe7 that LL-T proper parents are *Zephyr* and *Aurora:* intimating, that his cheerful enjoyments are thufe of the tempurate ami innoccjit kind, of early hours and rural pleafures-J That critick dors not appear to have entered into the fpirit, or to have comprehended the meaning, of our author's *Alltgro.*

r^No man was ever fo difqualificd to turn puritan as Milton. In both thefe poems, 'he profelfes himfclf to be highly pleafcd with the choral church-mufick, with Gothick cloylters, the painted windows and vaulted iles of a venerable cathedral, with tilts and tournaments, and with mafques and pageantries^What very repugnant and unpoetiial principles did he. alicrwards

adopt! He helped to fubvert monarchy, to deftroy fubordination, and to level all diftinctions of rank. But this fcheme was totally inconfiftent with the fplendours of fociety, with *throngs of knights and barons bold, with store of ladies,* and *high triumphs,* which belonged to a court. *Pomp,* and **feaft,** and *revelry,* the fhow of Hymen, *with mafk and antique pageantry,* were among the flate and trappings of nobility, which as an advocate for republicanifim he detefted. His fyftem of worfhip, which renounced all outward fulenmity, all that hud evur any connexion with popery, tended to overthrow t*he ftudious cloifters pale,* and the *high-embowed roof;* to remove ftorie*d windows richly dight,* and to filence the *pealing organ* and the. f*ull-wiced quire.* The delights arifing from thefe objects were to be facrificed to the cold and philofophical fpirit of Calvinifin, which furnifhed no pleafures to the imagination. T. WArTON.

ARCADES.

PART OF A MASK,

PRESENTED AT HAREFIELD,

BEFORE

ALICE, COUNTESS DOWAGER OF DERBY.

PRELIMINARY NOTES

ON

ARCADES,

Harefield.

WE are told by Norden, an accurate topographer who wrote about the year 1590, in his *Speculum Britanniæ:*, under *Harefield* in Mlddlefex, " There fir Edmund Anderfon knight, lord chief luftice of the common pleas, hath EL fairc houfe Handing on the edge of the hill. The riuer Colne paffing neare the fame, through the pleafant meddowes and fweet paftures, yealding both delight and profit." *Spec. Brit.* P. i. page 21. 1 viewed this houfe a few years ago, when it was for the moil part remaining in its original ftate. It has fince been pulled down : the Porter's lodges on each fide the gateway, are converted into a commodious dwelling-houfe. It is near Uxbridge : and Milton, when he wrote *Arcades,* was ftill living with his father at Horton near Colnebrook in the fame neighbourhood, lie mentions the fmguhir felicity he had in vain anticipated, in the fociety of his friend Deodate, on the fhady banks of the river Colne. *Epitapft. Damon,* v. 149.

" Imus, et arguta paulum recubamus in umbra,
" Aut ad aquas *Colni,* &c."

Amidft the fruitful and delightful feenes of this river, the Nymphs and Shepherds had no reafon to regret, as in the *Third Song,* the Arcadian " Ladon's lillied banks."

Unqueftionably this Mafk was a much longer performance. Milton feems only to have written the poetical part, confifting of thefe three Songs and the recitative Soliloquy of the Genius. The reft was probably profe and machinery. In many of Jonson's *Mafques,* the poet but rarely appears, amidft a cumberfome exhibition of heathen gods and mythology. *Arcades* was acted! by perfons of Lady Derby's own family. The Genius fa

" Stay, gentle fwains ; for, though in this difuife,
" I fee bright honour fparkle through your eyes."

That is, " Although ye are difguifed like rufticks, and wear the habit of fhepherds, I perceive that ye are of honourable birth, your nobility cannot be concealed," T. WARTON.

It is probable, that thefe " perfons of Lady Derby's own family" were the children of the Earl of Bridgewater, who had married a daughter of the Countefs. *And treaties* perhaps was acted the year before *Comus.* In 1532 Milton went to rofide with his father at Morton, in the neighbourhood of *Harefield;* and might have been foon afterwards defired to compofe this dramatick entertainment. Lord Brackley. Mr. Thomas Egerton, and Lady Alice Egerton, the performers in *Comus,* appeared upon the ftagm at Court in 1633, in Carew's Mafk of *Coelum Britannicum;* and *Arcades* might be a domeftick exhibition fomewhat prior to that of Carew's Mafk; as being intended perhaps to try, and encourage, their confidence and fkill, before they performed more publickly. Among the manufcripts that once belonged to lord chancellor Egerton, and which are now in the poflcflion of the Marquis of Stafford, there is a curious illuftration of domeftick manners, on three folio-fheets, in an " Account of ilifhurfcments for *Harefield,* where the lord keeper Egerton and the countefs of Derby refided in 1602," ToDD,

The Countefs Dowager of Derby.

Alkr, countefs dowager of Derby, married *Ferdinando Lord Strange;* who on the death of his father Henry, in 1594, became earl of Derby, but died the next year. She was the fixth daughter of fir John Spenfer of Althorpe in Northamptonfhire. She was afterwards married [in 1600] to lord chancellor Egerton, who died in 117. Sec Dugd. *Baron,* iii, 414. 251. She died Jan. 26, 1635-6, and was buried at Harefield. *Arcades* could not therefore have been afted after 1636. See MSS. *Willis,* Bibl. Bodl. fol. Num. viii. f. 54. Pedigr. Bucks. Harrington has an Epigram to this lady, B. iii. 47. *In praife of the Counteffe of Derby, married to the Lord Chancellour.*

" This noble counteffe lived many yeeres
" with Derby, one of England's greateft peeres ;

" Fruitfull and faire, and of fo cleare a name
" That all this region marvcllM at her fame:
" But this brave peere extinct by haftned fate,
" She ftaid, ah ! too too long, in widowes ftate;
" And in that ftate took fo fweet ftate upon her,
" All eares, eyes, tongues, heard, faw, and told, her
" honour, &c."

A Dedication to this Lady Dowager Derby, full of the mnft exalted panrgyrick, is prefixed to Thomas Gainsforde's *Historic of Trebizonde,* a fet of tales. Lund. 1616. 4to. A countefs of Derby acted in Jonfon's *Firft Queene's Mafque at Whitiehall,* 1605. See Works ut fupr. p. 899. And in the *Second Queene's Mafque at Whitehall, 1608.* Ibid. p. 908. And again, in the! *Mafqae of Queenes* at Whitehall, 1609. Ibid. p. .964. Perhups, this is not our countefs Dowager *Alice;* but Elizabeth, eldeft daughter of Edward earl of Oxford, the Countefs of earl William, who fucceeded his brother Ferdinando. See alfo Bireh's *Prince Henry,* p. 196. An *Epiieuiuin* of Latin verfes, on the death of earl Henry, abovementioned, containing much panegyrick on rail Furdinando, was printed at Oxford, 1593, 4to.

Rut Milton is not the only Great Englifh poet who has celebrated this countefs dowager of Derby. She was the fixth daughter, as we have feen, of fir John Spenfer, with whofe family Spenfer the poet claimed an alliance. In his *Colin clouts come home again,* written about 1595, he mentions her under the appellation of *Amaryllis,* with her fifters *Phyllis* or Elizabeth, and *Charilhs,* or Anne; thefe three of fir John Spenfer's daughters being beft known at court. See v. 536.

" Ne leffe praife-worthie are the Sifters three,
" The honor of the noble familie',
" Of which I meaneft boaft myfelfe to be;
" And moft that unto them I am fo nie:
" *Phyllis, Charillis,* and fweet *Amaryllis"*

After a panegyrick on the two firft, he next comes to AMArILiis, or *Alice,* our lady, the dowager of the abovementioned Ferdinando lord Derby, lately dead.

" But *Amarillis,* whether fortunate
" Or elfe vnfortunate may I aread,
" That freed is from Cupids yoke by fate,
" Since which fhe doth new bands aduenture dread ;—

" Shepheard, whatever thou haft heard *to* be
" **In** this or that prayfd diuerfly apart,
" In her thou maift them all affembled fee
" And feald vp in the threafure of her heart."

And in the fame poem, he thus apoftrophifes to her late hufband earl Ferdinand, under the name *Amyntas* . See- v. 434.

" *Amyntas* quite is gone, and lies full low,
" Having his *Amarillis* left to mone !
" Helpe, o ye Shepheards, help ye all in this,—
" **Her** loffe. is yours, your lofle *Amyntas* is ;
" *Amyntas,* floure of Shepheanls pride forlorne:
" **lie,** whileft he liued, was the nobleft fwaine
" That euer piped on an oaten quill;
" Both did he other which could pipe maintains,
" And eke could pipe himfclfe with paffmg fldll."

And to the fame lady *Alice,* when Lady Strange, before her hufband Ferdinand's fucceffion to the earldom, Spenfer addreffes his *Teares of the Mufes,* published in 1591, in a Dedication of the higheft regard : where he fpeaks of " your excellent beautie, your virtuous behauiour, and your noble match with that moft honourable lorde the verie patternc of right nobilitie." **lie** then acknowledges *t''s particular bounties* which fliehad conferred, upon the poets. Thus the Lady who prefided at the reprefentation of Milton's *Arcades,* was not only the theme but the patroncfs of Spenfer. The peerage-book of this moft refpectable Countefs is the poetry of her times." T. WArTON.

But if this poem, according to its dedication to Sir Walter Raleigh was printed in 1591, then Amyntas would be Henry lord Compton who died in 1509, and *Amaryllis,* Anne his widow. confequently, *Alice* is not *Amaryllis,* but another of the three fifters here Hflebraled. But I date the poem, fur unanfwerable reafons, in 1595-6. See *Life* of Spenfer, prefixed to Mr.Ralph church's edition of the, *Faerie* Queene, Lond, Bvo. 1758. vol. i. pp. 'viii. xxx. And compare Upton's edition, vol. i. *Pref.* p. xi. And his. note, *Faer. Qu.* iii. vi. 45. Where *Amintas* may mean fome other perfon. See Dugd. *Baronage,* vol.ii.400.col2.403.col.i. But this doubt does not affect the mam purport of my argument T. WARTON.

Amaryllis is certainly the Lady Alice before us. See fome account of lha Life of Spenfer, prefixed to the edition of his works in 1305, p. Ixxxix, & feq. And for the *Amintas's,* fee notes on F. Q. III. vi. 45, and *Colin Clouts come home ag home again,* v.434 And Life p.xcvii.edit.1805 Tons. Tons.

It was fo : and I am happy to have an opportunity of proving it by an additional circumftance, hitherto unknown. I will only premife, that Davies, in his *Scourge of Folly,* 1611. p. 253, addreffes a Copy of Verfes to this Countefs, as his " good Lady and Miftreffe." Marfton wrote a *Mafk,* entitled "'The Lorde and Lady of Huntingdon's Entertainement of their right Noble Mother *Alice Counteffe Dowager of Darby,* the firfte nighte of her honor's arrivall att the houfe of Afhby." This Mufk is in Manufcript, and belongs to the very curious collection bequeathed by his Grace the Duke of Brirlgewater to the Marquis of Stafford. It has never been publiflied. It is dedicated, in the fullowing terms, " To the right Noble Ladye *Alice Countefs Dowager of Darby.* Madam,

" If my flight Mufe may fut yor. noble merit,
" My hopes are crownd, and I fhall cheere my fpirit;
" But if my weake quill drooprs, or feems vnfitt,
" Tis not yor. want of worth, but mine of witt."
" The fervant of yor. honor'd Virtues, John Marfton."

I truft that a further account of this Mafk may bo acceptable to the curious and liberal reader. It opens thus, " When hir Ladifhipp approached the parke corner a full noife of cornetts winded, and when me entered into the parke the treeble cornetts reported one to another as giueinge warninge of her honor's neerer approach : when prefently hir eye was faluted with an antique, gate, &c. When the Counteffe came neare the gate, an old inchauntres, attir'd in crimefon velvet, wth. pale fare black haire, and diflykinge countenance, affronted her Ladifhipp and thus rudely faluted her :

" *Woman, Lady, Princes, Nimph,* or *Goddes,*
" *(More,* Jure, *you are not,* and *you fenne no feffe,)*
" Stay, and attempt not pafiUdg through this porte:
" Heere the pale Lorde of fadnes keeps his courte,
" Rough-vifadg'd Saturne, on whofe bloudles checks
" Dull Melancholy fitts, who ftraightly feekes
" To feafe on all that enter through this gate, &c.
" Myfelf Merimna, who ftill waight vppon
" Pale Melancholy and Delulation, &c.'

The whole of this fpeech, I fhould obferve, is among the manufcripts in the Britifh Mufoum ; but no more of the Msfk.

1 proceed therefore with the defcription in thu Marquis of Stafford's manufcript. " This fpeach thus ended, prefentty Saturne yffued from forth the porte, and curyoufly behoulding the Countefles fpake thus;

" Peace; ftay, *it is, it* is, *it is, even fhee:*
" Hayle happy honors of Nobilitye!
" Did never Saturn fee ? or nere fee fuch ?
" What fhoulde I ftyle you ? &c.
" Sweete glories of your fex, know ye yor. eyes
" Make milde the roughe ft planet of the ikies ;
" EvenWEe, the Lurde y^t^ fitts on *ebon throancs*
" Circled with fighes and difcoatcnted groancs,
" Are forc'd at yor. faire prefence to relent;
" At yor. approach all Saturn's force is fpent—
" *Hence folitary Beldam, finke* fo *nighte;*
" *I giue up all to joye, and to delight:*
" And now pafle on, all-happye-making Dame, &?.

" Then paifrd the whole troupe to the houfe;- vntill y^c^ Counteffe hadd mounted the ftaires to the greate Chamber, on th topp of wch Merimna, having chaunged hir habitt all to white, jnctt her, and, whilft a conforte foftely played, fpake thus : Madam,

" See what a chaunge the fpiritt of your eye
" Hath wrought in vs, &c."

After which " the Counteffe paffed on to hir Chamber," Then follows " The *Mafque,* prefented by 4 knights, and 4 gentlemen, &c. The forme was thus. At the approach of the Counteffes into the greate Chamber, the hoboyes played vntill the roome was marfhaled; which once ordered, a travers flded away, prefcntly a cloude was feene moue vp and downe almoft to the topp of the greate Chamber, vpon wch Cynthia was difcovred ryding; hir habitt was blewe fatten fairely imbrodered with ftarres and cloudes : who looking downe, and earneftly furvaying the Ladies, fpake thus.:

" Are not we Cynthia ? and fhall earthe difplaye
" Brighter then us, and force vntimely daye ?
" What daring flames beame fuch illuftrous light,
" Inforcing darknes from the claime of night?

" Vpp" Aryadne, thie cleare beauty roufe,
" Thou northerne crowne, &c.

" In the mideft of this fpeech Ariadne rofe from ye bottome of the roome, mounted Vpon a cloude wch waved vp vntill it came neere Cynthia; where refting, Ariadne fpake thus:

" Can our chafte Queene, fearching Apollo's fifter,
" Not know thofe ftars that in yon valley glifter ?
" Is vertue ftrange to Heauen ? &c."

After many more compliments to the Ladies, Cynthia replies:

" Lett's vifitt them, and flyde from our aboade :
" Who loues not virtue, leaves to be a god.
" Sound, Spheares ; fpreade yor. harmonious breath '
" When mortalls,fhine in worth, gods grace the earth,

" The cloudes defcend, vvhilfte foft mufique foundeth : Cynthia and Ariadne difmount from theire clouds, and, pacing vp to the Ladies, Cynthia, perceaving Aryadne wanting hir crowne of ftarrs, fpeaks thus:

" But where is Ariadne's wreath of ftarrs,
" Her eight pure fiers that ftudd with goulden barrs
" Her fhyning browes ? Hath fweete-toung'd Mercury
" Aduane'd his fonnes to ftation of *y^e^* fkye,
" And throan'd them in thy wreath, &c.?

Ariadne. " Queene of chafte dew, they will not be confyn'd,
" Or fyx themfelues where Mercury affynde :
" But every night vpon a forreft fide
" On which an eagle pearcheth they abydc,
" And honor her &c.

Cynthia. " Tell them thei err; and fay y^t^ wee, the Queene
" Of Night's pule lampes, haue now the fubftance feeue
" Whofe fhadowe they adore ; goe, bring *thofe eight*
" At mighty Cynthia's fummors, &c.

" Prefently Ariadne fings this fhorte call;
" Mufique, and gentle night,
" Beauty, youthes cheefe delighte,
" Pleafures, all full invite
" Your due attendance to this glorious roome :
" Then, yf you haue witt or vertue, *come,*
" Ah come, ah come |

" Suddenly vpon this fonge the cornetts were winded, and ths travers that was drawn before the Mafquers fanke downe: The whole fhewe prcfently appeereth, wch prefented it felfe in this figure: The whole body of it feemed to be the fyde of a fteepely attending woodd; on the topp of wch in a fayre oake fatt a, goulden eagle; vnder whofe wings fatt in *eight* fuuerall throne the *eight* Mafquers w^lh^ vifards *like ftarres,* theire helmes like Mercurye's wth the addition of fayre plumes of carnation and white; their antique doublets and other furniture futable to thofe cullours; the. place full of fhields, lights, and pages all in blew fatten robes imbrodered -*wth ftarres.* The Mafquers, thus difcouered, fatt ftill vntill Ariadne pronounced this invocation, at wch thei defcended :

" Mercurian iffue, formes of fonne ofJoue;
" By the Cyllenian rodd, and by the loue
" DeuoU'ly cliafte you vow Pafithea,
" Defcende, &c.
" And O, if cuer you were worthe the grace
" Of viewing majefty in mortalls face,
" Yf ere to perfect worth you vow'd hart's duty;
" Shew fpiritt, worth yor vertues and theire beuty.

" The violins vpon this played a, newe *Meafure,* in wch the Mafquers danced; and Leafing, Cynthia fpake ;

" Stay a little, and now breath yce,
" Whilft theis Ladies grace bequeath yee;
" Then mixe faire handes, &c.
" Cynthia charmes hence what may difpleafe yee.

" From Ladies y^t^ are rudely coy,
" Barring their loues from modeft joy;
" From ignorant filence, and proud lookes;
" From thofe that aunfwer out of bookes ;
" From thofe who hate our chad delight;

" I blefle the fortune of each ftarry knight.
" From Gallants who ftill court with oathes ;
" From thofe whofe only grace is cloathes ;
" From bum bail (lockings, vile Icgg-makers ;
" From beardes, and greate Tobccca-takers ;

fhanked

———bumbaft flocking!,] **Marfton here feems.to fneer at the fpindle-**fhanked gentry of thofe days ; who probably ftuffed out their ftockings with

" I bleffe the fortune of each ftarry Dame.
" Singe, that ray charme may be more ftronge;
" The Goddes are bounde by verfe and fonge.

" Songe.

" Audatious Nighte makes bolde the lippe;
" Now all court chafter pleafure,
" Whilft to Apollo's harp you trippe,
" And *tread* the gracing *meafure.*
" Now meete, now breake, then fayne a warlike falley;
" So Cynthea fports, and fo the Godes may dalley, &c.

" During this *Songe* the Mafquers prefented theire fheelds, and tooke forth their Ladyes to daunce.

" After they hadd daunced many menfures, galliards, coranitos, and lavaltos, the night being much fpent; whilft the Mafquers prepared themfelues for theire departing meafure, Cynthea. fpake thus :

" Now, pleafing, reft; for fee the nighte
" (Where in pale Cynthea claimes her right)
" Is allmoft fpent; the morning growes,
" The rofe and violett fhe ftrowes
" Vppon the high cœlfeftial Moore,
" 'Gainft Phœbus rife from's parramore :
" The Faierics, y[t] my fhades purfue
" And bath theire feete in my colde dew,
" Now leaue their ringletts and be quifett,
" Leaft my brother's eye fhoulde' fpy it.
" Then now let every gracious ftarr
" Auoide at found of Phœbus' carr.
" Into your proper place retyre
" *W[th]* bofomes full of beauties fier.
" Hence muft flide the Queene of floodes,
" For day beginnes to gilde the woodes.

tolton, in order to exhibit a *good leg.* To *bornbaft* or *bumbaft* was, in Kin feiile, a cammon expreffion : See Reed's *Old Pi.* vol. iii 441. " Is this fattin doublet to be *bombafted* with broken meal?" that *is, fluffed out.* See alfo stteevens's *Skakfp.* ed. 1793, *vol. Viii.* 468, where the following paffage is exhibited from Stubbs's *Anant. of Abufes,* 1595. " The doublettes were fo hard-quilted, ftuffed, *bombafted,* and fewed, as they could neither worke, nor yet very well play, in them." *

" Then whilft WE finge, though you departe,
" lle fweare y^{t} heere you leaue yor harte.

After this a fhepherd fings " a paffionate ditty att my Lady's departure :" HE then prefents the Countefs with a fearf, and adds,

" Farewell, farewell:
" Joy, Love, Peace, Health,
" In you longe dwell ;
" wth our farewell farewell.

" So the Countefs paffed on vntill fhe came through the little park, where Niohe presented hir wth a cabinet; and fo departed."

There is a loofe fhcet in the copy of the Mafic, on which are written fourteen ftanzas of fix and four verfes, each ftanza being appropriated to a different Lady, and exhibiting a complimentary addrefs to Lady Derby. The firft ftanza is a ftanza of thanks from the Countefs herfelf. There is no direction in what part of the Mafk thefe verfes were to be fpoken. The fprakers are in the following order: " Lady Derby, Lady Huntingdon, Ludy Hunfdon, Lady Berekly, Lady Stanhope, Lady Compton, Lady Fielding, Mrs. Grefly, Mrs. Packington, Mrs. K. Fifeher, Mrs. Saychoveri'll, Mrs. M. Fifcher, Mrs. Davers, Mrs. Egerton."

I have been induced to make the preceding large extracts from the Mafk, in order that the reader may comprehend the nature of thi'fe dramatick entertainments ; which, in the fixteenth and feventeeth centuries, were performed frequently at Court, and in the private houfes of the Nobility, not without prodigious expcncc in machinery and decoration; to which humour we certainly OWL the entertainment of *Arcades*, and the inimitable mafk of *Comus*. TODd.

ARCADES.

Part of an Entertainment prefented to the Countefs Dowager of Derby at Harefield, by fome noble perfons of her family ; who appear on the fcene in paftoral habit, moving toward the feat of ftate, with this Song.

L SONG.

LOK, Nymphs and Shepherds, look,
What fudden blaze of majefty
Is that which we from hence defery,
Too divine to be miftook:

Ver. 1. *Look, Nymphs and Shepherds, look,* &c,] See the ninth divifion of Spenfer's *Epithalamion.* Ami Spenfer's *April* in praife of queen Elizabeth.

' See, where fhe iits upon the graffie greene, &c."

See alfo Fletcher's *Faithful Shepherdefs,* A. i. S. i. Where the Satyr ftops at feeing the fhepherdefs Clorin.

——" The Syrinx bright:
" But behold a fairer fight. ——
——" Fur in thy fight,
" Shines more awciul majefty, &c." T. WArToN.

Sylvcfter thus alludes to queen Elizabeth, *Du Bart. e*d. 1621. p. 265.

" But what new fun dazles my tender eyes ?"

And thus defcribes the approach of Solomon and his fpoufe, ib, p. 462.

" Lo, where they com.: O what a fplendor bright!
" Aline eyes doo dazle."

But fee Spenfer, *Faer.* Qu. vi. ix. 8. TODD.

This, this is fhe
To whom our vows and wifties bend;
Here our folemn fearch hath end.

Ver. 5. *This, this is fhe.]* Our curiofity is gratified in dif-covering, even from flight and almoft imperceptible traits, that Milton had here been looking back to Jonfon, the moft eminent mufk-writer that had yet appeared, and that he had fallen upon fome of his formularies and modes of addrefs. For thus Jonfon, in an *Efitcrtaynment at Altrop* 1603. works, 1616. p, 874.

" This is fhee,
" This 's fhee,
" In whofe world of grace, &c."

We fhall find other petty imitations from Jonfon. Milton fays, v. 106.

" Though Syrinx your Pan's miftrefs were,
" Yet Syrinx well might wait on her."

So Jonfon, ibid. p. 871. Of the queen and young prince.

" That is Cypariffus' face,
" And the dame has Syrinx' grace;
" O, that Pan were now in place, &C."

Again, Milton fays, v. 46.

——" And curl the grove
" In ringlets quaint."——

So Jonfon, in a *Mafque ot Welbeck,* 1633. v. 15.

" When was old Sherwood's head more *quaintly curl'd?'*

But fee below, at v. 46. And *Obftroat.* on Sppnfer's *Fatr.* Qz,'. vol. ii. 256. T. WARTON.

The countefs of Derby is alfo addreffed in the formulary, *This is fhe,* in Marfton's *Mafk.* See the *Prelim. Notes,* p. 152. And irr Crafhaw's Verfes on the Duke of York's birth :

" Who's this that comes circled in rayes that fcorn
" Acquaintance with the fun ? what fecond morn
" At mid-day opes a prefence, which Heauens eye
" Stands off and points at; Is't fome deity;

Fame, that, her high worth to. raife,
Seem'd erft fo lavifh and profufe,
We may juftly now accufe
Of detraction from her praife;
Lei's than half we find expreft,
Envy bid conceal the reft.

Mark, what radiant ftate fhe fpreads,
In circle round her ftiining throne,
Shooting her beams like filver threads;
This, this is fhe alone,
Sitting like a Goddefs bright,
In the center of her light.

Might fhe the wife Latona be,
Or ihe tower'd Cybele
Mother of a hundred Gods?
Juno dates not give her odds :

" Stept from her throne of ftars, deignes to be feen ?
" *Is* it fome deity ? or is't our Queen ?
" *'Tis fhe, 'tis fhe.*"

Compare alfo Par. *L.* v. 308, &cc. to which paflagc Mr. Dunfter likcwife agrees with me in referring Crafhaw. TODD.

Ver. *IS. Shooting "her* beams like *filver* threads;] SEe the notes on *Par. Loft* B. iv. .555. But here Milton feems to bear in mind the,cloth *of flate* under which queen Elizabeth is feated, awd which is rrprefrnted, Iacr. *Qu.* v. ix. 28.

" Gliftring like gold amongft the plights enrold,
" And here and there f*hooting forth filver f*reames,
" 'Mongft which crept little angels &c." TODD.

Ver. 23. - *give her odds:]* Too lightly expreffed for the occafion. **Hurd.**

It certainly fepms no very elegant phrafe; but it was a mode of compliment ufual in Milton's time. In a fimilar form Wither

Who had thought this clime had held
A deity fo unparellell'd ? 25

As they come forward the Genius *of the wood appears, and turning toward them, ,'peaks.*

Genius-

STAY, gentle Swains; for, though in this difguife,

commends kis miftrefs, in his beautiful little poem, *The Miftreffe of Philarete,* 1622.

" Place her, where her form divine
" Shall to after-ages fhine,
" And, withowt *respect of odds,*
" *Vye renowne with Demy-Gods."* ToDD.

Ver. 24. Who had thought this clime had held
A deity fo unparellelld ?] So, in the Prologue to Taffo's *Aminta ! .*

" Chi crederia, che fotto umane forme,
" E fotto quefte paftorali fpoglie,
" Foffe nafcofto un Dio ; nun mica un Dio
" Selvaggio, odella plebe dpgli Dei;
" Ma tra grandi, e celefti &c." ToDD.

Ver. *26.*——————*for, though in this difguife,*
I fee bright honour fparkle through your eyes ;] So, in Sylvcfler's *Du Bartas,* 1621, p. 459, of king Solomon " maik'd:"

" But yet whate'er he do, or can dcrifc,
" Difguifed glory fhineth in his eies."

See alfo the *Hift. of King Leir* &c. 1605, where Cordelia fays to the French King, who is " difguifed in palmer's weeds ;"

" Yet well I know, you come of royal race,
" I fee fuch fpnrks of honour in your face."

Compare likewife Petrarch, *Cam.* 15. .Parte l[m]. And Spenfer, *Faer.* Qu. vi. ii. 5. TODD.

I fee bright honour fparkle through your eyes;
Of famous Arcady ye are, and fprung
Of that renowned flood, lo often fung,
Divine Alpheus, who by fecret fluce
Stole under feas to meet his Arethufe ;
And ye, the breathing rofes of the wood,
Fairfilver-buflun'dNymphs, as great and good ;
I know, this queft of yours, and free intent,
Was all in honour and devotion meant
To the great miftrefo of yon princely fhrine,
Whom with low reverence I adore as mine ;
And, with all helpful fervice, will comply
To further this night's glad folemnity ;
And lead ye, where ye may more near behold
Whatftiallow-fearchingFame hath left untold;

Ver. 27- - • through *your eyes;]* Some editions incorrectly read " *in* your eyes." TODD.

Ver. 30. *Divine Alpheus,* &c.] Virgil, *Æn.* iii. 694.

——" Alpheum, fama eft, huc Elidis amnem
" *Occultas e*giffe *vias fubter mare,* qui nunc
" Ore, Arethufa, tuo, &c." NEWToN.

Ibid. _ - *by* fecret fluce] Thus, in Lifle's *Du, Bartas,* ed. 1625, p. 11.

" And thou, O Heauen, thyfelfe draw'ft all the *fecret fluces*
" Of thy fo mighty pooles, &c," TODD.

Ver. 37- - *with low reverence I adore]* Petrarch, son. 192. Parte 1ma.

" L'adoru, e 'nchino, come cofa fanta."

Hence alfo Spenfer, *Fa. QU.* ii. ii. 41. of queen Elizabeth : " Men doc her adore with facred reverence." TODD.

Which I fall oft, amidft thefe fhades alone,
Have fat to wonder at, and gaze upon:
For know, by lot from Jove I am the Power
Of this fair wood) and live in oaken bower,
To nurfe the faplings tall, and curl the grove
With ringlets quaint,and wanton windings wove-

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

" Where fhe her *curled* head unto the eye may fliew."

Again, Ibid. p. *79-* " Banks crownd with *curled* groves." See alfo 5. xii. vol. iii. p. *$05,* S. xv. vol. iii. p. 948, and a line, which perhaps Johfon remembered, S. xxxiii. vol. iii. p 1111.

" Where Sherwood her *curl'd* front into the cold doth fhove."

And Jonfon again, *to Sir R. Wroth,* edit. 1616. p. 822.

" Along'ft the *curled* woods, and painted meades"

In Browne's *Inner Temple Mafque,* p. 130. edit. Davies.

" She without ftormes the fturdy oakes can teare,
" And turne their rootes where late their *curl'd* tops were."

And in his Brit. *Paftorals,* B. i. 5. iv, p. 78

" And trees that on the hil-fiftc'comely grew
" Did nod their *curled* heads," T. WARTOn.

Drumrnond, in his Sonnet *To the Spring,* has " the Zephyrs *curl* the green *locks* of the plain," But Milton, I think, had his pye more particularly on Sylvefter's *Du Bartas,* 1521, p. 30 where the alliteration, as well as thephrafe, is fimilar; of forefts:

" When through their green toughs whifling winds do whirl,
" With *wanton* puffs, their waving *locks* to *curl."* TODD.

Ver. 47. ——————quaint] *Quaint* is here in the fenfe of Shakfpeare, *Midf. N. Dr.* A. ii, S. i.

" And the *quaint* mazs in the wanton green
" For lack of tread are undiftiniguifhable," T. Warton WARTON.

And all my plants I fave from nightly ill
Of noifome winds, and blafting vapours chill:
And from the boughs brufh off the evil dew,
And heal the harms of thwarting thunder blue,
Or what the crofs dire-looking planet iinites,
Or hurtful worm with canker'd venom bites.
When evening gray doth rife, I fetch my round
Over the mount, and all this hallow'd ground ;

Vfer. 43. *And all my plants Ifare from nightly ill*
Of noifome winds, and bio,'ling vapours chill:] This is the office of a kindred fpirit in comus, fuppofed to dwell in *ruralftrine,* as our Genius of the grove at Harefield, in *oaken boruer.* See *Com.* v. 25p. T. WARTON.

Ver. 5D. *And from the boughs* brufh *off the* evil dew,] The cxpreflion and idea are Shakfperian, but in a different funfu and .application. Caliban fays, *Temp.* i. 5. iv.

" As *wicked dew* as e'er my mother *brufh'd,*
" With raven's feather, from unwholefome fen, &c."

Compare Parad. *Loft,* B. v. 429.

" From off the ground each morn
" WE *brufh* mellifluous *dews."* ——

The phrafe hung on the mind of Gray,

" Brufhing with hafty fteps the dewaway." T. WARTON WARTON.

Ver. 51. *And heal the harms of thwarting thunder* blue,
And what the crofs *dire-looking planet finites,]* Compare Shakfpeare, *JuL Cef.* A. i. S. iii.

" Have bar'd my bofum to the thunder-ftone,
" And when the *crofs blue* lightning feem'd to *open*
" The breaft of heaven, &c."

And *King Lear,* A. iv, 5. vii. In the quarto copies.

" To Hand againft the deep dread-bolted thunder ?
" In the moll terrible and nimble ftroke
" Of quick *crofs* lightning ?" T. WARToN.

And early, ere the odorous breath of morn 55
Awakes the {lumbering leaves, or taffel'd horn
Shakes the high thicket, hade I all about,
Number my ranks, and vifit every fprout
With puiffant words,and murmurs made toblefs.
But elfe in deep of night, when drowfinefs 61

Ver. 56. • *the odorous breath of morn]* So, in *Par. Loft,* B. iv. 641. " Sweet is the breath of morn." Dante gives a beautiful defcription of this *odorous* breath, *Purgat.* C. xxiii.

" E quale annunziatrice degli albori
" L" aura di Maggio muovefi, e *olezza*
" Tutta impregnata dall' erba, e da fiori."

Compare alfo an expreffion in the poetry of *Card. Bembo:*

" Nell' *odorato,* e lucido, *oriente."* TODD.

Ver. 57-——————tafflel'd *horn]* Spenfer, *Faer.* Qu. i, viii. 3.

——" an *horn* of bugle fmall,
" Which hung adowne his fide in twitted gold
" And *taffek* gay." NEWTON.

The participle *taffel'd* is adopted probably by Milton from Chaucer, *Mitt. Talc,* ver. 3251. ed. Tyrwhitt.

" And by hire girdel heng a purfe of lether,
" *Taffeled* with filk." ToDD.

Ver. 5 S.——————*hafte I all about,*
Number my ranks, and vifit every fprout] So the magician Ifmeno, vrhen he configns the enchanted foreft to his demons, *Gur. Lib.* C. xiii. ft. 8.

" Prendete in guardia quefta filva, e *quefto*
" *Piante,* che *numerate* a voi confegno."

Poets are magicians. What they create they command. The bufinefs of one imaginary being is eafily transferred to another; from a bad to a good demon. T. WArToN.

Hath lock'd up mortal fenfe, then liften I
To the celeftial Syrens' harmony,
That fit upon the nine infolded fpheres,
And ling to thofe that hold the vital fhears, 55

Ver. 62. ——————*then liften I*
To the celeftial Syrens' harmony,
That Jit upon the nine infolded Spheres,] This is Plato's fyftrm. Fate, or *Necessity,* holds a fpindle of Adamant: and, with her three daughters, Lachefis, Clotho, and Atropos, who handle the vital web wound about the fpindle, fhe conducts or turns the heavenly bodies. Nine Mufes, or Syrens, fit on the fummit of the fpheres; which, in their revolutions, produce tho. moft ravifliing mufical harmony. To this harmony, the three daughters of Neceffity perpetually fing in corrcfpondcnt tones. In the mean time, the admantine fpindle, which is placed in the lap or on the knees of Neceflhy, and on which *the fate of men and gods is wound)* is alfo revolved. This mufick of the fpheres, proceeding from the rapid motion of the heavens, is fo loud, various, andfwcct, as to exceed all aptitude or proportion of the human ear, and therefore is not heard by men. Moreover, this fpherical mufick cnnfifts of eight unifonous melodies : the ninth is a concentration of all the reft, or a diapafon of all thofe eight melodies; which diapafon, or *cojicentas,* the nine Sirens fing nr addrefs to the Supreme Being. This laft circumftance, while it juflifies a doubtful reading, illuftrates or rather explains a paflage in thefe lines, *At a folemn Mufick,* v. 6.

[11] That undifturbed fong *ofpure concent,*
[16] Aye fung before the fapphire-colour'd throne,
" To HIM that fits thereon."

Milton, full of thefe Plaronick ideas, has here a reference tn this cunfummate or *concentual* Song of the ninth fphere, which is *uti-di/lurbed* and *pure,* that is, unallayed and perfect. The Platonifrn is here, however, in fame degree chriftianifed. Thefe notions a,re to be found in the tenth Book of Plato's *Republick,* in his *Timœus,* and other parts of his works; but they cannot be well undcrftood or digefted without the affiftance of Proclus, who yet has partly clouded the fyftem with new refinements. Hence

And turn the adamantine fpindle round,
On which the fate of Gods and Men is wound.
Such fweet compulfion doth in mufick lie
To lull the daughters of Neceflity,
And keep unfteady Nature to her law,
And the low world in meafur'd motion draw
After the heavenly tune, which none can hear
Of human mould, with grofs unpurged ear;

We are to interpret Spenfer in the Platonick *Hymne in Honour of Beautie.*

" For Love is a *celeftiall harmonie*
" Of likely hearts, compofed of ft*arres concent."*

T. WArToN.

Compare Chaucer's *Affemble ofFoules,*v. 60.

" And aftir that the *melodie* herd he
" That cometh of thilke fperis *thryris three,* &c,"

And Sylvefter, *Du Bart.* 1621, p. 301.

" The fupream Voice placed in *every fphear*
" A *Siren* fweet." TODD.

Ver. 66.——*the* adamantine *fpindle]* In a fragment of Sophorlrs's*Phædra,*preferveredin Stobæus, the Parcæ have *adamanfuie f*huttles, with which they weave the appointed fates of mortals, Stub. p. 172. ed. IIeren.

Περιωσι' αφυκτα τι μηδεα
Παντεδιπαι βυλαι ΑΔΑΜΑΝΤΙΝΑΙΣ
Υφαινεται κειρκισιν Αισα. DUNSTER.

Ver. 72. *After the heavenlly tune, which nune can hear*
Of human mouldy -with grofs unpurged ear ;] I do not recollect this reafon in Plato, the *Somnium Sciponus,* or Macrobius. But our author, in an academick Prolufion on the *Mufick of the Spheres,* having explained Plato's i]theory, affigns a fimilar relation " Quod autem nos hanc *minime* audiamus harmoniam, fane in *caufa* videtur effe, furacis Promethei audacia quæ tot mala, hominibus invexit, et fimul hanc feliciratem nobis abftulit,

And yet fuch mufick worthieft were to blaze
The peerlefs highth of her immortal praife, 75

quanecuuquamfruilicebit,dumfeeleribuscoopertibelluinisbelluinis, cupiditatibus obrutefcimus,—At fi pura, ft nivea geftaremus pectora,—turn quidem fuaviflima ilia ftellarum circumeuntium mufica perfonarentaures noftræ et opplerentur." *Profe-works,*vol. ii. 588. Sec *Obfervat.* on Spenfer's *Faer. Qu.* vol. ii. 32. On the fame principle, the airy mufick which the waking port hears in *II Penferofo,* was fent only " by fome Spirit to *mortals good."* v. 153. And, in his profe-works, he mentions thofe " celel'tial fongs to others *inapprehefijibte,* but not to thofe who'were not defiled with women, &c." *Apol, Smectymn.* p. 178, edit. Tol. It is the fame philofophy in Comus, v, 457.

" And in clear thought, and folemn vifion,
" Tell her of things which no *grvfif ear can hear"*

I think this part of the fyftem was more immediately fuggefted by Shakfpeare, *Merch, of' Fen.* A. v. S, i.

" There's not the fmalleft orb which thou behold'ft,
" But in his motion like an angel fings,
" Still quiring ID the young-eyed cherubims :
" Such harmony is in immortal founds !
" But, whilft this *muddy* vefture of decay
" Doth grofsly clofe us in, we *cannot hear it."*

Milton's Genius of ihu Grove, being a *fpirit fentfrom Jove,* and commiflioned from heaven to exercife a preternatural guardian Hiip over *tfaplings tall,* to avert every noxious influence, and " to vifit every fprout with puiflknt wards and murmurs made to blefs," had the privilege, nut indulged to grofs mortals, ul hearing " the celeftial Syren's harmony." This enjoyment, which is highly imagined, was a relaxation from the duties ot his peculiar charge, in the depth of midnight when the world is ocked up in fleep and Alence. T. WARToN.

Ver. 73.——————*with* grofs unpurged ear;] Compare Shakfpeare, *Midf. N. Dr.* A, iii. S. i.

" And 1 will purge thy *mortal groffnefs* fo,
" That thou will like an airy fpirit go." -

And fee *Comus,* **v.** 097. **T, WArton.**

Whofe luftre leads us, and for her moft fit,
If my inferiour hand or voice could hit
Inimitable founds: yet, as we go,
AVhate'er the fkill ofleffer Cods can fhow,
I will affay, her worth to celebrate,
And fo attend ye toward her glittering ftate ;

See alfo his *Profc-Works*, edit. 1698, vol. i. 153 " God *purged* alfo our deaf *ears*, and prepared them to attend his fecund warning trumpet *&C.*" TODD.

Vcr. 81. *And fo attend ye toward her glittering* flate ;] See Note on *II Penf.* v. 37. *A ftate* fignified, not fo much a throne or chair of ftatL-, as a canopy. Thus Drayton, *Polyolb.* S. xxvi. vol. iii. p. 1168. of a royal palace:

" Who, led from room to room, amazed is to fee
" The furnitures *and ftates*, which all embroideries be,
" The rich and fumptuous beds, &c."

Again, fol. edit. p. 73. col. 1.

" While fhe fate under an *eftate of lawne.*"

And fee *Parad. Loft*, B. x. 445. Jonfon affords a Hill more immediately appofite paffage, *Hymenœi*, vol. v. 272.

" And fee where Juno -
" Difplays her *glittering ftate* and *chair*"

The Nymphs and Shepherds are here directed by the Genius to look and advance toward a *glittering flate or canopy*, in the midft of the ftage, in which the countefs of Derby vvas placed as a Rural Queen, ft does not appear, that the Second Song which here immediately follows, was now lung. Some machinery, or other matter intervpneJ. In this peculiar fenfe of *canopy*, and not tinder the general and popular idea o*f pomp* or *dignity ftate* is to be underftood, in *Par. Loft*, 13. vii. 440.

" The fwan with arched neck,
" Between her white wings mantling, proudly rows
" Her ftate *with* oary feet." -

Here is an affected and unnatural conceit, like too many others, even in Milton. He means, that the f a w n , in fwimming, forms

Where ye may all, that are of noble ftem,
Approach, and kifs her iacred vefture's hem.

a fuperb canopy with her neck and head, under which (he floats, or which flic *rows forward* with *her feet.* T. WARToN.

I du not agree in the cenfure patted on Milton by Mr. Warton; fur *the ftate* of the fwan had been a common expreffion, in preceding poetry, to drfcribe her motion. See the note on *Par$_m$ Loft,* in this edition, B. vii. 430. ToDD.

Ver. 83. *Approach and kifs her facred* vefture's hem.] Fairfax, in the metrical Dedication of his Taflb *to* queen Elifabeth, commands his Mufe not to approach too boldly, nor to foil " her *veftures hem,"* I muft not quit Milton's *Genius* without obferving, that a, Genius is more than once introduced in Ionian's 17,*under-woods* and *Mafques.* The poem on Lord Bacon's Birth-day, written 1620, thus opens,

" Hail happy *Genius* of this ancient pile !
" How comes it all things round about thee fmile, &c."

The poet at entering York-houfe, ftarts at feeing the *Genius* of that venerable edifice, ftanding in the midft as in the act of performing fome magick myftery, which diffufes a peculiar appearance of feflivity and hofpitality over every furrounding object, vol. vi. 425. In " Part of the King's Entertainment parting *to* his coronation," the *Genius* of London appears. Edit. fol. ut lupr. 1616. p. 849. He fays, fomewhat in Milton's manner,

" When Brutus' plough firft gave the infant bounds,
" And I, thy *Genius, walk'd* aufpicious *rounds*
" In every furrow."

And in the *Entertainment at Theobalds, 1607,* the dialogue is cliicfly fupported by a *Genius,* p. 887- But what is ftill more to our purpofuj the Fates, " the daughters of Night, who draws out the chayne of Deftinie, vpon whofe' threads both liues and times depend," are reprtfented teaching future things " from thuir adamantine booke," to the *Genius of* this piece, who is the *Genius* of the palace of Theobalds. The ftage-direction is, " The three Pares, the one holding the rock, the other the fpindlp, and the third the Hirers, with a book of adamant lying open before them, &c." p. 888-. T. WARTON.

II. SON G,

O'ER the fmooth enamell'd green
Where no print of ftep hath been,
Follow me, as I ling
And touch the warbled firing,
Under the ftmdy roof
Of branching elm ftar-proof,

It appears by a Mafk performrd, as it is ftatcd on the back of the manufcript in the hand-writing of the firit Earl of Bridgewater, at Chirkc Caftle in l6"34, that a *Genius* is a principal charatlET in the Maik. " *Genius,* or the Countryes better Angell, wrapt iir amazement at fume happy changes hec obfervcs in his foyle and climate, begins the entertainment with his firft entry." He often appears afterwards. The manufcripL is now in the Marquis of Stafford's library. TODD.

Ver. 84. -- *enamell'd green]* Mr. Warton fuppofed that modern poetry had been originally obliged to Milton fur the epithet *enamdhd* in rural ilcfcription. But, under that application, he finds, it occurs repeatedly in Sylvefter's *Du Bartas,* in Dray ton, and Sydney; and, I may add, in Marlow, Browne, Braumont and Fletcher, and Carew. But company with this pafliige, Dante, *Inf.* C. iv.

" Cola diritto fopra '1 *verdefmalto*
Mi fur moftrati gli fpiriti magni." TDDD.

Ver. 89. *Of* branching i-lm ftar-proof.] One of Peacham's *Emblems* is the picture of ii large and lofty grove, which dcfius the influence of the inuou and fkars appearing OVLT it. This giovp, in the verfcs affixed, is faid to be " not pierceable to power of any ftarre," Seu Peacham's *Minerva Britanna,* p. ISiJ. edit. 1512, 4to. But literally the fame line is applied to agro'e in the *Faerie Queene,* i. i. 7- WheraSpenfer feems to have imitated Statius, *TJieb.* 8. x. 85. Compare our anther, *Par. Lojl, B.* ix. ID58, Sylvefler has *"fun-proof* arbours," *Du Bartas,* p. 171. edit. 1621. T. WARTON.

Follow me;
I will bring you where fhe **fits,**
Clad in fplendour as befits
Her deity.
Such a rural Queen
All Arcadia hath not fern.

III. SONG.

NYMPHS and Shepherds, dance no more
By fandy Ladon's lilied banks;

I may here refer the render *to* Orpheus, *De Lap.* Argument, ver. 69. ed. Efchenbac. p. 198.

Καὶ λασία πτελίῃσιν ὕπο σκιή. TODD.

Ver. 97- *By fandy Lfidon's liliied banks;]* Dr. Newton obfervcs, that this rivor " might properly be laid to ha'c lillied banks, fince Dionyfius, as 1 find him quoted by Farnaby, has called it,

Εὐκάλαμον ποτάμον καὶ εὐστέφανον Λαδώνα."

I know not that Dionyfius mentions the river Ladon any where, but in the following verfe of the *Periegefis,* v. 417-

Ηχι δὲ ὠγύγιος μηκύνεται ὕδασι Λάδων.

Ovid mentions Ladon more than one?, but without its lillirs: See **Metan.** i. 702, *Fuji.* ii. 274, and v. 89. Compare Slaliu-., *Thvb.* ix. 573, and Callimuchus, **Hymn.** *Jov.* v. 18. Fefius Aviunus, I believe, is the only anciunt Latin port, if he deferves the name, who fpeaks of the fertility of the fields wafhed by Ladon, *Defeript. Orb.* v. 571.

" Hie diltentus aqua/t/A/ Iambit *pinguia* Ladon."

But by lill*ied* banks we arc perhaps only to understand water-lillies. And, by the way, here is an authority for reading lillied inftead of *twilled,* in a very controverted vefe of the *Tempeft A.* iv. S. i. " Thy banks with poinied and *titled* brims.." 'This inftance almoft afcertains one of Mr. Steevens's very rational cun-

On old Lycæus, or Cyllene hoar,
Trip no more in twilight ranks;
Though Erymanth your lofs deplore,
A better foil fhall give ye thanks.
From the ftony Mænalus
Bring your flocks, and live with us;
Here ye fhall have greater grace,
To ferve the Lady of this place.
Though Syrinx your Pan's miftrefs were,
Yet Syrinx well might wait on her.

jectures, on a text which had been long incorrigible. *Lillied* feems to have been no uncommon epithet for the; banks of a river. So in Sylvefter, cited in *England's Parnuffus, 1600*. p. *479*-

" By fame cleare river's *lillie-paved* fide."

Milton has got Ovid's epithet *arenvfus* to Ladon. But this paftoral river had before been celebrated in Englifh with the fame epithet, by Browne, *Brit. Paft.* B. ii. 5. iv. p. 107-

" The filuer Ladon, on h*is fundy* fhore,
" Heard my complaints."

But, as Mr. Bowie obferves, the river Ladon has the fame epithet in Sydney's *Arcadia,* perhaps for the firft time in Englifh. B. ii. p. 293. edit. 1725. Ovid has *arenofus* fur the Tiber, *Faft.* i. 242- And for Hebrus, ibid. iii. 737. T. WArTON.

Lycophron mentions the Ladon, *Caff.* v. 1041. But I pafs on to the allufion to Jonfon's *Syrinx,* in the concluding couplet, which has been noticed by Mr. Warton, in the note on ver. 5. Yet I am inclined to agree with the author of *Curfory Remarks,* &c. already cited, that, " upon thorough inveftigation, what is called [or fuppufed] fervility, may be found good judgement, in Milton. This Countefs of Derby was daughter of Lord Spenfer of A*lthorpe,* who had there received the Queen and Prince, in 1603, and entertained them with Jonfon's mafk. It feems therefore a very delicate compliment in Milton, to apply to her the words, that had, upon a former occafion, been applied to the

Such a rural **Queen**
All Arcadia hath not feen.

Queen ; and to remind her, by fuch repetition, of fcenes, **very** flattering to her family, in receiving the Queen and Prince on their firft arrival in the kingdom; and at which fcenes fhe had herfelfprobablybeenprefent."Todd**Todd.**

Original Various Readings of Arcades,

From Milton's MS in Ms own hand.

Examined by the editor of thefe volumes.

Ver. 10. *Now feems guiltie* of *abufe*
And detraction from her praife,
Leffe than halfe fhe *hath* expreft:
Envie bid *her hide* the reft.
Here *her hide* is crafed, and *conceale* written over it.

Ver. 18. *Seated* like a goddefs bright.
But *feated* is alfo expunged, and *fitting* fupplied.

Vcr. 23. *Ceres* dares not give her odds :
Who *would have* thought &c.
Both thefe readings are erafed, and *Juno* and *had,* as the printed copies now read, are written over them.

Ver. 41. *Thofe virtues which dull* fame &c,
This likewife is expunged, and *What fhallow* is fubftituted.

Ver. 44. For know by lot from Jove I *have* the power.
Here again the pen is drawn through *have,* and *am* is written over it.

Ver. 47- *In* ringlets quaint.
But *With* is placed over *In* expunged.

Ver. 42. Of noifome winds, *or* blafting vapours chill.

Ver. 50. And from the *leaves* brufli off &c.
80 it was at firIt. But the pen is drawn through *leaves,* and *bouts* fupplied.

Ver. 52. *Or* what the croffe &c.
It was at firft *And,* as in the printed copies; but that is erafctl, and *Or* fubftituted.

Ver. 59. *And* number *all* my rancks, and every fprout.
Here *And* and *all* are expunged with the pen, and *vifit,* as in the printed copies, completes the line.

Ver. 62. Hath *chain'd mortalitie.*
This alfo is era fed, and lock*t vp mortal fenfe* written over it.

Ver. 81. And fo attend *you,* toward &c.

Ver. ,91. I will bring *ye* **where** fhe fits.

COMUS.

A

MASK,

PRESENTED AT LUDLOW CASTLE, **1634.**

BEFORE

JOHN, EARL OF BRIDGEWATER,

THEN PRESIDENT OF WALES.

To the Right Honourable

JOHN *Lord Vifcount* BRACLY, fon *and heir apparent to the Earl of* BRIDgEWATER, &c.

MY LORD,

THIS poem, which received its firft occafion of birth from yourfelfand others of your noble family, and much honour from your own perfon in the performance, now returns again to make a finall dedication of itfelf to you. Although not openly acknowledged by the author , yet it

[a] This is the dedication to Lawes's edition of the Mafk, 1637, to which the following motto was prefixed, from Virgil's fecond Eclogue,

" *Eheu ! quid volui mifero mihi ! floribus auftrum*
" *Perditus—*"

This motto is omitted by Milton himfelf in the editions of 1645, and *1673.* T. WArTON.

This motto is delicately chofen, whether we confider it as being fpoken by the author himfelf, of by the editor. If by the former, the meaning, I fuppofe, is this. *I have, by giving way to this publication, let in the brvath of publick cenfure on thefc early bloffoms of my poetry, which were before fecure in the hands of my friends, as in a private inctofure.* If we fuppafe it to come from the editor, the application is not very different; only *tu floribus* we mull then give an encomiailick fenfe. The choice of fuch a motto, fo far from vulgar in itfelf, and in its application, waft worthy Milton. HURD.

[b] The firft Brother in the Mafk. T. WARToN.

[c] It never appeared under Milton's name, till the year **1645.** T. **WARTON.**

is a legitimate off-fpring, fo lovely, and fo much defired, that the often copying of it hath tired my pen to give my feverall friends fatisfaftion, and brought me to a neceffity of producing it tr the publike view ; and now to offer it up in all rightfull devotion to thofe fair hopes, and rare endowments of your much promifing youth, which give a full affurance, to all that know you, of a future excellence. Live, fvveet Lord, to be the honour of your name, and receive this sis your own, from the hands of him, who bath by many favours been long obliged to your inoft honoured parents, and as in this reprefentation your attendant *Thyrfis,* fo ndw in all reall expreflion

Yaur faithfull and nioft humble Servant,

H. LAWES

This dedication docs not appear in the edition of Milton's Poc-nis, printed in 1673, when Lord Brackley, under the title of Earl of Bridgewater, w:is ftill living. Milton was perhaps unwilling to own his early connexions with a family, confpicuouV for its unfhaken loyalty, and now highly patronifed by King Charles the fecond. T. WArToN.

Milton, in his edition of 1673, omitted alfo the letter written by Sir Henry Wotton. Yet it has not been fuppofed that, by withdrawing the letter, he intended any difrefpect to the memory of his learned friend: nor might the dedication perhaps have been withdrawn through any unwillingnefs to own his early connections with the Egerton family. It might have been inexpedient for him at that time openly to avow them; but he would not, I think, forget them, lie had lived in the neighbourhood of AAiridge, the feat of thu Earl of Bridgewater; for his father's

The Copy of a Letter written by Sir **HENRY** WOOTTON, *to the Author, upon the following Poem.*

From the Colledge, this **13.** *of April.* 1638.

SIR,

IT was a fpecial favour, when you lately beftowed upon me here the firft tafte of your acquaintance, though no longer then to make me know that I wanted more time to value it, and to enjoy it rightly; and in truth, if I could then have imagined your farther ſtay in thefe parts,

houſe and lands at Morton near Colnbrook, in Buckinghamfhire, were held under the Earl, before whom *Comus* was acted. See Mr. Warton's Note, *Epitaph. Damon,* v. 149. and infr. in the *Account of the Earl of Bridgewater and his family.* Milton afterwards lived in Barbican, where the earl had great property as well as his town-refidence, Bridgewater Houſe: and, though Dr. Johnſon obfervcs that Milton " had taken a larger houſe in Barbican for the reception of fcholars," it is not improbable that he might have been accommodated with it rent-free, by that nobleman, who, it may be fuppofed, would gladly embrace an opportunity of having in his neighbourhood the admirable author of Cofnyj, and of promoting his acquaintance with that finifhed fchular, who, being " willing" fays his nephew Phillips " to impart his learning and knowledge to his relations, and the ſons of gentlemen who were his intimate friends," might afford to his family at leaſt the pleaſure of his converſation, if not to ſome of them the advantage of his inſtruction. This dedication does not appear. in Tickell's and Fenton's editions of Milton's poetical work. It was reſtored by Dr. Newton. ToDD.

[c] *April,* 1638.] Milton had communicated to Sir Henry his deſign of ſeeing foreign countries, and had ſent him his Mſ. He ſet out on his Travels ſoon after the receipt of this letter. See the Account of his Life. TODD,

which I understood afterwards by Mr. *H.*, I would have been bold, in our vulgar phrafe, to mend my draught (for you left me with an extreme thirft) and to have begged your converfation again, joyntly with your faid learned friend, at a poor meal or two, that we might have banded together fom good authors of the ancient time: among which, I obferved you to have been familiar.

Since your going, you have charged me with new obligations, both for a very kinde letter from you dated the fixth of this month, and for a dainty peecc of entertainment which came therwith. Wherin I fhould much commend the Tragical part[5], if the Lyrical did not ravifli me

[f] Mr. H.] Mr. Warton in his firft edition of *Comus* fays, that Mr. *H.* was " perhaps Milton's friend, *Samuel Hartltb,* whom I have fcen mentioned in fume of the pamphlets of this period, as well acquainted with Sir Henry Wotton :" but this is omitted in his frcond edition. Mr. Warton perhaps doubted his conjecture, of the. perfon. 1 venture to ftatc from a copy of the? Reliquiæ *Wotfonianœ* in my pofleffion, in which a few notes are written (probably foon after the publication if the book, 3d edit, in lf72) that the perfon intended was the " ever-memorable' *John Hales.* This information will be fuppnrted by the reader's rccollefting Sir Henry's intimacy with Mr, *links* ; of whom Sir Henry fays, in one of his letters, that he gave to *his learned friend* the title of Bibliothcca ambulans, *t,'ie walking Library.* See *Rtliq. Wotton.* 3d edit. p. 475. TODD.

8 *the Tragical part,]* Sir Henry, now provoft of Eton college, was himfelf a writer of Englifh odes, and with fome degree of elegance. He had alfo written a tragedy, while a young ftudent at Queen's college, Oxford, called *Tancredo,* acted by his fellow-ftuJcnts. Sec his *Life* by Walton, p. 11. He was certainly a

with a certain Dorique delicacy in- your fongs and odes; wherunto I muft plainly confefs to have feen yet nothing parallel in our language : *Ipfa mollities*[h]. But I muft not omit to tell you, that I now onely owe you thanks for intimating unto me (how modeftly foever) the true artificer. For the work itfelf I had viewed fom good while before with iingular delight, having received it from our common friend

polite fcholar, but on the whole a mixed and defultory character. He was now indulging his ftudious and philofophick propenfities fit Ieifure. Milton, when this Ietter was written, lived but ft few miles from Eaton, T. WArTON.

In Mr. Zou cli's excellent edition of *[falton's Lives,* 4to. **1795,** it is alfo obfervcd, p. 172, that an ingenious modern critirk has juftly remarked, that the *podiral* cumpoiitiuns uf Sir Henry 'Votton, when confidiTcd in their proper light, namely as the fll'ufions of one who merely fcribblrd for his amufement, will be found deferving of praife. ToDD.

[h] *Ipfa motltties.']* Thus Fletcher's *Faithful Shephcrdtfi* is charafterifed by Cartwright, ' where foftefs reigns." Poems, p. 209. cd. l6"51. But Sir Henry's conceptions did not reach to the higher poetry *'of Comus,* lie wa.s rather ftruck with the paftoral ihellifluence of its lyrick meafurcs, which he llyli's a *certain Dorique delicacy in the fongs and odes,* than with its graver and more majeftick tours, with tin; fulcmnity and variety of its peculiar vein of original invention. This drama was not fo be generally characterified by its *fongs and odes :* nor do I knov that *fifinrfi* and fwertnufs, al though they want neither, are particularly charaftcriftical of thofu paffages, which are moil commonly rough with ilrong and crowded images, and riih in perfonification. However, the fong to Echo, and the initial ftraius of Comus's invitation, are much in the ftyle which 'Wotton defcribes. T. WARTOn.

Mr. *R.*[1] in thery clofe of the late ***R.'s*** *Poems,* printed at Oxford, whereunto it is added (as I

[1] Mr. .R I believe " Mr. *R."* to be *John Roufe,* Bodle,'s librarian. " *The late R." is* unquestionably *Thomas Randolph,* the poet. It appears from his monument, which I have feen, in the church of Blatherwyke in Northamptonfhire, that he died on the feventeenth day of March, in 1634: in which year *Comus* was performed at Ludlow Caftle on Michaelmas-night. In the year 1638, Randolph's *Poems* were printed at Oxford, viz. " *Poems,* with the *Mvfes Loeking-glafs* and *Amyntas.* By Thomas Randolph, M. A. late Fellow of Trinity college, Cambridge. Oxford, Printed by L. Litchfield, printer to the Vnivcrfitie, for Fr. Bowman, 1638." In quarto. Containing DUB hundred and fourteen pages. But who has ever feen a copy of this edition of Randolph's Poems with *Comus* at the end ? Sir Henry fuppofes, that *Conws* was *added* at the clofc of thefe poems, " that the arceflury might help out the principal, according to the art of ftati oners, and to leave the reader *Con la bocca dolcc."* Randolph's poems were publifhed by his brother, who would not think fuch a recommendation was wanted; and who furcly did not mean to include the works of others. It was foreign to hie purpofe. It marred the integrity of his defign. He was not publilhing a mifccllany. Such an extraneous addition would have been mentioned in a preface. Nor were Randolph's Poems fo few or fo fmall, as to require any fuch acceffion to make out the volume. A fecond edition of Randolph's Poems, much enlarged, appeared at Oxford in duodecimo, in 140, and with recommendatory verfes prefixed, by the fame printers and jmblifhers. Here we are equally difappointed in fucking for *Comus:* which, one might expect, would huve been continued from the former edition. I think this perplexity may be thus adjufted. Henry Lawes the mufician, who compofed *Cmnus,* being wearied with giving written copies, printed and published this drama, about three years after the prefentation, omitting Milton's name, with the following title. " A Mafke prefented at Ludlow caftle, 1634, on Michaelmaffe night, before the right honorable the Earls of Bridgewater, Vicount Brackly, Lord Pwfidetit of Wales, and one of his majefties moft honorable privie **counfell:**

now fuppofe) that the acceffory might help out the principal, according to the art of ftationera, and to leave the reader *Con la bocca dolce.*

Now, Sir, concerning your travels wherin I may chalenge a little more priviledge of difcours with you; I fuppofe you will not blanch Paris in your way; therfore I have been bold to trouble you with a few lines to Mr. [k] M. *B.*, whom you fhall eafily find attending the young Lord S.,

" *Eheu! quid volui mifero mihi? Floribus auftrum*
" *Perditus.*——

London. Printed for Hvmphrey Robinfrm at the figne of the three Pidgeons in Pauls church-yard, 1&37-" In quarto. Now it is very probable, that when Roufe transmitted from Oxford, in 1638, the fir,'I or quarto edition of Randolph's Poems to Sir Henry Wootton, he very officioufly ftitched up at the end Lawes's edition of *Comus,* a flight quarto of thirty pages only, and ranging, as he thought, not improperly with Randolph's two dramas, the *Muffs Losing-glafs* and *Amyntas,* the two concluding pieces of the volume. Wottnn did not know the name of the author of Cwnitf, the Mafk which he had fecn at the end of Randolph, till Milton, as appears by the Letter before us, fcnt him a copy " intimating the name of thu true artificer," on the fixth day of April, 1638. I have before obfprvrd, that Lawes's edition had not the name of the author. This, we may prefume, was therefore the *Comus,* which. Wotton had feen at the end of Randolph. T. WARTON.

[k] Mr. *M. B.]* *Mr. Michael Branthwait, as* I fuppofe ; of whom Sir Henry thus fpeaks in one of his Letters, *Reliq. Wotton.* 3d edit. p. 546'. "Mr. Michael Bran thwait, .heretofore his Majeftiii's Agent in Venice, a gentleman of approved confidence and fincerity." TODD.

[1] *LordS.,]* *The fon of Lord Vifcount Scudamore,* then the Engliih Ambamidor at Paris, by whofe notice Milton was honoured, and by whom he was introduced to Grotius, then refiding at Paris alfo, as the minifter of Sweden. TODD.

as his governour; and you may furely receive from him good directions for the ihaping of your farther journey into Italy, where he did |e(ide by my choice fom time for the king, after mine own recefs from Venice.

I fhould think that your beft line will be thorow the whole length of France to Marfeilles, and thence by fea to Genoa, whence the paffage into Tufcany is as diurnal as a Gravefend barge: I haften, as you do, to Florence, or Siena, the rather to tell you a fhort ftory from the intereft you have given me in your fafety.

At Siena I was tabled in the houfe of one Alberto Scipioni, an old Roman courtier in dangerou times, having bin fteward to the Duca di Pagliano, who with all his family were ftrangled, fave this onely man that efcaped. by forefight of the tempeft: with him I had often much chat of thofe affairs; into which he took pleafure to look back from his native harbour; and at my departure toward Rome [which had been the center of his experience) I had wonn confidence enough to beg his advice, how I might carry myfelf fecurely there, without offence of others, or of mine own confcience. [m] *Signor Arrigo miv,* (fayes he) *Ipm-*

• *Signur* &c.] Sir Henry feems *to* have been very fond of recommending this advice to his friends, who were about to travel, See *Reliq. Wotton.* 3d odit. p. 356, w h e r ehe relates to another currcfpundt-nt his intimacy with Sripioni, and his maxim, " *Gh*

fieri ftretti, et il vifo fciolto, will go fafely over the whole world; Of which Delphian oracle {for fo I have found it) your judgement doth need no commentary; and therefore (Sir) I will commit you with it to the beft of all fecurities, Gods dear love, remaining

Your Friend as much at command

as any of longer date

HENRY WOOTTON-.

penfieri frtethi, et il vifo fciolto That is, as I ufe to tranflafe it *Your thoughts clofc, and your countenance loofe:* This was that mural antidote which I imparted to Mr. B. and his fellow travellers, having a particular intereft in their well doing.s." Milton, however, neglecting to obferve the maxim, incurred great danger, by disputing againft the fuperftition of the church of Rome, within the verge of the Vatican. TODD.

[n] Milton mentions this letter of Sir Henry Wotton for its elegance, in his. *Defenfio fecunda populi Anglicani.* [4t] Abeuntem, vir clariffimus Ilemicus Woottonus: qui ad Venetos oratorJacobi regis diufuerat, et votis et præceptis cunti peregre fane: utiliffimis, *eleganti epiftola* perferiptis, amiciffine profequotos eft," *Profe Work,* ii. 332. This letter appeared firft in the edition of 1645, where it is prefixed to *COmUS,* p. 71- I know not why it was fuppreffed, and by Miltonhiinfelf, in that of 1673. It was reflored to its proper place by Toiifuii, in his edition of 1705. It appears in the third edition if the *Reliquiæ Wotloniance,* p. 342. Loud. 1672. 8vo. But not in edit. *1657.* T. WArTON.

This letter appears in the firft edition of the Reliquiæ *Wortonianæ* in duodecimo, 1651, without the addrefs " To *Mr. Alilton,"* which is preti.Metl, in the edition of 1&'72. It is remarkable that IIliac Walton, the editor of the *Ri'liqutcL'* in I(j51$_t$ Jliould not have known ti whom this letter had bei'n written, ai

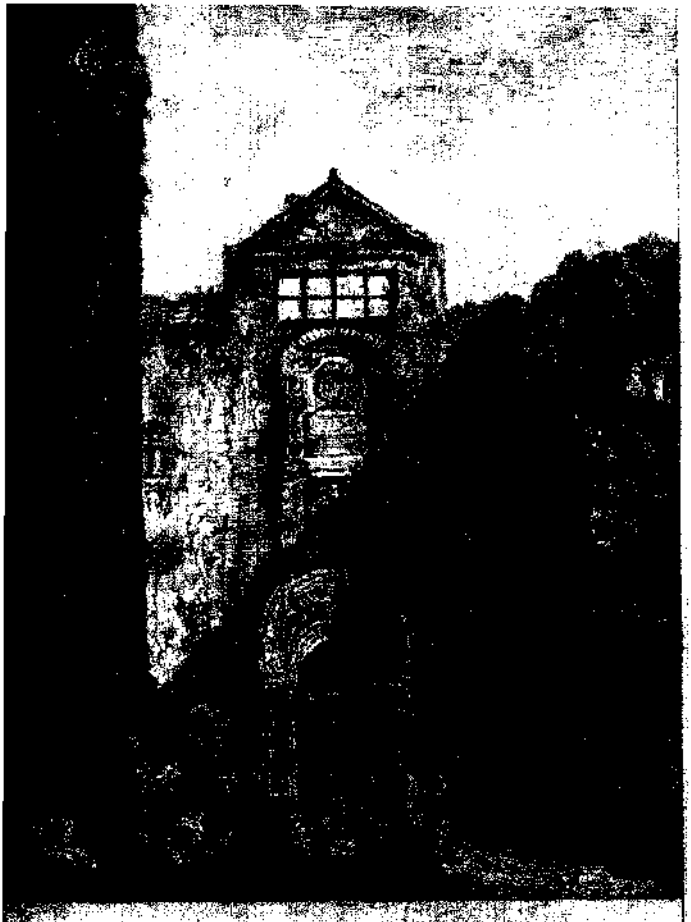
POSTSCRIPT.

SIR,

I have exprefly fent this my foot-boy to prevent your departure without Jbm acknowledgement from me iff the receipt of your obliging Letter, having my felf through fom bu,'ines, I know not hmu, negleftcd the ordinary conveyance. In any part where I Jhall underftand you faed, IJliall be glad, and diligent, to entertain you with home-nvvelties; .even for fomc fomentation of our friendjhip, tuo fvon interrupted i+ the cradle .

it had been publiihed **fix** years before by Milton hiinfclf in the fir ft edition of his Poems, and had been particularly noticed in the Stationers addrcfs to the Reader. The letter is thus unappropriated in the edition nf-lf)51, " *To Mqfttr*——," p. 432. It appears alfo in the edition of lf)54, p. 3.94, and is addreHd. [1£] Ty *Mr. Miltm."* I do not find this letter reftoiEd in Tonfon'a edition of Milton's poems in 1705, but it will be found in his .edition of 1713. TDDD.

[D] *in* the *cradle,']* **Ik** mould have faid " in *it* cradle." Sfr« the brginning of the letter, T. WARToN.



THE INNER GATEWAY,

Ludlow Castle

Published by Messrs F. & C. Rivington St. Pauls Church Yard June 1st 1808.

To face Vol. 6 p. 87.

PRELIMINARY NOTES

ON

COMUS.

Ludlow Caftle.

SOME idea of tins venerable and magnificent pile, in which *Comus* was played with great fplendour, at a period when Mafks were the mull fafliionablc entertainment of our Nubility, will probably gratify thofe, who read Milton with that curiofity which refults from talle and imagination. Mr. Warton, tho Iearned author of this elegant remark, declines entering into thn more obfcure and early annals of the Gaftle ; to which therefore I will briefly * refer, trufting that the methodical account of an edifice, more particularly ennobled by the repriffcntation of *Comus* within its walls, may not be improper, or uninterefting.

It was built by Roger dc Montgomery, who was related to \Villiam the Conquerour. ' The date of its erection is fixed by Mr. Warton in the year 1112. By others it is faid Lo have been erected before the Conqueft, AW! its founder to have been Edrta Sylvaticuj, Earl of Shrewsbury, whom Roger de Montgomery was fent by the Conquerour into the Marches of Wales to fubdue, ami with whofe eftates in Salop he was afterwards rewarded. But the tellimunies of various writers affign the foundation of this ftructure to Roger de Montgomery, foon after the Conqueft.

* See Stukeley's Itinerary, Buck's AuLiqnitiei, anil Grofii's Aniiq. Art. IA'DLOW CASTLE. *An hijlarical Account of* LUDI.DW CASTLS, by W. Hodges, Attorney at Law, 1794, Another *Account* publifhed in the. fame year, by Mr. Thomas. And the *Ludlow Guide*, by Mr. Price. 2d edit. 1797.

The fun of this Nobleman did not long enjoy it, as he died in the prime of life-. The grandfon, Robert de Belefme, Earl of Shrewfbnry, forfeited it to Henry I. by having joined the party of Robert Duke of Normandy againfl that king. It became now a princely refidence, and was guarded by a numerous garrifon. Soon after the accelfinn of Stephen, however, the governour betrayed his truft, in joining the Emprcft Maud. Stephen befieged it; in uhich endeavour to regain pofiefllon of his fortrefs fomc writers affert that he fucceeded, others that he failed. The mod generally received opinion is, that the governour, repenting of his bafenfs, and wiftiing to obtain the king's forgivencfs, propofed a capitulation advantageous to the garrifon, to which Stephen, defpairing of winning the caftle by arms, readily accedpd. Henry II. prefented it to his favourite, Fulk Fitz-Warine, or de Dinan, to whom fucceeded Joccas de Dinan ; between whom and Hugh de Mortimer Lord of Wigmore fuch diflenfmns arofe, as at length occafioned the fri,'ure of Mortimer, and his confinement in one of the Towers of the Caftle, which to this day is called *Mortimers Tower;* from which he was not liberated, till he had paid an immenfe. ranfom. This tower is now inhabited, and ufed as a lives-court.

It was. again belonging to the Crown in the 8th year of King John, who bellowed it on Philip dc Albani, from whom it defended to the Lncics of Ireland, the lait of which family, Walter de Lacy, dying without iffue male, left the caftle to his grand-daughter Maud,the wife of Peter dc Geneva, or Jeiievil)i«, a Poiftcviu of the Iloufe of Lorrain, from whufe puiteiity n paffud by a daughter to the Mortimers, and from them hereditarily to the Crown. In the reign of Henry III. it uas taken by Simon dc Montfurt Earl of Leicefter, the ambitious leader of the confederate Barons, who, about thu year 12f3 are laid to have taken pDrTeflioii of all the royal caftles and furtrcfles. Of Ludlow Caftle in almult two fucceding centuries nothing is record erl.

In the thirteenth year of Henry VI. it was in the pofiefliDii nf Richard Duke of York, who there ilrew up his declaration of aJTcfted allegiance to the king, pretending that the army of ten thoufund men, which he had raited in the Marches of Wales, was " for the publick 'vealc of the realme." The event of this commotion between the Royalifts and Yorkifts, the defeat

of Richard's perfidious attempt, is well known. The Caftle of Ludlow, fays Hall, " was fpoyled." The king's troops liizeil· ran whatever was valuable in it; and, according to the fame chronicler, hither [ft] the King fcnt the Dutchefs of Yorke with her two younger Sons to be kept in ward, with the Dutchds of Buckingham her fitter, where flic continued a certain fpace."

The Caftle was foon afterwards put into the pofleflion of Edward, Duke of York, afterwards King Edward IV., who at that time refided in the neighbouring Caftle of Wiginore, and who, in order to revenge the death of his father, had collided fome troops in the Marches, and had attached the garrifon to his caufe. On his acreflion to the throne, the Castle was repaired by him, and a few years after was made *The Court* of his fou, the Prince of Wales; who was lent hither by him, as Hall rriates, [11] for Jufticc to be doen in the Marches of Wales, to the end that by the authoritic of his prrfence, the wild W'elfhnicnm; and evill difpofcd perfumics ihould refrnine from thrir aci'u Homed murthcrs and outrages,'[1] Sir Henry Sidney, fome years afterwards, ohfcrvi'd, that, fincc the eltablilliinent of the Lord Prelident and Council, the whole country of Wales had been brought from their difubodirnt and barbarous incivility, to a civil and obedient condition ; and the bordering Englifli countii-s luid bi'i:ii freed from thofc Ipoils and felonies, with which the Welch, before this inftitution, hud annoyed them. Sec Sidney State-Papers, vul. i. p. 1. On the death of Edward, his eldeli foil -was here iirft proclaimed king by the name of Edward *V.*

In the mgn of Henry VII., his eldeli fun, Arthur, Prince of Wales, inhabited the Callli;; in which great feftivity was obferved upon his marriage with Catherine of Arragon ,- an event tliat was foon followed, within the fame walls, by the untimely and lumen ted death of that accomplished Prince.

The Cattle had now lung been the Palace of the Prince of Wales annexed to the Principality, and was the habitation ap-

" As touching flic fir ft Council cftabliflied in the Marches of WidrJ, it a conceived by the belt and inufc prubable opiiu'oiiB pmong Antiquaries, that the lame began in or about 17°. Edward IV. when as prince Edward hi Son wa.s fcnt into the Marches of Wales, under the tuition of the Lurd Rivera hij llnckle by the mother's fide, at what time ulfu John [Alcock] flifliop of Worccfter was appointed Lord Trtfident of Wales." Percy Endcrbie's *Carnbr'ui. Tritimphuns.* Fol. Iu61, p. 343.

pointed for his Deputies the Lords Prefidrnts of Wales, wht» held in it the Court of the Marches. It would therefore hardly have been fuppofed, that its external fplendour ihould have fuffered negleft, if Powel, the Welch hiftnrian, had not related that " Sir Henry Sidney, who was made Lord Prefident in 1554, repaired the Caftle of Ludlowe which is the checfeft houfe within the Marches, *being in great dccaie,* as the Chapell, the Court-houfc, and a fairc Funntaine." See Mr. Warton's fecond edit. p. 124, where he quotes D. Powell's Hi ft. of Cambria, edit. 15BD. 4tu. p. 4D1. Sir H. Sidney, however, was made lord prefident in the fecond year of Elizabeth, which was ia 1559- See Sidney State Papers, vol. i. Memoirs prefixed, p. 86. Sir Henry's munificence to this ftately fabrick is more particularly recorded by T. Churchyard, in his poem called " The Worthines of Wales, 4to. Loud. 1578- The chapter is intitled " *the Cafle of Ludloe,"* in which it is related, that " Sirt Harry built many things here worthie praife and memorie." From the fame information WP learn the foilowing particulars. " Over a chimney excellently wrought in the bell chamber, is St. Andrewes Crofie joyncd to Prince Arthurs Armes in the hall windoe." The poet alfo notices the " Chappell moft trim and coftly lure:" about which " are Armes in colours of fandrie Kings, but chiefly Noblemen." He then fpecifies in profe, " that Sir Harry Sidney being lord Prefident, buylt twelve roume's in the fayd Caftle, which goodly buildings doth fhewe a, great beautie to the fume. He made alfo a goodly Wardrobe underneath the new Parlor, and repayred an old Tower, called Mortymrr's Tower, ty keepe the auncient Records in the fame; and he repayred a fayre roume under the Court huuil[1], to the fame entent and purpofe, and made a great wall about the woodyard, and built n molt brave Condit within the? inner Court: and all the newc buildings over the gate Sir Harry Sidney (in his daies and governement there) made and fet out to the honour of the Queene, and glorie of the Caftle. There are in a goodly or ftately place let out my Lord Earle of Warwick Armes, the Earle of Darbie, the Earle of Worcefter, the Earla of Pembroke, and Sir Harry Sidneys Armes in like maner; al thefe ftand on the left hand of the Chamber. On the other fide arc the arms of Northwales and Southwales, two red Lyons and two golden Lyans, Prince Arthurs. At the end of this dyning

Chamber, there is a pretie device how the Hedgehog brake the chayne, and came from Ireland to Ludloe." The device is probably an allufion to Sir Henry's armorial bearings, of which two *porcupines* were the creft. Sir Henry Sidney caufed alfo many falutary regulations to be made in the CourT. See Sidney State Papers, vol. i. p. 143 and p. 170, in which are ftated the great fums of money he had expended, and the indefatigable diligence he had exerted in the difcharge of his office.

In ifrlfj, the Creation uf Prince Charles (afterwards King Charles I.) to the Principality of Wales, and Earldom of Chefier, was celebrated here with uncommon magnificence. It became next diftinguiihed by " one of the moil memorable and honourable circumftances in the courfe of its hiftory," THE REPRESENTATION OF COMus in 1634, when the Earl of Bridgewater was Lord Prefident, and inhabited it. A fcene in the Mafk prefen ted both the Caftle and the Town of Ludlow, Afterwards, as I have been informed, Churlcs the firft, going to puy a vifit at Powis Caftle, wus litre fplendidly received and entertained,-on his journey. But "pomp, and feaft, and revelry, with *mafk*, and antique pageantry," were foon fucceeded in Ludlow Caftle by the din of arms. During the unhappy Civil War it was garrifoned for the King; who, in his flight from Wales, ftaid a night in it. See *Her Carolinum* in Gutch's *Collect. Cur.* vol. ii, 443. " Wednefday Aug.$^{5'}$ 6^{h} 1645, at Old *Radnor*, fupper, a yeoman's lioufe ; *the Court difperfed.* Thurfday the 7-^{rh} to LUDLOW CASTLE, *no dinner.* Col. Wodehoufe. Friday the 8.^{lk} to *Bridgnorth,* &c.^{v} The Caftle was at length delivered up to the Parliament in June 1646.

A few years after this event, the goods of the Caftle were inventoried and fold. The Rev. Mr. Ayfcough, of the Britifh Mufcum, has obligingly directed me to a priced catalogue uf the furniture, with the names of the purchafers, in Harl. MSS. No. 4898, and N°. 7352 : from which I felect a few curious articles.

" *In the Princes Chamber.* One Handing beddftead, covered with watchet damafke, with all the furniture fuitable thereunto belonging, &c. Sold Mr Bafs ye 11.^{lh} of March *1650* for *36£* *10s.*

" Due fuit of old tapiftry hangings cunt. in all 120 ells at 2 per ell; Sold **M^{r}** Cleam.^{1} ye 18.^{lh} January 1650 for *15£.*

" In *the Governour's Quarter.* Two pictures, ye one **of the** late king, the other of his queen, 10. Sold to Mr Bafs.

" One large old Bible, 6". Sold to Mr Bafs.

" One old furplice of holland, 5. Sold to Mr Baft.

" One dammafke table-cloth in length ten yards, 2. Sold Mr Rog.^r^ Humphrey.

" A cupp &: cover of plate, weighing 35 03. at 5 per 03. 15. Sold to Mr Brown.

" A pulpitt cloth & a carpett of old crimfon velvett & 7 old cufhions, val.^4^ at 8. Sold to Mr Brown.

" In *the Shovell-Board ROOM.* Nine peeces of green kerfey kaiigings pancil wth gilt leather, 8 window curtaines, 5 window peeces, a chimney peece, and curtaine rodds, & three other fmall peeces in a preffe in y^c^ wardrobe val. togeather 25£ *With* ye PROTECTor.

" *In ye Hall.* Two long tables, two fquarc tables withr fbrmrij, out[1] iire-gratc, one fide-table, a court cuppboard, two wucjili'ii ligurL-s of bealU, 3 candk'iticks, & niukb for armour^ 14;. Sold ti> iM^r^ Bafs."

No other remarkable uircumftuncL-s diftinguifli the hiftory of this CaftU-, till the Court of the Marches was abolilhed, and the Lords Prefidi'nts were difcontinned, in 1()88. From that period its decay commenced. It has finec been gradually Arippcd of its curious and vdlir.iblii urnaments. No Ionger inhabited by its nuble guardians, it has fallen into neglect; and neglect has encouraged plunder. " It will be no wonder that this noble caftle is in the very perfection of decay, when we acquaint our realign, that the prefent Inhabitants live upon the fale of the materials. All the, fine Courts, the Royal Apartments, Halls, anil RoomS of State, lie open and abandoned, and fome of them falling down." Tour through Great Britain, quoted by Grofe, Art. *Ludlow caftle.* See alfo two remarkable Inftances related by Mr. Ifodges in his *Account of the Caftle,* p. 39. The appointment of a governour, or fteward of the caftle, is alfo at prefent difcontinued., Burtler enjoyed the ftewardlhip, which was a lucrative, as well as an honourable poll, while the principality-court exifted. And, in an apartment over the gateway of the Cattle, he is faid to have written his inimitable Hudibras. The

poet had been fecretary to the Earl of Carbery, who was **Lord** Prefident of Wales; and who, in the great Rebellion, had afforded an afylum to the excellent Jeremy Taylor.

