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# POETICAL WORKS

OF

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 ALLHALLOWS, LOU BARD-STREET., Soc.

THE SECOND EDITION, WITH CONSIDERABLE ADDITIONS,

AND WITH

A VERBAL INDEX TO THE WHOLE OF MILTON'S POETRY

IN SEVEN VOLUMES.

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THE  
POETICAL WORKS

JOHN MILTON.





PRELIMINARY OBSERVATIONS

ON

PARADISE REGAINED.



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# PRELIMINARY OBSERVATIONS

## ON

### PARADISE REGAINED\*



THAT the *Paradise Regained* has been considerably underrated by the world, seems of late to be an opinion almost generally admitted. But perhaps we shall state the fact more correctly, if we say that it has been *neglected*, rather than *underrated*; that it has been more *unknown*, than *not admired*. This is so much the case, that I apprehend some of the warmed panegyrics of the *Paradise Lost* have never honoured this Poem with a perusal; or only with a casual and most unfair one, under a cloud of prejudices against it.—A critic, whose taste, judgment, and candour are unquestioned, has given it absolutely *no place at all* among the Works of its Author. " If I might venture to place Milton's Works according to their degrees of poetick excellence," says Dr. Joseph Warton, " it should be perhaps in the following order, PARADISE LOST, COMUS, SAMSON AGONISTES, LYCIDAS, L'ALLEGRO, IL PENSEROSO." (*See concluding note to the Lycidas, in Warton's Edition of Milton's Juvenile Poems!*) I should hope that PARADISE REGAINED *flipped accidentally out of the list*: indeed what the late Mr. Warton has said of the *Comus*, I do not hesitate to apply to the Poem before us, and to hazard freely my unqualified opinion, that " the Author is here inferior only to his own *Paradise Lost*."

\* I have ventured to form the remarks of the learned editor of *Paradise Regained*, subjoined in his elegant edition of 1795 to the *end of each book*, into a *Preliminary Discourse*; as corresponding, in this modification, with the design of Mr. Addison's critical essay on *Paradise Lost*; which is, to point out strongly the *particular beauties* of the Poem to the reader's notice; or, in other words, to tell him the delicious fare which he may expect, and to bid him " sit down, and feed, and welcome at the table." TODD.

If we confider the FIRST BOOK, we fhall find much to admire, and little to cenfure.

The Propofition of the Sulked is clear and dignified, and is beautifully wound up in the concluding line, " And Eden rais'd in the wafte wildernefs."

The Invocation of the Holy Spirit is equally devout and poetical. The Baptifm of John carries us with, the beft effect *in medias res*. Satan's Infernal Council is briefly, but finely, affembled; his fpeech is admirable; and the effect of it is ftrongly depictd. This is ftrikingly contraited by the fucceeding beautiful defcription of the Deity furrounded by his Angels; his Speech to them; and the triumphant Hymn of the Cœleftial Choir.—Indeed the whole opening of this Poem is executed in fo mafterly a manner, that, making allowance for a certain wifh to *comprefs*, which is palpably vifible, very few parts of the *Paradife Loft* can in any refpect claim a pre-eminence.—The brief defcription of our Lord's entering " now the bordering defart wild, and with dark (hades and rocks environ'd round ;" and again, where " looking round on every fide he beholds a pathlefs defart, dufk with horrid (hades," arc fcenes worthy the pencil of Salvator. Our Lord's Soliloquy is a material part of the Poem, and briefly narrates the early part of his life. In the *Paradife Loft*, where the Divine Perfons are fpeakers, Milton has fo chaftened his pen, that we meet with few poetical images, and chiefly fcriptural fentiments, delivered, as near as may be, in fcriptural, and almod always in unornamented, language. But the poet fcems to confider this circumfiance of the Temptation, (if I may venture fo to exprefs myfelf,) as the laft, perfect, completion of the *Initiation* of the Man Jefus in the *myftery* of his own divine naturo and office: at leaft he feels himfelf entitled to make our Saviour while on earth, and " inthrined in fiefhly tabernacle," fpeak in a certain degree, *ανθρωπινως*, or, *after the manner of men*. Accordingly all the fpeeches of our blefièd Lord, in this Poem, are far more elevated than any language that is put into the mouth of the Divine Speakers in any part of the *Paradife Loft*. The, ingrafting Mary's Speech into that of her Son, it muft be allowed, is not a happy circumfiance. It has an awkward effect, loads the reft of the Speech, and might have been avoided, and better managed. The defcription of the probable manner of our Lord's paffing the forty days in the wilderaefs is very picturefque; and

the return of the wild beafts to their Paradifiacal mildnefs is finely touched. The appearance of the Tempter in his affumed tharacter; the deep art of his two firft fpeeches, covered, but not totally concealed, by a femblance of fimplicity; his bold avowal and plaufible vindication of himfelf; the fubfequent detection of his fallacies, and the pointed reproofs of his impudence and hypocrify, on the part of our Bleffed Lord;—cannot be too much admired. Indeed, the whole conclufion of this Book abounds fo much in clofenefs of reafoining, grandeur of fentiment, elevation of flyle, and harmony of numbers, that it may well be queftioned, whether poetry on fuch a fubjeft, and efpecially in the form of dialogue, ever produced any thing fuperiour to it.

The fingular beauty of the brief defcription of night coming on in the defart, closes the Book with fuch admirable effect, that it leaves us *con la bocca dolce*.

The opening of the SECOND BOOK is not calculated to engage attention, by any particular beauty of the picturefque or defcriptive kind; but by recurring to what paffed at the river Jordan among Jefus's new difciples and followers upon his abfence, and by making Mary exprefs her maternal feelings upon it, the poet has given an extent and variety to his fubjeft. It might perhaps be wifhed, that all which he has put into the mouth of the Virgin, refpecting the early life of her Son, had been confined folely to this place, inftead of a part being incorporated in our Lord's foliloquy in the firft Book. There it feems aukwardly introduced, but here I conceive her fpeech might have been extended with good effect.—Our Lord, (ver. 110.) is, in a brief but appropriate defcription, again prefented to us in the wildernefs. The poet, in the mean time, makes Satan return to his infernal council, to report the bad fuccefs of his firft attempt, and to demand their counfel, and affiftance, in an enterprife of fo much difficulty. This he does in a brief and cnergetick fpeech. Hence arifes a debate; or at leaft a proportion on the part of Belial, and a rejection of it by Satan, of which I cannot fufficiently exprefs my admiration. The language of Belial is exquisitely defcriptive of the power of beauty, without a fingle word introduced, or even a thought conveyed, that is unbecoming its place in this divine Poem. Satan's reply is eminently fine: his imputing to Belial, as the moft difoblige of the fallen Angels, the amours attributed by the poets and mytbologifts to the Heathen Gods, while it is

replete with claffick beauty, furniflics an excellent moral to thofe extravagant fictions: and his defcription of the little effeft which the moft powerful enticements can produce on the refolute mind of the virtuous, while it is heightened with many beautiful turns of language, is, in its general tenour, of the moft fuperiour and dignified kind. Indeed all this part of his fpeech (from ver. 191, to ver. 225.) feems to breathe fuch a fmcere and deep fenfe of the charms of real goodnefs, that we almoft forget who is the fpcaker: at leaft: we readily fubferibe to what he had faid of himfelf in the firft Book;

—————" I have not loft  
 ' To love, at leaft contemplate and admire,  
 " What I fee excellent in good, or fair,  
 " Or virtuous."

After fuch fentiments fo expreffed, it might have been thought difficult for the poet to return to his fubjeél, by making the Arch-Fiend refumc his attempts againft the Divine Perfon, the commanding majefty of whofe invincible virtue he had juft been defcribing with fuch feemingly heart-felt admiration. This is managed with much addrefs, by Satan's propofing to adopt fuch modes of temptation as are apt to prevail moft, where the propenfities are virtuous, and where the difpofition is amiable and generous: and, by the immediate return of the Tempter and his afibciates to the wildernefs, the Poem advances towards the height of its argument.—Our Saviour's palling the night is well described. The coming on of morn is a beautiful counterpart of " night coming on in the defart," which fo finely clofed the preceding Book. Our Lord's waking—his viewing the country—and the defcription of the " pleafant grove," which is to be the fcene of the banquet—are all fet oil' with every grace that poetry can give. The appearance of Satan, varied from his firft difguife, as he has now quite another part to aft, is perfectly well imagined; and his fpeech, referring to fcripture examples of perfons miraculoufly fed in defart places, is truly artful and in character; as is his fecond fycophantick addrefs, where, having acknowledged our Lord's right to all created things, he adds,

" Behold,  
 " Nature afham'd, or, better to exprefs,



## PARADISE REGAINED.

" Troubled that thou should'st hunger, hath purvey'd  
" From all the elements her choicest store,  
" To treat thee, as befits, and as her Lord,  
" With honour."

The banquet (ver. 340.) comprises every thing that Roman luxury, Eastern magnificence, mythological fable, or poetick fancy can supply; and, if compared with similar descriptions in the Italian Poets, will be found much superiour to them. In the concluding part of his invitation the virulence of the Arch-Fiend breaks out, as it were involuntarily, in a farcical allusion to the divine prohibition respecting the tree of knowledge; but he immediately resumes his hypocritical fervility, which much resembles his language in the *ninth Book* of the *Paradise Lost* when, in his addresses to Eve, " persuasive rhetoric flack'd his tongue." The three last lines are quite in this style;

" All these are Spirits of air, and woods, and springs,  
" Thy gentle ministers, who come to pay  
" Thee homage, and acknowledge thee their Lord."

Our Lord's reply is truly sublime;

" I can at will, doubt not, as soon as thou,  
" Command a table in the wilderness,  
" And call swift flights of Angels minister,  
" Array'd in glory, on my cup to attend."

This part of the Book in particular is so highly finished, that I could wish it had concluded, as it might well have done, with the vanishing of the banquet. The present conclusion, from its subject, required another style of poetry. It has little description, no machinery, and no mythological allusions to elevate and adorn it; but it is not without a sublimity of another kind. Satan's speech, in which he assails our Lord with the temptation of riches as the means of acquiring greatness, is in a noble tone of dramatick dialogue; and the reply of our Saviour, where he rejects the offer, contains a series of the finest moral precepts expressed in that plain majestic language, which, in many parts of Didactic Poetry, is the most becoming *vestitus orationis*. Still it must be acknowledged, that all this is much lost and obscured by the radiance and enriched

descriptions of the preceding three hundred lines. These had been particularly relieved, and their beauty had been rendered more eminently conspicuous, from the studied equality and scriptural plainness of the *exordium* of this Book; which has the effect described by Cicero to the *subordinate* and *less shining* parts of any writing, "quò magis id, quod erit illuminatum, extare atque eminere videatur," *De Orator*, iii. 101. Ed. Prouft, —But the conclusion of this Book, though excellent in its kind, unfortunately, from its location, appears to considerable disadvantage. Writers of Didactic Poetry, to secure the continuance of their reader's attention, must be careful not only to diversify, but as much as possible gradually to elevate, their strain. Accordingly, they generally open their several divisions with their drier precepts, proceed then to more pleasing illustrations, and are particularly studious to close each Book with some description, or episode, of the most embellished and attractive kind.—

Among the various beauties, which adorn this truly divine Poem, the most distinguishable and captivating feature of excellence is the character of Christ. This is so finely drawn, that we can scarcely forbear applying to it the language of Quintilian, respecting the Olympian Jupiter of the famous sculptor Phidias; "cujus pulchritudo adjecit aliquid etiam recepte religioni videatur, adeo *majestas operis Deum aquavit*." L. xii.C. 10. It is observed by Mr. Hayley, that as in the *Paradise Lost* the poet seems to emulate the sublimity of Moses and the Prophets, it appears to have been his wish in the *Paradise Regained* to copy the sweetness and Simplicity of the Evangelists.—The great object of this second Poem seems indeed to be the exemplification of true Evangelical Virtue, in the person and sentiments of our Blest Lord. From the beginning of the THIRD BOOK to ver. 363 of the next, practical Christianity, thus personified, is contrasted with the boasted pretensions of the Heathen world, in its zenith of power, splendour, civilization, and knowledge; the several claims of which are fully dated, with much ornament of language and poetick decoration. After an exordium of flattering commendation addressed to our Lord, the Tempter opens his progressive display of Heathen excellence with an eulogy on Glory (ver. 25.), which is so intrinsically beautiful, that it may be

questioned whether any Roman orator or poet ever so eloquently and concisely defended the ambition of heroism: The judgement of the Author may also be noticed (ver. 31, &c.) in the selection of his heroes, two of whom, Alexander and Scipio, he has before introduced (B. ii. 196, 199,) as examples of continency and self-denial:—In short, the first speech of Satan opens the cause, for which he pleads, with all the art becoming his character.—In our Lord's reply, the *false* glory of worldly fame is stated with energetic brevity, and is opposed by the *true* glory of obedience to the Divine commands. The usual modes of acquiring glory in the Heathen world, and the intolerable vanity and pride with which it was claimed and enjoyed, are next most forcibly depicted; and are finely contrasted with those means of acquiring honour and reputation, which are innocent and beneficial:

" Rut, if there be in glory aught of good,  
 " It may by means far different be obtained,  
 " Without ambition, war, or violence;  
 " By deeds of peace, by wisdom eminent,  
 " By patience, temperance."

These lines are marked with that peculiar species of beauty, which distinguishes Virgil's description of the amiable heroes of "benevolence and peace, whom he places in Elysium, together with his blameless warriors, the virtuous defenders of their country, *Æn.* vi. 660—665.

In the conclusion of the speech an heroic character of another kind is opposed to the warlike heroes of antiquity;—one who, though a Heathen, surpassed them all in true wisdom and true fortitude. Such indeed was the character of Socrates, such his reliance on Divine Providence and his resignation thereto, that he seems to have imbibed his sentiments from a source "above the famed Castalian spring;" and while his demeanour, eminently displays the peaceable, patient, Christian-like virtues, his language often approaches nearer than could be imagined, to that of the holy penmen, "*Εἰ ταυτὴ θεῶφιλον,*" says he, "*ταυτὴ γινεσθαι.*" *Epidet.* •IATPIB. L. i. C. 29.—The artful sophistry of the Tempter's further defence of glory, and our Lord's majestically plain confutation of his arguments in the clear explanation given of the true ground on which glory and honour are due to the great Creator of all things, and required by him,—are both

admirable.—The reft of the Dialogue is well fupported; and it is wound up, with the beft effect, in the concluding fpeech, where Satan offers a vindicatory explanation of his conduit, in which the dignity of the Arch-angel, (for, though "ruined," the Satan of Milton feldom "appears lefs than an Arch-angel,") is happily combined with the infinuating art and "fleeched tongue" of this grand Deceiver. The firft nineteen lines are peculiarly illuftrative of this double character: The tranfition that follows to the immediate Temptation then going on, and which paves the way for the enfuing change of fcene, is managed with the happieft addrefs.—The poet now quits mere Dialogue for that "union of the narrative and dramattick powers," which Dr. Johnfon, fpeaking of this Poem, obferves "muft ever be more pleafmg than a dialogue without action."—The defcription of the "fpecular mount," where our Lord is placed to view at once the whole Parthian empire, at the fame time that it is truly poetical, is fo accurately given, that we are enabled to afcertain the exaft part of Mount Taurus, which the poet had in his mind. The geographical fcene, from ver. 268 to 292, is delineated with a precision that brings each place immediately before our eyes, and, as Dr. Newton remarks, far furpaffes the profped of the kingdoms of the world from "the mount of vifion," in the *eleventh Book* of the *Pavadiſe Loſt*. The military expedition of the Parthians, from ver. 300 to 336, is a picture in the boldeft and mod mafterly ftyle. It is fo perfectly *unique* in its kind, that I know not where in Poetry, ancient or modern, to go for any thing materially refembling it. The *fifteenth Booh* of Taſſi's *Jerufalcm, &c.* (where the two Chriſtian Knights, who are ſent in fearch of Rinaldo, ſee a great part of the habitable world, and are ſhown a numerous camp of their enemies,) does not appear to have furniſhed a ſingle idea to our Author, either in his geographical, or his military, fcene.—The fpeech of Satan, (ver. 346.) profeſſing the purpoſe why he (bowed all this to Jeſus, judiciously reverts to the immediate ſubject of the Temptation; and, by urging our Lord to avail himſelf of the Parthian power, that he might gain poſſeſſion of David's throne, and free his countrymen from the Roman yoke, it applies to thoſe patriotick feelings which he had expreſſed in the *Firſt Book* of this Poem, where he declares that one of his earlieſt ſentiments of virtue, *more than human*, was marked with a wiſh "To refcue Iſrael from the

Roman yoke." Our Lord's reply is clofe and pointed, and ferves further to unfold the chara ter of our great pattern of every virtue.—The fame objection ftill lies againft the conclufion of this Book, as againft that of the preceding one;—by coming immediately after a part fo highly finifhed, as the view of the Parthian power in all the fplendour of a military expedition, it has not the effe b it would otherwife have. It is however a neceffary conclufion, and one that materially carries on the bufinefs of the Poem. An efential tell of its merit is, that, however we might wifli it fhortened, it would fcarcely have been poffible to comprefs the matter it contains.

It has been obferved of almoft all the great epick poems, that they fall off, and become languid, in the conclufion. The fix laft books of the *Æneid*, and the twelve laft of the *Odyffey*, have been thought inferiour to the preceding parts of thofe poems. In the *Paradife Loft* the two laft books fall fliort of the majefty and fublimity of the reft: and fo, obferves Dr. Newton, do the tyvo laft books of the *Iliad*. " With the fall of our firft parents," fays Dr. Blair, " Milton's genius feems to decline:" and though he admits the Angel's fliowing Adam the fate of his pofterity to be happily imagined, " the execution," he adds, is " languid." Addifon, in pointing out the particular beauties of the two laft (books of the *Paradife Loft*, obferves that, though *theſe* were not looked upon as the molt ihining books of the poem, they ought not to be confidcred as *unequal parts* of it.—Perhaps the two poncluding books of the *Paradife Loft* might be \* defended by other arguments, and juftified in a more enWhial manner, than has been done by Addifon; but it is certainly fortunate when the fubje t and plan of an epick poem are fuch, that in the conclufion it may rife in dignity and fublimity, fo as to excite to the very laft the attention and admiration of the reader.—This laft Book of the *Paradife Regained* is one of the iineft conclufions of a poem, that can be produced. The Book of Job, which I have fuppofed to have been our Author's model, materially refembles it in this refped, and is perhaps the only inftance that can be put in competition with it.—It has bcea remarked that there is not a fingle fimile in the *Firft Mad*: neither do we meet with one in the three firft Books of the *Paradife Regained*. In the beginning of the FOURTH BOOK the

\* [See Mr. Dunfter's defence of them in the concluding note on Par. Loft.]

poet introduces an *Homerick* clutter of families; which seems to mark an intention of bestowing more poetical decoration on the conclusion of the Poem, than on the preceding parts of it.

—They who talk of our Author's genius being in the decline when he wrote his second Poem, and who therefore turn from it, as from a dry profane composition, are, I will venture to say, no judges of poetry. With a fancy, such as Milton's, it must have been more difficult to forbear poetical decorations, than to furnish them; and a glaring profusion of ornament would, I conceive, have more decidedly betrayed the *poeta senescens*, than a want of it. The first book of the *Paradise Lost* abounds in families, and is, in other respects, as elevated and sublime as any in the whole poem. But here the poet's plan was totally different. Though it may be said of the *Paradise Regained*, as Longinus has said of the *Odyssy*, that it is the *epilogue* of the preceding poem, still the design and conduct of it is as different, as that of the *Georgicks* from the *Æneid*. 'The *Paradise Regained* has something of the *didactic* character; it teaches not merely by the general moral, and by the character and conduct of its hero, but has also many positive precepts every where interperfed. It is written for the most part in a style admirably condensed, and with a studied reserve of ornament: it is nevertheless illuminated with beauties of the most captivating kind. Its leading feature throughout is that "excellence of composition," which, as Lord Monboddo justly observes, so eminently distinguished the writings of the ancients; and in which, of all modern authors, Milton most resembles them.

At the commencement of this Book the argument of the Poem is considerably advanced. Satan appears hopeless of success, but still persisting in his enterprise. The desperate folly, and vain pertinacity, of this conduct, are perfectly well exemplified and illustrated by three apposite families, each successively rising in beauty above the other. The business of the Temptation being thus resumed, the Tempter takes our Lord to the western side of the mountain, and shows to him Italy; the situation of which the poet marks with singular accuracy, and, having traced the Tibet from its source in the Appennines to Rome, he briefly enumerates the most conspicuous objects that may be supposed at first to strike the eye on a distant view of this celebrated city. Satan now becomes the Speaker, and, in an admirably descriptive

speech, points out more particularly the magnificent publick and private buildings of ancient Rome, descanting on the splendour and power of its state, which he particularly exemplifies in the superb pomp with which their provincial magistrates proceed to their respective governments; and in the numerous ambassadours that arrive from every quarter of the habitable globe, to solicit the protection of Rome and the emperor. These are two pictures of the most highly finished kind: the numerous figures are in motion before us; we absolutely see

" Praetors, proconsuls, to their provinces  
 " Halting, or on return, in robes of state,  
 " Liclors and rods, the ensigns of their power,  
 " Legions and cohorts, &c."

Having observed that such a power as this of Rome must reasonably be preferred to that of the Parthians, which he had displayed in the preceding Book, and that there were no other powers worth our Lord's attention, the Tempter now begins to apply all this to his purpose: by a strongly drawn description of the vicious and detestable character of Tiberius, he (shows how easy it would be to expel him, to take possession of his throne, and to free the Roman people from that slavery in which they were then held.' This he proffers to accomplish for our Lord, whom he incites to accept the offer not only from a principle of ambition, but as the best means of securing to himself his promised inheritance, the throne of David. Our Lord in reply scarcely notices the arguments which Satan had been urging to him; and only takes occasion, from the description which had been given of the splendour and magnificence of Rome, to arraign the superlatively extravagant luxury of the Romans, (possibly not without a glance at the manners of our Court at that time,) and briefly to sum up those vices and misconducts then rapidly advancing to their height, which soon brought on the decline, and in the end effectuated the fall, of the Roman power.—The next object, which our Author had in view in his proposed display of Heathen excellence, was a scene of a different, but no less intoxicating, kind; Athens, in all its pride of literature and philosophy. But he seems to have been well aware that an immediate transition, from the view of Rome to that of Athens, must have diminished the effect of each.

The intermediate space he has finely occupied. Our Lord, unmoved by the splendid scene displayed to captivate him, and having only been led by it to notice the vices and corruptions of the Heathen world, in the conclusion of his speech marks the vanity of all earthly power, by referring to his own future kingdom, as that which by supernatural means should destroy "all monarchies besides throughout the world."