In the account of Lucllow Cattle, prefixed to Buck's Antiquities, published in 1774, which muft have been written many years before, it is faid " Many of the Royal apartments are yet entire; and the fword, witk the velvet hangings, and feme of the furniture are ftill preferved." And Grofe in his Antiquities, published about the fame time, extracting from the Tour through Great Britain what he pronounces a very juft and accurate accimnt of this Caflle, rcprefents the Chapel having abundance of Coats of Arms upon the pannels, and the Hall decorated with the iiimc ornaments, together with lances, fpears, firelocks, and old armour. Of thefe curious appendages to the grandeur of both, little perhaps is now known. Of the Chapel, a circular building within the inner court is now all that remains. Over feveral of the ftable doors, however, are ftill the arms of Queen Elizabeth, and the Earl of Pembroke. Over the inner gate of the Caftle, are alfo fome remains of the arms of the Sidney family, with an infcription denoting the date of the Queen's reign, and of Sir **Henry** Sidney's refidence, in 1581, together with the following words, *Hnminibus ingrafts loquimini lapides.* No rcafonhas been afligned for this remarkable addrcfs. Perhaps Sir Henry Sidney might intend it as an allufioii to his predeceffors, who had fu fib red the ttately ftibrick to decay ; as a memorial alfo, which no fucccflbur mfght behold without determining to avoid its application : " * Noune IPSAM DDMUM *?netuet,* nc quam VOCEM ELICIAT, nonne PAHIETES CDNSCIDS?"

Mr. Dovation, of the Nurfery, near Ofwcftry, who vifitcd the Cattle in 17fi8, has acquainted me, that the floors of the Great Council Chamber were then pretty entire, as was the ftair-cafc. The covered ftcps leading to the Chapel were remaining, but the covering of the Chapel was fallen ; yet tha arms of fume of the Lords Prefidents, painted on the walls, were vifible. In the Grunt Council Chamber was infcribed on the wall a fentcuce from 1 Sam. _xii. 3. All of which are now wholly gone. The perfon, who /howed this gentleman thu Caftle, informed him that, by tradition, the *Mafk of Comus* was

* Cicero pro Cælio. fail, 25.

performed in the Council Chamber. Among ihe valuable collections of the fame gentleman is an extenfive Account of Ludlow Town and Caftle from the moft early times, to the firft year of William and Mary, copied by him from a MS. of the Rev. Rich. Podrnore, A. B. Reftor of Coppenhall in Co. Pal. of Chefter, and Curate- of Cundover, Salop, collected with great care from ancient and authentick books. From this interefting compilation I have been informed that the Court of the Marches was ercfted by Edward IV. in honour of the Earls of *March,* from whom he was defcended, as the Court of the Duchy of *Lancafter* had been before by Henry IV. in honour of the houfe of Lancafter: that the houfhold of Ludlow Caftle was numerous and fplendid, and that the Lord Prefident lived in great ftate. The Chaplain had the yearly fee of £.50 with diet for himfelf and one fervant. The other Officers of the Court had fees and ffcilarirs fuitable to their feveral ranks. See alfo Sidney State Papers, vol. i. p. 5, b". where the " *Fees annually allowed to the Fownjell and Commiffioners,* and the *Officers Waiges"* An. 3. Edw. VI. are fer forth. The Court confifted of the Lord Prefident, Vice-Prefident, and Council, who wore compofed of the Lord Chancellor, Lord Treafurer, Lord Keeper of the Privy Seal, Lord Treafurer of the King's houfhold, Chancellor of the Exchequer, principal Secretary of State, the chief Juftices of England, and of the Common Pleas, the chief Baron of the Exchequer, the" .lattices of Affize for the counties of Salop, Gloucefter, Hereford, and Moumouth, the Justices of the grand Seffion in Wales, the chief Juftice of Chefter, Attorney and Solicitor General, with many of the neighbouring Nobility; and with various fubordinate officers. SPC Mr. Hodges's **Hift.** *Acc. of the Caftle,* p. 67, 6S. From the inedited tour of a traveller in 1535, communicated to me by Jufeph Cooper Walker, Efq. it appears that there was ulfu a Secretary to the Court: the office of which was then filled by Lord Goreing, and Diid to be worth 3000£. At the fame time, Sir John Bridgeman was the Chief Juftice of the Court. The traveller adds, that, in the abfence of the Prefident, the Chief Juftice reprefented the Prefident's perfon, and kept " the king's houfe in the. Caftle, which is a prettie little neate caftle, ftanding high, kept in good repaire:" and that he was " invited by the Judge to dinner, and verye kindly and refpectfully entertained."

This Court was diffolved by Act of Parliament in the firft year of William and Mary, at the humble fuit of all the gentlemen and inhabitants of the Principality of Wales; by whom it was reprefented as an intolerable grievance.

The fituation of the Caftle is delightful, and romantick. It is built in the north-weft angle of the town upon a rock, commanding an extenfive and beautiful profpect Northward. On the Weft it is fliaded by a lofty hill, and wafhed by the river. It is ftrongly environed by walls of immenfe height and thickncfs, and fortified with round and fquare towers at irregular diftances. The walls are faid by Grofe to have formerly been a mile in compafs; but Leiand in that meafure includes thofe of the town. The interiour apartments were defended on one fide by a deep ditch, cut out of the rock; on the other, by an almoft inacceffible precipice overlooking the vale of Carve. The Caftle was divided into two feparate parts: the caftle, properly fpeaking, in which were the palace and lodgings; and the green, or outwork, which Dr. Stukeley fuppofes to have been called the *Barbican.* Sec his Itinerary, Iter iv. p. 70. The green takes in a large compafs of ground, in which were the court of judicature and records, the ftables, garden, bowling-green, and other offices. In the front of the caftle, a fpacious plain or lawn formerly extended two miles. In 1772 a publick walk round the caftle was planted with trees, and laid out with much tafte, by the munificence of the Countefs of Po\vis. Sea Mr. Hodgea's *Hift. Ace.* p. 54.

The exterimir appearance of this ancient edifice befpeaks, in fomc degree, what it once has been. ltd mutilated towers and walls ftill afford an idea of the ftrength and beauty, which fo noble a fpecimen of Norman architecture formerly difplayed. But at the famt time it is a melancholy monument, exhibiting the irreparable effects of pillage and dilapidation. TODD.

John, Earl of Bridgewater, and his Family.

JOHN EGERTON, Earl of Bridgewater, before whom *Comus was* prefented, and whofe fons and daughter, Lord Vifcount

Brackley, Mr. Thomas Egertou, and Lady Alice, pcrformrd *the* characters of the *Brothers* and the *Lady* in the *Mafk*, was the fecond fon of that great lawyer and ftatefman, Sir Thomas Egerton, Lord Keeper of the great feal to Queen Elizabeth, and Lord High Chancellor of England under King James I. who created him Baron of Ellcfmcre, and Vifcount Brackley.

Some of his earlier days were fpent, as were thofe of his elder brother Thomas, in the employment of a military life. In *1599* he fcrved, with his brother, under the Earl of Effex, againft the rebels in Ireland, when he was knighted, :ts his brother hail been before, at the taking of Gales, under the fame commander. Sir Thomas Egerton died at Dublin Caftle in September 1599, leaving three daughters by Elizabeth his wife, daughter of Thomas Venables, of Kinderton, in the County of Chefter, Efquire.

Sir John Egerton foon afterwards married Lady Frances Stanley, fecond daughter and coheir of the Earl of Derby, whofe widow the Lord Keeper Egerton, his father, married in October 1600.†

At the coronation of King James I. he was made, one of the Knights of the Bath. ‡ Davie's, in his *Scourge of,"Folly,* addreffes an epigram to him, edit, 1611, p. 18.9.

After the death of his father in March 1617, he was almoft immediately advanced to the § Earldom of Bridgewater; which the king had intruded to beftow upon the chancellor himfelf, and which now, in reverence to his memory, he bellowed upon his fon. In the fame year he was nominated one || " of his Majeftie's Councellors" to William, Lord Compton, who was then promoted to the Prefidentfhip of .Wales and the Marches.

From 1625 to 1631 WE find him nominated in various commiflions of publick importance. See Rymer's *Fœdera*, vol. xviii, p. *67*, & paffim. And in 1631 he was promoted to the Prefidentfhip of Wales and the Marches, and became, in confequence, Lord Lieutenant of the Counties of Salop, Hereford

Collins's Peerage, 'ol. ii. p. 233- 5th edit.

† Sidney .State Papers, vol. ii. p. 219.

‡ Collins ut fupr.

§ On the 27th of May 1617. .See Dugdale's Baronage, p. 415.

|| Rymer's Fuedera, vol. xvii. p. 29.

Gloucester, Monmouth, Glamorgan, Caermarthen, Pembroke, Cardigan, Flint, Caernarvon, Anglefea, Merioneth, Radnor, Brecknock, Montgomery, and Denbigh; all which conftituted, by the ftatute of Henry VIII., the Lord Present's extenfive domain. Mr. Collins and Mr. Warton have both ftated the 12th of May 1633, as the day of his appointment to this office, and have referred to Rymer's *Fœdera*, vol. six. p. 449, where indeed his *Inftructions* appear to have been then figned. Yet in a commiffion dated the 23d of February 1632, he is dcfcribed " Lord Prefident of our Council, eftablifhed within the Principality and Marches of Wales," Sec Rymer's *Fœdera*, vol. xix. p. 406. But the following[a] original letter beft elucidates this part of his hiftory, and fixes the date of his promotion in 1631.

" *The King's Mujefty'.s Letter to t,'ie Rt. Hon. John Earl of Bridgewater to appoint him Lord Prejident.*

" Charbs Rex. Right trufty and right well beloved Coufin and Councellor, We greet you well. Whereas by certain Inftruftions given by us to our right trufty and right well beloved Coufin William late Karle of Northampton, dated the 8th day of April in die 1ft year of our reign, Wee did appoint the laid Earle to be[1] Lord Prefident of our Council in the Dominion, and Principalitie of Wales, and the Marches of the famr, iluring our Will and Pleafure, and did by the fame Inductions name and eleft diverfe Lords, and others therein named, to be of our fnid Counccl, and did thereby give and grant, unto tin- laid late Lord Prefident, and the reft of our faid Councel, diverfe powers and authorities, as in and by the Inftruftions appeareth, Wee defireous of continuance of quietnefs and good government of our Subjects within the faid Dominion, Principalitie, and Marches, bythe placeing and continuc-ing of a Prefulent and Councrll there, as heretofore hath bei-n uled, for the oud and imlifturiMit adminiftration of Juftice to our lubjudh of thufe Parti, and fur ihe good Opinion conceived by Us of you, and your wifdom, dif-

[1] Collms fays *Worcefter*. The Acft 34. and 35. Hen. VIII. c. 2G. fays Gloucefter.

[a] Extracted from a MS. folio book of Rules and Orders of the Lords Prefidents of Ludlow Caftle, and other Sidle Papers belonging to the government *of* the Marches of Wales, beginning 15th .September 1536, aud ending 21th july, 9th Carol. I, in the poffeffion of Mr. Dovafion of the Nurfery near Ofwefay.

cretion, dexteritic, fidelitie, courage, and integritie in the Execution of Juftice without refpeft of perfons, have made choice of you, and hereby doe appoint you to bee Prefident of our faid Councel, during our Will and Pleafure, and doe give and grant unto you all fuch the fame and the like powers,authorities, allowances, and prcheminences, as in or by the laid inftruftions wrrc given or granted, or mentioned to be given or granted, unto the faid late Earle. Given at our Court at Greenwich the 26th day of June in the 7th year of our Reign 1631."

But he did not immediately enter upon his official refidence at Ludlow Caftle. From Mr. Dovafton's IMS. it appears, that the Earl wrutc to the Privy Council at Ludlow, to rrad and rcgifler his Inftruftions, Dctob. 28. 1)533. To his acquifition of this honourable poft the *Mafk of Comus* owes its foundation. He had probably been long acquainted with Milton, who had before written Arcades for the Countefs of Derby, and who, it has been fuppofed, wrote alfo, while a ftudent at Cambridge, his Elegiack Ode on the Marchionefs of Winchester, in confequence of his acquaintance with the Egerton family. See the Note be. fore, p. 148, and alfo Mr. Warton's Note on the *Elegiack Ode*, v. 59. " I have been informed from a manufcript of Oldys," fays Mr. Warton, " that Lord Bridgewater being appointed Lord Prefident of Wales, entered upon his official refidence at Ludlow Cadie with great folemnity. On this occafion he was attended by a. large concourfe of the neighbouring nobility and gentry. Among the reft came his children ; in particular, Lord Brackley, Mr. Thomas Egerton, and Lady Alice,

——————" to attend their father's ftate,
" And new-entrufted fcepter."——

They had been on a vifit at a houfe of their relations, the Egerton family in Herefordfhrie; and in palling through Maywood forcft were benighted, and the Lady Alice Was even loft for a flinrt time. This accident, which in the end was attended with no bad confluences, furnilhcd the fubjeft of a *Mq,'k* for a Michaelmas fuftivity, and produced *Comus.* Lord Bridgewater was appointed [rather, as I apprehend, inftalled] Lord Prefident, May 12, 1633. When the perilous adventure in Haywood foreft happened, if true, cannot now be told. It muft have been foon, after. The Mafk was afted at Michaelmas 1634." Sir John Hawkins has alfo obferved, that this elegant poem is founded on

a real ftory; his account of which, though Iefs particular, agrees with that of Oldys. Hift. of Mufick, vol. iv. p. 52. Lawes, in his Dedication to *Lord Brackley,* perhaps alludes to the accident, in ftating that the " poem received *its firft occafion of birth from himfilf, and others of his nolle fainify."*

The Earl continued to be employed in performing the commands of [b] his royal mailer, to whom he was a faithful and an active fervant, till the Civil War had unhappily begun ; and he lived to fee foon afterwards, thofe dreadful evidences of a kingdom divided againft itfelf, the murder of its king, and the overthrow of its constitution.

He died on the fourth of December 1649. His offspring were four fons and eleven daughters ; but three of his fons, and alfo three of his daughters, as well as his countefs, died before him. Ilis cluirafter affords a moft exemplary object of imitation to mm of rank, wealth, and talents. " He [c] was endowed with incomparable parts, both natural and acquired, fo that buth art and nature did fecin to ftrive which fliould contribute- moft towards the making him a moft accomplished gentleman; he had an aftive body, and a vigorous foul ' his deportment was graceful, his difcourfc excellent, whether extemporary or premeditated, fmous or jocular, fo that he feldom fpake, but he did either inflruft or delight thofe that heard him ; he was a profound Scholar, an able Statefman, and a good Chriftian ; he was a dutiful Sim to his Mother the Church of England in her perfecution, as well as in her great fplendour; a loyal Subject to his Sovereign in thofe worft of times, when it was accounted treafon not to be a traitor. As he lived 70 years a pattern of virtue, fo he died an example of patience- and piety," His -learning has been confidered by Mr. Warton as a fortunate circumftance, becaufe. it enabled at Ieaft one perfon of the audience, and him the chief, to underftand the many learned allulions in *Comus.*

John Lord Vifcount Brackley, his third, but eldeft furviving Son, who performed the part of the *Elder Brother* in comus, fuccecded to the Earldom of Bridgewater. He had been appointed Cuftos Rotulorum of the County of Salop, from which office he

[b] See Rymer's Fœd. vol. xix. p. 514, and vol. x'. p. 439, p. 481.

[c] From the infeription on his monument, in the church of Little Gaddesden in Hertfordfhire:, near Afbridge, his family-feat.

was difplaced by Oliver Cromwell, and bo which he was reftored in May 1660. See Kennet's Regifter, p. 657.

In 1642 he married Elizabeth, daughter of William then Earl afterwards Marquis and Duke of Newcaftle. In the troublefome times which followed, he appears to have been in danger of imprifonment. For, in his Counter's Book of Meditations, p. 219, is " *a Prayer for her Hufband"* written under fuch an apprehenfion. This information was firft derived from the Gentleman's Magazine, vol. 52, p. 1163, where a Correfpondent, figning himfelf A LoVER OF BIOgrAPHY (and who, if I miftake not, is an elegant poet and profound antiquary,) informs the world, that " he is in poffeffion of a MS. 8vo. volume, intituled *True Coppies of certaine loofe Papers left by the Right Hon. Elizabeth Counteffe of Bridgewater, collected and tranfcribed together here Jluce her death. Anno Dni* 1663. All which is evidently the fail-hand of an Amanuenfis; and under iL is the Earl's atteftation and fubfcription—*Examined by J. Bridgewater.* This MS. which has never been out of the hands of the Countefs and her dcfcendants, is certainly a proof of a very uncommon piety at Icaft, which in the accounts of her has not been at all exaggerated, and which, combined with her beauty, her accomplifhments, her youth, her defccnt, and the paththtick epitaph of her death, of that hufband who was himfelf diftinguiflied for all learned and amiable qualities, appears to me, who, however, confefs myfelf a partial judge, eminently curious and interring. Yet I am aware that the unufiial ftrain of religion, which breaks forth on every occafion, is open to the jefls and fneers of light-hearted and unfeeling people; for which reafon it is a treafure that mall never, with my cunfent, be unlocked to the profane eye of the publick at large. It confifts of Prayers, Confcflions, and Meditations, upon various occafions." Among the late Duke of Bridgewater's manufcripts are two attefted copies of thefe piuiis and tender Meditations; which I have read. They anfwer the character of them, already given.

After the Reftoration of King Charles II. the abilities of this Earl were particularly noticed. In 1662 he was appointed with the Lord Chancellor, and the Bifhop of London, to manage the Conference of the Two lloufes of Parliament upon the Bill for Uniformity. See Rennet's Regifter, p. 657.

On the 14th of May *1663* he was chofen High Steward of

the Univerfity of Oxford, having on the fame day been previoufly treated M.A. *Reg. Convoc. Univ. Oxon.* The gratification, Avhich this honourable appointment muft have afforded him, was, however, fuddenly interrupted. On the 12th of June 1663 he had rccei'cd a challenge from the Earl of Midillefex, which he accepted ; the knowledge of which coming to the King, who endeavoured in vain (owing to the obftinacy of the Earl of Middlefex) to accommodate the difpute, thry were feverally ordered into cuftody; the Earl of Middlefex to the Tower, and the Earl of Bridgewater to the care of the Black Rod. His affectionate Lady went with him, and died in child-bed, in the fame houfe where he was confined, on the 14th. On the 15th, he was ordered to his own houfe in Barbican, itill a prifoner. The two Lords were afterwards reprimanded, and the Earl of Middlefex was directed to make an apology to the Earl of Bridgewater.

His belo'ed and moft amiable Lady had enriched his family with fix fons, and three danghters, of all which children three died in their infancy; the relt were defcribed, with exquifite tendernefs, on the monument erected to her memory, as " ftill the living pictures of their deceafed Mother, and the only remaining comforts of their difconfolate Father." " She was a Lady" as the elegant infcription relates "in whom all the accomplimments both of body and mind did concur to make her the glory of the prefent, and example of future, ages; her beauty was fo unparalleled, that it is as much beyond the art of the moft alegant pen, as it furpaffed the flull of feveral the moft exquifite pencils that attempted it, to defcribe, and not to difparage, it. She had a winning and an attractive behaviour, a charming difcourfc, a moft obliging converfation; fhe was fo courteous and affable to all perfons, that (he gain'd their love, yet not fn familiar as to expofe hcrfelf to contempt: She was uf a noble and generous foul, yet of fo meek and humble a difpofition, that never any woman of her quality was greater in the world's opinion, and lefs in her own : The rich at her table daily tafted her hofpitality, the poor at her gate her charity ; her devotion moft exemplary, if not inimitable ; witnefs (befides feveral other occafional Meditations and Prayers, full of the holy tranfports and raptures of a fanctified foul) her divine Meditations upon every particular Chapter in the Bible, written with her own hand, and

never (till fince her death) feen by any eye [c] but her own, and her then dear, but now forrowful hufband, to the admiration both *of* her eminent piety in computing, and of her modcfty in concealing. Then me was a moft affuftionate and obferving wife to her hufband, a moil tender and indulgent mother to her children, a moil kind and bountiful miftrefs to her family. In a word, me was fo fuperlatively good, that language is too narrow to exprefs her deferved character; her death was as religious, as her life was virtuous. On the 14th day of June, in the year of our Lord 1663, of her own age thirty feven, me exchanged her earthly coronet for an heavenly crown. *Prov.* xxxi. 28, 2. *Her Children rife vpt and call her blefled; her Jlujbitnd a,'fu, and he praifet,'i her. Many daughters have done virtuoiijly, but tliwi excdlcft them all."*

His grief appears to have been indelible, however it might have admitted temporary confolalion ; ami he ilHirud it to be recorded in thofc fimple terms which, while they ihow that " *the lofs of her could never from his heart,"* prove aHo the impreflivc eloquence of unaflVftcd forraw. Sec the infcription on his own monument, p. 204.

On [d] the 13th of February 1666, he was fworn of the Privy Council: and though he did not comply with all the ineafurcs of thofe times, yet he continued a Privy Counfeller during the remainder of King Charles the fecond's reign, as appears by his being again fworn in 1679 when the old Council was difTolvcd, and a new one conftituted. His many diffents may be feen in the *Collettion of Protefts* from 1641 to 1737. In this as well as in the fuccceding reign, he was alfo Lord Lieutenant and Cuftos Hotuloruin of the Counties of Bucks, Lancalliire, Northamptonmirc, and Herts. In [e] 1667, he was appointed to examine into the application of the Icveral Sums of Money granted to his Majefty for maintaining the War againft the Dutch. In [f] 1668 he was appointeil one of the Commiflioners of Trade and Planta-

e Thefe Meditations are now in the poffeffion of the Marquis of Stafford. They form a large folio volume, and are beautifully as well as curioufly bound, wiili the unufual appendage of a lock and Ley. There is alfo a fmaller volume of this Lady's Meditation in Lord Stafford's Library, exhibiting the fame proof uf moduli, concealment.

d Collins ut fupr.

B Ibid, and Kennel's Hift. of Eng. Fol. vol. iii. p. SC.

f Beatfon's Regifter, Part iii. p. 55. ed. 1786.

lions. In 1672 he was eleftcd High Steward of Wycombe, in the County of Bucks.

In [h] 1675 he took an aftive part againft a Bill, entitled " An Act to prevent the dangers which may arife from prrfons diffaffefti'd to Government;" an Ac, which occafioned fo much oppofition, that it was carried only by a majority of two voices in the Houfe of Peers. Rapin fays that the Protefting Lords were looked upon as of the country party. In the[1] fame year, on the rejection of a motion made in the Houfe of Peers for an Addrefs to the King to diffolve the Parliament, he, with twenty-one other Lords, who were all that were in the Houfe early enough to proteft, before the Parliament was prorogued, entered his ilifient to the vote that paffed. There is a printed copy of the Duke of Buckingham's fpeech on this occasion, Nov. 22, 1675, among the late Duke of Bridgewater's books; at the end of which is written by Lord Bridgewater, and dated 7^{fcris}. 20^{mm}. 1682, as follows: " I never did any publick action, which I have lu much repented, as y^{c} entering this proteftation, into wch my diftait to y^{c} very ftrange demeafnour of y^{E} Houfe of Commons towards ye Houfe of Lords did draw me, &, for *y*^{c} being fo wrought on by my paffion againft fuch ftrange deportment, I am inoft heartily forry, being very fenfible that thofe which have iince beene of ye Houfe of Commons, have carryed on more violent wayes againft ye Lords ; which, I feare, have beene, fince, profecuted by fume, who, it is not unlikely, may have had further deJigncs againft the monarchi call government of this kingdome, and ye reft of his Maties. dominions."

Sir Henry Chauncy, who was well acquainted with this Earl, relates the following particulars of him in his Hiftory of Hertfordfhire: " He was a perfon of middling ftature, fumewhat corpulent, with black hair, a round vifage, a modeft and grave afpect, a Tweet and pleafant countenance, anil a comely prefence. He was a learned man, delighted much in his library, and allowed free accefs to all, who had any concerns with him. His piety, devotion in all afts of religion, and firmnefs to the eftablifhed

g Langley's Hift. and Antiq. *of* the Hundred of Defburough, Co. of Bucks, 4to. 1797. p, 77.

h Parl. Debates, vol. i. p. 84.—See alfo Hume **Hift.** ofEng.

[1] Parl. Debater, vol. i. p. 163.

Church of England, were very exemplary; and he had all other other acCDmpliflunents ofvirtue and goodnefs. He was very temperate in eating and drinking; but remarkable for hofpitality to his neighbours, charity to the poor, and liberality to ftrangers. He was complaifunt in company, fpoke fparingly, but always very pertinently; was true to his word, faithful to his friend, loyal to his Prince, wary in Council, ftrict in his juftice, and punctual in all his actions." This amiable and tender-hearted Nobleman particularly encouraged learning. From feveral works, to which he was a liberal patron, I muft not omit to felect that valuable treafury of facred criticifm, Pole's *Synopfis Criticorum* &c,

He died in 1686, and was buried at Little-Gaddefden, where there is a Monument to his Memory with an infcription, recording that he " *defired* no other memorial of him, *but only this.*

" That having (in the 1,9th year of his age) married ihc Lady Elizabeth Cavendifh, daughter to the then Earl, fince Marquis, and after that Duke of Newcaftlc, he did enjoy (aimoil 22 years) nil the happinefs that a man could receive in the fweet fucicty of the belt of wives, till it pleafed Cjod, in the 41ft year of his agr, to change his great felicity into as great mifury, by depriving him of his truly loving and intirely beloved wife, who was all his worldly blifs: After which time humbly fubmitting to, and waiting on, the will and pleafure of the Almighty, he did forrowfully wear nut 23 years 4 Months and 12 Days, and then on th.e 26th day of Dftuber, in the year of our Lord 1 b8b", and in the 64th year of his own age, yielded up his Soul into the merciful hand of God who gave it. *Job* xiii. 15. *Though he Jlay me, yet will I truft in htm."*

The Hon. Thomas Egerton, who pcfonncd the part of the *Second Brother* in *Comus,* was the fourth Son, and died unmarried at the age of twenty-three. His portrait, which, together with that of the Lady Alice, was by the great kindncfs of the Duke of Bridgewatcr, lately in my poffeffion, feems to have been painted before he was twenty. He has a ycry engaging countenance, full of remarkable expreffion. His elder brother, Lord Brackley, of whom the picture is now at Cleveland Iloufc, (together with the portraits of Lady Alice and Mr. Thomas Egcrton, which were brought by me from Afhridge,) appears alfo to have poffefled the comelinefs which Chauncy fo minutely has defcribed ; with the gift of which I was alfo honoured by the Duke ; after

'whofe death in 1803, I requefted the Marquis of Stafford, to whom his Grace's Pictures and Library were bequeathed, that he would condefcend to accept thefe curious portraits as a mark of my grateful refpedl. At the fame time another original portrait of the Lady Alice was prfefented to me by the Marquis. There *is* no flattery in the poet's allufion to their figure and deportment, *Comus,* v. 236, and v. 2.98. Neither is the beauty of the Lady in *Uo,'mts* over-rated; for perhaps a more pleating face has rarely excrcifed the painter's Ikill.

The Lady Alice Egerton, who acted *the Lady* in *Comits,* was the eleventh daughter, and at that time not more than thirteen years old. Lord Brackley was only twelve.

About 1653 me became third Countefs of Richard, Earl of Carbery in Ireland, and Baron Vaughan in England, who lived at Golden Grove in Caermarthenfhirc; a nobleman, who has endeared his name to ail the wife and good, by his patronage of Jeremy Taylor, and of the poet Butler. The celebrated Mrs. Phillips (or, as me was called, *the matchlefs Orinda)* addreffed a Poem to Lady Alice, on her coming into Wales. In H. Lawes's " Select Ayres and Dialogues for the Theorbo" &c. published 1669 there is a Song addreffed to her from her hufband, the two laft ftanzas of which Mr. Warton cites as excellent in the affected and witty ftyle of the times.

" When firft I view'd thee, I did fpy
" Thy foul ftand beckoning in thine eye ;
" My heart knew what it meant,
" And at its h'ril kifs went;
" Two balls of wax fo run,
" When melted into one;
" Mix'd now with thine my heart now lies,
" As much love's riddle as thy prize.

" For fince I can't pretend to have
" That heart which I fo freely gave,
" Yet now 'tis mine the more,
" Becaufe'tis thine, than'twas before,
" *Death* will unriddle this;
" For, when thou'rt call'd to blifs,
" He needs not throw at me his dart,
" 'Caufe piercing Thine he kills My heart."

She died without [flue. Among the Bridgewater manufcripts is a fhort poem, entitled " A Hymeneall Song, or a Celebration of the Nuptials of the Right Hon[bl]. John Lord Brackley and his vertuous Lady, after the byrth of their firft; fone. Perfórmde by the Lady Alice Egerton, his Lordfhip's fifter, and Henry LILWCS, an. humble fervant tu that Honble. Family." TODD.

Henry Lawes.

HENRY LAWES, who compofed the mufick for *Comus,* and performed the combined charaftcrs of *th' Spirit* and the fhrpherd *Thyrfis* in this drama, was the fon of Thomas Lawes, a vicar-choral of Salifbury cathedral. He was perhaps at firft a choir-boy of that church. With his brother William, he was educated in mulick under Giovanni Coperario[k], (fuppofed by Frnron in his Notes on Waller to be an Italian, but really an Englishman under the plain name of John Cooper) at the exprncc of Edward carl of Hertford. In January, lu'25, he was appointed Piftolcr, or Epiftoler[1], of the royal chapel; in November following he became one of the Gentlemen of the choir of that chapel ; and fuon afterwards, clerk of the cheque, and one of thr court-mulicians to king Charles the firft.

In Robert Hcrrick's *Hefpcrides,* or Poems, are three rr four Chriftmas Odes, fung before the king at 'Tii tehall, compnfcd by Lawes, edit. Loud. 154-8. 4tn. p. [ad. calc.] 31. feq. And in the fame colleftion, there is an Epigram *To* Mr. HENIIY LAWES, *the Excellwit Compofer of his Lyricks,* by which it appears that he was celebrated no Ids as a vocal than an inftrumental performer, ij)id. p. 32ft.

[11] Touch but the lire, my *Harrie,* and I hearc
" From thee fome raptures of ihe rare *Gotiere;*

k Operflrio,] Dr. Boycc, in liia account of *Lewes* and his brother, *Cath. Mufic.* vol. li, and Mr, Granger in his *Biog. Hift.* vol. ii, call Coperario an Italian. Cooper having travelled into Italy, Italianized his name, TODD.

I *Epiftoler,]'* This Officer, before the Reforrmation, was a- Deacon ; and it was his bufinefs to read the Epiftle at ihe altar." T. WArToN.

" There, if thy voice commingle with the firing,
" I heare in thee the rare *Lanierc* to fing,
" Or curious *Wilfon,* &c."

Lawes, in the Attendant Spirit, fung the laft Air in *Comus,* or all the lyrical part to the end, from v. ,958. He appears to have been well acquainted with the heft poets, and the moil refpefb-able and popular of the nobility, of his times. To fay nothing here of Milton, he fet to mufick all the Lyricks in Waller's *Poems.* firft publifhed in 1645, among which is an *Ode* addreffcd to Lawes, by Waller, full of high compliments. One of the pieces of Waller was fet by Lawes in 1635. He compofed the songs, and a Mafriue, in the *Poems* of Thomas Carew. See third edit. 1651, p. ult. The Mafque was exhibited 1633. In the title page to *Comedies, Tragi-comedies,* and other *Poems,* by William Cartwright, publifhed in 1651, but written much earlier, it is faid, that the ' Ayres and Songs were fet by Mr. Henry Lawes," and Lawes himfelf has a commendatory poem prefixed, infcribed, " To the inLMnory of my in oft dcfcrvino and peculiar friend, Mr. William Cartwright." Sec Note, on com. v. 85. The mufick to Lovelace's *Anmrantlui,* a Paftornl, is by Lawes. Wood, *Ath. Oxon,* ii. 229. He publifhed " *Ayres* and *Dialogues* for one, two, and three voyces, &c. Loud, 1653." tol. They are dedicated to Lady Vaughan and Curbery, who had arted the *Lady* in *Comus,* and to her filter Mary, Ludy Herbert of Cherbury. Both had been his fcholars in mufick. " *To* the Right Honorable the two moft excellent *Sifters, Alice,* CountcfTt: of Carbery, and *Mary,* Lady Herbert of Cherbury and Caftle-ifland, daughters to the Right Honorable John, Earl of Bridgewatcr, Lord Prcfident uf Wales, &c.—No fooner thought of making thefe publick, than of infcribing them to your Ladifhips, moft of them being compofed, when I was employed by your ever honoured parents to attend your Ladifhipps' education in mufick : who (as in other accomplifhments fit for perfons of your Quality) excelled moll ladies, efpecially in Vocall Mufick, wherein you were fo abfolute, thnt you gave life and honour to all I fet and taught you; and that with more Vnderftanding, than a new Generation [of[m] compofers] pretending to Skil, (I dare fay) arc capable of."

B I differ from Mr. Warton; as I fuppofe the allufion is noL to the compofers but (AS is noticed in the Topographer vol II. p. 151.) to the *fanaticks of thofe*

See *Com.* v. 86, and the Note. The words of the numerous fongs in this work, arc by fome of the mod eminent poets of the time. A few young noblemen are alfo contributors. The compofers are not[n] only Henry and William Lawrs, but Wilfon, Column, Webb, LaniiT, &c. Due of the pieces by II. Lavves, is a poem by John Birkenhead, called an " Anniverfary on the Nuptials of John, Earl of Bridgewater, July 22, 1542," See Wood, *Ath. Oxvn.* ii. 540. This was the young Lori Brackley, who played th& *Firft Brother* in *Comus,* and who married Elizabeth, daughter of William, Duke of Newcaftle. Another is the *Complaint of Ariadne,* written by Cartwright, and printed in his *Poems,* p. 238. See Milton's *Sonn.* xiii. 11. For a compofition to one of the airs of this piece, which gained exceffive and unufual applaufe, Lawes is faid to be the firft who introduced the Italian ftyle ofmufick into England. In the Preface he fays, he had formerly compofed airs to Italian and Spanilh words: and, allowing the Italians to be the chief mafters of the mufical art, concludes that England has produced as able muficians as any country of Europe, and cenfurcs the the prevailing fondncfs for Italian words[0]. To this Preface, among others, are prefixed

tinirs, who coufiilercd Mufick as an unrhrifu'iin recreation. Sre alfo the De-deration «f lii.s Third I3ook uf Ayres 1658 tj Lord Culrane, in winch he fayi—• " I wilh thofe "ho fo wnrmly *pretend the Common* Br«t;,'if, would not lake upon thum lu mend the 'iorld, till ihey have fjine call LD it. Tins *my Prvfeffion* jasivt'll as others) may faiily complain of; for none *judge fo fowerly* on *us* and our labours, as they who Were never burn to be Muficians." Tonni

• n I prcfuniB Mr, Warlon means " Select Ayres, and Dialogues by Dr. *Wilfon,* Dr. *Colman,* Mr. *Henry* Lnwu, and others : Printed 1652" u year beluic Lawes's,firft,' Book *of Ayres* [which neither in the Lille, nor in the preface mentions thefe co-adjulors) was publifhed. This firft *book* was printed in *1653, the* fecon*d* in 1 655, the tl.ird in 1658. To the *Jccond* arc prefixed two Copies uf Vorles by " *John Wilj'on Doctor in* Mufick," and " [;charles *Colman Doctor in Mufick," a*ddreffed to Lawes on *his Ayres."* TODD.

• 1 will add, to Mr. warton's remark, Lawes's own words: "To make them fenfible of this ridieulous humour, I took a *Table or Index of old Italian* Songs, and this *lndex(* which read together made a ftrange medley of Nonfence) I fello a varyed Ayre, and gave out that it came from *Italy, "*hereby it hath palled for a rare *Italian Song.* This very .Song I have now here printed." Preface to his *Firft Book of Ayres.* Again, " But (to meet with this humour *of Injlivg after Novelties)* a friend of mine told fome of that company" [who had concluded, that the fongs to which Lawes had let *Italian* words, were of *Italian birth],* " That *a,* rare *new Book was* come *from* Italy, which taughe the ghe the

Waller's verfes abovementioned ; and two copies by Edward and John Phillips, Milton's nephews. There are alfo " Seleft *Ayres* and *Dialogues* to fin to the Theorbo-lute, or Bafs-viol, dompofed by Mr. Henry Lawus, late fervant to his Majefty in his publick and private Mufick[1], and other excellent mailers. The frconi Book. Loud. Printed by W. Goodbid *for* John Playford, and to be fold at his fhop in the Temple near the Church-dore, 1669." Here is the *Song,* called *The Earl to the Countefs of Carbery. B*efides his Pfalms, printed for Mofely, 1648, in conjunction with his brother William, and *to* which Milton's thirteenth *Sonnet* is prefixed, *To Mr.* H.'Lawes o*n the publifhing his Airs,* dated in the Trinity manufcript, Febr. p, 1645, Lawes compofed tunes to Sandys's admirable *Paraphrafe* of the Pfalms, firft publimed in 1638. I know not, if any of thcfe Pfalm-tunes were ever popular: but Lawes's feventy-fecond Pfalm was once the tune of the chimes of St. Lawrence Jewry. Wood fays, that he had fcen a Poem written by Sir Walter Raleigh, " which had a muflical composition of two parts fet to it by the incomparable artift Henry Lawes," *Athen. Oxon.* ii. p. 441. num. 510. Sec alfo vol. i. F. p. 194. More of Lawes's wurks, are in the Treafury of Mufick, l6b'[Q]. In the Mufical Companion, lu'b'2. In Tudway's Coilcftion of Britifh Mufick. And in other old and Obfoletemufick mifcellanies.

Cromwell's ufurpation put an end to MaIks and Mufick : and Lawes, being difpofftfled of all his appointments, by men who defpifed and difcouraged the elegancies and ornaments of lift, chiefly employed that gloomy period in teaching a few young ladies to fmg and play on the lute. Yet he was ftill greatly refpeftcd : for before the troubles began, his irreproachable life, ingenuous deportment, engaging manners, and liberal connections, had not only eftablifhed his character, but railed even the credit of his profeflion. Wood fays, that his moil beneficent friends, during his fufferings for the royal caufe, in the rebellion and afterwards, were the ladies *Alice* and *Mary,* the Earl of Bridge-

reafon why an Eigth *was the fweeteft of all Chords in* Mufick; *becaufe,* (faid he) Jubal *who was the Founder of Mufick was the Eighth man from* Adam ; and this went down as currant as my Songs came from *Italy."* Pref. to his *Second Book of Ayres.* He has alfo fet to Mufick the firft Ode of Anacreon, buth in Greek and Roman charaftcrs, and another Ode in Roman characters only, by way of keeping up *the humour for novelties.* ToDD.

water's daughters, before mentioned. MSS. Muf. *Afhmol* D. 17 p. 115. 4to. But in the yrar 1660, he wasreftorerdto his places and practice ; and had the happinefs to compofe the coronation anthem for the exiled monarch. He died in 1662, and was buried in Weftminfter-abbey. Of all the teftimonies paid to his merit by his contemporaries, Milton's commendation, in the thirteenth *Sonnet* and in fome of the fpeeches in *Comus*, muft be efteemed the mod honourable. And Milton's praife is likely to be founded on truth. Milton was no fpeciuos or occafional flatterer; and, at the fame time, was a fkilful performer on the organ, and a judge of mufick. And it appears probable, that, even throughout the rebellion, he had continued his friendship for Lawes ; for, long after the King was reftored, he added the *Sotmef to Lawes* in the new edition of his Poems, printed under his own direction, in 1673. Nor has our author only complimented Lawcs's excellencies in mufick. For in *Comus*, having faid that Thyrfis with *his foft pipe, mid fmooth-dittied fong, could ftill* the *roaring winds*, and hufh the *waring woods*, he adds, v. 88. "nor of lefs *faith*," And he joins his *worth* with *his fkill*, Sonn. xiii. v. 5.

In 1784, in the houfe of Mr. Elderton, an attorney at Salifbury, I law an original portrait of Henry Lawes on board, marked with his name, and, "ætat. fuæ 26, 1626" This is now in the bifhop's palace at Salifbury. It is not ill painted ; the face and ruff in tolerable prefervation; the drapery, a cloak,much injured. Another in the Mufick-School at Oxford; undoubtedly placed there before the rebellion, and not long after the institution of that fchool, in 1626, by his friend Dr. William Heather, a gentleman of the royal chapel, And among the mutilated records of the fame -School, is the following entry ; " Mr. Henry Lawes gentleman of his Mujesty's Chapell royall, and of his private mufick, gave to this School a rare Theorbo for tinging to, valued at . . . . with the Earl of Bridgewater's creft in braffe juft under the finger-board, with its cafe : as alfo a fett of. . . . ." The Earl of Brirdgewater is the fecond Earl *John*, who acted the part of the *Firft Brother* in *Comus*, being then Lord Brackley.

Henry's brother *William*, a computer of confiderable eminence, was killed in 1645, at the fiege of Chefter : and, it is faid, that the King wore a private mourning for his death. Herrick has fommemorated his untimely fate, which fuddcnly filenced e*very, violl, lute*, and voy*ce*, in a little poem *Upon Mr. William Lawes*

the rare Mifician, Hefperid. ut fupr. p. 341. Of William's feparate works, there are two bulky manufcriptvolumesinfcore, for various inftruments, in the Mufick-School at Oxford. In one of them, I know not if with any of Henry's intermixed, are his original compofitions for Mafks exhibited before the king at Whitehall, and at the Inns of court. Moft of the early mufidcal treafures of that School, were deftroyed or difperfed in the reign of fanaticifm; nor was the eftablifhment, which flourifhes with great improvements under the care and abilities of the P prefent worthy Profeffor, effctually reftored till the year 1665.

I havepurpofely referved what I had to fay particularly about Lawes's *Cornus,* with a few remarks on the charaftmiftick ftyle of his mufick, to the end of this Note. Peck afferts, that Milton wrote *Comus* at the requeft of Law PS, who promifed to fct it to mufick. Moft probably, this Maik, while in projection, was the occafion of their acquaintance, and firft brought them together.

P This was both Mr. Warttm'a anil my friend, Dr. Philip Hayes, who dird fuildenly in 1797. The tafte and abilities of the wurlhy Profrllbr will lie reniembiMcd, as Ismg as fenfibility fhall be affetlcd by llrains of leiirlDrucfs and fwectnels. Ofhia generous temper, as well as of his attention to his office, the prefent IMulick-Suhool, modernized by his means, and ornamented by)ua donations, is an eminent telinnony. TOdD.

[q] I find the following injunction from Cromwell's Vice-chancellor and delegates, dated April *3,* 1656. " Whereas the Mufick Lecture ufually read in the *VrJ'periu Comitiarum,* [in this School] is found by experience to be altogether ufeleffe, llDC way tending to the *hmiour* of ihc univerfity, or *l"c furtherance of* any *literature,* but hath been an occafiun of great *di,'honour to God, fi'andalltv* the place, and of many *evills:* It is ordered by the delegates that it be utterly taken away." MS. *Acta* Delegator. Univ. Oxon. ab ann. 1655. fub. unn. 1656. Yet foon afterwards the lullowing order ocuurs under the fanm yenr. " Concerning the Mufick Lcfture, it was approved by the Delegates, thatlnftrumnnts bee provided according to the uill uf the founder: and Mr. Proftor bee defiredto goe to the Prefident and Fellows of St. Johns for the gift or loan of their Chaire-organ." And afterwards it is ordered under 1657, that the mufick books of the School, which had been removed by one Jackfun, a niufician and royalifl, mould be rcilored, and theftipend duly pair! to the prufcflbr Dr. Wilfon. This inftitution, however, languifhed in neglect and coutcmpt till the Refloration ; and for this flight fupporl, I fufpeft, was ,'oltly indebted to the interpolation of Dr. Wilkins, one of the Delegates Cromwell's Warden of Wadham College, a profound adept in the occult fciences, and lover of mufick on philofoplhical principles. T, WARTON,

Lawes was now a domeftick, for a time at haft, in Lord Bridgewater's family; for it is faid of *Thyrfis* in *Comus*, v. 85.

" That to the service of this houfe belongs, &c."

And, as WE have feen, he taught the Earl's daughters to fing, to one of whom, the Lady A*lice*, the *Song to Echo* was allotted. And Milton was a. neighbour of the family. It is well known, that Lawes's Mufick to *Comus* was never printed. But by a manuicript in his own hand-writing it appears, that the three Songs, *Sweet Echo, 'Sabrina Fair,* and *Back Shepherds Bach,* with the lyrical Epilogue, " *To the Ocean now Ifly"* were the whofe of the original mufical compositions for this drama. I am obliged to my very ingenious friend, the late Doftor William Hayes, Profeffor of Mufick at Oxford, for fome of this intelligence. Sir John Hawkins has printed Lawrs's fong of *Sweet Echo* with the words, *Hifl. Muf.* vol. iv. p. 53. So has Dr. Burney. One fa furprifed that more mufick was not introduced in this performance, efpecially as Lawes might have given further proofs of the vocal fkill and proficiency of his fair fcholar. As there is lefs mufick, fo there is lufs machinery, in *Comus,* than in any other mafk. The intrinfick graces of its e.xquifite poetry difdaintid afllHance.

For a compofition to one of the airs of Cartwright's *Ariadne,* mentioned above, Lawes, as I have before incidentally remarked, is faid to have introduced the Italian ftyle of mufick into England : and Fenton, in his Notes on Waller, affirms, that he imparted *fofter mixture of Italian airs* than was yet known. This perhaps is not Ariflly or technically true. Without a rigorous adherence to counterpoint, but with more tafte and feeling than the pedantry of theoretick harmony could confer, he communicated to verfe an original and expreffive melody. He exceeded his predeccffours and contemporaries, in a pathos and fentiment,. a fimplicity and propriety, an articulation and intelligibility,, which fo naturally adapt themfelves to the words of the pod. Hence, fays our author, *Sonn.* xiii. 7.

" To after age thou fhall be writ the man
" That withymooM *air* could *humour* beft our tongue."

Which lines Hand thus in the manufcript:

" To after age thou malt be writ the man
" That didft *reform thy art."*

And, in Comas, Milton praifes his *"foft* pipe, and *fmooth-dittied*

fong," v. 86. One of his excellencies was an exact accommodation of the accents of the mufick to the quantities of the verfe. *As* in the *Sonnet* juft quoted, v. 1. feq.

' Harry, whofe *tuneful* and *well meafurd* fong
" Firft taught our Englifh mufick how *fpan*
" Words with juft *note* and *accent,* not to fcan
" With Midas-ears, committing ,'hurt and long."

Waller joins with Milton in faying, that other compofers admit the poet's fenfe *but faintly* and dim*ly*, like the rays through a church window of painted glafs : while his favourite Lawes

——" could truly boaft,
" That not f*yllable is loft."*

And this is what Milton means, where he fays in the *Sonnet* fo often cited. " Thou honour'ft *verfe."* v. g. In vocal execution, he made his own fubfervient to the poet's art. In his tunas to Sandys's Pfalms, his obfervance of the rythmus and fyllabick accent, an effential requifite of vocal competition, is very ftriking and perceptible; and his ftniins arc joyous, plaintive, or fupplicntory, according to the fentimcnt of the ftanza. Thefe Pfalms are for one finger. The folo was now coming into vogue; and Lawes's talent principally confined in fongs for a fingle voice; and here his excellencies which I have mentioned might be applied with the beft **effect.** The *Song to Echo* in *Comus* was for u. fingle voice, where the compofer was not only intereftedin exerting all his fkill, but had at the fame time the means of fhowing it to advantagde; for he was the preceptur of the lady who fung it, anil consequently must be well acquainted with her peculiar powers and characteriftical genius. The poet fays, that this fong IC roic like a ftcam of rich-diftilk-d perfumes, and Hole upon the air, &c." v. -555. Here Teems to be an allufioa to Lawes's *new* manner; although the lady's voice is perhaps the more immediate object of the compliment. Perhaps this fong wants embcllimmcnts, and has tuo much fimplicity, for modern criticks, and a mooVrn audience. But it is the opinion of one whom I fhould be proud Lu name, and to which I agree, that were Mrs. Siddons to aft the Lady in *Comus,* add ,'ing this, very fimpLe air, when every word would be heard with a proper accent and pathetick intonation, the effect would be truly theatrical. Another excellent judge, of contaminate tafte and knowledge in his fcience, ii **unwi**lling to allow that Lawes had much addrefs in adapting the

accents of the mufick and the quantities of tlin verfe. HE obferves, that in this *Song to Echo* a favourable opportunity was fuggpflled to the mufician for instrumental iterations, of which he made no ufe: and that, as the words have no accompaniment but a dry bafs, the, notes were but ill calculated to *awaken* Echo however *courteous,* and to invite her to *give mi anfwer,* Burney's *Hijl. Muf.* vol. iii. ch. vii. pp. 382, 383, 384, 33. It is certain, that the words and fubject of this exquifite fong, afford many tempting capabilities for the tricks of a modern compofer.

Mr. Maibn has paid no inconfiderable teftimuny to Lawcs's mufick, in encouraging and patronifing a rcpublication of his Pfalm-tunps to Sandy's *Paraphrafe,* with Variations, by the ingenious Mr. Matthew Cainidge of York cathedral, From the judicious Preface to that work written by Mr. Mafon, I havg adopted, and added to what 1 had hazarded on the fubject in my laft edition, many of thefe criticifins on Lawes's mufical ftyle, Lawes has alfo received another tribute of regard from Mr, Mafini : in Lawes's *Song to Echo,* he has very fkilfully altered or improved the bafs, and modernifed the melody. T. WARTON.

OF the *Mufick* for *Comus,* the Song, *Sweet Echo.* is the only part with which the Publick have been prefcnted. I havii been informed, that this Song was taken from Henry Lawes's manu fcript Book of Songs, which was one of the mufic al rarities belonging to the late Reverend and learned William Goftling, Minor Canon of Canterbury ; in the Catalogue of whofl'e Culleftion, which (after the death of its worthy poflefibr) was fold by Auftinn in London on the 25th and 27th of May *1777,* No. 59, of the Firflt Day's Sale, exhibits the following information:—" Lawes's Henry, Ayres and Dialogues, *with his Head,* 1653—Lawes's Henry, 274 Songs, MS. and William Lawes's Colleftion of Songs, MS. N. B. *Thefe Songs of* Henry *and* William Lawes *are federally in their own hand-writing: In the former are the Songs in the Mafque of* Comus, *as fet by the Author, at the request of* Milton, *for the original Performance thereof at* Ludlow *Cafle."* The note fubjoined, with many others alfo in the Catalogue, is faid to betaken from Sir John Hawkins's Hiftory of Mufick. The lot was fold for forty-five millings, and, as I have been informed, to Sir John Hawkins.

From this manufcript Mr. Warton's account of the mufick for Comus may probably haye been derived. See before, p, 212. See

alfo Sir John Hawkins's *Hift. of Muf.* vol. iv. p. 5?, where it **is** faid, that the *two* Songs, " *Sweet* Echo," and " *Sabrina fair,"* with fire other paflages fclewed for the purpofc, *ll Lack Shepherds back,"* " *To the Ocean now I fy"* anil " *Now my tafk is fmoothfy done,"* were the whole of the original mufick for Comus : to which account Dr. Burnc-y adds, that, befides the mufick for the *Mcafure,* between verfes 144 and 145, and the *Soft Mufick* prescribed before vrrfe 659, we are told after verfe 889, that " Sabrina rifts, attended by Water-Nymphs, and SINGS *By the rufhy-fringed bank,* &c." And before verfe 966" it is faid " This *fecund Song* prefents them to their father and mother." So that though no more of the Original Mufick is to be found, than that *faid* ty fubfifl in the compofcr's own hand-writing, yet more feems to have been produced, even by Milton's own direction. *][i,'l. of Mufick,* vol. iii. p. 382.

Mr. Warton has not noticed that divifion of the lyrical Epilogue into *two* compofitions, which both the hiftorians of Mufick have reprefented. Thefe compofitions were originally unconnected ; for the drama appears to have opened with the former, beginning " *From the Heavens"* inftead *of* " *To the Ocean,"* as it clofed with the latter, " *Now my tafk is fmoothly done."* Having been informed by-the Hon[ble]. and Rev[d]. Mr. Egerton, that Dr. Philip Hayes was in poffeffion of the Mufick of Comus in Lawes's own hand-writing, I wrote to the Do£h)r, and was favoured with an anfwer, dated Feb. 8, 1797) from which I have extracted the following account, relating to this original [r] manufcript:

" Henry Lawes has written before the Songs in Comus, *The* 5 *Songes followinge were fett for a Mafke* prefented at Ludlow Caftle, before the Earlc of liridgewatcr, Lord President of the Marches. October 1634..

" *Ift Songe. From the Heavens now I fly* [which ends]
Where many a Cherub fofte repofes.
" *2d. Sweet Echo.*
" 3d. *Sabrynafayre,*
" 4*th. ' Back Shepperds Back.*
" *2d part. Ṅoble Lord and Lady bright.*
" *5th. Now my tafke is fmoothly done,*
I can flye, or I can run.

r It is now in the poifrflion of Mr. Smith, wine-merchant **in** St. P**aul's** Church-yard.

"No fuch Song appears, as *To the Ocean now I fly,* I fear none of the intermediate *inftrumental ftrains* are recoverable. 1 have none of them in the manufcript before me."—This is a remarkable difference from the preceding accounts of the Mufick ; but, remarkable as it is, it perfectly agrees with the Afliridge raanufcript of the Mafk, which I printed in 1798, and of which the variations will be found in this volume.

The Songs for C*omus* might not have been copied into Lawes's mifcellaneous collection, till they had been adapted to the alterations made by the poet. The firft Song, " *From the Heaven*,"* was then transferred to the Epilogue; but the laft, " *Now my tafk,* &c." appears to have remained unaltered, although the poet's emendation is, " *But* now my talk is fmoothly done."

To Dr. Philip Hayes's curious intelligence his obfervatinns as •well on *the mufick for* Comus, as on *the general merit of* Lawes, would have been added, if his drath had not prevented the fulfilment of the promife, which he had made to the editor.—His obfervations might probably have difcuffed the contradictory affer Lions of Mr. War ton and Dr. Burney. For the attainments which are fo elegantly aferibed to Lawes by the former, are ftrongly denied by the latter. " Moft of the productions of this celebrated mufician arc languid and infipid, and equally devoid of learning and genius," *Hift. of Mufick,* vol. iii. p. 379. Yet, in a preceding page, the learned hiftorian acknowledges, that " *bad* as the Mufick of Lawes appears to us, it feems to have been f*incerely admired* by his contemporaries in general." Lawes was commended, indeed, both by pucts and muficians. Granger fignificantly calls him the *Purcetl* of his time, *B'tog, Hijl.* 3d edit. vol. iii. p. *365.*

To thofe eminent poets, fome of whofe productions, it has been mentioned, he fet to mufick, may be added Ben Jonfon, Randolph, and Sir William Davrnant. Among the noblemrn and gentlemen, whofe poetical talents had been exerted alfo fur his ufe, were the Earl of Winchelfea, the Earl of Pembroke, the Earl of Briftol, Lord Broghill, Sir Edw. Dering, Sir Chris. Nevill, Sir John Mennes,- Sir Patrick Abercromby, Sir Charles Lucas, Francis Finch, Efq. Mr. II. Noel, fon of Lord Vife, Cambden, Mr. T. Gary, fon of the Earl of Monmouth, Mr. C. Raleigh, fon of Sir Walter Raleigh, Mr. II. Harrington, fon of sir Henry Harrington, Mr. Hen. Bathurft, Mr. Tho, Stanley,

Mr. Aurelian Townfhend, Mr. M. Clifford, and Mr. H. Reynolds. Many of the Sungs,'written fur Lawes, never appeared indeed but with the Mufick; yet they deferve to be better known.

Sir John Hawkins has obferved, that the ufe of bars in Mufick " is not to be traced higher than 1574, and it was not till fomc time after, that the ufe of them became general. Barnard's Cathedral Mufick, printed in 1 541, is without bars, but they arc found throughout in the Ayres and Dialogues of Henry Lawes, publifhed in 1653. From whence it may be conjectured, that we *owe to Lawes this improvement,"* Hift of Mufick, vol. iii. p. 518- Mr. Mafon, in his admirable *Effay on Cathedral Mufick,* firft prefixed to a " Collection of the Words of Anthems" publimed in 1782, and reprinted with fome additions in his " Effays hiftorical and critical on Englifh Church Mufick" publifhed in 1755, gives this valuable comment on the preceding paflugc ; " This Henry Lawes was the friend of Milton, &c. He found, I imagine, the ufe of bars "more neceffary to mark the time of his Ayres, than to fpan the juft accent and quantity of his words. By the well-known *Sonnet,* which this Poet addrcflcd to him, we are to conclude, that he thought him the firft Englifh Corapofer, who attended to this point; fur he there fays that his

———" tuneful and well-meafur'd fong
" *Fift* taught our Englifh mufick how to fpan &c."

And if Milton, who was crrlainly a competent judge, is allowed to have fpoken truth on this occafion, it is left with the lovers of very ancient Mufick to fet their own value on that of the Ifith and part of tlie 17th Century."—Lawes's *Wioice Pjalms,* printed in 1 G48, arc alfo without bars.

The republication of Lawes's Pfalm-tunes to Samlys's Pffra-*phrafe* was promoted by Mr. Mafon, as a propIT tribute to that mufical merit, which he was too well qualified to over-rate. Of Lawes's Pfalms it has *been* faid, however, that " they never were adopted by any vociferous fraternity, or admitted into the pale of a fmgle country church, that I have been able to difcover, fince they were firft printed. The 72d I[1] film fet by H., Lawes has, indeed, long had the honour of beingjingled by the chimes of St. Lawrence Jewry, fix times in the four and twenty hours, in a kind of *Laus perpetua,"* Dr. Burney, *Hift. of Mufick,* vol. iii. p. 388.—Perhaps the honour of being jingled

on the chimes may feem to vindicate his 72d Pfalm, at Ieaft, from the fuppofition of unpopularity in its own days; unlefs inileerl the undifcerning Parilhioners of St. Lawrence Jewry gave it more than " *honour due,"* and " *admitted"* an unworthy member to the jingling (t *crew"* of chimes. It appears, however, that they were " admitted into the pale" of fome churches; for, in Bedford's *Great Abufe of Mvjick*$_9$ 1711, p. 223, it is laid, " We have our plain Pfalm Tunes in nnr method, LGUYJ *his Pfalms* in another, and our Chanting Tunes in a third."

Henry Lawps compofed the Mufick alfo to " SelecT; *Pfalmes of a Ntw Tran,'lation,* to be fung in VERSE and CHORUS *of Jive Parts,* with *Symphonies* of *Violins, Organ,* and other Inflruments, Novemb. 22. lb'55." The Tranflation is printed on a finglc quarto iheet. The name of the translator is not mentioned. It is probable, that thcfe Seleft Pfalms were privately printed for the Earl of Bridgewater's Chapel. The fhect is inferted in one of Lawes's publications, belonging to the late Duke of Bridgewater's Library. The Pfalms tranflated are the xxth civ$^{th.}$ cxxxviith part of the lxvi$^{lh.}$ and part of the cxi^{th-} I will give an extract from theCXXXviithPfalm, which exhibits an cafy and andpleafingverfification.

1.

" Sitting by the ft reams that glyde
" Down by *Babel'* towring wall,
" With our teares we fill'd the tyde,
" Whilft our mindful thoughts recall
" Thee, *OSion,* and thy fall!

2.

" Our neglected harps unflrung,
" Nut acquainted with the hand
" Of the fkilful tuner, hung
" On the willow trees that ftand
" Planted in the neighbour land.

3.

" Yet the fpightful foe commands
" Songs of mirth, and bids us lay
" To dumb harps our captive hands,

And (to fcoffe our farrows) fay
" Sing us fume fweet Hebrew lay,

4.

" But (fay we) our holy ftrain
" Is too pure for Heathen land,
" Nor may we our hymns prophane,
" Or tune cither voice or hand
" To delight a favage baud.

5.

" Holy *Salem,* if thy love
" Fall from my forgetfull heart,
" May the ikill, by which I move
" Strings of mufick tun'd by art,
" From my withered hand depart.

G.

" May my fppechlefie tongue give found
" To no accent, but remain
" To my prifon roof faft bound,
" If my fad foul entertain
" Mirth, till thou rejoice again."

The expreffion, in the fifth ftanza, " From my wither'*d hand* depart," appears to me remarkably fine. Herrick, in his Hef*perides,* 1648, p. 94, has employed it in the fame exprcllive manner:

'• Griefe, my deare friend, has firft my harp unftrung,
" *Wither d* my *hand,* and palfie-flruck my tongue."

Perhaps Lavvcs himfelf 'vas the author of the preceding tranflation; for, as Mr. Warton has obferved, ht; was no bad poet. I fubjoin an elegant proof of his poetical talents, taken from his Firft Book of Ayres :

" *No Conftancy in Man."*

" Be gone, be gone thou perjur'd man,
" And never more return,
" For know that thy inconftancy
" Hath changed my love to fcorn:
" Thou haft a'tak'd me, and I can
" See cleerly thcr's no Truth in Man.

2.

" **My love to thee was chaft and pure,**
" **As is the morning dew,**
" **And 'twas alone like to endure,**
" Had ft thou not pruv'd untrue;
" But I'm awak'd, and now I can
" See cleerly ther's no Truth in Man.

3.

" Thou mayft perhaps prevaile upon
" Some other to beleive thee,
" And fince thou canft love more than one,
" Ne'er think that it fhall grieve me;
' For th' haft awak'd me, and I can
" See cleerly ther's no Truth in Man.

4.

" By thy apoftafie I find
" That love is plac'd amifs,
" And can't continue in the mind
" Where vertue wanting is:
" I'm now refolv'd, and know there can
"No conftant Thought remain in Man."

Milton's commendation of *Lawes* has been confidered by the accomplifhed hiftorian an of Mufick in a light unfavourable botli to the poet, and to the mufician. " It would be illiberal," he fays, to " cherifh fuch an idea; but it does fometimes feem as if the tAvin-fiftcrs, Poetry and Mufick, were mutually jealous of each other's glury: *the lefs interefting my fifter's offspring may be,* fays Poptry, *the more admiration will my own ubtain.* Upon uiking Tome years ago, Jiy a certain great prince continued to honour with fuch peculiar marks of favour an old performer on the flute, when he had fo many muficians of fuperior abilities ;'hout him ? I was anfwered, *becaufe he plays worse than himfelf.* And who knows whether *Milton* and *Waller* were not frcretly *influenced by fume fuch confideration ?* and were not more pleafed with Lawes for not pretending to embellifh or enforce the fcntiments of their fongs, but fetting them to founds Iefs captivating than the fenfe,' Dr. Burney, *Hift. Mufick,* vol. iii. p. 394.—But *Milton was " no fpecious or occfional flatterer ;*

and) at the fame time, was a fkilful performer on the organ, and *a judge ufmufick."* Perhaps the praife and judgement of *Milton* (I (peak with fubmiflion) may not then he ctmfidered as the concdlions of jealous fuperiority, or as the rffufiuns of hafty admir ration. I muft not omit to mention, that, at the Concert of Ancient Mufick, the " artful ftrains" of *Henry Laves* ham lately been revived. TODD.

Origin of Comus.

IN Fletcher's *Faithful Shepherdefs,* an Arcadian comedy, [3] recently published, Milton found many touches of paftoml and fupcrfkitious imagery, congenial with his own conceptions. Many of thcfc, yet with the higheft improvements, he has transferred into *Cwnus*; together with the general cad and colouring of the piece. lie catchcd alfo from thrc lyrick rhymes of Fletcher, that *Duriquc delicacy,* with which Sir Henry Wotton was fo much delighted in the Songs of Milton's drama. Fletcher's comedy WAS •coldly received the fir ft night of it performance. But it had ample revenge in this confpicuous and indifputablc mark of Milton's approbation. It was afterwards re-prcfented as a JMaft. at court, before the king and queen on twelfth-night, in 1633. I know not, indeed, if this was any recommendation to Milton; who, in the *Paradifi Loft,* fpeaks contemptuoufly of thefe interludes, which had been among the chief diverfiuus of an elegant and liberal monarch. B. iv. 7&7-

[1(] court-amours,
" Mix'd dance, and wanton *ma,'k,* or midnight ball, &c." [c]

• *recently publi,'hed,~]* The *third edition* of Fieteller'3 play was publilhed in 1685. *Thcjirjl quarto* was published during his life-time; the s*econd is* dated 1629, four years after his deceafe. See Colman's *Beaumont and Fletcher,* vol. iii. pp. 113, 145. *The Faithful Shepherdef's* is commended in Davies's Scourge *of Folly,* 1511. pp. 98, 99. TodD.

I *Mii'd dance, and wanton mafk,* &c.] I muft add to Air. Warton's remark, that thefe lines are written in the manner of Jofhua Sylvefter, who thus fneers at thefe interludes, *Du. Bart.* 1621, p. 221.

" And, quaffing deeply of the *court-delights,*
" Vs'd nought but tilts, turueis, and *mafks,* and fights. &c."

And in his *Ready and eafy Way to eftablifh a free Commonwealth,* written in 1660, on *the inconveniencies and dangers of readmitting*[1] *Kingfhip,* and with a view to counteract *the noxious humour of returning to Bondage,* lie fays, " A King muft be adored as a demigod, with a diffolute and haughty court about him, of vaft expence and luxury, *Mafcks* and *Revels,* to the debauching our prime gentry, both male and female, not in their *paftimes* only, &c." Pr. IV. i. 590. I believe the whole compliment was paid to the genius of Fletcher. But in the mean time it mould be rrmembrrud, that Milton had not yet contracted an averfion to courts and court-amufements; and that, in *L"Atlegro, Mafks* are amonghis pleafures. Nor could he now difapprove of a fpecies ofentertainment.towhichasawriterhewas giving encourage+-ment, The royal Mafks, did not, however, like Comus, always abound with Platonick recommendations of the doctrine of chaftity.

The ingenious and accurate Mr. Heed has pointed out a rude out-line, from which Milton feems partly to have fkctched the rilnii of the fable, of *Cwniis.* See *Biogrnph. Dramat.* ii. p. 441. It is an old play, with this title, " *The old Wives Tale,* a plea-fant conceited Comedie,plaied by the Queenes Maiefties players.

Hence it is *a fhining d*iftinction in Judith's character, (ib. p. 958.) becaufe

" Shee, ever modeft never vs'd **to** Day
" Abroadl till midnight at a *mafk* or play !"

Milton, when he wrote L'*AIlegro,* and *Arcades,* and Comus, probably [illegible] at this uomiiiL-nLtHiiuii ; anrl ihfrpgarrle J alfo *i'ic folomn* 'warning, given againft thefe anft fimilar entertainments by a very *precife* fon of Galen : "There are fome kinds of exercise, and recreations, *altogether dangerous; as — muficke,* playing upon [he violl, lute, or any other inftruments : but the mo*ft dangerous* of all arc plan's, itiveK *muffin's,* anrl diinnug." *Trratlfe of Love* Melancholy. by J. Ferrand. of Phyfick, Oxford 1640, 12mo. p. 251. Compare, with the extract; above cited from Milton's p*rofe-Works,* Wither's account of Charles the fecond's return, *Speculum Specutanum,* 1160, p. 7f).

——————" Some looked for enercafe
" Of trading, or of making Tax lefs;
" And other fome [another way affected)
" Together with a King, returns expected
" Of Mafhs, and *Revels, Turnamenls,* and *Plays,*
" *May-poles,* ***Wakes,*** *Church-ales,* and **thofe** *Holy-daies*
" **Wherein young men might have permitted been,**
" As heretofore, to dance: upon the green." ToDD.

Written by G. P. [u] [i. e. George Peele.] Printed at London by John Danter, and are to be fold by Ralph Hancocke and John Hardie, 1595." In quarto. This very fcarce and curious piece exhibits, among other parallel incidents, two Brothers wandering in queft of their Sifter, whom an Enchanter had imprifoned. This Magician had learned his art from his mother Meroe, as Comus had been inftructed by his mother Circe. The Brothers call out on the Lady's name, and Echo replies. The Enchanter had given her a potion which fufpends the powers of reafon, and fuperiiuluccs oblivion of herfelf. The Brothers afterwards moet with an Old Man who is alfo ikilled in magick; and, by liftening to his foothfayings, they recover tlicir loft Sitter. But not till the Enchanter's wreath had been torn from his head, his fword wreilcd from his hand, a glafs broken, and a light exLinguiflicd. The names of fume of the characters, as Sacrapant, Chorebus, and others, are. taken from the *Orlando Furiofo.* The hiftory of

George Peele, the author of the *Old Wines Tale,* was a native of Di-vouflure ; and a. Student of Chriil-Qhurch, Oxford, where he became a Mafter of Arts m1579. At the umveifity, he was much efteemed for his poeted talens. Going to London, he was made conductor of the city pageants Hence he feems to have gut a connection with the stage. He was one of the wits of the town, and his " Merrie lefts" appeared in 1607. Reprinted 1627. Mr. Setevens jufly fuppofes, that the character of *George Piebourd,* in the Puritan, was defigned lor *George Peele.* See Malone's *Suppl.* Shakfp. ii. 587. He has fome few paftoral pieces in *Englands Helicon.* He dedicated A poem, called the *Honour of the Garter,* to the Earl of Northumberland, by whom he was patronifed in 1593. He wrote alfo among other things Poly*hymnia,* the defcription of a *Tylt* exhibited before the queen, 1590. As to his pluys, befide the *Old Waves Tale,* 1595, he wrote *The Arraignment of Pans,* 1584.—*Edward the Firft,* 1593.—*King David and Fair Bethfabe,* 1599. (See Kote on *Courtis,* v. 934.)—And *theTurkifh Mahomet and Hyren* [Irene] *the faire Grecke,* never printed. See Malone. ut lupr. vol i. 191. Of his popularly. and in various kinds, of poetry, Ice Meres's *Wits Treafury,* 1598. 12mo, VJz. p. 232. 203, 285. And Nath's *Epiftle* to the Gentlemen Students of both univeifities, prefixed to Greene's *Arcadia,* 4to. Bl. Let. He lived ou the Bank-fide, oppofite to Black Friars -. and died in want and obfcurity, of *a. a* difeafe, which Wood fays is *incident to poets,* about the year 1597. He was favourite dramatick poet: and his plays continued to be acted with applaufe long after his death. A man of IV-flu's piufeiUon, liUiaLinn, and charadtcr, mult have left many mare plays, at leaft interludes, than are now remembered even by name only. His *Old Wives Tide,* which is unreeted by Wood, and of which the induftrious Langbaine appears to have known nothing more than the title, had funk into total oblivion, T, **Warton.**

Meroc a witch, may be fccn in " The xi Bookcs of the Golden Affe, containing the Metamorphofie of Lucius Apuleius, interlaced with fundrie pleafant and delectable Tales, &c." Tranflated out of Latin into Englifh by William Arlington. Lund. *1566."* See Chap. iii. " Iluvv Socrates in his returne from Macedolvy to Larifla was fpoylcd and robbed, and how he fell acquainted: with one Meroe a witch," And Chap. iv. " How Meroe the witch turned divers perfons into miferable hearts." Of this book there were other editions, in 1571, 1596, 1600, and 1639 All in quarto and the black letter. The translator was of Univerfity College, Sec alfo *Apuhius* in the original. A *Meroe* is mentioned by Aufonius, *Epigr.* xix,

Peele's Play opens thus.

Anticke, Frolicki[1], and Fantuflirke, three adventurers,, are loft in. a wood, in the night. They agree to fing the old Song,

" Three merrie men, and three morrin men,
" And three nicrrir mpn be wee;
" I in the wood, and thou on the ground,
" And Jack fleeps in the tree."

They hear a dog, and fancy themfelves to be near fome villager A cottager appears, with a lantern: on which Frolicke fays, " I perceiue the glimrying of a gloworme, a candle, or a cats-eye, &c." They intreat him to fhew the way : otherwife, they fay, " wen are like to wander among the owlets and hobgoblins of the foreft." lie invites them to his cottage; and orders his wife to lay a crab in the fire, to roft for lambes-wool, &C." They fing

" When as the rie reach to the chin,
" And *chop cherrie, chop cherrie ripe* within ;
" Strawberries fwimming in the creame,
" And fchooJe-boyes playing in the ftreame, &c."

z This old Ballad is alluded to in *Twelfth* IVi,'it, A. ii. 5. iii. Sir Toby fays, " My Lndy's a Catnian, we are politicians, Miilvuliu's a Fcg a Hainfay uid " *three merry mm be we."* Again, inahe Comedy of *Ram- Alley,* Ifjll. See Herd's *Old PI.* vol. v. p. 437. And in the Preface to the *Shoemaker's Holiday,* 161 D. 4to. Bl. Let. - The merriment that patted in Eyre's houfe «nd other acciJunta; with two merry *three mens Jong."* And in the Comedy *Laugh and Lie down, 1605.* " He pluied fuch a long of the " three merry,' men, &c." Many more instances occur. T. WARToN.

At length, to pafs the time *trimly,* it is propofcd that the "ife fhall tell " a merry winters tale," or, " an old wines winters tale," of which fort of ftories fhe is not without a fcore. [y] She begins, There was a king, or duke, who had a moft beautiful daughter, and fhe was ilolen away by a neeroniancer, who turning himfelf into a dragon, carried her in his mouth to his caftlr, The king fent out all his men to find hi, daughter; " at laft, all the king's men went out fo long, thnt hir Two Brothers went to fceke hir." Immediately this t'u Brothers enter, and fpeak,

[11] 1 *Br.* Vpon theft rhalkie rlifls. of Albion,
[11] We arc arriued now with irdious Inilr, &c.
" To feeke our Sifter, &c."——

A foothfayer enters, with whom they rmuinTe about the loll lady. " *Soot,'if.* Was ihe fayre ? 2 *Ei'* The. fayreil for while and the pureft for rcdde, as the blood of ihe dearc or the driven fnowcy &c." Jn their fearch, Echo replies to rheir call. [z] Tiny lind too late that their Sifter is undrr the captivity of 11 wicked magician, and that me had taftej his cup of nbliviun. **Jn** thr L'lufc, after the wreath is torn from the musician's head, mid he. is difarmed and killed, by a Spirit in the ,'hape and character of :i beautiful page of fifteen years old, fhe ftill remains subject to ihe magician's enchantment. But in a fubfequent fcene the Spirit outers, and declares, that the. Sifter cannot be delivered but by a Lady, who is neither maid, wife, nor widow. The Spirit blows a magical horn, and the Lady appears; flu- diflolves the charm, by breaking a glafs, and extinguiflnng a light, as I have before recited. A curtain is withdrawn, and the Sifter is feen feated and afleep. She is difenchanted and reftored to her fenfes, having

y See Sliakfpcare's *Winter's Tale,* A. ii. S. i.

H.——" Pray you fiL by us,
" And tell us a tale. AT. Meiry or fadfliall'L be?——
——" A fad tale's beft for winter :
" I have one of Iprights and gublins—."

There is an ciilry in the Regifter of the Stationers, of *A Book intitled A Wynter Nyghts pujli,'me,* May *22,* 1594." This is not Shakfpcnre's *Winter's Tale,* hiuh perhaps did not appear till aftur 1600. T. WAHIOH.

z 3eu Ihe uote on Ccmus, v. 243. And Reed's *Old PL* voL vi. 426F vol xii. 421. T. WARTON.

been fpoken to *thrice.* She then rejoins her Two Brothers, with whom flie returns home; and the Boy-fpirit vanifhcs under the earth. The magician is here called " inchanter vile," as in *Comus,* v. 907.

There is another circumftance in this play, taken from the old Englifli *Apuleiiij.* It is where the *Old Man* every night is transformed by our magician into a bear, recovering in the day-time his natural lhape.

Among the many feats of magick in this play, a bride newly married gains a marriage-portion by dipping a pitcher into a well. As ,'he dips, there is a *voice :*

" Faire maiden, white and red,
" Combe me fmoothe, and ftroke my head,
" And thou fhall haue fome cockelI bread!
" Gently dippe, but not too deepe,
" For feare thou make the gulden beard to woepe!
" Faire maiden, white and redde,
" Combe me fmooth, and ftroke my head :
" And euery haire a fheaue fhall be,
" And euery fheaue a golden tree '"

With this ftage-direction, " *A ,head comes up full of guld ; Jkt combes it into her lap."*

I mud not omit, that Shakfpeare fferns alfo to have had an eye on this play. It is in the fcene where " *The Harueft-men enter with a Song."* Again, " *Enter the Harueft-men finging with women in their handes."* Frolicke fays, " Who have we here, our amourous harueft ftarres?"—*Theyjing,*

" Loe, here we come a reaping a reaping,
" To reape our harueft-fruite;
" And thus we pafle the yeare fo long,
" And neuer be we mute,"

Compare the Mafk in the *Tempeft,* A. iv. S, i. where Iris **fays,**

" You fun-burnt ficklemen, of Auguft weary,
" Come hither from the furrow, and be merry;
" Make holy-day: your rye-ftraw hats put on,
" And thefe frem nymphs encounter every one
" ln country footing."

Where is this ftage-direction, " *Enter certain Reapers, property habited: they join with, the nymphs in a graceful dance."* The *Tempeft* probably did not appear before the year 1612. [a]

That Milton had his eye on this ancient drama, which might Jiave been the favourite of his early youthj perhaps it maybe at inaft affirmed with as much credibility, as that he conceived the *Paradifc Loft,* from facing a Myftery at Florence, written by Andrcini a Florentine in 1617, entitled *Adamo.*

In the mean time it muft be confeffed, that Milton's magician Comus, with his cup anrl wand, is ultimately founded on the fable of Circe. The clefts of both characters are much the fame. They are both to be oppofnd at firft with force and violence. Circe is fubdued by ,tbc virtuus of the herb Moly whick Mercury gives to Ulyfles, and Comus by the plant Harmony which the Spirit gives to the Two Brothers. About the year 1 Gl5, a Mafk called the *Inner Temple Majyue,* written by William Browne, author of *Britannia's Pqftorals,* which I have frcquuiitly ,citeJ, was prcfrnted by the ftudents of the Inner Temple. See Notes on *Com.* v. 252, 636, 659. It has been lately printed from a manufcript in the Library of Emmanuel College : but I have been informed, that a few copies were printed foon after the prefentation. It was formed on the ftory of Circe, and perhaps might have fuggeftcd fome few hints to Milton. 1 will give Tome proofs of parallelifm as we go along. The genius of the bed poets is often determined, if not directed, by circum-

a *before the year* 1612.] Though Shakfpeare, as Mr. Warton obferves, might have had his eye ou the *Old Wives Talc*; he fetui3, *I* think, to have remembered all'u, in this part of his *Tempeft,* the play of *Hi,'trio-ma,'lix, or, The Player ivhipt,* 1611): in which are the folloumg fernery and fun; " *Enter harurft folkcs with a bowls: after the m* Peace *leading in* Plenty-JMuius *uith ingjttes of gold:* CERES *with Jheaues :* Bacchus *with grapes*

" The harusjl-folkes Song.

" Holy day, O bleffed morne,
" This day *Plenty* hath been borne,
" Plenty is the child of *Peace ;*
" To her birth the *Gods* do preafe, &c.
" *Ceres, with a bounteous hand,*
" Doth at *Plentie's* elbow ftand ;
" Binding mixed coroneta
''Of wheat, which on her head me fats.
" Holiday, flee." TODD.

fiance and accident. It is natural, that even fo original a writer as Milton fhould have been biaffed by the reigning poetry of the day, by the roinpofition moft in fafhion, and by fubjects recently brought forward, but foon giving way to others, and almoft as foon totally neglefted and forgotten, T. WArTON.

Doctor Newton had alfci obfervcd, that Milton formed the plan of *Comus* very much upon the rpifodc of Circe in the Odyfley. And Dodor Johnfon, in his Life of Milton, fays, that the fiftion is derived from Homer's Circe. But a learned aiul ingenious aimutator on the *Ltirs of t,'ie Poets* is of opinion, notwithstanding the great biographer's affertion, that " it IB rather taken from the *Comus* of *Erycius Puteajws,* in which, under the fiftiun of a dream, the characters of COMUS and his attendants are delineated, and the delights of fenfualifts expofed and reprobated. This little traft was published at Louvain in 1611, and afterwards at Oxford in 1634-, the very year in which - *Milton's COMUS* was written." Note figned H. in Johfon's *Lives of the Poets,* vol. i. p. 134. edit. 1790. and p. 123. edit. 1794. That Milton might be indebted to the Comus of Puteanus, is the opinion alfo of the learned editor of Ruggles's *Ignoramus* in 1787 ; which he fubjuins to a curious note in the 55th page of his entertaining volume.

In *Remarks on the Arabian Nights Entertainments* by RICHARD HOLE, L.L. B. Lond. 1757, this obfervution has been confirmed by various extracts from Puteanus's work. But before I prefrni the reader with the conrfpondcricics in the [b] Dutch and Britifh CUMus, which this acute and entertaining writer has exhibited,

fe Envcius PUTKANUS (whofe real name was Henri ilu Fuy) was born at Venlou in Qelderlund, He was Prufeflur of Eloquence at Milan, and afterwards at Louvuin. He was very much rfLeeiiicd iu the Low Countries, and enjoyed the titles of Hiftoriographur to Lhe King of Spiun, and UounCfllor to the Arch-Duke Albert. lit- was even appointed LJuvtrninir of the U.iltle of Louvain. He died in 1646, in the 72d year of his age. Pie was authur of an irnmenfe number of books. Scaligur calls him a trirter, but lie was certainly both learned and eloquent, although be did not apply himfelf TD much In correct and comment upon authors, its in cumpofing little pieces upon eloquence, letters, and fmall tracts upon mifeellaneous fubjects. See **BAILLET,** and ULN. DICT. Art. *Puteanus.* ToDD.

it fhould be remarked, that the fiftr edition of Putcamis is not that which was printed at Louvain in 1611 : although it is faid to be the*jirft* by Mr. Hole, p. 232, and implied to be t*he firft* in the preceding information of the annotator on Johnfon. Mr. Warton refers to Putcanus, in his note on v. 58. of COmus, whufe work, he fays, was *written* in 1608. It was certainly *publifhed* at Louvain in the fame year. See alfo Auctoris Præfat. p. 8, et. p. 204-. edit, 1611. The edition of 1611 has the following title, " ERYC! PUTEANI COMVS SIYF. PIIAGESIPQSIA CIMMKHIA. SUMNIVM : Secundo jam et accuratius editum LOVANII, Typis GErArDI liivn. cla. lac. xi."

" *Milton* certainly read this performance with fuch attention, as led, perhaps imperceptibly, to imitation.H is Comus

> Offersto every weary traveller
> His orient liquour in a cryftall glafs.

In Puteanus, one of his attendants difcharges that office. *Ilic* [in 1inline] *mlohjctns cum amphurd el cyathu jlabat ft intrantibus propinabat I'i,'nim.* [p. i35. nl. lo'll.] From the following paflage .Milton feems to have derived his idea of the mode, in which he firft introduces the voluptuous enchanter. *Interea* CoMVS, luxu *htj'midfjucjhputtuij iiigreditur ; it qunl atfitttt puinpam ejcplii'tiri.'? Ilvr<e fuanjjimus Peris utlores, uniHcMque Jlurmn yurpunim fpurgvbant, Ainurcin Gratis, DeHcies-, Lepurrs, ceterfifgue HUarttatt# illicv.sjt'qut.bfi,'itur: I'oluphttcin Rijujs, Iocnfque. Ciun Satuntate Juror Ebni'ttis irut, vruie Jtiuco, rubcntis Aurorae •cultu,: manu thyrfnm quahcbdt ; fie breviter tutiim Bacvhitm vxprcjjcrut.* [p. 30. cd. fupr.] Thefc fi»uriLtive perfonagcs recall to our minds

> Meanwhile welcome Joy, and FeaO,
> Midnight Shout, and Revelry,
> Tipfy Dance, and Jollity.