The Fiend hereupon urged by the violence of his desperation to an indiscretion, which he had not before known, endeavours to enhance the value of his offers by declaring that the only terms, on which he would bestow them, were those of our Lord's falling down and worshipping him. To this our Saviour answers in a speech of marked abhorrence blended with contempt. This draws from Satan a reply of as much art, and as finely written, as any in the Poem; in which he endeavours, by an artful justification of himself, to repair the indiscretion of his blasphemous proposal, and to soften the effect of it on our Blessed Lord, so far at least as to be enabled to resume the progress of his enterprise. The transition, ver. 212, to his new ground of temptation is peculiarly happy; having given up all prospect of working upon our Lord by the incitements of ambition, he now compliments him on his predilection for wisdom, and his early display of superior knowledge; and recommends it to him, for the purpose of accomplishing—*His* professed design of reforming and converting mankind, to cultivate the literature and philosophy for which the soil polished part of the Heathen world, and Greece in particular, was so eminent. This leads to his *View of Athens*; which is given, with singular effect, after the preceding dialogue, where the blasphemous rage of the Tempter, and the art with which he endeavours to recover it, serve, by the variety of the subject and the interesting nature of the circumstance, materially to relieve the preceding and ensuing descriptions. The Tempter, resuming his usual plausibility of language, now becomes the Hierophant of the scene, which he describes, as he shows it, with so much accuracy, that we discern every object distinctly before us. The general view of Athens, with its most celebrated buildings and places of learned resort, is beautiful and original; and the description of its musicians, poets, orators, and philosophers, is given with the hand of a master, and with all the fond affection of an enthusiast in Greek literature. Our Lord's reply is on less ad-



mirable; particularly where he displays the fallacy of the Heathen philosophy, and points out the errors of its most admired facts, with the greatest acuteness of argument, and at the same time in a noble strain of poetry. His contrasting the poetry and policy of the Hebrews with those of the Greeks, on the ground of what had been advanced by some learned men in this respect, is highly confident with the argument of this Poem; and is so far from originating in that fanaticism, with which some of his able commentators have chosen to brand our Author, that it serves duly to counterbalance his preceding *eloque* on heathen literature. The next speech of the Tempter, ver. 36\*8, is one of those masterpieces of plain composition, for which Milton is so eminent; the sufferings of our Blest Lord are therein foretold with an ætherial brevity, that, on such subjects, has an effect superior to the most flowery and decorated language. The dialogue here ceases for a short time. The poet, in his own person, now describes, ver. 394, &c. our Lord's being conveyed by Satan back to the wilderness, the storm which the Tempter there raises, the tremendous night which our Lord passes, and the beautiful morning by which it is succeeded:—how exquisitely sublime and beautiful is all this!—Yet this is the Poem, from which the ardent admirers of Milton's other works turn, as from a cold, uninteresting composition, the produce of his dotage, of a palsied hand, no longer able to hold the pencil of poetry!—The dialogue which ensues, is worthy of this Book, and carries on the subject in the best manner to its concluding Temptation. The last speech of Satan is particularly deserving our notice. The Fiend, now "sworn with rage" at the repeated failure of his attacks, breaks out into a language of gross insult, professing to doubt whether our Lord, whom he had before frequently addressed as the Son of God, is in any way entitled to that appellation. From this wantonly blasphemous obsequy he ill recovers himself, and offers, with his usual art, a qualification of what he had lately said, and a justification of his perilling in further attempts on the Divine Person, by whom he had been so constantly foiled. These are the masterly discriminating touches, with which the poet has admirably drawn the character of the Tempter: The general colouring is that of plausible hypocrisy, through which, when elicited by the sudden irritation of defeat, his diabolical malignity frequently flamed out, and displays itself with singular effect.—We now come to

## PARADISE REGAINED



### *Origin of Paradise Regained.*

T H E origin of this Poem is attributed to the suggestion of Ellwood the quaker, Milton had lent this friend, in 1665, his *Paradise Lost*, then completed in manuscript, at Chalfont St. Giles; desiring him to peruse it at his leisure, and give his judgment of it. On returning the Poem, Milton asked him what he thought of it: "which I modestly, but freely told him," says Ellwood in his *Life of himself*; "and, after some further discourse about it, I pleasantly said to him, 'Thou hast laid much of *Paradise Lost*, but what hast thou to say of *Paradise Found*? He made me no answer, but (at some time in a muse; then broke off that discourse, and fell upon another subject." When Ellwood afterwards waited on him in London, Milton showed him his *PARADISE REGAINED*; and, "in a pleasant tone," said to him, "*This is owing to you*; for you put it into my head by the question you put me at Chalfont; which before I had not thought of."

On this subject: the Muses had not been before silent. In our own language, Rale has given us "*A Breve Comedy, or Enterlude, concerning the Temptation of our Lord and Saviour Jesus Christ by Satan in the Desert*, 1538." Milton might have noticed this ancient drama; of which an interesting account is given by my friend the Rev. W. Beloe, in the first volume of his valuable *Anecdotes of Literature*, to which the conclusion of the drama is subjoined. My friend had been favoured with the use of this scarce book by a most intelligent and learned possessor of literary curiosities, Francis Douce, Esq. to whose kindness I am indebted for the liberty of making further extracts from it; with which I trust to gratify the curious reader. I select part of the soliloquy of Satan, and of the dialogue between our Lord and him, fig. D. i. b. D. ij. a.

" *Satan tentator.*

" I heard a great noise in Jordan now of late,

" Upon one Jesus, founding from heaven above:

" Thus is rayne owne founte which hath withdrawne all hate,

" And he that doth stand most highly in my love.

" My wittes the same founte doth not a little move:

*Origin of Paradise Regained.*

THE origin of this Poem is attributed to the fuggeftion of Ellwood the quaker. Milton had lent this friend, in 1665, his *Paradise Loft*, then completed in manufcript, at Chalfont St. Giles; defiring him to perufe it at his leifure, and give his judgement of it. On returning the Poem, Milton aiked him what he thought of it: "which I modeftly, but freely told him," fays Ellwood in his *Life of himfelf*; "and, after fome further difcourle about it, I pleafantly faid to him, 'Thou haft faid much of *Paradise Loft*, but what halt thou to fay of *Paradise Found*? He made me no anfwer, but fat fome time in a mufe; then broke off that difcourfe, and fell upon another fubject." When Ellwood afterwards waited on him in London, Milton fhewed him his *PARADISE REGAINED*; and, "in a pleafant tone," faid to him, "*This Is owing to you*; for you put it into my head by the queftion you put me at Chalfont; which before I had not thought of."

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" *Satan tentator.*

- " I hearde a great noyfe in Jordane now of late,
- " Vpon one Jefus, foundynge from heauen aboue;
- " Thys is myne owne fonne whych hath withdrawne al hate,
- " And he that doth ftande raoft hyghly in my loue.
- " My wyttes the fame founde doth not a lyttle raoue:

" He cometh to redeme the kynde of Man I fearey  
 " Hygh tyme is it than for me the cooles to fteare.  
 " I wyll hot leaue hyra *tyll I knowe what he ys,*  
 " And what he entendeth in thys fame border hearc  
 " Subtyltie mull helpe, els all wyll be amys ;  
 " *A godly pretence outwardly muft I beare,*  
 " *Semynge relygyoufe, deuoute, and fad in my geare.*  
 " If he be come now for the redempcyon of Man,  
 " As I fearc he is, I wyll ftoppe hym if I can.

*" Hic, fimulata religione, Chriftum aggreditur.*

" It is a grat ioye, by my holydoraë, to fe  
 " So vertuoufe a lyfe in a yonge man as yow be :  
 " As here thus to wander in godly contemplacyon,  
 " And to lyue alone in the defart folytarye.

*Jefus Chriftus.*

" Your pleafure is it to vtter your fantafye.

*Satan tent at or.*

" A brother am I of thys defart wyldernefib,  
 " And full glad wolde be to talke with yow of goodnefle,  
 " If ye wolde accept my fymple companye.

*Jefus Chriftus.*

" I difdayne nothyng, which is of God trulye.

*Satan tmtator.*

" Than wyll I be bolde a lyttle with you to walke."

I have only to obferve that Satan here afumes a religious habit, or in other words is a hermit, as he himfelf relates, fig. D. iij. b.

" Scriptures I knowe non ; for I am but an hermyte, I ; .  
 " I maye faye to yow, it is no part of our fiody :  
 " We relygyoufe men lyue all in contcmplacyon;  
 " Scriptures to ftodye, is not our occupacyon."

Such is the garb in which Milton, and other writers alfo, array him on this occalion, as we mall prcfently fee. But I proceed to Satan's temptation, in which (as in Milton more diffufely the *charms of women* and the *pleafures of the table* are propofed, fig. E. i. b. E. ij. a.

" Lo, how faye ye now, is not here a plefaunt fyght ?  
 " If ye wyll, ye maye haue here all the worldes delyght.

- " Here is to-be feene the kyngedome of Arabye,  
 " With all the regyons of Affryck, Europe, and Afye,  
 " And their whole delyghtes, their pompe, their magnificence,  
 " Their ryches, their honour, their welth, their concupyfence.  
 " Here is golde and fyluer in wonderfull habundaunce,  
 " Silkes, veluetes, tiſſues, *with wynes andſpyces ofplefaunce.*  
 " *Here arc fay re women, of countenance ameable,*  
 " *With all kyndes of meates to the body dylettable, &c."*

After the ineffectual attempts of Satan, the angels come and minifter to our Saviour, concluding,

- " Our maner is it moſt hyghlye to reioyce  
 " Whan Man hath comfort, whych we now declare in voyce.  
 " *Hic duke canticum coram Chriſto depromunt."*

In 1611 Giles Fletcher publiſhed *Chriſt's Victorie and Triumph*; an elegant and imprefiive poem in four parts, of which the ſecond, entitled *Chriſt's Triumph on Earth*, deſcribes the Temptation. But to this poem the *Paradiſe Regained* owes little obligation. Perhaps the Italian Muſe might afford a hint. In the following facred poem, conſiſting of ten books, " *La Humanita del Figliuolo di Dio, in ottaua rima, per Theofilo Folengo, Mantoano, Venegia, 1533,*" 4.<sup>o</sup>, the fourth book treats largely of the Temptation: from which I will cite the deſcriptive ſcene, after the Devil has tempted our Lord, and has been rebuked with the reply " *Thou ſhalt worſhip the Lord thy God, &c."*

- " Al fuon di tanta, et tal fententia un grido  
 " Lafcia co 'l puzzo Satanoib, et fgombra,  
 " Ma d' Angeictti biondi un ftolo fido  
 " Ecco a la menfa l' inuitar fott' ombra,  
 " Quiui la fame ſit l' herbofo lido,  
 " Che fol l' humanita del liglio ingombra,  
 " Diftrutta fu dapo 'l digiun fofferto,  
 " Per fuo non gia, ma ben per noſtro merto."

There had been publiſhed alio at Venice, in 1518, " *La Vita et Paſſione di Chriſto, &c.* compoſia per Antonio Cornoſano. In terza rima," The ſubject of the fixth chapter of the firſt book is the Temptation: to which is prefixed a wooden cut, wherein Satan is represented as an old man with a long beard,

offering bread to our Lord. The Tempter indeed is an *aged man*, like the Tempter of Milton, in Vifcher's cuts to the Bible, as noticed by Mr. Thyer; and in Salvator Rosa's fine painting of the Temptation, as noticed by Mr. Dunster. See the Life of Milton in the first volume. The Devil is also represented in a monastic habit by Luca Giordano, in a picture of the Temptation, which made a part of the Dufieldorp collection. But poetry likewise seems to have painted, not seldom, *the gray dissimulation* of the Tempter in similar colours. Giles Fletcher exhibits him disguised as a hermit, approaching our Saviour :

" At length an aged fire far off he [our Saviour] saw  
" Come slowly footing, &c."