In the fame fpeech our Poet evidently has in view a lively Anacreontick Oilc, which the Comus of Puteanus likcwilb iiildreflc's to his dillipated Votaries." Hole's *Remarks* ice. pp. 233, 234.

The lines, which Mr, Hole has extracted from this Ode, are given as " refemblances which can hardly be confidercd accidental;" and he adds, "whoever chnnfes to compare farther the poetical addrefs of Comus "' each author, will find a fimilar

fpirit and congeniality of thought, though the Dutch Mufe fn poinb of chaftity is very inferiour to the Britifli," *Remarks* &c. p. 23S.

From the companion which I have madr, I venture to juin a rrfemtolance or two with thofe that have been difplayed by an abler pen. The Ode opens thus :

" Li men suavioris
" Qui læve pulfat ævi,
" Nomen bonis daturus
" Sacris *Phagefiorum ;*
" Condifcat ille molli
" Ditarr melle guttur,
" Dotare pectus uclo
" Mitis lepore Bucchi :
" *Condifcat ille fratio*
" *Terram gradu pavire"*

So, in *Comus,* as Mr. Hole has pointed out, v. 143.

Come, knit hands, and beat the ground
In a light fantaftick round.

.Again, in the fame Ode :

" *Nil turpe, nilquc factu,*
" *Fœdum putet: latere*
" *Caliginis fub atræ*
" *Velo poteft opaco,*
" *Quod turpe, quodque fœdum.*
" Quid *ergo ? quid moramur ?*
" *Cur non facro gemella*
"Lufufurit Voluptas
" *Dulciffimi Lytti,*
" *Dulciffimæ Diones* ?"

Here we may compare *Comus,* as Mr. Hole dircfts, v. *l~'2,*

What hath Night to do withjlcrp ?
Night hath betterfvects to prove ;
Venus now wakes, &c.

To the lines marked with Italirks, the opening of the following pafffage alfo, fays Mr. Hole, might hare contributed, " An tu nefcis, inquit [Comus], Sacris meis pervigilium duberi ? Necdum Solis Occafus eft, et fomnum ordiris ? Si numen meum nefcis, inter mortales immortalis ago, &c. Δαίμων ὁ Κῶμος, πᾶς

ὐν τὸ κωμάζειν τοῖς Ἀνθρώποις.—lam Sacra mea PHAGESIA, five PIIAGESIPDSIA funt, Scriptoribus nominata, et Luxu Lafciviaque peraguntur. Faucis: totum Voluptatis regnum mcum eft; nee felix quifquam, nifi qui meus." [p. 2O. ed. 1611.]

Again:

"Delere *fasfeverœ:*
" *Nœvos notafque mentis,*
" *Nœvos notafque frontis.*——
" *Trifles abite curœ :*
" *Jlic Gratis? decor*,*
" *Ilh IKicrs Amonim—*
" *Hie 1'ervvr, ct Juventas,*
" *Litbentiarqni- flint hie.—*"

In the prccciling lines, I think, we may difcovcr the " ftrict Age and four Severity" in *Counts* ; and iilfu the artful remark of the enchanter, v. 66'7. " Here dwell no frowns, &c. See, here be all the pleafures &c." *At the* cunclun'un of the Oiie, as Mr. Hole obfrrves, is Comus's direDiDn to [il] braid their locki with rofy twine, &c."

[ls] *Licebit et vcnujto*
" *Rurantium iwpcdirc*
" *Serto caput rvfdruni,*
" *Micantiumque florlum"* pp. 55. et feq. ed. fupr.

There is a remarkable' paffage in the Dutch Cumus, where Aderba, Puteanus's friend, expreffes the horrour he fuels, on finding hiinfelt' overtaken by night at the very entrance of Comus's porUMitous palace. Puteanus difiipates his apprehenfions by an argument, not difiimilar to that, with which the Elder Brother, in the Britiih Comus, combats the fears of the Younger rrfpetling his Siller. " Ego in numcros refpnnlionem acu^ns, fortiori cro a,6l a? fenteutix fpiritu difpellerc inanem metum con at us fum,

, " Quid *innocentis* ergo *candor peftoris,*
" Quid *puritan beata,* quid *Virtus-poteft,*
" *Viraginifque dogmata Sapientœ ;*
" *Servam nigrœ noctis aura obnubilat*
" *Menttm; quatitque umbratili pectus metu ?*
" Audebo fari : *noctis aura quid nigrœ*
" *Foteft, quid umbris obfifœ formidines;*

" *Si liberam potente virtus afferit*
" *Mentew manu, fi candor afque puritas,*
" *Viraginifqut dogmata Sapient?"* p- 26, ct frq. cil. fupr. Compare *Cwnvs* from v. *366* to v. 374, ami alfo the Lady'b foliloquy, v. 2D5—212. The addrefs. of Comus ti) the Lady, his fpccious argumentation and licentious language[1],

There was another meaning in thcfe gifts,
Think what, and be advis'd,

jnight havi». been fuggi'ftcd, (I may arid,) in fomc degree[1], by tlir following pallkge in Puti'anus. " QUJE mortalium fine vnluptatc 'ita? prcna t?ft. IIaiic7 *ft Japere covjlituijli,* fugp ; illam carpi, ct *quern in Jincm benigna (e Nntnra produxtrit* COGITA : non ut niifcruin dura virtute crucics animum, ut e tVlicitatis cnntubcrnio pruturbcs; fed ut mullitic[1] bens, ut fuavitaHbus lubentiii'quc omnibus irriges fuvi-afquc, velut tEiierrimam birvis vitaj flammani.'"]). 21. cd. fupr. In the ruply uf the Larly to Cumus thiTC is alfo fomc corrcfpondcncy to the languagL[1] ot Putcanus :

———To him that *darts*
Arm his pro,'true tongue with contemptuous words
Agaiuft the fun-clad Power of Chaftity,
Fain would I fomrthing fay, yet to what end ?

i: Ego, tarn *profani Jtrmonis audaciam* n'iH paticntid digcrcn.s infauftum numcn, velut portentum, deteftabnr. *Fiiga in incnte crrit,* fed alse in votis; cum ecce dcnfiflima nube rcppiUc feptus, fiiblatufque, aiifpinintn et impelliMitc nefcio i|u& aura, deferor, Znphyri, an Somni ?" p. 22. ed. fupr. The Lady alfo " *gos flbout to ri,'e"* or wifties to cfcapc, but is prevented by the incantations of *Comifjf.*

u It may naturally indeed be fuppofed,[1]' fays Mr. IJoh', f(that Milton had perufcd the defcription of Comus by Philoftratus, as well as the Dutch author, who evidently borrowed and expanded feveral of his ideas ; but Milton judicioufly avoids fume traits of character, which PuLeanus adopts in their full fpirit," *Remarks,* &c.'p. 238.

The defcription of the figure of Comus in Puteanus is entirely taken from Philoftratus, and is introduced as an illuilration of Comus's PICTURE, which, among the mod famous productions of Painting and Statuary, Putcanus and Aik-rba behold in the palace of Comus, pp. 3". 40. cd. fupr.

The Cumus of Puteanus carries a torch in one hand, and in the other his intoxicating cup. " Lxva facent, dextra auratum roridumqueLiberi lepore cornu complexus, ideutidem libabat." p. 17- cd. fupr. Compare the entry of Milton's Comui and his attendants after verfc yg. *Stage-Dire fifon.*

Milton, however, in his imitations of Puteanus, has interwoven many new allufions and refined fenliments. Putcanus, it muft be acknowledged, is fprightly as well as poignant. But in *his Comus* we fhall fearch in 'ain for the delicacy of expreflion and viguur of fancy, which we rind in the *CMIIUS* of Milton. From the indecencies alfo in Putranus the reader will turn away with difgult; but to the jollities in Milton he can liften " uu— reproved," becaufe, as Dr. Julnii'un has ubferved, Milton's *ft* invilatiuns to p leaf lire are fo general, that they excite no difljnft image-s of corrupt enjoyment, and take no dangerous hold on the fancy."

Putuanus, in the edition of his Comus publiflied in the fecmid volume of his works, printed at Louiain in 1()15, p. 510, begins his dedication with :ummincing the dofin of this fatire; which had not been luentiuiu-d in the edition of Ib'll ; " Voluplutis religiu omnium piLMie ?utntuni iri-ntiumque fcelerc confiituta eft, luxu laicividquc cievit. Sua ubiquu vitiib nuiniiia data funt, ut impiub pflet quifqms fapiens ; ut malus, quifquia virtutem inculcaret. tiuia vero mm Itacchus, lion Venus, non alia portenta infuiiiiim convivinrum et comenationum iinplrb;mt, toli apud Urjecos COMVS coipit, adcnijuc ditfufum rJl Ventris regnum, ut nrc terrarum Jjnibus clauderetur. *Mice Sacra prqfanare aufus Jam:* Defcripli; er, quad aliquant Sapientise partem cohrem, *impnis in JMXMH LnfciTuunfjiie fui."*— The Comus of Puteanus wiib tranfldtcd into French, in 1513, by Nicholas Pelionquin, and published at Paris, with the following title : *ConntSj* ou, *Le Banquet diflblu de$ CimMtrieiu. —*

The late ingenious Mr. Headley, in the fupplement to his *Seleft Beauties of Ancient EnghJ,'i Poetry,* 1787, direth tlie reader of Milton's Comus to the *Chrift's Vittorie* of Giles Fletchrr; in which the ftory of Circe is introduced. His acute obfervations will be found among the notes on the poem, Avith his name affixed. Mr. Uptnn and Mr. Warton have noticed the obligation of Milton to the twelfth canto in the fucond book of

Spenfer's *Faerie* Queene. See the note, F. Q. ii. xii. 43, edit 1805. And the note on *Comus*, ver. 815.

There was publilhed at RDiiciglionc, in 1634, the year in which Comus was written, " *L'Incanto di* Circe, Fauola Pafto-rale del Sig. Pietro Fido de'Toflia," 12mo. But I find nothing in this drama, which can be cited as applicable to inquiries into the *Origin* of Comus. TODD.

THE MASK.

THE PERSONS,

THE ATTENDANT SPIRIT, *afterwards in the habit of* THYRSIS.

COMUS, *with his Crew.*

THE LADY.

FIRST BROTHER.

SECOND Brother.

SABRINA, *the Nymph.*

The chief Perfons, who prefented, were

The Lord Brackley.

Mr. Thomas Egerton *Ins brother.*

The Lady Alice Egerton.

C O M U S.

The firft Scene difcovers a. wild Wood.

The Attendant Spirit defcends or enters.

BEFORE the Harry threfhold of Jove's court
My manfion is, where thofe immortal fhapes
Of bright altreal ipirits live infpher'd

The Attendant Spirit] The *Spirit* is called *Daemon* in the Cambridge inaiiufcript. This was Platonick. But *Daemon* is ufed fnr *Spirit,* and alfo for *Angel,* in *Ant. and Chop.* A. ii. S. iii,

" Thy *dœmon,* that's *thyjpirit,* which keeps thee, is
" Noble, courageous, high, unnialrhable,
" Where Cefar's is nut; but near him thy *angel*
" Becomes a fear."

The expreffions, however, arp literally from North's Plutarch, See alfo Spenfer's *Ruins of Rome, H.* 27- The Spirit's Prologue, which opens the bullIK:Is of the drama, *is* introduced after the manner of the Greek Tragedy. lie might, however, have avoided any application tu n.n audience, as at v. 43. See, anion others, the prologues tuthc *Hecuba, Hippulytits,* and *JpAigenid in Taurus,* of Euripides. T. WArTON.

The Prologues to the *Aminta o*f Taffo, and the *Paftor Fido o*f Gutirini, are introduced after the fame manner. Ami, as Air. Walker obfervcs to me, it is probable, that Milton, from the perufal of his favooriir Taffo's *Meffaggiero,* had determined to fubititutc the *'vordfpirit* for *demon ;* as the rrfpeliivc natures of the *fpirit* (or angel) and *dcnwn* are fully and fiLtisfatturily dii-cufled in that dialogue, and the line of diltinclion Orongly marked. TODD.

Ver. 3. *Of bright nereal Jpirits five* infphrr'd] In *II PcnJ't-rofo,* the fpirjt of *Plato-* was to be *imJ'pAcrcd,* v. 88. That is, to be called down from the fpherc to which it hail been allotted,

In regions mild of calm and ferene air,
Above the fmoke and ftir of this dim fpot, 5
Which men call Earth; and, with low-thoughted
care

where it had been *infpfiercd:* the word occurs exaftly in the fame fenfe in Drayton, on his Miftrefs, vol. iv. p. 1352.

" O rapturn great and holy !
" Do thou tranfport me wholly,
" So well her form to vary ;
" That I aloft may bear her,
" Whereas I will *infphere* her
" In regions high and flarry."

Compare Shakfpeare, *Troil. and Creff.* A. i. S. iii,

— - " the glorious planet Sol
" In noble eminence enthrou'd *andfpficr'd*
" Amidft the ether."

Thus alfo Light is *"fpher'd* in a radiant cloud," *Par. Lofl, B.* vii. 247. T. WARTon.

*Enfphear'd*occurs in Donne's *Poems, e*d. 1633, p. 22. But IMilton here perhaps had in remembrance the Spirit's Speech at the beginning of B. J onfon's *Fortunate Tfles;*

" Like a lightning from thefkie-
" With that winged halle come I,
" Loofed from *thefphere of Jove."* TODD.

Ver. 4. *In regions mild &c.*] Alluding probably to Homer's happy feat of the gods, *Odyff* vi. 42.

———'BI *(purl Stuv* E 'B J iupaXE? *y,'ii*
"Εμμεναι· x. T. . NEWTON.

Vcr. 6. - - low-tli oughtcd care] Pope has borrowed this expreflion, *E,'oifa,* v. 2.98.

IC Divine oblivion of *foro-thoughted care."*

Thomfon has applied the epithet to vice. See his *,'iufuirrti,* v. 565. TODD,

Confin'd and pefter'd in this pin-fold here,
Strive to keep up a frail and feverilh being,
Unmindful of the crown that Virtue gives,
After this mortal change, to her true fervants,
Amongft the enthroned Grods on fainted feats.

Ver. 7.——————*pefterd]* Pefter'd is *crowded.* Ital. *Ptfta,* a crowd or throng. So, in bifhop Hall's *Satires,* B. iv. S. vii,

——" the churches, and new calender?,
[18] *Pefterd* with mongrel faints &c." TODD.

Ibid.——————pin-fold] *Pins-fold* is now provincial, and nullifies fometimes a fheep-*fold,* but moft commonly a *pound. It* occurs feemingly in the firft fenfe in Spenfer's *Ireland.* And perhaps in Gafcoigne's *Bartholomew of Bath, p 69,* edit. 1587,4-to.

" In fuch *a,pinfolde* were his plenfures pent."

Our author calls ihe Liturgy " a *pinfold* of fet words," *Profe Works,* i. 413. Compare Fairiax's *Tajb,* L. xiii. 20.

——" neere the wuod where clofe ipent
" The wicked 1'prites in fyluan *pin-folds* were''

shakfpeare has " *Lipjbury-pinfvld,"* where, as Mr. SteEvens obfervL's, fomcthing[1] like the cant-phrafe *Lobs pound* is perhaps intended, *K. Lear, A.* ii. S. ii. SDJIIC miferable puns arc con-ftruded on this word, in the *Two Gcntlcmt/i of I'crona.* " *Pro.* You miftake, I mean the pound, a *pin-fohl,* &c." A. i. S. i. It is *a pound in Hitdibrtis.* A pinner is a IhcpJienl in fomc parts of England, one *w\\o pins the fold.* See Heed's *Old PL* vol. iii. p. 7- In old deeds, among manorial rights, the privilege of a *pinfold for pound,* ib claimed. T. WArTON.

Ver. 11. *Amongft* the enthron'd *Gods on fainted feats.~\ we* may read with Fenton, " *th' enthroned."* Or rather,

" Among the *Gods enthroji'd'on* fainted feats."

But Shakfpearc feems to afcertain the old collocation, *Antony and Cleopatra,* A. i. S. iii.

" Though you in fwearing fliakc the *throned Gods."*

Milton, however, when fpeaking of the inhabitants of Heaten,

Yet fome there be, that by due fteps afpire
To lay their juft hands on that gulden key,
That opes the palace of Eternity :
To fuch my errand is; and, but for fuch, 15

exclufively of any allufion to the clafs of angels ftyled *throni*, feems to have annexed an idea of a dignity peculiar, and his own, to the word *enthron'd*. SEE *Par. Lojl*, B. v. 536".

" Myfelf, and all the angelick hoft, that (land
" In fight of God, *ent,'iron'd."*

For fo I point the pidfage. Compare B. i. 128. " D chief of many *throned* Powers." T. WArToN.

The fmoother reading of Fenton is preferred by doctor Newton. But, I prefume no alteration is neccfary. Milton's own collocation prefents one of thofe pleating varieties in vcrn'fication, which dramatick poetry admits of. The fecond foot is unaccented, as in *Hamlet*, A. iii. S. i.

" The pangs | of de | fpis'd love, | the law's delay."

Mil ton's allufion in the line is fcriptunil. Thus, in G. Flctchur's *L'Arift't Viftoric*, Part iii. ft. 51.

" And e glad *Spirits*, that *now fainted Jit*
" *On yuitr celeftial thrones* in glory dreft."

See Jer. iv. 4. Hence the Faithful are denominated by ccclcfiaftical writers the ZTNQPDNOI of Chrift. See Elfner *Obf, Sacrtr*, vol. ii. -4-tb'. Thu appellation is alfo given by the Greeks tothofe Duties who were equal in dignity, and fat un the fiune throne, and to thofe mortals who were mhanced to the fociety of the Gods. This elaffical allufion occurs in *Par. Lofl*, B. ii. 961, where Chaos and Night lit together :

———" with him entron'd
" *sat*' fable-verfied *Night"* TODD.

Ver. 14. *That* opes *the palace of* Kternity :] So Pope, with a little Alteration, in one of his *Satires*, fpeaking of Virtue,

" Her pricftefs imifr forbids the good to die,
" And *opes* the temple of *Eternity."* NEWTON.

Ver. 15. *To fuch my* errand is;] Mr. Warton obferves, that

I would not foil thefe pure ambrufial weeds
With the rank vapours of this fin-worn mould.
But to my talk. Neptune, befides the fway
Of every fait flood, and each ebbing ft ream,
Took in by lot 'twixt high and nether Jove
Imperial rule of all the feu-girt ifles,
That, like to rich and various gems, inlay

trrand Was not yet uniformly a vulgar word. So, in *Par.* Loft B. iii. 552, of the Angels, " Bear his fwift *errands* over moift and dry." Again, B. vii 573. " On *errands* of fupernal grace.' In this application of the word Milton perhaps was guided by Sylvcfter, *Du Bart.* 1621, p. 327, who fays that the Angels " by word of mouth bring *arrands* from aloft:" He is fpeaking of the Angels that were fent to Lot. TODD.

Vrr. 15. ,' *would not foil* &c.] But, in the *Paradife Loft,* an Angel eats with Adam, B. v_k 433. This however, was before the fall of our firft parent; and as the Angel Gabriel condefcends to feaft with Adam, while yet unpolluted, and in his primeval flatE of innocence; fo our guardian Spirit would not have foiled the purity of his ambrofial robes with thenoifome exhalations of this fin-corrupted earth, but to aflift thofe diftinguifhcd mortals, who, by a due progreIs in virtue, afpire to reach the golden key, which opens the palace of Eternity. T. WARTON.

Ver. ip. *Of every* falt flood,] As in Lord Surry's *Songs and Sonnets,* &c. edit. 1587.

" And in grene waucs when *the falt floode*
" Doth ryfe by rage of wynde." TODD.

Ver. 20.——————*'twist* high *and* nether Jove] So, in Sylvefter's *DuBart, 1621,* p. 1003.

" Both *upper Jovs's* and *Titther's* diverfc thrones."

DUNSTER.

Ver. 21.——————*fea-girt ijles,]* Ben Jonfun calls Britaim " *this fea-girt* j,'fc," Underwoods, 1640, p 231. TODD.

Ver, 22. *That like to rich and various gems, inlay*
The unadorned bofom of the deep;] The thought, Hi

The unadorned bofom of the deep :
Which he, to grace his tributary Gods,
By courfe commits to feveral government,
And gives them leave to wear their fapphire crowns,
And wield their little tridents : But this Ifle,
The greateft and the beft of all the main,
He quarters to his blue-hair'd Deities;

has been obferved, is firft in Shakfpeare of England, *Rich. II.* A. ii. S. i. " This precious ftone fet in the filvcr fea." But Milton has heightened the companion, omitting Shakfpearc's petty conceit of *thcjitoer* fea, the conception of a jeweller, anJ fubftituting another and a more flriking piucc of imagery. This *rich inlay,* to ufc an expreflion in the *Paradife Loft,* gives beauty to the bofum of the deep, elfe *unadorned.* It has its effcft on a , fimple ground. Thus the *bare earth,* before the creation, was " dcfart and bare, unfightly, *unadorn'd,"* Par. Loft, B. vii. 314.

T. WARTON.

Collins, in his *Ode to Liberty,* has applied the fame comparifon to the Britifti ifles, v. 80.

" And fee ! *like gems,* her laughing train,
" The little ifles on every fide." TODD.

Ver. 24.——————————tributary *Gods,]* Hence perhaps Pope, in a fimilar vein of allegory, Uook his *" tributary* urns." *Windf. For. v. 436.* T. WARTON.

bhakcfpearc has " *tributary* rivers," *Ct,'mbeline, A.* iv. S. ii. And in Drayton's Polyolbion, *tf tributary* ftreams" and *li tributary* brooks" occur repeatedly. TUDD.

Ver. 28. *The greateft and the btft of all the main,]* In B. Jonfon's *Neptune's Triumph,* Albion is called

" His Albion, *Prince of all his J,'les."* TDDD.

Ver. *29. He quarters]* That is, Neptune: with which name he honours the king, as fovercign of the four fcas; for, from the *Britifti* Neptune only, this noble peer derives his authority.'

WARBUUTON.

And all this trafl that fronts the falling fun *30*
A noble Peer of mickle truft and power
Has in his charge, with tempered awe to guide
An old and haughty nation, proud in arms :
Where his fair off-fpring, nursed in princely lore,
Are coming to attend their father's ftate, 35

Ver. 32-————————*'with temper d awe to guide*
An old and haughty nation, proud in arms:] That is, the Cambro-Britons, who were to be governed by refpect mixed with awe. The Earl of Bridgewater, " A noble Peer of mickla truft and power," was now governour of the Welch as lord-prefident of the principality. " Proud in arms," is Virgil's " belloque fuperbi," Æn i. 21. T. WARTDN.

Ver. 34. *Where his fair off-fpring* &c.] In *Arcades* v. 27- an -dilution is made to the honourable birth of the Mafkers. Probn.bly.an allufion might have been here intended to the princely defccnt, as well as to the perfonal beauty, uf the young A flora. Henry VII. by marrying Elizabeth, the heircfs of the houfe of York, united the two families of York and Lancarter. He had by her four children, Arthur, prince of Wales, who died young; Henry VIII; Margaret, queen of Scots; and Mary, married iirft to LDUJ'S XI. king of France. Charles Brandon, duke of Suffolk, married Mary, queen dowager of France, the younger daughter of Henry VII. and had two daughters, his coheirs, Frances and Eleanor. Eleanor married Henry Clifford, carl of Cumberland, who had by her an only daughter, Margaret, married to Henry Stanley, carl of Derby, whofe fon, Ferdinands Stanley, earl of Derby, had three daughters, his heirs, of which Anne Stanley, the eldeft, married Grey Bruges, lord Chandos ; Frances, the fecond, married *John Egerton, Earl of Bridgewater ;* nnd Elizabeth, the third daughter, married Henry, lord Huttings, afterwards earl of Huntingdon. Upon the death of queen Elizabeth, the iffuc of Mary, queen dowager of France, by Charlci Brandon, duke of Suffolk, became joint coheirs to king Henry VII. and the houfp, of Tudor with the uTue of Margaret, queen of Scots, the eldeft fitter, from whom the prefrnt Ruyal family derive thair right of fucceflion to the crown. See note in Mr,

And new-entrufted fcepter: but their way
Lies through the perplexed paths of this drear wood,
The nodding horrour of whofe (hady brows
Threats the forlorn and wandering paffenger;
And here their tender age might fuffer peril,
But that by quick command from fovran Jove
I was difpatch'd for their defence and guard:
And liften why; for I will tell you now
What never yet was heard in tale or fong,

Hargrave's Preface, p. 155, to Lord chief jufticc Hale's Jurifdiction of the Lords' Houfe of Parliament, 1796. ToDD.

Ver. 37- ——————————drear] Mr, Warton, in both editions, reads, without authority, *dread.* TDDD.

Ver. 38. *The nodding horrour if whofe fhady brows* &c] Compare Taflb's Enchantdded forcft, *Gier. Lib. c.* xiii. ft. 2.

" Sorge non lunge a le chriftiane tends
" Tra fulitarie valli alta forefta,
" Foltiflima di *piante* antiche, *horrende,*
" *che fpargon d'ogni intorno ombra funefta"*

And Petrarch's Sonnet, compofed H.S he paffed through thefureft of Ardennes, in his way to Avignon:

" Raro un filenzio, un folitario *orrore*
" *D'ombrofafelva* mai tanto mi piacque." TODD.

Ver. 43. *And liften why ;* &c.] Horace, *Od.* III. i. *2.*

" Favete linguis : carmina non prius
" Audita —
" Virginibus puerifque canto." RICHARDSON.

Ver. 44. *What never yet was heard in tale or fong,]* The poet infinuates, that the ilory or fable of his Mafk, was new and unborruwed: although dillantly founded on ancient poetical hiftory. The allufion is, to the ancient mode of entertaining a fpleiidid affembly, by fmging or reciting tales. T. WARTON.

From old or modern bard, in hall or bower. 45
Bacchus, that firft *from* out the purple grape
Crufh'd the fweet poifon of mifufed wine,
After the Tufcan mariners transformed,
Coafting the Tyrrhene fhore, as the winds lifted,

Ver. **45.** ——— *in* hall *or* bower.] That is literally, in *hall* or *chamber.* The two words are often thus joined in the old metrical romances. And thus in Spenfer's *Aftrophel:* " Merrily mafking both in *bowre and hall"* So Chaucer, *Mill T.* v. 259.

——•— " Heare thou not Abfolon,
" That chaunteth thus under ourflourw-wall?"

" Under our chamber-window." And Spenfer as literally, *Prothalam*l ft. viii, of the Temple; " Where now the ftudious lawyers have their *bowers."* And in his *Colin Clouts come home again ;* " And purchafe higheft roomcin *boicre or hall."* T. WARTON.

Ver. 46. *Bacchus, that firft from out the purple grape* &c.] Though Milton builds his fable on claffick mythology, yet his materials of magick have more the air of enchantments in the Gothickromances. WARBUrtoN.

Ver. 48. *After the Tufcan mariners transformed,]* This ftory is alluded to in Homer's fine Hymn to Bacchus; tin- punifhinents he inflicled on the Tyrrhene pirates, by transforming them into various animals, are the fubjects of that beautiful Frieze on the *Lantern* of Demuftheiies, fo accurately and elegantly defcribed by Mr. Stuart in his *Antiquities of Athens,* vol. i. p. 33.

Jos. WARTON.

Sec the fable in Ovid, *Metam.* iii. 660. et feq. Lilius Gyraldus relates, that this hiftory was moft beautifully reprefented in JVIofaick work, in the Church of St. Agna at Rome, originally a temple of Bacchus. *Hift. Deor.* S. viii. *Opp.* vol. i. p. 271. col. i. edit. 1697. fol. And it is one of the Pictures in Philoftratus.

T. WArTON.

Ver. 49. ——— winds lifted,] So, in St. *John,* iii. 8. " The *wind* bloweth where it lifteth **T. WARTOn.**

On Circe'siftand fell: (Who knowsrnot Circe, 50
The daughter of the Sun, whofe charmed cup
Whoever tailed,Joft his upright (hape,
And downward fell into a groveling fwine ?).

See alfo Gay's beautiful ballad, *Sweet William's Farewell,* ft. i.

" Change, as ye *lift, ye winds* ; my heart Ihall be
" The faithful compafs that ftill points to thee." Toon.

Ver. 50. *On* Circe's ifland,fell: (Who knows not Circe, &c.)l It is the fame form in Spenfer, *Britain's Ida,* C. i. ft. 1.

" In *Ida's vale, (who knows not Ida's vak?)"*

And in bifhop Hall's *Satires,* B. iii. Sat. vL

" When *Gullion* died, *(who knowes not Gullion* ?)" TODD.

Ver. 51. *The daughter of the Sun,* &c.] Mr. Bowie obfervci that Milton here undoubtedly alluded to Boethius, L, iv_p M. iii. v. 4, ct fcq. But fee Virgil, *JEn.* vii. 11, 17- . Alcina has an enchanted cup in ArioftD, C. x. 45. T. WARTON.

And the transformation of Aftolphu by Alcina, is an allufion, as the paflage before us is, to llumcr's Circe. See *Orl. Fur* C. vi. and Homer, *Odyffl* x. 135, 21D. SB alfo Horace, *Epijl.* ii. lib. i. v. 23, et feq. TODD.

Ver. 53. *And downward fell into a growling fivinc f'* How far Milton might have been influenced by G. Fletcher's defcription of the Bower of Vaine Delight, to which our Lord is conducted by Satan, I have the reader to determine. See *Chrift's Vittoric,* ft. 45 :

" And all about,, embayed in foft fleepe,
" A heard of charmed beafts aground were fpread,
" Which the faire witch in gouldcn chaines did keepc,
" And them in willing bondage fettered ;
" Once men they liv'd, but now the men were dead,,
" And turn'd to beafts; fi fabled Homer old,
" That Circe with her potion, charm'd in gold,
" Us'd many foules in beaftly bodies to immould."

HEADLEY.

This Nymph, thatgaz'd upon his cluflering locks
With ivy berries wreath'd, and his blithe youth,
Had by him, ere he parted thence, a fon
Much like his father, but his mother more,
Whom therefore flie brought up, and Comus nam'd :

Ver. 54. *This Nymph, that* gaz'd *upon his* cluftering *loch]* This image of hair hanging in clutters, or curls, like a bunch of grapes, Miltan afterwards adopted into the *Par. Loft,* B. iv. 303. Compare alfo *Samf. Agon,* v. 5b". This, as I have long ago obfervcd, was from the OAo,'xoi *Bfywvlis,* of Apollunius Rhodius, ii. 6"7B. And we have BDTPYE XAITHE, in a defcription of Homer's ftatue in the *Anthvlog.* B. v. p. 3.9-. Uarm. 15. edit. Stephen. 15b'[). But Bacchus being defcribed in this pafiage of Comus, Milton might have remembered the clutters of grapes intermixed in his hair, as he is fometimes reprcfented in antique goms and ftatues. Doftor Newton is of opinion, that Milton by his ufc of the won! *gazed* in this place, favours the notion of thofc etymologies, who derive *to gaze* from the Greek AFAZOMAI. iMr. Upton might have quoted Shakfpearc on this occaflon, to prove his knowledge of Greek, *Firft* P. *K. Henry VI.* A. i. S. i.

" All the whole army flood *agaz'd* on him,"

But this is nothing more than *at gaze.* T. WARTON.

Ver. 58.——————*and* Comus *nam'd:]* Doctor Newton obferves, that *Comus* is a deity of Milton's own making. But if not a natural and eafy perfonitication, by our author, of the Greek KHMOS, *Comeffiitio,* it mould be remembered, that *Comus* is diftinftly and moll fublimely pcrfonificd in the *4gamemnon* of Æfchylus, edit. Stanl. p. 376. v. 115. Where, fays Catfandra, enumerating in her vaticinal ravings thehorrours that haunted her houfe, " That horrid band, whn fing of evil things, will never forfake this houfe. Behold, *Comus,* the drinker of human blood, and fired with new rage, ftill remains within the houfe, bring lent forward in an unlucky hour by the Furies his kindred, who chant a hymn recording the original crime of this fated family, &c."

Who, ripe and frolick of his full grown age,

Τὴν γὰρ τέκνων, τὰν δ' οὔποτ' ἐκλείπει Κορὸς, κ. τ. λ.

Comus is here the god of riot and intemperance, and he has affumed new boldnefs from drinking human blood: that is, becaufe Atreus ferved up his murthered children for a feaft, and Agamemnon was killed at the beginning of a banquet. There is *a,* long and laboured description of the figure of Comus in the I*cones* of Philpftratus, Ὁ δαίμων ὁ ΚΩΜΟΣ ἱδρύσηται ἐν θαλάμῳ θύραις χρυσαῖς, κ. τ. λ. Among other circumfiances, his crown of rofes is mentioned. Alfo, Κρότωλα, καὶ θρίος ἴσαυλος, καὶ βοὴ ἄτακτος, λαμπάδες τὲ, κ. τ. λ. EIKON. B. i. p. 733. feq. edit. Parif. 1608. fol. Compare Erycius Puteanus's *Comus,* a *Vifion,* written lfi08. It is remarkable, that *Conuts* makes no figure in the Hainan literature. Peck fuppofes -Milton's *Comus* to be *Chemos, "* the obfcene dread of Moab's fons," *Par. Loft, E.* i. 406. But, with a fufficient propriety of allegory, he is profefledly made the fon of Bacchus and of Homer's forcrrefs Circe. Betides, our author in his early poetry, and ho was now only twenty-fix years old, is generally more claflical and lefs fcriptuial, than in pieces written alter he had been deeply tinflured with the Bible. It muft not, in the mean time, here be omitted, that *Comus* the " god of cheer," had been before a dramatick perfonage in one of Jonfon's Mafques before the Court, 1619. An immcnfe cup is carried before him, and he is crowned with rofes and other flowers, &c. vol, vi. 29, His attendants carry javelins wreathed •with ivy. He enters, riding in triumph from a grove of ivy, to tho *wild* mufick of flutes, tabors, and cymbals. At length the grove of ivy is deftruyed, p. 35.

" And the voluptuous *Conius,* god of cheer,
" Beat from his grove, and that defac'd, &c."

See alfo Jonfon's **Foreft,** B. i. 3.

" *Comus* puts in for new delights, &c," T, WArTON.

Mr. Hole, in his *Remarks on the Arabian Nights Entertainments,* pbfi'rves that Mr. warton's quotation from the *Agamemnon of Æ*fchylus, does not agree with the character of Milton's *Comus ;* and that the *Comus* nf Ben Jonfon is not the prototype of Milton's, as in Jonfon'b Maflc he is reprofcnted not as a gay feducing voluptuary, but merely as the god of good cheer, *Epicuri parcus.*

Roving the Celtick and Iberian fields, 60
At laft betakes him to this ominous wood ;
And, in thick Ihelter of black fhades imbower'd,
Excels his mother at her mighty art,

Yet Jonfon's Mafk perhaps afforded fome hints to Milton : Sec the notes on v. 77, and v. 373. *Comus* had alfo appeared in Englilh literature, as a mere belly-god, before Jonfon's introdudtion of him. Sec Dcckar's *Gvls Howe-booke,* bl, 1. 1609, p. 4, where, after " Sylvanus" and the " noble-it drunkard Bacchus" arc invocated by the author, is the following addrefs to *Comus:* " Thirdly, COMUS, thou *Clarke of Gluttonies kitchen* doe thou alfo bid me proface, and let ms not rife from table, till I am perfect in all the generall rules of Epicures anil cormorants," *Comus* is the god of drunkennefs, " deus temulentæ," Gronov, *Thejaur.* vol. viii. 14-08 ; and prefidcs over revcllings and nightly dances, " comeflantium, nocturmirumque ihltationum *Cumum* fuiffe præfidem," *Ibid.* vol. ix. 174. And, in the *Tablcaux de Philoftrate* par D' Embry, 1615, his name is derived from XV,'XCCEIV, which the annotator cunfidcrs of the fame import [11] cumme *collationer, rire, danfer* et *boire* d'autant," p. 10. ToDd.

Ver. 60. *The Celtick and Iberian Jidda,]* France and Spain. THYER.

Ver. 6l.——————ominous] *Ominous,* is dangerous, inaufpicious, full of portents, prodigies, wonders, monflrous appearances, misfortunes, fynonimuus words for *omens.* So Beaumont and Fletcher, *Sea Voyage,* A. i. S. i. of a dreary defert.

" All that were made for man's ufe flie this defart:
" No airy fowl dares make his flight o'er it,
" It is fo *ominous."*

And fee *Par. Reg,* B. iv. 481. " This *ominous* night, &c." Hence we may perhaps bed explain an obfcurc line in *Hamht* A. i. S. i. " And prologue to the *omen* coming on." Here, fays Theobald, *prologue* and *omen are "* fynonimous." But *omen* is the danger, the cataftrophe. Afterwards, Coinus's wood is called " thii *adventurous* glade," v. 79 T, WARTON.

Offering to every weary traveller
His orient liquour in a cryftal glafs,
To quench the drouth of Phcebus; which ps they. tafte,
(For moft do tafte through fond intemperate thirft,)
Soon as the potion works, their humaa countenance,
The exprefs refemblance of the Gods, is changed
Into fome brutifh form of wolf, or bear,
Or ounce, or tiger, hog, or bearded goat,
All other parts, remaining as they were ;
And they, fo perfeft is their mifery,
Not once perceive their foul disfigurement,

Ver. 57- *(For moft do tafte through fund intemperate thirft,)]* Thus Ulyffes, taking the charmed cup from Circe, Ov. *Met.* xiv. 276-

" Accipimus facra data pocula dextra,
" Quse fmml *arcntijiticntes* haufimus *ore"* T. WArToN.

Ver. 70. Into fome brutifli form] So Harrington, of Alcina's cnchantinents, *OH. Fur.* B. vi. ft. 52.

" Yet louke no Irflb but *ckang'd* at laft to be
" *Intofmne brutifh beaft* fume flone, or tree." TODD.

Ver. 73. *And they, fo perfect is their mifery,]*
Not once perceire their foul disfigurnnent Compare Spenfcr, *Faer. Qu.* ii. i. 54. of Sir Mordant, where his Lady relates to Sir Guyon bis wretched captivity in the Bower of Blifs, under the enchantirfs Acrafia, whofe " *charmed cup"* fl. 55, finally deftroys him, and by whom, fays the lady, he had before been

" In chaines of luft and lewde dpfires ybound,
" And fo *transformed from his former fkill,*
" *That me he knew not, neither Ms owne ill,"* TODD.

But boalt themfelvfes more comely than before;

Ver. 74——————————disfigurement,] So, in Par. *Loft* B. ix. 521.

" *Disfiguring* not God's likenefs, but their own."

And B, iv. 127- of Satan.

" Saw him *disfigur'd,* &c." T, WArTOn.

Milton repeatedly ufes the fubftantive itfelf. See his *Profe-W,* i. 226. edit. Amft. " A fiml *disfigurement* and burden." Again, p, 293. " *Disfigurement* of body." ToDD.

Ver. 75. *But boqft themfelves* &c.] He certainly alludes to that fine fatirc in a dialogue of Plutarch, *Opp.Tom.* ii. Francof. fol. 1620. p. 985, where fome of Ulynffe's companions, ilifgufted with the vices and vanities of human life, refufe to be reftored by Circe into the Ihape of men. Jos. WAIITON.

Or, perhaps, to J. Baptifta Gelli's Italian Dialogues called *Circe,* formed on Plutarch's plan. T. WAUTON.

Dr. Newton obferves, that there is a remarkable difference in thu transformations wrought by Circe and thofii by her fon Comus: In Homer, the peribns arc entirely changed, their mind alone remaining as it was before, *Odyf.* x. 239; But here, only their head or countenance is changed, and for a very good rcaftm, becaufe they were to appear upon the ftage, which they might do in maiks : In Homer too, they arc forry for the exchange, v. 241 : But here, the allegory is finely improved, and they have no notion of their disfigurement: This improvement upon Homer might ftill be copied from Homer, who aferibes much the fame effect: to the herb *Lotos, Odyff* ix. 94 which whoever tatted? " forgot his friends and native home."—

After all, Milton perhaps remembered Plato, where he alludes to the intoxicating power of the herb and to the wretched fixation of the *Lotophagi,* in that ftriking description of profligate youths, who, immerfed in pleafure, not only refufe to hear the advice of friends, " *but boaft themfelves more comely than before:* Καὶ τὴν μὲν ΑΙΔΩ, ἩΛΙΘΙΟΤΗΤΑ ὈΝΟΜΑΖΟΝΤΕΣ, ὥθουν ἔξω ἀτίμως φυγάδα· κ. τ. λ. De Repub. lib. viii. Platou. *Opp.* edit. Serrau. Tom. ii. p. 56"0. ToDD.

And all their friends and native home forget,
To roll with pleafure in a, fenfual ftye.
Therefore when any, favour'd of high Jove,
Chances to pafs through this adventurous glade,

Ver. 7fi. *And all their friend and native home forget ,]* Aftnl-pho thus defcribrs his fituation, when he was enchanted by Alcina, *Orl. Fur.* C. vi. ft. 47.

" Ne di Francia, ne d' altro mi remembra." ToDD.

Ver. 77. *To* roll w*ith pleafure in a* fenfual ftye.] Milton applies the fame fable, in the fame language, to Tiberius, *Par. Reg.* B. iv. 100.

——" Expel this *monfter* from his throne,
" Now made *a ftye."* T. WARTon.

But Milton hire remembered B. Jonfon's Mafqur, *Pleafure reconciled to Virtue,* in which Hercules thus addreffes Comus and his crew;

" Burdens, and fhamrs of Nature, perifh, die !
" (Fur yet you never liv'd, but *in the ftie*
" *Of Vice have wallow'd,* and in that, *fwine's* ftrife
" Been burirJ under the offence of life.)" ToDD.

Ver. 78. *Therefore when any, favour'd of high Jove,*
Chances to pafs through this adventurous glade,] The *Spirit* in *Comus* is the *Satyr* in Fletcher's *faithful Shepherdefs.* He is fent by Pan to guide ftirpherds palling through a foreft by moonlight, and to pratirft innocence in diftrefs. A. iii. S, i, vol. iii. p. 145.

" But to my charge. Here muft I flay
" To fee what mortals lofe their way,
" And, by a falfe fire, feeming bright,
" Train them in, and fel them right :
" Then mult I watch if any be
" Forcing of a Chaftity;
" If I find it, then in hall
" I give my wreathed horn a blaft,
" And the Faeries all will run, &c."

See alfo above, v. 18. Where our Spirit fays,
But to my tafk." T. WArToN.

Swift as the fparkle of a glancing ftar
I fhoot from heaven, to give him fdfe convoy,
As now I do: But firft I muft put off
Thefe my fky-robes fpun out of Iris' woof,

Ver. 80. *Swift as the fparkle of a glancing ftar]* There are few finer comparifons that lie in fo fmall a compafs. The Angel Michael thus defcends in Taffo, *Stella cader,* &c. C. ix. *62.* Milton has repeated the thought in *Par. Loft,* B. iv. 555.

" Thither came Uriel, gliding through the even
" On a fun-beam, *fwift* as *a.shooting ftar*
" In Autumn thwarts the night, when vapours fir'd
" Imprefs the air, &c."

Where the additional or confequential circumstances heighten and illuftrate the ,'hooting ftar, and therefore contribute to convey a ftriniger image of the dcfcent *of* Uriel. But the poet there fpc&ks: and, in this addrefs of the Spirit, any adjunctive digreffions of that kind, would have been improper and without effect I know not, that the idea of the *rapid nd dazzling defcent* of a celeftial being is intended to beimpreeffedon Homer's comparifon of the defcent of Minerva, applied by the commentators to this paflage of *Comus.* See *II.* iv. 74. The ftar, to which Minerva is compared, emits fparkles, but is ftationary ; it does not fall from its place. It is a bright portentous meteor, alarming the world. And its fparkles, which are only accompaniments, are not fo introduced as to form the ground of the fimilitude. Shakfpeare has the fame thought, but with a more complicated allufion, in *Venus and Advnis,* edit. 155. Signat. C. iiij. It is where Adonis fuddenly ftarts from Venus in the night.

" Looke how a bright ftar f*hooteth* from the fkie,
" So glides he in the night from Venus' eye."

Compare *Par. Reg.* B. iv. 6lp. T. WARTOn.

Compare alfo G. Fletcher's *C,'mJi's Vitt.* i. 72.

" When, *like tJieJlars,* the fmgiug *angels font*
" *To earth."* ToDD.

Ver. 83. —•————————*fpun out of* Iris' woof,] So our author of the Archangel's military robe, *Par. Luft,* Book xi. 244.

And take the weeds and likenefs of a fwain
That to the fervice of this houfe belongs
Who with his foft pipe, and fmooth-dittied fong,
Well knows to ftill the wild winds when they roar,
And hufti the waving woods; nor of lefs faith,

" *Iris* had dipt the *woof."* Mr. Steevens fuggefts, that the vulgar phrafe *Irifh* flitch is a corruption from *Iris.* Milton has frequent allufions to the colours of the rainbow. *Truth* and *Jujlice* are not only orbed in a rainbow, but are apparelled in its colours, *Ode on Nativ.* ft. xv. T. WARToN.

Ver. 84. *And take the weeds and Wcenefs of a fwain* &c.] Henry Lawes, the mufician, who aftcd the part of the *Spirit.* See the *Preliminary Notes,* p. 206. ToDD.

Ver. 87- *Well knows to* ftill the wild winds *when they roar?*
And hufli *the-waving* woods;] Lawes himfrlf, no bad poet, in " A Ptiftwall Elegie to the memorie of his brother William," applies the fame compliment to his brother's mufical fkill.

" Weep, Ihepherd fwaines!
" For him that was the glorie of your plaincs.
"He could allay the murmurs of the wind ;
" He could appeafe
" The fullen feas,
" And calme the fury of the mind."

This is printed among " CHOICE PSALMES *put into Mufick, & c. By Henry and William Lawes, &c.* Loud. 1648." 4to. It is to this book, that Milton's Sonnet to Henry Lawes is prefixed. I have before mentioned Lawes's verfes prefixed to Cartwright's Poems. Lawes wrote a poem in praife of Dr. Wilfon, King Charles's favourite lutenift, and mufick-profeffor at Oxford, prefixed to Wilfon's " *Pfalterium Carolinum,* the devotions of hia facred Majeftie, &c." fol, 1657- T. WArTon.

'Vilfon had alfo paid a poetical compliment to Lawes, on his publishing his " *Second Book of Ayres,"* in 1655. Of Lawes's poetical Talents fee a fpecimen, in the *Preliminary Notes,* p, 219.

And **in** this office of his mountain watch
Likelieft, and neareft to the prefent aid
Of this occafion. But I hear the tread
Of hateful fteps; I muftl he viewlefs now.

COMUS *enters with a charming rod in one hand, his glafs in the other; with him a rout ofmonjtej's, headed like fundry forts of wild beajls, but*

Lawes is complimented in a fimilar manner by J. Harington, in his Verfes prefixed to the *Choice Pfalms:*

" To *chaine wild windes* calme raging feas, &c."

And by J. Phillips, in his Verfes on Lawes's I,?. *B. of dyres:*

" To tame the wildeft beafts, *to ftill the winds,* &c."

Compare Sylvefter, of Jubal, *Du Bart.* cd. flip. p. 231.

——————frames the melodious lute,
" That makes *woods* hearken, and the *windcs be mute."*

Of this moft beautiful paflage before Us, Gray and Pope hav availed themfclves; the former in his In*ftallation Ode,* ft. viii; the latter in his third *Paftoral,* v. 41, and in his thirteenth *Iliad,* v. 20. TODD.

Vcr. p2.——————*I muft be* viewlefs nOW.] The epithet *viewlefs* occurs in the *Ode on the Paffion,* ft. viii, and in *Par. Loft* B. iii. 518. Shakfpeare has " the *viewlefs* winds." Mr. Bowle obferves, that the Spirit's conduct here much refemble that of Oberon in the *Midfum. Night's Dream.*

" But who comes here ? I am invifible,
" And I will overhear their conference." T. WARTOn.

headed like fundry forts of "wild beafts,] Such is the crew, fubfervient to the enchantrefs Alcina; in *Orl. Fur.* B. vi. ft. *61,* which Harington defcribes

" Of monilrous fhape, and of an vgly hew;
" Some looke like dogs, and fome like apes in view."

And, in his *briefe Allegorie* of the poem, edit. 1607, p. 405, he again mentions this " monftrous band, of which fame haue *heads* like dogges, fome haue *countenances* and geftures of apes, fome

othertwife like men and women, their apparel gliftering; they come in making a riotous and unruly noife 'with torches in their hands.

Cvmus.

The ftar, that bids the (hepherd fold,
Now the top of heaven doth hold;
And the gilded car of day
His glowing axle djth allay
In the fteep Allan tick ftream ;
And the Hope fun his upward beam

are armed with prongs, with forkcs, with hookt-s, with brocliri, (all out of the kitchen;) of all which, what other meaning can be gathered but this; that idlencs, and floutli, and the not betaking ones felfe to fomeliDneft trauell, caufeth men to proue drunkards! gluttons, &c." See alfo the note on v. 553. TODD.

Ver. 3. *The ftar, that lids the Jhepherd fold,]* Collins, in his beautiful *Ode to Evening,* introduces this paftoral notation of time, accompanied with the moil romaritick and delightful imagery:

——" When *Tiwfolding-Jlar* arifing fhows
" His paly circlet, at his warning lamp
" The fragrant Hours and Elves
" Who flept in buds the day,
" And many a Nymph, who wreaths her brows with fedge,
" And fheds the frefhening dew, and, lovelier ftill,
" The penfive Pleafures fweet,
" Prepare *thy* fhadowy car." ToDD.

Ver. 95. *And the* gilded car *of* day] Petrarch, *Son.* 137- P. i.
" Quando 'l,'fol bagna in mar *I' aurato carro"*

The fun's " *aurato* corro" is alfo a phrafe in *Rime* del Rinaldi, Venet. 1608, p. 191. Chaucer, *Teft. of Crefeide,* v. 208, has " Phoebus' " *goldin carte"* TODD.

Ver. 36. *His* glowing axle *doth allay*
In the fteep Atlantick *Jtream;'* The *glowing axle* xefvinbles an cxpreflion of Petrarch, *Cam.* v. P, i.

Shoots againft the dufky pole,
Pacing toward the other goal
Of his chamber in the Eaft.
Mean while welcome Joy, and Feaft,
Midnight Shout, and Revelry,
Tipfy Dance, and Jollity.
Braid your locks with rofy twine,
Dropping odours, dropping wine.
Rigour now is gone to bed,
And Advice with fcrupulous head.

" Come *'Ifol* volge *le iiifiammate ruote,*
" Per dar luogo alia notte."

Perhaps the text is an allufiun to the opinion of the ancients, that the Tutting of the fun *in the Atlantick ocean* was accompanied with a noife, as of the fea hilling. See Juvenal, *Sat.* xiv. 280.

" Audiet *Herculeo Jlridentem gurgite folem."* TODD.

Ver. 1DD. *Pacing toward the other goal*
Of his chamber in the EaflJ] In allufion to the fame metaphors employed by the Pfalmift, *Pf.* xix. 5. " *The fun* as a bridegroom *cometh out of his chamber,* and rejoiceth as a ftrong man *to run a race''* NEWTON.

Ver. 107. *Rignur now is* gone to bed,
And Advice with fcrupulous head, &c.] Much in the drain of Sidney, *England Helicon,* p. 1. edit, l5o().

" Night hath clos'd all in her cloake.
" Twinkling ftars loue-thoughts prouoke ;
" Daunger hence good care doth keepe,
" lealoufie itfelfe doth.,'fleepe."

Compare alfo Spenfer's *Aftrophel:*

" Your merry glee is now *laid* all *abed."*

Again, in *December:*

" Delight is *laid abed,"* T. WArTON.

Ver. 108. *And* Advice *with fcrupulous head.']* The manu-

Strict Age and four Severity,
With their grave faws, in (lumber lie. no
We, that are of purer fire,
Imitate the ftarry quire,
Who, in their nightly watchful fpheres,
Lead in fwift round the months and years. 114
The founds and feas, with all their finny drove,
Now to the moon in wavering morrice move;

fcript reading, " And *quick Law,"* is the beft It is- not the effential attribute of *Advice* to be *fmipufaus:* but it is of *Quick Law,* or *Watchful Law,* to be fa. WARBURTON.

It was, however, in character for Comus to call *Advice, fcrupulous.* It was his bufmek to depreciate, or ridicule, *Adiice,* at the expence of truth and propriety. T. WArToN.

Ver, 109.——Severity,] There is an earlier ufe of this word in the fame fignfication. See Daniel's *Compl Rofam.* ft. 39, ed. 1601. fol.

" Titles that cold *Seueritie* hath found." T. WArTON.

Ver. 110.——————fans,] *Savs,* fuyings, maxims. Sliakfprarp, *As you lihe it,* A. i. S. ix.

" Full of wife *faws"* NEWTON.

Ver. 113.——————watrhful fpheres,] So, in the Ode *Nativ.* v. 21. " And all *the fpangled hoft keep watch in ordrr bright."* See alfo *Vac. Exercife* v. 40. " The *fpheres of watchful Jire."* Compare *Baruch,* iii. 34. " The ftars: fhined in their *watches."* And *Ecclus,* xliii. 10. ToDD.

Ver. 115.——————*in watering*morrice**move;]** The *Morrice,* or *Moorifh daita;* was lirll brought into England, as I take it, in Edwanl the third's time, when John of Gaunt returned from Spain, where he had been to aflift his father-in-law, Peter king of Caftilf, againft Henry the baftard. PECK.

In the *Morgante Maggiore* of Pulci, we have " Balli alia *morefca,"* which he gives to the age of Charlemagne, Cant.iv. 92. T. WARToN.

And, on the tawny fends and flielves,
Trip the pert faeries and the dapper elves.
By dimpled brook and fountain-brim,
The Wood-Nymphs, decked with daifies trim, 120

Ver. lip. *By* dimpled brook] Shenftone has adopted this picturefque expreffion. *Ode, Rural Elegance.*

" Forego a court's alluring pale
" For *dimpled brook* and leafy grove."

Thornfon has " *dimpled* pool," *Spring,* v. 173. and " *dimpled* water," *Ib. v.* 425. See alfo Browne's *Brit. Paft.* B. ii. 5. v. eil. 1613. p. 114.

" And euery *rliter* with vnvfual pride
" And *dimpled* cheeke rowles fleeping to the tyde." TODD.

Ibid.———•———fountain-brim,] This was the paftoral language of Milton's age. So Drayton, *Bar. W.* vi. 36.

" Sporting with Hebe by *a fountaine brim."*

And fee Warner's *Albion's England,* B. ix. 46. We meet with *ocean-brim* in *Par. Lojl,* B. v. 14D. In the F*aerie Queene,* brim is limply ufed *for fhore,* v. ix. 35.

" Towards the weftern *brim* began to draw."

And fimply for *bank,* in Drayton's Q. *of Cynth.* vol. ii. p. *662.*

" At length I on a fountaine lit
" Whofe *brim* with pinks was planted."

The fame author has " *broad-brimm'd* Orellana," *Pulyolb.* S. xix. vol. iii. p. 1037. And Shakfpeare, *Temp.* A. iv. 5. i. " Pionied and twillpd *brims"* Fletcher, " Where the gravel from the *brim," Faith. Shtp.* A. iii. S. i. vol. iii. p. 154. The fame writer has a fingular ufe of the word in this fenfe, *Ibid.* A. iv. S. i. p. *165.*

———" underneath the *brim*
" Of failing pines that edge yon mountain in."

With an obvious meaning. Our author has a ftill more peculiar ufe of the word, yet in the fame fenfe, in his *Prelatical Epif-copacy.* " This cited place lies upon the very *brim* of another

Their merry wakes and paſtimes keep;
What hath night to do with ſleep?
Night hath better ſweets to prove;
Venus now wakes, and wakens Love.
Come, let us our rights begin;
'Tis only day-light that makes ſin,

cnrruption," *Profe Works,* vol. i. 33. Many other inſtances might be brought from Draytnn, Browne, Spenfer, &c. One of my reaſons for ſaying ſo much of this word, will appear in the Note on v. .924.

" May thy *brimmed* waves for this." T. WARTOn.

Ver. 121. *Their* merry wakes *and paſtimes keep*;] Alluding to country *wakes,* which were celebrated with nightly dances. Milton often adverts to *rujlitk feſtivities.* Thus at v. 174, there ſeems an alluſion to the cuſtom of *Ilarveſt-home.* See alſo *L'Allegro,* v. 57, and *Comus* again, v. 959. TODD.

Ver. 124. *Venus now wakes, and wakens LOve.]* Milton perhaps remembered his favourite poet's alluſion to the goddeſs. See the *Hippoſytus* of Euripides, v. 106.

Οὐδὲἰς μ' ἀρέσκει ΝΥΚΤΙ ΘΑΥΜΑΣΤΟΣ ϑιῶν.

Compare alſo Spenſrr, *Brit. Ida.* C. ii. ſt. 3.

" *Night* is *Love's* holy-day." TODD.

Ver. 125. Come, *let vs our* rights *begin*;] Fenton, I believe; firſt altered *rights* to *rites.* He has bcni followed by doctor Newton and by Mr. Warton in his firſl edition. But in Mr. Wrſrton's ſecond edition the original reading is reſlrnTd. Tickdl reads *rights.* TODD.

Ver. 126. *'Tu only day-ſight that jndkrs ſin,]* Mr. Bowie ſuppoſcs that Milton had his eye on theſt gallant lyricks of a Song in Jonſon's *Fox,* A. iii. S. vii.

" 'Ti* no ſinne love's fruit to ſteale,
" But the ſweet thefts to reveale:
" To be taken, to be ſeene,
" Theſe have crimes accounted beene." T. WARTOn.

Which thefe dun fhades will ne'er report.—
Hail, Goddefs of nocturnal fport,
Dark-veil'd Cotytto ! to whom the fecret flame
Ofmidnight torches burns; myfterious dame, iao
That ne'er art call'd, but when the dragon woum
Of Stygian darknefs fpets her thickeft gloom,

Ver. 127.——————dun fhades] So, 'in Fairfax's *Triflv,* cd. 1600, B. ix. ft. 52.

," The horrid darknes, and the f*hadowes dunne."* TODD.

Ver. 129. *Dark-veil'd* Cotytto !] *The Goddefs of wantonnefs,* See Inland's Advant. and Necefs. of Chriftian Revelation, vol. i. p. 173, 8vo. Dr. Newton obferves, that " me was originally a, ftrumpet, and had midnight facrifices at Athens, and is therefore very properly faid to be. *dark-veiled."* Her rites were termed *Cotyttia,* and her priefts *Baptæ*. See Juvenal *Sat.* ii. v. 91. Davies gives a long description of Cotitto in his *Scourge ofFolty, 1611*. p, 89. Milton maki's her the companion of Hecate, the patronefs of enchantments, to whom Comus and his crew v. 535. " do abhorred rites:" her myfterics requiring *the. veil of that darknefs,* over which Hecate prefided. TODd.

Ver. 132,——————fpets *her thickeft* gloom,] Tickell firft changed the old word fpets *to fpits,* which Fenton and doctor Newton have adopted. Mr. Warton reftorcd the original Trading, and, at the fame time, obferved, that Drayton fpe*tteth* without a, familiar or low fenfe, *Bar. W.* ii. 35. of an exhalation or cloud : " *Spetteth* his lightning forth outrageouflie:" And that Spe-nfcr has " *Fire-fpttting* forge," *I'aer. Qu.* ii. vii, 3, which is not con-eft, the original reading being " *fire-fpitting"* Mr. Dunftcr, however, in his *Cunjiderations on Milton's early reading,* 18OO, p. 50, remarks, *thatfpet* for *fpit* is very common with Sylvefter ; and more efpecially refpecting *dragons,* and all the ferpent kind : He cites the following appofite line from D*u Bart* 1621, p. 60.

" Maugre the deluge that Rome's *dragon fpet',"*

and other infiances from pp. 62, and 356. TODD.

And makes une blot of all the air ;
Stay thy cloudy ebon chair,
Wherein thou rid'ft with Hecat', and befriend
Us thy vow'd priefts, till utmoft end
Of all thy dues be done, and none left out;
Ere the blabbing eaftern fcout,

Ver. 133. *And makes one* blot] So, in one of Shtikfpeare's *Sonnets,* " When clouds do *blot* the heaven." TODD.

Ver. 134. *Stay thy* cloudy *ebon* chair,
Wherein thou rid'ft *irith Hecat',]* So, in *Par. Loft,* B. ii. P29. of Satan, who

" As *in a cluvdy chair,* afccnding *rides*
" Audacious." TODD.

Ver. 135.————Hecat',] *Hecate* is here ufed as a diffyllable, as it is in the *Midf. N. Dr.* Act and Sc. ult. and in *Macbeth,* A. ii. 5. i. and A. iii. S. v. where Mr. Malune obferves that " Marlowe, though a fcholar, has likewife ufed the word *Hecate* as a cliffyliable, in Dr. Fauftus :

" Plutoe's blew fire, and *Hecat's tree,*
" With magick fpells fo compafs thee."

The fame may be faid of Jonfon, *Sad Shepherd,* A. ii. S. iii.

————" that very night
" We earth'rl her in the fliades, when our dame *Hecat'*
" Made it her gaing night over the kirk-yard."

\Yhcrp, by the way, it may be mentioned, that Maudlin the witch (who is the fpeaker) calls Hecate *the miftrefe of witches,* " oun DAME *Hecate,"* which has efcaped the notice of Mr. Steevcns and Mr. Toilet, in their remarks on Shakfpeare'b bring ccnfured for introducing *Hecate* among the vulgar witches. 5cr Stcevcns's *Shakf.* vol. vii. p. 490. ed. 1793. In the Camb. MS. Milton obfervcs the legitimate pronunciation of *Hecate.* See alfo v. 535.

" Doing abhorred rites to *Hecate."* TODD.

Ver. 138. *Ere the* blabbing *eaftern fcout,]* Shakfprare, *K. Hen. VI.* P. ii. A. iv. S. i.

" The gaudy, *blabbing,* and rcmorfrful *day."* TODD,

The nice morn, on the Indian deep
From her cabin'd loop-hole peep,
And to the tell-tale fun defcry
Our conceal'd folemnity.—

Ver. 139.——————nice] A finely chofen epithet, expreffing at once *curious and fqueamifh.* HURD.

Ibid.——————*on the Indian ftеep]* Dante, *Fvrgatorio,* C. ix. 2. " Al balzo d' Orients. ToDD.

Ver. 140. F*rom her cabin'd* loop-hole peep,] Compare Pulci, *Murg. M.* C. vi. 2. " Era il ful al *balcon* d'oriente &c." The morning *peeping* frum the Ivaft is an expreflioii, of which our elder poets appear to have been fond. Dr. Newton brings an inftanee frum Fletcher's F*aith. Shepherdefi,* A. v. S. i.

[11] See the blufliing *morn doth peep,* &c."

Mr. Bowie, from Dniytun, *Miff. Elyf.* ed. 130. p. 22.

" *Thrfunne* out of the caft doth *peepe."*

To thefe may bo added Spcnfer, *Faer. Qu,*'. iv. v. 45, Fairfax, *Tnflu,* cd. 1600. B. ix, ft. 74, The *Mirour for Magiftrates,* ed. 1610. p. 73D, Sylvefter, *Du Bartas* ed. fol. 1621, p. 841, and P. Fletcher, ftill more to the point, in his *Fife. Edogues,* 1633, p. 43, of the morning:

" Out of *her window* clofe fhe blufhing *peeps"*

Gray has adopted this old cxprcfliDn in his *Elrgy :*

" Oft have we feen him at the *peep of dawn."* TODD.

Ver. 141.——————*the* tell-tale fun] The epithet has been faicl to allude to the fable of the Sun's difcovering Mars and Venus, and *telling tales* to Vulcan, *Odyff* viii. 302. But fee rather *Brit. Ida,* 1628. C. ii. ft. 3.

[11] The thick-lock'd boughs fliut out the *tdl-talefun,*

" For Venus hated his *all-blubbing* light."

And ShakfpiyiLre, *Rape of Lucrece.*

" Make me not object to the *tell-tale day."*

And Habington, *Caftara,* ed. 135, p. 45.

——" the bufie *tell-tale day,"* TODD.

Come, knit hands, and beat the ground
In a light fantaftick round.

THE MEASURE.

Break off, break off, I feel the different pace
Of fame chafte footing near about this ground.

Ver. 143. *Come,* knit hands, *and* beat *the* ground
In a light fantaftik round.] Compare Fletcher's *Faith. Shep* A. i. S. i.

— " *Arm in arm*
" Tread we foftly in a *round:*
" While the hollow neighbouring ground, &c."

And Jonfon, in his *Mafques.*

" In motions fwift and meet
" The happy *ground to beat."* T. WARTON.

See alfo Hor. *Od.* I. xxxvii. 1. And Sir John Davies, in his *Orcheftra,* edit. I596, ft. 75.

" the Graces painted are
With hand in hand dancing an endlefs *round* ;-
" With equal foot they *beat* the flowery *ground."*

I muft obferve, that in a Song in the Comedy of *Wily Beguiled, 1606,* the Graces arc alfo thus defcribed :

" The Graces, *linking hand in hand,*
" In love have *knit a* glorious band."

Compart? *Par. Loft,* B. iv. 266. " Univerfal Pan, *knit with* the Graces and the Hours *in dance."* The plate in D'Ernbry's *Tableaux de Philoftrate,* 1615, reprefonts part of *Comns's* crew 'vith knit hands, dancing in a round. It is a midnight fcene : At a table feveral are feafting: A band of mufick in a gallery. *Comus* is in the front, with a torch in one hand, and a fpear in the other: he appears to be intoxicated. TOBD.

Ver. 144. A *dance* is here begun, called *The Meafure ;* which the magician aimoft as foon breaks off, on perceiving the approach Ljf,'uwe *chafle footing,* from a fagacity appropriated tu his character. T. WArTON.

Run to your ftirouds, within thefe brakes and
trees;
Our number may affright: Some virgin fure
(Far fo I can diftinguifh by mine art)
Benighted in thefe woods. NOW to my charms,
And to my wily trains; I lhall ere long
Be well-ftock'd with as fair a herd as graz'd
About my mother Circe. Thus I hurl
My dazzling fpells into the fpungy air,

A *meafure* is faid fo have been a *court dance* of a, ftiilely turn; but fometimes to have expreffed *dances in general. A round* is thus defined in Barret's Alvparie, 1580. " *When men daunje andjing, taking hands round."* But the moft curious and'lively defcription of the *meafure,* and the *round,* is given in a fcries of fifteen lines, in Browne's *Britannia's Pajlorals,* B. i. S. iii. ed. *1613,* p. 55. TODD.

Ver. 147-———fhrouds,] To your *recrffes, harbours, hiding-places,* &c. So, in the *Hymn. Nutiv.* v. 21 a. " Nought bit profoundL-ft hell can be *his fhroud."* And fee *Par. Loft.* B. x. 1068. We have the verb, *Par. Reg.* B. iv. 41.9. And below in *Comits, v.* 315. where the line is written in the mamifcript, " Within *t]'efc Jhroitdic* limits." Whence we are led to fufpcft, that our author, in fomc of thefe inflanccs, has an pijuivocal reference *to Jhrouds* in the fenfe of ihc *branches of a free,* now often ufcd. And a tree, when lopped, is faid to be *Jhruitdtd.* Compare Chaucer, *Rum. R.* v. 54.

" Fnr there is neither bufki? nor hay
[11] In May that it nilly,'f,"OMc,'ct,'bene
" And it with new leves wrcne." T. WAHTON.

See Jonfon's Mafquc, *Pleafi're reconciled to Virtue,* where Hercules thus adrlreflex Contus and his crew ;

" But here mud be nofhcltcr, nor *nojjirowd*
" For fuch : Sink grove, or vanifh into cloud." TODD,

Ver. 154. *My* dazzling *fpells]* Fletrher, *Faith, Xhep.* A. iii. 5. i. vol. iii. p. 15D :

Of power to cheat the eye with blear illufion, 155
And give it falfe prefbntments, left the place

" 1 ftrew thefe herbs *in* purge the air:
-l Let your odour drive from hence
" All mifts *tiiil dazzle* fenfe., &c."

Again, in the fame play, if I remember right,

11 There is another *charm,* whufe power will free
" *The dazztcd fcnh."*

Ailam fays, that in his convcrfation with the angel, his earthly nature was *overpowered* by the heavenly, and, as witk an objedl that excels the fenfc, " *dazzled* and fpent," *Par. Lojl,* B. viii. 457- T. WARTON,

Ver. 154.——————P[un]gy] Milton availed himfulf of Shakfpcam's epithet in *fymbclme,* " *T'wfpungy* South." STEEVENS.

The epithet is here applied with peculiar effcft, fignifying that *tJie air abjbrbs and retains the fpells,* at the command of the magician. " *Avjler's fpungie* thiril" occurs in Sylveftcr, *Da Bart.* 11)21, p. 30. TODD.

Vuir. 155.————*to cheat the* eye *-with* blear *ilhfion.'J* In our author's *Reformation,* &c. " If our underftanding have a film of ignorance over it, or be *blear* with gazing on other falfe glifteringS &c." *Pr. W.* i. 12- But *blear-rycd* is a common and well-Jkiiown phrafe. T. WArTON.

To blear tJie eye was formerly a phrafe that fignified *to deceive.* Sec *Songs and Swutetjs of Uncertain Autkours* firft printed in 1557, ivprinted in 8vo. 1717- " An old Lover to a young Gentlewoman." p. 248.

" Yc arc too yongc to bring me in,
" And I too olil to gape for flics;
" 1 have too long a lover been,
" If fuch yongc babes IliDulJ *bleare wine eyes."*

So Sliakfpcarr, *Tain, of the Shrew,* A. v. S. i.

" While counterfeit fuppofei *blear d thine eyne."*

Anil Sylvi'iler, *Du Bartas,* ed. fol. 1()21. p. 175.

——" blind Error had not *Wear d hi ryes."*

And my quaint habits breed aftonifment,
And put the damfel to fufpicious flight;
Which muft not be, for that's againft my courfe:
I, under fair pretence of friendly ends,
And well-plac'd words of glazing courteiy
Baited with reafons not unplauiible,
Wind me into the eafy-hearted man,

The fame phrafe is in the Italian : " *Abbagliare gli occhi* dello ntelleto," See Vocab. *Della Crufca.* ToDD.

Ver. 157. *And my* quaint habits *breed* &c.] That is, my st*range* habits, as Mr. Warton has obferved ; in which fenfe, *quaint* is often ufed by Spenfer. But Milton hurt? illuftrates himfclf in the Preface to his *Hift. of Mofcovia :* " Long flories of abfurd fupprlti lions, ceremonii's, *quaint habits,* &c." TODD.

Ver. l6l. -- glozing] *llattfring, deceitful.* As in *Par. Lojl,* B. lii. 3- " *Glozing lien."* Prrhaps from Spenfer, Faer. *Qu.* iii. viii. 14. " Could well his *glozing* fpecches frame." See Marlow's *Edward Second, "* The *glozing* head of thy bafe minion thrown." Heed's *Old PL* ii. 317- And Lilly's *Alexander and Campafpe, "* Not *lo gloze with* your tongue." A. iii. S. i. Compare *Apol. Smectymn.* §. viii. " Immediately he falls to *glozing, &c."* T. WARTON.

Ver. 152. Baited &c.] So, in *Samf. Agon.* 1066. " The *bait* of honied words." The fame metaphor is ufed by Spenfer, *Faer. Qu.* iii. x. 5.

- " with commune fpeech
" He courted her, yet *baited* every word." TODD.

Ver. 163. Wind *me]* Tickell and Fenton read " *Win* me." Tonfon's edition of 1713 reads the fame; but thut of 1705 lias the genuine reading " *Wind* me." Poflibly the corruption might be intended as an emendation, agreeable to *Par. Loft,* B. ix. 734.

. - " his *words,* replete with guile,
" Into her heart too cafy entrance *won."* TDDD.

And hug him into fnares. When once her eye
Hath met the virtue of this magick duft, 165
I fhall appear fome harmlefs villager,
Whom thrift keeps up about his country gear,
But here fhe comes; I fairly ftep afide,

Ver. 164. *When once her eye*
Hath met the virtue of this magick duft,] This refers to a previous line, " my *powder d* fpells," v. 154. But *powder'd* was afterwards altered into the prefrnt reading *dazzling.* When a poet corrects, he is apt to forget and dcftroy his original train of thought. T. WARTDN.

Ver. 166. *I fhall appear fume harmlefs villager,]* Compare Taffo, *Gier. Lib.* C. xiv. ft. 55.

" Non lunge un fagaciffiino valetto
" Pofedi panni paftorai veftito. TODD.

Ihid. *I ft all appear fome harmlefs villager,*
Whom thrift &c.] So ftands the context in the editions 1637 and 1645 : But thus in the edition 1673, and in thofe of Tonfon.

" I (hall appear fome harmlefh villager,
" And hearken, if I may, her bufmc'fs here.
" But here the comes, I fairly ftep afide."

'where, befide the tranfpofition, the line, *Whom thrift* &e., is omitted. Tickell, however, has followed the two firft editions, with the emendation of " her bufmefs *hear*" and with no comma aftpr *may*, according to the table of *Errata* in 1673. Fenton copies Tickell. T. WARTON.

In Tonfon's edition of 1713 the reading is precifely the fame AS Tickell's. Tickcll's edition was publifhed in 1720. Dr. Dalton and Mr. Colman have followed this reading. Compare Spenfer, *Shep. Cal.* Decemb. v. 17.

" Hearken a while the rurall fong, &c." TODD.

Ver. 158. *Fairly']* That *is foftly.* HUrD.

Tair and,foftly, were two words which went together, fignifying *gently.* The corpfe of Richard the fecond was conveyed in a

And hearken, if I may, her bufinefs here.

The Lady enters.

This way the noife was, if mine ear be true,
My beft guide now: Methought it was the found
Of riot and ill-manag'd merriment,
Such as the jocund flute, or gamefome pipe,
Stirs up among the loofe unlettered hinds;
When for their teeming flocks, and granges full,
In wanton dance they praife the bounteous Pan,
And thank the Gods amifs. I fhould be loth
To meet the rudenefs, and fwill'd infolence,
Of fuch late waffailers; yet O I where elfe

litter through London, *"faire* and *foflly"* Froiffart, P. ii, ch, 249. T. WARTON.

Ver. 178. *To meet the rudenefs, and* fwill'd *infolence,*
Of fuck late waffailers;] In fome parts of England, efpecially in the Weft, it is ftill cuftomary for a company of mummers, in the evening of the chriftmas-holidays, to go about caroufing from houfe to houfe, who are called the w*affailers.* To much the fame purpofe fays Fletcher, *Faith. Shep.* A. v. 5. i.

" The woods, or Tome near town,
" That is a neighbour to the bordering down,
" Hath drawn them thither, 'bout fame lufty fport,
" Or fpiced *waffel-boul,* to which refort
" All the young men and maids of many a cote,
" Whilft the trim minftrell ftrikes his merry note,"

Selden mentions the " yearlie *was-haile* in the country on the vigil of the new year," *Notes on Polyolb.* S. ix. vol. iii. p. 838. Compare *Love's Lab. Loft,* A. v. S. ii.

" He is wit's pedlar, and retails his wares
" At wakes, and *waffels,* meetings, markets, fairs."

Shall I inform my unacquainted feet 180
In the blind mazes of this tangled wood ?
My Brothers, when they faw me wearied out

And Jonfon, of a rural feaft in the Hall of Sir Wroth, *For.* ii iii.

" The jolly waffa*l* walks the often round."

In Macbeth, " Wine, and *waffel,"* menu, in general terms, feafting and ilriinkenne-fs. A. i. S. vii. Jonfon perfonines *Waffel,* "her page bearing a brown bowl," *Mafque,* vol.. vi. 3. In *Ant. and Cleop.* we have " lafcivious *waffels"* SEE alfo *Hamlet,* A. i. S. vii. In the text, *Jwill'd infoletice* is fimilar to *flown with infolence* &c. Par. Loft, B. i. 502. Read,fwoln. T. WARToN.

.Mr. Nolt, the ingrnious Tranflator of Sult-tt Odes from the-Perfian poet Hafez, LonJ. 1787, obferving that feveral of our •words are deduced from the Perfian and Arabick, confiders *waffal* as derived from the Perfian word *wefel,* which, he believes, liquifies *enjoyment* in aim oft all its fenfes. Dr. Johnfon has du-riviid it from the Saxon *Wats heal: Be of good health,* or, *Your health:* Whence a drinker was anciently called a *was-hciler,* or *SLtvi,'herof health.* In the text, " fwill'd *infoknce"* is *inebriated* infohnce. So, in G. Fletcher's C,'ir. *Vitt.* It. 51.

[11] Othrrs within their aTbours,,'Tirt7Awg fat,
" 'Yith laughing Bacchus."

Anciently fwilboul*e* fignified a *pot-companion.* Sec Minilieu'i Guide into Tongues, 1627. TODD.

Vtr. 180. *Shall I* inform *my unacquainted* feet] In the *Faithful Shephtrdcfs,* Amurot wanders through a wild wood in the night, but under different circumllances, yet not withuut fome apprehcnfions of danger. We have a parallel expreffion in *Samf. Agon.* v. 335.

——" hither hath inform'd
" Your younger,'e." T. WArTON.

Ver. 181.——————tangled *wood*] " They feek the dark, the bufhy, the *tangled* foreft," *Profe-W.* vol. i. p, 13. And fee *Par. Loft,* B. iv. 176. T. WArTON.

And, *OdeNativ.v. 188.* "The Nymphs in twilight fhade of *tangled* thickets mourn." TODD.

With this long way, refolving here to lodge
Under the fpreading favour of thefe pines,
Stept, as they laid, to the next thichet-ikle, is.
To bring me berries$_3$ or fiich cooling fruib
As the kind hofpitahle worlds provide.
They left me then, when the gray-hooded Even,
Like a fad votarift in palmer's weed, 159

Vcr. 184. *Under t,'te* fprrading favour *of t,'icfe pines,]* This is like Virgil's *" Hofpitiis* teneat *frondi-nttbuit* arbos," *Gcorg.* iv. 24. An inversion of the fame fort occurs in Cicero, in a Latin verfiun from Sophocles's *Trachini,* of the Shirt of NclTus, Tn,'c. *Difp.* ii. 8.

" Ipfe inligatus *pejle* interim or *text Hi."* T. WARTON.

Ver. 186. *To bting me* berries, *or fuch coaling fruit*
As the kind hofpitabh wyods provide.] So FlEtcher, *Faith. Shcp.* A. i. S. i. vol. iii. p. 105. When-, fays the virgin-DicphcrJcfsClorin,

" My meat ,'hall be what thcfu wild woods afTurd
" *Herties,* and chefnuts, &c."

SeE also ibid. p. 107, and p. 145. By laying the fceiie of his Mafk in a wild foreft, Milton fecuml to himfiilf a perpetual fund of pifturefque dcfcription, which, refulling from iituation, was always at hand. He was not obliged to go out uf his way for this ftriking embellifhment: it was fuggested of neceffity by prefi'nt circumftance's. The fame happy choice of feme fupplied Sophocles in *Philodctetes,* Shakefpeare in *As you Like it,* and Fletcher in the *faithful Shepherdefs,* with frequent and even unavoidable opportunities of rural delineation, and that of the mod romantick kind. But Milton has had additional advantages: his foreft is not only the refidence of a magician, but is exhibited under the gloom of midnight. Fletcher, however, to whom Milton is confeffedly indebted, avails himfelf of the latter circumftance. T. WArToN.

Ver. 159.——————*when the gray-hooded Even,*
Like a fad votarift &c.] Milton, notwithftanding

Rofe from the hindmoft wheels of Phoebus' wain.
But where they are, and why they came not back,
Is now the labour of my thoughts; 'tis likelieft
They had engag'd their wandering fteps too far;

his abhorrence of every thing that related to fuperftition, often drrfles his imaginary brings in the habits of popery. But poetry is of all religions: and popery is a very poetical one. In *Par. Rrg.* the morning " comes forth with pilgrim ftrps in *amice gray,"* li. iv. 426. This is what is called *grains amittits,* in the Roman ritual. Milton's *Melancholy* is a ponfive *Nun,* A *votarift* is one who had made a religious vow, here perhaps for a pilgrimage, being in *palmers sera's.* Leland fays, that Ela countefs of Warwick was buried in Ofeney Abbey, her image in " the habite of a roweff," that is, a Nun, *Itin.* vol. ii. 19.

T. WARTON.

I fubjoin Mr. Mafon's beautiful illuftratiun of the word in his *Elfrida,* where the Lady fays,

——————————" why am I
" Here fhrouded up, like the pale *Votarift,*
" Who knows no vifitant, fave the lone owl,
[14] That leaves his ivy-crefted battlements,
' And fails on flow wing through the cloyfter'd iles,
" Liftening tier faintly orifons." TODD.

Ver. 189-——————palmer's weed,] Spenfer, *Farr.* Qu. ii. i. 52, " I wrapt myfelf *in palmer's weed"* NEWTON.

Guy, difguifi-d like a pilgrim, whon about to rngags Colbrond the giant, " puts ofl' his *palmers weed."* Drayton *Pofyolb.* Sung xii. vol. iii. p. 898. T. WArTON.

The *palmer's weed* is explained in Drayton's *Polyolb.* S. xii. p. 198. ed. 1522.

" Himfelf, *a, palmer* poore, in *homely ruffet* clad." TODD.

Ver. 13.——*their* wandering fteps] So, in thofe beautiful and impreffive lines, which clofe the *Paradife Loft:*

" They hand in hand, with *wandering fteps* and flow,
" Through Eden took their folitary way."

And envious darknefs, ere they Could return, *194*
Had ftole them from me: elfe, O thievifh Night,

And thus Spenfer, *Facr. Qu.* i. x. 34.

———" his weaker -*wandring ftcps* to guide,
" An ancient matron me to her does call." TODD.

Ver. 194. *And* envious *darfatfe,"]* Juliet well applies the fiinie expreffive epithet tn approaching light, *Rom. and Jul.*

———" look, look what e*nvious f*reaks
" Do lace the fervering clouds in yonder eafh"

Compare alfo Browne, *Brit. Poft.* B. 2, S. 4. edit. 1613.

" When *envious* night commands them to be gone." ToDD.

Ver. 195.———*0* thieviffh Night,] Ph. Fletcher's *Fife. Ed.* p. 94. edit. *1633.*

———" the *thirrtfli Night*
" *Steals* on the world, and *robs* our eyes of light."

Euripides has " κλεπτῶν γὰρ ἡ νὺξ, *Iphigen, in Taur.* v. 1033 : But quite under another feñfe. As alfo Homer, //. iii. 11. In the prefcnt age, in which almuft every common writer avoids palpable abfurdities, at Icail munftrous and unnatural conceits, would Milton have introduced this paffage, where *thievifh Night* is fuppoied, *for fame felonious pvrpofe, to fhut up the ftars in her dark lantern?* Certainly not. But in the prefent age, correct and rational as it is, had Comus been written, we fhould not perhaps have had fome of the greateft beauties of its wild and romantick imagery. T. WARTOn.

Compare Cartwright's *Ordinary,* Reed's *Old PI.* vol. x. p. *259.*

" Sec, how *the ftealing Night*
" Hath blotted out the light."

But Milton's uncommon expreffions, *thievifh night, felonious end.* and *dark lantern,* feem as if refulting from the confideration of circumftances peculiar to a fubject, that had often employed his pen ; I mean the *Gunpowder-Plot* See his fine poem *In Quintum Novembris,* and his four epigrams *In Proditionem BumbardicaTn.* Nor would Milton, I think, have tjfetl thefe Remarkable phrafes, if he had not intended an allufion to the hiftory. Mr. Walker

Why fhould'ft thou, but for fotne felonious end
In thy dark lantern thus clofe up the ftars,
That Nature hung in Heaven, and fill'd their lamps
With everlafting oil, to give due light
To the milled and lonely traveller ? 200
This is the place, as well as I may guefs,
Whence even now the tumult of loud mirth
Was rife, and perfefct in my liftening ear;
Yet nought but fingle darknefs do I find.
What might this be ? A thoufand fantafies 206
Begin to throng into my memory.
Of calling fhapes, and beckoning fhudows dire,

direfts me to the exclamation of Iladriana,, in the tragedy of that inline by Luigi Gruto, 1578.

" O *del* mio ben nemica, *avara notte,*
" P e r c h e si ratio corri, fuggi, voli,
" A fommerger te fteffa, e me, nel mare ?" TODD,

Ver. 205. *A thoufand* fantafies *Begin to throng into my memory,* &c.] Milton had here perhaps n. remembrance of" Shakfpeare, *King John,* A. v. S.vii.

" With m*any legions* of *CtrvingKfanfdJirs,*
" which, in their *throng* and prefs to that laft hold,
" Confound themfelves." T. WArToN.

Set! alfo Burton's beautiful Song, prefixed to his *Anat. of Melancholy,* ft. 6'.

" Methinks I hear, methinks I fee
" Ghofts, goblins, fiends : My *phantafie*
" Prefents a thoufand *ugly fhapes."* Todd.

Ver. 207- *Of callingftapci, and beckoning fiadow dirt,*
And aery tongues that fyliable wens dames
On fands, and Jhorcs, and defart wilderncffes.'] I remember thefe fuperftitions, which are here Andy applied, in

And aery tongues that fyllable mens names
On lands, and Ihores, and defart wilderneffes.

the ancient Voyages of Marco Paolo the Venetian. He is fpraking of the vaft and perilous defart of Lop in Afia. " Ceruuntuv et audiuntur in CD, interdiu, et *Jitpius tioflv,* dxmonum vnris illufioines. Uude viatoribus fumme cavendum eft, ne multuin lib invicem feipfos diffocicnt, aut aliquis a tergo fefe rliutius Jrnpediat. Alioquiu, quamprimum proptcr montes ct calles quifpiam CDinitiim fuorum afpetfum perdiderit, non facile ad eospcrveniet: nain audiuntur ibi *wees* dteirtonum qui fulitarie inceclcntes *propriis* appellant *iionu?iil)us7* voces *Jingentes* illimim quus comitari ib putaut, ui a re^jto itin^rc abduflus in pcrnicicm deducant." *De Regionib. Oriental.* L. i. C. xliv. But there is *n* mixture from Fletcher's *1'ait/ifitl SAep/tinfrfs,* A. i. S. i. p. 1O8. The fliopherdefs mentions, among other nocturnal tcrrours in a ivood, [lt] Or voices calling me in dead of night." Theft[1] fancies, from Marco Paoltf, are adopted in lleylin's *Cttfinngraphic, I* arn not furc if in any of the three editions printed before *Conuut* appeared. See JJb. iii. p. 201. edit. 1652. f«l. Sylvcller, in *Du Bartajf,* has alfo the tradition in the text, edit. fol. ut fupr. p. 274. T. WArTOn.

The fame fancies are related ill Munfter's *CttfnograpJiia,* lib. v. See Hift. de Spectris, edit. 1656. p. 111. See likewifii Burton's *Anat. vf Melancholy,* part i. ft?ft. ii. edit. 1624. p. 43. Milton might here alJb have had in remembrance the *marrelfous adventure* related by Alexander-de Alexandro., *Gen. Dies,* lib. ij. cap. ix. which Heywood, in his *Hierarchie of Angels, e*d. 1635. p. 601, has abridged, as follows : " A friend of mine of apprcrvcd fidclitic called Gordianus, travelling with a neighbour towards Aretium, they loft their way, and fell into dcfarts and uninhabited places, infomuch that *the very folitude bred no fmall feare.* The funne being fet, and darkneffe growing on, they imagin they he-are *men talking ;* and hailing that way, to enquire of them the readieft path to bring them out of that defart, they fixed their eyes upon three ft range human *Jhapes, of* a fcarrful and unmeafurable ftature, &c. who *calling* and *beckoning* to them both with voice and gefture, and they not daring to approach them, they ufed fuch undecent Skipping and leaping, with fuch

Thefe thoughts may flartle well, but not aftountd
The virtuous mind, bhat ever walks attended
"By a ftrong iiding chanftpion, Confcience.—
Owelcome,pure-ey'd Faith; white-handedHope,
Thou hovering Angel, girt with golden wings;

bi'utifh and imrnodeil geftures, that, halfe dead with feare; they were inforced to take them to their heels and runne, till at length they light upon a poore countryman's cottage, in which they were relieved and comforted," TODD.

Ver. '208.——————————fyllablc] *Pronounce difiinttty.* As in Ph. l-'leichcr'B *Povt. Mifc.* p. 85. " *\Ktfyllabltd* in ncfti-fpcll'd; charafh?rs." T. WARToN.

Ver. 214. *Thou* hovering *Angel,,* girt with guklrn. wings;] Thus, in Shakfpeare's *Lover's Uvviplaint,* Mai one's *SuppL* i. p. 759. " Which, like a *c/ierubin*9 abi)ve th^m *hn'tr'd."* But *hovt-ring* is here applied with peculiar propriety to the Angd Hupi-. In Tight, on thi: wing; and it' not approaching,, yet not n^ii)^ ;i\vay : still appearing. Contemplauan fuurs on *golden liing,* II Penl". v. 52. Mr. liuwle directs us to Ariofto,Orl. Fur c. xiv. ft. aso.

——————————" moffe
" Con maggior fretta Ie *dorate penne."*

And we have that " *golden-winged hoft,"* in the *Ode on the Death of an, Infant, It is.* T. WARTON.

In-Sandys's elegant *Paraphrafe* of the Pfalms, 1638, we have, in *Pfnirn* xviii. " a *goldm-wingtd* cherubin *:"* and in Crafhaw's *Sacred Poems, e*dit. Paris, 1652. p. 82, " the *golden wings* of ihc bright youth of heauen." And, in his *Sofpetto d Herode 11.* 13, edit. 1648. " Heaven's *golden-winged* herald." Compare alfo A paffage, cited by Mr. Dunfter, in his *Confiderations,* &c, p. 91, from Sylvefter, *Du Bart. 1*621, p. 241.

" I furely know the cherubins do *hover*
" *With* naming *wings."*

And fee fpenfer, Hymne Henv. Beauty, v. 93.,

" thofe bright cherubins
" Which all w*ith golden wings* are *overdight."* TODd.

And thou, unblemifh'd form of Chaftity !
I ifee ye vifibly, aad now believe
That He,the Supreme Good, to whom all thingsill
Are but as flavifh officers of vengeance,
Would fend a glittering guardian, if need were,
To keep nay life and honour unaffail'd.
Was I deceiv'd, or did a fable cloud
Turn forth her filver lining on the night?
I did not err, there does a fable cloud
Turn forth her filver lining on the night,
And cafts a gleam over this tufted grove:

Ver. 215. *And thou,* unblemifh'd form ofchaf*tity!* &c.] In the fame ftrain, Fletchers *Shepherdefs* in the foliloquy juftcited;

———" Then, ftrungeft .Cliaftity,
" Be thou my ftrongeft guard, for here I'll dwell
" In oppofitiun again11 fate and hpll."

Unblemiftid forme is applied by May tro Rofamoud in her virgin flate, *Hen. II.* lib. v. edit. Loud. 1633. 12mD. "When that *unblvniflt'd forme,* fo much admir'd/' T. WARTon.

Ver. 521. *Was I decciv'd, or did afMe chud*
Turnforth kerfiher lining on t,'ie night ?
I did not err, there dyes ike.] Thefo lines are turned like that verfe of Ovid, *Faft.* lib- v, 545. ' Fallor ? an arma fonant ? non fallimur : arma funabnnt." HURD.

See alfo note on *Eleg.* v. 5. The re|etUiDU, arifuig from the c-onvidion and confidence of an unaceufuig confi-i-encii, is inimitably beautiful. When all fucCDur Teems to be loll, Ileavrri' unexpectedly prcfents the filvL-r lining of a fable cloud to the virtuuus. T. WARTOIST.

Ver, 225. *And cafts a gleam* &:c,] This romantick fccne is fumewhat fnnilar to one in Sidney's *Arcadia,* 13th edit. p. Ill, " Going a little afide into the *wood,* where many times before AL.G had delighted to walk, her eyed were faluted with a *tuft of*

I cannot halloo to my Brothers, but
Such nolle as I can make to be heard fartheft
I'll venture ; for my new-enliven'd fpirits
Prompt me; and they perhaps are not far off".

SONG.

SWEET Echo, fweeteft Nymph, that liv'ft unfeen
Within thy aery fhell, 231

trees, fo clofe fet together, as, *with the fhade the moon gave through if,* might brucd a fearful kiinl of devotion to look upon it." TODD.

Ver. 226. ,' *cannot halloo to my Brothers,* &c.] So the Jaylor's Daughter in B. and Fletcher, benighted alfo and alone in a wood, whofe character affords one of the fineft female mad fcenes in our language, *Two noble Kinf.* A. iii. 5. ii. vol. x. p. 55. She is in fearch of Palamon.

" I cannot halloo, &c.
——" I have heard
" Strange howls thib live long night, &c." T. WArTOn.

Ver. 230.——————*that liv'ft unfeen]* So Sylvefter, *DM Bartas,* p. I" 10. rtl. ut fupr.

" Babbling **Echo,** voice of vallius,
[11] *jficrie* rife *exempt from view."* ToDD.

Ver. 231.————;——fliell,] Dr. Dalton, in adapting this maik to the ftsigr, has written *cell. Celt* is alib written in the margin of the Canib. MS. Drayton, *Nimphall* iii, p. 28. ml. 1630, might likuwife countenance this reading.

" And *Ec,'to* oft doth tell
" Wondrous things from her *cell."*

But Dr, Hurd fays, " the true reading is crrtainlyrf,'; meaning as-'Dr. Warburton obferves, the *horizon,* which, in another place, he calls the *hollow round* of Cynthia's feat, *Ode Naliv.* ft. 10. That is, the *hollow circumference* of the heavens." Churchill, in

By flow Meander's margent green,
And in the violet-embroider'd vale,
Where the love-lorn nightingale
Nightly to thee her fad fong mourneth well; 235

his Rofciad, fays of Barry the player: " His voice comes forth like Echo from *her fhell."* TODD.

Ver. *233.*———*violet-embroider'd]* This is a beautiful compound epithet, and the combination of the two words that compote it, natural and eafy. Our poet has, in his early poems, coined [ufed] many others, penally happy and fignificant; fuch as, *love-darting, amber-dropping, flmicrij-kirtlrd, low-roofted,fnaky-,'icaded, Jitry-wheeled, white-handed, fin-worn, Jiomc-fi-lt, rnjhy-Jringed, pure-ry'tl, tiiifel-Jlippcr'd.* Jos. AYARTox,

Compare *Par. Loft,* B. iv. 700.

———" Under foot the *violef,*
" Crucus, and hyacinth, with rich inlay
C(*Braider'd* thu ground."

And Brown?, *Shcph, Pipe,* Eel. iv. rd, 1514-.

" INIcthinks no April Ilimvre
" *Embroider* fhould the grnund."

The allufum is the famu in *Lj,'ridas,* v. 148. T. Warton.

G. Wither, in his *Emblems* Lond. 16,34. B. iii. Illuftr. 25. has " The *jlvw'r-cmbroydrcd* earth." And Browne, *Brit. Pajt,ll.* i. S. iv. " The various Earth's *embrodcri-d* gown ;" anil B. ii. Song ii, the *brodrcdvale"* But fee Chaucrr, *Leg. ofgood Women,* v. liy.

———.———" fwcte gras,
" That was *'v'"'Jloitriji* fwete *cmbroudid* al.[lf] TODD.

VIM'. 234.———lovE-lorn] Drprivrd of her mate; as *lafs-hrn* in the *Tejnpefl, A.* iv. S. ii. T. WARTDN.

Vcr. 235. Nightly *fo tJicc her* fad fong mourncth *well;]* Compare Virgil, *Gcorg.* iv. 513.

———" *ilia*
" *Ftet nottem,* ramor[uc fcdeiu *wifcrabifc carmen*
" *Integral, be."* TODD.

Canft thou not tell me of a gentle pair
That likeft thy Narciffus are ?
O, if thou have
Hid them in fome flowery cave,
Tell me but where, 240

Ver. 235.——————*a* gentle pair] So Fletcher, *Faith. Shep*. A. i. S. i. p. 117.

•——" A *gentle pair*
" Have promis'd equal IOVe." T. WArTON.

Ver. 238. 0, *if thou have*
Hid them in fome flowery care,] Here is a feeming inaccuracy for the fake of the rhyme. But the fenfc being hypothetical and contingent, we will fuppofe an ellipfis *of shouldeft* before *have, A* verfe in *St. John* affords an appofite illuftration. " If thou *have* borne him hence, tell me where thou *haft* laid him." xx. 15. We find another inftance bplnw, v. 887-

" And bridle in thy headlong wave,
" Till thou our fummons anfwer'd *have."*

In the mean time it muil he allowed, that *thou* and *you* are abfolutely fynonimous, Sec bifrop Lowth's *Grammar,* pp. 67, 68. edit. 1775. T. WARTON.

The expreffion, " if *thou hare* hid," is correct, It is the proper form of the fubjunftive mood. TODD.

Ver. 240. *Tell me but where,]* Mr. Steevens fuggefts, that part of the Addrefs to the Sun, which Southerne has put into the mouth of Dronnoko, *is* evidently copied from this paffage.

" Or if thy fifter goddefs has preferred
" Her beauty to the Ikies to be a ftar,
" Oh ! tell me where me mines." T. WARTON.

We may compare with Milton Gafcoignc's *Princelie Pleafures at Kenelworth Caftle,* edit, 1587, A. ii. S. ii. Nichalis fola.

" If cuer Eccho founded at requeft,
" To fatisfie an vncontentcd mind ;
" Then, Eccho, now ironic helpe me in my queft,
" And tel me where I might Zabeta finde;
" .Speake, Eccho, fpeake; where dwels Zabeta, where?"
Todd.

Sweet queen of parly, daughter of the fphere !
So may'ft thou be tranflated to the fkies,
And give refounding grace to all Heaven's harmonies.

Ver. 24-1.——————— *daughter of the fphere !*] Milton has given her a much nobler and more poetical original than any of the ancient mythologifts. lie fuppofes her to owe her firft exiftence to the reverberation of the mufick of the fpherrs; in confequence of which he had juft before called the horizon her *aery fhell.* And from the gods (like other celeftial beings of the claftical order) fhe fame down to men. WArBURTON.

So, in his Verfes *At a Solemn* A/"i//7t7r, v. 2. " *Sphere-born* harmonious Sifters, *Voice* anil Verfe." Daniel, in his *Complaint of Rofamond,* ed. 1605, calls Echo " daughter of the aire," So does Sylveftcr *Du Bart. 162*1, p. 172. TODD.

Ver. 243. *And give refounding grace to all Heaven's harmonics.']* That is " The grace of their being accompanied with an echo." Lawes, in fetting this Sung, has thought fit to mar the found, fenfc, and elegance, of a, mull beautiful line, by making a pleafant profeffional alteration.

." And hold a *counterpoint* to all Heaven's harmonics."

The goddefs Echo was of peculiar fervice in the machinery of a Mafk, and therefore often introduced. Milton has here ufed her much more rationally than moft of his brother malk-writers. She is invoked in a fong, but noc without the ufnal tricks of furpriflng the audience by flrangc and unexpected repetitions of found, in Browne's *Inner Temple Mafque,* to which I have fuppofed our author might have had an eye, p, 227- She often appears in Jonfon's mafks. This frequent introduction, however, of Echo in the mafks of his time, feems to be ridiculed even by Jonfon himfelf in *Cynthia's Revels,* A. i. 5. i. Mercury invokes Echo, and withes that me would *falute* him with her *repercuffive* voice, that he may know with certainty in what *caverne of* the earth her *ayrie* fpirit is contained. " How or where I may direft my fpecch, thatthou maift heare." -When fhe fpeaks, Mercury wondering that fhe is fo near at hand, proceeds with great folemnity :

Enter Comus.

Comus-. Can any mortal mixture of earth's mould
Breathe fuch divine enchanting ravifhment? 2-1,1

" Knowe, gentle foule then, I am fent from loue;
" Who, pitting the fad burden of thy woes'
" Still growing on thee, in thy want of wordes
" To vent thy paffion for Narcifiiis death,
" Commands that now, after three thoufand yeeres
" Which have been exercifed in luno's fpight,
" Thou take a corporal! figure, and afcend
" Enricht with vocall and articulate power."

He then, in burlefque of this fort of machinery ufual on the occafion, prepares to ftrike the *obfequious* earth twice with his winged rod, to *gire thee way*. And as a fong was always the fure confequence of Echo being raifed, a burlefque fong follows, which Mercury thus introduces.

" Brgin, and, more to grace thy cunning voice,
" The hu*mourous* aire fhall mixe *her folemne* tunes
" With thy fad words: ftrike muficque from *the fpheares,*
" And with your *golden raptures fwell our cares."*

This play was firft acted in 1600. T. WARTOn.

Mr. Warton is not correct, in afligning the alteration of v. 243 to Lawes. The technical phrafe, " And *hold a counterpoint,"* appears once to have exiited in the Camb. MS. See v. 243 of the Original Various Headings. TODD.

Ver. 244. *Can any mortal mixture of earth's mould Breathe fuch divine enchanting ravifhment ?]* This was plainly perfonal. Here the port availed himfelf of an opportunity of paying a jiift compliment to the voice and ikill of a real fongftrefs ; juit as the two boys arc complimented for their beauty and elegance of figure. And afterwards, the ftrains that *might create afoul under t/ie ribs of death,"* are brought home, and found to be the voice " *of my moft honovr'd Lady,"* v. 5b'4. \Vhere the real and aflumed characters of the fpeaker are blended.

T. WArTON.

Sure fomething holy lodges in that breaft,
And with thefe raptures moves the vocal air
To teftify his hidden relidencc.
Hovv fweetly did they float upon the wings
Offilence, through the empty-vaulted night, son
At every fall fmoolhing the raven-down
Of darkneft, till it fnnl'd ! I have oft heard
My mother Circe with the Syrens three,

Comus's fpccch is introduciHl much in the fame manner with that of Albert's, in 11. and Fl. *Si-a-Voyagr,* A. ii.

" DD I yet live ?
" Sure it is airc I breathe; what plarc is this?
" Sure fonething more than human keeps rcfidcnce here."
BOWIE.

Ver. 252.———,' *Jia'-e oft heard*
My mother Curce with the Syrens three, &c,] Originally from Ovid, *]'lcfaw.* xiv. 264, of Circe-

" Nereides, Nymphæque fiinul, quæ vellera motis
" Nulla trahunt digits, nee: fila fequentia ducunt,
" Gramina difponunt; fparfofque fine ordine flores
" Seccrnlmt calaihis, variafque coloribus herbas.
" Ipfa, quod hæ faciunt, npus exigit: ipfa quid ufus
" Quoque fit in folio, qua; fit concordin niillis,
" Nuvit; et advertcns pcnfas examinat herbas."

Sec alfo ibid. v. 22, 34. Milton calls the Naiades, he mould have Paid Nereid*Jl')ury-kirtkd* becaufc they were employed in collpfting flowers. But William Browne, the paftoral writer, had juft before prccedi-d our author in this imitation from Ovid, in his *Inner Temple Mafyue,* on the ftory of Circe, p. 143.

" Call to a dance the fair Nereides,
" With other Nymphs which do in every creeke,
" In wood[5], mi plains, on mountains, *Jirnphs* fccke
" For powerful Circe; and let in a fung, &c."

Here, *injimples,* we have our author[1] " *potent herbs and drugs"* Jt is remarkable, that Milton has intermixed the Syruns with

Amid ft the flowery-kirtled Naiades,
Culling their poten t herbs and baleful drugs; 255
"Who, as they fung, would take the prifon'd foul,

Circe's Nymphs. Circe indeed is a fongftrefs in the Odffey : tut ,'he has nothing *to do* with the Syrens. Perhaps Milton had this alfo from Browne's Mafquc, where Circe ufes the mufick of the Syrens in the procefs of her incantation, p. 194.

" Then, Syrens, quickly wend me to the bowre,
" To fitte their welcome, and mew Circe's powre."

Again, p. 13.

" Syrens, ynough, ceafe : Circe has prevayl'd."

A fingle line of Horace perhaps occafioned this cunfufion of two diftinct fables, *Epijl.* i. ii. 23.

" Sirenum voces, *et* Circes pocula nofti."

Milton, as we have feen, rails the Naiades, attendant on Circe, *Jfovcery-kirtlcd,* They, or her Nymphs, are introduced by Browne " With chaplets of flowers, herbs, and weeds, on their heads, &c." p. 144. And the harmony of Circe's choir of Nymphs is defcribed by Browne, p. 145. It is not faid cither in Homer nr Ovid, that Circe's Nymphs were ,'killed in tinging. Dr. Newinn remarks here, that *kirtte* is a, woman's gown. So it is in the paftoral writors of Milton's agr, anrl before. And in Shakfpoari', where Falftaffe afks Doll, " What ftuff wilt have a, kirtle of ?" *Second P. K. llenr. IV.* A. ii. S. iv. But it originally iignificd a man's garment, and was fo ufed anciently. At Ieast, mnft commonly. In Spenfer, *Envy,* not a female deity, wears a " *kirlle* of difcolourcd fay," *Faer. QU.* i. iv. 31. It was the name of the fareoat at the creation of Knights of the Garter. Sec Anftis, *Ord. &art.* i. 317. In an original roll of the Houmold-Expcncus of Wyfcrhsun, bifhop of Wincheftcr, dated 134, is this entry. " In fumira duarum *curtellarum* pro Domino cum furrura agnina, x. b." That is, " For furring, or facing two *birtlcjs* for my Lord with Lambs-lkin, IDs." T. WAH.TDN.

Ver. 255". *Whu, as they fung, would take the* prifon'd,'o?,
And lap *it in Ely,'lum* :] In the old play, the *Rc~turn from Pornajfus,* 1505« A. i. S. ii.

And lap it in Elyfium : Scylla wept,
And chid her barking waves into attention,
And fell Charybdis murmur'd foft applaufe :
Yet they in pleafing fluniber lull'd the fenfe,
And in fweet madnefe robb'd it of itfelf;

" Sweet Conftable rloth take the wondering car,
" And lays it up in *'vi"ingprijbiuncnt."*

Prifoned was more common than *imprifoned*. Shakfpeare, Love's, *Lab. Loft,* A. iv. S. iii.

——" universal plodding *prifons* up
" The nimble fpirits in the arteries."

Thefe are few inftanres out of many. We have " *fopprd* ii delight," in Spcnfcr, *F.* Q. v. vi. *6.* AnJ, in *L'Alli-gro,* v. 136 [14] *Lap* me in loft Lydian airs." T. WARTON.

Ver. 257.——————*Scylta wept,*
And chid her barking waves into attention,
Andfdl Charybdiit munnur'd ftift tipplaufe :] Silius Italicus, of a Sicilian fliephcrd tuning his reed, *lieII. Pun,* xiv. *467.* " Scyllzi tacucre canek ; ftctit atra Charybdis." The fame fituaLiim and circumftances didlatcd a fimilar fusion or mode of cxprclfion in cither poet. But SiLius avoided the boldncfs, perhaps impropriety,, of the tail image in Milton.

T. WARTDN.

Ver. 259-————fell ChaFybdis] So, in Samlys's *Travels,* ed, 1515. p. 24&.

" And,'fell *Charybdis* ragcth now in vain."

And in Sylvefter's *Du Bart.* ed. fol. 1621. p. 216.

" Through *fell Charyldis."* TODD.

Ver. 260. *Yet they in pleafing Jlwnber lull'd the fenfe,]* So Spenfer, *Faery Queene,* Introduft. B. iii. it. 4.

[11] My fences lulled are in flombcr of delight." TODD.

Ver. 261. *And in fweet madnefs robb'd it of itfelf &c.]* Compare Shukfpeare, *Winter's Tale,* A. and 5. ult.

But fuch a facred and home-felt delight,
Such fober certainty of waking blifs,
I never heard till now.—I'll fpeak to her,
And fhe (liall be nay quuen.—IIail, foreign wonder!
Whom certain thefe rough fliades did neverbreed,

——— " O fwiM't Paulina !
" Make me think fu twenty years together; ther ;
" *No fettled fenes o*f the world can match
" *The pleafure of that madnefs."* TODD.

Ver. 263. *Such fober certainty of waking blifs*] Guarini. *Paftor Fido* A. v. Sc. ult.

" Vorrei pur, ch" altra prova
" Mi feffe omai funtire,
" Che'l mio dolce vegghiar' non e dormire." ToDD

Ver. 255. ——————*Hail, foreign wilder !*
Whvm certain theft rough J,'iudcjs did never breed,
Unhfi the Goddcfs &c.] Thus Fletcher, *Faith-Shep.* A. v. S» i. vul. iii. p_k 188.

——" **Whate'er Die be;**
" Bc'ft lln.u her Ipirit, or fomc divinity;
" That in lier lhape thinks good to walk this grove."

But perhaps our author had an unpcrct'ivcd rctrofpcd to the *Tt'mpeft, A.* i. S. ii.

Ferd.——" Mull furc, tlu. Goddefs
" On whom thcfu airs attend!—•—
——" **My prime requirf,**
" Which I do laft pronounce, is, 0 you wonder !
" If you be Maid, or no ?"——

Milton's imitation explains Shakfpeare. *Maid* is certainly a *vieutcd being,* a Woman in oppoiition to Goddefs. Miranda immediately deftroys this fine fenfe by a quibble. In the mean time, I have no objection, to read *made,* i. e. *created.* The force of the fentimenl is the fame. *Comus* is univerfally allowed to

Unlefs the Goddefs that in rural fhrine
Dwell'ft there with **Pan,** or Sylvan; by bleft fong
Forbidding every bleak unkindly fog 269

have taken fome; of its tints from the *Tempeft*. Compare the *Faerie Qucuif-j* iii. v. 36, ii. iii. 33. And B. and Fletcher's *Sea-Voyage, A.* ii. S. 1. vol. ix. p. 106. edit, ut fupr. And Ovid, whore Salmacis firfb fees the boy Hermaphroditus, *Metam.* iv. 320. And Browne's *Britannia's Pajlurals,* B. i. S. iv. p. 70.

" Ilayle glorious deitie I
" If fuch thou art, and who can deeme you Ieffe
" Whether thou reignft Queen o' the wilderneffe,
" Or art that Goddeffe, 'tis vnknown to mee,
" Which from the ocean drawes her pedigree, &c."

Homer, (the father of true elegance as well aa nf true poetry) in the addrefs of Ulyfifes to Nauficaa, is tho original author of thia piece of gallantry, \vlijuh could not efcapc the vigilance of Virgil. Sec *Arcades,* v. 44. T. WAIITOX.

In the *]\Loft plcafant Comcdic of MucerJonis,* the lady Amadinu is thus addre/led, Sign. A. 4.

tl Moft gracious goddcfle, more than mortal wight,
u Your hcaiicnly hewe of right imports no lefle, &c"

And me anfwers:

" No goddeffe, fhepheard, but a mortal wighr,
" A mortall wight) diftrelied as thou feeft, &c''

We mufb not forget Palamon's remark on beholding Arcitr, Chauc. *Kn. Tale,* v. 1105. ed. Tyrwhitt.

" I n'ot whether the be woman or goddeffe."

Sec alfo Spenfer, *Faer.* Qif. i. vi. 16 of Una:

" The wood-borne people fall before her flat,
" And wuFfhip her as *Gvddefs of tJte wood."*

And Dryden's *cymon* on viewing *Iphirgenia* deeping :

lf *An* awful fear his ardent wifh withflood,
" Nor durft difturb the *Godrfefs of the wod ;*
" For fuch fhe feem'd." TODD.

To touch the profperous growth of this tall wood.

Lad. Nay, gentle fhepherd, ill is loft that praife,
That is addrefs'd to unattending ears ;
Not any boaft of ft ill, but extreme fhift
How to regain my fever'd company,
CompellM me to awake the courteous Echo
To give me unfwer from her molly couch.

Com. What chance, good Lady, hath bereft you thus ?

Wr. 270- Comub'b *Addrrfs* to the Lady, from v. 255, ID the rnd of this liiu[1], is in a very High ftyle of claflical gallantry. As Cicern fays of Plato's language, that if Jupiter were to fpmk Greek, lie would fpeak as Plato has written ; fo we may fay nf This language of Miltim, that, if Jupiter IVCTE to fprak Lnglifli, he would exprcfs himfelf in (his manner. The paffage is exceeding beautiful in every mlppel; but all readers of tafte will acknowledge, that the fiylc of it is much raifrd by the exprt-Hion *Unlcj's t,'ic boddej's,* an elliptical L'-xprtHion, unufual in our language, though common enough in Greek and Latin. But if we were to fill it up and lay, *Unlefs thou beeft the Goddefs*; how flat and infipid would it make the compofition, compared with what it is. LORD MONBODDO.

Ver. 273.——————*but* extreme ,fhift] I find this expreffion with the accent on the firft fyllable of *extreme,* in (he *Mir.forMagiftrates,* edit. 1610, p. 43D,

gc In ruftie armour as in e*xtream fhift."* Todd:

Ver. 275.. . . . .*to* awake *the courteous* Echo
To give me anfwer from her *muffy* couch.] Compare onfoil's *Pan's Amuitrfarie.* Hymno iii

" the applaufe it brings,
" *Wakes Echo from her feate*
" The clefes to repeate." ToDD.

Ver. 277, &c.] Here is an imitation of thofe fcenes in the Greek tragedies, where the dialogue proceeds by queftion and

Lad. Dim darknefs, and this leafy labyrinth.
Com. Could that divide you from near-ufhering guides?
Lad. They left me weary on a graffy turf.
Com. By falfhood, or difcourtefy, or why?
Lad. To feek i' the valley fome cool friendly fpring
Com. And left your fair fide all unguarded, Lady?
Lad. They were but twain, and purpos'd quick return.
Com. Perhaps foreftalling night prevented them.

anfwrr, a tingle verfe being allotted *to* each. The Greeks, doubtlefs, found a grace in this fort *of* dialogue. As it was one of the charatterifticks of the Greek drama, it was natural enough for our young poet, paffionately fond of the Greek tragedies, to affectthis peculiarity. But he judged better in his riper years; there being no inftance of this dialogue, I think, in *his Samfon Agoniftes.* HURD.

Ver. 278. Dim darknefs,] So Shakfpeare, *Rape of Lucrece t*

" Till fable night, fad fource of dread and fear,
" Upon the world *dim darkntfi* doth difplay."

Henry More, in his *Song of the Soul,* 1642, c. iii. p. *30,* has " *dim* fculking *darkncflc."* TODD.

Ver. 282. *Tofetk i' the valley fvme cool friendly fpring.]* Mere Mr. Sympfon obfervud with me, that this is a. different reafon from what fhe had affigned before, v. 155. " To bhng me berries, &c." They might have left her on both accounts. NEWTON.

Ver. 285.——foreftalling]Thew o r d , ' f o r e f t a l lwasformerly tifed in the fenfe of *prevent., kinder,* &c. as in *Par. Loft,* B. x. 1024. So in Fairfax's *Taffo,* B. xv. 47

" An uglie ferpent t*hat forefall'd* their way."

So alfo in Sylvefter's *Du Bartas,* p. 88. edit, fol. ut fupr. "Fore **Fore-**

Lad. How eafy my misfortune is to hit?
Com. Imports their lofs, befide the prefent need?
Lad. No lefs than if I fhould my Brothers lofe.
Com. Were they of manly prime, or youthful bloom?
Lad. As fmooth as Hebe's their unrazor'd lips.
Com. Two fuch I faw, what time the laboured ox

'Jtalling thee of thy kind lover's kifs." And often in Spenfrr and Shakfpeare. Once in the latter, with the particular application of the text, *Cymbel.* A. iii. 5. iv.

——————————" May
" This *night foreftall* him of the coming day." T. WARTDN.

Ver. 28,9- *Were they of manly* prime, *or youthful bloom* ?] IVeru they young men, or flriplings? *Prime in* perfudlJon. [il] Nature here wanton'd as in her *prime,"* Par. Luft, B. v. 2,95, Again, what is more appufite to the fenfc of the text, B. xi. 245.

" His ftarry helm unbuckled fliow'd *him prime*
" *In manhoyd, where youth ended"*

Again, where perhaps the diftinftion is more ftrongly marked, B, iii. 646.

" And now a *ftripling* Cherub he appears,
" Not of the prime, &c." T. WARTON.

. Ver. 290.——————————*their* unrazor'd *lips.']* The unpleafant epithet *unrazor'd* has one much like it in the *Tempeft* A. ii. S. v.

" till new-born chins
" Are rough and *razorable."* T. WARToN",

Milton here perhaps hadTrifliao in view, *Ital. Liberat. li*b.xi.

———" Pur Achille era ancor gran tie '
" Nel refto aveano una bellezza equnk-,
" Tutti dui biondi, e di regale nlpetto,
" Le *bat be* d'oro, e- di pel biondo mifte,
" *Che non mean provato ancv il rafojo"* Toim.

Ver. 291.——————————*what time the labour'd* or *In his loofe traces from the furrow came*] Theno-

In his loofe traces from the furrow Came,
And the fwink'rt hedger at his fupper fab;
I faw them under a green rtiantling vine,
That crawls along the fide of yon fmall hill, 298

tation of time is in thepnfloral manner, as in Virg. *EzL* ii* 5E>, and Hor. *Od.* III. vi. 41. The Greeks exprefs the whole vefy happily in the Tingle word JBbTAYTOZ. Horn. *II.* xvii. 779-

Ἦμος δ' ἠέλιος μετονίσσετο βουλυτόνδε. NEWTDX.

This is claffical. But the return of oxen or horfes from the plough, is nut a natural circumftance of an Englifh evening. la England the ploughman always quits his work at noon. Gray, therefore, with Milton, painted from books and not from this life, where in defciibing the departing day-light he fays,

" The ploughman homeward plods his weary way."
T. WARToN.

The return of oxen and horfes from the plough is certainly hot a natural circumftance of an Englifh evening, except it ba tan evening in winter, when the ploughman mull work as long as he can fee. In England the ploughman dues not *always* quit his work at noon; three, four, and fometimes five, being the time of returning from that work ; in general, between three and four. Or perhaps, in Milton's time, the ploughman returned home at noon to feed his cattle, and relrefli himfelf; and afterwards rcfumerl his labour; as is the cafe, I believe, in foma counties, at prefent. TODD.

Ver. 293- *And the* fwink'd hedger *at his flpperfat;]* Tha *fwink'd /ledger's fupper* is from nature. And *hed'er,* a word new in poetry, although of common ufe, has a good effect. *Swink'd* is *tired, fatigued.* T. WArTOn.

Shrink is the language of Chaucer and Spenfer. Chaucer alfo applies the fubftantive fwinker to a *ploughman* ; " a *trewe fwinker* and a gode was he," *Prol. Cant. T.* 533. The notation of time here is marked by firailar fcenery in Apollunius Rhodius, *Argonaut,* Lib, i. 1172.

Plucking ripe clutters from the tender (hoots;
Their port was more than human, as they flood :
I took it for a faery vifion

Ἥμος δ' ἀγρόθεν εἶσι φυτοσκάφος, ἤ τις ἀροτρεὺς
Ἀσπασίως, εἰς αὖλιν ἐὴν, δόρποιο χατιζων·
Αὐτῳ δ' ἐν προμολῇ τετρυμμένα γούνατ' ἔκαμψεν, κ. τ. λ.

TODD.

Ver. 257. *Their* port *was* more than human, as they flood: *I took it for a* faery vifion &c.] I have adopted, in the firft line, the pointing of editions 1645 and 1673. But perhaps that of 1537, is to be preferred.

" Their port was more than humaine; as they (loud
" I took it, &c."

' As they flood before me, I took it, &c." But wrhave much the fame form of cxprcflion in the *Epitaph on the MarMvnefs of JPincheJler,* v. 21.

" And in his garland, *as hejlood,*
" Ye might difcern a cyprefs bud."

See *Acts Apoft.* xxii. 13, 14-. " One Ananias came unto me, and *Jluod,* and faid unto me, &c." Cumus thus defcribes to the Lady the linking appearance of her Brothers : and after the fame manner, in the *Iphigvnia in Tauris* of Milton's favourite Greek tragedian Euripides, a fhepherd defcribes Pylades and Oreftes to Iphigenia the lifter of the latter, as preternatural beings, and objects of adoration, v. 246\

Ἐνταῦθα δισσὼς εἶδε τις νεανίας
Βυφορβὸς ἡμῶν, κἀπεχώρησεν πάλιν,
Ἄκροισι δακτύλοισι πορθμεύων ἴχνος·
Ἔλεξε δ'· Οὐκ ὁρᾶτε; δαίμονες τίνες
Θάσσουσιν οἵδε. Θεοσεβὴς δ' ἡμῶν τις ὢν
Ἄνεσχε χεῖρα, καὶ προσεῦξατ' εἰσίδων·
Ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,
Δέσποτα Παλαίμων, ——
Εἴτ' ὦν ἐπ' ἀκταῖς θάσσετον Διοσκόρω, κ. τ. λ.

Compare Note on v. 265. We have *port* in the fame fenfe, *Par. Lojl,* B. xi. 8. (l Their *port* not of mean fuitors." " *Their port was mvre than human"* occurs in Cartwright's Poems, in a

Of fortie gay creatures of the element,
That in the colours of the rainbow live,
And play i' the plighted clouds. I was aw-flruck,

piece written *1636,* after the exhibition, but before the publication of *Comus.* To the Queen, p. 268. edit. 1651. BVD.

——" A ftately maid appeared, whofe light
" Did put the little archers all to flight;
" Her fhape was *more than human."*

And here a partial determination of the fcnfe at *human7* may afcertain the punctuation of 1637. T. WARTOn.

The pointing in the editions of 1645 and 1673 more emphatically ascertains the graceful ftalion of the Brothers, to which, I prefuine, the poet intended a compliment. The fuccceding compliment, paid to their elegant appearance, is highly poetical. The paffage has been particularly noticed in a very valuable and interciting work; from which we learn, that the Perfian *Perils,* the airy creatures of their ports, although a diftinft fpecics of imaginary beings, whole qualities and appearance by no means accord with Shakfpeare's idea of the fairy race, currcfptmd, however, with the fublime notion of *a. fairy vrfion,* which Milton has here expreflcd. Of tin *Perics,* cxquiiitu beauty is faid to be the mod obvious charafturiltick ; as appears from their poets; who, when they wifh to compliment, in the inoft flattering manner, an admired object, elegantly compare her to OUR of this aerial raci?. See *Perjian Mifcellanies,* by William Dufely, Efq. 4to, 1795, chap. vi. TODD.

Ver, 299.——————*th* element,] In the north of England this term is jlill made ufe of for t h e y , THYER.

Ver. 301. *And play i' the* plighted *clouds.}* The luftre of Milton's brilliant imagery is half obfcured, while *plighted* remains unexplained. We are to underftand the *braided* or embroidered clouds: in which certain airy elemental beings arc inoft poetically fuppofed to fport, thus producing a variety of trunfient and dazzling colours, as our author fays of the fun, *far. Loft,* B. iv. 55.

" Arraying with reflected purple and gold
" The clouds that on his weftern throne attend."

And, as I paft, I worftiipt; if thofe you feek,
It were a journey like the path to Heaven,
To help you find them,
Lad. Gentle Villager, 304
What reaiiieft way would bring me to that place?

In Spenfer we find p'ight for a fold, a filken robe, "purfled upon " with many a folded *plight"* Faer. Qu. ii. iii. *26.* And *plight or folded* a participle, " ringes of rufhes *plight"* ii. vi. 7. Chaucer, in the *Teftartient of Love,* has *pities* lor *folds.* And *plite,* a verb,, *to fold,* Tr. Cr. ii. 1204. of a Letter.

" Yeve me the labour it to fowe and *plite."*

That is, " to Hitch and fold it." From this verb *plight,* immediately came Milton's *plighted,* which I do nnt remember in any other writer. It is obvious to obferve, that the modern word is *plaited.* T. WARTON.

But the old participle is ufed by the Father of Englifti ppetry, in his *Court of Love,* v. 1441.

" And with a trewlove, *plited* many a folde,
" She fmote me through the very heart, &c."

P. Fletcher employs the participle *plight* in the fenfe of *curled, Purp. I/I.* C. vii. ft. 23. edit. 1633.

" A long love-lock on his left flioulder *plight."*

And Milton illuftrates himfelf in his *Hift. of England,* where he defcribes Boardicea, B. ii. " She wore a *plighted* garment of divers colours," that is, a garment whofe *p/aits OT foldings* were of divers colours. This ftems to me the fcnfe of *"plighted* clouds," and alfo of " *tiffiied* clouds," *Ode Nrtiv.* ft. xv. Compare the **νέφη χρυσαγῆτα,** *Job* xxxvii. 2. A contemporary poet gives aparaphrafticlc parallel to the *"plighted* cluudi:" SeeT^e *Sicrefs of fugling,* by J. Davors, B. i.

" The watry cloudes that, in the ayre u*prold,*
[11] *Withfundry kinder ofpainted coflours* flic."

Sylvefter, as Mr. Dunfter obferves, has " *plrighted* cloak," *D' Bart.* 1621, p. 72. So, in Emmiliane's *Hift. of Monajlical Orders* 1693, p. 152, the Dominicans are defcribed as wearing " a black plited *cloak."* Todd.

Com. Due weft it rifes from this fhrubby point.
Lad. To find out that, good Shepherd, I fup-
pofe,
In fuch a fcant allowance of ftar-light,
Would overtafk the beft land-pilot's art,
Without thefure guefs of well-praftis'd feet. SID
Com. I know each lane, and every alley green,
Dingle, or bufhy dell of this wild wood,
And every bofky bourn from fide to fide,

Ver. 306. DUE weft *it rifes from this fhrubby point.]* Milton had perhaps a predilection for the weft, from a fimilar but more .pifturefque information in *As you like it,* A. iv, S. i.

" *Weft of thisplace* down in the neighbour bottom, &c."
T. WARTON.

Ver. 312. Dingle, *or bujhy* dell *of this wild veiod,*
And every bofky bourn *fromJide to fide,* fire.] The outline is in Fletcher, *Faith, Shep.* A. i. S. i, vol. iii. p. 163. But Milton has judicioully avoided Fletcher's digrcfliDiml ornaments, which, however poetical, are here unneceffary, and would have been mifplaced.

" I have crofs'd
"• All thefe woods over, ne'er a nook, or *del!,*
" Where any litflc[1] bird or beaft doth dwell,
" But I have fought him ; ne'er a bending brow
" Of any hill, or glaie the wind lings through,
" Nor a. green bank, nor fhade, where fhepherds uffe
" To fit and riddle, fweetly pipe, &c."

Feck fuppofes that *bufhy dell* explains *dingle;* and by *dingle,* which he thinks is no where clfe to be found in our language, ha underAands boughs hanging *dingle-dangle* over the edge of ihe dell. But Peck is to be praifed only for his induflry. The word is ftill in ufe, and figniiies a valley between two fteep hills. *Dimbk* is the fame word, In the *Dramatis Perftmtt* of the quarto of Jonfon's *Sad Shepherd,* I find "the Witches **dimble;** and, " a gloomie *dimble,*" A. ii. S. vii. And in Drayton' ***Polyolbion,***

My daily walks and ancient neighbourhood;
And if your ftray attendance be yet lodg'd, 3i5

S. ii. vol. ii. p. 590. " glonmie *dimbles,"* And *dingle,* in his *Mufes Elyf. Nymph,* ii. vol. iv. p. 1455. " In *dingles* decpe, and mountains hore." A *bourn,* the fenfe of which in this pafiagc has never been explained with precifion, properly fignifies here, a winding, deep, and narrow valley, with a rivulet at the bottom. In the prefent inftance, the declivities are intcrfperfed with trees and bulhes. This fort of valley Comus kntw from *Jide tojide.* He knew *both* the *oppoftte Jides* or ridges, and had confequently traverfed the intermediate fpace. Such fituations have no other name in the Weft of England at this day. In the wafle anfl open countries, *bourns* are the grand reparations or divifions of *one* part of the country from another, and are natural limits of diftricts and pariflies. For *bourn* is fimply nothing more than a boundary. As in the *Tempeft,* A. ii. S. i. *Bourn,* bound of land,, tilth, &c. And in *Antony and Cleopatra,* " I'll fet a. *bourn* how far to be belov'd." A. i. S. i. And in the *Winter^sTalf,* A. i. S. ii. " One that fixes no *bourn* 'twixt his and mine." Dover^cliff is callrd, in *Lear,* " this chalky *bourn,"* that is, this chalky boundary of England towards France, A. iv. S. vi. See Furetiere in *Borne,* and Du Cange in *Borna,* Lat. *Glqjf.* In Saxon, *Burn,* or *Eurna,* is a ftream of water, as is *Bourn* at prefent in fome counties: and as rivrrs were the mofl diftinguifhable aboriginal reparations or divifions of property, might not the Saxon word give rife to the French *Borne* ¥ There is a paffage in the F*aerie Queene,* where a river, or rather ftrait, is called a *bourne,* ii. vi. ID.

*' My litle boat can fafely paffe this perilous *bourne."*

But feemingly alfo with the fcnfe of *divijion* or *fcparation.* For afterwards this *bourne* is Ailed *zjhard.*

———————" when late he far'd
" In Phxdria's flitt barck over that perlous fhard."

Here, indeed, is a mutathefis; and tbe aftivc participle^fln'TZ^ is confounded with the paflive *Jhared.* This perilous *bourne* was the boundary or divifion which parted the main land from Phedria's ifle of blifs, to which it fcrved as a defence. In the mean t*ime,fhard* may flgnify the gap made by the ford or frith betweep

Or fhroud within thefe limits, I fhall know
Ere morrow wake, or the low-roofted lark
From her thatch'd pallet roufe; if otherwife,
I can conduct you, Lady, to a low
But loyal cottage, where you may be fafe
Till further queft.
Lad. Shepherd, I take thy word,
And truft thy honed offered courtely,

the two lands. But fuch a fenfe is unwarrantably catachreftical and licentious. *Bofky is woody,* or rather *bufhy.* As in the *Tempeft,* A. iv. S. i. " My *bofky* acres, and my *unfhrubb'd* down." Where unfh*rubbed* is ufed in contraft. And in Peele's Play of *Ed-ward the Firft,* 1593.

——" In this *bofky* wood
" Bury his corpfe."

It is the fame word in *firft P. Henr. IV. A.* v. S. i.

" How bloodily the fun begins to peer
" Above yon *bufky* hill !" T. WARTON.

Ver. 322.——————*courtefy,* &c.] Probably, as Miltuii was fo familiarifed to the Italian poets, from Ariofto, *Orl. Fur.* C. xiv. 62.

" Erano paftorali alloggiamenti,
" Mighur ftanza, e piu commoda, che bella,
" Quivi il guardian cortefe degli armenti
" Onuro il Cavaliero, e la Dunzella,
" Tanto, che fi chiamar da lui contenti:
" Che non pur per *cittadi, e* pur *caftella,*
" Ma per *tugurii* ancora, e per fenili,
" Speffo fi trovan gli Uomini gentili."

A ftanza which has received new graces from Mr. Hoole's tranflation, But Milton, as Mr. Bowle had long ago concurred with doftor Newton in observing, perhaps remembered Harrington's old verfion, however fhort of the original, ft. 52.

" As courtefie oftlines in fimple bowres
" Is found as great as in the ftately towres,"

Which oft is fooner found in lowly fheds
"With fmoaky rafters, than in tap'ftry halls
In courts of princes, where it firft was nam'd,
And yet is moft pretended : In a place
Lefs warranted than this, or lefs fecure,
I cannot be, that I fhould fear to change it.—
Eye me, bleft Providence, and fquare my trial
To my proportioned ftrength !—Shepherd, lead on. *[Exeunt.]*

Enter The Two BROTHERS.

EL Br. Unmuffle, ye faint ftars; and thou, fair moon,

The mode of finifhing halls or flate-apartments with taprftry, had not ceafed in Milton's time. Palaces, as adorned with tapeftry, are here contrafted with *lowly fheds* and *fmoaky rafters,* A modern poet would have written ftuccoed halls. T. WARTON.

Ver. 325. In *courts of princesd]* This is Mr. Warton's emendation. It was before " *And* courts of princes." In the preceding verfe, " *With* fmoaky rafters" was at firft written by Milton " *And* fmoaky rafters :" but hp left it for his excellent editor to make the correction in this verfe, which he himfelf muft have intended. Compare *Mem of Ancient C,'iivalry,* p. 275. " The chambers of *princes* were hung with green filk at top and at bottom with *tape,'try* unto ths door." TODD.

Ibid. *In courts of princes, 'where it firft was nam'd]* Mr. Sympfon perceived with me, that this is plainly taken from spenfer, *Faer. Qu.* vi. i. 1.

" Of court, it feems, men courtefie do call,
" For that it there moft ufeth to abound." NEWTON.

Ver. 331. Unmuffle,] *Muffle* was not fo low a word as at prefcnt. Drayton, *Heroic. Epift.* vol, i. p. 251. of Night.

" And in thick vapours *muffle* up the world."

That wont'ft to love the traveller's benifon,
Stoop thy pale vifage through an amber cloud,

Browne, *Shep. Pipe,* eil. 1614.

" If it chane'd Night's fable fhrowds
" *Muffled* Cynthia up in clowds."

And Sylvefter, immediately in the fenfe before us, *Du Bart,* ed. 1521. p. 198, " While Night's black *muffler hoodeth* up the fries." T. WARTOn.

See alfo Shakfpeare, *Rom. and JuL* A. v. S. iii. " *Muffle* me, *Night,* awhile." The word feems indeed to have been more particularly adjoined to *Night* by our elder poets. Compare *Mirourfor Mag.* edit. 1610. p. 806. of *Night.*

" with black cloake of clouds *muffling* the Ikies."

And G. Wither, *Shepherd's Hunting,* 1622.

" And *Night* begins *to muffle* up the day." TODD.

Ver. 331.——————"———*fair* moon,] So Milton calls her in *Par. Loft,* B. iv. 649). " This *fair* moon." Drummond bi'gfut. one of his *Sonnets* thus: " *Faire moone,* who with thy cold and filuer fhine, &c." Sidney has the fame expreffion. *Arcud.* 13th edit, p, 372. TDDD.

Ver. 332. *That wont'Jl to love the traveller's benifon,']* Mr. Richardfon and Mr. Thyer here faw with me, that there was an "pllufion to Spenfer, *Faer. Qu.* iii. i. 43.

" As when fayre Cynthia, in darkfome night,
" Is in a noyous cloud enveloped,
" Where fhe may finde the fubftance thin and light,
" Breakes forth her filver beames, and her bright head
" Difcovers to the word difcomtitcd ;
" *Of the poore traveller that vent aftray*
" *With thoufand bleffings fhe is heried."* NEWTON.

Ver. 333. Stoop *thy pah vifage* througk *an amber* cloud,] Mr. Bowie, together with a paflagc from the *Faerie Queene,* fuft rited by Richardfon, refers to B. and Fletcher's *Maid's Tragedy,* in the Mafque, A. i. S. i. vol. i. p. 12.

———" Bright Cinthia, hear my voice !——
" Appear, no longer thy pale vifage fhroud,
" But ftrike *thy* filver *horns quite through a cloud."*

And difinherit Chaos, that reigns here
In double night of darknefs and of fhades;
Or, if your influence be quite damm'd up
With black ufurping milts, fome gentle taper,
Though a rufti-candle from the wicker hole
Of fome clay habitation, vifit us
With' thy long-levell'd rule of dreaming light;
And thou fhalt be our ftar of Arcady,
Or Tyrian Cynofure.

I may add the comparifon in *//. Penf. v.* 71.

" And oft, as if her head fhe bow'd,
" *ftooping through a* fleecy *cloud."* TODD;

Ver. 334.——difinherit Chaos,] This expreffion fhould be animadverted upon, as hyperbolical and bombaft, and a kin to that in *Scriblerus,* " Mow my beard." JDS. WArTON.

Milton feems to irnitate Nabbes's Microcofmus See Reed's *Old Plays,* vol. ix. p. 116", where Janus fays lo Nature,

——" *Air* had belt
" Confine himfiilf to his three regions,
" Or elfe I'll *difinherit him."* TODD.

Ver. 339——vifit us &c.] See *Par.Loft,* B. ii 398. " Not unvifited of heaven's fair *light."* And St. *Luke* i. 78, II The *dity-fprwg* from un high haih *vifited us." T.* WARTon.

Ver. 340. •—*long-* level I'd rulo *of Jlr earning light* ;] A riiy of the fun, in the fame manner, ib called^ ἡλίῳ ΚΑΝΩΝ ΣΑΦΗΣ, in the ΙΚΕΤΙΔΕΣ of Euripides v. 650; which his late editor (Markland) had not imagination enough to conceive the meaning of. See Note on the place, edit. London, 1753, 4to. HURD.

The fun is faid to *" level* his evening rays," par. *Loft B,* iv 543- T. WArTON.

Ver. 341.——*our ftar of* Arcady,
Or Tyrian Cyuofure.] Our greater or; Ieffer bear-ftar. Califto, the daughter of Lycaon king of A*rcadia,* was.

Sec Br. Or, if our eyes
Be barr'd that happinefs, might we bub hear
The folded flocks penn'd in their wattled cotes,
Or found of paftoral reed with oaten flops, 345
Or whittle from the lodge, or village cock
Count the night watches to his feathery dames,
'Twould be fome folace ye I", fame little cheering,
Inthisclofe dungeon of innumerous boughs.

changed into the greater bear, called alfo *Helice,* and her fon Areas into the leffer, called alfo *Cynofura,* by obferving of which the *Tyrians* and Sidonians fleered their courfe, as the Grecian mariners did by the other. See Ovid, *Fraf.* iii. 107- and Val. Flaccus, *Argon.* i. 17. NEWTON.

Ver. 344. *The folded flocks* fee.] Compare, as Mr. Warton direfts, *Par. L.* B. iv. 185. And fee the notes on Milton's *Eptiaphium Damvnis,* ver. 140. TODD.

Ver. 349.——————innummnis] *Innumerous* is uncommnn. But fee *Par. Loft,* B. vii. 455. " *Innumerous* living creatures." The expreffion, *innumerous Loughs,* has been adopted in Pope's Odyffey. T. WARTON.

Compare *Par. Loft,* B. ix. 1089. •' YE Cedars, with *innumerable boughs* &c." But *innumerous* is common in the poetry of Milton's friend, Henry More. See his *Platonicall* .Song- *of the Soul,* edit. Gamb. 1642. 12mo. B. iii, c. iv. ft. 30. " *Innumerous* off-fpring." Again, ft. 32. " *Innumerous* mifchiels." Milton and More were " nurs'd upon the felf-fame hill," and had drunk deep of the fume fpring. See Nutc bulow at v. 467- Thus, in More's *Song,* B. i. c. i. ft. 18, 19. Plato ia called " *dtoinejl,"* and his Philnfophy " *begot of high eft Jove,*

[11] That fires the nobler heart with fpotlcfle love,
" And fadder minds *with Neftar drops doth cheur."*

This is Milton's " divine Philofophy," the " perpetual feaft of nectar'd fweets," v. 475. And More farther obferves, that " with *crabb'd* mind Wifdom will nere confort," nor " make abode with a *fawr* ingenie," *Song,* B. iii. c. iii. It. 58. So

But, O that haplefs virgin, our loft Sifter ! 350
Where may Ihe wander now, whither betake her
From the chill dew, among rude burs and thirties ?
Perhaps fome cold bank is her bolfter now.
Or 'gainft the rugged bark of fome broad elm
Leans her unpillow'd head, fraught with fad fears. 355
What, if in wild amazement ani affright ?
Or, while we fpeak, within the direful grafp
Of favage hunger, or of favage heat ?
EL Br. Peace, Brother; be not over-exquifite
To caft the iafhion of uncertain evils : *360*
For grant they be fo, while they reft unknown,
What need a man foreflall his date of grief,
And run to meet what he would moft avoid ?

Milton contends, that Phrlofophy is " *not harjh and crabbed,*[f] v. 447, and, in the fame fpirit, reprobates thofe " libidinous and ignorant poetafters," who by their writings " make the tarter of virtuous documents *harfh* and *fower.''* Profe-W. i. *223.* edit. Amft. 1698. fol. ToDD.

Ver. *359.*——————————— exquifite] *Exquifife* was not now uncommon in its more original fignification. B. aixl Fletcher, *Little Fr. Law,* A. v. S. i. vol. iv. p, 253.

——" They're e*xquifite* in mifchiuf." T WArTON.

Ver. 360. *To caft the fafhion]* A metaphor taken from the Founder's art. WArBURTON.

Rather from Aftrology, as " to caft a Nativity." The meaning is to *predict, prefigure, compute,* &c. T. WArTON.

Ver. 351. This line obfcures the thought, and loads the expreflion. It had been better out, as any one may fee by reading the paffage without it. WARBUrToN.

Or if they be but falfe alarms of fear,
How bitter is fuch felf-delufion ! *265*
I do not think my Sifter fo to feek,
Or fo unprincipled in Virtue's book,
And the fweet peace that goodnefs bofoms ever,
As that the fingit; want of light and noife
(Not being in danger, as I truit (he is not,) 370

Ver. 367. *Or fv* unprincipled *in* Virtue's book,] Thus, in the *Trattate of Education,* p. 101. edit. 1673. " Souls *fo unprincipled in Virtue,"* to which Mr. Warton refers. Again, in his *Profe-W.* i. 222. edit. Amft " Teaching over the whole *book* uf Sanctity and *Virtue."* ToDD.

Ver. 369. *As that the fingle want of light and noife*
(Not being in danger, as I trujljht is not,) &c.] A profound Critick cites the entire context, as containing a beautiful example of Milton's ufing the parenthefis, a, figure which he has frequently ufed with great effeft. " The whole padage is exceedingly beautiful ; hut what I praifc in the pnrenthefis is, the pathos and concern for his filter that it expreffes. For every parenthefis fliould contain matter of weight; and, if it throws in fome paffion of feeling into the difcourfe, it is fo much the Letter, becaufe it furnifhes the fpeaker with a proper occafion to Vary the tone of his voice, which ought always to be done in fpeaking a parenthefis, but is never more properly done than when fome paffion is to be expreffed. And we may obferve here, that there ought to be two variation of the voice in fpeaking this parenthefis. The fir ft is that tone which we ufe, when we mean to qualify or reftrict any thing that we have faid before. With this tone fhould be pronounced, *not being in danger; and* the fecond member, *as I trvft fhe is not, f*hould be pronounced with that pathetick tone in which we canieftly hope or pray for any thing." *Origin and Progr. of Language,* B. iv. P. ii. vol. iii, p. 76. Edinb. 1776. This is very fpecious and ingenious reafoning. But fome perhaps may think this beauty quite accidental And undefigned. A parenthefis is often thrown in, for the fake of explanation, after a paffage is written. T. WArTon.

Could ftir the canftant mood of her calm thoughts,
And put them into misbecoming plight.
Virtue could fee to do what Virtue would
By her own radiant light, though fun and moon
Were in the flat fea funk. And Wifdom's felf
Oft feeks to fweet retired folitude; 376

Ver. 373. *Virtue could fee to do what Virtue would By her own radiant tight,]* It has been noticed by many Criticks that this noble fentiment was infpired from Spenfer, *Faerie* Queene, i. i. 12.

" Vertue gives herfelfe light through darknpfle for to wade."

But may not Jonfon here be alfo noticed, who, in his Mafque, *Pfeafure reconciled to Virtue* (to which 1 have ventured to arfign olher allufinns in *Comus),* fays of *Virtue '*

" She, flie it is in darkneffe fhines,
" 'Tis fhe that ftill herfelf refines,
" By her own light, to every eye." ToDD.

Ver. 375. *Were in the fiat fea funk.]* Perhaps he wrote, " Were in the fea *fat* funk." Compare Par. *Reg.* B. iv. 363. " Lays cities *flat"* And fee Per. *Loft,* B. i. 401. But we have *level* brine," in *Lycidas,* v. 58. T. WARTDN.

The prefent reading, which has been adopted by Dyer, in his *Fleece,* B. i. perhaps is preferable :

" And here and there, between the fpiry rocks,
" The broad flat,'fea."

Again, B. iv. " the flat *fea fhines* like yellow gold." And in B. H. he ufes the analogous expreffion in *Lycidas :*

———" huge Lemnos heaves
" Her azure head above the *level brine."* TODD.

Ver. 375. *Oft* feeks *to fweet retired folitude;*] For the fame luicommon ufe of *feck,* Mr. Bowie cites Bale's *Examinacyon* of A. Aikew, p. 24-. " Hath not he moche nede of helpe who *ftektth to* fbche a furgeon ?" So alfo in *Ifaiah,* ii. 10. " *To* it **fhall** the Gentiles *feck."* *T.* WARToN.

"Where, with her beft nurfe, Contemplation,
She plumes her feathers, and lets grow her wings,
That in the various buftle of refort
Were ail-to ruffled, and fometimes impaired.

It is common in our tranflation of the Bible. See *Deut.* xii. 5, I *Kings x.* 24, and *Ecclus* iv. 12. See alfo *The Hift. of Orl. Furiofo, 1599.*

———" the rich and wealthie Indian clime,
" *Sought to,* by greedie minds, forhurtfull gold." TODD.

Ver. 377.———*her beft nurfe, Contemplation,]* In Sidney's *Arcadia,* Sulitude is the nurfe of Contemplation. B. i. p. 31. edit. 1674. " Such contemplation, or more excellent, I enjoy in folitarinefs ; and my *folitarinefi* is perchance the *nurfe* of thefe *contemplations"* DUNSTER.

Ver. 378. *She* plumes *her feathers,']* I believe the true reading to *be prunes,* which Lawes ignorantly altered *to plumes,* afterwards imperceptibly continued in the poet's own edition. To *prune wings,* is to fmouth, or fet them in order, when *ruffled.* For this is the leading idea. Spenfer, *Faer, Qu.* ii. iii. *36.*

" She 'gins her feathers foule *disfigured*
" Proudly to *prune"*

A Critick of the moft contaminate abilities has confirmed bifhop Warburton's opinion, that Pope plainly copied this fublime and elegant imagery, and that he *has flown his dexterity in contending with fo great an original.* Pope fays,

" Bear me, fome God, oh ! quickly bear me hence,
" To wholefome *Solitude,* the nurfe of fenfe ;
" VVhure *Contemplation prunes* her *ruffled* wings,"

See On the Marks of Poetical Imitation, 12mo. 1757. p. 43. I find, however, in Hughes's *Thought in a Garden,* written 1704, *Poems,* edit. 1735. vol. i. 12mo. p. 171.

" Here *Contemplation prunes her wings."* T. WARTON.

Ver. 380. *Were* ail-to *ruffled,]* So read as in editions 1637, 1645,'and 1673. Not *too,* nimis. *Ail-to,* or *Al-to,* is *entirely,*

He, that has light within his own clear bread,
May fit i' the center, and enjoy bright day:
But he, that hides a dark foul and foul thoughts,
Benighted walks under the mid-day fun;
Himfelf is his own dungeon. 335

See Tynvhi *It's Ghjary,* Chaucer, V. *To.* And Upton's *Gloff.* Spenfcr, *V.All.* Various inftances occur in Chaucer and Spenfer, and in later writers. The corruption, fuppofGd to be an emendation, " all t*00* ruffled," began with Tickell, who had no knowledge of our old language, and has been continued by Fentun, and doctor Newton. Tonfon has the true reading, in **1695,** and 1705. T. WARTON.

See *Judges* ix. 53. " And a certain woman caft a piece of a milftonc upon Abimelech's head, and *ail-to* brake his fkull :" For fo it fhould be printed. Some editions of the Bible corruptly read, " all *to break"* placing the verb improperly in the infinitive mood. TODD.

Ver. 381. *He, that ban light within Jus own dear breaft,*
May Jit i the center, and enjoy bright day :] So, in his *Profe-W.* i. 21?. edit. 1698. " The attions of juft and pious men do not darken in their middle courfc ; but Solomon tells us, they arc as the fliiiiing light, that fliineth more ami more unto the perfect day." Compare alfo Crafhaw's *Wijhtt, to his, fuppofed, Miftrefs,* v. 7.9.

" Days, that in fpite
" Of Darknefs, *by the light*
" *Of a dtar mi,'nl,* are day all night." TODD,

Ver. 385. *Himfelf is his own dungeon.']* In *Sanif. Agon.* v. 155, the Chorus apply this folemn and forcible exprcflion to the captive and afflifted hero:

" Thou art become (O worft imprifonment)
" The *dungeon of thyfelf."*

Compare Sidney's *Arcadia,* 13th edit. p. 105. " He left *in hirrtfelf* nothing but a maze of longing, and a *dungeon of for row!'* And ibid. p. 76. " Here plaints come forth from *dungeon of my nind."* ToDD,

Sec. Br. Tis moft true,
That muling Meditation mod affefts
The penfive fecrecy of defart cell,
Far from the cheerful haunt of men and herds,
And fits as fafe as in a fenate-houfe;
For who would rob a hermit of his weeds,
His few books, or his beads, or maple difti,
Or do his gray hairs any violence ?
But Beauty, like the fair Hefperian tree
Laden with blooming gold, had need the guard
Of dragon-watch with unenchanted eye,
To fave her bloffbms, and defend her fruit,
From the rafti hand of bold Incontinence.

Vcr. *389. And Jits as fafe as in a fenatc-hovfe* ;] Not many years after this was written, Milton's friends fhowcl that the fafety of a fenatc-houfe was not inviolable. But, when the people turn legiflators, what place is fafe from the tumults of innovation, and the infults of difobcdicncc ? T. WAHTOX.

Poflibly Milton might now be thinking of *The Senate* of his own Univerlity. Another phrafii has been thought *academical* in v. 707 of this poem ; where fee the notes. Cleveland, his contemporary, has calleJ the members of *TheSenate, "* thcMufei' Privy-Counccl," *Works,* p. Iffn, edit, lu'fio. TODD.

Ver. 33. *But Beauty,* &c.] Thefe fentiments are heightened from the *Faithful Shephtrdifs,* A. i. 5. i. vol. iii. p. 123.

———" Can fuch beauty be
" Safe in its own guard, and not dmwe the eye
" Of him that paffeth on, to greedy gaze, &c."
T. WARTON.

Ver. 305.———————*with* uneiichanted eye,] That is, which *cannut be enchanted.* Here is more flattery; but certainly fuch as was juftly due, and which no poet in fimilar circumftances could refift the opportunity, or rather ihe temptation, of paying.
T. WARTon.

You may as well fpread out the unfunn'd heaps
Of mifer's treafure by an outlaw's den,
And tell me it is fafe, as bid me hope
Danger will wink on Opportunity,
And let a fingle helplefs maiden pafs
Uninjured in this wild furrounding wafte,
Of night, or lonelinefs. it recks me not;
I fear the dread events that dog them both,
Left fome ill-greeting touch attempt the perfon
Of our unowned Sifter.
EL Br. I do not, Brother,
Infer, as if I thought my Sifter's (late
Secure, without all doubt or controveriy;
Yet, where an equal poife of hope and fear
Does arbitrate the event, my nature is
That I incline to hope, rather than fear,

Ver. 398.——————*the* unfunn'd *heaps* Sec.] Evidently from Spenfer's mifer, Arg. *Faer.* Qw. ii. vii.

" Guyon finds Mammon in a delve
" *Sunning* his *threafure* hore." TODD.

Ver. 402. *And let a fingle hdplefs maiden pafs* &c.] Rofalind argues in the fame manner, in *As you Like It,* A. i. S. iii.

" Alas ! what danger will it be to us,
" Maids as we arc, to travel forth fo far !
" Beauty provoketh thieves fooner than gold."
T. WARToN.

Compare alfo Guarini, *Paft. Fid.* A. v. S. ii.

" E donna fcompagnata
" E fempre mal guardata." ToDD.

Ver. 410. *Yet, where an equal poife* &c.] " Boni animi prDprium eft in dubiis mcliora fuppunere, donee probeUir in cgiUrarium," Mat, Paris. *Hift.* p. 774 BoWLE.

And gladly banifh fquint fufpicion.
My Sifter is not fo defencelefs left
As you imagine; fhe has a hidden ftrength,
Which you remember not,
Sec. Br- What hidden ftrength,
Unlefs the ftrength of Heaven, if you mean that?
El. Br. I mean that too, but yet a hidden ftrength,
Which, if Heaven gave it, may be term'd her **own:**
'Tis Chaftity, **my Brother,** Chaftity:

Ver. 413. *And gladly banifh* fquint fufpicion.] Alluding probably, in the epithet, to Spenfer's defcription of *'Suspicion,* in his Mafk of Cupid, *Faer. Qu.* iii. xii. 15.

" For he was foul, ill-favoured, and grim,
" *Under his eye-brows looking ftill afcaunce."* THYEH.

Rather perhaps alluding to Quarlcs'spefonificationof Vices, in his *Feaft for Wormes,* 1633, p. 48.

" Heart-gnawing Hatred, and fquint-cy'd *Sufpition."*
TODD.

Ver. 419. *Which, if Heaven gave it, may be term'd her own*:] Guarini, *Paft. Fido,* A. iii, 5. iii.

" Troppo lungi fe' tu da quel, che brami:
" II proibifce il ciel; la terra il guarda,
" E 'l vendica la morte;
" Ma piu d' ogn' altro, e con piu faldo fcudo,
" L' oneftate il difende:
" Che fdegna alma hen nata
" Piu fido guardatore
" Aver del proprio onore."

See alfo St. Ambrofe, of *Virginity:* " Undique vallata eft muro caftitatis, et fepto divinee munita protectionis." D. Ambros. *Opp.* vol. iii. p. 1046. edit. Paris. 1586". fol. See alfo the notes v. ,440, and v. 455. TODD,

She, that has that, is clad in complete fleel;
And, like a quiver'd Nymph with arrows keen,

Ver. 421.——————*in complete fteel;]* This phrafe is fuppofed to be borrowed from *Hamlet.* Criticks muft mow their reading, in quoting books: but I rather think it was a common expreflion for " armed from head to foot." It occurs in Dckker's *Vntruffing of the Humorous Poet, 1602.*

——————" Firft, to arme our wittes
" With *compleat fteele* of Judgment, and our tongues
" With found artillerie of phrafes, &c."

This play was acted by the lord Chamberlaine's fervants, and the choir-boys of faint Paul's, in 1602. *Hamlet* appeared at lead before 1598. Again, in a play, *The Weakeft goeth to the Wall,* 1618.

" At his firft comming, arm'd in *complete fteele,*
" Chaleng'd the duke Medina at his tent, &c."

Hence an expreffion in our author's *Apology,* which alfo confirms what is here faid, §. i. " Zeal, whofe fubfiance is ethereal, arming in *compleat* diamond, afcends his fiery chariot, &c." *Profe-JF.* i. 114. T. WArTON.

Perhaps the earlicft exhibition of this phrafe is in *The Warres of Cyrus,* 1594, 4to.

" And he girt in a coale of *complete fteele."* ToDD.

Ver. 422, *And, like a quiver' d Nymph 'with arrows keen,]* make no doubt but Milton in this paffage had his eye upon Spenfer's *Belphcebe,* whofe character, arms, and manner of life, perfettly correfpond with this defcription. What makes it the more certain is, that spenfer intended under that perfonage to reprefent the Virtue of *Chqftity.* THYEr.

Perhaps Milton remembered a ftanza in Fletcher's *Purp. I,'land,* publiflied in the preceding year, D. x. ft. 27 It is in a perfonification of *Virgin-EJiaftitit.*

" With her, her fitter went, a warlike maid,
" *Parthenia,* all in fteele and gilded arms;
" **In** needle's (lead, a mighty fpear me fway'd, &c."

T. WARTON.

May trace huge forefts, and unharbour'd heaths,
Infamous hills, and fandy perilous wilds;
Where, through the facred rays of Chaftity,
No favage fierce, bandits, or mountaineer,

Ver. 423. *May* trace *huge* forefts, &c.} Shakfpeare's Oberon, as Mr. Bowle obferves, would breed his child-knight to " *trace the foreft* wild," *Midf. N. Dr.* A. ii. 5. iii. In Jonfon's *Mafqttes,* a Fairy fays, vol. v. 206.

" Only We are free to *trace*
" All his grounds, as he to chace." T. WARTON.

Ver. 424. Infamous *Mils,]* Horace, *Od.* L. iii. 20. " *Infames* fcopulos," as doftor Newton obferves. P. Fletcher, in his *Pifc. Ed.* publifhed in 1633, has *"infamous* woods and downs." TODD.

Ver. 425. *JVhcre, through thefacred rays ofCha,'lity,* &c.] So Fletcher, *Faith. Shep.* A. i. 5. i. vol. iii. p. 109. A Satyr kneels to a virgin-flicphcrdcfs in a foreft.

——" Why fliould this rough thing, who never knew
" Manners, nor fmonth humanity, whofe heats
" Arc rougher than himfelf, and more mifhapen,
" Thus mildly kneel to me ? Sure there's a power
" In that great name of Virgin, that binds fail
" All rude uncivil bloods, all appetites
" That break their confines: &c." T. WArToN.

Ver. 426".————bandite,] Tickell changed *bandite* into *banditti.* He introduced alfo a fimilar change in v. 441, immrly, *Diana* for *Dian. Bandite* occurs in *Partheneia Sacra,* 133. p. 17, in Chamberlayne's *Pharonnida* 1659, B. 4. p. 20. and in Lovelace's *Lucafta,* p. 62. edit. 1659. And it is adopted from *Comus* by Pope, in his *Effny on Man.* TODD.

Ibid.————mountaineer,] A *mountaineer* feems to have conveyed the idea of fomething very favage and ferocious. In the *Temprft, A.* iii. S. iii.

" Who would believe that there were *mountaineers*
" Dewlapp'd like bulls."

In *Cymbeline, A.* iv. 5. ii.

" Who call'd me traitor, *mountaineer."*

Will dare to foil her virgin purity:
Yea there, where very Defolation dwells,
By grots and caverns ftmgg'd with horrid fhades,

In Drayton, *Mvf, Elyf.* vol. iv.

" This Glenn was a *mountaineer,*
" And of the wilder kind." T. WARToN.

Ver. 428.————where *very* Defolation dwells,] The fame expreffion occurs in Davies's *Scourge of Folly, edit.* 1611. p. 29.

" HE loues to liue *where Defolatiwi dwes."* ToDD.

Ver. 429. *By grots and caverns Jhaggd 'with horrid fhades,]* Pope appears to have adverted to this line, *Eloifa,* v. 20.

" Ye grots and caverns fhagg'd with horrid thorn."

Again, in the fame poem, v. 24.

" I have not yet forgot myfelf to ftone."

Aimoft as evidently from our author's *II.* Pewf, v, 42,

" There, held in holy paffion ftill,
" Forget thyfelf to marble."

Pope again, ibid. v. 244.

" And low-brow'd rocks hang npdding o'er the deeps."

From *L'Allegro,* v. 8.

" There, under ebon (hades and low-brow'4 rocks.'*

See before at v. 24, and 380. And again at v. 861. And *Eff'ay on Pope,* p. 307, J. vi. edit. 2d. This is the firft inftance of any degree even of the flight eft attention being paid to Milton's fmaller poems by a writer of note, fince their firft publica.-tion. Milton was never mentioned, or acknowledged, as an Englifh poet, till after the appearance of *Paradift Loft:* and, long after that time, thefu pieces were totally forgotten and overlooked. It is ftrangc that Pope, by no means of a congenial fpirit, fliould be the firft who copied *Comus* or *II Penferofo.* But Pope was a gleaner of the old Englifh poets; and he was here pilfering from *obfolete* Englifh poetry, without the leaft fear or danger of being detefted. T. WARToN.

Ibid.————————*horrid fhades,]* See *Par. Loft* B. ix. 185. *And Par. Reg.* B. i. 296. Compare Taflb, *Gier. Lib.* C. xii, ft, 29.

She may pafs on with unblench'd majefty,
Be it not done in pride, or in prefumption.
Some fay, no evil thing that walks by night
In fog or fire, by lake or moorifh fen,

" Me n' andai feonofciuto, e per forefta"
" Caminando, di piante horrida ombrofa."

And Sylvefter, *Du Bart.* 1621, p. 1089.

" Night brings fad Silence with her *horridfhade"*

Pope had Comus's wood in mind, when he wrote *" In fhelter thick of horrid fhade"* Odyfl. ix. Sip. See alfo Fenton, *Odyff* xix. 503. But more particularly Akenfide, *PL of Imag.* B. ii. 202. " *TliQjhade* more *horrid nodded* o'er me;" as in ver. 38 of this poem. TODD.

Ver. 430.——————unblench'd] Unblinded, unconfounded. See Steevens's Note on *blench,* in *Hamlet,* at the clofc of the fecond Aft. And Upton's *Ghjf.* Spenfer, V. *Blend.* And Tyrwbitt's *Ghff.* Ch. V. *Blent.* And B. and Fletcher's *Pilgrim,* A. iv. 5. iii. vol. v. p. 515.

———" Men that will not totter,
" Nor *blench,* much at a bullet." T. WARTON.

Ver. 432. *Some fay, no evil thing that -walks by night}* Milton had 5hakfpi?are in his head, *HamId,* A. i. S. i.

" *Some fay,* that ever 'gainft that feafon comes
" Wherein our Saviour's birlli is celebrated—
" But then, they *fay,* no *fpirit 'walks* abroad."

Another fuperftjtion is ufhered in with the fame form in *Par. Lqft,* B. x. 575. And the fame form occurs in the defcription .of thu phyfical effects of Adam's fall, B. x. 668. T. WArToN.

Ibid.————*no evil thing that walks by night*
Infog or fire, by lake or moorifh fen, &c.] Milton here had his eye on the *Faithful Shepherdefs,* A. i. He has borrowed .the fentiment, but raifed and improved the diclion.

———•• " I have heard [my mother told it me,
" And now I do believe it,) if I keep
" My virgin flower uncropt, pure, chafte, and fair,
" No goblin, wood-god, fairy, elfe, or fiend,

due meager hag, or ftubborn unlaid ghoft
That breaks his magick chains at Curfeu time,
No goblin, or fwart faery of the mine, 436

" Satyr, or other power that haunts the groves,
" Shall hurt my body, or by vain illufion
" Draw me to wander after idle fires;
" Or voices calling me &c." NEWTON.

Ver. 434.——ftubborn *unlaid ghqft*
That breaks his magick chains at Curfeu time,] An *vntatd ghqft* was among the moil vexatious plagues of the world of fpirits. It is one of the evils deprecated at Fidelc's grave, in *Cymbtttne,* A. iv. S. ii.

" No exorcifer harm thcey
" Nor no witchcraft charm thee,
" *Ghoft unlaid* forbear thce!"

The metaphorical exprcifion is beautiful, of *breaking his magick chains,* for " being fuffercd to wander abroad." And here IDO the fuperftition is from ShakfpcnrE, *K. Lear,* A. iii. S. iv. " This is- the foul fiend Flibbertigibbet: he begins at *Curfew,* and walks till the firft cock," Compare alfo Cartwright, in his play of the *Ordinary,* where Moth the antiquary fings an old fong, A. ii. S. i. p. 36. edit. 1651. He wifhes, that the houfe may remain free from wicked fpirits,

" From Curfew time
" To the next prime," .

Profpero, in the *Tempeft,* invokes thefe elves, among others, •' thatrejoyce to hear the folemn Curfew." A. v. S. i. That is, they rejoice at the found of the Curfew, bccaufe, at the clofc of day announced by the Curfew, they are permitted to leave their feveral confinements, and be at large till cock-crowing. See *Mucbeth,* A. ii. S. iii.

" Good things of day begin tu droop and drowfe,
" While night's *black agents* tci their prey do roufc."
T. WARTDN.

Ver. 435.——————*fasart faery of the mine,]* In the Gothick fyftem of pncumatulogy, mines were fuppofed to be inhabited by various forts of fpirits. See Dlaus Magnus's Chapter

Hath hurtful power o'er true Virginity.
Do ye believe me yet, or fhall I call

De Mdallkis Demo?iilU5, Htji. Gent. Septentrional, vi. x. In an old tranfiation of Luvaterus *DC Spcflris et Lemuribus,* is the following paffage: " Pioners or diggers for metall do affirme, that in many mines there appcare ftraungc Shapps and Spirites, who are apparelled like vnto the laborers in the pit. Thcfc wander 'p and tlownc in caues and underminings, and feume to befturrc themfelves in all kinds of labor; as, to digge after the veine, to carrie together the oare, to put it into bafketts, and to turn the winding uhrrlc to draw it vp, whrn in vi»ry deed they da nothinge li-fie, &c."—" Of *Ghojles* and *Spirits* walking by night, kc." Loud. 1572. Bl. Lett. ch. xvi. p. 73. And hence we fee why Milton gives this fpecies of Fairy a fwaHhy or dark complexion. Georgius Agricola, in his traft *De Subterrands 'AnimanlibuSi* rplntes among other wonders of the fame fort, that thcfe Spirits fomctimes aflame the moft terrible mapus ; and that one of them, in a cave or pit in Germany, killed twelve miners with his pcflilcntiai breath. Ad calc. *De F'.e ftletalt.* p. 538. Bh.fiI. l621. fol. Drayton pErfonifics the Peak in Dirbyfliirc, which he makes a witch fkilful in metallurgy. *Pofyolb.* S. xxvii. vol. iii. p. 1176.

" The Sprites that haunt the mines me could corrcft and
" tame,
" And bind them as flie lift, &c." T. WArTON.

See alfo *Polyolb.S.* iii. ed. 1622. p. *63.* Keyflcr, in his *Traiels,* fpeaking of Idria in Germany, fays, " As the inhabitants of all mine-towns have their ftories of goblins, fo are the people here ftrongly poffeffed with a notion of fuch apparitions that haunt the mines." vol. iii. p. 377- In certain filver and lead mines in Wales, nothing is more common, it is pretended, than theft; fubterranean fpirits, who are called *knockers,* and who goodnaturedly point out where there is a rich vein! They are ruprefented as little fiaturnd, and about half a yard long. See Grofe's *Popular Superftitivns,* 1787- p. 41. And the *Gent. Mag.* vol. 55. p. 55°. The *goblin is* clafled with *thefaery of the mine* by an elaborate writer un the fubjeft. See Wierus *De Prarjligiis Darmonum,* lib. i. c. 22. ed. Bafil. 1583. ToDD.

Antiquity from the old fchools of Greece
To teftify the arms of Chaftity ? 440
Hence had the huntrefs Dian her dread bow,
Fair filver-lhafted queen, for ever chafte,
Wherewith (he tam'd the brinded lionefs
And fpotted mountain-pard, but fet at nought
The frivolous bolt of Cupid; gods and men 445
Fear'd her ftern frown, and fhe was queen o' the woods.

Ver. 440. *To teftify the arms of Chajlity?]* St. Jerome calls Antiquity from the old fchools of Greece to teftify the arms of Chaftity. " Ad Principiam Virginem. Ut autem fcias femper *Virginitatem* gladium habere pudicitiz &c. *gentilis quoque error Dens virgines Jinxit armatas."* Hicronym. Opp. torn, iii. p,72. edit. Franc, fol. ToDD.