And this description is probably indebted to Spenser's Archimago, whose character and appearance might also be in Milton's remembrance. See *Faer. Qu. i. i. 29.*

" At length they chaunft to meet upon the way  
" An aged sire, in longblacke weeds yclad, &c."

See also F. Q. i. vi. 35. Milton draws the Tempter in the habit of an aged Franciscan in his admirable verses *In Quint. Novembris*. In the *Trag. Hist. of Dr. Faustus*, 1616, the magician thus addresses the Devil:

" Goe, and returne an *old Franciscan frier*;  
" That holy friar becomes a Deuill best !"

There is a poem, entitled " *Monachos mentiti Daemones*," in Wierus *De Præfigiis Dæmonum*, Basil, 1583, p. 84. in which the assumed disguise is somewhat similar :

" Ecce per obscuræ tenebrofæ crepuscula noctis  
" Obtulit ignoti se noua forma viri.  
" *Atro tectus erat monachum simulante cucullo,*  
" *Vtque folent raso vertice tonsus erat."*

In Ross's description of the Temptation, *Christiados* lib. viii. ed. 1638. p. 178, he is also thus painted, by the adaptation of Virgilian phrases:

" His actis, deferta petit spælaea ferarum :  
" Hic inter vastas rupes, atque horrida lustra,  
" Vtique quater denis jejunia longa diebus  
" Pertulit, et totidem fine victu noctibus ullo:

- " Hinc ad radices scopuli defessus Iesus  
 " Confedit, ftygiis expectans fedibus *hostem*.——  
 ——" interea [Satan] *fefe transformat in ora*  
 " *Terribili fqualore fenis, cui plurima mento*  
 " *Canities inculta jacet, &c.*  
 " Sordidus ex humero nodo dependet amiftus,  
 " Et frontem obfeenam rugis arat,"

There is an Italian poem, which I have not feen, entitled *Il Digiuo di Chrifto nel Deferto* by Giovanni Nizzoli, dated in 1611. And I obferve alfo among the works of P. Antonio Glielmo (who died in 1644), "enumerated by Craffo in his " *Elogii d' huomini letterati*," *Il Calvarto Laureate, Poema*: a kindred fubjeft perhaps with that of *Paradife Regained*; the mention of which Italian title induces us to acknowledge, with gratitude, the exiftence of a *Calvary* in our own poetry; of which the plan is the faultlefs plan of a *Paradife regained*; the Spirit is truly Miltonick; and the language, at the fame time, original., By the obfervation of an eminent Englifhman We may indeed be led to fuppofe that Italy fuggefted, in fome degree, the idea of *Paradife Regained*, as well as of \* *Paradife Loft*; for thus the writer fpeaks, at no great lapfe of time from Milton's death, in defcribing † Florence:

- " *Hinc quoque Miltoni deductum Nobile Carmen,*  
 " *Atque Paradifi forma refumpta fui.*" TODD.

\* See the reafons for fuppofing Italy to have excited Milton's defign of writing *Paradife Loft*, in the Inquiry into the Origin of that Poem, in the fecond volume of this edition.

† From H. Newton's (the Envoy Extraordinary to the court of Tufcany, at the commencement of the laft century,) *Epiftolæ, Orationes, et Carmina, &c.* 4to. Luæ, 1710. Carm. p. 13. In Mortem Stephani Waller, &c. *Elegia*, 1707. See this book noticed in the Lilt of Italia a tranflations of Milton's poetry in the firft volume of this edition.





THE  
FIRST BOOK  
OF  
PARADISE REGAINED.



## THE ARGUMENT, (a)

*The Subject propofed. Invocation of the Holy Spirit.*

—The Poem opens with John baptizing at the river Jordan. Jefus coming there is baptized; and is attejjied, by the defcent of the Holy Ghoji, and by a voice from Heaven, to be the Son of God. Satan, who is prefent, upon this immediately flies up into the regions of the air; where, fummoning his Infernal Council, he acquaints them with his apprehenjiom that Jefus is that feed of the Woman, defined to dejiroy all their power; and points out to them the immediate neceffity of bringing the matter to proof and of attempting, by fnaves and fraud, to counteract and defeat the perfon, from whom they have fo much to dread. This office he offers himfelf to undertake; and, his offer being accepted, Jets out on his enterprife.—In the mean time God, in the affembly of holy Angels, declares that he has given up his Son to be tempted by Satan; but Joretels that the Tempter Jhall be completely defeated by him :—upon which the Angels fng a hymn of triumph. Jefus is led up by the Spirit into the zvidernefs, while he is meditating on the commencement of his great office of Saviour of Mankind. Purfuing his meditation's he narates, in a jhliloquy, what divine and philanthropick impulfts he had felt from his early youth, and how Ms mother Mary, on perceiving thefe difpofitions in him, had acquainted him with the circumftances of his birth, and informed him that he was no lefs

(a) No edition of *Parodife Regained* had ever appeared with Arguments to the Books, before that which was publifhed in 1795 by Mr. Dunfter; from uhicli they are adopted in this edition. Peck indeed endeavoured to fupply the deficiency, in his *Memoirs of Milton*, 1740, p. 70, &c. Rut the arguments, which he has there given, are too diffufe; and want that concife-uefs and energy which diftinguifh Mr. Dunfter's. TODD.

## THE ARGUMENT.

a person than the Son of God; to which he adds what his own inquiries and reflections had supplied in confirmation of this great truth, and particularly dwells on the recent attestation of it at the river Jordan. Our Lord passes forty days, fasting, in the wilderness; where the wild beasts become mild and harm less in his presence. Satan now appears under the form of an old peasant; and enters into discourse with our Lord, wondering what could have brought him alone into so dangerous a place, and at the same time professing to recognize him for the person lately acknowledged by John, at the river Jordan, to be the Son of God. Jesus briefly replies. Satan rejoins with a description of the difficulty of supporting life in the wilderness; and entreats Jesus, if he be really the Son of God, to manifest his divine power, by changing some of the stones into bread. Jesus reproves him, and at the same time tells him that he knows who he is. Satan instantly avows himself and offers an artful apology for himself and his conduct. Our blessed Lord severely reprimands him, and refutes every part of his justification. Satan, with much semblance of humility, still endeavours to justify himself; and, professing his admiration of Jesus and his regard for virtue, requests to be permitted at a future time to hear more of his conversation; but is answered, that this must be as he shall find permission from above. Satan then disappears, and the Book closes with a short description of night coming on in the desert,

# PARADISE REGAINED.

## BOOK I.

**I**, who ere while the happy garden fung  
By one Man's difobedience loft, now ling  
Recover'd Paradife to all mankind,

Ver. 1. 7, *who ere while the happy garden Jung  
By one Mails difobedience loft, now fing  
Recover'd Paradife to all mankind,*] This is plainly  
an allufion to the *Ille ego qui quondam*, &c. attributed to Virgil.  
Thus alfo Suenfer :

- " Lo, I the man, whofe Mufe whilom did maflt,
- " As time her taught, in lowly fhephcrd's weeds,
- " Am now enforc'd, as far unfitter tufk,
- " For trumpets ftern to change mine oaten reeds, &c."

NEWTON.

Ver. 2. By one Man's difobedience &c.] " *For as by ONE  
MAN'S DISOBEDIENCE many were made finners; fo by THE OBE-  
DIENCE OF ONE fhall many be made righteous,*" Rom. v. 19.

NEWTON.

\* Ver. 3. *Recover'd Paradife*] It may feem a little odd, that  
Mirton fhould impute the recovery of Paradife to this fhort fcene  
of our Saviour's life upon earth, and not rather extend it to his  
agony, crucifixion, &c. But the reafon no doubt was, that  
Paradife, *regain'd* by our Saviour's refilling the temptations of  
Satan, might be a better contraft to Paradife, *loft* by our firft  
parents too eafily yielding to the fame feducing fpirit.\* Befules  
he might, very probably, and indeed very reafonably, be appre-  
henfive, that a fubjeél, fo extenfive as well as fublime, might be  
too great a burden for his declining conftitution, and a tafk too

By one Man's firm obedience fully tried  
 Through all temptation, and the Tempter foiled  
 In all his wiles, defeated and repuk'd, 6  
 And Eden rais'd in the wafte wiklernefs.

long for the fliort term of years he could then hope for. Even in his Paradife Loft he expreffes his fears, left he had begun too late, and left *an age too late, or cold climate, or years, fhould have damped his intended wing*; and furely he had much greater caufe to dread the fame now, and to be very cautious of launching our too far. THYER.

Ver. 7. *And Eden rais'd in the wafte wildernefs.*] There is, I think a particular beauty in this line, when one confiders the fine allufion in it to the curfe brought upon the Paradifiacal earth, by the fall of Adam : "*Curfed is the ground for thy fake; Thorns alfo and thiftles Jhall it bring forth to thee.*" THYER.

In the fourth book of this poem, (ver. 523) we have,

" And followed thee full on to this *wafty wild.*"

*Wafte*, or *wafteful*, is an epithet which our author had annexed to *widertufs*, at an early period of his life." Thus in his tranflation of the cxxxvith Pfalm, written when he was only fifteen, he has

" His chofen people he did blefc

" In the *wajleful* wildernefs,"

In that infance, perhaps, he borrowed the whole phrafe from his favourite Spenser: *Faer. Qu. i. i. 32.*

" *Far* hence (quoth he) in *wafteful* wildernefs

" His dwelling is"——.

But the expreffion and the application of it, in this place, were evidently taken from a paffage in *Ifaiah*, li. 3. " The Lord fhall comfort Zion, he will comfort all her *wafte places*, and he will make her *wildernefs like Eden*, and her *defart like the garden, of the Lord*. From whence Pope alio, in his *Eloifa to Abelard*;

" You rais'd thefe hallow'd wails, the defart fmil'd,

" And *Paradife* was open'd in the wild," DUNSTER.

I may add that the precise expreffion here ufed by Milton, is from Spenser's tranflation of Virgil's *Culex*:

Thou Spirit, who ledft this glorious eremite  
 Into the defart, his victorious field,  
 Againft the fpiritual foe, and brought't him  
 thence 10  
 By proof the undoubted Son of God, infpire,

" I carried am to a *wafte wilderneffe*,

" *Wajle wilderneffe* among Cymmerian (hades."

And it occurs in the romance of *Paltnerin of England*, 4to, vol. 1, bl. l. f. d. chap, 93. " The places of mod renowne in this empire ftiall be changed to a *wafte* and *defolate wilderneff*."

TODD.

Ver. 8. *Thou Spirit, who ledft this glorious eremite*

*Into the defart, his victorious field, & c*] This invocation is fo fupremely beautiful, that it is hardly poffible to give the preference even to that in the opening of the *Paradife Loft*. This has the merit of more concifenefs. Diffufenefs may be confidered as leffening the dignity of invocations on fuch fubjects.

DUNSTER.

Ibid. ———— *who ledft this glorious eremite*

*Into the defart,——]* It is faid, *Mat. iv. 1.* " *Then was Jefus led up of the fpirit into the wildernefs to be tempted of the devil.*" And from the Greek original *ἔρημος* the defart, and *ἐρημίτης* an inhabitant of the defart, is rightly formed the word *eremite*; which was ufed before by Milton in his *Paradife Loft* B. iii. 474. And by Fairfax, in his tranflation of *Tafib*, c. xi. ft. iv. And in Italian, as well as in Latin, there is *eremita*, which the French, and we after them, contract into *liermite*, *hermit*.

NEWTON.

*Heremite*, or *eremite*, had been a very common fpelling, both in poetry and profe, before Milton's time. TODD.