Ver. 441. *Hence* &c.] Milton, I fancy, took the hint of this beautiful mythological interpretation from a dialogue of Lucian betwixt Venus and Cupid, where the; mother alking her fon how, after having attacked all the other Deities, he came to fparc Minerva and Diana, Cupid replies, that the former *looked Jo Jiercefy at him, and frighten d him fo with the Gorgon Head which Jhe wore -upon her brcqft, that he durft not meddle with her.* Καὶ ὁρᾷ δὲ ἁριμὺ, καὶ ἐπὶ τῷ στήθει ἔχει πρόσωπον τι φοβερὸν, ἐχίδναις κατάκομον, ὅπερ ἐγὼ μάλιστα δέδια· μορμολύττεται γάρ μι, καὶ φεύγω ὅταν ἴδω αὐτὸ—and that as to Diana, *JJie was always Jo employed in hunting, that he could not catch her,* ἀεὶ καταλαβεῖν αὐτὴν οἴοντι, φεύγουσαν ἀεὶ διὰ τῶν ὀρῶν. THYER.

Ver. 445. *The frivolous* bolt of Cupid;] This reminds one nf the " dribbling dart of *Love,"* in *M. for Meafvre. Bolt,* I believe, is properly the arrow of a crofs-bow. Fk'tcher, *Faithf. Sheph. A.* ii. S. i. p. 134.

———" with bow and *bolt,*
" To fhoot at nimble fquirreh in the holt'' T. WARToN.

But fee Shakfpeart;, *Midf. Night's Dream,* A. ii. S. ii.

" Yet mark'd I where the *bolt of Cupid* fell." TODD.

What was that fnaky-headed Gorgon fhield,
That wife Minerva wore, unconquer'd virgin,
Wherewith the freez'd herfoes to congeal'd ilone,
But rigid looks of chafte aufterity,
And noble grace, that dafh'd brute violence
With fudden adoration and blank awe ?
So dear to Heaven is faintly Chaftity,
That, when a foul is found iincerely fo,
A thoufand liveried Angels lackey her,

Ver. 44p. *Wherewith fhe* freez'd *herfoes]* Milton here ufes the regular fnrm of the pad time of the *verb,freeze*. So Chaucer, *Tffl. of Crefcide, v.* 19. " The fnfte,'re,'7d." So, in Randolph's *Mufc's Looking Gfaffe,* p. 11. " *Freez'd* the chill foul." And, in Fanfhaw's *Lufiad,* 1655, p. 165.

" *Freez'd* with this fear *hath* his ignoble breft." ToDD.

Ibid.——————*to* congeal'd ftone,] It fhould feem, from *The Tragedy of'Locrine,* Shakfpeare's Works, 4th edit, fol, 1685, p. 292, P. iii., that *congeal'd* might be accented on the firftfoot:

" He pafs the frozen zone, where icy flakes,
"Do lie, like mountains in the *congeal'd* fea,"

See alfo *Rich. III.* A. i. S. ii.

——————" Sec, fee ! dead Henry's wounds
' Open their *congeal'd* mouths, and bleed afrefh *V*

Where, however, the fecond foot may be unaccented, as in v. 11, andv.37j of this poem. TODD.

Vcr. 450. *But rigid looks* &c.] *Rigid looks* refer to *ihvfnahy* locks, and *noble grace* to the beautiful face, as Gorgon is repre-fentedonancientgems. WARBURTON.

· Vcr. 451.——————*brute violence]* Sec *Par. Reg.* D. i. 218. THYER.

Vcr. 455. *A thoufand'*liveried *Angth lackey* er,] The idea, without the lownefc of allufion and expreffion, is repeated in *Par. Loft,* B, viii. 559.

Driving far off each thing of fin and guilt;
And, in clear dream and Iblernn vifion,
Tell her of things that no grofs ear can hear;
Till oft converfe with heavenly habitants
Begin to call a beam on the outward fhape, 460
The unpolluted temple of the mind,

"About her, as a guard ungelick plac'd." T. Warton WARTON.

A paflage in St. Ambrofe, on *Virgins,* might have fuggefted this remark. '' Neque mirum fi *pro vobij Angeli militant* quse Angelorum moribus militatis. *Meretur eorumprarfidium* Caftitas virginulis, quorum 'itam meretur. Et quid pluribus cxequar laudem Caftitatis ? *Cajlitas* cnim *Angehs facit."* Ambrof. *Opp.* Tom. iv. p. 535. erlit. Paris. 1585. fol. The participle *livened* is ufed in *Delightful and Ingenious Novtfs,* 12mo. 1[85, p. B. ttr Inltnad of his *livery'd* attcndants, the ftaff-uffiucrs watch his fteps." TDDD.

Ver. 458. *Tell her of things that no grofs ear can hear* ;] Sec Note on *Arcades,* v. 72. This dialogue between the two Brothers, is an amicable contcil between fadt and philofophy. The younger draws his arguments from common apprchenfion, and the obvious appearance of things : the elder proceeds on a profounder knowledge, and argues from ab ft ratted principles. Here the difference of their ages is properly made fubfcrvirnt to a contraft rf charafter. But this flight variety muft have been infufficu'rit to keep lb prolix and learned H difputation alive upon the ftage. It muft have languished, however adorned with the faireft flowers of eloquence. The whole dialogue, which indeed is little more than a folitary declamation in blank verfe, much pefembles the manner of our author's Latin Pnilufions, where philofophy is enforced by pagan fable and poetical allufion. T. WARTON.

Ver. 461. *The unpolluted* temple *of the mind,]* For this beautiful metaphor he was probably indebted to *St. John,* ii. 21. " He fpake of the *temple,* of his body." And Shakfpeare has the fame, *Tempeft,* A. i. 5. vi.

" There's no thing ill can dwell in fuch a *temple"* NEWTON.

And turns it by degrees to the foul's effence,
Till all be made immortal: But when Luft,
By unchafte looks, loofe geftures, and foul talk,
But moft by lewd and lavifh act of fin,
Lets in defilement to the inward parts,
The foul grows clotted by contagion,

So, in his *Rape of Lucrece,* of Tarquin. " *His foul's fair temple* is defac'd." Milton alfo calls the *"foul* God's *temple,"* Profe-W. i. 232. Compare I *Cor.* iii. 16, 17- The context renders it not improbable that Milton had here alfo Petrarch in view, Conz. vii

" Santi penfieri, atti pietofi e cafti,
" Al vero Dio facrato e *vivo tempio*
" Fecero in tua virginita fecunda." ToDD.

Vcr. 462. *And turns it by degrees to the foul's effence,]* This is agreeable to the fyftcm of the Materialifis, of which Milton was one. WArBURTON.

The fame notion *of body's working up to fpirit* Milton afterwards introduced into his *Par. Lojl,* B. v, 469, &c. which is there, I think, liable to fomc objcdtion, as he was entirely at liberty to have chofcn a more rational fyitem, and as it is alfo put into the moulh of an Archangel. But in this place it falls in fo well with, the poet's defign, gixes fuch force and ilrength to this encomium on Chaftity, and carries in it fuch a dignity of fentiment, that, however repugnant it may be to our philofophical ideas, it cannot mifs finking and delighting every virtuous and intelligent reader. THYEr.

Ver. 464. *By unchafte looks,* &c.] "He [Chrift] cenfures an *unc/iajh- look* to be an adultery already committed : another time he pafles over adual adultery with lefs reproof than for an *unchajlc look,"* Divorce, B. ii. c. 1. *Pr. W,* i. 184. See alfo, p. 304. Milton therefore in theexpretfion here noted, alludes to our Saviour, πᾶς ὁ ΒΛΕΠΩΝ ΓΥΝΑΙΚΑ πρὸς τὸ ΕΠΙΘΥΜΗΣΑΙ αὐτῆς, κ. τ. λ. *S. Matth.* v. 28. T. WARTON.

Ver. 467. *The foul grows clotted by contagion,* &c.] I cannot refift the pleafure of translating a pafftage in Plato's *Phædon,*

Imbodies, and imbrutes, till fhe quite lofe

which Milton here evidently copies. " A foul with fuch affections, does it not fly away to fomething divine and refembling itfelf? To fomcthing divine, immortal, anil wife? Whither when it arrives, it becomes happy; being freed from errour, ignorance, fear, love, and other human evils.——But if it departs from the body polluted and impure, with which it has been long linkrd in a ftate of familiarity and friend,'hip, and by whofe pleafures and appetites it has been bewitched, fo as to think nothing elfe true, but what is corporeal, and which may be touched, feen, drunk, and ufed for the gratifications of luft; at the fame time, if it has been accuftomed to hate, fear, or fhun, whatever is dark and in--vifible to the human eye, yet difccrned and approved by philofbphy: I aik, if a foul fo difpofed, will go fincere and difincumbered from tlie body? By no means. And will it not br, as I have fuppofed, infefted and involved with corporeal contagion, which an acquaintance and converfe with the body, from a perpetual affociation, has made congenial? So I think. But, my friend, we muft pronounce that fubftance *to* be ponderous, depreflive, and earthy, which fuch a foul draws with it; and therefore it is burthened by fuch a clog, and again is dragged off to fome vifible place, for fear of that which is hidden and unfeeil; and, as they report, retires to tombs and fcpulchres, among which the fhadowy phantafins of thefe brutal fouls, being loaded with flbmewhat vifible, have often actually appeared. Probably, O Socrates. And it is equally probable, 0 Cubes, that thefe are the fouls of wicked, not virtuous men, which are forced to wander amill ft burial-placus, fuffcring the punimment of an impious life. And they fo long are fern hovering about the monuments of the dead, till, from the accompaniment of the fenfualities of corporeal nature, they are again cloathed with a body, &c." *Phæd. Opp.* Platon. p. 386, B. 1. edit. Lugdun. 1590. fol. An admirable writer, the prefent Bifhop of Worcefter, has juftly remarked, that " this poetical philofophy nourimed the line fpirits of Milton's time, though it corrupted fome." It is highly probable-, that Henry More, the great Platonift, who was Milton's coiltemporary at Chrift's College, might have given his mind an early bias to the ftudy of Plato. T. WArToN.

The divine property of her firft being.
Such are thofe thick and gloomy ftmdows damp,

To Mr. Warton's illuftration from Plato may be added a, paffage in Marfton's *Scourge of Villanie,* ed. 1598, B. ii. Sat. *6.*

———————" For that fame radiant fhine,
" That luftre wherewith Nature's nature deck'd
" Our intellectual parts, that gloffe is foyled
" With ftayning fpots of vile impiety,
" And muddy dirt of fenfualitie." HEADLEY.

Ver. 468. *Imbodies, and imbrutes,]* Thus alfo Satan fpeaks of the debafement and corruption of its original divine effunce, *Par. Loft,* B. ix. 155.

." mix'd with beftial fhime,
" This effence to *incarnate* and *imbrute*
" That to the highth of Deity afpir'd"

Our author, with thefe Platonick refinements in his head, fuppofes that the human foul was for a long time *imbodied* and *imbruted* with the carnal ceremonies of popery, juft as ,'lie *is* fenfualifi'd and degraded by a participation of the vicious habits of the body. *Of Reformation,* &c. *Profe-works,* vol. i. 1. *Imbrute* or e*mbrute,* occurs in G. Fletcher, p. 3s. I believed it to bu Milton's coinage. T. WARTon.

. Poffibly it is of Milton's coinage, from the Italian *imbruttare.* For the word *imbruted* is foiftfd into a modern edition of G. Fletcher's *thrift's Vitt.* p. 33, 1783; to which Mr. Warton refers. But fee the edition of 1632, B. ii. ft. 52.

" This their *ijihitmcd* fouls eftcem'd their wealths,
" To crown the bouzing kan from day to night."

I had not difcovered this reading, when I publifhed *Comus* in 1798. The modern edition of G. Fletcher, I mult ubfrrve, has made many unauthorifcd alterations. TODD.

Ver. 469. *The* divine property of her firft being.] Hor. *Sat.* II. ii. 75- " Atque adfligit humo *divinæ particulam auræ."* Which Milton almoft literally translates in his *Profe-W.* i. 233. " That divine particle of God's breathing, the foul." Todd,

Oft feen in charnel vaults and fepulchrea
Lingering, and fitting by a new made grave,,
As loth to leave the body that it lov'd,
And link'd itfelf by carnal fenfuality
To a degenerate and degraded ftate.
Sec. Br," **How** charming is divine Philofophy !
Not harfh, and urabbed, as dull fools fuppofe,

Ver. 473. *As loth to hare the body that if lov'd,*] SEE Sir' KeiH'lmc Digby's *Obferiations* on Religio Mcrtici, 4th ed. p. 327. " Souls that go out of their Bodies with affection to thofe ub-jedls they leave behind them, (which ufually is as long as they can rc-lifh them,) du retain ftill,. even in their feparatiun, a byas and a languilhing toward thorn : which is the reafon, why fuch terrene] Souls appears often oftenefi cæmeteries and charHel-houfes," boe alfo Dr. Henry Mure's *Immortality of the Soul,* B. ii. ch. xvi And compare Homer *11.* xvrr. 856 :

Ψυχὴ δ' ἐκ ῥιθέων πταμένη ἀϊδόσδε βεβήκει,
Ὃν πότμον γοόωσα, λιποῦ' ἀνδρωτῆτα καὶ ἥβην.

Which Taffo copies *Cier. Lib.* C. ix. ft. 33 TODd.

Ver. 4713. *How charming is divine PJiilofvphij* /J This is an immediate reference ti> the foregoing fpecch, in which the *divine 1'hilvfvpJiy vf Plato* concerning the nature and condition of the human foul after drath, is fo largely and fo nobly difplayed, The fpt'iiker adds,

" Not harfli and crabbed, as dull fools fuppofe ;
" Rut mufical as is Apollo's lute,
" And a perpetual fcaft of nectar'd fweets."

Much the fame fentiments appear in the *Traftate on Education** " I fhall not detain you longer in the demonftration of what we fhnuld not do ; but ft rait conduct you to a hill-fide, where I will point yp out the right path nf a vertuous and noble education, laborious indeed at the fir ft afcent, but alfo fo fmooth, fo green, fo full of goodly profpctt and melodious founds, that the harp of Orpheus was not more charming," p. 101. ed. 1675. And fee p*ar. Reg.* B. i. 478, &c. T. WARTON.

But mufical as is Apollo's lute,
And a perpetual feaft of nectar'd fweets,
Where no crude furfeit reigns.
El. Br. Lift, lift ; I heat
Some far off halloo break the filent air.
Sec. B. Methought fo too ; what fliould it be ?
EL B. For certain
Either fome one like us night-founder'd here,
Or elfe fame neighbour woodman, or, at worft,
Some roving robber calling to his fellows.
Sec. B. Heaven keep my Sifter. Again, again, and near !
Beft draw, and ftand upon our guard.
EL B. I'll halloo ;
If he be friendly, he comes well; if not,
Defence is a good caufe, and Heaven be for us.

[Enter the Attendant Spirit, *habited like a fhepherd,]*

That halloo I fhould know; what are you? fpeak;

Ver. 478. *But* mufical *as is* Apollo's lute,] Perhaps from *Love's Labour Loft,* as Mr. Bowie fuggefts, A. iv. Si iii,

———, " as fweet and *mufical*
" As bright *Apollo's lute,* &c." T. WArTON.

Ver. 479. And *a perpetual feaft of nectar'd fweets,]* Petratch, *Son.* l60. P. i.

" Pafco la mente d' un si nobil cibo,
" Ch' ambrofia e netfar non invidio a Giove." TODD.

Ver. 483.————night-founder'd] See the notes *on Par. Loft,* B. i. 204. Niccols, in his addrefs to Lady Clere before *England's Eliza,* edit. 1610, has a fimilar compound; his Mufe's " *night-weathered* wings." TODD.

Come not too near, youfkll on iron flakes elfe. 491:

Spir. What voice is that? my young Lord ?" ipeak againi.

•Sec. *B. O* Brother, 'tis my father's fltepherd,. fare.

EL B. Thyrfis? Whofe artful ftrains have- oft delay'd

Vcr. 4.0.4. *Tfiyrjis? Whvft artful grains* &c.] A compliment to Lawcs, who pcrfonated the Spirit. We have juft fuch- another above, v. 86. But this, being fpokcn by another, comes· with better grace and propriety; or, to ufc doctor Newton's pertinent expreffiun, iu more *genteel.* The Spirit appears habited like a Shepherd ; and the poet has here caught a fit of rhyming from Fletcher's pa ft oral comedy- Milton's eagornefs to praife his friend LaWES, makes him here forget the circumftances of the fable : he is more intent on the mufician than the fhepherd, who comes at a- critical fcafon, and *'vhnfe* affiftaneein the prefent diiftcuHy fliouW havte hnflily bet'n afked. But time is loft in a needbfs eiicoiiiiura, and in idle enqulrie&how the iliepherd could poffibly find out this folitary part of the foreft.: The youth, however, feems to be afhamed or unwilling to tell the unlucky accident that had befallen his Sifter. Perhaps the real boyifm uf th 2 Brother, which yet Ihould have been forgotten by the poet, is to be taken into the account.. T. WARTON.

Let it be'remembered, that Comics is a drama of poetick dfcfcription rather than thcatrick intereiK Beftdes, I conceive it exaclly in nature for fuch young adventurers to delight in having· their folitudc and diflrcfs relieved by the acquiHtion of the aid and company of a faithful domeftiok of the family. And I further believe it is a fine touch nf real nature to represent them at the immediate moment forgetting, in a certain degree, their own immediate diitaefs, and recurring to tbe well-known amufcmentssaid employmenls of their old ftiephcvd Kia fkill in paftoraL mufick, his zealous care of his ftock, fee., all thefe domeftick, circumftanCBS -recurring t their mind. Surely this is perfectly in nature ; and if we criticifc fuch paffiiges, it fhould certainly betocommendandnottocenfure.DUNSTER.
DUNSTER.

The huddling brook to hear his madrigal,
And fweeten'd every mufkrofe of the dale ?
How cam'ft thou here, goodfwain ? hath any ram
Slipt from the fold, or young kid loft his dam,
Or ftraggling wether the pent flock fodfook ?
How could'ft thou find this dark fequefter'd nook?
Spir, O my lov'd matter's heir, and his next joy,
I came not here on fuch a trivial toy
As a ftray'd ewe, or to purfue the ftealth
Of pilfering wolf; not all the fleecy wealth,

Jonfon's *Sad Shepherd,* another Paftoral Drama, exhibits alfo an intermixture of heroick rhymes and blank verfe. And the encomium here, is claffical : Compare Hor. O*d..l.* xii. 8.

" Orphea-
" Arte materna *rapidos morantem*
" *Flumwum lapfus, cdcrefque vnitos;"*

As above, at v. *57-* " VVcll knows *to JIM the wild winds"* It may alfi) be eafily fuppofed,.thftt Thyrfis, who had juft returned tin: Elder Brother's halloo, was dill at Tome diftance, and advancing ,to join them while the compliment was uttered. TL>DD.

Ver. 455. The *Madrigal* was EL fpecies of mufical compofitiDn, now adually in pradlice, and in high vogue. LUVVES, here in-tt'iidcd, had compofed madrigals. 80 had Milton's fathrr. The word is not here thrown out at random. T. WARTOn.

Ver. 500. *How could'Ji thou fold this dark fequefter'd nook?]* [Thus the ihepherdcfs Clorin to Thenot, Fletcher's *Faith. Shep.* A. ii. S. i. vol. iii. p. 129,

" Shepherd, ,how cam'ft thou hither to this place ?
" No way is trodden ; all the verdant grafs,
" The fpring fhot up, ftands yet unbruifed here
" Of any foot: only the dappled deere,
" Far from the feared found of crooked horn,
" Dwell in this fattnefs." T. WArToN.

That doth enrich thefe downs,is worth a thought
To this my errand, and the care it brought. 5nff
But, O my virgin Lady, where is fhe ?
How chance fhe is not in your company ?
El B. IV tell thee fadly, Shepherd, without blame,
Or our neglect, we loft her as we came. 5io
Spir. Ay me unhappy ! then my fears are true.
El. B. What fears, good Thyrfis? Pr'ythee briefly fhew.
Spir. I'll tell ye; 'tis not vain or fabulous,
[Though fo efteem'd by (hallow ignorance,)
What the fage poets, taught by the heavenly Mufe, 515
Storied of old, in high immortal verfe,
Of dire chimeras, and enchanted ifles,

Ver. 508. *How chance fhe is not in your company* ?] It is the fame form in *Pericles,* Prince of Tyre, A. iv. S. i.

" How chance my daughter is not with you?" ToDD.

Ver. 509.——fadly,] *Sadly,* foberly, ferioufly, as the word is frequently ufcd by our old authors, and in *Par. Loft,* B. vi. 541. NEWTON.

Ver. 513. *I'll tell* ye ;] The manufcriptsand the edition of 1637 read *you.* But Milton often ufes *ye* as the objective cafe. ToDD.

Ver. 515.——————*taught by the heavenly Mvfe,]* Hinifplf is "taught by the heavenly Mufe," *Par. Loft,* B. iii. 10. He alluJi's to Taffo, who invokes the *heavenly Mufe,* Gier. Lib. C. i. ft. 1, TODd.

Ver. 517, — *dire chimeras,]* See *Par. Loft,* B. ii. 628, as Mr. Warton notices; and compare Marino, *Strage 'de gli Innocenti,* ed. 1633, lib. i. ft. 43. ToDD.

And rifted rocks whofe entrance leads to Hell;
For fuch there be ; but unbelief is blind.
Within the navel of this hideous wood,
Immur'd in cyprefs fhades a forcerer dwells,
Of Bacchus and of Circe born, great Comus,
Deep fkill'd in all his mother's witcheries;
And here to every thirfty wanderer
By fly enticement gives his baneful cup,
With many murmurs mix'd, whofe pleafing poifon
The vifage quite transforms of him that drinks,
And the inglorious likenefs of a beaIt

Ver. 518. — rifted rocks] Drayton, *Pofyolbion,* Song xiv. ed. 1622. p. 234.

" Sent through the *rifted* rocks." TOdD.

Ver. 520. *Within tht navel]* That is, in the midft ; a phrafe borrowed from .the Greeks and Latins,. NEWTON.

It had been before ufed by Drayton, *Polyolb.* Song xxiii. cd. 1622. p, 68,

'" Up tow'rds the *navel* then of England from her flanke,
" Which Lincolnfhire we call." TODD.

Ver. 526. *With many murmurs mix'd]* That is, in preparing this enchanted cup, the *vharin* of many barbarous unintelligible words was intermixed, to quicken -and itrerigthrn its operation.

WARBURTON.

Perhaps from Statius, who thus fpeaks of the patronufs of magicians, *Theb.* ix. 733.

——" cantufque facruii, et confcia *mifcet*
" *Murmura."*

see alfo Taffo, of the enchanter, *Gier. Lib.* C. xiii. ft. 5.

——" Nel cerchio accolto,
" *Marmora* potentiffime parole." TODD.

Fixes inftead, unmoulding reafon's mintage
Character'd in the face: This have I learnt
Tending my flocks hard by i' the hilly crofts,
That brow this bottom-glade; whence night by night
He and his monftrous rout are heard to howl,
Like (labled wolves, or tigers at their prey,
Doing abhorred rites to Hecate
In their obfcured haunts of inmoft bowers.
Yet have they many baits, and guileful fpells,
To inveigle and invite the unwary fenfe
Of them that pafs unweeting by the way.

Ver. 530. *Character' d in the face* :] So, in his *Divorce*, B. i. *Pref.* " A law not only written by Moles, but *character'd* in us by nature," *Profe-W.* i. 157- See *Obfervat.* Speufcr's *Faer.* Qu. ii. 162. T. WARToN.

See above v. 58, and compare Shakfpeare, *Rape of Lucrece :*

" The light will fhow, *character'd in my brow,*
" The ftory of fweet chaftity's decay,"

The accent here falls un the fecond fyllable of the participle, *chardfter'd;* often fo pronounced by our old writers, as Dr. Newton has obferved and exemplified from Shakfpeare, who alfo accents it on the firft fyllable. ToDD.

Ver. 533. *He and Ms monftrous rout are heard to howl,*
Doing abhorred rites to Hecate] Such was the practice of Comus's mother, Circe. Ovid, *Met.* xiv. 405.

' — " magicis Hecaten ululatibus oral." ToDD.

Ver-534. *Like ftabled wolves, or tigers at their prey,]* Perhaps from Virgil, *Æn.* 'ii. 15, of Circe's ifland.

" Hinc exaudiri gemitus, iræque leonum
——" ac formæ magnorum ululare luporum :
" Quos hominum ex facie Dea fæva potentibus herbis
" Induerat Circe in Vultus ac terga ferarum," NEWTON.

This evening late, by then the chewing flocks
Had ta'en their fupper on the favoury herb
Of knot-grafs dew-befprent, and were in fold,
I fat me down to watch upon a bank
With ivy canopied, and interwove

VET. 541. *Had taen their* fupper &c.] The *fupper* of the Ihrep is from a beautiful com par if on in Spenfer, *Facr.Qu.* i. i. 23.

" As gentle fhepheard in fweetc eventide,
" When ruddy Phebus gins to Avclke in wsft,
" High on a hill, his flocke to vewen wide,
" Markes which doe byte their hafty *fupper* beft."

T. WARTon.

Ver. 542. Of knot-grafs dew-befprent,] Compare a Song by Drummond, *Poems, 1616,* P. ii.

" The flocks do leaue the meads,
" And, loathing *three-leaf'd graffe,* h o l d vp their heads."

Dew-befprent occurs in Drayton's *Polyolb.* Song ix. edit. l622, p. 135, where the Water-Nymphs have " their locks with *dewe befprent,"* that is, *befprinkled.* And R. Niccols, Induct. *Mir. for Mag. e*d. 1610, has the expreffion " *befprent* with froftie *dew."* TODD.

Ver. 544. *With ivy* canopied, *and* interwove
With flaunting honey-fuckle,] Perhaps from Shakfpeare, *Midf. Night. Dr. A.* ii. S. ii.

" Quite over *canopied* with *ifcioMSTUoodbine."*

Compare Drayton, *Queft. of Cynthia,* vol. ii. p. 623.

" And there large branches did difplay
" To *canopie* the place."

And Carew, p. 5^. ed. 1651.

———" that aged oak
" Did *canopie* the happy pair."

To which I will add a line from Browne's *Pqfturals,* which perhaps Pope, a reader of the old pouts, might have remembered. B. i. S. iv. p. 74.

" *Vncanopied* of any thing but heaven,"

With flaunting honey-fuckle, and began,
Wrapt in a pleafing fit of melancholy,
To meditate my rural minftrelfy,

Interwove is almoft peculiar to Milton. See *Par. Loft*, B. i. 521. And in *Par. Reg.* B. ii 263. T. WArToN.

However, fee Jonfon's *Pleafure reconciled to Virtue*, ifrig, " *interweave* the curious knot:" his *Fortunate Ifles*, 1626, " And *enterweave* the Myrtle and the Bay :" and his *Love's Triumph through Callipolis, 1630*, " Your *enterwoven* lines of good and fayre." See alfo Browne, *Brit. Paft.* B. ii. Song iv. " A garland *interwove* with rofes." *Interwove* and interwoven occur alfo in Herrick's poetry. See his *Hefperides*, 1648, pp. 75, 105, 110, and Fart ii. p. 8. TODD.

Ver-. 545.———flaunting *honey-fuckfc,"]* In *Lycidas* we have " the *gadding* vine," v. 40. Thomfon, *Spring*, v. 976. " Nor in the bower where woodbines *flaunt." It* is *tvell-attir'd*, in Lycid. v. 146. T. WArTON.

Mafun avails himfelf both of *Lycidas* and *Comus*, in his *Englijh Garden*, B. i. 433.

" There flaunts the *gadding 'woodbine."* TODD.

Ver. 547- *To* meditate *my* rural minftrelfy,] Virgil, *BucoL* i. 2.

" *Sylveftrem* tenui *mufam meditaris* avena."

So in *Lycidas*, v. 66.

" Or ftrictly *meditate* the thanklefs *mufe."* T. WARTON,

Compare Browne, *Brit. Paft.* B. ii. S. ii. ed. 1613. p. 30, of diepherds.

" Some from the company remmied are
" *To meditate the Jongs* they meant to play."

Tor *rural minjlrelfy*, Mr. Warton refers to the *Eclogues* of Brooke and Davies, Loud, 1614. 12mo.

" Ynough is mee to chaunten fwoote my fonges,
" And blend hem with my *rurall mynftralfy?*

And to Browne-, *Brit. Poft.* B. i. S. i. P. ii. " love's *rurall minftralfie."* See alfo the *Return from Parnajfiis, 1606*, of Spenfer.

" Blithe was each valley, and each fhrphrrd prnuil,
" While he did chaunt his *rurall minjlralfy."* TODD.

Till fancy had her fill; but, ere a clofe,
The wonted roar was up amidft the woods,
And fill'H the air with barbarous difibnance; 550
At which I ceas'd, and liften'd them a while,
Till an unufual ftop of fudden filence
Gave refpite to the drowfy frighted fteeds,

Ver. 548.——————*tut, ere a* rlofe,] A mufical *clofc* on his pipe. As in Shakfpearc, *K. Rick. II. A.* ii. S. i.

ft The fetting fun, and mufick at the *cfufe,*
" As the laft tafte of fweets is fweetcft lanV' T. WAUTON.

Ver. 551.——————*lijlen'd them]* So, in *Macbeth,* A. ii. S. ii.

" As they had fccn mp, with thefe hangman's hands,
" Liftening their fear :"

That is, *to* their feau TDDD.

Ver. 553.——————*the* drowfy frightcdeec,'j,
That draw the litter of clofe-curtain d Sleep;] I rrad, according to Milton's manufcripl, *drovjy-jlifrhted.* And this genuine reading doftur Dalton has aifo preferved in *Cumus Drowfie frighted* ib nonfi'iife, and manifcdly an errour of the prcft in all the editions. There can be no doubt, that in this pafikge Milton had his eye upon the description of Night, in *K.Hen. VI*$_9$ P. ii. A. iv. S. i.

" And now luud-ho'vling wolves aroufc the jade$
" That drag the tragick melancholy Night,
" Who with their drowfy, flow, and flagging wings
" Clip dead mens graves.".

The idea and the cxpreftion of *drowfie-jlig,'itcd* in the one, are plainly copied from *their drwwfy,Jlow, and flagging wings* in the other. Fletcher in the *Faith. Shep.* A. iv. has much the fame image.

14 Night, do not fteal away ! I woo thec yet
" To hold a hard hand o'er the rufty bit
" That guides thy *lazy team."* NEWTON.

It muft be aljowed, that *drowfyigkted* is a very harlh combination. Notwithflanding the Cambridge manufcript exhibits

That draw the litter of clofe-curtain'd Sleep ;

drowfe-flighted yet *drowfie frighted* without a competition, is a mure rational and eafy reading, and invariably occurs in the editions 1637, 1645, and 1673. That is " The *drowfy* fteeds of Night, who were *ofrighted* on this occafion, at the *barbarous diffonance* of Comus's nocturnal revelry." Milton made the emendation after he had forgot has firft idea. Compare Browne, B*rit. Pqft.* B. ii. S. i. p. *21.*

" *All-drowfa* night, who in a *carre of* jet
" *Hyjleedes* of iron-gray drawnc through the iky."

And Sylvefter, of Sleep, *Du Bart.* p. 316. ed. fol ut fupr.

" And in a noyflefs *coach,* all darkly dight,
" Takes Avith him filence, *droufineffe,* and night."

We arc to recoiled that Milton has here transferred the horfes of *Night to sleep.* And fo has Claudian, *Bell. Gild,* v. 213. and Statius, *Tfab.* ii. v. *59.* T, WARToN.

Mr. Bowie conjectures *drotufie-freighted,* that is, charged or loaded with drowfinefs. But Mr. Warton has vindicated the juftnefs of the old reading, *drvw,'ie frighted.* Indeed, if Lawes had *ignurantly* introduced it into the edition of 137, the puet would have altered it in his own edition of 1645 : for, us yet, " light revifited his eyes," Moreover, as the emendation in his marfufcript mull have been made before the publication of the edition in l673, if not of the former edition, it may reufonably be fuppofed, that, although he had indulged the variety of his fancy in making the emendation, his judgement finally inclined to the *unvaried* reading of the printed copies. In a paflage fo highly dcfcriptive, an errour would hardly have paflbd *t,'irice* unnoticed. The AJhridge manufcript exhibits *drotofie frighted.* j'nd Dr. Dalton's *Comus,* in 1738, reads the fame. *Drowfy-flighted,* in his alteration of the Mafk, was not adopted till after the publication of Peck's *Memoirs of Milton,* in 1740; where " *droufy-Jlighted"* made its appearance long before doftor Newton's edition, and where the " horfes of Sleep" *'vcrejirft* llripped of their old poetical harnrfs with great contempt. TDDD.

Ver. 554. -- clofc-curtain'd Sleep j] Perhaps from fcihakfpeurc, *Macbtt'i,* A. ii. S. i.

At lad a foft and folemn-breathing found 555
Rofe like a fteam of rich diftill'd perfumes,
And Hole upon the air, that even Silence
Was took ere flie was ware, and wilh'd (he might
Deny her nature, and be never more,

- " and wicked dreams abufe
" The *curtain'd fleep.*" THTER.

Sec alfo *Rv?n. and Jul.* A. iii. S. ii.

" Spread thy *clofi curtain,* love-performing *night."* TDDIK

VEF. 555. *At loft ajoft and falvmn-brcathing found*
Rofe like a fleam *of rich diftill'd perfumes,*
And Jlok vpan t,'ie air,] Shakfpeare's *Twelfth Night,* at the beginning, has here been alleged [by Mr. **Thyer**]. The idea is ilrongly implied in the fullowing lines from **Jonfon's** *Vifion of Delight,* a Mafquc prcfented at Court in the Chriftraa of 1(H7. Vol. vi. 2K

" Yrt let it like an oilour rife
" To all the fenfus here ;
" And fall like flccp upon their eyes,
<B Or mufickc in their pare."

But the thought appealed before,, where it is exquifitely cx-prpfled, in Bacon's *Effaye&.* " And becaufc the breath of flower iw farre fwerter in the airc, where it *comes* and *go?s like the 'warbling of muficke"* Of Gardens. *Eff.* xlvi. Milton mean the gradual encreafe and diffufion of odour in the procufs of rliftilling perfumes : for he had at firft written u fluw-diflill'd."" *Soltmn* is ufed to chara&erife the mufick of the nightingale, *Par. Lttft,* B,'iv. 648. " Night's *fokrnn* bird," And flie is called " *"'cfok?nn* nightingale." B. vii. 435. In the edition D£- 1673, we have *Jlream* for *Jlzam.* A manifeft overfight of the eompofitor. T. WARTON.

Vcr. 557. - . *that even Silence* &c.] Silence was. plras'd at the nightingale's fong, *Par. Loft,* B. iv. ft). **The** conceit in both paflagtti is uawDCthy the poet. T. **Warton.**

Still to be fo difplac'd. I was all ear, 550
And took in ftrains that might create a foul
Under the ribs of Death : but O ! ere long,

Ver. 5&D.——————I *was all ear,]* So Catullus of a rich perfume, *Carm.* xiii. 13.

" Quod tu cum olfacies, deos rogabis
" *Totum* ut te faciant, Fabulle, *nafum."*

There is the fame thought in Jonfon's *Underw.* vol. vi. 451.

" Come, with our voices let us war,
" And challenge all the fpheres,
" Till each of us be made a ftar,
" And all the world *turn ears"*

And in Shakfpeare, but differently cxprcfled, *Winters Tale, A.* iv, S, iii. of hearing a fong. " *All* their *other fenfes* ftuck in their *cars,"* And, in the *Temppft,* Profpero fays, " No tongues, *all eyes."* Compare alfu Herri ck's *Hffperides,* p. 21. ed. 1&4B. 8vi).

" When I thy Tinging next Hiall heare
" lie wi,'h I might *turns all to eare."*

This thought, and cxprcflion occurs Aril in Drummond's *Son*fie,'j, iSlS. To the Nightingale.

" Such fad lam tiling ftraincs, that Night attends,
[11] Become *all care,* &c." T. WAKTON.

The exprefiion may be found in other languages. Sir W.Jones, in his *Pvefevs Afiat. Comment,* p. 137, gives a quotation from a Pcrlian poet addrdling the Divine Being:

" Dum laudes tuas modulate canit lufcinia,
[51] *Ex omni parte aurisfttm,* tanquam rote frutex."

Where the exprcffion Signifies *all attention ;* and the learned Commentator adds, " quam luuutionem *lingutz* etiam *European* non ,afpcrnari videntur." TODD.

Vcr. 56l.——————*that might create afoul*
Under the ribs of Death:] The general image of jcreating a foul by harmony is again from Shakfpeare. But the -particular one of *a foul under the ribs of death,* which is extremely grotdqu?, is taken from a, pi flure in Akiat's £mblcms where a

Too well I did perceive it was the voice
Of my moft honoured Lady, your dear Sifter.
Amaz'd I flood, harrow'd with grief and fear,
And, O poor haplefs nightingale, thought I,
Plow fweet thou fmg'ft, how near the deadly fnare !
Then down the lawns I ran with headlong hade,
Through paths and turnings often trod by day ;
Till, guided by mine ear, I found the place,
Where that damn'd wifard, hid in fly difguife,
(For fo by certain figns I knew,) had met
Already, ere my beft fpeed could prevent,
The aidlefs innocent Lady, his wifh'd prey;
Who gently aflt'd if he had feen fuch two,
Suppofing him fome neighbour villager.

fnul in the figure of an infant is reprefented within the ribs of a fkeleton, as in its prifon. This curious picture is prefentL'd by Quarks. WARBUrToN.

Mr. Sympfun explained *create a foul by recreate,* ἀναψύχειν; and Mr. Theobald had propofed to re-ad *recreate,* " And took in ftrains might *recreate* a Ibul :" But, I prefume, they knew not of the allufion juft mentioned. NEWTON-.

The picture alluded to, is not taken from Alciat's Emblems, but from Herman Hugo's *Pia Defidcria ;* and is the \iiith. *Suf-pirium animæ amantis.* The 24th verfe of the viith. chap, of *Romans* is the motto to it. " O wretched man that I am I who fhall deliver *me from the body of this death ?"* TODD.

Ver. 565.——harrow'd *with grief and* fear,] *To harrow* is to *conquer,* to *fubdue.* The word is of Saxon origin. So, in the old black letter romance of *Syr Eglamour of Artoys;*

" He fwore by him that *harowed* hell."

Thus Shakfpeare, H*amlet,* A. i. S. i. "It *harrows* me with *fcar* and wonder." STEEvENS.

Longer I durft not ftay, but foon I guefs'd
Ye were the two fhe meant; with that I fprung
Into fwift flight, till I had found you here;
But further know I not.
Sec. Br. O night, and fhades!
How are ye join'd with Hell in triple knot
Againft the unarmed weaknefs of one virgin,
Alone, and helplefs! la this the confidence
You gave me, Brother?
EL Br. Yes, and keep it ftill;
Lean on it fefely; not a period
Shall be unfaid for me: Againft the threats
Of malice, or of forcery, or that power
Which erring men call Chance, this I hold firm;—
Virtue may be affail'd, but never hurt,
Surpriz'd by unjuft force, but not enthralled;
Yea, even that, which mifchief meant moft harm,
Shall in the happy trial prove mod glory:
But evil on itfelf fhall back recoil,
And mix no more with goodnefs; when at laft
Gather'd like fcum, and fettled to itfelf,
It fhall be in eternal reftlefs change
Self-fed, and felf-confumed: If this fail,

Ver. **584.** ***Yes,*** *and keep it ftill,* &c.] This confidence of the E*lder Brother* in favour of the final efficacy of virtue, holds forth a very high ft rain of philofophy, delivered in as high ftrains of eloquence and poetry. T. WArTON.

It exhibits the fublimcr fentiments i)f the Chriftian. ReligiDn here gave energy to the poet's ftrains. TDDD.

Vrr. 597. *Self-fed, and felf-confumed*:] This image is wonderfully fine. It is taken from the conjectures of aftronomers

The pillar'd firmament is rottennefs,
And earth's bafe built on ftubble.—But come, let's on.
Againft the oppofing will and **arm** of Heaven
May never this juft fword be lifted up!
But for that damn'd magician, let him be girt
With all the grifly legions that troop
Under the footy flag of Acheron,
Harpies and Hydras, or all the monftrous forms

concerning the dark fputs which from time to time appear on the furface of the fun's body, and after a while difappear again; which they fuppofe to be the fcum of that fiery matter, which firft breeds it, and then breaks through and confumes it.
WARBURTON.

Ver. *597.* ——————*If thisfail,*
The pillar'd firmament is rottennefs,
And earth's bafe built on ftubble.] This is Shakpeare's thought, but in more exalted language, **Wint.** *Tale,* A. ii. 5. i.

——————" If I miftake
" In thofe foundations which I build upon,
" The center is not big enough to bear
' A fchoolboy's top," STEEVENS.

Ver. 604.——————*the* footy flag *of Acheron,]* Compare P. Fletcher's *Locufts, 1627,* p. 58.

" All hell run out, and *footy ftagges* difplay." TODD.

Ver. 605. Harpies *and* Hydras,] *Harpies* and *Hydras* ire a combination in an enumeration of monfters, in Sylveftcr's *Du Bart.* p..206. fol. ut fupr.

' And th' ugly Gorgons, and the Sphinxes fell,
" *Hydras* and *Harpies,* Sec." T. WARTON.

Ibid.——————*all the monstrous forms* &c.] Such as thofe which Carlo and Ubaldo meet, in going to Armida's enchanted mountain, in Fairfax's *Taffo,* B. *xv. ft. 51,*

'Twixt Africa and Ind, I'll find him out,
And force him to return his purchafe back,
Or drag him by the curls to a foul death,
Curs'd as his life.
Spir. Alas ! good venturous Youth,
I love thy courage yet, and bold emprife;
But here thy fword can do thee little ftead ;
Far other arms and other weapons muft
Be thofe, that quell the might of hellfih charm»:

" All monfters which hot Africke forth doth fend
" Twixt Nilus, Atlas, and the fouthern Cape,
" Were all there met."

Milton often copies Fairfax, and not his original. T' WArToN.

But the manner, in which the Elder Brother expreffes his lietermination to find out the magician, is fimilar to the refutation of Alcafto to encounter dangers of the fume kind in the enchanted foreft. Sec *Gier. Lib.* C. xiii, ft. *25,* TODD.

Ver. 608. See the Note on this paffage in the *Various Readings* of Milton's manufcript, which follow the poem. TODD.

Ver. *6l3.*——————*the might of* hellfih charms :] Compare Shakfpeare's *King Richard III,* A. iii. S. iv.

——————" with devilifh plot
" Of damned witchcraft ; and that have prevail'd
" Upon my body with their *hellifh charms."* T. WARTON.

So, in *The Valiant Welfhman,* 1515, written by R. A. Gent. Caraduc addreffes the Magician :

" Curled Importer, ilamn'd inginer of plots,
" As blacke in curfed purpofes, as night,
" When, by your *hellifh charms,* fhe mournes in blacke
" And fable veftments, &c,"

The *Old Man* had juft before told Caradoc :

" *No force of fword* can conquer hellifh fiends,
" By blacke inchantments made to take thy life :——
" About thee take *this precious foueraign herbe,*

He with his bare wand can unthread thy joints,
And crumble all thy finews.
El. Br. Why pr'ythee, Shepherd,
How durft thou then thyfelf approach fb near,
As to make this relation ?
Spir. Care, and utmoft fhifts,
How to fecure the lady from furprifal,
Brought to my mind a certain ftiepherd lad,
Of fmall regard to fee to, yet well fkill'd
In every virtuous plant, and healing herb,
That fpreads her verdant leaf to the morning ray:
He lov'd me well, and oft would beg me fing ;
Which when I did, he on the tender grafs
Would fit, and hearken even to ecftafy,
And in requital ope his leathern fcrip,
And ftiow me fimples of a thoufand names,

" *That Mercury to wife Uliffes gaue,*
" To kecpe him from the rage of Cyrce's charmes.
" This precious herbe, maugre the force of hell,
" *From blackeft forcery* keepes found and well."

See before, v. fill. Milton, I think, evidently alluded to this old drama. P. Fletcher, I mould obferve, has " *hdlijh charms,*" Purp. Ifl. C. xi. ft. 25. TODD.

Ver. 614. *He with his bare wand can unthread thy* joints,
And crumble all thy fmews.] So, in Profpero's commands to Ariel, *Tempeft*, A. iv. S. ult.

" Go, charge my goblins, that they grind *their joints*
" With dry convulsions, fhorten up their finews
" With aged cramps." T. WArTON.

Ver. 620.——————*to* fee to,] An old expreffion, as in Barret's *Alvearie*, 1580. " Faire to *fee to*, i. e. goodlie to *behold.*" See alfo *Ezek.* xxiii. 15. " All of them princes to *look to.*" TODD.

Telling their ftrange and vigorpus faculties:
Amongft the reft a fmall unlightly root,
But of divine effeft, he cull'd me out; 630
The leaf was darkifh, and had prickles on it,
Bub in another country, as he faid,
Bore a bright golden flower, but not in this foil:

Ver. 633. *Bore a bright golden flower, but not in this foil: Unknown, and like efteem'd,* &c.] Doctor Newton fays, that "*redundant* verfes fometimes occur in Milton." True: but the redundant fyliable is never, I think, found in the fecond, third, or fourth foot. His inliaucc of v. 605, in this poem,

" Harpies and Hydras, or all the monftrous forms —"

where the redundancy is in the third foot, and forms an anapaeft, does not prove his point. The paflagc before us is certainly corrupt, or, at leaft, inaccurate; and had better, I think, been given thus.

" But in another country, as he faid,
" Bore a bright golden fluwp.r, *not* in this foil
" Unknown, *thwgh light* cflcem'd." HURD.

Seward propofed tu read,

——" *but* in this foil
" Unknown and *light* efteem'd."

The emendation is very plaufible and ingenious. But to fay nothing of the editions under Milton's own infpection, I muft object, that, if an argument be here drawn for the alteration from roughnefs or redundancy of verfe, innumerable inftances of the kind occur in our author. Milton, notwithftanding his Angular fkill in mufick, appears to have had a very bad ear; and it is hard to fay on what principle he modulated his lines. T. WARTON.

By another accompliflicd writer the paflagc before us is confidered as one of thofe licences, which are not difagreeable in dramatick, although they would certainly difpleafe in heroick, verfe.

" Bore a | bright gol | den flower, |— but not in | this foil."

See Mitford's Eflay,' *upon the Harmony of Language,* 1ft ed, p. 129.

Unknown, and like efteem'd, and the dull fwain
Treads on it daily 'vith his clouted ihoon : 635

To the remark on " Milton's ear," the nicem-fa of which more confpicuoufly difplays itfelf in *Cumus,* the following obfcrvation, or *General Rule,* may be fafely oppofed. " There is no kind or degree of harmony, of which our language is capable, which may not be found in nuinberlefs instances in Milton's writings: **THE** EXCELLENCY **OF WHOSE EAR** SEEMS **TO HAVE BEUN** EQUAL **TO THAT** OF **1115 IMAGINATION AND LEARNING.**" See Fofter's *Effay on, Accent,* 2d ed. p. 57- Dr. Newton defends *like r,'leem'd* without any alteration. " Unknown and *like* efteem'd, that is, unknown, and wrcefteem'd, unknown and efteem'd accordingly." He alfo propofed to read the pufiage thug:

" Bore a bright golden flower, *but* in this foil
" Unknown and like efteem'd ;"

Or, to leave out only *but,* in v. *633.*

" Bore a bright golden flower, *not* in this foil :
" Unknown, and like efteem'd, &c."

Fenton bad printed " *little* efteem'd" inftead of " *like* efteem'd," but, in the republication of his edition in 1730, the original reading is reftured. Dr. Warburton, as well as Mr. SEWard and Dr. Hurd, propofcd to read " *light* eftct-ni'd." TODD.

Vcr. 635. ——————*cfauted Jhvun:']* To the pafifagE! alleged by Dr. Newton from Sheikfpcare, *K. Urn. VI.* P. ii. A. iv. S. iii, another fliould be added from *Cymbelinc,* A. iv. S. ii. which not only exhibits, but contains a comment on, the phrafe in qucftion.

——" I thought he flept, and put
" My *clouted brogues* from off my feet, whofe rudenefs
" Anfwer'd my Heps too loud."

Clouts are thin and narrow plates of iron affixed with hob-nails to the fules of the fhpes of rufticks. Thefe made too much noife. The word *brogues* is ft ill ufed for *fhoes* among the peafantry of Ireland. T. WARTON.

The expreflion occurs in the prefont verfion of our Bible : *Jofhua,* ix. 5. So the Hertfordshire Proverb, in Dryton's *Poli,'vlb.* S. xxxiii. " The club and *clawted fhoon."* TODd.

And yet more med'cinal is it than that Moly,
That **Hermes** once to wife Ulyffes gave ;
He call'd it Hæmony, and gave it me,

Ver. 636 *And yet more med'cinal is it than that Moly,* &c.] Drayton introduces a fhepherd " his fundry fimples forting," who, among other rare plants, produces Moly, *Muf. Elyf. Nyjnph.* v. vol. iv. p. 148.

" Here is my *Moly* of much fame,
" In magicks often ufed."

It is not agreed, whether Milton's Hæmony is a real or poetical plant. Drayton, in the lines following the pullage juft quoted, recites, with many more of the? kind,

" Here holy vervain, and here dill,
" *'Gainft witchcraft* much avayling."

But Milton, through the whole of the context, had his eye on Flutcher, who perhaps availed himfelf of Drayton, *Faith. Shtp.* A. ii. S. i. vol. iii. p. 127. where the ihepherdds Clurin appears ikilled in the medicinal and fuperftitious ufes of plants. Nor muft 1 forbear to obferve, that in Browne's *Inner Tewple Mafque,* written on Milton's fubjeft, Circe, attended by the Syrens, ufes Moly for a charm, p. 135. Our author again alludes to the powers of Muly for " quelling the might of hcllifli charms," *EL* i. 87- Compare Sandyb's *Ovid,* p. 255. 479- edit. *1632.* And Drayton's *Nymphid.* vol. ii. p. 463. And *Pofyolb.* S. xii. vol. iii. p. ,919- In Tafib, Ubaldo, a virtuous magician, performs his operations, not by the charms of necromancy and the machinations of hell, but by the hidden powers of herbs and fprings, *Gier. Lib.* C. xiv. ft. 42

" Qual in fe virtu celi 6 T *erba* o '1 fonte."

In the *Faerie Queene,* the Palmer has a*vertuousstaffe,,* which, like Milton's Moly and Hæmony, defeats all monftrous apparitions and diabolical illusions. And Tafli,'s Ubaldn abovc-mrntioncd carries a ftaff of the fame fort, when he enters the palace of, Armida, xiv. 73. xv. 49. T. WARTON.

VET. 537- See the quotation from *The Valiant Welftiman,* iu the note on v. 513.

[11] That Mercury to wife Uliffes gave." Todd.

And bade me keep it as of fovran ufe
'Gainft all enchantments, mildew blaft, or damp,
Or ghaftly furies' apparition. b'-ii
I purs'd it up, but little reckoning made,
Till now that this extremity compell'd :
But now I find it true ; for by this means
I knew the foul enchanter though difguis'd, 645
Entered the very lime-twigs of his fpells,
And yet came off': If you have this about you,

Ver. 640. *'Gainft all enchantments,* mildew blaft, *or damp'* This is Milton's own pointing: no comma after *mildew.* And, although it is not adopted in other editions, I prefume it is right. See v. 845. [ft] Helping all *urchin blajls."* And compare *Hamlet, A.* iii. S. iv.

" Here is your hufband ; like a *mildew'd* eat,
[11] *Blafling* his whulefoinc brother." TODD.

Vcr. 541. *Or* ghaftly furies' *apparition.]* Peck fuppofes, that the Furies were never believed to appear, and propofes to read *"fairies'* apparition.[11] Hut Milton means any frightful appearance railed by magick. Among the fpcfires which furrountied our Saviour in the wildcrnefs, and which the *Jiend had raifed,* are *furies,* Par. Reg. 15. iv. 422. T. WAHTON.

The combination " *ghaftly furies"* occurs in Sylvefter's *Du Bartas,* cd. lS21. fnl. p. 2D1. TODD.

Ver. 6'42. *I purs'd it up,]* It was cuftomary in families to have herbs *in store,* not only for mediral and culinary, but for fuperftitious purpofes. In fume houfes rue anil rofemary were conftanlly kept for good luck. Among the plants to which preternatural qualities were afcribrd, Perdita in the *Winter[9]a Talc* mentions *Rue* as the herb of grace, and *Rufcmary* as the emblem of remembrance, A. iv. S. iii. T. WARTON.

Vcr. 647-——————————*If you have this about you,*
{As I will give you "when ve go) you way
Boldly affault the necromancer's hall;'] The notion

(As I will give you when we go,) you may
Boldly afTault the necromancer's hall;
Where if he be, with dauntlefs hardihood,
And brandifh'd blade, ruth on him; break his glafs,
And flied the lufcious liquour on the ground,

of facing danger, and conquering an enemy by carrying a charm, which was often an herb, is nut uncommon in romance. Hence in *Samfon Agon.* v. 1131), &c. and v. 1149, Milton's idea is immediately and particularly taken from the ritual of the combat in chivalry. When two champions entered the lifts, each took an oath, that he had no charm, *herb,* or any enchantment about him. See Dugd. *Warwickshire,* p. 73. and his *Orig. Jurid.* p. 166. And 1 think it is clear, that Milton, in furnifliing the Elder Brother with the plant Hternony, notwithstanding the idea, is originally founded in Homer's Moly, when like a knight he is to attack the necromancer Comus, and even to aflail his hall, alluded to the charming herb of the romantick combat. Milton here thought of a magician's cattle which has an enchanted hall invaded by chriftian knights. See the adventure of the Black caftle in the *Seven Champions of Chriftendom ;* where the bufmefs is finely achieved by an attack on the hall of the necromancer Leoger. P. ii. ch. ix. T. WARTON.

It is the fame idea *of* romance, as in one of our author's *Proluf.* ed. 1674. 12mo. p, 127. " Nee validifiimi illi regis *Arthuri pugiles,* igniti et flammigantis *cqfldli incantamtnta* vicerunt facilius, et difliparunt," TODD.

Vcr. 651. *And brandifh'd blade, rvfh on him;]* Thus Ulyffes affaults Circe, offering her cup, with a drawn fword, Ovid, *Metam.* xiii. 293.

" Intrat
" Ille dumum Cinci's, et, ad infidiofa vocatus
" Pocula, conanturn virgi mulcere capillos
" Reppulit, et *flricto* pavidam deterruit *enfe."*

Sec Homer. *Odyff:. x.* 24, 321. But Milton, in his allufions to Circe's ftary, has followed Ovid more than Homer. T. WArToN.

break *his glafs,*
And jfhed the lufcious liquour on the ground,] Our author

But feife his wand; though he and his curs'd crew

has here a, double imitation of Spenfcr'i *Faerie* Qnce,'zr, which has not beun obfcrvr.d or diftinuifliL'J. The obvious LUC, is from Sir Guyon fpilling the bowl of Pleafure's Porter, ii. xii. 4£. Eut he alfj copies Spenfer, and more clofely, where Sir Guyun breaks the golden cup of the enchantrefs Excefle, ii. xii. 57.

" So flic tu Guyon offred it to tail:
" Who, taking it out of her tender hond,
[11] The cup to ground did violently cad,
" That all co peeces it was broken fond,
" And with the liquor ftained all the lond." T. WARTON,

Ver. 653. *But feife* to *wand;]* In the *Tempeft*, in the intended attack upon the magician Profpcro, Caliban gives Stephana another fort of neceflary precaution, without which nothing clfe could be done, yet to the fame purpofe and effete, A. iii. S. ii.

——————— " Remember
" *Firft* to poflefs his *books."*

But Prufpero has alfo a ftaff as well as a book, A. v. S. i, A. i. S. ii. ArmIda in TalTo has both a book and a wand ;

[11] Con una man' picciola *vcrga* fuuote,
" Tien T altra un *libra."*

As me reads from this book, one of the knights lufes his human ftiape. In Ariofto, Andronica gives Aftolpho a wonderful book. C. xv. ft. 14-. And Bufyrane in the *Facr. Qu.* iii. xii. 32.

" His wicked *bookc* in hafte he ouerthrew,"

DutTaflb, the firft of thefc, copied Boiardo, *Orl. Ltam.* Libr. i. C. v. 17- And in other places. But fee, L. i. C. i. *36.* His enchanter Malagife has a magical book.

[11] Che Malagife prd'e il fuo *quadcrno*
" Per faper qucfta cofa ben compita
" Quatre dmonii trafle de l'inferno, &c.

Again, in reading one leaf only,he lulls four giants afleep, ft. 44.

[11] Ne ancor hauea il *primofuglio* volto
" Che gia ciafcum nel fonno era fepolto."

Again, ft. 51. " Ritrova il *libro c*onfecrato, &c." Many ftrrking; paflages, which Taffo has borrowed from Boiardo, arc unnoticed.

T, WArTON.

Fierce fign of battle make, and menace high,
Or like the fons of Vulcan vomit fmoke,
Yet will they foon retire, if he but flirink.
El. 13r. Thyrfis, lead on apace, I'll follow thee;
And fome good Angel bear a fhield before us !

The Scene changes tv ajiatdy palace, ftt out with all manner ofddicivufncfsifoft mujick, tables fprcad with all dainties. Comus *appears with his rabble, ami (he* Lady *ftt in an enchanted chair, to whom he offers his glafs, which Jhe puts by, and goes about to rife.*

Panglory is defcribed with w*and* and *glafs* , in G. Fletcher's *Chrift's Victorie ,p.ii.ft.52*

" A filver *wand* the *Sorcereffe* did fway,
" And, for a crowiiE? of gold, her haire flic worCj
[14] Only a garland of roiV-buds did play
" About her locks, and in her hand fhe bore
" *A hollow globe of glaffe.*" HEADLEY.

Ver. 653, -- *he and his* curs'd crtw] This is an allufion to Aleina's monfters, " a brutifh *curfed crew," Ha*rington's O*rl. Fur.* B. vi. ft. 61. ToDD.

Ver. 655. *Or like the fons 'of Vulcan vomit ,'fmoke,]* Alluding to Cacus. Virgil, *Æn,* viii. 252.

" Faucibus integentum.*fumum* mirabile dictu,
" *Evomit."* TODd.

Ver, 558. *And fome good Angel bear fhield before vs.]* From the divinities uf the clafficks and of romance, we are now got to the theology of Thomas Aquinas. Our author has nobly dilated this idea of a gurdian-angel, yet not without fome particular and L'.xprefs warrant from Scripture, which he has alfo poetically heightened, in *Stimfvn Agoniftcs,* v. 1431, fee. T. WARTON.

Had not Milton here alfo Taffo in mind? See Gzer. Lzi, C. vii.72, viii. 84. DUNSTER.

Comus.

Nay, Lady, fit; if I but wave this wand,
Your nerves are all chained up in alabafter, *660*

Ver. 659- Here, as we fee by the ftage-direction, Comus is introduced with his apparatus of incantation. And much after the fame manner, Circe enters upon her Charme of Ulyfles in Browne's *Inner Temple Mafyue*, p. 131. She appears on the ftage " quaintly attyred, her haire loofe about her moulders, an anadcm of flowers on her head, with a wand in her hand, &c." The temptation of a fumptuuus banquet is common in the magick uf romance. Compare *Temprfl*, A. iii. S. iii. " Enter feveral ft range (hapes bringing in a banquet, and inviting the king to eat." Our author's temptation of Chrift in the Wildernrfs by the Devil, with luxurious viands, is formed and conducted on the principles of romance : and a table *richly fpread in regal mode*, Aanifhcs like the banquet of a Gothick necromancer. See *Par Reg.* B. ii. 401. Juft in the fame ftyle, the banquet of Ariel in the Tempeft *va?ii,'fifs* with a *quaint dmce*. All this fort of fitfion had been long before adopted from romance by Spenfer, and his mailers the Italian poets. Perhaps the ground-work is in Virgil'i Hell. See *JEn.* vi. &03. WAHTON.

I fubjoin a romantick frene, of the fame kind with this in *Cvmus*, from an old drama, entitled *The Wifdvme ofDoftor Dodypoll, 1600*. " Actus Tertius : Enter Enchanter, leading Lucilia and Earlc Laffenbergh bound by Spirits; who being laid down on a green banck, the *Spiritsfetch in abanquefi* The Earle is caft afleep :" The Enchanter then fays to Lucilia,

- " come, fit downe, fair Nimphe,
" And tafte the fwectneffe of thefe heavenly cates,
" 'Whilft, from the hollow craines of this rocke,
" Mufick fhall found to recreate my love."

The enchantment is diffolved by the " *hidden Derive of a precious ring,*" which Flores poflfelfes ; at whofe entrance the Spirits, banquet, and Enchanter, difappear ; and the Lady and the Earle arc liberated from their captivity. ToDD.

Ibid. *Nay, Lady, fit ; if I but wave this wand,*
Your nerves arc all chain'd up in alabafter,'] It is with

And you a ftatue, or, as Daphne was,
Root-bound that fled Apollo.
Lad. Fool, do not boaft;
Thou canft not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou haft immanacled, while Heaven fees good.
Com. Why are you vex'd, Lady ? Why do you frown ?
Here dwellno frowns, nor anger ; from thefe gates
Sorrow flies far : See, here be all the pleasures,

the fame magick, and in the fame mode, that Profpero threaten •Ferdinand, in the *Tempeft,* for pretending to refift. A. i. 5. ii.

——" Come from the ward ;
" For I can here difarni thec with *this ftick.*——
" Come on, obey.————[Elfe,]
" Thy nerves are in their infancy again,
" And have no vigour in them."

Milton here comments upon Shakfpeare. T. WArTON.

Ver. 661.————*or,* as Daphne was, &c.] The poet, inftead of faying *root-bound, as Daphne was that Jled Apolloj* throws in *root-bound* into the middle betwixt the antecedent and the relative, a trajeftion aJtogether unufual in our language, but which muft be allowed both to vary and raife the ftylu ; and, us the connection is not fo remote as to make the language ubfcurc, I think it may not unly be tolerated but praifed. This way of varying the ftile is a figure very ufual both in Greek and Latin. LOUD MONBODDO.

Ver. 663. *Thou vanji not touch the freedom of my mind* &c.] A fine philofophical fentiment. Compare Cicero *De Fin.* lib. iii. ad An. [u] Re6te invidlus, cujus ctiam fi corpus cunftringatur, unimo tamcn vincula injici nulla poffunt." TODD.

Ver. 668.————*here be nil the pleafures,*
That fancy can beget on youthful thoughts, & c.] An echo to Fletcher, *Faith, Shep.* A. i, S. i. vol. iii. p. 110.

That fancy can beget on youthful thoughts,
When the frefli blood grows lively, and returns
Brifk as the April buds in primrofe-feafon. firi
And firft, behold this cordial julep here,
That flames and dances in his cryftal bounds,
With fpirits of balm and fragrant fyrops mix'd :
Not that Nepenthes, which the wife of Thone *675*
Hi Egypt gave to Jove-born Helena,
Is of fuch power to ftir up joy as this,

——" **Here** be woods as green
" As any, &c.
" Here be all new delights, &c."

And again, p. 128.

——" 'whofe virtuPS do refine
" The blood of men, making it free and fair
" As the firft hour it breath'd, &c." T. WArTOn.

Ver. *669. That fancy can beget on youthful thoughts, When the frefli blood grows lively,* &c.] This is a thought of ShakfpRarc's, but vaftly improved by bur poet in the manner of exprcfling it, Rom. *and Jul.* A. i, 5. ii.

" Such comfort as do lufty young men feel,
" 'When well-apparell'd April on the heel
" Of limping winter treads." THYER.

Compare Taffo, *Gier. Lib.* C. xiv. ft. *62.*

" O giovinetti, mentre Aprile, e Maggio
" V ammantan di fiurite, e verdi fpoglie, &c." TODD.

Ver. 675. *Not that Nepenthe,]* The author of the lively and learned *Inquiry into the Life and Writings of Homer,* hai brought together many particulars of this celebrated drug, and concludes, p. 135. edit. i. " It is true, they ufe opiates for pleafurc all over the *Levant;* but, by the bcfl accounts of them, they had them originally from *Egypt;* and *this of Helen* appears plainly to be a production of that country, anil a cuftom which can be traced from Homer to Auguftus's reign, and from thence to the age preceding our own." Jus. WARToN.

To life fo friendly, or fo cool to thirft.
Why fhould you be fo cruel to yourfelf,
And to thofe dainty limbs, which Nature lent
For gentle ufage and foft delicacy ?
But you invert the covenants of her truft,
And hardily deal, like an ill borrower,
With that which you received on other terms;
Scorning the unexempt condition,
By which all mortal frailty muft fubfift,
Refrelhment after toil, eafe after pain,
That have been lir'd all day without repaft,
And timely reft have wanted ; but, fair Virgin,
This will reftore all foon.
Lad. 'Twill not, falfe traitor !
Twill not reftore the truth and honefty,
That th ou haft banifh' d from thy tongue with lies.

Ver. 679 *Why fhould you be* fo cruel to yourfelf,] See Shakfpeare, *Sonnet i.* ed. Malone, 1790, vol. x. p. 193.

" Thyfelf thy foe, *to thy fweet felf fo cruel"* TODD.

Ver. 680.——*dainty limbs,]* Spenfer, *Faer. Qu,* i. xi. 32.

" All night Hie watcht, ne once adowne would lay
" Her *dainty limbs."*

The exprefiion is repeatedly ufed in the *Faerie Queens;* and in G. Wither's *Miftreffe of Philarete,* 1622. See alfo Sir H. Wotton's *Short Hift. of William I. "* He was not of any delicate texture; his *limbs* were rather fturdy than *daynty."* TODD.

Jbid.——*which Nature lent]* So Shakfpeare, *Sonnet,* iv. ed. Malone, 1790, vol. *x.* p.196.

" *Nature's bequeft* gives nothing, but doth *lend;*
" And, being frank, fhe *lends* to thofe are free.
" Then, beauteous niggard, why doft thou *abufe*
" The bounteous largefs given thee to give ?" STEEVENS.

Was this the cottage, and the fafe abode,
Thou toldft me of? What grim afpects are thefe,
Thefe ugly-headed monfters? Mercy guard me!
Hence faith thy brew'd enchantments, foul deceiver 1 696
Haft thou betray'd my credulous innocence
With vifor'd fallhood and bafe forgery ?
And would'ft thou feek again to trap me here
With lickerifh baits, fit to enfnare a brute? 700
Were it a draught for Juno when (he banquets,
I would not taite thy treafonous offer; none,
But fuch as are good men, can give good things;

Ver, 694.——Wh*at* grim afpects *are thefc,]* So Draytun, *Polyolb.* S. xxvii. vol. iii. p. 1190.

" Her *grim afpect* to fee."

And Spcnfer, *Faer. Qu.* v. ix. 4S.

——" with griefly *grim afpttt*
" Abhorred Murder." T. WARTON.

So Shakfpeare, *Hen. VI.* P. i. A. ii. S. iii. " A fecond Hector for his *grim afpett."* Hence perhaps the compound *grim-vifaged,* as in *Rich. III.* A. i. S. i. " *Grim-vifag'd* war." And, in Yarington's *Two Tragedies in One,* IffOl. " *Grim-vifadged* defptiire :" a phrafe which occurs verbatim in the. poetry of Gray, *Ode Eton Cull.* v. 69.

cc *Grim-vifag'd* comfortlcfs *Defpair."* TODD.

Ver. 695. *Hence with thy brew'd enchantments, fovl deceiver!]* Magical potions, brevvud or compounded of incantatory herbs and poifonous drugs, Shaklpeare's cauldron is a *brewed enchantment*^ but of another kind. T. WArTON.

Ver. 702.——————————*none,*
But fuch as are good men, can give good things;] This noble fentiment Milton has borrowed from Euripides, *Medea,* v. 618

Κακοῦ γὰρ ἀνδρὸς δῶρ ὄνησιν οὐκ ἔχει. NEWTON.

And that, which is not good, is not delicious
To a well-govern'd and wife appetite. 705
Cow. O fooliftinefs of men ! that lend their ears
To thole budge doftors of the Stoick fur,

Ver. 704. *And that, which is not good, is not delicious To a well-gffvern'd and wife appetite.']* That is, an appetite in fubjcftion to the rational part, and which is pleated with nothing but what reafon approves of: It is a noble fentiment, but exprefied in a manner whicbwill appear flat and infipid to thofe who admire the prefent fafhionable ftyle, far removed from the fimplicity of the ancients. Milton was not only the greateft fcholar and fined writer of his ago, but a good philofopher. LOrD MoNBoDDO.

Ver, 707- *To thofe* budge *doctors of the Stoick* fur] Thofe morofe and rigid teachers of abftincncc and mortification, who wear the gown of the Stoick philofophy. *Budge* is *fur,* anciently an ornament of the frliolaftick habit. In the more ancient colleges of our Univcrfifcirs, the annual expenccs fur furring the robes or liveries of the fellows, appear to liuve been very conftderable. " *The Stoickfur"* is as much as if he had faid " *T,'ic Stoickfefl."* But he explains the pbfaletR word, in which there is a.tin6ture of ridicule, by u very awkward tautology.

T. WARTON.

Bufjge-ro-w is " a ftreetc fo called of *Budge, Furre,* and of Skinners dwelling there." See Stowe's *Surv. of London,* p. 455. edit. 1618. BOWLE.

Among the late Dr. Farmer's papers were the two following illuArations of this paffage, which were communicated tome by Ifanc Reed, Efq. 1. " In the parade for Lord Mayor's Shew, in Jordan's *London in its Splendor,* 1673- after the Livery, *Budge-Batchelors,* in gowns and fcarlet bonds. 2. And in the order refptfting the fcholaftick habit in the Univerfity of Cambridge, dated in 1414, and entitled *'De penulis et pelluris* BACCALL'; Statuimus &c. quod nullus baccalureus & c. uti prefumat penula allqua vel pellura aut duplicatione de ferico, find one, aut vefte altt-ra, et confimilisprecii fui valoris, in tabardo, caputio, aut in alio habitu quocunque feolaftico, fed tantum furruris BUGGEIS

And fetch their precepts from the Cynick tub,
Praifing the lean and fallow Abftinence.
Wherefore did Nature pour herbounties forthrio
With fuch a full and unwithdrawing hand,
Covering the earth with odours, fruits, and flocks,
Thronging the leas with fpawn innumerable,
But all to pleafe and fate the curious tafte ?
And fet to work millions of fpinning worms,
That in their green Aiops weave the fmooth-hair'd filk,
To deck her fons; and, that no corner might
Be vacant of her plenty, in her own loins
She hutch'd the all-worftiipt ore, and precious gems,

aut agninis quibus in fuis caputiis folummodo uti debent, &c." I obferve, that, in Shirley's Maik, *The Triumph of Peace* 1633, one of the anti-mafquers is "a *grimmephilofophicall-fac'd* fellow in his *gowne furr'd,"* p. 2. See alfo Marfton's *Scourge of Vil-Ionic,* 2d edit. *1599,* Sat. x.

Poore *budge* face, bow cafe fleeve ; but let him palfe;
Once,,'i,'rre and beard fliall prīuiledge an afle."

After all, *budge* is probably here u fed by Miltnn in the fenfe of *Jliforfurly.* Thus in the Life of Thomas Ellvvuod, Milton's friend, written by himfelf: " The warden was a *budge* old man ; and 1 looked fomewhat big too," p. GO. 3d. edit. Again, p. Hy. " This was a *budge* fellow, and talked high." TDDD.

Ver. 719. *She* hutch'd] That is *hoarded., Hutch* is an old word, Hi11 in ufe, for *coffer.* Archbifhop Chichele gave a borrowing cheli to the Univerfity of Oxford, which was called *Chichtles Hutch.* Some perhaps may read *hatch'd,* for it was " in her own loyns." And the fpeaker is difplaying the produce and fertility of every part of nature. T. WARTOn.

To ftore her children with : If all the world
Should in a pet of temperance feed on pulfe,
Drink the clear ftream, and nothing wear but frieze,
The All-giver would be unthank'd, would be unprais'd,
Not half his riches known, and yet defpis'd ;
And we fhuulcl ferve him as a grudging matter.
As a penurious niggard of his wealth ;
And live like Nature's baftards, not her fons,
Who would be quite furcharg'd with her own weight,
And ftrangled with her wafte fertility;
The earth cumbered, and the wing'd air dark'd with plumes,
The herds would over-multitude their lords,

So, in his *Prufe-W.* i. 84. " This patting fine fophiftical Moulting *hutch"* But this phrafe had been before employed by Browne, *Brit. Pajl.* B, ii. S. ii.

" Fur as a miller in his *bmdting hutch*
" Driues out the pure mcale, &c." Todd,

Ver. 727- *And live like Nature's bq/lards, not her fons,}* The: exprcfliun is taken from *Heb.* xii. 8. *tl* Then are ye *bajlards* and *not* fons." NEWTQN.

Vcr. 730.——————*the wing d air* dark'd *with* plumes,} The image is taken from what the ancients faid of the air of the Rgrtherniflands, that it was dogged and darkened with feathers* WARBURTON.

Thumfon has hence formed an elegant compound epithet, *Autumn.* 867.

" Infinite *wings !* till all the *flume-dark air*
" And rude rcfounding more are one wild cry" TODD

Ver. 731. *The kerds,* &c.] Mr, Bowle obferves, that the

The feao'erfraught would fwell, and the unfought diamonds
Would fo imblaze the forehead of the deep,
And fo beftud with ftars, thai they below
Would growinur'd to light, and come at laft
To gaze upon the fun with fhamelefs brows.
Lift, Lady ; be not coy, and be not cofen'd
With that fame vaunted name, Virginity.
Beauty is Nature's coin, mull not be hoarded,
But muft be current; and the good thereof
Confifts in mutual and partaken blifs,

tenour of Comus's argument is much the fame with that of Clarinda in B. and Fletcher's *Sea-Voyage, A.* ii. S. i.vol. ix. p. 110.

" Should all women ufe this obfiinnte abflinence,
" You would force upon us :
" **In a few years the whole world would be peopled**
" **Only with bcafts'**

And the obfervation is ftill further juftified, from Milton's great intimacy with the plays of the twin-bards. T. WARTON.

Ver. 732. *The fea o'erfraught would fwell,* Sec.] Dr. Warburton and Dr. Newton remark, that this and the four following lines are exceedingly childifli. Perhaps they are not incoiififtcnt with the character of the " wily" fpcaker; and might be intended to expofe that often tatious fophiAry, by which a bad caufe is generally fupported. TODD.

Ver. 734. *And fo* beftud *with* ftars,] So Draytun, in his moil elegant epiftle from King John to Matilda, which our author, as we Jhall fee, has mtire largely copied in the remainder of Comus's fpeech, vol. i. p. 232, of Heaven.

" Would me put on her *Jl$r-bejludded* crown."

Sylvefter calls the flars " *gliftcriflg-Jluds,*" Du Bart. |p. 147-4to.) D. v. W. i. And " the *giltjtuds* of the firmament," Ibid. (4to. p. 247.) W. i- J>. vii. T- WARTPN.

Unfavoury in the enjoyment of itfelf;
If you let flip time, Jike a neglefeted rofe
It withers on the ftalk with languiih'd head.
Beauty is Nature's brag, and muft be ftiown 745
In courts, at feafis, and high folemnities,

Vcr, 743, *If you Ittjlip time, like a neglc&ed rofe*
It -withers on the ftalk 'with languijh'd head.] Spenfcr and Shakfpeare's *Venus and Adonis*, have here been adduced. But I rather think, we arc immediately to refer to a paflage in Milton's favourite, the *Midfurimcr Night's Dream*, where Thefeub blames llcrmione for rcfufing to marry Demetrius, A. i. S. i.

" But earlier happy is the rofe diflill'd,
11 Than that, which, withering on the virgin thorn,
" Grows, lives, and dies, in Tingle bleflednefi."

Mr. HJalone juftly remarks, that this is a thought with which Sliakfpearu, from his frequent repetition, appears to have been much delighted, *Suppl. Shakf.* i. 114. Something like it occurs in Lilly's *Mydas*, A. ii. 5. i. " You bee all young and faire, endeauor to bee wife and vertuous : that when, like rotes, you fhall Fall from the flalkp, you may be gathered, and put to the *JltlL"* . This, play was.aftcd before Queen Elizabeth on New-year's day, by the choir-boys of St. Paul's, 1595. T. WARTON.

Compare Ariofto, *Orl. Fur.* C. i. ft. 58.

11 Corrft la frcfca e mattutina rofa,
10 Che tardando ftagion perder potrja." TDDD.

Ver, 745. *Beauty is Nature's brag, and rmtfl be flown*
In courts, c.j See Fletcher, *Faith. Step.* A. i. 5. i. " Give not yourfelf to lunnefs, &c." But this argument ii purfuc-d more at large in Drayton's Epiftle abuve-quoted. I will give fome of the more palpable refemblanccs.

" Fie, pcevifti girl, ungratufull unto nature,
" Did me to this end form thee fuch a creature p
11 That thuu her glory ftiould incrcafe thereby,
" And thtm alone ftiould fcorn ibciety '
" Why, heaven made beauty, like herfelf, to view,
11 Not to be ihut up in a fmoaky mew.

Where moft may wonder at the workmanftrip;
It is for homely features to keep home,
They had theirnamethence; goarfe complexions,
And cheeks of forry grain, will ferve to ply 750

[11] A rofy-tinftured feature is heauen's gold
[11] Which all men joy to touch, and to behold, &c."

Here we have at lead our author's " What need a vermeiltin ftur'd lip for that ?" And again,

[11] All things that faire, that pure, that glorious beenc,
" Offer themfelves on purpofe to be fcene, &c."

But aparallelifm is as perceptibly marked, in Daniel's *Complaint of Rofamond, ft.* 74. and in the *Faerie Queene,* ii. iii. 3,9-

T. WAUTON,

I think that Milton here remembered a paflage in *Pericles. Prince of Tyre,* A. ii. S. ii. where Simonidcs fays,

——————" Our daughter,
" In honour of whole birth thcfe triumphs are,
[11] Sits here, like *beauty's child, whom nature gat*
[11] *For men to fee, and feeing wonder at."*

Or Drayton's *Legend of Matilda,* as well as the *Epiftlt* above quoted. King John to Matilda, p. 341.

[11] Know Girle, quoth he, that *Naturetheeordayned,*
[11] (As her brav'Jt Piece, when (he to light would bring,
" Wherein her former *workman,'hip* me ftayned,)
" Only a gift to gratifie a king.——
" *HoQrd* not thy *bcauti?,* when thou had fuch ilorc, &c."

ToDD.

Ver. 746,————a t,'c j j Dr, Newton and Mr. Warton **read " *in* feafts," TODD.**

Ver. 748. *It isfor homely features to* keep home,] The fame turn and manner of expreilion is in the *Two Gent, rtf Verona,* at the beginning.

[11] *Home-keeping* youth have ever *homely* wits." NEWTON,

Ver. 750. • • i checks *offorry* grain, Sec.] *Grain* is technical, in the arts of dying and weaving, for *colour.* " Sky-line-

The fampler, and to teafe the hufwife's wool.
What need a vermeil-tinftur'd lip for that,
Love-darting eyes, or treffes like the Morn ?
There ivas another meaning in thefe gifts;
Think what, and be advised ; you are but young yet.
Lad. I had not thought to have unlock'd my lips

tured *grain"* Par. Loft, B. v. 255. Again, the " *grain* of Sarra," B. xi. 242. In the fame fenfe in *It Penf.* v. 33. " In robe of chirk eft *grain."* *Teqft* alfo is technical, from the fame art, to comb, unravel, and fmooth the wool. T. WARToN.

The technical word *grain,* applied to *cheeks,* occurs in one of Drummond's *Sonnets:*

" Nor fnow of *ckeekes* with Tyrian *graine* enroll'd."

And in Sidney's *AJlrvpM,* 13th edit. p. 614.

" How doth the color vadc of thofe *vermillion dies,*
" Which Nature fulf did make, and felf *engrain d* the fame."
TODD.

Vcr. 753. Luvr-darting eyes,] So, in Sylvcftcr's *Du Bart.* ed fol. ut fupr. p. *3D9-*

" Whofo beholds her fweet *Iwe-dariing ryn."* T. WARTON.

Ibid.——————or tirflbs like the Morn ?] Homer, *Odyff.* v. 350. 'ETIIADKAMDZ H?.' TDDD.

Vcr. 755.——————*you are but young yet.]* This was *too perfonal.* Lady *Alice Egerton,* who afted the part, was about twclvG. She here fiftainod a feigned charafter, which the poet overlooked. HE too plainly adverts to her age Particularities, where n.o compliment was implied, Aiould havr been avoided. T. WARTON.

Perhaps the only meaning, here intended, is : *Take my advicf, I am older than you, and wifer.* TODD.

Ver. 755. The fix following lines are fpoken afide.
SYMpSon.

In this unhallow'd air, but that this juggler
Would think *to* charm my judgement, as mine eyes,
Obtruding falfe rules prank'd in reafon's garb.
I hate when Vice can bolt her arguments, 760
And Virtue has no tongue to check her pride.—

Ver. 759.———prank'd] *Prank'd is* an old word ufed by Chaucer, Spenfcr, and Shakfpearc, for *affefadly decorated.* Milton explains it in his *Profe-lP.* i. 147. ed. Amft. 1698. of the " Liturgie. So long as ihe fymbolizcs in forme, and *pranks* herfelfE in *the "weeds* of Popilh Mafie, it may be juftly fear'd fhee provokes thcjealoufie of God, no otherwifc than a wife *offering whori,'h attire* kindles a difturbance in the eye of her difcerning hufband." TODD.

Ver. 760. *I hate when Vice can* bolt *tier arguments,'}* In the confirmation of a mill, a part of the machine is called the *boulting*-mill, which feparates the flour from the bran. Chaucrr, *Nonnzs Pr. T.* 1355.

" But I ne cannot *bolt it to the brenne,*
" As can that holy doftor faint Auften."

That is, " I cannot argue, and fift the matter to the bottom, with the fubtilty of faint Auftin." So Spenfer, *Faer. u.* ii. iv. 24.

" Saying he nuw had *bovlted all thejloure."*

And our author himfelf, *Animadv. Remonjlr. Def.* &c. [IC] *Tojjft* Mafs into no Mafs, and popifh into no popifli: yet faving this pafling fine *fophiftical boulting* hutch, &c." *Pr. W,* vol. i. 84. In fpme of the Inns of Court, I believe the exercifes or difputations in law are ftill called *boultings.* Hence Shakfpeare is to be explained in *Corivfanus,* A, iii. 5. i. who indeed explains himfelf:

——,———" is ill fchool'd
" In *boulted* language, *meal* and *bran* together
" He throws without diftinftion."

It is the fame allufion in the *Merch. of Ven.* A. i. S. i. " His

Impoftor ! do pot charge moil innocent Nature,
As if ilie would her children (hould be riotous
With her abundance; ftie, good caterefs,
Means her provilion only to the good,
That live according to her fober laws,
And holy dictate of fpare Temperance :
If every juft man, that now pines with want,
Had but a moderate and befeeming (hare

reafvns are as two grains of wheat hid in two bufhels of chaff; you /hall fcek all day ere you find them, &c." The meaning of the whole context is this, " I am offended when Vice pretends to difpute and reaibn, for it always ufes fophiftry." T. WAHIDS.