Ver. 11. ———— *infpire,*

*As thou art xvont, my prompted fong, elfe mute;*] See the very fine opening of the ninth Book of the *Paradife Loft*, and alfo his invocation of *Urania*, at the beginning of the feventh Book. And in the introduction to the fecond book of *The Reafon of Churck-Government urged againft Pnlacy*, where he

## 8 PARADISE REGAINED. BOOK I.

As thou art wont, my prompted fong, elfe mute;  
And bear, through highth of depth of Nature's  
bounds,

promifes to undertake fomething, he yet knows not what, that may be of ufe-and honour to his country, he adds; " This is not to be obtained but by devout prayer to that Eternal Spirit, who can enrich with all utterance and knowledge, and fend out his Seraphira, with the hallowed fire of his altar, to touch and purify whom he pleafes."—Here then we fee, that Milton's invocations of the Divine fpirit were not merely *exordia pro forma*.—Indeed his profe works are not without their invocations. Compare alfo Tafib, *II Mondo Crcato*, Giorn. prim.

—————" e langue

" Se non m' infpiri tu, la voce, e 'l fuono."

DUNSTER.

\*Ver. 12. —————my *prompted fang, elfe mutt;]*

Milton's third wife, who furvived him many years, related of him, that he ufed to compojè his poetry chiefly in winter; and on his waking in a morning would make her write down fometimes twenty or thirty verfes. Being afked, whether he did not often read Homer and Virgil, fhe underftood it as an imputation upon him for Healing from thofe authors, and answered with eagernels, " he ftole from nobody but the Mufe who infpircd him;" and, being afked by a lady prefent who the Mufe was, replied, " it was God's grace and the Holy Spirit that vifited him nightly," *Newton's Life of Milton*. Mr. Richardfon alfo fays, that " Milton would fometimes lie awake whole nights, but not a verfe could he make; and on a fudden his poetical fancy would rufti upon him with an *impetus* or *æftrum*" *Johnfon's Life of Milton*.

"*Eifemute* might have been fuggefted by a paffage of Horace's moft beautiful ode to the Mufe, IV. iii.

" Q teftudinis aureae

" Dulcem quae ftrepitum, Pieri, temperas!

" O mutis quoque pifcibus

" Donatura cygni, ii libeat, forium !

Or from Quindilian; ————" ipfam igitur orandi majeftatem, qui nihil dii immortales melius homini dederunt, et qua remota



# BOOK I. PARADISE REGAINED.

With prosperous wing full fumm'd, totell of deeds  
Above heroick, though in fecret done, 15  
And unrecorded left through many an age;  
Worthy to have not remained fo long unihng.

Now had the great Proclaime'd with a voice  
More awful than the found of trumpet, cried  
Repentance, and Heaven's kingdom nigh at hand  
To all baptized: To his great baptifm flock'd 21

*muta sunt omnia, et luce praefenti et memoria pofteritatis carent,  
toto animo petamus."* L. xii. 11. DUNSTER.

Ver. 14. *With prosperous wing full fumm'd,*] We have the  
like expreffion in *Paradife Loft*, B. vii. 421. " They fumm'd  
their pens;" and it was noted there that it is a term in falconry.  
A hawk is laid to be *full fumm'd*, when all his feathers are grown,  
when he wants nothing of the *Jam* of his feathers, "*cui nihil de  
SUMMA pennarum deeft* as Skinner fays. NEWTON.

Milton had perhaps the following paffage of Drayton in mind,  
*Polyolbion*, Song xi.

" The *Mufe* from *Cambria* comes with *pinions fumm'd* and  
found," TODD.

*Ibid.*—————*to tell of deeds*

*Above heroick,*] • Thus Milton conceived the fubject of  
*Paradife Loft* to be of much greater dignity and difficulty than  
the argument of Homer and Virgil.\* See *Par. L.* ix. 13. See  
alfo B. i. 13, i. 24, iii. 3, ix. 27, &c. But, as Richardfon ob-  
ferves, the poet here confines himfelf to " Nature's bounds;"  
not as in the *Par. Loft*, where he foars " above the vifible diurnal  
fpheer." Compare what our author fays of fubjects for epick  
poetry, in his *Church Government*, Pr. W. i. 60. ed. 1698,  
where a " *Chriftian hero*" feems to be his choice; when he was  
a much younger man, about thirty years old. T. WARTON.

Ver. 18.—————*with a voice*

*More awful than the found of trumpet,*] " Lift up,  
thy voice like a trumpet, and (hew my people their tranfgreffions."  
Ifaiah, lviii. 1. And fee Heb. xii, 18, 19. DUNSTER.

With awe the regions round, and with them  
came

From Nazareth the fon of Jofeph deemed  
To the flood Jordan; came, as then obfcure,  
Unmarked, unknown; but him the Baptift foon  
Defcried, divinely warn'd, and witnefs bore 26  
As to his worthier, and would have refign'd  
To him his heavenly office ; nor was long

Ver. 24. *To the flood Jordan; came, & c.]* This line is corruptly pointed both by Tickell and Fenton, after Tonfon :

" To the flood Jordan came, as then obfcure,"

**But**, as Dr. Newton obferves, Milton's own pointing is emphatick, and worthy of repetition ; "*came* with them to the flood Jordan," and "*came, as then obfcure,*" TODD.

Ver. 25.———*but him the Baptift Jhon*

*Defer ied, divinely warn'd,]* John the Baptift had notice given him before, that he might certainly know the Meffiah by the Holy Ghoft defcending and abiding upon him, "*And I knew him not, hut he that fent me to baptize with water, the fame faid unto me, Upon wham thou fhalt fee the Spirit defcending and remaining on him, the fame is he which baptizth with the Holy Ghoft,*" John i. 33. But it appears from St. Matthew, that the Baptift knew him, and acknowledged him before he was baptized, and before the Holy Ghoft defcended upon him, *Mat. iii. 14.* "*I have need to be baptized of thee, and comeft thou to me?*" To account for which we muft admit with Milton, that another divine revelation was made to him at this very time, fignifying that this was the perfon, of whom he had fuch notice before. NEWTON.

Ver. 26.———*divinely warn'd,]* To comprehend the propriety of this word *divinely*, the reader muft have his eye upon the Latin DIVINITUS, *from Heaven*, fince the word *divinely* in our language fcarce ever comes up to this meaning. Miltoa ufes it in much the fame fenfe in *Paradife Loft*, B. vii. 500.

" She heard me thus, and though *divinely* brought."

THYER.

His witnefs unconfirmed: On him baptiz'd  
 Heaven open'd, and in likenefs of a dove      30  
 The Spirit defcended, while the Father's voice  
 From Heaven pronounced him his beloved Son.  
 That heard the Adverfary, who, roving ftill  
 About the world, at that affembly fam'd  
 Would not be laft, and, with the voice divine      35  
 Nigh thunder-ftruck, the exalted Man, to whom  
 Such high atteft was given, a while furvey'd  
 With wonder; then, with envy fraught and rage,  
 Flies to his place, nor refts, but in mid air  
 To counfel fummons all his mighty peers,      40  
 Within thick clouds and dark ten-fold involved,  
 A gloomy confiftory; and them amidft,

Ver. 33. ————— who, roving ftill

*About the world,]* "'And the Lord faid unto Satan, whence Cornell thou? Then Satan answered the Lord, and faid, *From going to and fro in the earth, and from walking up and down ill it.*" Job i. 7. See alfo 1 Pet. v. 8. DUNSTER.

Ver. 36. ————— the exalted Man, to whom

*Such high atteft was given, &c.]* The description how Satan is affected by this divine aiteftation of Jefus, is admirable. His involuntary admiration is confident with his knowledge of what is good and amiable; (fee ver. 379.) his envy and rage are truly Satanick, and becoming his character of the enemy of all good. DUNSTER.

Ver. 41. *Within thick clouds and dark tenfold involv'd,]* Milton, in making Satan's refidence to be *in mid air, within thick douds and dark*, feems to have St. Auftin in his eye, who, fpeaking of the region of clouds, dorms, thunder, &c. fays—" *ad ida caliginofa, id ed, ad hunc aerem, tanquant ad carcerem, damnatus eft diabolus, &c.*" *Enarr. in Pf.* 148. S. 9. Tom. 5. p. 1677. Edit. Bened. THYER.

Ver. 42, *A gloomy confiftory;]* This is an imitation of Virgil, *Æn.* iii. 677 ;

## 12 PARADISE REGAINED. book i

With looks aghaft and fad, he thus befpoke,

" Cernimus affantes nequicquam lumine torvo  
 " Ætinæos fratres, cœlo capita alta ferentes,  
 " *Concilium horrendum.*"

By the word *confiftory*, I fuppofe Milton intends to glance at the meeting of the Pope and Cardinals fo named, or perhaps at the epifcopal tribunal, to all which forts of courts or afsemblies he was an avowed enemy. The phrafe *concilium horrendum* Vida makes ufe of upon a like occafion of affembling the infernal Powers, *Chrift.* lib. 1.

" Protinus acciri diros ad regia fratres  
 " Lamina, *concilium horrendum.*"

And Taffo alfo, in the very fame manner; *Gier, Lib. c. iv. ft. 2,*

" Che fia commanda il popol fuo raccolto  
 " (*Concilio horrendo*) entro la regia foglia." THYER.

*Gloomy confiftory* is fimilar to the defcription of the fame infernal council in the *Paradifc Loft*, where Milton terms them a *dark divan*;

" Forth rufh'd in hafte the great confulting peers,  
 " Rais'd from their *dark divan.*" DUNSTER.

*Confiftory* was the ufual word in our elder poetry for an afsembly; as in Hawes's *Paftime of Pleafure*, bl. 1. 1554, fpeaking of Venus's court and temple, cap. xxix.

" The temple of her royall *confiftory*  
 " Was walled all about with yvorye."

And in Browne's *Brit. Paft* 1616, B. i. S. i.

" In Heauen's *confiftory* 'twas decreed."

However, fee *Quodtibets of Religion and State*, 1602, written by W. Watfon, a fecular prieft; who, expofing the defigns of the Jefuits in regard to the fubjugation of England, fays, that " their deepe Jefuiticall court of Parliament began at styx in Phlegeton," and that " the fecond act enacted, or ftatute made, in that high *infernall* CONSISTORIE, was concerning the Church and Abbey lands, &c." pp. 92, 93. It is not improbable, that Phineas Fletcher might hence have takeu the idea with which he

## O ancient Powers of air, and this wide world;

opens his animated poem, entitled *Locustæ vel Pietas Jesuitica*, 4to. Cantab. 1627.

- " Panditur Inferni limen, pntet intima Ditis  
 " Janua, concilium magnum, Stygioftjue Quintet  
 " Acc'tos, Rex ipse nigra in penetralia cogit.  
 " Olli conveniunt, volitant umbrosa per auras  
 " 'Nunvna, Tartareoque tutnet dorous alta Senatu.  
 " Concludunt, numeroque omnes subfellia iusto  
 " (*Concilium horrendum*) infernunt, cauamque fluendi  
 " Intenti expectant: folio turn Lucifer alto  
 " Iniargens, dictis umbras accendit amaris, &c."

Possibly Milton might now be thinking of this passage. That he had read the poem with attention, is evident. See this point further considered in the first note on Milton's verses *In Quintum Novembris*. TODD.

Ver. 44. O ancient Powers of air, and this wide world,] So the devil is called in scripture *the prince of the power of the air*, Eph. ii. 2; and evil spirits are termed the *rulers of the darkness of this world*, Eph. vi. 12.

Satan here summons a council, and opens it as he did in the *Paradise Lost*: but here is not that copiousness and variety which is in the other; here are not different speeches and sentiments adapted to the different characters; it is a council without a debate; Satan is the only speaker. And the author, as if conscious of this defect, has artfully endeavoured to obviate the objection, by saying that their danger

\_\_\_\_\_ " admits no long debate,  
 " But must with somethiing fudden be oppos'd."  
 And afterwards,

\_\_\_\_\_ " no time was then  
 " For long indulgence to their fears or grief."  
 The true reason is, he found it impossible to exceed or equal the speeches in his former council, and therefore has assigned the best reason he could for not making any in this." NEWTON.