Dr. Newton defines the word *bolt* " *tvjhoot;"* as we had before IC Cupid's *bolt,* and Junius derives it from Βαλλω *jacio:"* Dr. Johnfon, " to *blurt out,* or *throw put precipitqntly."* This definition might perhaps be countenanced by a metaphorical phrafe, frequent in the Greek tragedians, as in ^fchylus, *Svpp.* v. 455. " Καὶ γλῶσσα ΤΟΞΕΥΣΑΣΑ μὴ τὰ καίρια." And, in Juvenal, *Sat.* vii- the *dijputer* is called *jaculator.* But Mr. Warden's explanation muft be preferred. SL-C Barret's *Afoearie,* 1581). " To boulte. *Curioitfltj to difcuffe and* boulte out *the truth in rsafonitig.* Limarc Teritatcm in difceptatione, *Cicero."* TODD.

Ver. *767.*——————*fpare Temperance:]* II Penf. v. 45.

" *Spare Fafl,* that oft with gods doth diet." T. WArTON.

Vcr. 758. I*f every Just man, that now pines with want,* &c."] Compare Shakfpeare, *K. Lear,* A. iv. S. i.

——" **Heavens deal fo ftill!**
V Let the fupcrfluous and luft-dieted man,
" That Haves your ordinance, that will not fee
" **Becaufc he doth not feel, feel your power quickly:**
" So diftribution Ihuuld undo fucell's,
11 An4 each man have enough/' TDDD.

Ver. 759. *a moderate and befeeming fhare]* So, in his *Profc-W.* i. 161. ed. 1698. " We cannot therefore do better.

Of that which lewdly-pampered Luxury
Now heaps upon fame few with vaft excefs,
Nature's full bleffings would be well difpens'd
In unfuperfluous even proportion,
And fhe no whit incumber'd with her ftore;
And then the Giver would be better thank'd,
His praife due paid: For fwinilh Gluttony
Ne'er looks to Heaven amidft his gorgeous feaft,
But with befotted bafe ingratitude
Crams, and blafphemes his Feeder. Shall I go on?
Or have I faid enough? To him that dares
Arm his profane tongue with contemptuous words
Againft the fun-clad Power of Chaftity,

than to leave this care of ours *to* God; he can eafily fend labourers into his harvcft, that IhaLl not cry, give, give, but be contented with *a moderate* and *befecming allowance"* TODD.

Ver. 778. *But with* befotted *bafe ingratitude Crams, and blafphemes hi$ feeder.]* Like Martial's infatuated manlier, *Epigr.* iv. xxi.

" Nullos elfe deos, inane cxlum
" Affirmat Sellus; probatqiie, quod fc
" Faclum, dum negat heec, videt bcatum.[1]

Milton has added the fubftantive *bcfottednefjs* to our language; but it has not been noticed by our lexicographers. Set his treutife *Of True Religion,* &c. 1673, p. 16. *" Befottcdnefs* of heart:" a ftroiig expreflion." TDDD.

Vcr.781.——————contemptuous *words]* In Lawes's edition, " *reproachful* words." ToDD.

Ver. 782.————*the* fun-clad *Power]* Petrarch's *Canzone,* addrefled to the Virgin **Mary,** commences thus :

" *Virgin?* bclla, che *difol rejlita,* &c."

However, fee *Rev.* xii. 1. Milton's compound is fimilar to that of Orpheus, *Argon,* ver. 511. Μήτη δ' ἀτροχίτων. . TODD.

Fain would I fomething fay, yet to what end?
Thou haft nor ear, nor foul, to apprehend
The fublimB notion, and high myftery,
That muft be utter'd to unfold the fage
And ferious doctrine of Virginity;

Ver. 784. *Thou haft nor ear, nor foul, to apprehend*
The fublime notion, and high myftery, &c.] See before, v. 453, &c. By ftudying the reveries of the Platonick writers, Milton contracted a theory concerning chaftity and the purity of love, in the contemplation of which, like other vifiona ries, ho indulged his imagination with ideal refinements, and with pleating but unmeaning notions of excellence and perfection. Plato's fentimental or metaphyfical love, he feems to ha YD applied to the natural Jove between the fexes. The very philofophical dialogue of the Angel and Adam, in the eighth book of *Paradife Loft,* altogether proceeds on this doctrine. In the *Smeftymnvwii* he declares his initiation into the my Aeries of this immaterial love, " Thus, from the laureate fraternity of poets, riper years, and the ct-afclefs round of ftudy and reading, led me to the fhady fpaces of philofophy: but chiefly to the *divine* volume of Plato, and his equal Xenophon. Where if 1 mould tell ye what I learned of *Chaftity* and *LUVC,* I mean that which is *truly* fo, &c.—With fuch abftracted fublimities as thefc, &c." *Pr. W.* i. 111. But in the dialogue juft mentioned, where Adam afks his celeftial gueft whether Angels are fufceptible of love, whether they exprefs their paffion by looks only, or by a mixture of irradiation, by virtual or immediate contact, our author feeing to have overkaped the Platonick pale, and to have loft his way among the folemn conceits of Peter Lombard and Thomas Aquinas. It is no wonder that the Angel bluflied, as well as fmiled, at fome of thefe queftions, T. WArTON,

Ver. 785. *The fublime notiun, and high myftery,* &c] Thus in his *Smcttymnwts,* fpeaking of *Chaftity.* " Having had the do6lrine of Holy Scripture, *unfolding* thofe chafte and *high myfterifs,* with timclieft care infus'd, that the body is for the Lord, and the Lord for the body." TODD.

And thou art worthy that thou fhould'ft not know
More happinefs than this thy prefent lot.
Enjoy your dear wit, and gay fhetoribk,
That hath fo well been taught her dazzling fence;
Thou art not fit to hear thyfel; convinc'd:
Yet, fhould I try, the uncontrolled worth
Of this pure caufe would kindle my rapt fpirits
To fuch a flame of facred vehemence,
That dumb things woad be mov'd to fympathize,
And the brute Earth vould lend her nerves, and fhake,
Till all thy magick ftriftures, rear'd fo high,
Were ftiatter'd into heads o'er thy falfe head.

VLT. 790- '——go rhetorick,] SEE Beaumoht and Fletcher's *Philafter,* A. iv. 5. i.-' I know not your *rhetorick;* but I can lay it on." T. WARTon

Compare *Par. Reg.* B. iv. 4. Th is a favourite phrafe with Sylvefter. He has " glozing *rhetori* a fecond time, *Du Bart.* 1521, p. 217- TODD.

Ver. 791-———her da*zling* fence;] WE have the fubftantive/eflce in Shakfpeare, *Meh Ado about Noth.* A. v. S. i. " Defpight his *nicefence,* &c." WARTON.

And in our author's *Pr. Works,* i. p. 323. edit. Amft. 1698, " hir'd mafters of *tongue-fence."TODD.*

Ver. 737- *4nd the* brute Earth woi *lend far nerves,]* The unfeeling Earth would fympathife ai affift. It is Horace's *Bruta tellus,* Od. i. xxxiv. *9.* T. WArtON.

Perhaps Milton had not fwrgotten B. ,','. A. iii. S. ii

" The Earth fhall have a feelin" STEEVENS.

Ver. *799 Were fhattter'd* &c.] 1 G. Fletcher's *Chrifts' Vict,* the *Sorcereffe* Tings a fong, the **flectt** of which is, Love " obtruding falfe rules praok'd in reafonarb," and endeavours

Com. She fables not; I feel that I do fear 800
Her words fet off by fome fuperiour power;
And though notmortal,yeta cold ftiuddering dew
Dips me all o'er, as when the wrath of Jove
Speaks thunder, and the chains of Erebus,
To fume of Saturn's crew. I muft diffemble, 805
And try her yet more ftrongly.—Come,noinore;
This is mere moral babbb, and direct'

to captivate our Saviour in the fome manner as Comus does the Lady. The cfleft of the Song ia our Saviour is, that,

" he her charm' difperfed into winde,
" And her of infolenciadnioniftied,
" *And all her optique uffes flattered.*" HEADLEY.

Ver. 800. Thefe fix lineftoo are afide, but I would point the firft thus : *She fables not I feel that* ; that is, I feel that me does not fable, &c. SYMon

The verb,'fable, but not naturally, occurs in *Par. L-* B. vi. 2.92.

" Or turn this heven itfelf into the hell
" Thou *fablcft.*"

Fabled, the participle, isore common in Milton. In either the Firft or Second Part of fhakfpeare's *Henry the fixth, I* recollect,

"He,'fablesnot, I hear the enemy."

There is a dignity in lie word, which in the text gives it a peculiar and fuperiourropriety. T. WARTON.

Ver. 802. *And thou not mortal,* &c.] Her words are affifted by fomewhat divine ; d I, although *immortal,* and above the race of man, am fo acted with their force, that a cold Judddering dew, &c Heis the nobleft panegyrick on the power of virtue, adorned wi the fublimeft imagery. It is extorted from the mouth of a gician and a preternatural being, who, although actually pofed of his prey, feels all the terrours of human nature at tho°1d rebuke of innocence, and Ihuddcrs with a fuddcn cold fat like a guilty man. T. WAKTDN.

Againft the canon-laws of our foundation;
I muft not fuffer this; yet 'tis but the lees
And Settlings of a melancholy blood : 810

Ver. 808. *Againft the* canon-laws of our foundation;] *Canon-laws,* ajoke! WARBURTON.

Here is a. ridicule on eftablifhments, and the canon-law now greatly encouraged by the church. Perhaps on the canons of ths church, now rigidly enforced, and at which Milton frequently glances in his profe tracts. He calls Bratian " the compiler of *canon-iniquity"* Pr. W. i. 211. In his book on *Reformation*$_9$ he fpraks of " an infulting and only *canon-wife* prelate," Pr. *W.* vol. i. 7- And his arguments on *Divorce* afford frequent opportunities of expofing what he calls the *ignorance* and *iniquity* of the canon-law. See particularly, ch. iii. T. WARToN.

There was a bitter metrical *Exhortation to the Bifhops,* publifhed by the Puritans in 1620, from which I felect a ftanza not foreign to the text:

" **It is not Jeroboam's calves**
" Can fave you, I am fure;
" Nor yet your cruell *canon-laws*
" Can make your kingdom dure." TODD.

Ver. 809.——yet *'tis* but *the lees]* I like the manufcript reading beft,

" This is mere moral *fluff, the very* lees.

Yet is bad. *But* very inaccurate. HURD.

Yet is omitted both by Tickell and Fenton. ToDD.

Ibid.——*'tis but the* lees

And fettlings *of a* melancholy blood :] See the note on *Samf. Agon.* v. 600. And Nafh's *Terrors of the Nigfit,* 154. " The grafted part of our *blood* is the *melancholy hurnor,* which, in the fpleene congealed whofe office is to difpcrfe it, with his thicke-fteaming fennie vapours cafteth a mift oner the fpirit; and cleane *bemafketh the phantafie."* Again, of melancholy: It " finketh downe to the bottome like the *lees of the wine,* corrupteth all the *blood,* and is the caufe of lunacie." ToDD.

But this will cure all ftraight; one fip of this
Will bathe the drooping ipirits in delight,
Beyond the blifs of dreams. Be wife, and tafte.—

Ver- 811.——————*one* fip *of this*
Will bathe the drooping fpirits in delight,
Beyond the blifs of dreams.] So Fletcher, *Faith. Shep. A.* iv. 5. i. vol. iii. p. 164.

" It *paffeth dreams,*
" Or madmen's fancy, when the many ftreams
" Of new imaginations rife and fall."

Compare the delicious but deadly fountain of Armida in Taffo, *Gitr.Lib.* C. xiv. ft. 74.

" Ch'iw *picciol forfo* di fue lucide onde
" *Inebria I' alma* tofto, e la fa lieta, &c."

But Milton feems to have remembered Fairfax's verfion.

" *One fup* thereof the drinker's heart doth bring
" To fudden ioy, whence laughter vaine doth rife &c,"

Sec alfo *Par. Loft,* B. ix. 1046.

" Soon as the force of that fallacious fruit,
" That with exhilarating vapour bland
" About their fpirits had play'd, and inmoft powers
" Made err."—

'We may add the fame effects of the forbidden fruit, ibid. 1008.

" As with new wine intoxicated both,
" They fwim in mirth, &c." T. WARTON.

Ver. 812. *Will* bathe *the drooping fpirits* in delight,] So, in the *Hift. of Promo antt Caffandra,* 1578. P. i. A. i. 5. ii,

——" thp rufiling youthes that *bath? iniuantnn bliffe."*

Spunfer, *Faer. Qu.* i. i. 47-

[11] *Bathed in wantan blis* and wicked joy."

And the *Mirour for Magiftrates,* ed. 151D. p. f)06.

[11] She *bat#d in bliffe,* while we lay drown'd in woe."

And *fuimus Troc9* 1633, Rted's *Old PI.* vol, vii. p. 445.

——" Elyfian fields, where fpotlefs fouls
" *Do bathe themfelves in blifs."*

The Brothers *rufh in with ,'words drawn, wreft his glafs out of his hand, and break it againft the ground; his rout makeJign of rejiftance, but are mil driven in. The* Attendant Spirit *comes in.*

Spirit.

What, have you let the falfe enchanter 'fcape?
O ye miftook, ye fhould have fnatch'd his wand,

Of this old poetick phrafe Chaucer is perhaps the father, in his *Wijt of Bath's Tale,* v. 6835.

" His herte *bathed in* a bath of *bliffe."* TODD.

Ver. 815. *0 ye mi,'look, yeJhuM have fnatch'd his wand,* &c.] They are direftcd before to feize Comus's wand, v. *653.* And this was from the *I'aerie Queens,* where Sir Guyon breaks the Charming Staffe of Pleafurc's porter, as he likeivife overthrows his bowl, ii. xii. 40. But from what particular procefs of difcnchantment, ancient or modern, did Miltnn take the notion of reverting Comus's wand or rod P i t was from a paffage of Ovid, the great ritualift of claflical forcery, before cited, where the companions of Ulyffes are reftored to their human **fhapes,** *Metam.* xiv. 30D.

" Percutimurque Caput *converfœ* verbere v*irgœ,*
" Verbaque dicuntur didlis contraria verbis."

This Sandys tranflates, " her wand *reverft,* &c." *Tranfl.* p. **452,** edit. 1632. And in his very learned Notes he lays, " As Circe's rod, waved over their heads from the right fide to the left, prefonts thofe falfe and finifter perfwafions to pleafure, which fo much deformes them ; fo the *revefion* thereof, by difciplilie and & view of their own deformitie, rcftores them to their former beauties." p. 481. By *backward mutters,* the verba *dittis contraria* verbis," we are to underftand$_f$ that the charming words, or verfes, at firft ufed, were to be all repeated *backwards,* to deftruy what had been done. The moll (hiking rcprcfentation of the reverfal of a charm that I remember, and Milton might here have partly had it in hi eyo$_y$ is in Spchfcr's defcriptiDn uf

And bound him fail; without his rod revers'd,
And backward mutters of diffevering power,
We cannot free the Lady that fits here
In ftony fetters fix'd, and motionlels:
Yet ftay, be not difturb'd; now I bethink me,

the deliverance of Amoret, by Britomart, from the enchantment of Bufyrane, F*aer. Qu.* iii. xii. *36.*

" And rifing vp, gan ftreight to ouerlooke
" Thofe curled leaues, his charmes backe to reuerfe ;
" Full dreadfull things out of that balefull bouke
" He read, and meafur'd many a Aid verfc,
' That horrour 'gan tha virgins harte to perfr,
" And her faire lockes vp flared ftiffe on end,
" Hearing him thofe fame bloudy lynes reherfe;
" And, all the while he red, me did extend
" Her fword high over him, if ought he did offend."

37,

" Anon fhe gan perceive the houfe to quake,
" And all the dores to rattle round about;
" Yet all that did not her difmaicd make,
" Nor flacke her threatfull hand for daungers dout:
" But Hill with ftedfaft eye and courage flout
" Abode, to weet what end would come of all:
" At lafl that mightic uhainc, which round about
" † Her tender wafte was wound, adDwne gan fall,
' And that great brafrn pillour broke in peeccs fmall, &c."

The circumftance in the text, of the brothers forgetting to feizc and reverfi; the magician's rod, while by contrail it heightens the fuperiour intelligence of the Attendant Spirit, affords the opportunity of introducing the fiction of raifing Sabrina; which, exclufive of its poetical ornaments, is recommended by a local propriety, and was peculiarly intereftmg to the audience, as the Severn ia the famous river of the neighbourhood. T. WAHTON,

Britomart. t Areoret nho wai enchanted,

Some other means I have which may be us'd,
Which once of Meliboeus old I learnt,
The footheft Ihepherd that e,'er pip'd on plains.
There is a getitle Nymph not far from hence

VLT. 821. Doftor Johnfim reprobates this *long narration,* as he ftyles it, about Sabrina; -which, he fays, " is of no life becaufc it *'sfalfe,* and therefore unfuitable to a *good* being." By the poetical reader, this fiction is confidered as true. In comfnon fenfe, the ri'lator is not *true:* and why may not an imaginary being, even of a good character,- deliver an imaginary tale P Where is the *moral* impropriety of an innocent invention, cfpccially when introduced for a virtuous purpofe ? In poetry falfe narrations are often more ufcful than true. Something, and fomething pretrr natural, and confequcntly falfe, but therefore more poetical, was neceflary for the prefcnt diftfefs. T; WAKTDtfi

Yen 823. *The* footheft] The *truejl, faithfullejl. Sooth* is *truth. ' In fvoth* is *indeed.* And therefore what this foothcft flicphcrd teaches may be depended upon. NEWTON.

Tickell reads *"fmoothejl."* TDDD.

Ibid.——————*that* e'er pip'd *on plains."]* Sjaciifer thus charafterifes Hobbinol, as Mr. Bowie obferves, in *Colin Clouts come home again,*

——[cl] A iolly grooms was hee,
" As cuer piped on an oaten reed." T. WAHTDW.

Ver. 824i *There* w *a gentle Nymph not far from hence,* &c.] Sabrina's fabulous hiftory may be feen in the *Mirrourfor Magi-Jlratts* under the Legend of the *Lady Sabrinc,* in the fixth Song of Drayton's *Polyolbion,* the tenth Canto and fedond Book of Spenfer's *Faerie Queene,* the third Bnok of *Albion's England,* the firft Book of our author's *Hiftory of England,* in Hardyng's *Chronicle* and in an old Englifh Ballad on the fubjeft. Sec *Note on Epitaph Dam.* v. 175. The part of thu fable of *Cvmm,* which may be called the *DiJenchantment',* is evidently founded on Fletcher's *Faithful Shepherdefs.* . The Moral of both dramas is the *triumph of chqftity.* This in both is finely brought about by the fame fjrt of machinery. Sabrina, a virgin and a king's

That with moift curb fways the fmooth Severn ftream,
Sabrina is her name, a virgin pure;
Whilom fhe was the daughter of Locrine,
That had the fcepter from his father Brute.
She, guiltlefs damfel, flying the mad purfuit
Df her enraged ftepdame Guendolen,
Commended her fair innocence to the flood,
Thabftaid her flight with his crofs-flowing courfe.
The Water-Nymphs, that in the bottom play'd,

daughter, was converted into a river-nymph, that her honour might be preferved inviolate. Still me preferves her *maiden-gentlenefs;* and every evening vifits the cattle among her twilight meadows, to hcul the mifchiefs inflifted by elfifh magick. For this fhe was praifed by the fliepherds. She proteds virgins *in* diftrcfs. She is now folemnly called, to deliver a virgin imprifuned in the fprll of a detcftable forcercr. She rifes at the invocation, and leaving her car on an ottered rufliy bank, haftens to *help enfnared chaftity.* She fprinkles, on the breaft of a, captive maid, precious drops frlefted from her pure fountain. She touches thrice the tip of the lady's finger, and thrice her ruby lip, with chaftc palms moft *and cold;* as alfo the envenomed chair, fmeared with tenacious gums. The charm is diflblved: and the Nymph departs to the bower of Amphitrite. But I am anticipating, by a general exhibition, fuch particular paffages of Fletcher's play as will hereafter be cited in their proper places; and which, like others already cited, will appear to have betn enriched by our author with a variety of new allufions, original fiftioiis, and the beauties of unborrowed poetry. T. WARTON.

Ver. 82- She, *guiltlefs damfel,]* So edit. 1645. and MS. *The,* ed. 1637. followed by Tonfon, 1695, &c. Tickell and Fenton havee. T. WARTon.

And Tonfon, in his edition of 1713, *fhe.* ToDD.

Ver. 833, *The Water-Nymphs, that in the bottom play'd,*
Held up their pearled wrifts, and touk her in,] **Dray-**

Held up their pearled wrifts, and took her in,
Bearing her ftraight to aged Nereus' hall;
Who, piteous of her vroes, rear'd her lank head
And gave her to his daughters to imbathe

ton gives the Severn pearls. He fays of Sabrina, *Polyolbt* S. v. •vol. ii. p. 752.

——— Cl where flic meant to go,
" The path was ftrcw'd with *pearl"*

He fpcaks alfo of " the *pearly* Conway's head," a neighbouring river. Ibid. S. ix. vol. iii. p. 827- And of the " precious *orient pearl* that breetlEth in her fand." Ibid. S. x. vol. iii. p. 842. We (hall fee, that Milton afterwards gives gems to the Severn of a far brighter hue. See alfo Peacham's *Period of Mourning,* edit. 1613. *Nupt. Hymn,* ii. To *a water-nymph.*

" Doris, gather from thy fliore
" Coral, cryftall, amber ftore;
" Which thy quecne in bracelets twifts
" For her alabafter *wrifts :*
" While ye filver-footed girls
" Plait her treffes with your *pearls."*

R. Herrick has the " f*ilver-wrifted* Naiades," *He,'perid.* ut fupr. p. 375. In Drayton, the Nereids adorn their *wrifts* with bracelets of fhells, *Polyolb.* S. xx. T. WArTON.

Ver. 837.——————imbathc] The word *imbathc* occurs in our author's *Reformation,* " Mcthinks a fovran and reviving joy mull needs rufh into the bofom of him that reads or hears; and the fweet odour of the returning Gofpel *imbathc* hisfoul with the fragrance of Heaven," *Prvfe-Works,* vol. i. 2. What was enthufiafm in molt of the puritanical writers, was poetry in Milton. T. WARTON.

But *imbaths* was not of Milton's coinage : It occurs in Taflo's *Aminta Englifht,* 4to. 1628. A. i. S. i.

——————" Fear had taught to barre
" Hot kiffes from defire to preffe too farre,
'" To *imbathe* themfelues." TOdD.

In neftar'd lavers, ftrew'd with afphodel;
And through the porch and inlet of each fenfe
Dropt in ambrofial oils, till (he revived,
And underwent a quick immortal change,
Made Goddefs of the river: ftill fhe retains
Her maiden gentlenefs, and oft at eve
Vifits the herds along the twilight meadows,.

Ver. 838. *In neftar'd lovers,]* This at leaft reminds us of Alcæus's Epigram or Epitaph on Homer, who died in the ifland of ID. The Nereids of the circumambient fea bathed his dead body with neftar, *Antholog.* Lib. iii. p. 386. edit. 1600. foL

ΝΕΚΤΑΡΙ δ' εἰναλίαι Νηρηΐδες ἐχρίσαντο,
Καὶ νεκὺν Ἀκταίῃ θῆκαν ὑπο σπίλαδι.

The procefs which follows, of dropping ambrofial oyls " into the porch and inlet of each fenfe of the drowned Sabrina, is originally from Homer, wherr Venus anoints the dead body of Patroclus with rofy ambrofial oyl, *II.* xxiii. 186.

—— Ῥοδόεντι δὲ χρῖεν ἐλαίῳ
Ἀμβροσίῳι.——

SEC alfo Bion's *Hyacinth. Idyll,* ix. 3. T. WARTon

Corapare alfo Homer, *II.* xix. v. 38.

" Πατρόκλῳ δ' αὖτ' Ἀμβροσίην καὶ νέκταρ ἐρυθρὸν
" ΣΤΑΞΕ ΚΑΤΑ ῬΙΝΩΝ, ἵνα οἱ χρὼς ἅμπαυσις εἴη. TODD.

Ver, 835- *And through the* porch] The fame metaphor in *Hamlet,* A. i. S. viii.

" And in the *porches* of mine car did pour
" The leperous diftilment." NEWTON.

VLT. 841. *And* underwent *a quick immortal* change,] So, in the *Temprjl,* A. i. S. ii.

" Nothing of him that doth fadr,
" But doth fuffer a *fea.-change."* STEEVENS.

Ver. 844. *Vifits the herds along the twilight meadows,* fcc.] The virginfliepherdefsClorin, in Fletcher's paftoral play fo frequently quoted, poffeffes the fkill of Sabrina, A. i. S. i. p. 104.

Helping all urchin blafts, and ill-luck figns 845

" Of all green wounds I knowe the remedies
" In men or cattle; be they flung with fnakes,
" Or charm'd with powerful words of wicked art.
" Or be they lovefick, &c.——
" Thefe can I cure, fuch fecret virtue lies
" In herbs applied by a virgin's hand." T. WARTON.

Ver. 845. *Helping all* urchin *blafts'* The urchin, or hedge-hog, from its folitarinrfs, the uglinefs of its appearance, and from a popular opinion that it fucked or poifoned the udders of cows, was adopted into the demonologick fyftem; and its fhape was fometimes fuppofed to be affumed by mifchievous elves. Hence it was one of the plagues *of* Caliban in the *Tempeft,* A. ii. 5. ii.

——————" His Spirits hear me,
" And yet I needs muft curfe. Bdt they'll not pinch,
" Fright me with *urchin-Jhows,* pitch me i'thc mire, &c."

And afterwards he fuppofes that theft Spirits appear,

——————" like *hedge-hogs,* which
" Lie tumbling in my barefoot way, and mount
" Their pricks at my foot-fall."

Again, A. i. S. ii. it is one of the curfes nf Frofpero.

——————" *urchins*
" Shall, for that vaft of night that they may *work,*
" All uyercife on thee."

And in the opening of the incantation of the weird fifters in *Macbeth,* A. iv. 5. i.

" 1 W. Thrice the brinded cat has mew'd.
" 2 W. Thrice. And once the *htdge-pig* whin'd."

Conlpare alfo a fpeech in *Titus Andronicus,* at leaft correfted by Shakfpeare, A. ii. S. iii.

" They tolrl me, here, at the de?ld time of night,
" A thoufand fiends, a thoufand hi fling fnakes,
" Ten thoufand fwelling toads, as *many urchin,*
" Would make fuch fearful and confufed cries, &c."

There was a fort of fubordinate or paftoral fyftem of magick, *to* which the *urchin* properly belonged. T, WARToN,

That the fhrewd meddling elfe delights to make,
Which fhe with precious vial'd liqueurs heals ;
For which the fhepherds at their feftivals
Carol her goodnefs loud in ruftick lays,
And throwfweet garland wreaths into her ftream
Of panfies, pinks, and gaudy daffodils.
And, as the old fwain faid, fhe can unlock
The clufping charm, and thaw the numming fpell,

Ver. 845. *That the fhrewd meddling dfe delights to make,]* Shakfpeare mentions a Spirit, who " mildews the white wheat, and hurts the poor creatures of the earth," *K. Lear,* A. i. S. iv. The plant Hsmtmy is before mentioned as good " againft all enchantments, mildew blaft, or damp," v. 640. Shakfpeare calls Robin Goodfellow a *"fhrewd* and knavifh fprite," *Midf. N. Dr'* A. i. S. i. Drayton attributes the fame malignant power to the Druids, *Heroic. Epift.* vol. i. p. 301. T. WARToN.

Ver. 849. Carol *her goodnefs* loud *in ruftick lays,]* So, in P. Fletcher's *Pif. Eclog.* 1&33, p. 7-

" And *carol lowd* of love, and love's delight." TODD.

Ver. 850. *And throw fweet garland wreaths into her ftream]* This reminds us of a paffage in Spenfer's *Prothalamion,* ft. 5.

" And all the waues did ftrew,
" That like old Pciieus' waters they did feeme,
" When down along by pleafant Tempe's fhore
" Scattered with flowres through Theffaly they ftreame."

But B. and Fletcher exhibit a paffage more immediately to the purport of the text, *1'alfe One,* A. iii, S. iii. vol. iv. p. 134.

" With incenfe let us blefs the brim,
" And as the wanton fifties Iwim,
" Let us gums and *garlands* fling, &c." T, WArTON,

Ver. 852. •———*Jhe can unlock*
The clajping charm, *and thaw the* numming *fpdl,~'*

This notion of the wifdom or Ikill of Sabrjna, is in Dmyton, *Polyolb.* 5. v. vol. ii, p, 753.

If fhe be right invok'd in warbled fong;
For maidenhood ftie loves, and will be fwift
To aid a virgin, fuch as was herfelf,
In hard-befetting need ; this will I try,
And add the power of fome adjuring verfe.

SONG.

Sabrina fair,
Liften where thou art fitting
Under the glafiy, cool, tranflucent wave,

" Who was by Nereus taught, the moft profoundly wife,
" That learned her the fkill of hidden prophecies,
" By Thetis' fpecial care."

Jonfon's witch, in the *SadShepherd,* is faid "to *rivet charms,* planted about her in her wicked feat." T. WArToN.

Compare Drayton's *Barons Warm,* 1627, C. ii. ft. 11.

" Of gloomie magiques, and *benumming charmes."* TODD.

Ver. 855. *To aid a virgin, fuch as was herfelf,]* Alluding prrhaps to the Danaids' invocation of Pallas, wherein they ufe the fame argument, Æfchyl. *Supp.* v. 155.

Ἀδμήτας ἀδμήτα
Ῥύσιος γίνεσθω. THYER.

Ver. 861. *Under the* glaffy, coof, tranflucent wave,] So, in Jonion's *Neptune's Triumph,* firft acted in 1624. " Upon the *glaffif waves."* See Virgil, *Æn.* vii. 759. " *Vitred* te Fucinus *unda."* Mr. Warton obferves, that *tranjlvcent,* which he always thought to be firft ufed by Milton, occurs in Brathwayte's *Lwe's Labyrinth,* Lond. 1615, 12mo. p. 29- of the fun, if Heaven's *trailflucent* eie;" and that Pope perhaps had it from Miltun, on his grotto. " Thames' *tranflucent wave"* But *tranjluctnt* occurs alfo in the defcription of the fcenery of Jonion's *Mafyuc* at Court on Twelfth Night, 1605. And in Sir John Davies's *Orcheftra,* " The air's *tra-lucent* gallery :" In the

In twitted braids of lillies knitting
The loofe train of thy amber-dropping hair

edition of 15.9ft *tralucent,* the common word for *translucent* in rnany of our old poets. And in John Davies of Hereford's *'Vittes Pilgrimage,* 4to. f. d. we have *tranflucent,* Sign. C. 1. b.

" If thofi- *traii,'lucent* lamps, thine heavenly eyes,
" Shall ftretche their bcames &c." TODD.

Ver. B£2. *In twifted braids of lillits]* We are to undcrftani} yrater-lilKes, with which Dray ton often braids the treffes of his water-nymphs, in the *Polyolbion.* T, WARTDN.

Vcr. 863. *The loofe train of thy* amber-dropping hair ;] We have " an *amber* clpud," above v. 333. And, in *L'Allcgro* " the fun is rob'd in flames and *amber* light." v. 61. But liquid umber is a yellow pellucid gum. Sabrina's hair *drops amber,* Lecaufe in the poet's idea, her ftream was fuppofed to be tranfparent; as the river of blifs in *Par. Loft,* B. iii. 358; and when Choafpes has an " *amber* ftream, *Par. Reg.* B. iii. 288. But phoafpqs was called the *golden water.* Amber, when applied to water, means a luminous clcarnefs : when to hair, a bright yellow. *Amber lochs* are given to the fun in Sylvcftcr's *Du Bartas* more than once. And to Sabriiia's daughter by Wither, *EpitJtaL* edit. lf)22. *Amber* and *Arnbergreece,* which feem to be fometimcs confoundrd, are frequently mentioned in the writers o,' this period, and before. *Ambergreece* was now in high repute fi)r its fragrance. Dray tun feigns that the Nereids perfumed their lips with " coftly *ambergris,"* Polyolb. 5. xx. Milton, alludes to the fragrance of *amber,* Samf. Agon. v. 720. **It** was a favourite in cookery. Thus, in *Albwnazar,* a comedy acled ut Cambridge 1615, " Boxes of white comfits, marchpanes, &c." And, to crown the banquet, " fome dozen ounces of *ambergnfe* as grey as can be got." And in Marmion's *Antiquary* 1&41, " A fat nightingale feafoned with pepper and *awbergreefe,"* Reed's *Old PL* vol. x. p. 78. Where fee ths Note. See alfo *Par. Reg.* B. ii. 344, and *Obfervations* on Spenfer's Faery Queen, yol. i. 121. T. WARTON.

A curious pafikge in Nafh's *Terrors of the Night,* 154, will minutely illuftrate the " *amber'dropping hair"* of Sabrina: Naff

Liften for dear honour's fake,
Goddefs of the filver lake, 865
Liften, and fave.
Liften, and appear to us,
In name of great Oceanus;
By the earth-fhaking Neptune's mace,

is defcribing a " troupe af naked virgins.—Their *haire* they ware *loofe* vnrowlrd about their fhoulders, whofe dangling *amber* trammelh, reaching tiownc beneath their knees, feemed to *drop baulme* on their delicious bodies." TODD.

Ver. 555.——————filver lake,] In the *Mir. for Mag.* ed, 1610. p. 730, the " *Severn's filver-wares,*" are noticed. Carew, in his *Verfes to the Spring,* has " the *filver lake,* op cryftal ftream." TODD.

Ver. 868. *In name of* great Oceanus;] It will be curious to obferve how the poet has diftinguimed the fea-deities by the epithets and attributes, which are affigned to each of them in the beft claffick authors, *Great Oceanus,* as in Hefiod, *Theog.* 20. Ὠκεανόν τε μέγαν. NEWTON.

So Dray ton, *Polynlb.* S. xvii. " The court of *great Oceanus.*" And, in one of Jonfon's *Queciies Mafques* l6l6". " Fayre Niger, fonne to *great Oceanus.*" T. WARTON.

Ver. 869 &c. *Neptune* is ufually called *earth-Jhahing* in Greek. Ἐννοσίγαιος *II.* xii. *27-* and Ἐνοσίχθων *II.* xx. 13. *Tethys* the wife of Oceanus, and mother of the Gods, may well be fuppofed to have *a grave majeftick pace :* Hefiod calls her σεμνὴ Τηθύς, *the venerable Ttthyjs,* Theog. 358. Milton had before called *Nereus* at v. 835 *aged,* ub in Virgil, *Georg.* iv. 392 " *grandoevus Nersus :*" he may be called *hoary* top upon another account: " Fere omnes Dii *tno,Tin\fenes* funt, *albent enim eorwn capita* fpumis aquarum." Servius, in *Geurg.* iv. 403. *The Carpathian wifard* is *Proteus,* who had a cave at *Carpathus,* an ifland in the Mediterranean, and was a *ivifard* or prDphel, as alfi) Neptune's fhepherd ; and as fuch bore a *hook.* Sec Virgil, *freorg.* iv. 387. NEWTON.

And Ovid, *llfat,* **xi.** 249. " *Carpathius vates.*" Todd.

And Tethys' grave majeftick pace,
By hoary Nereus' wrinkled look,
And the Carpathian wifard's hook,
By fealy Triton's winding fhell,
And old Tooth-faying Glaucus' fpell,
By Leucothea's lovely hands,
And her Son that rules the ft rands,
By Thetis' tirifel-flipper'd feet,

Ver. *873,* &c. *Triton* was Neptune's trumpeter, and was *fcnly,* as all thefe forts of creatures are; " fquamis modo hifpido corpore, ctiam qua humanam effigiem habcnt." Pliu. lib. ix. feft. iv. His *winding Jhdl* is particularly dcfcribed in Ovid, *Met.* i. 333. *Glaucus* was an excellent li flier or diver, and fo was feigned to be a fea-god. Ariftotlp writes that IIP *prophcficd* ti> the guds, and Nicamler fays that Apollu himfdf learned *the art of prediction* from *Glaucus.* Sen Athi'iiaous lib. vii. cap. 12. And Euripides, *Oreft. 363,* calls him the feanian's^ropfof, and intPrpreter of Ncrcus; and Apollon. llhoiiius, *Argunaut.* 131D. gives him the fame appellation. *Ino,* flying from the rage of her hufband Athamas who was furioufly mad, threw hcrfclf from the top of a rock into the fea, with her fon *Meliccrta* in her arms. Neptune, at the intcrcefliDn of Venus, changed them intD fea-deities, and gave them new names, *Leucuthea* to her, and to him *Palcemon.* See Ovid, *Met.* iv. 538. She, being *Lcucotkea,* or the *white gvddefs,* may well be fuppofed to have *lovely hands,* which I prefume the punt mentions in oppufition to Thctis'^Vef : and her fon *rules thcjlrands,* having the command of the ports, and therefore called in Latin *Furtumnus.* See Ovid, *Fajl.* vi. 545. NEWTon,

Ver. 877-————*tinfil-Jlipper'dfcrt,]* The poet meant this as a paraphrafe of ἀργυρόπεζα *orjilver-footed,* the ufual epithet of *Thetis* in Homer. NEWTON.

W. Browne has " f*ilver-foottd* Thetis," as Mr. Bowle ob. ferves, *Brit. Pojl.* B. ii. p. 35. Perhaps the firft time in Englifh poetry. T. WArToN.

And the fongs of Syrens fweet,

Silver-footed is the epithet applied by Chapman, in his tranflation of the *Iliad,* to Thetis, feveral years before Browne. Sec *Hijl. of Eng.* Poetry, vol. iii. p. 443, 2d ed. And the phrafe occurs in Browne prior to the inftancc given by Mr. Bowie. See *Brit. Pq,'l.* B. ii. p. 22. Jonfon alfu in *Neptune's Triumph,* has *"Jih'er-footed* Nymphs." And, in his *Pan's Aimerfarie "filver-footed* Fayes." Mr. Warton, in his *Triumph of I,'is,* remembered Milton's compound, and formed thence another no Icfs elegant:

——" the fmooth furface of the ilimply flood
" *Thefiher-Jtipper'd* Ifis lightly trod." TDDD.

Ver. 878. The *Syrens* are introduced here, as being Sea Nymphs, and fmging upon the coaft. NEWTON.

Sandys fays, that the fabulous melody of the Syrens has a to• pographical allufiDii. [t:] For Archippus tells of a certaine Bay contracted within winding ftrcights and broken cliffes, which, *by* the finging of the wmdrs and beating of the billnwes, report a delightfu11 harmony, alluring thofe who fail by to approach; when forthwith, thrown tigainft the rocks by the waues, and fwallowed in violent cdrlycs, &c." Sandys's *Ovid's Mctam.* B. v. p. 1Q7- edit. 1637. I do not at prcfcnt iTcolleft any Archippus, except the old comick Greek poet, who has a few fragments in Stobzus. Whoever he be, Spenfcr hr.s exactly defcribed the feat and allegory of the *Syrens* in the fame manner. See *Faer.* QM. ii. xii. 3D. T. WARTDN.

I have difcovered the paflage in Archippus of which Sandys makes mention, the existence of which Mr. Warton feems to have doubted : " Mirum illud quod ex *Archippv,* lib. 5 de pifcibus, Natalis lib. 7- Mythol. cap. 13. refert, Sirenes has non virgines, fed loco, marina in anguftias quafdam prteruptis montibus Contracta fuifle, in quas illifi fluctus, fonum cum fuauitate et harmonia emittentes, nauigantes illicerent ad videndum ; quo cum appuliifent, vndarum impetu dekti, cxcis vorticibus hauriebantur. Inde natam fabulam." M. A. Delrii *Syntagma Trag. Lot.* 1593, Pars fee. *Medea,* p. 15, TODD.

By dead Parthenope's dear tomb,
And fair Ligea's golden comb,
herewith fhe fits on diamond rocks,
Sleeking her foft alluring locks;
By all the Nymphs that nightly dance
Upon thy dreams with wily glance,
Rife, rife, and heave thy rofy head,
From thy coral-paven bed,

Ver. 879. *Parthenope* and Ligea were two of the Syrens. Parthenope's *tomb* was at Naples, which was therefore called Partbenope Plin. lib. iii. fect. ix. Silius Ital. xii. 33. *Ligea* is alib thenLime of a Sea-Nymph in Virgil, *Georg.* iv. 336; and the poet draws her in the attitude in which mermaids are repro finted. See Ovid, *Met.* iv. 310, ofSalmacis. NEWTON.

One of the employments of the Nymph Salmacis in Dvid, is to comb her hair. But that fiction is here heightened with the brilliancy of romance. Ligca's comb is of gold, and me fits on diamond rocks. Thefe were new allurements for the unwary. Ligea is celebrated for her finging in *Polyulb.* S. xx,

" Then *Ligea* which maintaines thebirtjs harmonious layes,
" Which fing on riucr bunks &c." T. WARTON.

In Sidney's *Arvadia,* a king's daughter is defcribcd " playing upon a harp, as fweet as any rofe; and combing her head *icith a comb all ofprecious ftones,"* p. 154, 13th edit. TODD.

Ver. 881.——————diamond rocks,] G. Fletcher, as Ir. Warton obferves, has " maine *rocks of diamouiid"* Chrift's Vict. P. i. ft. 61. edit, 1610. See alfo Peacham's *Period of Mourning, 1613.* Vif. vi.

——————" chriftall lights that flionc
" Againft the funne like *rockes of diamond."*

And Habington's *Caftara, 1635,* p. 100.

" Rich in ourfelves, we envy not the Eaft
" Her *rocks of diamonds,* &c." ToDD.

yer. 885. *From thy* coral-paven *bed,]* Draytou of Sabrina's robe, *Polyolb.* S, v. vol. iii. p. 153.

And bridle in thy headlong wave,
Till thou our fummons anfwer'd have.
Liften, and fave !

SABrINA *rifes, attended by Water-Nymphs, and fings.*

By the rulhy-fringed bank, 890

" Whofufkirts were to the knees with coraJfring'd below."

And we have pcai-1-^auerf in Draytnn, ibid. S. xxx. vol. iii. jr. 1225. " This clear pcarl-prrv'rf IrL" Again, " Where evury pearl-/7rtret/ford," *Muf. Elyf. N.* vol. iv. p. 1494. Shakfpcare has fimply *"paved* fountain, *Midf. N. Dr.* A. ii. S. ii. In Marlowe, quoted in *England's Parnajiis,* 1600, p. 480, *" pebbh-yaued* channel!." T. WAILTDN.

Scr the epithet *coral-paveti,* differently applied, by Stafford in his *Niobe* ibll, p. D- and cited in the. prefent edition vol. 2. p. 151. TODD.

Ver. 889. *Liften, and fai-eJ]* The repetition of the prayer ver. 86*6 and 883 in the invocation of Sabrina, is fimilar to that of jEfchylu/s Chorus in the invocation of Darius's lhade, *Pcrfce,* ver. *665* and &74. TPITER,

Thus Amarillis, in the *Faithful Shepherdcfs,* invokes the prieil of Pan to protc ft her from the Sullen Shepherd, A. v. S. i. p. 184.

" Hear me, and fave from cndlcfs infamy
*[f] My yet unblafled flower, Virginity :
" By all the garlands that have crown'd that head,
" By thy chafte office, &c." T. WARTON.

Ver. 890. *By the* ru/liy-fringed bank,] SEE *Par. Loft,* B. iv. 262. " The *fringed bank* with myrtle crown'd/' So Browne, *Brit. Pnft.* B. ii. S. v. p. 122.

" To tread *thefringd bank* of an umourous flood."

And fee Drayton, *Polyolb.* S. ii. vol. ii. p. 6"fl5, and Carew, Milton's contemporary, *Poems,* p. 14^. edit. 1^51. I would read *rufli-yfringed.* In Fletcher, we have " *rujhy banke,"* ubi fupr. p 121. T. WArTON.

Spenfer *Prothalam.* v. 12- has the Thames' " *ruflhy bank."* See alfo Shakfpeare, *Midf. N. Dream,* A, ii. S. ii. " By paved

Where grows the willow, and the ofier dank;
My fliding chariot ftays,

fountain, or by *ruflhy bank"* Bendlowes, in his *Theophila,* 1652. p. 228, ufes Milton's compound epithet:

" By *rujhy-fringed* banks with purling rill." ToDD.

Ver. 891. *Where grows the willow, and the ofier dank,]* Milton's perpetual and palpable imitations *of the Faithful Shepherdefs* will nut permit us tu doubt, that hi! had a retrofpect to the riling of the river-god, who alfo affords other correfpondencies, in that drama. A. iii. S. i. p. 153.

" I am this fountain's god ; below
" My waters to a river grow;
" And, 'twixt two banks with ofier fet
" That only profper in the wet,
" Through the meadows do 1 glide." T. WARToN.

Ver. 892. *MyJ&ding chariot ftays,*
Thick fet with agate, &c.] Milton perhaps more immediately borrowed the idea of giving Sabrina a rich chariot, from Drayton's *Polyolbion.* fo often quoted: and more efpecially as he difcovers other references to Dray ton's Sabrina. And the celebrity of Drayton's poem at that time better authorifed fuch a fiction. *Polyolb.* S. v. vol. ii. p. 752.

" Now Sabrine$_7$ as a queen miraculoufly fair,
" Is abfolutely plac'd in her imperial chair,
" Of cryftal richly wrought, that glorioufly did mine, &:c,"

Then comes a wafteful luxuriance of fancy. It is emboffed with the figures of all the Nymphs that had been wooed by Neptune, all his numerous progeny, all the nations over which he had ruled, und the forms of all the fifti in the ocean. Milton is more temperate, But he rather unfuitably fuppofes all the gems, with which he decorates her car, to be found in the bottom of her dream. As in Milton, Sabrina is mifed to perform an office of folemnity, fo, in Drayton, the appears in a fort of judicial capacity, to decide fume of the claims and privileges of the river Lundy, which me does in a long and learned fpeech. *See* alfo 5. viii. vol. iii. p. 795. Where again me turns pedant, and gives a laboured hiftory of the ancient Britifh kings. In Milton,

Thick fet with agate, and the azurn fheen
Of turkis blue, and emerald green,
That in the channel ftrays;
Whilft from off' the waters fleet
Thus I fet my printlefs feet
O'er the cowflip's velvet head,
That bends not as I tread;

fhe rifes "attended by water-nymphs;" and, in Draytnn, her car is fiirrountled by a group of the deities of her neighbouring rivers. T. WArToN.

Ver. 83.———•——*the* azurn fheen] *Sheen* is again ufed as a fubftantive for *brighfuejji,* in this poem, ver. 101)3. *A~'irn* is perhaps aJopted from the Italian *azzurino,* as *cedar'A* y. .990 may be from *cedrino.* TODD.

Ver. 8,97.———*printIefs feet]* So Profpero to his elves, but in a ftyle of much higher anil wilder fiction, *Temp.* A- v. S. i.

" And ye that on the fands with *printlefs foot*
" Do chafe the ebbing Neptune, and do fly him
" When he comes back." T. WARTON.

Ver- 88.————velvet head,] In the *Faithful Shepherdefs,* A. ii. S. i. " The dew-drops hang on the vel*vet heads"* of flowers. ToDD.

Ver 89. *That* bends *not as* ,'tread ;] See *England's Helicon,* ed. 114. by W. II.

-— " where fhe dothwalke,
" Scarfe fhe doth the primerofe head
" Depreffe, or tender ftalke
" Of blew-vein'd violets
" Whereon her foot fhe fets." WARTON.

See Virgil's Camilla, *Æn.* vii. 808. And Venus, in Shakfpeare's *Ven. and Adonis :*

" The grafs ftoups not, me treads on it fo light."

Jonfon alfo, in his *Sad Shepherd,* A, i. 5. i.

Gentle Swain, at thy requeft,
I am here.
Sp. Goddefs dear,
"We implore thy powerful hand
To undo the charmed band
Of true virgin here diftreft,
Through the force, and through the wile,
Of unbleft enchanter vile.
Sabr. Shepherd, 'tis my office beft
To help enfnared chaftity :
Brighteft Lady, look on me;
Thus I fprinkle on thy breaft

" Her *treading* would not *bend* a blade of graffe."

So, in the beautiful Song at the end of the Comedy of *See me and See me not, 1618*

" With that ,'he rofe like nimble roe,
" The tender graffe fcarce *bending ;*
" And left me there, perplext with feare,
" At this her fonnet's ending.'

Compare Pope's Fairies, in his *January and May,* who " fcarce *bent the flowers, or* touch'd the ground." This and many other phrafes in that poem, arc from *Comus.* ToDD.

Ver. 07. - enchanter vile.] So, in the *Faer. Qu.* iii. xii. 31. " And her before the *vile enchaunter* fate." And, in the firll three books of *Orlando Innamorato,* tranflatcd by R. T. 1558.

-- " He make thee rue
" That here thou cam'ft, *enckauntreffe* falfe and *vile."*

TODD.

Ver. 910, Brighti'ft *Lady, look on me;]* In the manufcript, *Virtuous.* But *Brighteft* is an epithet thus applied in the *Faithful Shcpherdefs.* T. WArToN.

Drops, that from my fountain pure
I have kept, of precious cure ;
Thrice upon thy finger's tip,

Ver. 912. *Drops, that from my fountain pure*
I have kept, of precious cure ;] Calton propofed to read ure, that is, *ufe.* The word, it muft be owned, was not uncommon. See many proofs in *Obfervat. on Spenfer's Faer. Qu.* vol. ii. 241. But the rhymes of many couplets in the *Faithful Shepherde,'s,* relating to the fame bufmefs, and ending *pure* and *cure,* fliow that *cure* was Milton's word. Thefe drops are fprinkleil thrice. So Michael, purging Adam's eyes, *Par. Loft,* B.xi. 41 &.

" And from the well of life *three drops* inftill'd."

All this ceremony, if we look higher, is from the ancient practice of lullration by drops of water. Virg. *Mn* xi. 23D. " He thrice moiftened his companion with pure water, fpargens *rare* levi." And Ovid, *Met.* iv. 479-

" *Roratis* luflravit aquis Thaumantias Iris." T. WARTON.

Ver. 514. *Thrice upon thyjinger'stip,* &c.] Compare Shakfpeare, *Midf. N. Dr.* A- ii. 5. vi. But Milton, in moil of the circumftances of diflblving this charm, is apparently to be traced in the following pafiages in the *Faithful Shephzrdefs,* which are thrown together at one view from various parts of the play. Amarillis fays of a facred fountain, A. i. S. i. p. 135.

" This holy well, my gra.nda.mt: that is dead,
" Right wife in charms, hath often to me laid,
" Hath power to change the form of any creature,
" Being thrice dipt o'er the head, &c.——
—— " calling them thrice afleep,
" Before I trufted them into this deep."

And the Old Shepherd fays, A. i. S. i. p. 109.

——— " As the prieft
" With powerful hand mall fprinkle on your brows
" His pure and holy water, ye may be
" From all hot flames of luft and loofe thoughts free."

Again, ibid.

" I do wafh you with this water,
" Be you pure and fair hereafter.

Thrice upon thy rubied lip: 915
Next this marble venom'd feat,

" From your livers and yaur vains,
"ThenItakeawaytheftains.——————
" Never more let luftful heat, &c."

The river-god rifing, with Amoret in his arms, afleep, wounded, and enchanted, thus fpcaks, A. iii. S. i. p. *150*, 151.

" If thou beft a virgin pure,
" I can give a prefent cure :
" Take a diop into thy wound,
" From my watery locks more round
" Than orient pearl, and far more pure
" Than unchafte flefh may endure.——
" From my banks I pluck this flower
" With holy hand, whole virtuous power
" Is at once to heal and draw.
" The blood returns. I never faw
" A fairer mortal. Now doth break
" Her deadly flumber. Virgin, fpeak."

Clorin the fhepherdefs heals the wounded fhepherd Alexis : but not till he has for ever renounced all impure dcfires. A. iv. S. i. p.161.

" Hold him gently, till I fling
" Water of a virtuous fpring
" On his temples : turn him twice
" To the moon-beams: pinch him thrice, &c."

While Chine's wound is healing, the Satyr, fays, A, v. S. i. p. 179-

" From this glafs I throw a drop
" Of criftal water on the top
" Of every grafs, &c." T. WArTON.

Ver. 915.——————*thy* rubied *Up*:] So, in Browne's *Brit. Pa,'I.* B. ii. S. iii. p. 78.

" The melting *rubyes* on her cherry *lip."*

And in one of thofe beautiful ilanzas (as Dr. Percy juftly calls them in his Reliques of Ahcient Poetry, vol. iii. 24. 3d edit.)

Smear'd with gums of glutinous heat,
I touch with chafte palms moift and cold :
Now the fpell hath loft his hold ;

in *The Miftrefs of philarete,* by G. Wither, 1622, a poet who has by fome been undufervedly defpifed :

" Neither fhall that fnowy breft,
" Wanton eye, or *lip of ruby,*
" Ever robb me of my reft." TODD.

Ver. 918. *I touch with* chafte palms *moift and cold:——*
Now the Jpett hath loft his hold;] So the virgin Clorin appears with Alexis reviving. A. v. S. i. p. 177, 178.

" Now your thoughts are aimuft pure,
" And your wound begins to cure.——
" With fpotlefs hand, on fpotlefs breaft,
" I put thefe herbs, to give thec reft ;
" Which, till it heal thee, will abide
" If both be pure; if not, off Hide."

I muft add the difappearancc of the river-god, A. iii. 5. i. p. 155.

" Faireft virgin, now adieu !
" I muft make my waters fly,
" Left they leave their channels dry ;
" And beafts that come unto the fpring
" Mifs their morning's watering ;
" Which I would not: for of late
" All the neighbour people fate
" On my banks, and from the folrl
" Two white lambs of three weeks old
" Offered to my deity :
" For which, this year they fliall be free
" From raging floods, that as they pufs
" Leave their gravel in the graft;
" Nor fliall their meads be overflown
" When their grafs is newly mown."

Here the river-god refembles Sabrina in that part of her character, which confifts in protedting the cattle and paftures; for which fervicesIhe is alfo thanked by the fhepherds. T. WArToN.

And I muft hafte, ere morning hour,
To wait in Amphitrite's bower.

Sabrina *defcends, and the* Lady *rifes out of her feat.*

Sp. Virgin, daughter of Locrine
Sprung of old Anchifes' line,
May thy brimmed waves for this
Their full tribute never mifs

The *chafte hands* alfo of Britomart, the flowre of chaftity, were not here forgotten by Milton, F. Q. iii. xi. 6. TODD.

Ver. 921. *To wait in* Amphitrite's bower.] Drayton's *Sabrina* is arrayed in

" a watdiet weed, with many a, curious wave,
" Which as a princely gift great *Amphitrite* gave."

Polyolb. S. v. vol. ii. p. 752. And we have " *Amphitrite's bower"* ibid. S. xxviii. v. iii. p. Ilp3. T. WARTON.

Ver. 923. *Sprung of old AnchifeJ line,']* For Locrine was the fon of Brutus, who was the fon of Silvius, Silvius of Afcanius, Afcunius of .ne-ds, Æneas of Anchifes. Sec Milton's *Hiftory of England,* B. i. NEWTON.

Ver. 924. - brimmed] Doctor Warburton propofes *brined,* and thinks that *brimmed,* for waves rifing to the *brim* or margin of the fliore, is a ftrange word. And in bifhop Hurd's copy he has added to his note, " *brined,* for the waters here fpoken of, being the *tribute* paid by Sabrina to the ocean, mud needs be *brined or fatted,* before they could be paid," But h?· had not remarked the frequent and familiar ufe *of brim* for *bank* in our old poets. Secy. liy. And " *brimming* ft ream" af certains the old reading, Pur. *Luft,* B. iv. 306. T. WArToN.

Ver. 925. *Their full tribute never mifs*
From a thoufand petty rills,
That tumble down *the fnowy* hills:] The torrents from the Welch mountains fumetimes raife the Severn on a fudden Jo a prodigious height. But at the fame time *thzyjill her write*

From a thoufand petty rills,
That tumble down the fnowy hills :
Summer drouth, or finged air,
Never fcorch thy treffes fair,
Nor wet October's torrent flood
Thy molten cryftal fill with mud ;
May thy billows roll alhore
The beryl and the golden ore ;

iryflal with mud. **HEr** ftream, which of itfelf is clear, is then dif coloured and muddy. The poet adverts to the known natural properties of the river. Here is an echo to a couplet in Jonfon's Maik at High gate, 1604. *Works,* edit. 1616. p. 882.

" Of fweete and feucrall fliding rills,
" That ftreame from tops of thofe lefle hills. &c."

T. WArTON.

Sec alfo T. Campion's Himne in praife of Neptune, in Davi-*fnn'sPoft, Rapfodie,* iffll. p. 183.

" To whom the riuers *tribute* pay
" Downe the high mountains Aiding." TODD.

Ver. 930. *Nor wet Ottobn's torrent* flood
Thy molten cryftal fill *with* mud;] So, in Sylvefter's *Du Bart. 1621,* p. 171, as Mr. Dunfter obferves :

" dirty *mudds*
" *Defil'd the cryftal* of fmooth-fliding *floods.*"

This paffage, I think, had particularly pieafed Milton; for he calls his " honour'd *Jlood,* Mincius, *Jmooth-Jtiding,*" Lycidas, v. 8&. See alfo Lifle's *Verfes to the Prince,* prefixed to " A Saxon Treatife Sec. Lond. 1623." 4°. ft. 35.

" As long as thefe, and riuers all elfe-where,
" Their *moulten cryftall* poure by crooked ftrayes
" Into the Maine." TODD.

Ver. 32. *May thy bilious roll a,'hore*
The beryl and the golden ore ;] This *it* reafoliable as a with. But jewel were furely out of place among the deco-

May thy lofty head be crown'd

rations of Sabrina's chariot, on the fuppofition that they were the natural productions of her dream. The wifh is equally ideal and imaginary, that her banks ihould he covered with groves of myrrh and cinnamon. A wilh, conformable to the real Hate of things, to Englifli feafons and Englifti fertility, would have been more pleating as lefs unnatural. Yet we muft not too fcverely try poetry by truth and reality. See above, v. 835, and v. 82, &c. T. WArTON.

Milton, in this paffage, had an eye to Spenfer, where Britomart paffes over the Rich Strand, F. Q. iii. iv. 18.

———" which, as fhe over-went,
" She faw beftrowed all with rich array
" Of pearles and pretious Hones of great aflfay,
" And all the gravell mixt with golden owre." TODD.

Ver. 934. *May thy lofty head be crown'd &c.*] This votive addrefs of gratitude to Sabrina, was fuggefted to our author by that of Amoret to the river-god in Fletcher's *Faithful Shepherdeft*, A. iii. S. i. vol. iii. p. 14-7. But the form and fubjecl, rather than the imagery, is copied. Milton is more fublimc and learned, Fletcher more natural and eafy.

" For thy kindnefs to me mown,
" Never from thy banks be blown
" Any tree, with windy force,
" Crofs thy dreams, to Hop thy courfe;
" May no bead, that comes to drink,
" With his horns caft down thy brink:
" May none, that for thy Mi do look,
" Cut thy banks to damm ihy brook :
" Barefoot may no neighbour wade
" In the coolc ftrcams, wife nor maid,
" When the fpawnu on ft ones duth lyp,
" To wafh their hempc, and fpoile the frye."

I know not which poet wrote firft : but in Browne's *Britannia's Paftorals*, certainly written not after 1613, and printed in 1616, I find a fimilar vow, B. i. S. i. p. 28 Milton has fome circumftances which are in Browne, and not in Fletcher.

Browne's addrefs to the reader ia dated June 18. 1613. ToDD.

With many a tower and terrace round, 935

"Mayfirft,
" Quoth Marine, fwaines give lambes to thee :
" May all thy floud have feignorie
" Of all flouds elfe, and to thy fame
" Mcete greater fpringes, yet kepe tliy name.
" May ncuer euet, nor the toade,
" Within thy bankes make their abode:
" Taking thy journey to the fea,
" Maift thou ne'er happen in thy way
" On nitre, or on brimftonc mynr,
" To fpoyle thy tafte. This fpring of thyne
" Be ever freih ! Let no man dare
" To fpoyle thy fifh, make lock or ware;
" But on thy margent ftill let dwell
" Thofe flowers which have the fweeteft Anell;
" And let the duft upon thy ftrand
" Become like Tagus' golden fand."

In this paftoral, a paflage immediaitely follows, ftrongly refembling the circumftance of the river-god in Fletcher applying drops of pure water to the enchanted Amoret, or of Sabrina doing the fame to the Lady in *Comus. A* rock is difcovercd in a grove of fycamorcs, from which a certain precious water diftills in drops, p. 29-

" The drops within a cefternc fell of ftone,
" Which framed by nature, art had never none
" Halfe part fo curious, &c."

Sonic of thcfe drops, with the ceremony of many fpelh, arc infufed by the Water-Nyrtphs into the lips of Marine, by which flic is cured of her love. From a clofe parallelifm of thought and incident, it is clear that cither Browne's paftoral imitates Fletcher's play, or the play the paftoral. Moft of Beaumont and Fletcher's plays appeared after 1616. But there is unluckily no date to the firft edition of the *Faithful SJiepherdefi.* It is, however, mentioned in Davies's *Scourge of Folly,* iSll. As MilLon is fuppofed to have taken fume hints in *Comus* from Pcele's *Old Wives Tale,* I may perhaps more reafonably claim an excufc for lengthening this note, by pro during a paifage not quite

And here and there thy banks upon
With groves of myrrh and cinnamon !
Come, Lady, while Heaven lends us grace,
Let us fly this curfed place,
Left the forcerer us entice
With fome other new device.
Not a wafte or needlefs found,
Till we come to holier ground ;
I ftiall be your faithful guide

foreign to the text, from that writer's play, entitled *The Love of King Dauid and faire Bethfabe,* &c. edit. 1599 4to. Signat. B. B. ij.

" May that fweet plains that beares her pleafant weight
" Be ftill enamd'd with difcouloured flowers;
" The precious fount bears fande of pureft gold,
" And for the peble, let the filuer ftreames,
" That pierce earth's bowels to maintains her force,
" Play upon rubies, iaphires, chryfolites:
" The brims let be embrac'd with golden curies
" Of moffe." T. WARTON.

Ver. 535. *With many a tower* &c.] Mr. Warton thinks that Windfor Caftle fuggefted this defcription. Milton was thinking rather of Spenfer. See the note on *Par. Reg.* B. iv. 54. ToDD.

Ver. 935. *And here and there thy banks upon*
With *groves of myrrh and cinnamon.]* The conftruftion of thefe two lines is a little ilifficult; to crown her head with tuwcrs is true imagery; but to crown her head upon her banks, will fcurcely be allowed to be fo. I would therefore put a colon inili-ad of a comma at v. .935, and then read

" And here and there thy banks upon
" *Be* groves of myrrh and cinnamon." SEWArd.

In v. 936*, *banks* is the nominative cafe, as *head* was in the laft verfe but one. The fenfe and fyntax of the whole is, May thy *head* be *cruwnd round about* with towers and terraces, and here and there [may] thy *banks* [be *crown'd] upon* with groves, &c. Επιστέφοιντο σοι αἱ ὄχθαι, The phrafe is Greek. CALToN.

Through this gloomy coverb wide,
And not many furlongs thence
Is your Father's residence,
Where this night are met in ftate
Many a friend to gratulate
His wifli'd prefence; and befide
All the fwains, that there abide,
With jigs and rural dance refort;
We fhall catch them at their fport,
And our fudden coming there
Will double all their mirth and chere;
Come, let us hafte, the ftars grow high,
But night fits monarch yet in the mid Iky.

The Scene changes, prefenting Ludlow town and the Prefidenfs cajile; then come in Country Dancers, after them the Attendant Spirit, *with thz Two* Brothers, *and the* Lady.

SONG.

Sp. Back, Shepherds, back; enough your play,
Till next fun-fhine holiday:

Ver. ,951. -- *that* there *abide,'] So,* in Milton's own editions. But the manufcript reading is, " that *near* abide:'[1] which do Aor Newton prefers. TODD.

Vtr. *355.* . *thejlars gfow high,*
But night fits monarch *yet in the midjky.]* So, in Fletcher's play, A. ii. S. i. p. 145.

" Now while the muon doth *rule* the Iky,
" And the ftars, whofe feeble light
" Give a pale fhadow to the night,
" Are up." T. WARTON.

Here be, without duck or nod, *960*
Other trippings to be trod
Of lighter toes, and fuch court guife
As Mercury did firft devife,
With the mincing Dryades,
On the lawns, and on the leas, 965

Ver. 960. *Here be, -without* duck *or* nod, &c.] By *ducks* and *nods* our author alludes to the country people's aukward way of dancing. And, the two Brothers and the Lady being now to dance, he defcribes their elegant way of moving by *trippings, lighter toes, court guifc,* &c. He follows Shakfpeare, who makes Ariel tell Profpero, that his Mafkers,

" Before you can fay, come and go,
" And breathe twice, and cry fo, fo,
" Each one, *tripping on his toe,*
" Will be here with mop and mow."

And Oberon commands his Fairies,

" Every elfe, and fairy fprite,
" Hop as *light* as bird from briar,
" And this ditty after me
" Sing, anil dance it *trippingly."*

The Dryads were Wood-Nymphs. But here the Ladies who appeared on this oncan"on at the court of the lord prefident of the marches, are very elegantly termed *Dryades.* Indeed the prophet complains of the Jewifh women for *wincing* as they go, Ifaiah, iii. 16 But our author ufes that word, onty to rxprefs the neatnefs of their gait. PECK.

By *duck* or *nod,* we are to undcrftand the affuctation of obeifance. So, in *King Richard ill. A.* i. S. iii.

" *Duck* with French *7iuds* and apifli courtefy."

Again, in *Lear,* A. ii. S. ii.

" Than twenty Hlly *ducking* obfervants,
" That flretch their duties nici-ly."

Compare *Midf.* N. *D.* A. iii, S. i.

" *Nod* to him, elves, and do him courtefies."

This fecond Sung prefects them tv their Father and Mother.

Noble Lord, and Lady bright,
I have brought ye new delight;
Here behold fo goodly grown
Three fair branches of your own;
Heaven hath timely tried their youth,
Their faith, their patience, and their truth,
And fent them here through hard affays
With a crown of deathlefs praife,

Drayton fays of the Lanea/hire lafies, *Polyolb.* S. xxvii. vol. iii. p. 1185.

" Ye maiils the hornpipe then fo *mincingty* that *tread."*

And in his Ecl*ogues,* where the word may hence be underftood, vol. vii. p. 1417.

" Now fhcphcrds lay their winter-weeds away,
" And in neat jackets *minfen* on the plain."

And fee Jonfon, *Cynth. Rev. A.* iii. S. iv.

——" Some *mincing* marmofet
" Made all of clothes and face."

And Shakfpeare, *Merch. Ven.* A. iii. S. iv.

——" Turn two *mincing* fteps
" Into a manly ftride." T. WArTon.

In Brathwaite's *Englifh Gentleman,* the *duck* is contemptuoufly termed Italirmate: " a fcru'd face, an artfull cringe, or an *Italionate ducke,* &c." p, 324, ed. 1541. To *tread* a meafure, that is, a dance, appears to have been the cuftomary phrafe, as in *Lov's Lab. Loft, A.* v, S. ii. " Say to her, we have meafured many miles, to *tread a meafure* with her on this grafs." And, in *As You Like It,* A. v. S. iv. " I have *trod a meafure."* TODD.

Ver. *972.*——————hard aflays] Milton is fond of this cxprefliqn. See *Par. Loft,* B. iv. £32, *Pur. Reg.* B. i. 2f)4,

To triumph in victorious dance
O'er fenfual Folly and Intemperance. 975

The Dances [being] ended, the Spirit *epiloguizes.*

Sp. To the ocean now I fly,
And thofe happy climes that lie
Where day never ftiuts his eye,
Up in the broad fields of the fky:

and B. iv. 4-78, It is a frequent phrafe in Fairfax's translation of Taffb. Chaucer ufes it, *Romaunt of the llofe,* v. 4350.

" But Love is of fo *hard affuie."*

So alfo Spenfer, *Faer.* QM. ii. iii. 12, and the romance of *The Knight of the Sea,* bl. 1. 1600, p. 235.

" Happie atchieuer of each *hard adventure,*
" Illuftrious Sea-knight, vnto thine *affaits*
" Fortune is bound &c." Todd.

Ver. .976. *To the ocsan now I fly,* &c.] This fpeech is evidently a paraphrafe on Ariel's Song in the *Tempeft, A.* v. S. i.

" *Where the bee fucks, there fuck I."* WARBITRTDN.

Pindar in his fecond Olympick, and Homer in his fourth Odyffuy, defcribe a happy ifland at the extremity of the ocean, or rather earth, where the fun has his abode, the flty is perpetually ferene and bright, the weft wind always blows, and the flowers are of gold. This luxuriant imagery Milton has dreffed anew, from the claflical gardens of antiquity, from Spenfer's gardens of Adonis " fraught with plcafures manifold," from the- fame gardens in Marine's *Undone,* Ariofto's garden of Paradife,Taflb's garden of Armida, and Spcnfer's bowrr of Blifle. The garden qf Eden is abfolutely Milton's own creation. T. WARTON.

Ver. *979 Up in the* broad fields *of the fky*:] It may be doubted whether from Virgil, " Aeris in campis *latis," Æn.* vi. BBS. For at firft he had written *plain* fields, with another idea : A *level* extent of verdure. T. WARToN.

He wrote *broadjields* from Fairfax, B. viii. ft. 57- " O'er the *broad fields* of heau'n's bright wilderneffe." TODD.

There I fuck the liquid air 980
All amidft the gardens fair
Of Hefperus, and his daughters three
That fing about the golden tree:

Ver. 580. *There I fuck the liquid air]* Thus Ubaldo, in Fairfax's *Taffo,* a good wifard, who dwells in the center of the earth, but fometimes emerges, to breathe the purer air of mount Gunnel. B. xiv. ft. 43.

" And there in *liquid ayre* myfelf difport." T- WARToN.

Ver. 581. *All amidft the gardens fair*
Of Hefperus, and his daughters three] The daughters of Hefperus the brother of Atlas, firft mentioned in Milton's manufcript as their father, had gardens or orchards which produced apples of gold. Spenfer makes them the daughters of Atlas, *Faer. Qu.* ii. vii. 54. Sec Ovid, *Mctam.* ix. f)3&. And Apollodor. B*ibL* L. ii. $. 11. But what ancient fabler celebrates thefe clamfels for their fkill in Tinging ? Apollonius Rhodius, an author whom Milton taught to his fcholars, *Argon,* iv. 1396.

——- τξον δ' ιερὸν πτίδων ὦ ἵνι Αάδως
Εἰσίτι πᾶ χβιζὸν πανχρύσια ῥύτο μῆλα,
Χῶρῳ ἰν Ἄτλαντος ὄφις· ΑΜΦΙ δὲ ΝΥΜΦΑΙ
ΈΣΠΕΡΙΔΕΣ πτοίπνυον, ΕΦΙΜΕΡΟΝ ΑΕΙΔΟΥΣΑΙ.

Hence Lucan's virgin-choir, over-looked by the commcnTators*, is to be explained, where he fpeaks of this golden grove, ix. 3&0,

——————" fuit aurea filva,
" Divitiifque graves et fulvo germine rami;
" *Virgineufque chorus,* nitidi cuftodia luci,
" Et nunquam fomno damnatus lumina, ferpens, &c''

Milton frequently alludes to thefe ladies, or their gardens, *Par. Loft,* B. iii. 568, iv. 520, viii. 631, *Par, Reg.* B. ii. 357. And the Maflc before us, v. 392. T. WARTON.

Euripides, Milton's favourite tragick poet, as Mr. Dunfter has obferved, celebrates the daughters of Hefperus under the title of "TMNJ1AES KOPAI, *Here. Fur.* v. 3Q3, See alfo *Hippolytus,* V.75D.

Ἑσπεριδων δ' ἐπὶ μηλόσπορον αὐλὰν
Ἀνύσαιμι τᾶν ΑΟΪΔΑΝ. TODD.

Ver, 583. -- *the gulden tree* :] Many fay that

Along the crifped lhades and bowers
Revels the fpruce and jocund Spring;
The Graces, and the rofy-bofom'd Hours,
Thither all their bounties bring;
There eternal Summer dwells,

the *apples of* Atlas's garden were of gold: Ovid is the only ancient writer that fays the *trees* were of gold, *Mrtam.* iv. 53f).
T. WArTON.

Ver. 984. *Along the* crifped *Jhadrs]* Milton harl changed hi5 ideas of a garden, when he wrote the *Par. Loft,* where the bronks, but not the fh*ades,* are *crifped.* In the *Tepeft,* we have the " *crijp* channels" of brooks, A. iv. S. i. Perhaps in the fame fenfe as in *Par. Loft,* B. iv. 237. " The *crifped* brooks," which are faid to run with *mazy crrour,* v. 23*?. So, in the *Firji Part of Henry IV.* A. i. S. iv. " The Severn hides his *crifped* head in the hollow bank." Yet I will not deny, that the furface of water *curled* by the wind may be figriificd. Jonfon fays of Zephyr in his *Mafques,* vol. vi. p. 26.

" The rivers run *a.smoothed* by his hand,
" Only their heads are *crifped* by his ftroke."

In the prefent inftance, the meaning of *crifped* is plainly to be feen by the context. T. WARTON.

Herrick, in his *Hefperides,* ed. 1648. p. 337, has " the *crifped* yew." It was probably an horticultural phrafc in Milton's time. TODD,

Ver. 988. " That *there eternal Summer dwells."* The Errata of Milton's own edition, 1673, direct *That* to be omitted. This is not attended to by Tonfun, edit. 1695. *That* is omitted by Tickell and Fenton, and filently re-adopted by doctor Newton. I retain the poet's own laft correction. T. WARTON".

That is omitted in Tonfon's edition of 1713, but not in his edition of 1705. TODD.

Ibid. *There* eternal Summer dwells,] So Fletcher, *Faithful Shep.* A. iv. 5. i. p. 163.

" On this bower may *ever dwell,*
" Spring and *Summer."* T. WARToN.

And Weft-Winds, with mufky wing,
About the cedar'n alleys fling
Nard and Caffia's balmy fmells.
Iris there with humid bow
Waters the odorous banks, that blow
Flowers of more mingled hew

Compare R. Niccols's defcription of the Bower of Blifie, in *The Cuckow, 1607.* p. 10.

" *For there eternal Spring doth ever dwell,*
" Ne they of other feafun ought can tell." TODD.

Ver. 989, *And Weft-Winds, with mufky wing,* &c.] So, in the approach to Armida's garden in Fairfax's *Tajfo,* B. xv. ft. 53. " The wiudes breath'd fpikenard, myrrhe, and balme around." Again, B. xviii. ft. 15. " The aire that balme and nardus breath'd vnfeene." T. WARTON.

Drummond alfo mentions an " *odoriferous* clime,

" Where the all-cheering emperour of time
" Makes fpring the *caffia, nard,* and fragrant *balme."*

And he has " *mufked Zephyrs"* Poems, ifilft. Compare alfo Sylvefter, *Du Bart.* cd. fupr. p. 171. of the climate of Eden, which " *Zephyr* fils with *mu/k* and amber *fmek"* And p. 172, " *Zephyr* did fwcet *mujky* fighes afford." TDDD.

Ver. 990.———*alleys* fling &c.] In a pnem by H. Peacham, the *Period of Mourning,* in *Memorie* of Prince Henry, &c. Lond. 1613. *Nupt. Hymn.* i. ft. 3. of the vallies.

" And every where your odours^mg[1]."

See alfo *Par. Loft,* B. viii. 517. T. WARTOn.

Ver. 993. *Blow* is here aflivcly ufrd, as in B. and Fletcher's *Lover's Progrefi,* A. ii. S. i. vol. v. p. 380.

" The wind that *blows* the April3/^0we™ not fjfter."

That is, " makes the flowers blow." So, in Jonfon's Mafk at Highgate, l6'D4. *Works,* ut fupr. p. 882. edit. l6lG.

" For thefe, Favonius here fhall *blow*
" New flowers, &c." T.WARTON.

Than her purfled fcarf can fhew; 995
And drenches with Elyfian dew
(Lift, mortals, if your ears be true,)
Beds of hyacinth and rofes,
Where young Adonis oft repofes,

Ver. *995. T,'ien her* purfled fcarf *canjhcw* ;] Drummond ha» the " funne's flcarlet,fcarfe," and *" fcarfe* of cloud," *Poems,* ut fupr. And the " *fcarf* of the violet" occurs in *Parthenia Sacra, 1633,* p. 39. *Purfled* is fringed, or, embroidered. Fr. *Pourfife.* Thus in *Piers Plowman,* P. ii.

" I was ware of a woman worthlyich clothed
" *Purfilid* with pelure the fineft upon erthe."

See also 'Chaucer's *Prologues,* Cant. Talcs, v. 193. ed. Urr. And spenfer, *Facr. Qu.* i. ii. 13, ii. iii. *25.* TODD.

Ver. *996. And* drenches *with Elyfian dew]* As in *Par. Loft,* B. xi. 367. The Angel fays to Adam,

——" Let Eve, for I have *drench'd* her eyes,
" **Here fleep below."**

That is, with the *dews of* flcep, not with tears. Again, by *drench,* where it may be conftrued equivocally, undcrftand a *fyoking,* not a *draught,* B. ii. 73.

——————" if the fleepy *drench*
" Df that forgetful lake benumm not ft ill."

And in *Macbtth,* A. i. 5. vii.

——————" when in fwinifli ilcep
" Their *drenched* natures lie, as in a death." T. WARTDF.

Ver. 5P7. —- *if your ears be true,]* Intimating that this *Song,* which follows, of Adonis, and Cupid and Pfychc, is not for the profane, but only for *well purged ears.* See Upton's *Spenfcr,* Notes on B. iii. C. vi. HURD.

See alfo Note on *Arcades,* v. 72. So the Enchanter, above, at v. 784, has " neither *ear* nor *foul* to apprehend" fublimc myfieriBS. His *ear* no lefs than his *foul,* was impure, unpurged, aud unprepared. T. WARToN.

Ver. 998. Beds *of hyacinth and* rofes,
Where young Adonis oft **repofes,]** **Mr.** Warton cites

Waxing well of his deep wound
In flumber foft, and on the ground
Sadly fits the Aflyrian queen :
But far above in fpangled fheen
Celeftial Cupid, her fam'd fon, advanced,
Holds his dear Pfyche fweet entranced,
After her wandering labours long,
Till free confent the Gods among
Make her his eternal bride,
And from her fair unfpotted fide

theft; rhymes from Drayton, *Muf. Elyf. Nym.* iv. vol. iv. p. 1481.

" O I could wifli this place was ftrew'd with rofes,
" Whereon my Cloris her fweet felfe *repofes."*

Mr. Dunfter cites the fame from Sylvefter, *Du Bart.* ed. fupr. p. 180, of Adam in Paradife :

" Here underneath a fragrant hedge *repofes,*
" Full of all kinds of fweet all-colour'd rofes."

But, jf Milton had any preceding writer in his mind, I am inclined to think Marlowe's *Paffionate Shepherd* might fugged the " beds of rofes," ver. p.

" There will I make thee *beds of rofet,*
" With a thoufand fragrant pofes :"

So, in *L'Allegro,* v. 21. " On *beds* of violets blue and frefh-blown *rofes."* TODD.

Ver. 1001. See Spenfer's Af*trophel,* ft. 48 T. WARTON.

Ver. 1002. - *the* Aflyrian *queen:']* Venus is called the *Affyrian* Queen, becaufe fhe was firft worfhipped by the Aflyrians, See Paufanias, *Attic,* lib. i. cap, xiv NEWTON.

Tickell and Fenton read " the *Cyprian* queen." TODD.

Ver 1009. — *in* fpangled ftieen] *Midf. N. Dream,* A. ii. S. i.

" By fountain clear, *or fpangled* ftar-light fheen," ToDD.

Two blifsful twins are to be born, 1010
Youth and Joy ; fa Jove hath fworn.
But now my talk is fmoothly done,
I can fly, or I can run,

Ver. 1010. Undoubtedly Milton's allufion at large, is here to Spenfer's allegorical garden of Adonis, *Faer* QM. iii. i. 46, feq. But at the fame time, his mythology has a refurrnce to Spenfer's *Hymne of Love,* where *Love* is feigned to dwell " in a paradife of all delight," with ticbc, or Youth, and the reft of the darlings of Venus, who fport with his daughter Plcafure. *For* the fable and allegory of Cupid and Pfyche, fee Fulgentius, iii. 6, and Apulcius for Pfyche's *wandering labours long.*

T. WArTON.

Ver. 1012. *But now my tafk is fmoothly done,* &c.] So Shakfpeare's Profpero, in the Epilogue to the *Tempeft.*

" Now my charmes are all o'erthrown, &c."

And thus the Satyr, in Flethcr's *FaithfulShepJierdtfs,* who bears the character of our Attendant Spirit, when his office or commiflion is finifhed, difplays his power and activity, promising any further fir vices. S. ult. p. 1.95. The reader mall compare Milton's chafte dignity on this uccufion, with Fletcher's liuentious indulgence of a warmer fancy.

" What new fervice now is mccteft
" For the Satyr ? Shall I ftray
" In (he middle air, and ftay
" Th& failing rack, or nimbly take
" Hold by the moon, and gently make
" Sujt *to* the pale queen of night
" For a beam to give thee light ?
" Shalt I dive into the fea,
" And bring thee coral, making way
" Through the riling waves, that fall
" In fno'yy fteeces ? Deareft, fhall
" I catch thee wanton fauns, or flyes
" Whufc woven wings the fummer dyes
" Of many colours? Get thee fruit,
" Or fteal from Heaveo old Orpheus' lute, [illegible]

Quickly to the green earth's end,
Where the bow'd welkin flow doth bend ; 1015
And from thence can foar as foon
To the corners of the moon.

" All thefe I'll venture for, and more,
" To do her fervice all thefe woods adore."
Cl. " No other fervice, Satyre, but thy watch
" About thefe *thickets,* left *harmhfs* people catch
" *Mifchief,* or fad *mifchance."*
Sat. " Holy Virgin, I will dance
" Round about thefe woods, as quick
" As the breaking light, and prick
" Down the lawns, and down the vales,
" Fafter than the windmill failes,
" So I take my leave, &c."

And, at his affumptipn of this office, he had before faid, A. i. 5. i.

" I muft go, and I muft run,
" Swifter than the fiery fun." T. WARTON.

Ver. 1014. • *the green earth's end,']* Cape de Verd Ifles. SYMpSoN,.

Ver. 1015. W*here the* bow'd *welkin flow doth* bend;] A curve which bends, or defcends flowly, from its great fweep. *Bending* has the fame fenfe, of Dover cliff, in *K. Lear,* A. iv. S. i.

'• There is a cliff, whofe high and *bending* head
" Looks fearfully on the confined deep."

And, in the *faithful Shepherdefs, " bending* plain," p. 105. JOnfon has " b*ending* vale" vii. 39. T. WARTON.

Sylvefter, as Mr. Eharifter obferves, has the " heaven's *bow'd arches,"* Du Bart. edit. fupr. p. 149. The phra'fe may have uriginated from *Pfakn* cxliv. 5. " *Bow* thy *heavens,* O Lord ;" which Sandys thus paraphrafes : " Great God, ftoope from the *bending fkies"* The late Mr..Headly has noticed, " Dr liften from the *bowed* fkie" in H. More's *Cupid's Conflict , ed. 1647.* p. 305. ToDD.

Ver. 1015. *Andfrom thence can foar as foon*
To the corners of the moon.] Oberon fays of tilt fwiftnefs of his Fairies, *Midf. N Dr.* A- iv, S. i.

Mortals, that would follow me,
Love Virtue; ftie alone is free:
She can teach ye how to clime 1020
Higher than the fphery chime;

" We the globe can compafs foon
" Swifter than the wandering moon."