The object of this council, it should be recollected, is not to debate, but merely for Satan to communicate to his compeers

(For much more willingly I mention air, 45  
 This our old conquest, than remember Hell,  
 Our hated habitation,) well ye know  
 How many ages, as the years of men,  
 This universe we have possess'd, and rul'd,  
 In manner at our will, the affairs of earth, 50  
 Since Adam and his facile comfort Eve  
 Lost Paradise, deceived by me; though since  
 With dread attending when that fatal wound  
 Shall be inflicted by the feed of Eve

his apprehensions of their approaching danger, and to receive from them a sort of commision to act, in prevention of it, as circumstances might require, and as he should judge best. This gives the poet an opportunity of laying open the motives and general designs of the great antagonist of his hero. A council, with a debate of equal length to that in the second Book of the *Paradise Lost*, Would have been totally disproportionate to this *brief epick*; which, from the nature of its subject, already perhaps abounds too much in speeches. DUNSTER.

They who have been taught to think, by the cant of common criticks, that this poem is unworthy of the great genius of Milton, may read the *two first speeches* in it; THIS of Satan, with which the poem judiciously opens; and THAT of God at ver. 130 of this Book. JOS. WARTON.

Ver. 45. ————— air,

*Thou our old conquest,*] Par. Lost, B. x. 188.

————— " through the air,

" *The realm itself of Satan long usurp'd.*" DUNSTER.

Ver. 53. ————attending] That is, *waiting, expecting* from the French *attendee*. So, in *Par. Lost*, B. vii. 407.

" Or in their pearly shells at ease attend

" Moist nutriment——"

See also B. xi, 551. DUNSTER,

Upon my head. Long the decrees of Heaven 55  
 Delay, for longeft time to him is fhort;  
 And now, too foon for us, the circling hours  
 This dreaded time have compafs'd, wherein we  
 Muft bide the ftroke of that long-threaten'd  
     wound,  
 (At leaft if fo we can, and by the head 60  
 Broken be not intended all our power  
 To be infring'd, our freedom and our being,  
 In this fair empire won of earth and air,)  
 For this ill news I bring, the Woman's Seed,

Ver. 55.———*Long the decrees of Heaven*

*Delay, for longeft time to him is fhort;*] This ob-  
 fervation, that " the decrees of Heaven are long delayed," muft  
 be understood as being limited to this particular inftance; or to  
 its being *fometimes*, not always fo. Why any interval fhould  
*ever* occur between the decrees of the Almighty and his execution  
 of them, areafon is immediately fubjoined, which forms a pecu-  
 liarly fine tranfition to the fucceeding fentence, Time is as no-  
 thing to the Deity; long and fhort having in fact no exiftence  
 to a Being with whom all duration is prefent. Time to human  
 beings has its dated meafurement, and by this Satan had juft  
 before eftimated it;

" How many ages, as the years of men,

" This univerfe we have poffeffed."——

Time to guilty beings, human or fpiritual, paffes fo quick,  
 that the hour of punifhment, however protracted, always comes  
 too foon;

" And now, too foon for us the circling hours

" This dreaded time have compafs'd, wherein we

" Muft bide the ftroke of that *kng-thrtuten'd* wound,"

DUNSTBR.

Ver. 64. *For this ill news I bring, &c]* In the fourth Act  
 of the *Adamo* of Andreini, Lucifer fimilarly announces the In-  
 carnation to the demons, DUNSTER.

Deftin'd to this, is late of Woman born. 65  
 His birth to our juft fear gave no fmall caufe :  
 But his growth now to youth's full flower, dif-

### Paying

All virtue, grace, and wifdom to achieve  
 Things higheft, greateft, multiplies my fear.  
 Before him a great Prophet, to proclaim 70  
 His coming, is fent harbinger, who all  
 Invites, and in the confecrated fream  
 Pretends to wafh off fin, and fit them, fo  
 Purified, to receive him pure, or rather  
 To do him honour as their king : All come, 75  
 And he himfelf among them was baptized ;  
 Not thence to be more pure, but to receive  
 The teftimony of Heaven, that who he is  
 Thenceforth the nations may not doubt; I faw.  
 The Prophet do him reverence; on him, rifing fo  
 Out of the water, Heaven above the clouds  
 Unfold her cryftal doors; thence on his head

**Ver. 74.** *Purified, to receive Mm pure,*] 1 John iii. 3. " And every man that hath this hope in him, " *purifieth himfelf even as he is pure,*" NEWTON.

Ver, 81. ————— *Heaven above the clouds*

*Unfold her cryftal doors;*] It is the fame idea, in the *Ode on the Natk.* ft. 13. " Ring out, ye cryfal fphefes." And in the Latin Ode, *Præful. Elien.* ver. 63.

" *Donee nitentes ad fores* .

" *Ventum eft Olympi, et regiam cryftallinam, &c.*"

**Compare** alfo *Par. L.* vi. 771.

" He on **the** wings of Seraphs rode fublime

" **On the** *crystalline* iky,"



A perfect dove descend, (whatever it meant,)  
 And out of Heaven the ivran voice I heard,  
 " This is my Son belov'd, in him am pleas'd,"  
 His mother then is mortal, but his Sire 86  
 He who obtains the monarchy of Heaven :

Again, B. i. 741.

—————" Thrown by angry Jove  
 " Sheer o'er the *crystal* battlements,"  
 See alio B. vi. 756, 860. Milton's " *cnftal battlements*" are in  
 the imagery of romance. The " *crystalline sphere*" is from the  
 Ptoiemaick or Gothick fytem of Aftronomy, *Par.* L. iii. 482  
 And lb perhaps Spenser, *Tears of the Mufes*:

" For hence we mount aloft into the fkie,  
 " And look into the *crystal* firmament." T. WAUTON.

Ver. 83. *A perfect dove descend,*] He had exprefed it before,  
 ver. 30. *in likenefs of a dove*, agreeably to St. Matthew, "*the*  
*Spirit of God descending like a dove*," iii. 16. and to St. Mark,  
 " *the Spirit like a dove descending upon him*," i. 10. But as Luke  
 fays, that, the *Holy Ghoft defcemhd in a bodily Jhape*, iii. 22, the  
 poet fuppofes with Tertullian, Auftin, and others of the fathers,  
 that it was a real dove, as the painters always repreiènt it.

NEWTON.

Vida, like Milton, defcribes the Holy Ghoft descending as a  
 " perfect dove;" *Chrift.* iv. 214.

" Protinus aurifluo Jordanes gurgite fulsit,  
 " Et fuperûm vafto intonuit domus alta fragore :  
 " Infuper et coeli claro delapfa-columba eft  
 " Vertice per purum, candenti argentea pluma  
 " Terga, fed auratis circum et rutilantibus alis :  
 " Jimque viam late fignans fuper aftitit ambos,  
 " Cœleftique aura pendens afflavit utrumque.  
 " Vox fimul et magni rubra genitoris ab æthra  
 " Audita eft, nati dulcem teftantis amorem,"

DUNSTER.

Ver. 87. He who obtains the monarchy of Heaven:] Obtains  
 is in the fenfe of *obtineo* in Latin; to hold, retain, or govern.

And what will he not do to advance his Son ?  
 His firft-begot we know, and fore have felt,  
 When his fierce thunder drove us to the deep: 90  
 Who this is we muft learn, for Man he feems  
 In all his lineaments, though in his face  
 The glimpfes of his Father's glory fhine.  
 Ye fee our danger on the utmoft edge  
 Of hazard, which admits- no long debate, 95  
 But muft with fomethng fudden be opposed,

But *obtains* rather moans here *obtains by conquest*: Satan being the fpeaker, it is a word of much force. It implies *ufurpation*. It fhould be noted that the *He* is, in this place, fneeringly emphatical," DUNSTER.

Ver. 89. ————— *and fore have felt,*

*When his fierce thunder drove us to the deep:]* In reference to the fublime delcription, in the *Paradife Loft*, of the Mcffiah driving the rebel Angels out of Heaven, B. vi. 834, &c.

DUNSTER.

Ver. 91. *Who this is we muft learn,]* Our author favours the opinion of thofe writers, Ignatius and others among the ancients, and Beza and others among the moderns, who believed that the Devil, though he might know Jefus to be fome extraordinary perfon, yet knew him not to be the Meffiah, the Son of God.

NEWTON.

It was requifite for the poet to affume this opinion, as it is a neceffary hinge on which part of the poem turns. DUNSTER.

Ver. 94. ————— *on the utmoft edge*

*Of hazard,]* Dr. Newton fays, this is borrowed from Shakfpeare's *All's well that ends well*, A. iii. S. iii,

" We'll ftrive to bear it, for your worthy fake,

" *To the extreme edge of hazard;*" —

It is certainly a ftrong coincidence of expreffion. But Milton, may be fuppofed to have had in his mind a paffage in Homer : from whom Shakfpeare might alfo have borrowed a metaphor

(Not force, but well-couch'd fraud, well-woven  
fnares,)

fo perfectly Grecian; by the means of his friend Chapman's version. See II. x. 173.

Νῦν γὰρ δὴ πάντισιν ἔπι ζῆποῦ ἱστᾶται ἄκμῃς·  
Ἥ μάλα λυγρὸς ὀλιθρὸς Ἀχαιῶις, ἧ βιῶναι.

For the very frequent use of Ἐπὶ ξυρῆ ἀκμῆς, among the Greek writers, see a note of Valckenaer on *Herodotus*, 1. vi. c. 11.—And Wart on *Theocritus*, Idyll, xxii. 6. Milton has twice used nearly the same expression in his *Paradise Lost*;

—————" on the perilous edge

" Of battle, when it rag'd,"——B. i. 276.

" On the rough edge of battle, ere it join'd,"——

B. vi. 108.

where I am not a little surpris'd to find Dr. Newton and Dr. Jortin both endeavouring to trace out the phrase, without being at all aware that it was so common an expression among the Greeks, as to be quite proverbial. See Lucian, *Jupit. Tragced.* torn. ii. p. 605. Ed. Ritz. DUNSTER.

Milton, I observe, uses this proverbial expression literally in English: " We never leave subtilizing and casuiling, till we have straitned and pared that liberal path into a razor's edge to walk on, between a precipice of unneccfiliry miichief on either side." *Prose-W.* vol. i. p. 321. ed. 1698. See also Sir Henry Wotton's *Remains*, 3d. edit. 1672, p. 365. " Methinks I see him walking not like a Funambulus upon a cord, but upon the edge of a razor " TODD.

Ver. 97. Not force, but well-couch'd fraud,] Marino, *Strage de gli Innocenti*, 1633. p. 11. where the devil also is the speaker:

" Se la forza non val, vaglia lafroda" TODD.

*Ibid.*———well-couch'd fraud,] So it is said of the Devil, as Mr. Dunster also has observed, that he " was the first

" That practis falshood under faintly flow,

" Deep malice to conceal, couch'd with revenge."

*Par. Lost*, B. iv. 121.

And, in Milton's *Prose-Works*, flattery is called " that deceitful and clofe-couch evil." vol. i. p. 141. ed. 1698. TODD.