And Puck's Fairy, ibid. A. ii. S. i.

" I do wander every where,
" Swifter than the mooni's fphere."

And Dray ton, *Nymphid.* vol. 2. p. 552.

" Whence lies a way up to the moon,
" And thence the Faery can as foon, &c."

Compare alfo *Macbeth,* A. iii. S. v.

" Upon the *corner* of the *moon*
" There hangs a vaporous drop profound."

We plainly difccrn Milton's track of reading. T. WArTON.

Ver. 1020. She *can teach ye how to* clime &c.] Compare 6. W. Jun". Sonnet prefixed to Spenfer's *Amoretti:*

" To *dime* the height of *Virtues facred hill."*

Dr. Warburton has obferved, that **the four** *loft verfes* furnifhed Pope with the thought for the conclufion nf his Ode on St. Cecilia's day. A prior imitation may be traced in the clofe of Dryden's Ode. ToDD.

Ver. 1021.——————*the* fphery chime ;] *Chime,* Ital. C*ima,* Yet he ufes *chime* in the common fenfe, *Ode Nativ.* v. 128. He may do fo here, but then the expreflion ie licentious, I fuppofe for the fake of the rhyme. HURD.

The fphery chime is the mufick of the fphere As in Machin's *Dumbe Knight,* iftOB, Reed's *Old Plays,* vol. iv. 447- " It was as filver as the *chime* of *Jpkeres."* Sphery Occurs in *Midf. N. Dream,* A. ii. 5. vii. [Cl] Hermia's *fphery eyne."* T. WARTON.

Herrick thus addreffes *Mufick,* in his *Hefperid. 1648,* p. 116.

——" Fall down, from thofe thy *chiming fpheres,*
" To charme our fouls." TODD.

Or if Virtue feeble were,
Heaven itfelf would ftoop to her .

Ver. 1022. The *Moral* of this poem is very finely fummcd up in the fix concluding lines. The thought, contained in the *two loft,* might probably be fuggcfted to our author by a paflage in the *Table ufVebes,* where Patience and Perfcvcrance are re-prefcnted Hooping and ftrctching out their hands to help up Lliofr, who arc endeavouring to climb the craggy hill of Virtue, and yet are to3 feeble to afccnd of tliemfelves. THYER.

" Had this learned and ingrniuus Critick duly reflected on tllB Irvfty mind of Milton [4] fmit with the love of fucrcd fong,' and fo often and fo fublimely employed on topicks of religion, lie might readily hnve found a fubjuft, to which the Poet obvjoufly and divinely alludes in thcfe concluding lines, without fetching the thought from the *Table of Cebes.* In the preceding remark, I am convinced Mr. Thycr liail no ill intention: but, by over-looking fo clear and pointed an allufiDii to *a* fubjeft, calculated to kindle that lively glow in the bofom of every Chriilian which the Poet intruded to excite, and by referring it to an image in a profane author, he may, befidc flitting the fublime cffi'ft fo happily produced, afford a handle to fume, in thefe ' evil days,' 'vlio are willing to make the religion of Socrates and Cebcs (or that of Nature) fuperfede the religion of Chrift, *T,'ic Moral of thispotmis,* indeed, *very finely fvmmtd vp in the fix concluding lines ;* in which, to wind up one of the moil elegant productions of his genius, ' the Poet's eye, in a fine phrenzy rolling,' threw up its laft glance to Heaven, in rapt contemplation of that ftupendous Myftery, whereby *He,* the lufty theme of *Paradife. Regained,* Hooping from above all height, (bowed the Heavens, and came down' on Earth, to atono as Man for the Sina of Men, to ftrcngthcn feeble Virtue by the influence of nig Grace, und to teach Her to afcrnd his throno.[1]

For the foregoing obfervation I am indcbtPtl, as I formerly Rated, to the Hon. and Rcv$_r$ Mr. EgertDn. The last line had been written thus by Milton :

" Heaven itfelf would *bow* to her,"

HE altered *bow tnjloop,* becaufe the latter word expreffes greater condefeenfion. So, in his O*de on the faffion* hu applies, to the Son

of God when he took our nature upon him, the phrafe *"ftooping* his regal head." Thus Crafhaw fays, *Poems,* ed. Paris, 1652, p. 15, that Chrift's " all-embracing birth

" Lifts earth to heauen, *Jlaopes heauen* to earth."

Waller ufes the following expreflion, Poems, edit. Fenton, p. 314.

" So Jow to us does *heaven* vouchfafe to *bow."*

But in P*artheneia Sacra,* 1633, p, 40. I find, " The Eternal Word coqldyZocp FD low, and really did, to be lefle then Angels." The Attendant Spirit, it may be added, opens the poem with a riefcriptiun of the rewards which Virtue promifra, " after this mortal life, to her true fcrvants :" The perm, therefore, may be confidered more perfect, in clcfing, as it commenced, with the folemn and impreffive fentiments of Scripture. TODD.

In the peculiar difpofition of the ftory, the fweetnefs of thg Cumbers, the juftnefs of the exprrflion, and the moral it teaches, l,here is nothing extant in any language like the *Mafk of Comus.*

TOLAND.

Milton's *Juvenile Poems* are fo no othorwife, than as they wera written in his younger years; for their dignity and excellence they arc fuffiuicnt to have flit him among thi mod celebrated of the poets, even of the ancients themfelves. : his *Mafk* and L*ycidas* are perhaps fupcriour to a|l in their feveral kinds.

RICHARDSON.

Comus is written very much in imitation of Shakfppare'i *Tempeft,* and the *Fail,'iful Shepherdefs* of Fletcher; and though, pne of the fir ft, is *yet* one of the moft beautiful of Milton's compofitions. NEWTON.

Milton feems in this poem to tjave imitated Shakfpeare's pifiniier more than in any other of his works; and it was very natural for *$* young author, preparing a piece for the flage, to prupofe to himfelf for a pattern the moft celebrated mafter of Englifhdramatick poetry. THyEr.

Milton has here more profeffedly imitated the manner of Shakfpeare in his fairy feenes, than in any other of his works :

and nis poem is much the better for it, not only for the beauty, variety, and novelty of his images, bat for a brighter vein of poetry, and an cafe and delicacy of exprefiiDn very fuperiour to his natural manner. WARBURTOn.

If this *Mufk* had been rcvifcd by Milton, when his car anil judgement were perfectly formed, it had been the moil cxquifite of all his poems. As it is, there arc fome puerilities in it, and many inaccuracies of fxprcfliun and vedification. The two editions of his poems are of 1(515 anil lfi,'3. In 1645, he was, as he would think, *better* employed. In 1 5,'3, he would condemn himfi-lf for having written fuch a thing as a *Mq,'k* efpecially for a great lord, and a fort of vicc-roy. HURD.

The greuteft of Milton's juvenile performances is the *Mnjk of Comvs*, in which may very plainly be Jifcovered the flaWrj *ot* twilight of *Paradife Loft.* Miltnn appears to have formed very early that fyftem of direction, and mode of verfe, which his maturerjudgement approved, and from which he never endeavoured nor[5] defired to deviate. Nor does *Comus* afford only a fpecirrten of his language ; it exhibits likcwitl- his power of defcription and his vigour of fentiment, employed in the praife and defence of virtue. A work more truly poetical is rarely found; ullufiions, images, and defcriptive epithets, embellifh almuft every period with lavifli decoration. As a feries of lines, therefore, it may be considered as worthy of all the admiration with which the votaries have received it.

As a drama it is deficient. The aftion is not probable. A-Mafk, in thufe parts where fupernatural intervention is admitted, muft indeed be given up to all the freaks of imagination ; but, fo far as the action is merely human, it ought to be rcalVmable, which can hardly be fftid of the comluft of the two Brothers; who, when their Sifter finks with fatigue in a pathlcfs wildornefs, wander both away together in fearch of berries too far to find their way back, and leave a hclplcfs Lady to all the fatineis and danger of folitude. This however is a deleft overbalanced by its convenience. What defervcs more reprehension is, that the prologue fpoken in the wild w&od by the Attendant Spirit is addrefled to the audience; a mode of communi cation fo contrary to the nature of drainatick reprefentation, that no precedents can fupport it. The difcourfe of the Spirit is too long; an ob-

jcftion that may be made to aim oft all the following fpeeches ; they have not the fprightlinefs of a dialogue animated by reciprocal contention, but feem rather declamations deliberately coppolcd, and formally repeated, on a moral queftion. The auditor therefore liftens as to a leflure, without paflion, without anxiety.

The fong of Cumus has airini'fr and jollity; but, what may recommend MiJton's morals, as well as his poetry, the invitations to plcafurc are TD general, that they excite no diftinft images of corrupt enjoyment, and take no dangerous hold on the fancy, The following foliloquirs of Comus and the Lady are elegant, but tedioua. The fong muft owe much to the voice, if it ever can delight. At laft the Brothers enter, with too much iran quillity; and when they had feared left their Sifter mould be in danger, and hoped that fhe is not in danger, *[lie* Jijdrr makes q, fpeech in praife of Chaftity, and the Younger finds how fine it is to be a Philofopher$_p$ Then defcrnds tin[1] Spirit in form of a Shepherd; and the Brother, inflcad of being in hufte to aik his help, prajfes hjs fmging, and enquires his bIllinois *i"* that place, It is remarkable, that at this interview the Brother is taken with; a ftiurt fit of rhyming . The Spirit relates that the Lady is in the power qf Comus; the Brother moralifrs again; and the Spirit makes a long narration, of no ufc becaufe it is falfe, and therefore unfuitable to a good]3cing.

Jn all thefe parts the language is poetjcal, and the fcntimcnts are generous ; but there is fortiething wanting to allure attention. The difpute bctwc.cn the Lady and Comus is the moll animated and affecting fccnc pf the drama, and wants no thing but a brifker reciprocation of objections and replies tn jnvjte attention, and detain it. The fangs arc vigorous, and full of imagery; but they arc har,'h jn their diftion, and not very mufiral in their numbers. Throughout the whole, the figures arc too bold, and the language too luxuriant for dialogue. It *is* a drama in the Epick ftyle, inelegantly fplendid, and tedioufly inftruftive.

JOHNSON.

Milton's *Cojnus* is, I think, one of the fin eft productions of modern times, and I don't know whether to adniirem oft the poetry bf it or the philofophy, which is of the noblefi kind. The fubjeft

short fit *of rhyming.]* But Milton, in this **refpect,** followed Fletcher and Jonfon. Sec the Note **on Ver.** 494. ToDD.

vf it I like better than that of the *Paradift Loft,* which, I think, is not human enough to touch the common feelings of humanity, as poetry ought to do; the Divine Perfunages he has introduced are of too high a kind to aft any part in poetry, anil the fuene of the action is, for the greater part, quite out of Nature. But the fubjeft of the *Comus* is a tine Mythological Tale, marvellous enough, as all poetical fubjefts fhould be, but at the fame time human. He begins his piece in the manner of Euripides, and the defcending Spirit that prologifes, makes the fined and grandeft opening of any theatrical piece that 1 know, ancient or modern. The conduct of the piece is anfwcrable to the beginning, and the verfification of it is finely varied by lliort and long vcrfes, blank and rhyming, and the fwteteft fungs that ever were compofed; nor tin 1 know any thing in Engliih Poetry comparable to it iu this refpeft, except Drydcn's Ode on St, Cecilia; which, for the length of the piece, has all the variety of verflfication that caa well be imagined. As to the ftylu of *Comus,* it is more elevated, I think, than that of any of his writings, and fo much above what is written at prefunt, that I am inclined to make the fame diftinftion in the Englifli Language, that Homer made of the Greek in his time; and to fay, that Milton's language is the language of the gods; whereas we of this age fpeak and write the language *of* mere mortal men.

If thcComwjwas to be properly reprcfented, with all the decorations which it requires, of machinery, fcencry, drefs, mufick, and dancing, it would be the fineft exhibition that ever was Hen upon any modern ftage. But 1 am afraid, with all thefe, the principal part would be Hill wanting; I mean, players that could wield the language of Milton, and pronounce thufe fine periods uf his, by which he has contrived to give his poetry ihs beauty of the fined profe competition, and without which there can be nothing great or noble In competition of any kind. Or if we could find player? who had breath and organs (for thefe, as well as other things, begin to fail in this generation), and fenfeand tafle enough, properly to pronounce fuch periods, I doubt it would not be eafy to find an audience that could relifti them, or perhaps they would not have attention and comprehpnfion fufficient to conneft the fcnfe uf them, being accuftomed to that trim, fpruce, fhort eut of a ftyle, which Tacitus, and his modern imitators, French and Englifh, have made fafhionable. LORD MONBoDDo.

In poetical and picturefque circumftances, in wildnefs of fancy and imagery, and in weight of fentimerit, and moral, how greatly rioM *Cvmus* excel the *Aminta* of Taflb, and the *Pajlor Fido* of Goarini, which Milton, from his love of Italian poetry, muft frequently have read: *Co?uus,* like thcfe two, Is a Paftoral Drama; and I have often wondered it is not mentioned a.s fuch.

Jos. WAKTOX.

, We muft not read *Conns* with an rye tn the ftage, or with the expectation of dramatick propriety. Under this reftriftion the abfurdity of the Spirit fpcaking to an audience in a folitary forcA at midnight, and the>want of reciprocation in the dialogue, arr overlooked. *Comtu* is a fuitc of fpecches, not intercfting by difcrimination of character; ni)t conveying a variety of incidents, nor gradually exciting curiofity: but perpetually attracting attention by fublimc fcntiment, by fanciful imagc-ry of the richeft vein, by an exuberance of pitturrfque-dcfcription, poetical allufion, and ornamental expretfion. While it widely departs from the grotefque anomalies of the Mafk now in fafhion, it docs not nearly approacli to the natural conftitutirm of a regular play. There is a chaftity in tne application and conducl; of the machinery: and Sabrina is introduced with much addrefs, after the Brothers had imprudently fuffcred the enchantment of Camus to take rife ft. This is the firll time the old EngLifli Maik was in forno degree reduced to the principles and form of a rational composition; yet Hill it could not but retain fome of its arbitrary peculiarities. The poet had here properly no more to do with the Pathos of Tragedy, than the Character of Comedy: nor do I know that he was confined to the ufual modes of theatrical interlocution. A great critick obferves, that the difpute between the Lady and Cumus is the moil animated and affefting fccne of the piece. Perhaps fome other fccnes, either confiding only of a foliloquy, or of three or four fpceches only, have afforded more true pleafure. The fame critick thinks, that in all the moral dialogue, although the language is poetical, and the fcntiments generous, fomething is fttll wanting to *allure attentive.* But furely, in fuch paffages, fentiments fo generous, and language fo poetical, are fufficrent to roufe all our feelings. For this reafon I cannot admit his petition, thrf *Humus* is a drama *tediously instructive.* And if, as he fays, to thefe ethical difcuffions the auditor liftens, as to a ledure, without paffion, without anxiety, yet he liftens with elevation

and delight. The action is faid to be improbable: becaufe the Brothers, when their Sifter finks with fatigue in a pathlufs wilderfiefs, wander both away together in fearch of berries, too far to find their way back, and leave a hclplcfs Lady to all the fadnefs and danger of folitude. But here is no defcrtion or neglect of the Lady. The Brothers leave their Sifter under a fpreading pine in the forcft$_f$ fainting for refreshment: they go to procure berries or fome other fruit for her immediate relief, and, with, great probability, lofe their way in going or returning. TQ fay nothing of the poet's art, in making this very natural and fimple accident to be productive of the diftrefs, which forms the future bulinefs and complication of the fable. It is certainly a, fault, that the Brothers, although with fome indications of anxiety, fhould enter with fo much tranquillity, when their Sifter is loft, and at U'ifure pronounce philofuphical panegyricks on tho myftcrifs of virginity. But we muft not too fcrupuloufly attend to the exigencies of fituatiiui, nor fiiffer ourfelves to fuppofe that we art reading a play, which Milton did not mean to write. Thrfe fplendid infertinns will plcufe, independently of the ftnry, from which however they refult; and their elegance and fublinity will overbalance their want of place. In a Greek Tragedy, fuch fentimental harangues, arifmg from thcfubjeft, would have fcecn given to a Chorus.

On the whole, whether *Comus* be or be not, deficient as a, drama, whether it is confidered as an Epick drama, a feries of lines, a Mafk, or a poem, 1 am of opinion, that our author is here only inferiour to his own *Paradife Loft.* T. WARTON.

Milton'sCWzi,'j is, in my judgement, the mrjft beautiful and perfect poem of that fublimc genius. WAKEFIELD.

Perhaps the conduft and converfation of the Brothers, which Mr. Warton blames in the preceding note, may not be altogether jndrfenfible. They have loft their way in a forcft at night, and are in " the want of light and.,noife." It would now be dangerous for them to run about an unknown wildcrnefs; and, if they Ihould feparate, in order to feeJt their Sifter, they might lofe each other. In the uncertainty of what was their beft plan, they therefore naturally wait, expecting to hear perhaps the cry of their loft Sifler, or fome noifc to which they would have direfhd their fteps. The Younger Brother anxioufly expre-fibs his apprchcnfions for his Sifter. The Elder, in reply, trufts that

flie is not in danger, and, inftcad of giving way to thofe fearj, which the Younger repeats, expatiates on the ftrcngth of Chaftity; by the illuftratirm of which argument he confidently maintains the hope of their Sifter's fafety, while he beguiles thr perplexity of their own fituatinn.

It has been obferved, that *Comus is* not calculated tn fliine in theatrick exhibition for thofe very rcafons which conftitute its pflential and fpecifick merit. The *Paftor I'idu* of Guarini, which alfo raviflies the rearfer, and *The Faithful Shep,'ierdefs* of Fletcher, could not fuccced upon the *Stage.* However, it is rufficicnt, that *Camus* difpluys the true funreus of poetical delight and moral inArucTion, in its charming imagery, in its original conceptions, in its fublime diclion, in its virtuous fentiminls, Its few inaccuracies weigh but as duft in the balance ugain ft its general merit. And, in (hurt, (if I may be allowed refpcftfully to differ from the high authority of a preceding note,) I am of opinion, that this enchanting Poem, or Paftoral Drama, is both gracefully fplendid, and delightfully inftruftive. TODd.

Original Various Readings of Comus,

From Milton's MS, in his own hand

Examined by the editor of thefe volumes.

STAGE-DIRECTION. "*A guardian fpirit or daemon*" [enters.]

After v. 4. " In regions mild, &c." Thefe lines are inferted, but cruffed.

Amidft th' Hefperian gardens, on whofe lank
Bedew'd with nettar and celeftiall fongs?
Eternall rofts grow, and hyacinth,
And fruits of gulden rind, on whofe faire tree
The fealie-harnejl dragon ever ketps
His uninchanted eye ; around the I'erge
And facred limits of this blifsful i,'le,
The jealous ocean, that old river, windes
His farre extended armes, till with Jleepefall
Halfe his waft flood the wild Atlantique fills,
And halfe the flow unfadorn'd ftygian poole,
But foft, I was not fent to court your wonder
With diftnnt worldjj andfirange removed climes
Yet thence I come, and ojtfrom thence behold, -

In the third of the preceding lines, " Eternal rofes *yedcP* had bcsn alfo written, and then " *bluome ;"* both which are urofifed, and *grow* remains. After *Jlygian poole* the following Iincs7 through which the? pen is drawn occUr:

I doubt me, gentle mortalls, thefe mayftcme
Strange di,'lances to hearc and unknowne climes.

Then follows in the margin, *Butfoft* &c.

Ver. 5.———the fmokc and ftir of this dim *narrow* fpot.

After v. 7- " Strive to keep up, &c." this line was inferted, but croffed,

Beyond the written date of mortall change.

Dr. Warburton **think** this line necrflary to the juftnefs **of the thought n v. 7. Dr. Newton** contends that it is better omitted. **The** *written date, as* Doctor Warburton obferves," mens Scripture, in which is recorded the abridged date **of** human life, ToDD.

Ver. I4. *That fhews* the palace of æternity.
Ver. 18. But to my *buifneffe now.* Neptune *whofe* fway.
Ver. 21. *The* rule *and title* of *each* fea-girt *i/le.*
Ver. 23. The greatell and the beft of all *his empire.*
Ver. 45. *By* old or modern bard, in hall or bowre.
Ver. 58. *Which* therefore fhe brought up and *nam'd him* Comus. In the margin, *whome.*
Ver. *52.* And in thick *covert* of black *Jhade* imbowr'd
ExceelIs his mother at her *potent* art.
Covert is written firft, *then fhelter.*
Ver. 67. For moft doe tafte through *weake* intemperate thirft.
Ver. 72. All other parts remaining as *before.*
Ver. 90. *Neereft* and likelieft *to give præfent* aide.
Ver. 32. Of *virgin* fteps. I muft be viewleffe now.
Virgin is expunged for *hatefull.*
STAGE-DIRECTION. " *Goes out.*—Comus enters with a charming rod and glafle *of liquor,* with his rout *all* headed *kefonic* wild hearts; *thire garments,* Ibmc like *men's* and fome like *ivuttfeii's.* They come *on in a wild and antick fnjhion. Intrant* Κωμάζοντες."
Ver. 97- In the fteepe *Tartarian* itreamc.
Ver. *99.* Shoots againft the *northern* pole.
Dufky is a marginal correction.
Ver. 108. And *quick Law with her* fcrupulous head.
Ver. 114. Lend *with* fwift round the months and years.
Ver. 117- And on the *yellow* fands and fhelves.
Yellow is altered to *tawny.*
Ver. 122. Night AAB better Tweets to prove.
Ver. 133. And makes *a blot* of *nature.*
Again,

And *throws a blot ore* all the aire.

Vet. 69. " Potent art" **are** Shakfpeare's Words, and better ft an " mighty~~nighty~~ **art." WARBURTON.**

See alfo Drayton's Barons *Warres,* 1627, c. iii. A. 8.

" Thus, like Meden fott fhee in her cell;
[11] Which fhee had circled with her *potent charmts"* ToDD.

Ver. 117. So, in the *Tempeft,* A. i. 5. ii.

Come onto thefe yellow fands TOdD.

Ver. 134. Stay thy *pollfht* ebon chair
Wherein thou rid'rt wilh Hecate,
And favour our clufejucondrie.
Till all *thy* dues bee done, and *nought* left out.
Ver. 144. *With* a light *andfrolick* rounJ.

'STAKE-DIRECTION. " The mcafurr, in *a wild, rude,* [illegible] *antick."*

Ver. 145. Break off, break off, I *hear* the different; pace
Of fume chuftc footing neere about this ground;
Some virgin fure benighted in tlicfe woods,
For fo I can diftinguilh by myne art.
Run to your flirouds within theft braks and trees,
Our number may affright.——

This dlfpofition is reduced to the prefeni context: then follows a STAGE-DIRECTION. " *They all fcatter."*

Ver. 151.———Now to my *trains,*
And to my *mother's charmes.*—*•
Ver. 153.———Thus 1 hurle
My *powder'd* fpclls into the fpungie air,
Of power to cheat the eye *w'rtbjlright* illufion,
Anil give it falfe praefentmenta, *elfc* the place.

And *blind* is written *forjteight.*

Ver. 1&4-. And hugge him into *nets.*——

Ver. 170.———If *fny VAT* be true.

Ver. 175. When for their teeming flocks, and *garners* full.

Ver. 176.———— they *adore* the bounteous Pan.

Praifc had been firft written and crofted through; and *adore* written over it, but alfo erofled; and a line drawn under to fignify that the original word fhould be reftored. Mr. Whiter, in his learned *Specimen of a Commentary on Shakfpeare,* firft noticed this method of emendation, adopted by the pueL See the *Specimen,* pp. 132—134.

Ver. 191. In the blind *alleys* of thu *arched* wood.

Ver. 152. Rightly altered to *wtiy trains;* for the charms deCcrebediuv i^ot from the claflicai pharm-dropaeia. but the Gothidc. WARbuRToN.

Ver. 175. Altered wirh judgment to *granges.* Two rural fcenes of feftivity VB alluded to the Spoing *[teeming florin],* and the Autumn [granges full] ftecp-OirariDg, aud harwft-honiip. But the time, when the *garners* are full, is in Winter, when the com is thrafhed. WArBuRToN,

Ver. 190. Rofe from the hindmoft wheeles of Phoebus" *chaire.*

Ver. 13. They had engag'd fhire *yoitthly* fteps too farre
To *thzfoone-parting light,* ahd *envious darknefs*
Hadjlolne them from me.——

Ver. 199- With everlafting oyle to give *thire* light.'

Ver. 208. And ayrm toungs that *lure flight-wanderers.*

Ver. 214. *Thou ftittering* angel girt with golden wings,
And thou *unfpotted* forme of chaftity,
I fee ye vifibly, and *"while I fee yce,*
This dyflye hollow is a paradife,
And heaven gates ore my head: now I belecve.'

Ver. 219. Would fend a gliftering *cherub,* if need were.

Ver. 229. Prompt me ; and they perhaps arc not fur *hence.*

Ver. 231. Within thy ayrie *cell.*

Cell is in th? margin.

Ver. 243. *And give rtfounding grace,* is written in the margin of the manufcript; and the former part of the line, which regularly concludtd the Song, is blotted out with great care ; but enough, I think, remains to fhcw that the poet, and not Lawes, wrote *And hold a counterpoint.*

Before Cornus fpcaks at v. 244, is this STAGE-DIRECTION. II *Comus looks in and fpeaks."*

Ver. 252. Of darknefle *tllljke* fmil'd.——

Ver. 254. Culling *t"v'r powerfull* herba.

Ver. 257-————Scylla *would weepe,*
Chiding her barking waves into attention.

It was at firft *And vhidc.*

Ver. 258. *Liv'Jl* here with Pan and Sylvan.——

Ver. 270. To touch the*profpering* growth of this tall wood.

Ver. 279- Could that divide you from *thire* ufticring *hands.*

Ver. 280. They left me *wearied* on a graflie turf.

Ver. 304. To help you find them *out.*

Ver. 310. Without *faTcJleeragc* of well praftiz'd feet.

Ver. 312. Dingle or bulhie dell of this *wide* wood.

In a difl'ercnt hand " *wild* wood."

Ver. 316. Within *thefe fhroudie* limits.——

Ver. 321. Till further queft *be made*

Ver. 270. Altered with judgement to *prosperous*; for *tall wood implies full grown,* to which profperous agrera, but pro,'pering implies it not to be full growth

WArBurTON.

Ver. 323 *And* fmoakie rafters.
Ver. 325. And *is pretended yet.*
Ver. 327. Lefs warranted than this *I cannot M.*
Ver. 329.——Squarr *this* tryal.
After v. 330, STAGE-DIRECTION. " *Exeunt.——The two Brothers Enter."*
Ver. 340. With *a* long levell'd rule of ftreaming light.
Ver. 349. In this,'ad ilangeon of innumerous boughs.
But firft *lone, then fad,* and luftly *clofe.*
Ver. 352. From" the chill deWj *in this deadfolitude?*
Perhaps fome cold banks is her boulfter nrw,
Or 'gainft the rugged barke of fame broad elme
5Aeleanes her *thoughtfull* h ead *muftng at ourwikitidnej,'e*:
Or *loft* in wild amazement and affright,
So fares, as didforfaken Projerpine,
When the big *rowlingjlakes ofpitchie clouds*
And darknejfe wound her in.
iBr. Peace, *brother,peace.* I do not think my filler, &c.
Deadfolitude is *Mofurrounding wild.* Some of the additional lilies (v. 35D—3&5.) are on a feparate flip of paper.
Ver. 31. *Which,* grant they be fo, &c.
Ver. 3b'2.——*The* date of grief.
Ver. *365. This* felf-delufion.
Ver. 371. Could ftirre the ft*able* mood of her calme thoughts,'
Ver. 376. Oft fetks *tofulitaric* fweet *retire.*
Ver. 383. Walks *in black vapours, though the noon-tide brand*
Blaze in the fummer-folftice.
Ver. 388.——of men *or* heards.
Ver. 390. For who would rob a hermit of his *Itads,*
His buoks, or his *haire gu'wne* or muple-difti ?
Ver. 400.——Bid me *think.*
Ver. 403. Uninjured in this *vaft* and *hideous wild.*
At firft "this *wide furrounding waft."*
Ver. 400. Secure, without all doubt or *queftion: no,*
I could be willing, though now i th' darke, to trie
A tough encounter with thejhaggitf ruffian,

Ver. 371. *Stable* gives the idea of re,'?, when the poet was to give the idea of *action* or *motion,* which *conftant* does give. WARBURTUN.

Ver. 411 Perhaps from Shakfpeare'j *" Jhag-ear'd villain."* Macbeth A. tv. 5. iii. ToDD.

That lurks by hedge or lane of this dead circuit,
To have her by my fide though I were Jure
She might befreefrom perill where fhe is,
But where an equal poife of hope and fear.

For *encounter* he had firft written *pqflada,* and *hopes* and *feare,* and *Bejhrew me but I would,* inflead of *I could be willing.*

Ver. 415. As you imagin, *brother*: ftie has a hidden ftrengtli.

Ver. 421. Shr that has that, is clad in compleate fteele:
And, may on every needfull accident
Be it not don in pride or wilfull tempting,
Walk through huge forefts and unharbour'd heaths,
Infamous hills, and iandie perilous wilds;
Where, through the iacred *awe* of Chaftitie,
No favage fierce, bandite, or mountaneerc,
Shad . IB to foile her virgin puritie.

tPer. 428. ' ea$_r$ *even* where very defulation dwells,
B) grotsand caverns Iliagg'd with horrid ,'hades,
And yawning dens, where glaring mojifiers houfe,
She may pafs on &c.

The line *And yawning 6cc.* is crofled, and therefore omitted, 1 fuppofr, in the printed copies.

Ver. 432. JVr,'y *more,* no evill thing &c.

Ver. 433. In fog, or fire, by lake, or *moorie* fen,
Blue *wrinckled* hag, nr ftubborne unlaid ghuft.

VeF. 448. That wife Minerva wore, *(sternal* virgin,
Then, *unvanqui,'h'd,* then, *unconquer'd.*

Ver. 452. With fuddaine adoration *of her purenejft,*
Then, *bright rayes,* then, *blank awe.*

Ver. 454. That when *it finds* a foul fincerely fo.

Ver. 465. *And* moft by *the lafcivitms* aft of fin.

VLT. 471. Oft fecnc in charnel vaults, and *muniments,*
Hovering, and fitting by a newe-made grave.

Ver. 431. Lift, lift, *methonght* I *heard.*

Ver. 485. Some *curl'd man ofthefword* calling to his fellows,
Hedger is alfo written over *curId man ofthejword.*

Ver. 490. *Had left looke to hisforehead: here be brambles.*

Ver. 465. This alluded to the fmfhion of the Court Gallants at that time: and what follows continues the allufion,

Had beft look to *'iisforchead* ; here be brambles.

But Tfuppofe he thought it might give offence : and he uraa tot yrt come to

ST A BE-DITTO CTION". " *He hallows: the guardian diemon hallows again, and enters in the habit of a Jhepherd."*

Ver. 451. Come not too FIECFE; you fall *on pointed* flakes elfiu

Ver. 4.92. *D&mon.* What voice, &c.

Ver. 496. And fwectened every mufk-rofe of the *valley.*

Ver. 4.97. How cam'ft thou heere good *Jhepherd?*

Ver. 408. *Leapt ore the pcnne.*——

Then, " *his* fold." Then " *the MA."*

Ver. 512. What feares, good *Jhepherd ?*——

Ver. 513. I'll tell *you.*

Ver. 523. Depp *learnt* in all his mother's witcheries.

It had been firft written, *Enurd;* and laftly *Dcepjkill'tl..*

Ver. 531. Tending my flocks hard by i' th' *paflur'd lawns.* ,.

Ver. 545. With fpr*eading* honey-fuckle.——

Sylvefter, *DuBart* ed. fol. ut fupr. p. 217. characterifes effeminate perfons. as having

——" a maiden voice, and mincing pafe, .

" Quaint looks, *curl'd locks,* perfumes, and painted face"

Again, ibid. p. 311) of carpet-knights:

" To ftarch muftarhous, and to prank in print,

And *curl the lock*$_f$ with favours braided in't."

See alfo *Othello,* A. i. 5. ii.

" The wealthy *curled* darlings of our nation."

This faihion had, not long before *Comus* was written, occafioned the publication of that itrange and laughable pamphlet by Prynne, entitled " The Unlouelinefs of Loue-lockes, & *C.* London, 1628," in which he folemnly maintains, that utter ruin muft be the portion of his countrymen, if they do not infkaiitly leave off to *nourifh, decke, fet out,* and *vrifp their Haire,* and Z,'uue-*lockes, Sue.* Stc. fee p. 62. The Elder Brother, v. 60S, threatens " to drag Cumus *by the curls,* ficc.:" this expreflioii muft have been highly gratifying to Frynne. In tbe preceding century alfo this fafliion bad bi-en condemned .' See Harmer's tranflation of " Maifter Bezaes Sermons vpon the three firft Chapters of the Canticle of Canticles, Oxford, 1587, 4°." p. 173. " And ivhat flial 1 fay of thefe vile and ftiubing *androgynes,* tbaf is to faie, theTu *menweomen* with their *curled locks,* their crifpcd and iVizelnd haire ? I'lt-, fin, and RB againe vpoii thefe ftmking and filthie fafliiuna, &.c." The variety oi'thefe *curls* is noticed in Ly Ilie's *Midas, 1592,* A. iii. S. 11. Motto fays to Dcllo : •• Befides, I inftrufted thee in the phrafes of our eloquent occupation, as, How, Sir, will you be trimmed ? will you have your beard like a fpade or a bodkin ? a pent-houfe on your vpper lip, or an allie on your chin[3] a *lowe curie* on your head *like a bull,* or *dangling lock like ajpaniel?* your muftachoes fhurp at the endes, like fhoemakers aulea, or hanging down to your mouth, like goatra flakes? your *loue-locks* wreathed with a nJken t'vift, or ihaggie to fal on your fhoulders." TODD,

Then *blowing, thenjtavnting.*

Ver. 548.———but, ere *the* clofe.

Ver. 553.———Drowfy*flighted* fteeds*

Ver. 555. At laft *a fofte and* folemn breathing found
Rofu like *thcfofte* fteama of diftiH'd perfumes.

So he had at fipft written thcfe lines *i* in the former of whicfc *Jbfte* is altered *tojlill,* then to./werf, and laftly re-admitted ; but in the latter/0/?e is erafed, and the tine is completed thus :

Rofe like the ftcaine *ofjlow* JiHi 1 I'd perfumes.

But^/ZoaJ is altered to *rick.* Poflibly Gray had noticed this very curious pafia-ge in Milton's manufcript; fur, in his *Progrefo of Fotfy,* he calls the ^olian lyre

Parent *of facet andfulemn breathing* airs :*

which is Milton's fecond alteration of ver* 555.

Ver. 5S3. Too well I *might* perceive.——

Ver. 574. The *helpltffi* innocent lady.——

Ver. UD5. Harpyea and Hydras, or all the monflrous *buggs,*
Twixt African and Inde, I' le find him out,
And force him to *releaje his new-got prry,*
Dr drag him by the curbs, and *cleave hiffcatpe*
Down to the hips.———

YET. 605. *Bugs,* mDnfterSf terrours. So in B. and Fletcher'^ *Philufltsr*.* A. v. S. i. vol. i. p. 165. edit. 175D.

" My pretty prince of puppets, we do know,
" And give your Dreatnefs warning, that you talk
" *ya* more fuch *bug-words."*

And in Shakfpeare's *Cymbdinc,* A. v. S. iii.

[11] Thufe that would die or ere refift, art grown
•• The muftal *bugs* o' th' field."

"Where fee inftances collected by Mr. Steevens. And Henr. *VI.* F. i.

" For Warwick was a *bug* that fear'd us all."

That is, "a *monjler i\\nt frighted* us.[1'] Our author's *Reformat.* "Which ia» the *bug* we fear." See ulfu Reed's *Old Pi.* iii. 331. And Spenfer, *Faer. Qu.* ii. iii. 20.—xii. 25. Phaer tranflates Virgil's " Furiis agitatus Oreftes," Oreftes-*kayted was with* BUggES. The word is in Chaucer,. " Or ellis that blacks *tvggys* wol hym take," *N. Pr.* T. 1051. T. WArToN.

So in the 5th verfe of the xci. Pfalm, «' the *terrvur* by night" is rendered i* thf old Englitti verfion " the *bugge* by night." TODD.

Ver. SOB. He has preferved the fame image in Par. *Loft,* B. vi. 361. fpoaking of Moloch, " *Down cloven to the waift."* Jonfon has the fame image la

Ver. 611- But here thy ft*eele* can do *thee fmall availe.*
Little stead is here crufled, mid marked for re-admiffion, as praif in v. 175.

Ver. 614. Pie with his bare wand can *unquilt* thy joynts,
And crumble e*very finew.*——

Ver. 627. And fhew me fimplee of a thoufand/fwcj.

Ver. *636.* And yet more med'cinal than that *ancient* Moly
Which Mercury to wife Ulyfles gave.

Ver. 540. 'Gainft all enchantments, mildew blaft, oj damp.
So this line is pointed in the MS.

Ver. b'48. As I will give you *as* we go, [or, *on the way]* you may,
Boldly affault the *necromantik* hall;
Where if he be, *\v\ihfuddaine violence*
And brandifht *blade* rufh on him, break his glaJTe,
And *powre* the lufhious *potion on* the ground,
And fcife his wand.———

Vcr. 657.———*I* follow thee,
And *good heaven cqft his be/I regard upon us. Ex.*

After v. 558, STAQE-DIRECTIPN. "The fcene changes to a ilateiy palace, fet out with all manner of dclicioufnefs: tables fpread with all dainties. Coinus *is difcovered* with his rabble: and the Lady fet in an inchantcd chaire. *She offers* to rifp."

Ver. S5l. And you a ftatue^jtf. as Daphne was.

Ver. 552. Fool, thou art *over-proud,* do not boaft.
This whole fpecch of the Lady, and the firft verfe of the next of

the *Fox,* A. iii. S. viii. And Shakfpeare in *Macbeth,* A. i. S. 11. But, not wilhftandingthofe inftances, I believe, every reader will agree that Milton altered the paffage much for the better in the edition of 1545. NEWTON.

Here fays Peck, " Curls upon a bald pate are a good joke." But he fhould at leaft have remembered a paffage in the Pfalms, "The *hairy fcalp* of fuch an one as goeth on still in his wickednefs." It is true that we bave in Shakfpeare's *TWo Gent, of Veran.* A. iv. S. i.

" By the *bare fcalp* of Robin Hood's fat friar."

That is, frier Tuck's fhaven crown, And in *K. Rirh. II,* A, iii. S. ii. *v hairlefs fcalps."* T. WARTON.

And fee Minfhew's Guide into Tongues, cd. 1627. col. 646. *The haire ffalpe.* See alfo Spenfer's *Faer.Qu.* i. xi. 35.

" Upon his *crcfltdfcalp* fo fore did finite." ToDD.

Ver, 627. SD, in *Lycidas,* v. 135.

•• Jheir belli and flourets of a *thousand hues."* T. WjjiTDtf*

Comus, were added in the margin: for before, *Comus'a* first fpeech •was uninterruptedly continued thus,

" Root-bound, that fled Apollo. Why do you frown ?"

Ver. *669. That youth and fancie* can beget,

When the *brifke* blood growes lively,——

In the former line it was alfo written " can *invent-,"* and in the latter " blood *rdvrne?"*

Ver. 678. To life fo friendly, *and* fo coole to thirft.

Poor ladie thou hoft need offume refrefhing.

Why fhould you, &c.——

After v. 687, tae nine Lines now Handing were introduced inftead pf " *Poore ladie,* &c." as above.

Ver. 587. That *haft* been tir'rl all day.-—P

Ver. SBO.——*Hecre* fair Virgin.

Ver. 695. Di,'gfy-headed monfters.

Ver. 696' Hence with thy *hel-brew'd opiate.*

Then foule bru'd, then *brew'd enchantments.*

Ver. *698.* WiLh vifor'd falfhood and *huhforgeries.*

Ver. 707. To thofe budge doftors of the Stoick *gowne.*

Ver. 712. Covering the earth with odours *and 'With* fruites,

Cramming the feas with fpawne innumerable,

The fields with cattell, and the aire with fowle.

Ver. 717. To *adorn* her fons.——

Put *deck* is the fir ft reading, then *adorn*$_t$ then *deck* again.

Ver. 721, Should in a pet of temperance feed *on fetches.*

"Butpulfe was the firft reading. At laft, refumed.

Ver. 727- *Living as* Nature's baftards, not her fons.

Ver. 732, The fca orefraught would *heave her waters up*

dhove the ftars, and th' unfought diamonds

Would fo beiludde the *center with thire ftarre-light*

And fo imblaze the forehead of the deep,

Were they not taken thence, that they below

Would grow enur'd to *day,* and come at laft.

Ver. 737. Lift, Ladie, be not coy, *nor* be not cozen'd.

JIiTe,'jor had been erafed, and again written over the rafure; and

Ver. 695. *Ongly* or *oughly* js the old way of writing *ugly ;* as appears from ffevgral places in Sir P. Sidney's Arcadiaj and from Shakfprare's Sonnets, ed. 1609 ; anil care muft be taken that the word be not miftaken, as Tome havq mistaken it, for *owly-headed,* Cumus'a train being *headed like fundry forts of wildbeafts.* NEWTON.

Afterwards *and.* Mr, Warton omits both, and fays that " Milton ft:cms to have founded *coy* as a, diffyllable; as alfo *coarfe* at v. 749." But the manufcript filences the remark, as far as jt relates to this line.

Ver. 744. It withers on the ftalke *andfades away.*

Ver. 749. They had thire name thence- coarfe *beetle* brows.

Ver. 751. The f*ample.*——

Ver. 755. Think what, and *look upon this cor dial julep.*

Then follow verfes from v. 572—7O5. From v. *779,* to 806, the lines are not in the manufcript, but were added afterwards.

Ver. 7&3. As if fhe *meant* her children &c.

Ver. 806.——Come *y"are too morall,*

Ver. 807- This is mere moral ftuff, *the very* lees,
And fettlings of a. melancholy blood :
But this, *& C.*

After v. 813, STAGE-DIRECTION. " The Brothers rufh *'in ftrike* his glafle *down: the [monfters,* then] *Jhapes make as though they would re,'ift7* but are all drivrn in. Ztamcm *enters with them,"*

Ver. 814. What, have you let the falfe in chanter *pufs ?*

Ver. 816.———Without his *art* reverll.

Ver. 818. We cannut free the Lady that *remains.*

And, *here Jits.*

Ver. 821. *There is another way that* may be us'd.

Ver. 826, Sabrina is her name, a *goddefi chafle.*

Then erafed ; then *virgin* before *goddefs,* and *pure* after *chafte.*

Ver. 829. She, guiltlefle damfel, flying the mad perfuite.

Ver. 831.———To *the ftreame.*

Butfirft,"theflood."

Ver. 834. Held up thirc *white* wrifts and receai,"rfhcr in,
And bore her ftrake to agid Ncreus hall.

Ver. 845. Helping all urchin blafts, and ill luck Agnes
That the flirewd meddling clfe delights to *leave;*
And often takes our cattel withjlrange pinches.
Which ihe, &c.

Ver. 849. Carrol her goodneffe loud in *lively* layes.

And *lovely,* from *lively.*

Ver. 851. Of panfies, *and ofbonnie* daftadils.

,Ver. B47. Compare *Midfum, N. Dream,* A. iv. S. iv. Of Herne the hunter, who " blafta the tree, and *takes the sattle."* ToDD.

Ver. 853. *Each* clafping charme, and fecref *holding* fpell,
Ver. 857- *In honour'd virtue's caufe:* this will I trie.
And in ths margin " In hard *di/lreffed* need."
Then follows " And addc the power of fome ftrong verfe." *Ad* Juring* is a marginal corrcftion.
Ver. 860. Liften, *Virgin,* where *thou fit'ft,*
Before v. 857, is written, " *To befaid."*
Ver. 879- By dead Parthenope's dear tomb, &G,
This and the three following lines are crofted.
Ver. 895. That *my rick tvheeles inlayes.*
Ver. 910. *Vertuous* Ladic, look on me.
Vur. 521. To waite *on* AmphitriLe *in her* bowre.
Ver. 524. May thy *cryjlal* waves for this.
Ver. 927. That tumble downe/rom fnowie hills.
Ver. 548. Where this night are *come* in ftate.
Ver. 951. All the fwains that *near* abide.
Ver. 956. Come let.us hafte, the ftars *are* high,
But night *reignes* monarch yet in the mid fkie.
STAGE-DIRECTIDNS, " *Exeunt.*—The fuene changes, *and then is prefented* Ludlow town, and the Prefident's caftle: then *enter* country *dances andfuc/i like gambols,* &c. *At thefe fports the Dœmon,* with the two Brothers and the Lady, *enters. The Dœmon fings."*
Ver. 962. *Of nimbler* toes, and *courtly* guife
Such as Hermus did devife.
In the former line " fuch *neat* guife" had alfo been written,
After v. 965. NoSTAgE-DIRECTION, only " 2. *Song,"*
Ver. 571- Thire faith, thire *temperance,* and thire truth,
Temperance is a marginal reading. *Patience* had been firft written, and erafed ; and is reftored by the line drawn underneath it, as, *at praife,* v. 175. It is alfo again written over *temperance* erafed in the margin.
Ver. 573. To a cfownp of deathlefle *bays.*
After v. 575, STAGE-DIRECTION, " *The Damon Jings or fays"*
Ver. 576. Thefe concluding Lyricks are twice written, in pp. 29, 25, of the MS. the firft are crnfled.
Ver. 575- Up in the *plains* fields.-
Ver. 582. *Of Atlas* and his *davghjers* three.

VST. 9BZ. The *"fairs Daughters of Atlas"* are mentioned in B. Jonf^'s JIaflc, *Pkafure reconciled to Virtuf,* 1619, to which I Iiavc often referre^

Hefperus is written OVFT *Atlas,* and *neeces* over *daughters:* But *daughters* are diftinguilhert by the line underneath, although it had beenerafcd; which is not the .cafe with *Atlas.* See Mr. Writer's acute remark ou this circumftance, *Specimen,* &c. as above, p_133.

Ver. 983. After " the gouldsn tree," he had written, but croffed

Where grows the high-born gold upon his native tree.

Ver. 984. This vcrfe and the three following were added,

Ver. 988. *That* there eternal Summer dwells.

Ver. 99D. About the *myrtle* alleys fling

Balm and caffia's *fragrant* fmells.

Ver. 992. Iris there with *garnifht* [then *garifht]* bow.

Ver. 995. Then her *tvatchet* fcarfe can fhcw.

This is in the firft copy of the Lyricks. In the fecond,

Then her purfled fcarf can fliew,
Yellow, voatchet, greene, and blew.
And drenches oft with *manna* [then *Sabcean]* dew
Beds of hyacinth and rofes,
Where *many a cherub foft* repofes.

But " *Yellow, watchet, greene, and blew"* is crofled in ths fecond copy. What relates to Adonis, and to Cupid and Pfyche, was afterwards added.

Ver. 1012. Now niy *me,'age* [or *buifneffe well* is done.

Ver. 1014. *Farre beyond* the earth's end,

Where the welkin *low* doth bend.

He had alfo written " the welkin *cleere."* And " the *earth' s greene* end,"

Ver. 1023. Heav'n itfelfe would *bow to* her,

he following readings, which have occurred in this manufcript, will be found in Lawcs's edition of *Comus* in 1037. They were altered in Milton's own edition of 1645,

Ver. 195. *Stolne.*

Ver. 214. *Flittering.*

Vcr.251, *She fmil'd.*

the reader. Mr. Whiter hai alfo noticed Milton's lntroduction of *Atlas's daughter daughters from* Mr. Mafon, TOD

Ver. 472. *Hovering.*
Ver. 513. I'll tell *you.*
Ver. 608. Or *cleave his fcalpe down to the hippes.*

Various Readings of the Mafk of COMUS, *which belonged to the late Dukz of Bridgewater, and is now in the poffeffion of the Marquis of Stafford.*

HAVING been favoured with the ufe of this manufcript by the Hon. and Rev. F. II. Egerton, I printed it entire in 17.98.

I then fuppofcd it to be one of the many copies written, before the Mafk was publifhed, by Henry Lawes, who, on his editing it in 1637, complained in his Dedication to Lord Brackley, that " *the often copying it had tired his pen:"* or, at lead, to be a tranfcript of his copy. And I am ftill of the fame opinion.

I mentioned that, at the bottom of the title-page to this manufcript, the fecond Earl of Bridgewater, who had performed the part of the Elder Brother, has written " *Author Io: Milton."* This, in my opinion, may be confidered as no flight teftimony, that the manufcript prefects the *original form* of this drama. The Mafk was afted in 1634, and was firft publifhed by Lawes in 1637, at which time it certainly had been corrected, although it was not then *openly* acknowledged, by its author. The alterations and additions, therefore, which the printed poem exhibits, might not have been made till long after the reprefcntatiun ; perhaps, not till Lawes had expreflcd his determination to publifh it. The coincidence of Laweb's *Original Mvfivk* with certain peculiarities in this manufcript, which I have already Hated in the *Account* of EXIIY LAWES, may alfo favour this fuppofition.

Moft of the various readings in this manufcript agree with Milton's original readings in the Cambridge manufcript; a few

SeE Lawe's **Dedication.**

are peculiar to itfelf. Since I publifhed the edition ofCOmusin 178, I have examined the latter; and have found a cIofer agreement between the two manufcripts than I had reafon, from the collations of that at Cambridge by Dr. Newton and Mr. Warton, to have fuppofed.

This manufcript refembles Milton's alfo in the circumftance of beginning moft of the verfes with fmall letters.

The poem *opens* with the following twenty lines, which in all other copies, hitherto known to the Publick, form part of the Spirit's *epilogue.*

STAKE-DIRECTION. " The firft fceane difcovers a wild wood. *then a guardian fpiritt or d* ;,' o *i* difcendcs or eaters."

From the heat ens nowe J flye,
And thofe happy clymes that lye
Where daye neve.r fliutts his eye,
Vp in the hroade,'d of the Ikye.
There I fuck the liquid ayre
All amidft the gardens fayre
Of Hefperus, and his daughters three
That finge about the goulden tree.
There eternall fuminer dwells,
And weft wynrles, with mufkye winge,
About the Cederne allyes flinge
Nard and Caflia's balmie fmells.
Iris there with humid buwe
Waters the odorous bankes, that blowc
Flowers of more mingled hew
Then her purfled fcarfe can fhew,
Yellow watchet, greene and blew,
And drenches oft with *Manna* dew
Beds of Hyacinth and Rofes,
Where *many a cherub foft* repofes,

Then follows " Before the ftarrie threfhold of JOVES courte &c." I have numbered the fucceeding verfes fo as to correfpond with the printed copy ; in order that the reader may compare both by an immediate reference.

Ver. 12. Yet fome there be, that *tilth* due ftepps afpire.
Ver. 46. Bacchus, that firft from out the purple *grapes.*

Ver. 53. *Which* therefore fhe brought up, and Comus nam'd,

Ver. 83. Thefe my fkye *webs,* fpun out *of* Iris wooffe.

STAGE-DIRECTION alter v.92. " Comus enters with a charminge rod in one hand and a glafs *of liquor* in the other; with him a route of mongers *like men and women but headed like wild beafts* &c."

Ver. 99. Shoots againft the *Northerne Pole.*

Vcr. 123. Night *has* better Tweets to prove.

STADE-DIILECTI DN after v. 144. " The Mi-afure *in a wild, rude, and wanton Antick :"* And after v. 147, [ll] *they all ftatter."*

Ver. 170. This wayc the noife was, if *my* pare be true.

Ver. 191. But where they are, and whye they *come* not hack.

The three beautiful lines, preceding this verfe in the printed copies, arc wanting in this MS.

Ver. 195. Had ftolne them from me.

The remaining hcmiftich, and the thirty following lines, whick the other copies exhibit, are not in this MS.

Ver. 229. Prompt me, and they perhaps are not farr *hence.*

Ver. 241. Sweete Queene of parlie, daughter *to* the fphere !

Ver. 243. And *hould a covnierpointe* to all heavVs harmonies.

STAGE-DIRECTION after v. 243. " Comus *looks in and fpeakes."*

Ver. 252. Of darkneff *till fhe* fmil'd !

Ver. 256. Whoe, *when* they fung, would take the prifon'd foule.

Ver. 270. To touch the *prvfpcringe* growth of this tall wood.

Ver. 297. Their porte was more than humane as they flood,

So this line is pointed in the manufcript. Compare note on *Com.* v. 2.Q7-

Ver. 300. That in the *coolenefs* of the raynebow live.

Ver. 312. Dingle-, or bufhie dell, of this *wide* wood.

Ver. 349. In this *lone* dungeon of innumerous bows,

Ver. 355. *Or els* in wild amazement and affright,
Soe fares as did for faken Profirpine,
When the bigg rowling Jlakes of pitchie clouds
*And*darknefs wound her in;* EL. BRO. *peace, Iruthw, peace.*

Ver. 370. (Not buinge in danger, as I *hope* fhe is not.)

Ver. 383. Walks *in bhtck vapours, though the noon tyde brand*
Blaze in the fumrner fo/ftice.

Ver. 388. Far frnm, the cheerful haunte of men *or* heards.

Ver. 398. Yuu may as well fpreade out the *unfum'd heape*

Of mifers *treafures* by an outlawes den,
And tell me it is fafe, as bid me hope
Dainger will winke *at* opportunitie,
And fhe a fingle helples mayden paffe
Vninjur'd in this *wide* furrounding waft.

Ver. 409. Secure, without all doubt or *queftion, no;*
I could be willing, though now i'th darke, to trie
A tough encounter with the fhaggieft ruffian
That lurks by hedge or lane of this dead circuit,
To have her by my fide, though I were fuer
She might befree from pmll where fhe is.
But, where an equal puife of hope and feare &c.

Ver. 415. As you immagine, *brother:* flie has a hidden ftrength.

Ver. 426. Noe falvage, feirce bandite, or mountancere.

In the manufcript a comma is placed both *afterfalvage* and feirce the former may be retained ; and we might rcadyzerce *bandite,* inilrad *offavagejitrt:e* in the printed copies. And thus Pope, *Fj,'ay on Man,* Ep. iv. v. 41.

" *No Banditfierce,* no Tyrant mad with pride."

Vcr. 428. Yea *ci'rn,* where very dcfulacVm dwells
By grots and caverns fliagM with horrid fliades,
Andytrwjiinge de,'ms, -where gluringc mwnfters hov,'e.

Ver. 432. *Naye. more,* noc cvill thingc that walks by night.

VLT. 437- *Has* hurtefull power oru true virginitie:
Doe *you* beliieve me yet, &c.

Ver. 448. *The* wife Minerva wore, vnconquer'd virgin.

Ver. 460. *Begins* to call a beam on th' outward fliape.

Ver. 465. *And* mod by lewd *laJciTiouj* att of fin.

Ver. 472. *Hoveringe,* and fitting by a new made grave.

STAGE-DIRECTION after v. 48. " Hehallowes *and is atifivered:* the guardian daemon *corner* w?, *habited like a* (hepheard."

Ver. 457. How camfl heerc, *guoAjhcpheard ?* hath any ram, &c.

Ver. 513. lie tell *yov*$_9$ tis not vayne or fabulous.

Ver. 555. At laft *afwecte* and folemne brcathinge found,
Rofe like *thefofteRciLmt* of diitill'd perfumes,
And ilole vpon the aire.

. Thefe variations prcfent this charming pafTige, I think, with m ftrong dfeft as the other cupii-s.

Ver. 553. Too well I *might* perceive &c.

Ver. 581. How are *you* joinM with hell in triple knott-

Ver. 6o5. Harpies and Hidraes, or all the monitions *buggg.*

Ver. 60S. Or drag him by the curies, *and cleave his fcalpe*
Downe to the hipps.

After v. 531, the fix lines which follow in the printed copy are not in this MS.

Ver. *67.* Thirds, lead on apace, *I* fullowe thee.

In the STAGE-DIRECTION after v. 658, *fvft Mufick* is not mentioned in this MS.

Ver. 678. To lite foe friendly, or foe coole [r] to' thirft;
Pvore ladie, thou haft neede of fame refreflii?ige
That *haft* been tired aldaye without rpaft,
A timely reft *haft* wanted, *hccre,* fayrc Virgin,
This will rcftore all foDne.

Alter v. GU£, the four lines which follow in the printed copy are not in this MS.

Ver. 7DJJ, Praifmge the Icanc *andJJialtow* Abftincncc.

The fame corrupt reading accidentally occurs in a modern duodecimo edition of Milton's Poetical Works.

Ver. 732. The fea orpfraught would fwell, and th' vnfought diamonds
Would foe emblaze *witfijtam,* that they be!owe
Would growe cnur'd to lightj and come at luft
To gaze vpon the funn with Ihameles browcs.

The tranfcribcr'a eye here perhaps haftily paflfed from *emblaze, to •with Jlarrs*$_t$ which, in the printed copies, the fucceeding line prefents. See *Com.* v, 733, 734. The next nineteen lines in the printed copies, after *browes,* viz. from v. 73b, tu v. 755, are not in this MS.

Ver. 758. Would thinke to chtirme my judgement, as *my* eyes

Ver. 772. Nature's full *btejffinge* would be well difpenft.

Ver. 777, Ne'er looks to heav'n amidil his gorgcousjfcfl,'fo,
But with becfotted bafa ingratitude
Crams, and blafphcamcs his feeder.

After feeder the following lines in thp printed copiet, viz. from v. 77[n], to v. 805$_7$ are not in this MS.

Ver, 810. *Andfetlinge* of a melancholy blood.

STAGE-PIRECTION after v. 813. " The brothers rufhe in with fwords drawne, wrcft his glaffc *of liquor* out of his hand, and

fcreake it a gain ft the ground ; his row IB make figne of refiftancc, but are all driven in; the Demon *is to come in with the brothers"*

Ver. 814. What, have *yec* let the falfe Inchaunter fcape ?

Ver. 821. Some other meanes I have *that* may be vfed.

Ver. 828. *Whoe* had the fceptcr from his father Brute.

Ver. 847. is wanting in this MS.

STAgE-DIRECTION after v. *866.* [ll] *The verfe tvjinge or not"*

Ver. 867- Liften, and appear to vs,
In name of greate Oceanus,
By th earth-fhakinge Neptune's mace,
And Tethis grave majeftick pace,
EL B. By hoarie Nercus wrincled looke,
And the Carpathian wizards hookc,
2 *Bro.* By fcalie Tritons windinge fhell,
And ould footh-faying Glaucus fpell,
EL B. By Lewcotheas lovely hands,
And her fonne that rules the ftrands,
2 *Bro.* By Thetis tinfel-flippcr'd fei'te,
And the Songs of Sirens fweete,
EL B. By dead Parthenopes dearc tombe,
And fayer Ligeas golden combe,
Wherewith,'lie fitts on diamond rocks,
Sleekingc her foil allueringe locks,
Dem. By all the Nirnphes o*f nightly dauncc,*
Vpon *ihyjlrcami's* with wilic glaunce
Rile, rile, and heave thy rofie head,
Fruni thy curall paven bed,
And bridle in thy headline wave,
Till thou our fummons anfwered have.
Liften, and fave.

The invocations, afligned to the *Brothers* in the preceding lines, are recited by the *Spirit* alone in all other copies of the poem. It is probable, that, at *Ludlow Co,'lie,* this part of the poem was fung; the four firft lines perhaps as a *triu;* the reft by each performer feparately.

Ver. 893. Thick fet with agate, and the *azur'd* fheene.

Shakfpeare has the [u] *azitr'd* vault," *Tempeft, A.* v. S. i. And Greene, the " *azur'd fk*ye," *Never toy late, 1616,* P.ii. p. 46.

But Milton's own word is *azurn.* See the Note on *Comus,* v. 853.

Ver. 807- Thus I reft my printles feete
Ore **the** couflips head.

Ver. 907. Of vnbleft *iiit'haunters* vile.

Ver. 911. Thus I fprincle on *this* breft.

STAGE-DIRECTION after v. 937- " *Songe ends."*

Ver. .938. *EL Br.* Come, *Sifter,* while hcav'n Iend3 v& grace,
Let va fly this curfed place, &c.

Dem. I ,'halbe your faithfull guide
Through this gluomie covert wide, &c.

Ver. 951. All the fwaynes that *were* abide,
With jiggs and rural daunce rcforte ;
Wee fhall catch them at *this* fporte, &c.

El. B. Come, let VB haft, the flarrs *are* high,
But night fits monarch yet in the mid fkye.

Tke Spirit again is the *fole* fpeaker of the nineteen preceding lines in the printed copy.

STAGE-DIRECTION. " The Sceane changes, then is prcfentei Ludlowe towne, and the Prefident's Caftle; then come in Countrie daunces and the like &c. *towards the end of thefe fports* the demon with the 2 brothers and the ladye come *in."* Then

" The *Spiritt* finges."

Back, fhepheards, back, &c.

Then " 2 *Songe* prefents them to their father and mother."

Noble Lord, and Lady bright, &c.

STABE-DIHECTIDN after v. 75. " *They daunH$_t$* the daunccs *al* ended, *the Daemon Jinges orfaycs"*

Now my tafke is fmuothly donc$_7$
I can Aye, or I can run
Quickly to the *earth'sgreene* end,
Where the bow'd welkin flow docth bend,
And from thence can foare as foone
To the corners of the Moone.
Mortalls, that would follow'me,
Love vertue ; fhe alone is free:

She nan teach *you* how to clyme
Higher than the fphearie chime!
Or if vertue feeble were,
Heven it felfe would ftoope to her.

The *Epilogue,* in this manufcript, has not the thirty-fix preceding lines, which are in the printed copies. Twenty of them, however, as we have feen, open the drama. Like the Cambridge manufcript, this manufcript does not exhibit what, in the printed copies, relates to Adonis, and to Cupid and Ffyche. The four charming verfes alfo, which follow v. ,983 in the printed copy, are nut in this manufcript, TODD.

SONNETS.

PRELIMINARY OBSERVATIONS

ON THE

SONNETS-

THE Englifh Sonnet owes its origin to the poets of Italy. Dr. Newton had faid, that Petrarch has gained the reputation of being the firft author and inventer of this fpecies of poetry: But this was a mi/lake ; which Dr. J. Warton has corrected ; for, he obferves, Guittone d'Arezzo, who flourished about the year 1Z5D, many years before Petrarch was born, firft ufed the meafure obfervcd in the Sonnet. Mr. Rofcoe, in his admirable Life of Lorenzo de* Medici, refers the reader, for a learned and curious difquifition on the origin of the Sonctto, to *Annvtazivni di Francefco Redi al fvo ditirambo di Bacco in Tofcana,* p. 90, He adds the following remarks, on this kind of competition, by Lorenzo de' Medici; which are as judicious, he fays, as they are pointed and concife ; *tl* La brevitk del Sonetto non comporta, ch'e una fola parula fia vana, cd il vero fubietto e materia del Sonetto debbe eflcre qualche aci|ta e gentile fentenza, narrata attamente, cd in pochi verfi riilretta, i? fuggcndu la ofcurita e durezza. *Comment, di Lor. de Med. Sopra i fuoi Sonetti,* p. 120. ed. Ald. 1554." Concerning the introduction of the Sonnet into Italian poetry, fee alfo an ingenious work, entitled " A Sketch pf the lives and Writings of Dante and Petrarch, with fome account of Italian and Latin literature in the fourteenth Century." Lond. 1790, p. 78, 79

Dante has written a number of Sonnets. A critick of great tafte obfcrves, with Mr. Warton, that Milton's Sonnets partake much more of the genius of Dante than of Petrarch; and further that, like thofe of Dante, they are frequently deficient in fweetncfs of diction and harmony of verfification, yet poifefs, what is feldom difcernible in compofitions of this kind, energy and fublimity of fentiment; for which qualities, and for vigour

of expreffion, the Sonnets to Cyriack Skinner, Fairfax, Cromwell, and Vane, are remarkable; whilfl thofp addrefled tr the Nightingale, and to Mr. Lawrence, can boaft both of melody in language and elegance in thought. See *Literary Hours* by N. Drake, M,D. 1798, p. 53. See alfo the concluding Note on Milton's fixth Sonnet. Yet perhaps Milton's firft and laft Sonnets difplay rather thefweetnefsand tendernefs of Petrarch.

I venture to mlarge thefe obfervations with a retrofpect to the more diftinguiftied Sonnet-writers of our own country. The earlleft Sonnets in the Englifh language, which have been publiftibd, are thofc of Lord Surrey, to which arc joined " Songcs and Sonnettes of Sir Thomas Wyat the elder, and of Uncertain, Auftours," in 1557. Lord Surrey's Sonnets have been juflly admired for the tendernefs, fnnplicity, and nature, which they exhibit. See Warton's *Hift Eiig. Poetry,* vol. iii. p. 12. The Sonnets of Petrarch were, in Lord Surrey's time, grown into great fafhion : They continued alfo, long afterwards, as models of competition ; witnefs the labours in this fpcries of writing by Sidney, Spenfcr, Shakfpeare, and Daniel; and by many other poets in the reigns of Elizabeth and James the firft, little known to fame. See Notes before, p. 69, 70, Sec. in the prefent volume. The late Mr. Steevcns has commended the amatory poems of Thomas Wa-tfon, " an elder and more elegant fonncttcer than Shakfpeare :" *The Paffhnate Centuric of Love* is the title of the Sonnets thus noticed, to which the character of elegance, at haft, belongs. See fpecimens, in Hawkins's Orig, *Eng. Drama,* vol. iji. p. 213, and *Gent. Mag.* vol. Ixiii. p. 558. But Henry Conftable has been termed the ' firft, or principal, fonnctteer of his time," Hawkins, ut fupr. p, 212. In *The Returnfrom Parnaffus, 160*6, he *is* thus charafierifed, A. i. S. ii,

" Sweet Conftable doth take the. wondring ear,
" And lays it up in willing prifonment."

And Ben Jonfon fpcaks of Conftable's ambrofiack Mufe," *Underwopds* ed. 1640, p. lo A fpecimen of Conftable's abilities in this kind of compofition has been given, in the exhibition of his Sonnet prefixed tp King James the firft's *Poetic aII Exmifes* It is alfo printed by Sir John Harington, in his Notes at the end of tho 34th book of his *Drlando Furiofn;* and by Hawkins, in Jus *Origin .of th Eng. Drama,* vol. iii. p. 212; and is highly,

commended by Edmund Bolton and AntDny Wood. See the new and much-enriched edition of Phillips's *Thcatnun Puttarum Anglictmorum*, 180O, p. 228, 21)8. Wood relates further, that Cunihible " has alfo fuvcral Sonnets extant, written to Sir P. Sydney, fame of which are let before the Apidogy for Pnetry, written by the iUid knight."—But by the preceding writers no mention is made of Cunliable's Sonnets, as a complice publication, or us unconnected with other works. 1 have been induced to fay fo much of Conftable, becaufe I poflVfr a very curious little volume, in inanufcript, of fevcral Sonnets, Satires, Epigrams, &c. written by different poets in the rrign of Elizabeth ; among which art[1] Conftabli,'s " *Sonets,"* commencing with a poetical addrefs " *To his Miftreffe."* Then follows in prole " *The order uf the booke."*

" The fuiu'ts following are divided into 3 parts, each parte contayning 3 feverall argunieiits, and every argument 7 fonets.

" The firft parte is if variable afiWtions of loue, wherein the *Rrii 7* be of the beginning and byrth of his loue ; the fecond 7 of the prayfe of his Miftrctfe ; the thyrd 7 of fuucrall accidents hapning in the tyme of his loue.

" The fecond is the prayfe of particulars, wherein the firft 7 be of the general! honours of this He, through the prayfes of the heads thereof, the Q. of England and K. of Scotts; the, fecond 7 celebrate the memory of perticular Ladies whomi; the author muft honoureth; the third 7 be to the honour of particulars, prefented vpon feuerall occafions.

" The thyrtl part is tragicall, conteyning only lamentations, wherein the firffc 7 be complaynts onlyc of misfortunes in loue ; the fecond 7 feuerall fonets of the death of perticulars ; the laft 7 of the end and death of his loue,"—The Sonnet to the King of Scots, before-mentioned, is the fifth in the J'cconrl part, and is infcribed " To the K. of Scots touching the fubicft of his poems dedicated wholie to hcaucnly matters.

" When-others hooded with blind loue doe flye, &c."

As this Sonnet is fo well known, I will exhibit the Sonnet preceding it in the manufcript, which is alfo addreffed " To the K. of Scots whome as yet he had not feene."

" Bloome of the rofe ! 1 hope thole hands to kiflh,
" Which, yongi[1], a fcepter, which, olde, wifdome bore;
" And offer vp joy-facrifice before
" Thy altar throni for that receiued bliffe.

" Yet, prince of hope ! fuppofe not for all this,
" That I thy place and not thy guifts adore;
" Thy fcepter? no, thy pen I honour more;
" More deare to me than crowne thy garland is,
[11] That laurell garland, which (if hope fay true)
" To thpe for deeds of prowcfle mail belong;
[11] And now allreadie vnto thee is due,
" As to a Dauid, for a kinglie throne,
" The pen wherewith thou doft fo heaucnly fmgr,
" Made of a quill pluckt from an Angells wingc."

At the conclufion of the third part are the following words: [14] When I had ended this laft fonet, and found that fuch vayne poems, as I had by idle houres writ, did amounte iuft to the diametrical! number S3; me thought it was high tyme for my follie to dip, anJ to employe the remnant of wit to other calmer thoughts lefle fweetc and Icfle bitter,'' Then follow three Sonnets, the two laft of which arc by another poet, as perhaps the fir ft alfo may be, which is infcribed " To the diuine protection of the Ladie Arbulla the author commendeth both his Graces houeure and his Mutes zternitye,'' The fecond " To II. C, Vpon occafion of his two former Sonets to the K. of Scots." The laft " To 11, C. Vpou occafion of Icauing his countrye, and fweetneffe of his Verfe." There is an elegance in this Sonnet with which the reader will be pleafed :

' Englands fwcete nightingale! what frights thee fo,
' As over fea to make thee take thy flight,
" And there to line with natiue countreyes foe,
" And there him with thy heauenly fongs delight ?
" What, did thy lifter fwallowe thee excite
" With her, for winters dread, to flye away ?
" Who is it then hath wrought this other fpite,
" That when as fhe returneth thow fhouldft ftay ?
" As foone as fpring begins, fhe cometh ay :
" Returne with her; and thow like tidings bring:
" When once men fee thce come, what will they fay F
" LOP, now of Englifh po'efie comes the Spring !
" Come, feare thow not the cage, but loyall be,
" And ten to one thy foveruigne pardons thee."

This Sonnet confirms Dr. Birch's conjecture, that Henry Confiable was the fame perfon who fled from his country, on account

of his attachment to the Popim religion.——'Vhether the colletion, of which I have given an account, ever n-achcd th<? prefs, I have been unable to di(cover. However, if publiflicd (which I doubt), it has been little known, and hitherto undefcribed, *Mr.* Malonc bus, in his collection, a very rare little book, containing Sonnets *by* Conftablc, entitled [w] Diana. Dr The excellent conceitful Sonnets of II. C. Augmented with diuers Quatorzains of honorableand learned pcrfonages. Deuidrd into viij. Dcciuls." But this is not the fame work. I muft not omit to mention, that I am indebted to the courtefy of Mr. Alderman Brillow, bookfelh'r in Canterbury, for the manufcript.

From Laudable I proceed ti) the elegant poet Drummond, whofc Sonnets &[» were firft publifhrd in l6"lfi, and, as Dr. J. Warton has obferved, are exquifitely beautiful and correft. That Milton read and admired him, may -appear by fcveral paflkgi's, which have been cited from his Sonnets, Madrigals, and other pieces, in the pages of thefe volumes.

Dr. J. Warton, fpcaking of the *meafure* obfiTvcd in the Sonnet, fays, that it is a meafure which the grrat number of ,'imilar terminations renders eafy in the Italian, but difficult in our language. And Dr. Johnfun remarks, that, for this reafon, the fabrick of the regular Sonnet has never fuccecdprl in L,nglil|). But it may be anfwercd, in tho words of a lady, whofc opinion coincides with that of Mr. T. Waftun, and whole own Sonnets eminently confirm the obfervatinn, that " the fallacy of this remark is proved by the great number of beautiful legitimate Sonnets, which adorn our national poetry, nut only by Milton, but by *-many* of our *modern* poets," *Pr?f. to Originul Sonnets,* &c. by Anna Scward, 173ft P- [v']

The following unpublished Sonnet, addrefTed to a friend by the late Benjamin Stillingfleet, Efq., and for which I am obliged to the prefent biihop of Rochciler, will pruvc alfo how attentively! and how fucccfsfully, Milton was fludied, and imitated in this fpecies of cDrnpolitjon more than half a century lineL% It is dated in 174",

When I behold thee, blamclcfs Williamfun,
Wreck'd like an infant on a favage ,fhore ;
While others round on borrow'd pinions foar,
My bufy fancy calls thy thread mifspun ;

Till Faith inftructs me the deceit to fliun,
While thus fhe fpeaks : " Thofe wings that from tho flora
" Of virtue were not lent, howr'cr they born
" In this grofs air, will melt when near the fun.
" The truly ambitious wait for nature's time,
" Content by certain though by flow degrees
" To mount above the reach of vulgar flight:
" Nor is that man confin'd to this low clime,
" Who but the extreme ft fkirts of glory fees,
" And hears celeftial echoes with delight."

The character of the Italian Sonnet has been given. I fubjoin, from the preface to Mifs Seward's Sonnets, Mr. White's mafterly definition of the nature and perfection of this kind of verfe in our own language.

" Little Elegies, cunlifting of four ftanzas and a couplet, arc no mure Sonnets than they are Epick poems. The Sonnut is of a particular and *arbitrary* conftruftion ; it partakes of thr nature of blank vcrfr, by the lines running into each other at proper intervals. Each line of the firft eight, rhymes four timrs ; and the order in which thofi rhymes fhould fall is decifive. Fur the enfuing fix there is more licence ; they may, or may not, at plcafurc, clofe with a couplet. Of Milton's Englifh Sonnets, only that to Oliver Cromwell ends with a couplet, but the Angle inftance is a fuflicient precedent; however, in three out of his five Italian ones, the concluding lines rhyme to each other.

" The ftyle of the Sonnet mould be nervous, and, where the fubjeftwill with propriety bear elnvation, fublime ; with which, Simplicity of language is by no means incompatible. If the fubjfft be familiar and dome,'lick, the ftyle Hiould, though affectionate, be nervous ; though plain, be energetick. The great models of perfection, for the fublime and domeftick Sonnet, are Ihofe of Milton's, *To the Soldier tojpare his dwelling-place,* and *To Mr, Itvrencc.* The Sonnet is certainly the moft difficult fprcies of poetick compofition ; but difficulty, well fubilapil, is excellence. Mrs. Smith fays, me has been told that the regular Sonnet fuits not the nature or genius of our language. Surely this affertion cannot be demonftrated, and therefore was not worth attention.

" Out of eighteen Englifh Sonnets, written by Milton, four are bad. The reft, though they are not free from certain hard-

neffes, have a pathos and greatnefa in their fimplicity, fufficient lu endear the legitimate Sonnet to every reader of juft tafte. They poflefs a *characteriftick* grace, which can never belong to three elegiack ftanzas, doling with a couplet."

The concluding lines of our ancient Sonnets, however, often Thyme to each other. I niuft alfo obferve that fume of Conftable's Sonnets Confift of lines of fix feet, but with the tifual order of rhymes; as in a Sonnet " To his Miftreffe, &c."

" Miracle of the world, I never will denye
" That former poets prayfc the beauties of theyre days;
" But all thnfe beauties were but figures of thy prayfe,
" And all thofe poets [lid of thee but prophecye.
" Thy coming to the world hath taught us to defcrie
" What Petrarch's Laura meant, &c." ToDd.

SONNETS.

I.

TO THE NIGHTINGALE,

O Nightingale, that on yon bloomy fpray
Warbleft at eve, when all the woods are ftill;
Thou with frelh hope the lover's heart doft fill,
While the jolly Hours lead on propitious May.

Ver. 1. *0 Nightingale,* **&c.]** See the Note on *Par. Loft,* **fi.** vii. 435, where Milton's frequent mention of this bird is noticed. Marino, I fhould add, delights to dwell upon the Nightingale: he addrelfes three pleafing Sonnets to her, in his *Eimc Bofcherecce,* Ven. 1602, pp. 70, and 100. See alfo ibid. p. 69. TODD. *

Ver. 3. *Thou vrithfrejh hope* &c.] This addrefs to the nightingale is founded upon the fame notion or tradition as Chaucer's verfes of *the Cuccoo and the Nightingale :*

" But as I lay this othir night waking,
" I thought howe lovirs had a tokining,
" And amonge 'hem it was a commune tale,
" That it were gode to here the nightingale
" Moche rathir than the luede cuccoo fing." NEWTon.

Ver. 4. *While the* jolly *Hours lead on propitious May,]* Becaufe the nightingale is fuppufed to begin tinging in. April. So Sidney, in *England's Helicon,* edit. 1614.

Thy liquid notes that cloftj the eye of day, 5
Firft heard before the fhallow cuckoo's bill,
Portend fucceft in love ; 0, if Jove's will
Havelink'dthat amorcmspower to thyfoftlay,

" The nightingale, fo foon as Aprill bringeth
" Vnto her tufted fenfe a perfeft waking,
" While late bare earth proud of new clothing fpringcth,
" Singes out her woes, &c." T. WARTON.

The application *of jolly* to the hours might be fuggefted by Spenfcr's epithet:, *Faer. Qu.* Canto of Mutabilitie, vii. *'29.* " Then came the *i6liy* Sommer." Again, ib. 35. " And after her came in*lly* June." And thus Crafhaw, Poems, ed. l670, p. 107-

" An evcrlafting fpring *the jolly* year
" Led round in his great circle." TODD.

Ver. 5.——————*that* clofe *the* pye *of day,]* So, in Fairfax's *Toffo,* edit. 1600, p. 21.

" When Phebus next *vnclas'd* his wakefull *tic."*

And in DrafhaVa *Weeper,* Puems, 1648, ft. xxiii. " Does day *cloft* his *eyes?"* Compare alfu a beautiful couplet, in his \crfe5 addn»(Ted *To tht Murning:*

" And the fame rofic-fingcr'd hand of thine,
" *Tho.tjhuts* night's dying *eyes,* ftiaH open mine.[0]

It is the fame phrafe in *Cumus,* v. 978,

" Where day never fhuts his *eye."* Todd.

Ver. 5. *Firft heard before the* **fhallow** *cuckofo bill,* &c.] That is, if they happen to be heard before tht cuckoo, it is lucky for the lover. But Spenfcr calls the cuckoo the mefieiiger of fpring, and fuppofef that his *trumpet Jhrill* warns all lovers to Wait upon Uupid, *Sunn;* xix. Junfon giTvs this appellation to the nightingale in the sad *Shepherd,* A. ii, S. vi.

" But beft, the dear good angel of the *fpring,*
" *The* nightingale/'

Angel is *meffenger.* And the whofe expreffion feems to be litef-

Now timely ling, ere the rude bird of hate
Foretcl my hopelefs doom in ibme grove nigh;
As thou from year to year haft fung too late 11
For my relief, yet hadft no reafon why :
Whether theMufe,orLove, callthee his mate,
Both them I ferve, and of their train am I.

rally **from** a fragment of Sappho, preferveil by the fcholiaft ***on*** Sophocles, *Elcttr.* v. 148.

ΗΡΟΣ Δ' ΑΠΤΕΛΟΣ, ἱμερόφωνος ἀηδών.

Or from one of Simonides, of the fwallow. Schol. Ariiloph. *Av* v. 1410.

ΑΠΤΕΛΟΣ κλυτὰ ΕΑΡΟΣ ἀδυόσμοι, κυανέα χελιδών.

Milton laments afterwards, that hitherto the nightingale had not preceded the cuckoo as fhe ought: had always fung too late, that is, after the cuckoo. T. WArToN.

II.

DONNA leggiadra, il cui bel nome honora
L[J] herbofa val di Rheno, e il nobil varco;
Bene & colui d'ogni valore fcarco,
Qual tuo fpirto gentil non innamora;
Che dolcemente moftra li di fuora 5
De fui atti foavi giamai parco,
£ i don', che fon d'amor faette ed arco,
La onde *Y* ulta tua virtu s'infiora.
Quando tu vaga. parli, o lieta canti

Ver. ,9. *Quando tit Tagaparb, o lieta canti*
Che mower poffa duru alpeftre kgnu,] A,'line compliment. Ariofto, **with** cxquifitc elegance, thus fpeaki of Alcina's Beauteous rnuuth, *Orl. Fur,* C. vii. A. 13.

Che mover poffa duro alpeftre legno,
Guard! ciafcun a gli occhi, ed a gli orecchi
I,'entrata, chi di te ii trouva indegno;
Gratia fola di fu gli vaglia, inanti
Che'l difio amorofb al cuor s'invecchi.

" *Quindi* efcrm le corteii *parolettf,*
" *Da render molle ogni cor rozzo, ejcabro* ;
" Quivi fi forma quel fuave rifo,
" Cli' apre.a fua pofla in terra B Paradifo." Todd.

III.

Qual in colle afpro, al imbrunir di fera
L'avezza giovinetta padorella

Ver. 1. *Qttdl in colle afpro, al* imbrunir *di* fera] To i prefi lh12 approach of evening, the Italians fay, *fu I'imbrwiir.* And thus Petrarch, as Mr. Bowie obfiTves, " *Imbrunir* veggio la „'era," Canz. xxxvii. Milton had this Italian word in his head, where he ufes the word *imbrown,* in *Par. Loft,* B. iv. 24-6t

——" where the unpierc'd lhade
" *Imbrown'd* the nuon-tide bowers,"

So alfu, in *II* Few,'1 v. 134.

" And fhaJows *brown,* that Sylvan luvcfi,
" Of pine and monumental oak."

And (i alleys *brown,"* in *Par. Reg,* B. ii. 293. Compare Taffo, *Gier. Lib. C.* xiv. ft.70

" Quinci ella in cima a una montagna afcende
" Diftiabitata, ed*'ombre ofcura,* e *bruna"*

And Marino, *L'Adon*$_t$ C. viii. 147.

" *Imbrunir* d" oriente il Ciel fi vede."

And, to come home to the text, *Par, Loft,* B, ix, 1088.

Va bagnando l'herbetta ftrana e bella
Che mal fi fpande a difufata fpera
Fuor di fua natia alma primavera,
Cofi Amor meco insii la lingua In el]a
Defta il fior novo di ftrania favella,
Mentre io di te, vezzofatnente altera,
Canto, dal mio buon popol non intefo
E'l be! Tamigi cangio colbel Arno.
Amor lo volfe, ed io a Taltrui pefo
Seppi ch' Amor cofa mni voile indarno.
Deh ! fofs'il mio cuor lento e'l duro feno
A chi pianta dal ciel fl buon terreno^

——" higheft wood, impenetrable
" To ftar or fun-light, fpvcail Iheir umbrage broad,
" And *brown as evening."* T. WARToN.

Ver. 3. *Va* bagnando l'herbetta, &c." Sec Petrarch's *can-Zone,* juft quoted, v. 24.

" Da b*agnar l'herbe,* Sec." T. WARTOn.

CANZONE.*

RIDONSI donne e giovani amorafi
M' accoftandofi attorno, e perche ferivi,
Perche tu ferivi in lingua ignuta e firana
Verfeggiando d' amor, e come t'ofi ?
Dinne, fe la tua fpeme lia, mai vanar,
E de penfieri lo miglior t'arrivi;

* It is from Petrarch, that Milton mixes the *Canzone* with the *Jfonetto.* Dante regarded the *Canzone* as the moft perfeft fpecies of lyrick competition, *Della Volg. Eloqu.* c. iv. But, for thi *Canzone,* he allows more laxity than *fur* the *Sonnet.* He faya, when the Song is written on a grave or tragick fubject, it is denominated *Canzone* and when on a comick, *cantilena,* as diminutive. T. WARTON.

The abbe Salvini, after pronouncing Filicaja as unqueftionably the bell conrpofer of the *Canzone?* proceeds to fpeak of this fpecie* of vcrfc, as folluvvs : " Ma dove mai vale a- moftrarfi il Poeta eon tuttc le ricchezze poetiche, coll' invenzione, colla difpofizione, colla mificale varieta de metri, che I' anima variament* perenotono, Co' lumi delle fentenze, colle figure grandi, e magaifiche, *fenon nella Canzone* ?" Profe Tofcane di A. M. Salviiii,, Firenz. 1/15. p. 219- TODD.

Ver. 5. Dinne, *fe la tuafpcmtjia mai ttano,*
E de penfieri lo miglior t'arrvi;] This la obfcrvei to be one of the moft elegant forms ufed in the Italian language ; a mode ufei by the earlieit and tha befl writers. Dante, *Infem.* C. xxiXr

" *Se* la voftra memoria *non s'imboli*
" *Ditemi*

Petrarch, *Trionf. d'Am.* C. ii.

" Hur *dimmi,fe* colui in pace Vi *guide"*

ftee Curfory Remarks on fume of the ancient Englifh poots, particularly Milton, p. 118. TODD.

Cofi mi van burlando, altri rivi
Altri lidi t'afpettan, ed altre onde
Nelle cui verdi fponde
Spuntati ad hor, ad hor a la tua chioma
L'immortal guiderdou d' eterne frondi
Perche alle fpalle tue foverchia foma?
Canzon dirotti, e tu per me rifpondi
Dice mia Donna, e'l fuo dir, e il mio cuore
Quefta e lingua di cui fi vanta Amore.

Ver. 7. —————————*altri rivi*
Altri lidi t'afpettan, ed altre onde &c,] The lines are an echo to a ftanza in Ariofto, where Aftolpho explores the regions of the moon, *Orl. Fur.* C. xxxiv. ft. 72.

" Altri fiumi, altri laghi, altre compagne,
" Altri piani, altre valli, altre montagne, &c."

See alfo *Lycidas,* v. 174.—The lady implied in the Italian Sonnets is perhaps Leonora, of whom more will be faid hereafter, See vol. vii. p. 252, and feq. T. WARToN.

IV.

DIODATI, e te'l dirft con maraviglia,
Quel ritrofo io ch'amor fpreggiar folfea
E de fuoi lacci fpeffo mi ridea.
Gia caddi, ov' huom dabben talhor s'impiglia.
Ne treccie d'oru, ne guancia vermigha
M'abbaglian si, ma fotto nova idea,

Ver. 5. *Ne treccie d'oru, ne* guancia vermiglia
M' abbaglian si, &c.] So, in *Comus, v.* 752.

" What need a *vermeil-tinttur'd* lip for that,
Love-darting eyes, and treflei like the morn ?"

Pellegrina bellezza che'l Cuor bea,
Portamenti alii honefti, e nelle ciglia;

And *on the Death of a fair Infant,* v. *5.*

"———" that lovely dye
" That did thy *cheek en-vermeil* T. WArTON.

But Milton's expreffion in the text is probably from Taffo's *Aminta* A. r. S. ii.

A 1'e guancie dr Fillide voland'o,
" A le *guancie vcrmiglie,* conni *rofa*

Compare alfo ibid. A. i. S. i.

" E cosi *vernrigliuzza* havea la *bacca."* TODD.

Ver. S'. *Portamtnti a.U't honefti,]* So before, *Son.* iii. 8. " Vezzofamente altera." *Portamento* cxprcffes the lofty dignified deportment, by vvliich the Italian poets conftantly ilufcribc-frmalc beauty; and Avhich is ftrikingly charaftcriilick of the Cumpofed majeftick carriage of the kalian Ladies, either as contrafted with the livelinefs of the French, or the timid delicacy of the Englifh. Compare Petrarch's Aril Sonnet on the Death of Laura, *Sonn.* ccxxix.

" Ohime, il bel vifo ! Ohime, il foave fgarde !
" Ohime, il *portamento leggiadro altiero* ,'"

Our author appears to have applied this Italian idea of a grace-fill folemnity in his defcriptiun of Eve. Milton, as it may bo fern from thcfc Sonnets, appears to have been ft nick, on going into Italy, with a new idea of foreign bcauty,,'0ft0 *nuvu idea pel-fegrina bellhza.* He is now no longer captivated with the *trecric* d'nro, nor the bloom fo confpiuuotfs *in* the fair-haired complexions, *guancia vermiglia;* but with tha *nelle ciglia, quel fe-ren') d'amabil nero,* the *degli occhi Ji gran fuoco.* I would add. the *el cantar,* unlcfs that was a particular compliment to his Leonora. The dark hair and eye of Italy are now become his new favourites. When a youth of nineteen, in his general de-fcriptiun of the Englifh Fair, he celebrates Cupid' *golden nit of hair,* L. i. El. i. b'D. And, in Comus, beauty is characterifed by *vermeil-tinctured treffes,* and *treffes like the morn*

T. WARToN,

Quel fereno fulgor d'amabil nero,
Parole adorne di lingua piu d'una,
E'l can tar che di mezzo rhemifpero
Traviar ben puo la faticofa Luna,
E degli occhi fuoi auventa ii gran fuocci
Che 1'incerar gli orecchi mi fia poco.

V.

PER certo i bei voftr'occhi, Donna mia
Eiler non puo che non lian ID mio fole
Si mi purcuoton forte, come ei fuole

Ver. 2.——————*nonfian ID mio fole*

" iSi mi percuoton/orfe,] To the Italian and Latin inftances of this cxpirflion, cited by Mr. Thycr, and Mr. Bowie in the Note on *Par. Loft,* B. iv. 244, Mr, Warton adds Shak* fpeare, *Love's Lab. Lojl,* A. iv. S. iii.

" As thy eyebeams when their frefh *rays* have *fmute*
" The dew of night that on my cheek down flows/[7]

And Virgil, uf light, *Mn.* viii. 25.

,——— (C *fumrnique ferit* laqucaria tecti."

And Statius, *Theb.* vi. 655.

" Qualis Biftoniis clypeus Mavortis in agris
"Luce mala Pangæa **ferit."**

And a parallel from Prudcntius, which illuftrates another paffage of Milton, *Hymn* ii. 6.

" *Ealigo* terræ fcinditur
" Solis *percuffa fpiculo"*

pe cites alfo Buchanan, **silv.** iv. p. 53. 0,7,7. edit. 1715,

" *Cufpide* jucundæ lucis *percuffu* renident
" Arva,"——

Per Tarene di Libia chi s'invia,
Mentre un caldo vapor (ne fenti pria)
Da quel lato fi fpinge ove mi duole,
Che forfe amanti nelle lor parole
Chiaman fofpir; io non fo die ii fia r
Parts rinchiufa, e turbida fi cela
Scoffb mi il petto e poi irufcendo poco
Quivi d' attorno o s'agghiaccia, o s'ingiela;
Ma quanta a gli occi giunge a trovar loco
Tutte le notti a me fuol far piovofe
Finchp mia Alba rivien colma di rofe.

and refers b pp. *Il6,* 119, 133, 132, ibid. And other places. And adds Fletcher, of the fun, *Purp. Ijl.* C. xii. ft. 25.

" And with his *arrowes* th' idle fogge doth chafe.

4s in *far. Loft,* B. vi. 15. of morning.

——" From before her vnim'd *Night,*
" *Shot through* with orient beams,"

With which compare alfo Fletcher's *Purp. I,'I.* C. 1. ft. 40.

" Firft ftepp'd the Light, and fpread his chearfuU rayps
Through all the clmos; *Darkneff'e headlong fill,*
" *Frighted mthfuddain beams,* &c." TODD.

The forced thoughts at the clofe of this Sonnet are intolerable. But he was now in the land of conceit, and was infctfcd by writing in its language. He had changed his native Thames for Arno, *Sonn.* iii.

" Canto, dal mio buon popol non intefo,
" E'l bel *Tamigi* cangio col bcMrwo." T. WARTOV,

VI.

GIOVANE piano, e femplicette amante
Foi che fuggir me ftefib in dubbio fono,
Madonna a voi del mio cuor rhumil dono
Far5 divoto ; io certo a prove tante
I,'hebbi fedele, intrepido, coiiante,
De penfieri leggiadro, accorto, e buono;
Quando rugge il gran mando, e fcocca il tuono,
S'arma di fe, e d' intero diamante :
Tanto del forfe, e *d'* invidia iicuro,
Di timori, e fperanze, al popol ufe,
Quanto dingegno, e d'alto valpr Vago,
£ di cetra fonora, e delle mufe:
Sol troverete in tal parte men duro,
Ove Amor mife Tinfanabil ago.

Ver. 4.————io *ccrto a prove tante* &c.] This pafikge, I ind, has been thus corrected by Rolli, Baretti, aqd I'Ir. Hayley :

•————" *in certo* a prove tante
[11] L' hebbi fidele, intrepido, cuftante,
" *Dtpenfieri leggiadri accvrto,* e buono."

And Cowper tranflates the laft *of* theft lines, " Goud, and arf-*di&ed to conceptions high*[9] Richardfon, huwever, who has trans **lated** part of this Sonnet in his Life of Milton, conforms to the poet's own reading and pointing:

" De *penfieri leggiadro,* accortn, e buono."
" 'Tis honeft, fteady, and not foon afraid,
" *Genteel of thought,* but knows no cunning art." ToDD.

Milton had ft natural feverity of mind. For love-verfes, hi .Italian Sonnets have a remarkable air of gravity and dignity

They arc free from the metaphyficks of Petrarch, And are more in the manner of Dante. Yet he calls his feventh Sonnet, in a Letter printed from the Cambridge manufcript by Birch, a compufnion in the *Petrarchian* ftanza. In 1762, the late Mr. Thomas Ilullis examined the Laurentian library at Florence, for fix Itlian Sonnets of Milton, addreffed to his friend chimentelli; and fur other Italian and Latin compufitions and various original letters, fairl to be remaining in manufcript at Florence. He fearthed alfo for mi original bull in marble of Milton, fuppofed to be fomewhere in that city. But he was unfuccefsful in his curious inquiries. T. WArToN.

Mr. Hayli-y juftly confiders this Sonnet as a very fpirited and Singular fketch of the puet's own character. TODD.

VII.

On his being arrived to the age of 23 .

HOW foon hath Time, the fubtle thief of youth,
Stoln on his wing my three and twentieth year !

Written at Cambridge in 1631, and fent in a letter to a frirnd, who had importuned our author to take orders. Df this letter there are two draughts in the Trinity manufcript. He there fays, you objetb " that 1 have given up myfelf to dream away my years in the arms of ftudious retirement, like Endymion with the moon on Latmus hill." HE calls this Sonnet, V my *night-ward* thoughts foinc time fin re, made up in a *Petrarchiah* ftanza."

T. WArToN.

Ver. 1. *Ho'afo.m hath Time,* &c.] Robert Baron, who, in liis *Cyprian Academy,* has made very free with Milton's early poems, transfers the expreflion in this and the next line into hip *Pocula Cajlalia, 1650,* p. 27.

" Thercutus, when bald *Time upon his wing*
" *Had ftoln* his fiftieth year, &c." ToDD.

Ver. 2. Stoln *on hit* wing &c.] Mr. Bowle here cites *All's veil that ends well* A. V. S. iii.

My hading days fly on with full career,
But my late fpring no bud or bluffbm fhew' th.
Perhaps my femblance might deceive the truth,
Thiijt I to manhood am arrived ib near ;
And inward ripenefs doth much lefs appear,
That fome more timely-happy fpirits endu'th.
Yet be it lefs or more, or foon or flow,
It ftiall be ftill in ftricteft meufure even
To tljat fume lot, however mean or high,
Toward which Time leads me, and the Will of Heaven;
All is, if I have grace to ufe it fo,
As ever in my great Talk-Mafter's eye.

- " On our quick eft decrees
" The inaudible and noifelefs foot of Time
" *Steals,* e'er we can effect them."

But the application of ft*eal* is different. In Shakfpeare, Time comes imperceptibly upon, fo as to prevent, our purpofes. In Milton, Time, as imperceptibly and filently, brings on his wing, in his flight, the poet's twenty third year. Juvenal (hould not here be forgotten, in a paffage of confummate elegance, *Sat.* ix. 129-

- " Dum ferta, unguenta, puellas,
" Pofcimus, *obrepit non intellecta* feneftus." T. WARTON.

Nor mould a palfage of fimilar elegance in Chaucer be forgotten, *Clerkc's Tale,* v. 7796, ed. Tyrwhitt.

" And though your grene youth floure as yet,
" *In crepeth age* alway *as ftill as fton."* ToDD.

VIII.

When the affhult was intended to the CITY,

CAPTAIN, or Colonel, or Knight in arms,
Whofe chance on thefe defencelefs doors may feife,
If deed bf honour did thee ever pleafe,
Guard them, tind him within proteft from harms.
He can requite thee; for he knows the charms
That call fame on fuch gentle at Is as thefe,
And he can fpread thy name o'er lands and feas,
Whatever clime the fun's bright circle warms.
Lift not thy fpear againft the Mufes bower :
The great Emathian conqueruur bid fpare ift

Vcr. 1. *Captain, or Colonel, nr* Knight in arms,] So Shakfpeare, *K. Richard* II. A. i. 5. iii. Where Bulingbrukc enters, [M] appellant in armour :"

[11] Marfliall, aflc yonder *knight in arms."* T. WARTDN.

See *Mo The Carres of Cyrus king of Perfia,* 1534.

" I truft your loue among the liuing dwels,
" And like a champion and a *knight at armcs."* TDDB.

Ver. 10. *The great Emathian coftqucrour bidfpare*
The houfe of Pindarus,] As a poet, Milton had as good right to cxpeft this favour as Pindar. Nor was the Englifh monarch lefs a protestor of the arts, and a IDVET of poetry, than Alexander. As a fubjett, Milton was too confcious that his fituation was precarious, and that his feditious trafts had forfeited all pretentious to his fovereign's mercy. Mr. Bowle here refers

The houfe of Pindarus, when temple and tower
Went to the ground : And the repeated air
Of fad EleElra's poet had the power
To fave the Athenian walls from ruin bare.

us to Pliny, L. vii. c. 25- " Alexander Magnus Pindari vatis, familiae peiiatibufquc juflit parci, cum Thcbos caperet." And to the olJ commentator on Speiifrr's Paftorals, who relates this incident more at large, and where it might have firii ftruck Milton as a great reader of Spenfer. /Elian fays, that in this havock, Alexander ETIMHDE *honoured* the family of Pindar, and fuffered his houfe alone to Hand untouched and entire : having killed ninety thoufand Thcbans, and captivated thirty thoufand. T. WARTDN.

Vcr. 11.——————*when* temple *and* tower
Went to the ground:] *Temple* and *tower* is a frequent combination in the old metrical romances. Sec *Sege of Jerufalem,* MSS. *Cott.* Cal. A. 2. f. 122. And Davic's *Alexander,* Bjbl. Bodl. f. 112. Our author has it again, *Par. Reg.* P. in. 2fia.

——" O'er hill and dale,
" Foreft, and field, and flood, *temples* and *towers."*

And again, in the defcription of the buildings of Rome, B. iv. 34. " With *towers* and *temples,* &c." T. WAHTDN.

Ver. 113. *Of* fad *Elettrdspoet* &c.] Plutarch relates, that when the Lacedemonian general Lyfander took Athens, it was propofed in a council of war intirely to raft the city, and convert its fite into a defart. But during the debate, at a banquet uf the chief officers, a certain Phocian fungfome fine anaftrophicks from a chorua uf the *Eletlra* of Euripides ; which fo affedted the hearers, that they declared it an unworthy aft, to reduce a place, fo celebrated for the production of illuftrious men, to total ruin and deflation. The lines of Euripides arc at v. l&B.

Ἀγαμέμνονος ὦ κόρα, ἤλυθον Ἠ-
λέκτρα ποτὶ σὰν ἀγροτέραν αὐλάν.
Ἔμολέ τις, κ. τ. λ.

It appears, however, that Lyfander ordered the walls and fortifications to be demolifhed. See Plutarch, *Opp.* torn. ii. *Vit.* p. 8D7. Par. 1572. 8". By the epithet *fad,* Milton denominates the pathetick character of Euripides. *Repeated* fignifies *recited.* But it has been ingenioufly fuggefted, that the epithet/ad belongs to Eltftra, who very often calls herfelf ΟΙΚΤΡΑ, ΤΑΛΑΙΝΑ, &c. in Euripides's play; and fays, that all the city gave her the fame appellation, κικλησκουσι δε μ' ΑΘΑΙΑΝ Ηλικτραν πολιηται.

T. WARTON.

Eleftra had been before denominated *fad* by Drummond, in his Elegy on Prince Henry's death ;

" And *fad* Eleftra's fitters, who ftill weepe."

This is one of Milton's beft Sonnets, as Mr. Warton obferves : It was written in 1642, when the King's army was arrived at Brentford, and had thrown the whole city into confternation,

ToDD.

IX.

To a VIRTUOUS YOUNG LADY.

LADY, that in the prime of earlIeft youth
Wifely haft ftiunn'd the broad way and the green,
And with thofe few art eminently feen,
That labour up the hill of heavenly truth,
The better part with Mary and with Ruth
Chofen thou haft; and they that overween,

Ver. 5.——*and* with *Ruth]* In the edit, of 1645 " and *the* Ruth," TODD.

Ver. 6.——• *that* overween,]." He is fond of this word. See *Par. Loft,* B. x. 878, *Par. Reg.* B. i. 147, and Profe-Work, i. 141, cd. 1698. and ii. 515. ToDD.

And at thy growing virtues fret their fplesn,
No anger find in thee, but pity and ruth.
Thy care is fix'd, and zealoufly attends 9
To fill thy odorous lamp with deeds of light,
And hope that reaps not fhame. Therefora be fure
Thou, when the bridegroom with his feaftful friends
Paffes to blifs at the mid hour of night,
Haft gain'd thy entrance, Virgin wife and pure.

Ver. 8.——————*pity and* ruth.] Here *Ruth* and *ruth* are made to rhyme to each other ; and it may pcrimps offend the nicenefs of modern ears that the fame word fhould rhyme to itfelf though in different fenfes : But our old poets were not fo very delicate; and the reader may fee parallel inftances in Spenfer's *Faer. Qu.* i. vi. 3.9, vii. vi. 38. NEWTON.

The fame inftances may be found in Taffo, Crier. *Lib,* C, i. ft. xviii. C. xv. ft. xvi, &c. Milton's combination of *pity* and *ruth* may be from Spenfer. *Faer. Qu.* i. vi. 12.

[11] And won with *pity* and unwonted *ruth."*

It occurs alfo in the old metrical *Hift, of Sir Bevis of Southampton:* " He had furh *ruth and pity* that the teares ran downe plenty." TODD.

Ver. 11. *And hope that reaps not frame.]* Ἐλπὶς ὐ καταισχύνει. *Rom.* v. v. HURD.

Ver. 12.————*when the bridegroom 'with his* feaftful/riefltfi] *Feaftful* is an epithet in Spenfer. He alludes to the midnight feafting of the Jews before the coufummatiun of marriage[1].

T. WARTON.

Feaftful is again ufed in *Sawfon Agon.* v. 1741 : " O*n feaftful* days :" which is alfo a phrafe in Archbifhop Parker's tranflation of the Pfalms, p. 234.

" Our fol*empne feaftful day."* TODD.

X.

To the Lady MARGARET LEY.

DAUGHTER to that good Earl, once Prefident
Of England's Council and her Treafury,
Who Hv'd in both, unftain'd with gold or fee,
And left them both, more in himfelf content,
Till fad the breaking of that Parliament
Broke him, as that difhoneft victory
At Chreronea, fatal to liberty,
Kill'd with report that old man eloquent.
Though later born than to have known the days
Wherein your father flourifh'd, yet by you,
Madam, methinks 1 fee him living yet;

Ver. 1. *Daughter to that good* Earl,] She was the daughter of Sir James Ley, whofe fingular learning and abilities railed him through all the great ports of the Law, till he came to be made Earl of Marlborough, anil Lord High Treafurer, and Lord Prefidcnt of the Council to King James I. He died in an advanced age; ajid Milton attributes his death to *the breaking of the Parliament;* and it is true that the Parliament was diffolved the 10th of March 1628-9, and he died on the 14th of the fame month. lie left feveral fons and daughters; and the Lady *Margaret* was married to Captain Hobfon of the Ifle of Wight. It appears from the accounts of Milton's life, that in 1643 he- ufi'il frequently to viflit this lady and her hufbami ; about which time we may fuppofe this Sonnet to have beun compofed. NEWTON.

Ver. 8. *Kill'd with report that old man eloquent.]* Ifocrates. the orator. The victory was gained by Philip of Macedon over the Athenians. T. WARTON.

So well your words his noble virtues praife,
That all both judge you to relate them true,
And to poflbfs them, honoured Margaret.

XL

On *the detraction which followed upon my writing certain treatifes* .

ABOOKwaswritoflatecall'dTetrachordon,

Dr. Johnfon fays of this and the next Sonnet, that " the fir ft is contemptible, and the fecund not excellent;" and yet he had unfairly felt fled the *contemptible* Sonnet as a fpecimen, in his Dictionary, of this fpccies of verfe in Englifh, But Milton wrote this Sonnet in fport. ToDD.

Ver. 1. *A book 'was writ of late call'd* Tetrachordon,] This elaborate difcuffion, unworthy in many refpetb of Milton, and in which much acutenefs of argument, and comprehenfion of reading, were idly thrown away, was received with contempt, or rather ridicule, as we learn from Howel's *Letters.* A better proof that it was treated with negleft, is, that it was attacked by two namelefs and obfcure writers only; one of whom Milton calls, a *Serving-man turned SoWcitor !* Our author's divorce was on Platonick principles. He held, that difagrrement of mind wai a better caufe of frparation than adultery or frigidity. Here was a fair opening for the laughers. This and the following Sonnet were written foon after 1645. For this doctrine Milton was furnmoned before the Lords. But they not approving his accufers, the preibyterian clergy, or thinking tho bulinefi too fpeculative, he was quickly difmiffed. On this occafion Milton commenced hoftilities againft the Prefbyterians. He illuftrates his own fyftem ia this line of *Par. Loft,* B. ix. 372. " Go, for thy ftay, *nut free,* abfents thee more." Milton wished he had not written this work in Englifh. This is obferved *by*

And woven clofe, both matter, farm land ftile
The fubject new: it walk'd the Town awhile,
Numbering good intellects; now feldom por'd on-
Cries the (tail-reader, Blefs us! what a word on
A title page is this! and fome in file 6
Stand fpelling falfe, while one might walk to Mile-
End Green. Why is it harder, Sirs, thart Gordon,
Colkitto, or Macdonnely or Galafp? ,9

Mr. Bowie, who points out the following pruof, in the *Dcfai,'io Jecvnda.* " Vellem hoc tantum, fcrmone vcrnaculo me non fcripfifie: non enim in vcrnas li'ctores incidiilbm, quibus folmne eft fua bona ignorare, alioruin mala irriderc," *Prufe-worku,* ii. 331. This was one of Milton's books published in confequrnce gf his divorce from his firft wife. *Tetracftordon* fignifics Expofilions on the four chief places in Scripture which mention marriage or nullities in marriage. T. WArTON.

Ver. 4.——————*feldom* por'd on.] It is not improbable lhat Milton here intended to ridicule a quaint couplet in G. Withers *Ubfeqvies on Prince Henry,* 1613. The Prince, fays the poet,

——" was himfelfe a book for kings to *pure* on,
" And might have been a Bafi*licon Dorm* ,'" TODD.

Ver. 8.————*Why* is it harder,] Tonfon, who might have been taught better by the Errata of thn edition he fallowed, rends *is better,* in his edition of 155. So alfo *Colikkto,* v. 9. T. WARTON,

Var. 9 *Colkitto, or Maedonnel, or Galafp?]* Milton is here coll piling, from his hatred to the Scots, what he thinks Scottifh names of on ill found. *Colkitto and Macdonnel,* are one and the fame perfon; a brave officer on the royal fide, an Irifh man of the Antrim family, who ferved under Montrofe. The *Macdonalds* of that family are ftyled, by way of diftinftion, *Mac* Colkittok,

Thofe rugged names to our like mouths grow fleek,
That would have made Quintilian ftare and gafp.
Thy age, like ours, 0 Soul of Sir John Cheek,
Hated not learning worfe than toad or afp,
When thou taught'ft Cambridge and king Edward, Greek.

i. e. defendants of lame Colin. *Galafp is* a ScottiHi writer againft the Independents; for whom fee Milton's vrrfes *On tht forcers of Cunfcience,* &c. He is *George Gillcfpie,* one of the Scotch members of the Aflembly of Divines, as his name is fubfcribfd to their Letter to the Belgick, French and Helvetian churches, dated 1643. In which they pray, " that thefe three nations may be joined as one Stick in the hands of the Lord :— that all Mountains may become Plains before them and Us; that then all who now fee the Plummet in our hands, may alfo behold the Top-ftone fet upon the head of the Lord's houfo among us, and may help us with fhouting to cry, *Grace, Grace,* to it" Rufhw. p. 371. Such was the rhetorick of thefe reformers of reformation ! T. WARTon.

Ver. 12.——————.——*Sir John* Check,] Or *Cheke.* He was the firft profeffor of the Greek tongue in thr-univerfity of Cambridge, and was highly inftrumcntal in bringing that language into repute, and reftoring the original pronunciation of it; though with great oppofition from the patrons of ignorance and popery, and efpecially from Gardiner, bifhop of Wiiichefter and chancellor of the univerfity. He Was afterwards made one of the tutors to Edward VI. See his *Life* by Strype, or in the *Bhgrapkia Britannica* NEWTON.

Thy age, like ours, ike. The fame reflection as in his Epift, Fam. *Profe-lPorks,* iii. 567. " Qui Grscis componendis hoc fsculo ftudium atque upcram impendit, peritulim eft ne plorrumque furdo canat." BoWLE.

Ver. 13. Hated *not learning* worfe than toad or afp] Mr,

Bowle quotes Halle, *Rich.* ii. f. 34-. " Diverfe noble perfonages *hated* Kinge Richard worfe than a *toade or a ferpent* "

T. WArTon.

So, in the tranflatinn of the flrft three books of *Orlando lima-morato,* by R. T. 1508.

" He *worfe t,'tan toade* Angelica doth *Jhde''*

And in Harington's *Orl. Tar.* B. _'xvi. ft. 17.

" And for they *hated them like fnake or toade.*" TODD.

XII.

On the SAME.

I DID but prompt the age to quit their clogs
By the known rules of ancient liberty,
When ftraight a barbarous noife environs me
Of owls and cuckoos, afibs, apes and dogs:
As when thofe hinds that were transformed *to* frogs

The preceding Sonnet is evidently of a ludicrous, the prefent of a more contemptuous caft.—There is a portrait of the celebrated Spanifli puut$_f$ Lupu ilu Vega, painU'd when he was young; furrDiindud by dogs, monUies, and uthcr monfters, and writing in the raidft of them, without attending to their noii[B]. See Hayley's Efiay on Epjc Poet. Notus, p. 20j. It is not improbable that Milton might have feen, or heard of, this curious picture of his contemporary; and bt led, in confluence, to defcribc *fo minuldy,* in this Sonnut, the " barbarous noiib that environed him." TDDD.

Ver. 3. *When jlraight a barbarous noife* &c.] Alilton was violently ccnfurrd by the prcibyterian clergy for his *Tetrachordon,* -and" other trafts of lhat tendency. T. WARTON. '

Vcr. 5. *As when thofc hinds* &c.] The fable of the Lycian clqwns cnangcd into frogs is related by Ovid, *Met.* vi. *Fab.* iv.

Raild at Latona's twin-born progeny,
Which after held the fun and moon in fee.
But this is got by cafting pearl to hogs;
'rhat bawl for freedom in their fenfelefs mood,
And flill revolt when truth would fet them free-
Licence they mean when they cry Liberty ;
For who loves that, muft firft be wife and good ;
But from that mark how far they rove we fee,
For all this wafte of wealth, and lofs of blood.

And the poet, in faying "Which after held the fun and moon in fee," intimates thfe good hopes which he had of himfelf, and his expectations of making a confiderable figure in the world.

NEWTON.

Ver. 11. *Licence they mean 'when they cry Liberty;]* " The hypocrify of fome fhames not to take offence at this doctrine [the liberty of Divorce] for *Licence;* whereas, indeed, they fear it would remove Licence, and leave them but few companions," *Tetrachord,* vol. 1. 4to. p. 319. He further explains himfelf at the bottom of the fame page : " This one virtue incomparable il [the prohibition of divorce] hath, to fill all Chriftrndom with whoredoms and adulteries, beyond the art of Balaams or of Devils." Again in his *Tenure of Kings and Magiftratrs,* p. 341. " Indued, none can love freedom heartily but good men : the reft love not *Freedom, b"t Licence:* which never hath more fcope or indulgence than under tyrants." HURD.

XIII

To Mr. H. LAWES on thepublifhing his Airs.

HARRY, whofe tuneful and well meafiir'd fong
Firft taught our Englifti mulick how to fpan
Words with juft note and accent, not to fcan
With Midas ears, committing fliort and long;
Thy worth and fkill exempts thee from the throng,
With praife enough for Envy to look wan;
To after age thou fhalt be writ the man,
That with fmooth air could'ft humour beft our tongue.

Ver. 4. *With* Midas ears, committing fhort and lung;] *Com-witting* is a Latinifm, as Mr. Warton obferves; and, as Mr. Richardfon had remarked, conveys with it the idea of *offending againjl quantity and harmony.*—The exprefiion *Midas cars,* occurs in Nafh's *Pierce Pennileffe* &c. edit. 1595.

" Without redreffe complaint's my carelrfll; verfe,
" And *Midas earcs* rek'nt not at my moane'." ToDD.

Ver. 5.——————*exempts t,'teefrwn the throng,]* Horace, Off. I. i. 32. " Secernunt populo." RICHARDSON.

Ver. 7.——————*thou fhalt be* writ *the man,]* This alfo is in the Ayle of Horace, *Od.* I. vi. i.

" *Scriberis* Vario fortis, et hoftium
" Victor." NEWTON.

Ver. 8. - *with* fmooth *air]* So he calls his friend mulick "..'Twoof,'t-dittied fong," *Com.* v. 85. And, in his *Areopa-gitica,* he fays that Thales Was fent by Lycurgus to " mollifie the Spartan furlineffe with h*is fmooth fongs* and odes." ToDD.

Thou honour'!! verib, and verfe muft lend her wing
To honour thee, the prieft of Phœbus' quire,
That tun'ft their happieft lines in hymn, or ftory.
Dante ihall give Fame leave to fet thee higher
Than his Calella, whom he woo'd to ling ,
Met in the milder fhades of Purgatory.

Ver. .9. *Thou honour'ft verfe,]* Compare Browne, of Lord Brooke, *Brit. Paft 1616*, B. ii. S. ii.

———" Time mall fee
" Thee *honord* by thy verfe, and *it by thee,"* ToDD.

Ver. 11.———,——,— *or ftory.]* " The ftory of Ariadne fet by him to mufick." This is a note in the margin of this funnet, as it ftands prefixed to " Choice Pfalms put into mufick by Henry and William Lawes, Lond, for H. Mofeley, 1648." The infcription is then?, " To my friend Mr. *Henry Lawes."* la the ninth line, is the true reading *tend*, as in the manufcript, for " *fend* her wing," as in the edition of 1673.

T. WArToN.

Lawes's *Ariadne* appears to have been much admired. In the Verfes prefixed to 1m *Fir,'I Book* of Ayres, thofe by John Cobb obferve, that

" Thy *Ariadne's* griffs fo fitly ihown,
" As brings us plafure from her faddeft groan."

And Lhufc by Juhn Philips, that the mufician's powerful ftrains

———" have low rjnitended to the deep,
" And wakcii'd *T,'iefeit' Queen* from Stygian flccp ; Sec."

and thu poet promifes hiin 'is his reward, " Hereafter thou lhalt wear fair *Ariadne's* crown." TODD.

Vcr. 13. *Than his Cafella,* &c.] Dante, on his arrival in Purgatory fees a vi'flel approaching the ihore, freighted with fouls under the conduct of an angel, to be clcanfcd from their (ins and made fit for Paradife, 'Yhun they arc ill fern barked,

the poet recognifes in the croud his old friend Cafella the mufician. The interview is ftrikingly imagined, and, in the courfe of an affectionate dialogue, the poet requefts a foothing air; and Cafella fings, with the moft ravifhing fweetnefs, Dants's fecond *Canzone. Convit.* p. 116. vol. iv, P. i. Ven, 1758. 4to. **It** begins,

" Amor, che nella mente mi ragjona."

See Dante's *Purgator. C.* ii. v. 111. The Italian commentators on the pafiage fay, that Cafella, Dante's frjend, was a mufician of diftingui,'h'd excellence. HE mud have died a litllq before the year 1300, In the Vatican library is a Ballatella, or Madrigal, jnfcribed *Lemmo da Piftoja, e Cafella diede il Suono.* That is Lemmo da Pifiuja wrote the words, which were ftt to mufick by CaMla. Num. 3214. f. 149. Crefcimbeni mentions an ancient manufcript Ballatella, with Dante's words and his friend Schochctti's muiick. Infcribed *Parole di Dante, e Suono di Schochetti.* IST. VoLG. PoES. p. 409. From many parts of his writings, Dante appears to have been a judge and a lover of mufick. This is not the only circumftance in which Milton refembled Dante. By *milder Jhades,* our author inpans, fhades comparatively much lefs horrible than thofe which Dante defcribes in the *Inferno.*

T. Warton.

XIV.

On the religions memory of Mrs. CATHERINE THOMSON, my chriftian friend, deceafed* 16 *Decrtnb, 1646.*

WHEN Faith and Love, which parted from thee never,
Had ripen'd thy jlift foul to dwell with God,
Meekly thou didft refign this earthly load
Of death, call'd life; which us from life doth fever.
Thy works, and alms, and all thy good endeavour,
Staid not behind, nor in the grave were trod ;

* *Mrs. Catherine Thomfon,"]* I find in the accounts of Milton's life, that, when he was firft made Latin fecretary, he lodged at one Thomfon's next door to the Bull-head tavern at Charing-Crofs. This Mrs. Thomfon was in all probability one of that family. NEWTON.

Peck fuppofrs, that Milton, from his acquaintance with this Mrs. Thomfon and Thomas Elwood, was a quaker. Milton was certainly of that profcfliun, or general principle, in which all fi-cViirifts agree, a departure from eilablimment -$_f$ and there was at Ipaft one common caufe in which all concurred who dc-fLM'teJ the church, whether Quakers, Anabaptiils, or Brownifts. T. WAUTON.

Vcr. &. *Staid not behind, nor in the grave were trod;*] " Nor jn the grave WPIR trud/' is a beautiful periphrasis for " good *dQedsforguttcjt,* at her death," and a happy improvement of the original line in the manufcript. [u] Strait follow'd thce the path that faints have trod." T, WAETON.

But, as Faith pointed with her golden rod,
Follow'd thee up to joy and blifs for ever.
Love led them on, and Faith, who knew them beft
Thy hand-maids, clad them o'er with purple beams
And azure wings, that up they flew fo dreft,
And fpake the truth of thee on glorious theme
Before the Judge; who thenceforth bid thee reft,
And drink thy fill of pure immortal dreams.

Ver. 7- - -- *with far golden rod,']* Perhaps from the golden reed in the Apocalypfe : Which he mentions in his *Church Government,* B. i. ch. i. " The golden furveying reed [of the Saints] marks out and meafures every quarter and circuit oftheNewJerusalem."T.WartonWARTON.

Ver. 10. - *clad them o'er 'with purple beams*
And azure wings, that up theyjleivfo dreft, &c.] This, fiys Mr. IVarton, is like the thought of the pcrfonificaiion anfl afccnt nf the Prayers of Adam and Eve; a fiftiun from Aviofto and Taflb, *Par. Lpjl,* B. xi. 14, &c. To this I may add, that the paflage bears fume refcmblanCE alfo to the following lines of P. Fletcher, *Poetic. Mlfc.* lS33, p. 83.

" Moil blclfcd foul, that, lifted up wi th wtirg.?
" *PffoiM find love,* leaves this bafc habitation ;
" And, fgorning fluggifh earth, *to heav'n 'up fprings"* TODD.

Vc-r. 14, *And drink thy Jill ff pure immortal Jlrearns,']* Sec the *Epitaph. Damon,* v. 20b' The allufion is to the watErs of life, and more particularly to *Pf.* xxxvi. 8, *9.* " Thou ,'halt make them drink of the river of thy plcafures, for with thee is the well of life," On this fcriptural idea, which is enlarged with the decorations of Italian fancy, Milton feems to have founded his frail of the angels, *Farad. Loft,* B, v. 632.

T. WARTON,

XV.

To the Lord General FAIRFAX *

FAIRFAX, whofe name in arms through Europe rings,

For obvious political reafuns this Sonnet, the two fullowing, nd the two to Cyriack Skinner, were not inferted in the edition of 1573. They were firft printed at the end of Phillips's life of Milton prefixed to the Englilh verfion of his publick Letters, 1694. They are quoted by Toland in his Life of Milton, 1698, p. 24, 34, 35. Tunfun omitted them in his editions of 1695, 1705. But growing Icfs offenfive by time, they appear in his edition of 1713. The Cambridge manufcript happily corrects many of their vitiated readings. They were the favourites of the republicans long after the reftoration: It was fome confutation to an exterminated party, to have fuch good poetry remaining on their fide of the queftion. Thefe five fonnets being frequently tranfcribed, or repeated from mcmpry, became extremely incorreft: their faults were implicitly" preferveil by Tonfon, and afterwards continued without examination by Tickell and Fenton. This Sonnet, as appears from Milton's Maiiufcript, was adirefled to **Fairfax** at the fiege of Colchelter, 1548. T. WARToN.

Ver. 1. — rings,] Milton is fond of ring-, for violence of found; I mean in a good fenfe, and out of its appropriated literal application. *Som.* xxii. 12. " Of which all Europe *rings* from fide to fide." *Hymn. Nativ.* '. " *Ring* out ye cryftal fpheres." *Par. Loft,* B. ii. 495. " Hill and vallpy *rings."* Ib. B. iii. 347- " Heaven *rung* with jubiL «." Ib. B. vi. 2|04. " the faithful armies *rung* Hofanna,." 11 . vii. $52. " all thie conftellations *rung,"* Ib. 0. vii. 533. The empyrean *rung* with hallelujahs." Ib. B. ix. 737- " TL- :.ound jfit *rung* of his prrfuafive words." T. WArTON.

Filling each mouth with envy or with praife,
And all her jealous monarchs with amaze
And rumours loud, that daunt remoteft kings '
Thy firm unfhaken virtue ever brings
Viftory home, though new rebellions raife
Their Hydra heads, and the falfe North dif-
plays
Her broken league to imp theirferpent-wings,

Ver. 2. Filling *each mouth]* So doctor Newton has printed it from the reading in Milton's manufcript: It was before, in all the printed copies, " *AndJills* each mouth." TODD.

Ver- 4.——————*daunt remote,'I* kings ;] Who dreaded the example of England, that their monarchies would be turned into republicks. T. WAUTON.

Some editions corruptly read " rrmotcft *things,"* TODD.

Vrr. *S. Ttyfirm wifhakm* virtue] *Valour,* till doftorNewton adopted the manufcript reading, *virtue.* In the next line *though* is, in like manner, admitted inftead of *-while,* TODD.

Ver. 7- *T,'icir Hydra heads, and the falfe North difplays*
Her broken league to imp their fcrpent-wings.'] Euripides, Milton's favuuritr, is the only writer of antiquity that has given wings to the monftcr Hydra, *Ion.* v. 1J}8. DTANDN *mvptyhiKTov.* The word OTANON is controverted, But here perhaps is Milton's authority for the common reading. Our author feems to have taken this idea from a paflagc in the *Eikon,* which he quotas in his *dnfwer,* §.vx. " He [the king] calls the parliament a *many-headed Hydra* of government, full of fiictinns, diftraftions, &c," *Pr. W.* i. *3j)G.* T. WARTDN.

Ver. 8. *Her broken lengui'* Becaufc the Englifh Parliament held, that ihi 5c»)th had broken their Covenant, by Hamilton's inarch intb England. HURD.

Ibid. —;——• *to* imp thciryerpe,'if-wings.] In falconry, to *imp* a feather in a hawk's wing, *is* to add a new piece to a mutilated flump, from the. Saxon impan, tu *ingraft.* So spenfer, of a headlefs trunk, *Faer. Qu.* iv. ix. 4.

" And having *ympt* the head to it agaync,"

O yet a nobler talk awaits thy hand, 9
(For what can war but endlefs war ftill breed ?)
Till truth and right from violence be freed,
And publick faith cleared from the ftiameful brand
Of publick fraud. In vain doth Valour bleed,
While Avarice and Rapine ftiare the land.

To *imp wings* is not uncommon in our old poetry. Thus Spenfcij Hymne *of Heavenly Beautie.*

" Thence gathering plume of perfeft fpemulation,
" To *imps* the *winges* of thy high flying minde."

See alfo Fletcher, *Purpl. I,'I.* C. i. ft. 24. And Shakfpeare, *Rich. II. A.* ii. S. i. Where Mr. Steevcns produces other ih-Jlances. It occurs alfu in poets much later than Milton. Sec Reed's *Did PL* vii. 172, 520, and x. 351. T. WARTON.

It was formerly in the printed copies " *her f*L'rpeniwings." But doctor Newton corrected it, by the manufcript; obferving alfo *that serpent-wings* refer to the fame as *Hydra heads,* and that the infurrections in England were to have been fuppnrted by the Scotch army marching into it at the fame time. TODD.

Ver. 10. This and the following lines were thus in the printed copies:

" For what can war, but *acts of war* ftill breed,
" Till *injur'd truth* from violence be freed,
" And publick faith *be refcucdfrom the brand.*[1]' NEWTON.

Ver. 13. *Of publick fraud.']* The Frefbyterian Committees and Subcommittees. The grievance fo much complained of by Miltnn in his Hiftory of England. Sec Birch's edition. *Publick fraud* is oppofed to *publick faith,* the fecurity given by the par-liament to the City-contributions for carrying on the war.

WAHBUIITDN;

XVI.

To tht Lord General CROMWELL .

CROMWELL, our chief of men, who through a cloud
Not of war only, but detractions rude,
Guided by faith and matchlefs fortitude,
To peace and truth thy glgrious way haft ploughed,
And on the neck of crowned Fortune proud
Haft rear'd God's trophies, and his work pur-, filed,

Written in 1552. The propitiation of Miltons Mufc ti) the celebration of Cromwell, was as inconfifitent and unworthy, as that this enemy to kings, to ancient magnificence, and to all that is venerable and majeftick, should have been buried in the Chapel of Henry the Seventh. But there is great dignity both of fcntimcnt and cxpreflion in this Sonnet. Unfortunately, the clofe is an anticlimax to both. After a long flow of perfpicuous and nervous language, the unexpected paufe at "Worecefter's laureat wreath," is very cmphatical, and has a ftriking eficft,

T. WArton.

Ver, 1. This and the following line were in the printed copies thus:

———*that* through a *crowd*
" Not of war only, but *dijtructions* rude."

But a *chud of war* is a claflical cxprcfliDn : " *Nubem belli* Virg. *&n.* x. 80o. NEWTON.

Vcr. 5. *And on the neck of crowned Fortune proud*
Haft rtar'd God's trophies, and hi$ work purfued,]

Thefe admirable verfes, not only to the mutilation of the integrity of the ftanza, but to the injury of Milton's genius, were reduced

While Darwen dream, with blood of Scots imbrued,
And Dunbsir field refounds thy praifes loud,
And Worcefter's laureat wreath- Yet much remains *g*
To conquer ftill; Peace hath her victories
No lefa renown'd than War: New foes arife

to the following meagre contraction, in the printed copies of Phillips, Toland, Tonfon, Tickell, and Fcnton.

" And fought God's battles, and his works purfucd."

T. WARTON.

Ver 5.——————*crowned Fortune}* His malignity to Kings aided his imagination in the exprcflion of this fublime fentimcnt. HURD.

Vcr. 7- *Whih* Darwen,'refliw,] In th? printed copies, " *Dar$_m$ went* ftrcam." The *Darwcn,* or *Derwcn,* is a fmall river near Prpfton in Lancashire; and there Cromwell routed the Scotch Army undrr Duke Hamilton in Auguft 1548. The battles of *Dunbdr* and *IVorceflcr* are too well known to be particular!fed ; both fought on thr memorable 3d of September, the one in l65t), and the oilier in 1551. NEWTON.

Ver. .9- *dud JVorccJler's lanrcat* xvreaf,'t.] This feems pretty but is inexact in this place. However, the expreflion alludes td what Cromwell fnul of his fuccefs at Worceftcr, that it was his *crowning mercy.* HURD.

This hemiftich originally flood, " And twenty battles more." Such are often our firft thoughts in a fine paffage. I take it, that one of the cficntial beauties of the Samict is often to carry the paufas into the mid [lie of the lines. Of this our author has given many ilriking examples; and here we difcern the writer whole ear was tuned to blank verfe. T. WARTON.

Ver. ID. -————*Peace hath her viflorics*
No lefs renown'd than War:] Cromwell is addreflcd in a fimilar manner by a letter from Mr. William Erberry, dated July 19, 1652, juft about the time this Sonnet was written; which

Threatening to bind our fouls with fecular chains:
Help us to fave free confcience from the paw
Of hireling wolves, whofe gofpel is their maw.

'begins, " Sir, Create thingcs God has done by you in warr, and good things men expcft from you in peace." Nicholls's *State-Pap.* p. 88. In the printed copies before doftor Newton's edition, the lines were thus :

- " Peace *has* her victories
" No lefs *than thvfc of war."*

And afterwards " *in* fecular chains," TDDD.

Ver. 12. -- *fecular chains:}* The Miniftcfs moved Cromwell to lend the *fecular* arm to fupprefs feftaries.
WARBURTON.

Ver. 14. *Of* hireling wolves, *tvh&ft gnfpdis their maw.}* Hcnco it appears that this Sonnet was written about May, 1652. By *hireling wolves,* he means the prcfbytcrian clergy, who pofiefícti the revenues of the parochial benefices on the old constitution, and whofc conformity he fuppofes to be founded altogether on motives of emolument. See Note on *Lycidas,* v. 114. There was now no end of innovation and reformation. In Iu4y, it way propofcd in parliament to abolifh Tithes, as Jewifli and anti-chriftian, and as they were nuthorifcd only by the ceremonial law of Moire, which was abrogated by the gofpel. But as the propoJill tended to endanger lay-impropriations, the notion of their *divine Right* was allowed to have fome weight, and the bufmefs was p[)rtponed. This was an argument in which Selden had abufed his great learning. Mil ton's party were of opinion, that as every parifh fhould eleft, fo it {hould refpcf lively fuilain, its own mini(FIT by publirk contribution. Dthcrs propofcd to throw the tithes of thr whole kingdom into one common ftock, and to di(tribute tl'em according to the fize of the parifhes. Some of the Independents urged, that Chrift's minifters fliould have no fettled property at all, but be like the apoltles who were fent out to preach *"ilhout Jl tiff" or fcrip9* without common neccflaries ; to whom Chrift laid, *Lacked ye any thing?* A fuccefliun of miracles was thcrefi)r to be worked, to prevent the faints from ftarving. Sec Barter's *Life,* p. 115. Rennet's *Cafe of Imprupriations,* p. 258-

Walker's *Sufferings,* p. 35. Thurloc's *State Pap.* vol. ii. 687. Milton's praife of Cromwell may be thought inconfiftent with that zeal which he profcffed for liberty : for Cromwell's aflumption of the Protectorate, even if we allow the lawfulnefs of the Rebellion, was palpably a violent ufurpation of power over the rights of the nation, and was reprobated even by the republican party. Milton, however, in various parts of the *Defenfio Secunda,* gives excellent admonitions to Cromwell, and with great fpirit, freedom, and eloquence, not to abufe his new authority. Yet not without an intermixture of the grofleft adulation.

• T WAIITON.

XVII.

To Sir HENRY VANE tht younger ,

VANE, young in years, but in fage counfel old.
Than whom a better fenator ne'er held

Perhaps written about thfc time of the laft, hiving the fame tendency. Sir Hfcnry Vane the younger was the chief of the independents, and therefore Milton's friend. He was the contriver of the Solemn League and Covenant. He was an eccentrick character, in an age of ccccntrick characters. In religion the moft fantaftick of all enthufiafts, and a weak writer, he was a judicious and fagacious politician, The warmth of his zeal never miflcd his publick meafures. He was a knight-errant in every thing but affairs of ftatc. The fagaciuus biihop Burnct in vain attempted to penetrate the darknefs of his creed. He held, that the devils and the damned would be favcd. He believer! himfelf the pcrfon delegated by God, to reign over the faints upon earth fur a thoiifand years. His principles founded a feel; called the *Vanifts.* On the whole, no iinglc man ever exhibited fuch a medley of fonaticifm and diffimulation,folid abilities and vifionary dclufions, good fcnfe and rrmdncfs. In the pamphlets of that age he is called fir *Hmnvurws Vanity.* He was beheaded in lf)f)2. On the Scaff'olrl, he compared Tower Hill to mount Pifgah, where Mofes went to ilk[1], in full ;iflurunccof being immediately placed at the right hand of ChrifL Milt:n alludes to the execution of Vane anil other regicides, after the Reftoration, and in general tu the fuffurings of his friejids on that event, in a fpeech of the Chorus on Sumfon's degradation, *Samf Agon.* v. 687- See alfo Ibid. v. 241. This Sonnet feems to have been written in behalf of the independents, againA the prefbyterian hierarchy.

T. WARTON.

Ver. 1.——————*in Jage* counfel] This is much better than the printed copies, " in fage *councils."* NEWTON.

The whole line refembles one in Sylvcfter as Mr. Dunftcr alfo has noticed, *Du Bart.* 1 1 , p. 338.

The helm of Rome, when gowns, not arms, repell'd
The fierce Epirot and the African bold;
Whether to fettle peace, or to unfold
The drift of hollow States hard to be fpell'd;
Then to advife how War may, beft upheld,
Move by her two main nerves, iron and gold,
In all her equipage: befides to know
Both fpiritual power and civil, what each means,
What fevers each, thou haft learn'd, which few have done:
The bounds of either fword to thee we owe:

" Ifaac, *in yeers young,* but *in wifdom grown"* TODD,

Vcr. 6.——————hollow States] *Peace* with the *follow States* of Holland. WAHBURTON.

Ver. 7- In the printed copies the metre is fpoiled in this verfe, and the fcnfc in the following:

[11] Then to ucivile how war may *be* heft upheld
[11] *Mannd* by her two main nerves, *Sec."* NEWTON.

Vcr. *9. In all her equipage:]* Briefly, but finely, cxprofling what Shakfpeare has written in *Othello;*

——[1]——————" all quality,
" Pride, pomp, and circumftance, of glorious war."

Compare alfo Spimfer, *Faer. Qu.* i. xi. 5. " The god of war with his fiers equipage," In the printed editions this third ilanza wanted one whole line, and gave another line thus corrupted, as Dr. Newton dates :

——————— [11] belides to know
" *Whatferves each,* thou haft learn'd, &c." TODD.

Therefore *on* thy firm hand Religion leans
In peace, and reckons thee her eldeft fun.

Ver. 13. This and the next line are infinitely better in the manufcript than in the printed editions :

[11] Therefore on thy rigAf hand Religion leans,
" And reckons thee *m chief* her eldeft Ton." NEWTON.

XVIII.

Uqthc late mqffacrc in PIEMONT.

AVENGE, D Lord, thy flaughter'd faints, whofe bones

In 1(555, the duke of Savoy determined to compel his reformed fubjcfts in the Vallies of Piedmont, to embrace popery, or quit their country. All who remained and refufed to be converted, with their wives and children, 1offered a moft barbarous mafiaere. Thole who cfcaped, fled into the mountains, from whence they fent agents into England to Cromwell for relief. He inftantly commanded a general fail, and promoted a national contribution in which near forty thoufand pounds werecollefted. The pcrfccution was fufpended, the duke recalled his army, and the furviving inhabitants of the Piedmontefe Vallies were reinfUtcd in their cottages, and the peaceable exercifc of their religion. On this bufincfs, there are fevcral Hate-letters in Cromwell's name written by Milton. One of them is to the duke of Savoy. See *Profe-works,* ii. 183, feq. 437, 43d. Milton's mind, bulled with this affefting fubjeft, here broke forth in a ft rain of poetry, where his feelings were not fettered by ceremony or formality. The protcllants availed themfelves of an opportunity of e.xpofmg the hurrours of popery, by publifhing many fets of prints of this unparalleled fcene of religious butchery, which operated like Fox's *book of Martyrs.* Sir William Mercian d, Cromwell's agent for the Vallies of Piedmont at Geneva, publilhed & minute ac-

Lie fcatter'd on the Alpine mountains cold ;
Even them who kept thy truth fo pure of old,
When all our fathers worfhipt ftucks and ftones,
Forget not: in thy book record their groans
Who were thy ftieep, and in their ancient fold
Slain by the bloDdy Piemontefe that roll'd
Mother with infant down the rocks. Their moans

count of this whole trail faftion, in "The Hiftory of the Valleys of Piemont, &c. Lond. 1&58." fol. with numerous cuts. Milton, among many other atrocious examples of the papal fpirit, appeals to this maflacre, in Crumwell's Letter to king Charles Guftavus, dat, l6"55. " Teftes *Alpinv* valles miferorum cade ac fanguine redundantcs, &c." *Pr. IV.* ii. 454. T. WARTON.

Ver. 2.——————*the* Alpine mountains cold;] From Fairfax's *Taffb,* B. xiii. ft. (to.

——————" Into the valleys grceiie
[u] Diftill'd from tops *of Alpine mountains cold."*
T. WARTON.

Ver. 3. *Evc?i them who krpt thy truth fo pure of old,*
When all our fathers voorjkipt Jlocks andjlvncs,] It is pretended that, when the church uf Rome became corrupt, they prcferved the primitive apofLolical chriflianity : and that they have manufcripts againll the papal Antichriil and Purgatory, as old as 1120. See their Hiftory by Paul Perrin, Genev. l6'lp. Their poverty, and fcclufion from the reft of the world for fo many ages, contributed in great meafure To this iimplicity of wor-Aiip. In his pamphlet, " The likclieft means to remove *Hirelings* out of churches," againft endowing churches with tithes, our author frequently refers 10 the happy poverty and purity of the WaLdenfrs. T. WARTON.

Ver. 7.————————————*that roll'd*
Mother 'with infant down the rocks.] There, is a print of this piece of cruelty in IMorrland. He relates, lhal [IC] a mother

The vales redoubled to the bills, and they
To Heaven. Their martyred blood and afties
fow it)
O'er all the Italian fields, where ftill doth fway
The triple Tyrant; that from thefe may grow
A hundred fold, who, having learn'd thy way,
Early may fly the Babylonian woe. J4

was hurled down a mighty rock, with a little infant in her arms; and three days after, was found dead with the little childc alive, but fail clafped between the arms of the dead mother which were cold and ftiffe, infomuch that thnfc who fuunJ them had much ado to get the young childe ou " p. 353. T WARTDN.

Ver. ID.——————*Their* martyr'd bluod *and ajhes* fow] An allufion to " *Sangvis martyrumjbncn* ell Ecdefise." TODD.

Ver. 14.——————— *Babylonian* woe,] Autichrift. WARBURTDN.

The Pope, or *Antickrijt,* was called the *Babyhnijh Beajl of Home.* Sec Prynne's *Laud,* p. 277- edit. 1546". He is called *Ant'ijlfs Babyloniusj* the Dabylonifli bifliup, by Milton, *In Quint.* Z V . v . 155. T. WARTUN.

XIX.

On his BLINDNESS.

WHEN I confider how my light is fpent
Ere half my days, in this dark world and wide,
And that one talent which is death to hide,
Lodged with me ufelsfa, though my foul more bent
To ferve therewith my Maker, and prefent
My true account, left he, returning, chide;
" Doth God exaft day-labour, light denied ?"
I fondly aik: But Patience, to prevent
That murmur, foon replies, " God doth not need
" Either man's work, or his own gifts; who
" beft
" Bear his mild yoke, they ferve him beft: his
"ftate

Ver. 3. *And that one talent which is death to hide,]* He fpoaks here with all u ft on to the parable of the talents, *Mat.* **xxv.** *And.* he ipfdks with great modefty of himfulf, as if he had not five, or two, but only one talent. NEWTON.

Vcr. 7- *Doth God exaft day-labour, light denied ?]* Here is a pun on the dodlrine in the gofpel, that we are to work only while it is light, and in the night no man can work. There is an ambiguity between the natural light of the day, and the author's blindncfs. T. WARTDN.

Ver. ID.————*man's work, or his own gifts;]* Free-will DF grace, **WAKTDN.**

" Is kingly; thoufands at his bidding fpeed,
" And poft o'er land and ocean without reft;
"They alfo ferve who only ftand and wait."

Ver. 12.——————*thoujflnds at Us bidding fpeed,*
And poft *o'er land and ocean 'without reft* ;
They alfo ferve who only Jlaitd and wait.] Compare Spejricr, in *thHyme ofhtawnly* Lore, ft. x. of the angels.

" There they in their trinall triplicities
" About him wait, and on his will depend;
" Either with nimble wings to cut the ikies,
" When he them on his mefiages doth fend;
" Or on his own dread prefence to attend,"

It is the fame conception in *Par. Loft,* B. iv. 677-

" Millions of fpiritual creatures walk the earth,
" Unfecn, both when we wake, and when we fleep, &c."

See alfo on the *Death of a Fair Infant,* v. 59

" To earth from thy prefixed feat didftpo,'f."

We haveyojZ alfo in *Par. Loft,* B. iv. 171.

—— " with a vengeance fent
" From Media *pqft* to Egypt."

Sylvefter in *Du Bartas* calls the angels " quickc *pojles* with ready expedition," W. i. D. i. WAHTDN.

SoCowley, in his *Davideis,* B. ii. "The joyful Gabriel jw#f away." And, in his *Hymn to Light,* " Let a *poft-angd* ft art withtheer TODD.

XX.

To Mr. LAWRENCE.

LAWRENCE, of virtuous father virtuous fun,
Now that the fields are dank, and ways are mire,

Ver. 1. *Lawrence, of virtuous father virtuous fan,* &c.] Of the *virtuous son* nothing has tranfpired. The *virtuous father,* Henry Lawrune I-, was member for Herefordfliire in the Little Parliament which began in 1653, and was active in fettling the protectorate of Cromwell. In confluence of his fervices, he was made Prefidcnt of Cromwell's Council; where hs appears to have figned many fevers and arbitrary decrees, not only againil the royalifts, but the Brownifts, fifth-monarchy men, and other fecftarifts. He continued high in favour with Richard Cromwell. As innovation is progreflivc, perhaps the fon, Milton's friend, was an independent and a ftill warmer republican. The family appears to have been featcd not far from Milton's neighbourhood in Buckinghamfliirc : fur Henry Lawrence's near relation, William Lawrence a writer, and appointed a Judge in Scotland by Cromwell, and who was in *l63l* a gentleman commoner of Trinity college Oxford, died at Bi-dfont near Stnines in Middlelex, in 1&82. Hence fays Milton, v. 2.

" Now that the fields are dank, and ways are mire,
" Where mail we fometimes meet, &c."

Milton, in his fir ft Reply to More written 1654, recites among the moft refpeftablr of his fiii-nds who contributed to form the Commonwealth, " Muntacutium, *Laureiifium,* fummo ingenio ambos, optimifque aitibus expofitos, &c." *Profe-W,* ii. 34&. Where by *Montacutium* we are to undcriland Edward Montague, earl of Mancheftcr; who, while lord Kimbolton, was one of the members of the Houfe of Commons impeached by the King, and afterwards a leader in the Rebellion. I believe they both defcrved this panegyrick, T. WARTDN.

Where fhall we fornetimes meet, and by the fire
Help wade a fullen day, what may be won
From the hard feafon gaining ? Time will run
On fmoother, till Favonius re-infpire

Mr. WaHon is miftaken in faying that " of the *virtuous fan* nothing has tranfpircd," This Henry Lawrence, the *virtuwsfon,* is the author of a work, of which I am in pofleflion, fuited to Milton's tafte; on the fubjcft of which, I make no doubt, he and the author " by the fire helped to watte many a fallen day." It *is* entitled " Of our Communion and Warre with Angels, &c. Printed Anno Dom. 1545." 4°. 189 pages. The dedication is " To my Moil dcarc and Mofl honoured Mother, the *Lady Lawrence"* I fuppofe him alfo to br the fame Henry Lawrence, who printed " A Vindication of the Scriptures and Chriftian Ordinances, 1649. Lond." 4°. TODD.

Ver. 3.——————*and by the fire*
Help wafte a fullen day, &c.] He has fentiments of much the fame caft in the *Epitaph. Damon,* v. 45.

——" Quis me lenire docebit
" Mordaces curas, quis longam fallere noftcm
" Dulcibus alloquiis, grato cum fibilat igni
" Molle pyrum, et nucibus Arcpitat focus, &c."

See alfo Drayton's *Odes,* vol. iv. 1343.

" They may become John Hewcs's lyre,
" Which oft at Polcfworth *by the fire*
" Hath jnaile us gravely merry." T. WARTON.

Ver. *6.*————*till* Favonius *re-infpirc* &c.] *Favonius* had before been rendered familiar in English poetry for Zephyr, by the following beautiful paffage in Jonfon's *Mafques,* vol. vi. 24.

" AS if *Favonius,* father of the Spring,
" Who in the verdant meads doth reign fole king,
" Had ruus'd him here, and fhook his feathers wet
" With purple-fwelling neflar: and had let
" The fweet and fruitful dew fall on the ground
" To force out all the flowers that may be found, &c.

The frozen-earth, and clothe in frefti attire
The lilly and rofe, that neither fow'd nor fpun.
What neat repaft fliall feail us, light and choice,
Of Attick tafte, with wine, whence we may rife
To hear the lute well touch'd, or artful voice
Warble immortal notes and Tufcan air?
He who of thole delights can judge, and fpare
To interpofe them oft, is not unwife.

[11] The gaudy peacock boafts not in bis train
" So many lights and Ihadows, nur thu rain-
[11] Refblving Iris, &c."'

But the whole[1] is from Claudian's Zephyr, *Rapt. Proferp.* L. ii. 73, &c. Compare Beaumont's *Bofvurth-Ficld*, edit. lfc2,9. p. 12. [11] And milrl *Favunius* breathes." T. WARTON.

Ver. 8.——————*that neither fow'd norfpun.]* Alluding, ai doftor NewLon obfervcs, to *Matt*, vi 26, 28. " They fow not, neither do they fpin." And compari: vcr. 30. with the preceding hemiftich. TODD.

Ver. 13. The clofe of this Sonnet is perfectly in the ftylc of Horace and the Grecian lyricks; as is that of the following to Cyriack Skinner. T. WARTON.

XXL

To CYRIACK SKINNER.

CYRIACK, whofegrandiire, on the royal bench
Of Britilh Themis, with no mean applaufe

Cyriack Skinner was onv of the principal members of Harrington's political club. Wood fays,, that he was " an ingenious young gentleman, and fcholar to John Milton; which Skinner fumetimeg held the chair,[17] *Ath. Oxon.* ii. 5,91. I find one Cyriack Skinner, I know not if the fume, a member of Trinity college Oxford in 1540. In 1659-60, Milton publiflied " A Ready and eafy way to eftablifh a free Commonwealth, &c." This was foon afterwards attacked in a burlefque pamphlet, pretended to be written by Harrington's club, under the title of [11] The cciifure of the ROTA upon Mr. Milton's Book entitled *The Ready and easy way*, &c. Lond. Printed by Paul GIDDY printer to the RUTA, at the figne of the WINDMILL in *Turnc again* Lane?, 1660." But Harrington's club, which encouraged all propofals fur new models of government, was very unlikely to have made fuch an attack; and Milton's very familiar intimacy with Skinner, to whom he addrefies two Sonnets, full of confidence and afleftion, was alone fufficient to have prevented any remunitranee from that quarter. Aubrey fays, that Milton's *Idea T,'it'o-Ivgite* in manufcript is "in the hands of Mr. Skinner a Merchant's foil in Mark-Lane. *Mem.* There was one Mr. Skinner of the Jerker's office up two pair of ftayrrs at the Cuftom-houfe." MS. *Ajhrnul.* ut infr. Milton's pamphlet was alfo anfwered in the " DIGNITY OF KINGSHIP aflerted : in anfwer to Mr. Milton's *Rtady and Eafie way* &c. by G. S. a lover of Loyalty. London, Pr. by E. C. for II. Saile, &c. 1660.[1]" 12mo. It is a weak performance. In the Dedication to Charles the Second, the author fays, " the King's murthrr, and all its concomitant iniquities, were extenuated, extolled, and juftified, by one Mr. John Milton,"] have alfu a pamphlet before me, " A Letter to Mr. Evelyn on

Pronounc'd, and in hig volumes taught, oar laws,
Which others at their bar Ib often wrench ;
To day deep thoughts refolve with me to drench
In mirth that, after, no repenting draws;
Let Euclid reft, and Archimedes paufe,
And what the Swede intends, and what the French.

the Confutation of the Houfe uf Commons." G. S. is written into the title as the author's name, who is Lulled an pjedlerl member of the Houfe of Commons. I think he is not the fame," T. WARTON.

George Scarlevras one of the ejefted members of the Hnufe of Commons. See a " Declaration of the true flute of the Secluded Members' Cafe, &c. iftfD." p. 21. A perfon of both thofe names appears as an author in Krnnet's *Regi,'ler,* p. 571- Whether this be the perfon intended in the preceding note, I am unable tu fay. Whoever he was, he prefixed another title tu his book in ifrfrI, viz. " Monarchy triumphing over traiteruus republicans, &c." It differs in no other refpect from the " Dignity of King-ihip." TODD.

Ver. 6. *In mirth that, after, no repenting draws*;] This is the decent mirth of Martial.

[11] Nox non ebria, fed fuluta curis." T. WARTDN.

Ver. 8. *And what the* Swede intends, &c.] So it is in the manufcript. In the fir ft edition it was " And what the bwerle *intend"* which in others is altered to " And what the *Swedes* intend," Charles Guftavus, king of Sweden, was at this time waging war with Poland ; and the French with the Spaniards in the Netherlands: And what Milton fays is famewhat in the maoner and fpirit of Horace, *Od.* II. xi. 1.

" Quid bellicofus Cantaber, et Scythes,
[11] Hirpine Quinfti, cogitet, Adria
11 Divifus objecto, remittas
[11] Querer: &c.[v] NEWTON,

To meafure life learn thou betimes, and know
Toward folid good what leads the neartit way;
For other things mild Heaven a time ordains,
And difapproves that care, though wife in {how,
That with fuperfluous burden loads the day,
And y when God fends a cheerful hour, refrains.

XXII.

To the SAME.

CYRIACK, this three years day thefe eyes, though clear,
To outward view, of blemifti or of fpot,
Bereft of light, their feeing have forgot;
Nor to their idle orbs doth fight appear
Of fun, or moon, or ftar, throughout the year,
Dr man, or woman. Yet I argue not b
Againft Heaven's hand or will, nor bate a jot
Of heart or hope ; but ftill bear up and fleer

Ver. 3. In the printed editions this and the following lines were thus :

" Bereft *of fight* their feeing have forgot,
" Nor to their idle prbs doth *day* appear
" Dr fun, or moon, &c." NEWTON.

Ver. 7. . *bate a jot]* In the printed copies, " bate *one* jot." NEWTON,

Ver. 8. One of Milton's charaftcriAicks was a fingulaj; for-

Right onward- What fuppurts me, doft thou aft?
The confcience, Friend, to havft loft them overplied ID
In liberty's defence, my noble tafk,

titudc of mind, ariling from a confcioufnefsof fuperiour abilities, and a conviction that his cuufp, was juft. The heart which he prints to Leonora is thus dcfcribed, *Sonn.* vi. 4,

——— *IO* ccrto a prove tantc
" L'he'bbi fede-le, intrepilo, coftantc,
" DC penficri Ieggiadro, accorto, c bunno ;
" Qunndo rugge il gran mondo, c fcocca il tuono,
" S'arma di fe, c d'intcro iliainante :
" Tanto iltil forfp, c d'invidia ficuro,
" Di tirnuri, &c."

He concludes, with great elegance, writing to a lady, that it was not pruof against love,'." T. WARTOK.

Vcr. 9. *Eight onward.]* Mr. Harris, in his notes on the *Trcatlfe on Happinefs,* obfiirves on this cxpreffion of *Right onward,* p. 3D6. " One would imagine that our great countryman Milton had the reafoning of Marcus Antoninus in view. L. 5. §. 5. Where in this Sonnet, fpeaking of his own Blindncfs, he fays with a becoming magnanimity, *yet I argue not, &tc.* The whole Sonnet is not unworthy gf pcruful, being *bothjimple Hndjitblime."*
Jos. WAIITDK.

Ver. ID. When he was employed to anfwcr Salmafius, unc of his eyes was almoft gone; and the phyficians prcdiiflcd the lofs of both if he proceeded. But he fays, in auiwcr tu Du Moulin, " I did not long balance whether my Duty ftiould be preferred tD my Eyes." T. WABTDV.

Ver. 11. *In liberty's defence,* &c.] This Sonnet was not hazarded in the edition of l673, where the lad appears. For the *Dtfenfiv pro pupulo Anglicano,* of which he here fpuaks with fa much fatisfa&ion and fclf-applaufe, at the n-ftoration was ordered to be burnt by the hasds of the common hangman, together with

Of which all Europe rings from fide to fide.
This thought might had me through the world's vain mafk
Content though blind, had I no better guide.

his *Iconnclajlts,* at which time his perfon was fpared ; and, by a fingular aft of royal clemency, he furvived to write *Paradife Loft.* It is more remarkable, that John Goodwin a famous Independent preacher, mould have been indemnified, whofc books were alfo burnt, in which he juftified the king's murther. But 'Milton's prufe was to luffer another difgrace. Twenty-feven Propositions gathered from the writings of our author,Buchanan, Hobbes, Baxter, John Goodwin, Knox, Owen, and others were profcribed by the Univerfity of Oxford, Jul. 21, 1683, as dcftrudlive both to Church and State ; and ordered to be burnt in the court of the Schools. See the *Decree* of the Univerfity, in Somers's *Trutts,* iii. 223. In this general conflagration of religious and civil heterodoxy, were blended the books of many quakcrs and Fifth-monarchy-men; the latter had affirmed, *Prop.* xix. " The powers of this world art; ufurpations upon the prerogative of Jcfus Chrift; and it is the duty of God's people to deftroy them, in order to the fetting up Chrift on his throne," p, 225. This tranfaftion is celebrated in a poem of the *Mufce Anglicaniz,* called *Decretum Oxmiienfe,* lb83, vol. ii. p. 180, 181. edit. 1714. I tranfcribe fome of the lines with abhorrence:

" Hse tibi Ant *laudes immortatefyue triwnphi,*
" O dea, Bellofiti facrus quse protegis arces !—
" Quamquam O, fi fimili quicunque hæc fcripferit auctor
'• Futo fuccubuiflet, codemque arferit igne;
" In *medio* videos flamma, crepitante cremari
" MILTONUM, cœlo tcrrifquc inamabilc numen !"

But by what follows, the writer docs not feem to have been infenfiblc to the beauties of Milton's poetry. T. WARTON.

Ver. 11.——————————*my noble tafk,]* In a Letter to Oldenburgh he fays, " Ad alia ut me parem, nefcio fane an *nobiliora* et utiliora. Quid enim in rebus humanls **aflerenda**

Libertats nobttius aut utilius efle poteft ?" But he adds, with lefs triumph than in this Sonnet, about his blindnefs, " fi quidem per valetudinem, et hanc *luminum orbitatem* licuerit," *Pr. W.* ii. 574. This Sonnet was not written before 1551, when the *Deftnfio* appeared. T. WAHTDN.

Ver. 12. *Of-which all Europe* rings] So I read, with the printed copies before doftor Newton's edition, in which *talks* is fubftituted from the manufcript inftead of *rings.* But fee *Soon.* xv. 1. So, in the *Hift. of Cyrvs.* &c. 1594. " Df whom Afia *rings"* and in Harington's *Orl. Fur.*]617, p. 53. [Cl] Of whofe great triumphs all the world fliall *ring."* The Sonnet thus concluded, before doctor Newton's edition:

" *Whereof* all Europe rings from fide to fide.
" This thought might lead me through *this* world's vain mafk
" Content though blind, had I no *other* guide." TODd,

XXIII.

OB *his DECEASED WIFE.*

METHOUGHT I faw **my** late efpoufed faint

Ver. I. *Metbought I faw my late efpoufed faint* &c.] Raleigh's elegant Sonnet, called A VISION *upon the conceipt of the* FAERIE QUEENE, begins thus,

" Methought I faw the grave where Laura lay."

And hence perhaps the idea of a Sonnet in the form of a vifion was fuggefted to Milton. This Sonnet was written about the year 1656, on the death of his fecond wife, Catherine, the daughter of captain Woodcock of Hacknry, a rigid fectarift. She died in child-bed of a daughter, within a year after their marriage. Milton had now been long totally blind : fo that thin might have been one of his day-dreams. Captain Wood nock had a brother Francis, as I colled, a covenanter, and of the affembly of divines, who was prefcnted by the ufurping powers to the benefice of S. Olave in Southwark, 1646. One of his furname, perhaps the fame with this Francis, was appointed by parliament in lb'5.9, tn approve of miniftcrs; was a great frequenter of conventicles, and has fonie puritanical fermons extant in *The morning exercifi methodized,* 1676". T. WARToN.

The idea of a Sonnet in the form of a Vifiun might be fuggcfted to Milton by two cumpofitiuns of this kind, in the *Sonetti di divsrfi Accademici Sane,'I* printed at Siena in 1&D3, entitled *Sognu net qual vidde la fua donna, che gid era morta,* and *Apparitione delta fua donna morta ;* both by Murtio Bnrtolini, in pages 205, 210. See alfo Drayton's *Matilda,* cd. 15Q4-, to which is prefixed a Sonifet entitled *The vifion of Matilda,* and figned H. G. Efquire.

" Methought I faw vpon Matildas tombe
" Her wofull ghoft, &c." ToDD.

Brought to me, like Alceflis, from the grave,
Whom Jove's great fon to her glad huiband gave,
Refcu'd from death by force, though pale and faint.
Mine, as whom walh'd from fpot of child-bed taint
Purification in the old Law did fave,
And fuch, as yet once more I truft to have
Full fight of her in Heaven without reftraint,
Came vefted all in white, pure as her mind:
Her face was veil'd; yet to my fancied fight
Love, fweetnefs, goodnefs, in her perfon ihin'd
So clear, as in no face with more delight.

Ver. 2. *Brought to me, like Aheftis, from the grave,]* Dr. Johnfoil calls this a *poor Sonnet.* Perhaps he was not flruck with this fine allufion to Euripides. T. WARTON.

The laft fcene of the *Alceftis* of Euripides, our author's favourite writer, to which he alludes in this paffage, is remarkably pathetick; particularly at v. 1155.

Ω φιλτάτης γυναικὸς ὄμμα, κ. τ. λ.

And all that follows on Admetus's difcovering that it was his wife, whom Hercules had brought to him covered with a veil. And equally tender and pathetick is the paflage in the firft Aft, which defcribes Alceftis taking leave of her family and houfe, when AID had refolved to die to fave her hufband: particularly from v. 175. to v. lp6. Thompfon clofely copied this paflage in his *Edward and Eleonora.* I have wondetbd, that Addifon, who has made fo many obfervations on the iftgory of *Sin* and *Deat,'ij* in the *Paradife Lojt,* did not recoiled, Wat the perfon of *Death,* was clearly and ubvioufly taken from the 0ANATOL of Euripides in this Tragedy of *Alcejlis.* Jos. WARToN.

But O, as to embrace me fhe inclined,
Iwak'd; fhefled; and day brought back my night.

Vcr. 13. *I wak'd; JJicfad ;* &c.] So in Adam's dream, *Par, Loft,* viii. 478.

" She difappcar'd, and k-ft me dark, I wak'd, &c."

This Sonnet therefore- proves the improbability of Bentlcy's correftion, who would *fubftitutcjlmight* inftrad of *dark.* But perhaps Milton, in the text, yet with a conceit, alludes to his blindnefs, " *day brought back my* NIGHT," SEE much the fame conceit in *Sunn.* xix. 7.

" Doth Goil exaft rff-labour, *light* denied ?"

T. WARTON.

Milton has equalled, in this Sonnet, as Mr. Haylt-y has elegantly obferved, the mournful graces of Petrarch and of Cambens, who have each of them left a plaintive compofition on a fimilar idea. That the curious reader may compare the path I'tick ftrains of the three pucts, I will fubjoin the Italian and Portugucfe Sonnets.

Petrarc. *Son.* Ixxix. Parte 2.da,

" L'aura mia facra al mio ftanco ripofo,
" Spira si fpeflb, ch' i' prendo ardimento
" Di dirle il inal ch' i' ho fentito c fento,
" Che vivcnd' clla, non farei ftato ofo.
" lo 'ncomincio da quel guardo amorofo,
" Che fu principle a si lungo tormento;
" Poi feguo, come mifero e contento
" Di di in di, d' ora in ora, Amor m'ha rofu.
" Ella fi tace, c di pieta dipinta
" Fifo mira pur mr, partp fofpira,
" E di lagrime oncfte il vifo adorna;
" Onde 1' anima niia dal dolor vinta,
" Mentre piangendo allor feco s' adira,
" Sciolta dal fonno a fe fteffa ritorna."

Camoens, *Son.* Ixxii.

" Quando lie minhas magoas a comprida,
" Magiivaao os olhos me adormece,
" Em fonhos aquclla alma me apureue
" Que para mi foy fonho nefta vida.
" La numa foidade,, onde eilendida
" A vifta por o campo desfallece,
" Curro apos ella; & ella entao parece
" Que maes dc mi fe alonga, compclida,
" Brado : Nao me fujays, fombra benina.
" Ella (os olhos em mi c'hum brado pejo,
" Como quem dis, que ja nao pode fer)
" Torna a fugirme : tnrno a bradar; dina:
" E antes q' acabe em mene, acordo, &c vejo
" Que uem hum breve engano poffo ter." ToDD.

Original Various Readings of the SONNETS,

From the Cambridge MS.

Examined by the editor of thefe volumes.

SONN. viii.

Title. " *On his dore when the* Citty *expetted an* aflault." Then, as at prcfcnt', with an addition of the date 1642, after-Awards expunged.

Ver. 3. If *ever* deed of honour did thee pleafe.

As in the edit. 164-5. The prcfent reading occurs firfl in the edit. 1673.

This Sonnet is written in a female hand. Only the title, now prefixed to it, is written by Milton.

SONX. ix.

Title. " To a Lady."

Ver 7. And at thy *blooming vertue* fret their fplecn.

Ver. 13. *Opens the (lore of* blifie *that* hour of night.

All in Milton's own hand-writing.

SoNN. x.

Title, as printed in this edition.

SUNN. xi.

Title, as printed in this edition.

Ver. 1. *I toritt* a book of late call'd Tetra chord on,
And *way'd it* clofe, both matter, form, and ftyle:
It went off" well about the town awhile,
Numbering good *wits, but* now *is* fcldom por'd on.

Ver. 10. Thofe *barbarous* names.

Then *rough-hewn,* and laftly *rugged.* All in Milton's own hand.

SONN. xii.

Ver. 4. Of owls and *buzzards.*

Ver. ID. And *hate the* truth *whereby theyjhould bt* free
All in Milton's own hand.

SUNN. xiii.

Title. " To *my friend* Mr. Hen, Lawes, *feb.* p. 1645. On *the publi,'hing of* his aires."

Vcr. 3. Words with juft *notes, which till then us'd* to fcan$_f$
With Midas' eares, *misjoining* Ihort and long.

In the firft of thefe lines " *When moft were wont* to fcan" had alfo been written.

Ver, &. *And gives thee* praife *above the pipe of Pan.*
To after age thou lhalt be writ *a* man,
Thou did,'I reform thy art the chief among,
Thou hnnourft vers, &c.

Ver. 12. Fame, *by the* Tufcan's leav, fhall fet thee higher
Than *old Cafell,* whom Dante *ivood'd* to fmg.

There are three copies of this Sonnet; two in Milton's hand; the third in another, a man's hand. Milton, as Mr. Warton obferves, had an amanuenfis on account of the failure of his eye.

SoNN. xiv.

Title, as printed in this edition.

Yer. 3. Meekly thou didft refign this earthly *clod*
Of flefh and Jin, which *man* from *heaven* doth fever,

Ver. 6. *Strait follow'd thee the path, that faints have* trod
Still as they journey'd from this dark abode
Up to the *realm of peace and joy* for ever.
Faith.,'to'd *the way,* and who,'aw them heft
Thy hand-maids, &c.

Here alfo the line had been written,

Faith *who* led on *the way,* and knew them beft, &c.

Ver. 12. And *fpoke* the truth.

There are two copies of this Sonnet, (one corrected,) in Milton's hand; and a third in another, a man's hand.

SONN. XV.

Title. " *On* the &c. A *the fiege of Cokhefler."*

From . 2. to ver. 13, now printed. See the variations of the printed copies, before doctor Newton's edition, in the notes on the Sonnet.

SDNN. xvi.

Title. " To the Lord Genaral Cromwell, *May* 1552- *On the Propofalls of certains minifters at the committfe for propagation of the gvfptll"* Afterwards blotted out.

From ver. 1. to Ver. 8, as now printed. See the notes on the Sonnet.

Ver. p. And *twenty battles more.*

So it was at fr , 'littcn, afterwards corrected to the prefcnt reading, *Wvrteft ;'s laureat wreath.*

Ver. 11, and 12, as now printed. This Sonnet is in a female hand, unlike that in which the 8th Sonnet is written.

SONN. xvii.

Ver. 1. As now printed.

Ver. 2. *And to* advifc how war may, beft upheld,
Move *on* hrr main nervrs.

So at firft writttrn, afterwards corrrftcd to *Then* and *by.*

Ver. 10. *What* power Me *church and* what *the* civill means,
T,'iuu tcachrjl bcft, which few have *ever* ilone.

Afterwards thus,

Both fpiritnal power and civill, what each means,
Thou haft Icarn'd *well, aprarfe* which few have *won.*

Laftly, as now printed.

Ver. 13.——————tliy *right* hand.

Afterwards altered *in Jinn* hand. And Warburton has faid it ftiould have been altered further to " firm *arm."*

This Sonnet is alfo in a female hand, unlike either of the two laft.

SONNETS xviii, xix, xx, do not appear in the manufcript.

Sonn. xx.

The four laft lines are wanting.
Ver. S. As now printed.
In the hand of a fourth woman, as it feems.

SONN. xxii.

Vcr. 3. to ver. 5, as now printed.
Ver. 7- Againlt *God's* hand——
Afterwards altered to ,','eare,'i's hand.
Ver. 8.————but ftill *attend tv* ftccr
Up hillward.
So at firft written, afterwards altered to the prefent reading.
Ver. 12. Df which all Europe *talks* from fide to fide.
Vcr. 13, 14. As now printed.
This Sonnet is written in the fame female hand as the laft.

SDNN. xxiii.

No variations, except in the fpelling. This is in a fifth female hand; beautifully written ; imitating alfo Milton's manner of beginning mod of the lines with finall initial letters; which is nut the cafe with the other female hands.

THE END DF VDL, VI.

Printed by Liw ind Gilbert, St. John's Square,