Ere in the head of nations he appear,  
 Their king, their leader, and fupreme on earth.  
 I, when no other durft, fole undertook 100  
 The difmal expedition to find out  
 And ruin Adam; and the exploit performed  
 Succefsfully : a calmer voyage now  
 Will waft me; and the way, found profterotis  
 once,  
 Induces bed to hope of like fuccefs. 105

He ended, and his words impreffion left  
 Of much amazement to the infernal crew,  
 Diftrafted and furpris'd with deep difmay  
 At thefe fad tidings ; but no time was then  
 For long indulgence to their fears or grief: 110  
 Unanimous they all commit the care  
 And management of this main enterprife

Ver. 97. ————— *well-woven fnares,*] Thus  
 Spenser, *Aftrophel*, ft. 17.

" There his *well-woven* toils, and fubtle trainee

" He laid, &c." DLTONSTEU.

Ver. 100. I, *when no other durft, fole undertook*  
*The difmal expedition &c*] 'The fear and unwillingnefs of the other fallen Angels to undertake this difmal expedition, is particularly defcribed in the *Paradife Loft*, B. iiv 420, &c. DUNSTER.

Ver. 103. ————— *a calmer voyage now*  
*Will waft me;*] Thus, in *Paradife Loft*, B. ii., 1011, where Satan begins to emerge out of chaos, it is laid the remainder of the journey became fo much eafier,

" That Satan with lefs toil, and now with cafe,

" *Wafts on the calmer wave,*" DUNSTER.

To him, their great dictator, whose attempt  
 At first against mankind so well had thrived  
 In Adam's overthrow, and led their march 115  
 From Hell's deep-vaulted den to dwell in light,  
 Regents, and potentates, and kings, yea Gods,  
 Of many a pleasant realm and province wide.  
 So to the coast of Jordan he directs  
 His easy steps, girded with snakey wiles, 120

Ver. 113. *To him, their great dictator,]* 'Milton applies this title very properly to Satan in his present situation; as the authority he is now vested with is quite dictatorial, and the expedition on which he is going of the utmost consequence to the fallen angels/ TIIYER.

Ver. 119.———*to the coast of Jordan,]* The wilderness, where our Saviour underwent his forty days temptation, was on the same bank of Jordan where the baptism of John was. St. Luke witnessing it, that Jesus being now baptized, *ὑπέσχετο ἀπὸ τοῦ Ἰορδάνου*, returned from Jordan. NEWTON.

Ver. 120. *His easy steps,]* In reference, (as Dr. Newton has observed,) to the calmness or easiness of his present expedition, compared with the danger and difficulty of his former one to ruin mankind. Accordingly Satan in the conclusion of his speech had said,

—————" a calmer voyage now

" Shall waft me." DUNSTER.'

Ibid. —————*girded with snakey wiles,]* *Girded with snakey wiles* alludes to the habits of forcerers and necromancers, who are represented in comic prints as girded about the middle with the skins of snakes and serpents: NEWTON.

This being *girt about with a girdle oftakes*, puts us in mind, says Warburton, of the instrument of the Fall. Surely this interpretation is a far-fought and groundless refinement; as is also the remark on ver. 310, of the wild beasts growing mild at our Saviour's appearance as a mark of the returning Paradisiacal state,

Where he might likeliest find this new-declared,  
 This Man of men, attested Son of God,  
 Temptation and all guile on him to try;  
 So to subvert whom he suspected rais'd  
 To end his reign on earth, so long enjoy'd: 125  
 But, contrary, unweeting he fulfill'd  
 The purpos'd counsel, pre-ordain'd and fix'd,  
 Of the Most High; who, in full frequency bright  
 Of Angels, thus to Gabriel smiling spake.

*Girded* here seems used only in a metaphorical sense; as in Scripture the Christian, properly armed, is described having his "loins GIRT about with truth" (Ephes. vi. 14.) "*Girded with faky wiles*" is equivalent to the "*dolis instructus*" of Virgil, *Æn.* ii. 152. Thus also, in the beginning of the third Book of this poem, Satan is described, '

" At length collecting all his serpent wiles." DUNSTER.

Ver. 1 2 8 . ' i n [full frequency] Thus, in the *Paradise Lost*, B. i. 794;

" A thousand demi-gods on golden feats,

" *Frequent and full*"

And he has the same expression of *full frequency*, in the second Book of this poem, ver. 130. DUNSTER

Ver. 129- *thus to Gabriel smiling spake.*] This speech is properly addressed to Gabriel, among the Angels, as he seems to have been the Angel particularly employed in the embassies and transactions relating to the Gospel. Gabriel was sent to inform Daniel of the famous prophecy of the seventy weeks; Gabriel notified the conception of John the Baptist to his father Zacharias, and of our blessed Saviour to his Virgin Mother. The Jewish Rabbis say that Michael was the minister of severity, but Gabriel of mercy: accordingly our poet makes Gabriel the guardian angel of Paradise, and employs Michael to expel our first parents out of Paradise: and for the same reason this speech is directed to Gabriel in particular. NEWTON,

Gabriel, this day by proof thou (halt behold, 130  
 Thou and all Angels conversant on earth  
 With man or men's affairs, how I 'begin  
 To verify that folemn meffage, late  
 On which I fent thee to the Virgin pure

Taffo, fpeaking of Gabriel, who is the Meflenger of the Deity to Godfrey, in the opening of the *Gerufakmme Liberate* fays

" E tra Dio quefti e l' anime migliori

" Interprete fedel, nuncio giocondo:

" Gixi i dcreti del ciel porta, ed al cielo

" Riporta *Ah* mortali i preghi, e 'l .zelo." DUNSTER.

Ver. 129. fmiling spake *Smiling* is here no cafual expletive. It is a word of infinitely fine effect, and is particularly meant to contrail the defeription of Satan, in the preceding part of the Book, where his " gloomy coniiitory" of infernal Peers/ it is faid,

" *With looks aghaft andfad* he thus befpoke."

The *benevolent fmile* of the Deity is finely described by Virgil, \$n. i. 254.

" Olli *fubridens* hominum fator atque Deorum,

" *Vultu, quo caelum tempeflatefque ferenat.*" DUNSTER.

Ver. 130.—by *proof* ] 'This is an allufion to the old trial by combat. . The *duel*, or *trial ly cmnbat*, is defined by Fleta, " *Singularis pugna inter duos ad probandam xeritatem litis, et qui vicit probaffe intelligitur.*" Thus, ver 11.

" and brought^ him thence

" By *proof* the undoubted Son of God."

And before, in the very opening of the poem :

—————" the 'lempter foild,

" In all his wiles *defeated* and *repuls'd*:"

And the defart is called " his victrious field." DUNSTER.

Ver. 131. *Thou and all Angels converfant on earth,*

*With man or mens affairs,]* This feems to be taken from the verfes attributed to Orpheus :

" *Αγγελαι, οἱσις μέμνηται βρετοῖς ὡς πάντα τιλιῖται.* NEWTON.

In Galilee, that flie fhould bear a fon, 135  
 Great in renown, and call'd the Son of God;  
 Then told't her, doubting how thefe things  
 could be

To her a virgin, that on her fhould come  
 The Holy Ghoft, and the power of the Higheft  
 O'erfhadow her. This Man, born and now up-  
 grown, 140

To fliew him worthy of his birth divine  
 And high prediction, henceforth I expofe  
 To Satan ; let him tempt, and now allay  
 His utmoft fubtlety, becaufe he boafte

Ver. 137 *Then told'jl her,]* ' Milton fomtimes, from a wifli to comprefs, latinifes, fo as to obfcure and confufe his language coniiderably/--The fenfe, which he intends here, is plainly *Thou told'jl her, &c.* ; fo that *told'fl* is ufed here as equivalent to the Latin *dix'ifti*, with its pronominal nominative underftood ; but which our language poitively requires to be expreffed, unlefs where the verb is connected by a conjunction with fome other verb dependent on the fame pronoun. He has adopted the same mode of writing in other places; particularly ver. 221, of this Book,

" Yet held it more humane, &c.,"

where the paifage is perfectly confused for want of the pronoun *I*. See alfo ver. 85 of this Book.

We may in this refpect apply to our author what Cicero has faid of the ancient orators; " *Grandes erant verbis, crebri fententiis, comprefiune rerum breves, et ob earn ipfam caufam interdum fubobjeuri*" Brutus, 29. Ed. Proufl. DUNSTER.

Ver. 14-4. ————— *becaufe he boajls*

*And taunts of his great cunning to the throng*

*Of his apoftafy :]* • This alludes to what Satan had

juft before faid to his companions, ver. 100;



And vaunts of his great cunning to the throng *us*  
 Of his apoſtaſy : he might have learnt  
 Leſs overweening, ſince he fail'd in Job,  
 Whole conſtant perfeverance overcame  
 Whatever his cruel malice could invent.  
 He now ſhall know I can produce a Man, 150  
 Of female feed, far abler to reſiſt  
 All his felicitations, and at length  
 All his vaſt force, and drive him back to Hell;  
 Winning, by conqueſt, what the firſt Man loſt,  
 By fallacy furpris'd. But firſt I mean 155  
 To exerciſe him in the wilderneſs;  
 There he ſhall firſt lay down the rudiments

" I, when no other dur'd, ſole undertook, &c."

THYER.

Vor. 145. \_\_\_\_\_ *the throng*

*Of his apoſtacy];*] Thus, *Par. Loſt*, B. ix. 142;

\_\_\_\_\_ " and thinner left *the throng*

" *Of his adorers*" \_\_\_\_\_

*Of his apoſtaſy* : i.e. of his apoſtates. In the twelfth Book of the *Paradiſic Loſt*, there is the ſame figure of ſpeech, where the Angel deſcribes Abraham paſſing over the Euphrates/ followed by

\_\_\_\_\_ " a cumbrous train

" Of flocks and herds, and numerous *fervitude*"

DUNSTEU

Vcr. 157. \_\_\_\_\_ *the rudiments*

*Of his great warfare,]* Virg. *Æn.* xi. 156.

" Primitive juvenis miſera?, *bellicus* propinqui

" *Dura rudiment a*"

And Statius, *Sylv.* v. ii. 3.

" Quod ſi *m* *Hit ice jam* te, puer inclyte, *prima*

" *Clara rudimenta*, et caſtrorum dulec vocaret

" *Auſpicium*" \_\_\_\_\_ DUNSTER.

Of his great warfare, ere I fend him forth  
 To conquer Sin and Death, the two grand foes,  
 By humiliation and strong sufferance: 160  
 His weaknefs (hall overcome Satanick strength,  
 And all the world, and mais' of finful flefh,  
 That all the Angels and ethereal Powers,

Ver. 161. *His weaknefs Jhall o'crcome Satanick strength,]*  
 Thus in the first Epistle to the Corinthians, c. i. ver. 27. • " *And God hath chosen the weak things of the world to confound the things which are mighty.*"

• But the proper reference here is more probably to the second verse of the eighth Psalm. " *Out of the mouth of babes and sucklings hast thou ordained strength, because of thine enemies; and that thou mightest JIM the enemy and the avenger.*" This Psalm is considered by commentators as a *ψαλμός ἐπινίκιος*. Bp. Patrick supposes it to have been composed by David after his victory over Goliath, " which," he adds, " was a lively emblem of Christ's conquest over our great enemy." DUNSTER.

Ver. 162. *And all the world,]* " *I have overcome the world*" John xvi. 33. DUNSTER.

Ver. 163, *That all the Angels and ethereal Powers,  
 They now, and Men hereafter, may discern,  
 From what circumfused virtue I have chose  
 This perfect Man, by merit call'd my Son,  
 To earn, salvation for the sons of men.']* Not a word is said here of the Son of God, but what a Socinian would allow. His divine nature is artfully concealed under a partial and ambiguous representation: and the Angels are first to learn the mystery of the Incarnation from that important conflict, which is the subject of this poem. They are seemingly invited to behold the triumphs of the Man Christ Jesus over the enemy of mankind; and these surprise them with the glorious discovery of the God, .

" enshrined

" **In fleshly tabernacle and human form.**"

They now, and Men hereafter, may discern,  
 From what consummate virtue I have chose 168  
 This perfect Man, by merit call'd my Son,  
 To earn salvation for the sons of men.

So spake the Eternal Father, and all Heaven  
 Admiring stood a space, then into hymns

The Father, speaking to his Eternal Word, *Par. Loft, B. iii.*  
 308, on his generous undertakings for mankind, faith,

—————" and hath been found

" By merit, more than birthright, Son of God."

CALTOK.

On a frequent perusal and thorough consideration of this  
 passage, I cannot forbear being of Mr, Gallon's opinion, that  
 there is not a word here said of the Son of God, but what a So-  
 cinian, or at least an Arian, would allow. The same observation  
 may be made on some other remarkable passages of this poem.

Jos. WARTON.

Ver. 168. *So spake the Eternal Father, and all Heaven*

*Admiring stood a space,]* ' We cannot but notice  
 the great art of the poet, in setting forth the dignity and impor-  
 tance of his subject. He represents all beings as interested one  
 way or other in the event. A council of Devils is summoned;  
 an assembly of Angels is held. Satan is the speaker in the one;  
 the Almighty in the other. Satan expresses his diffidence, but  
 still resolves to make trial of this Son of God; the Father de-  
 clares his purpose of proving and illustrating his Son. The in-  
 fernal crew are distracted and surprised with deep dismay; all  
 Heaven stands awhile in admiration. The fiends are silent  
 through fear and grief; the Angels burst forth into singing with  
 joy and the allured hopes of success. And their attention is  
 thus engaged, the better to engage the attention of the reader.'

NEWTON.

Vor. 169. ————— then into hymns

*Burst forth, and in celestial measures mov'd,*

*Circling the throne and singing,]* • Milton, we may  
 suppose, had here in his mind the ancient chorus. In his original

Burfl forth, and in celestial meafures mov'd, 170  
 Circling the throne and finging, while the hand

plan of the *Paradife Loft*, under a dramatick form, he propofed to introduce a chorus of Angels. The drama feems to have been his favourite fpecies of poetry, and that which particularly caught and occupied his imagination: fo at leaf we may judge from the numerous plans of tragedies which he left behind him. Indeed he has frequent allufions to dramatick compofitions in all his works.\* DUNSTER.

Milton, perhaps, at this time, had in mind Dante's representation of the Angels formed into choirs, and Tinging praifes to the Eternal Father, in his *Paradifo*, c. xxviii. TODD.

Ver. 171. ————— while the hand

*Sung with the voice,]* We have nearly the fame phrafe in Tibullus, iii. iv. 41;

" Sed poftquam fuerant *digiti cum voce locuti*,

" Edidit hæc dulci triftia verba modo."

' The word *hand* is ufed again in this poem, B. iv. 254. to diftinguifh inftrumental harmony from vocal; •

" There thou fhalt hear and learn the fecret power

" Of harmony, in tones and numbers hit

" By *voice or hand*,"

Alfo in the *Arcades*, v. 77 :

" If my inferiour *hand or voice* could hit

" Inimitable founds," CALTON.

So, in Lucretius, iv. 588.

" Chordarumque fonos fieri, dulcefque querelas,

" Tibia quas fundit *digitis* pulfata *canentum*."

*Cano* fignifies not only *tojing*, but alfo *to perform on any inftrument*. Thus, Ovid, *Ex Pont.* I. i. 39.

" Ante deum Martem cornu tibicen adunco

" Cum *canit*," DUNSTER.

'This expreffion occurs in the beautiful verfion of the exxxviith *Pfalm*, which I notice in the Account of Lawes.' See the preliminary illuftrations of *Comus*;

Sung with the voice, and this the argument.

Victory and triumph to the Son of God,  
Now entering his great duel, not of arms,

" Nor may we our hymns prophane;

" Or tune either *voice* or *hand*,

" To delight a favage band."

So, in Carew's elegant Maik, *Coclum Britannicum*, 1634.

—————" Harmony, that not refides

" In firings or notes, but in the *hand* and *voice*"      TODD,

Ver. 174. *Now entering his great duel,*] • If it be not a contradiction, it is at least inaccurate in Milton, to make an Angel say in *Par. Lost*, B. xii. 386. " Dream not of their fight as of a *duel*;"<sup>9</sup> and afterwards to make the Angels express it here in the metaphor of a *duel*.' NEWTON.

There is, I think, a meaness in the customary sense of the word *duel*, that makes it unworthy of these speakers, and of this occasion. The Italian *duello*, if I am not mistaken, bears a stronger sense, and this I suppose Milton had in view.      TYLER.

Milton might rather be supposed to look to the Latin; where *duellum* is equivalent to *helium*. See Hor. I *Epigr.* ii. 6. and *Ode* IV. xiv. 18. But *duel* here is used by our author in its most common acceptation *offensive combat*; and *now entering his great duel* means " now entering the lists to prove, in personal combat with his avowed antagonist and appellant, the reality of his own divinity," See note on ver. 130, of this Book. In the opening of this poem we may notice allusions to the *duel* or *trial by combat*. See ver. 5, &c. And ver. 8—11. 'Indeed the *Paradise Regained* absolutely exhibits the temptation of our blessed Saviour in the light of a duel, or personal contest, between him and the Arch-enemy of mankind; in which our Lord, by his divine patience, fortitude, and resignation to the will of his heavenly Father, vanquishes the wiles of the Devil.' He thereby attests his own superiority over his antagonist, and his ability to restore the lost liberties of mankind, by *regaining Paradise* for them, and by rescuing and redeeming them from that power, which had led them captive, DUNSTER,

But to vanquish by wisdom hellish wiles ! 175

The Father knows the Son ; therefore secure

Ventures his filial virtue, though untried,

Against whatever may tempt, whatever seduce,

Allure, or terrify, or undermine.

Be frustrate, all ye stratagems of Hell, 180

And, devilish machinations, come to nought!

So they in Heaven their odes and vigils tune'd:

Milton might have probably been influenced, in his adoption of the word *duel*, by the title and subject of the following curious and rare book : " *Le Duel et Combat de Jesus Empereur, Roy, et Monarque de tout l'Univers, et Prince de Lumiere, à l'encontre d'un ennemy Sathan, Prince des Tenebres, et inique usurpateur de ce monde visible. Composé par F. Guillaume Zolinc, Religieux profès d'Abbaye de Madame S. Genevieve, &c.*" 12mo. Paris, 1557. TODD.

Ver. 175. *But to vanquish*] Milton lays the accent on the last syllable in *vanquish*, as elsewhere in *triumph* ; and in many places he imitates the Latin and Greek prosody, and makes a vowel long before two consonants. JORTIN.

The accent upon the last syllable of *triumph* was common in Milton's time; and the accent upon the last syllable also of *vanquish* may be paralleled by a passage in Shakspere's *Hen. VI.* Part I. A. iii. S. iii.

" I am *vanquish'd*; these haughty words of hers

" Have batter'd me like roaring cannon-shot," TODD.

Ver. 182. *So they in Heaven their odes and vigils tune'd:*

*Mean while the Son of God,]* How nearly does the poet here adhere to the same way of speaking which he had used in *Paradise Lost*, on the same occasion, B. iii. 416 !

" *Thus they in Heaven, above the happy sphere,*

" *Their happy hours in joy and hymning spent.*

" *Mean while upon the firm opacous globe,*

" *Of this round world, &c.,*" THYER,

Mean while the Son of God, who yet some days  
 Lodg'd in Bethabara, where John baptized,  
 Musing, and much revolving in his breast, m  
 How best the mighty work he might begin  
 Of Saviour to mankind, and which way first  
 Publish his God-like office now mature,  
 One day forth walk'd alone, the Spirit leading

Ver. 182.———vigils *tun'd*:] This is  
 A very uncommon expression, and not easy to be understood, un-  
 less we suppose, that by *vigils*, the poet means those songs which  
 they sung while they kept their watches. Singing of hymns is  
 their manner of keeping their *wakes* in Heaven. And I see no  
 reason why their evening service may not be called *vigils*, as  
 their morning service is called *matins*. NEWTON.

\* The evening service in the Roman Catholic churches is called  
*vespers*. There was formerly a nocturnal service called *vigils*,  
 or *nocturns*, which was chanted and accompanied with music.  
 Bucange explains *vigilice* " *ipsius officium nocturnum quod in*  
*vigiliis nocturnis olim decantabatur*"—The old writers often speak  
 of the *vigiliarum cantica*. DUNSTER.

Ver. 183.———who yet some days  
*Lodg'd in Bethabara, where John baptiz'd,*] The  
 poet, I presume, said this upon the authority of the first chapter  
 of St. John's gospel, where certain particulars, which happened  
 several days together, are related concerning the Son of God,  
 and it is said, ver. 28. " *These things were done in Bethabara*  
*beyond Jordan, where Jesus was baptizing!*, NEWTON.

Ver. 185.———much revolving in his breast,] Virg.  
*Æn.* x. 890. " *Multa movens animo.*" DUNSTER.

Ver. 189. *One day forth walk'd alone, the Spirit leading*  
*And his deep thoughts,*] 'In what a fine light does  
 Milton here place that text of Scripture, where it is said that  
*Jesus was led up of the Spirit into the wilderness!* He adheres  
 strictly to the inspired historian, and at the same time gives it a  
 turn which is extremely poetical/ THYER,

And his deep thoughts, the better to converfe 190  
 "With folitude, till, far from track of men,  
 Thought following thought, and ftep by ftep  
 led on.

He entered now the bordering defart wild,  
 And, with dark (hades and rocks environed round,

Ver. 190. ————— *the he lter to converfe*

*With fuliude, So, in Comus, v. 375.*

—————" Wdom's felf

" Ot't fecks to fweet retired iblitudc." DUNSTER.

But the poet here perhaps alludes to the facrod text, where it is laid of our Saviour, that, <sup>li</sup> in the morning, riling up a great while before day, he went out, and departed *into a folilan/ place*, and there prayed," *Mark i. 35,* TODD.

Ver. 191. ————— *jār from Irack of men,]*

*Sophoci. Philoct. ver. 493. Ἰακκὸς αἰθῆρας πύλων ὄρεσθαι.* DUNSTER.

Ver. 193. *He enter d now the bordering eh fart wild,*

*And, with dark jhades and rocks environ d round,]*

The wildernefs, in which John preached the go/pel, and where Jerufalew, and all Judtu, and all the region round about Jordan went out to him and were baptized in Jordan, we are exprefsly told by St. Matthew, iii. 1. *was the wildernefs of Judea;* which extended from the river Jordan all along the weilern fide of the Afphaltick Lake, or *Dead Sea.* The different parts of this wildernefs had different names, from the neighbouring cities or mountains; thus I Sum. xxiii. 14. it is called the *wildernefs of Ziph*, and, xxiv. 1. the *wildcnufs of Engaddi*. The wordomo in Scripture, which in our verfion is rendered wildernefs or defart, does not mean a country abfolutely barren or uninhabited; but only uncultivated. Indeed in the 15th chapter of *JoJhua*, where the cities of Judah are enumerated, we read of lix cities in the *wildcrnefo*. Of thefe Engaddi Hood neareft to the river Jordan, and the northern end of the Dead Sea. The *defart*, where Milton, following what could be collected from Scripture, now places our Lord, we may fuppofe then to be that part of the wildernefs of Judea, in the neighbourhood of Engaddu The



His holy meditations thus purfued. 195

O, what a multitude of thoughts at once  
Awaken'd in me fwarnr, while I confider  
What from within I feel myfelf, and hear  
What from without comes often to my ears,  
Ill fortng with my prefent ftate compar'd ! 200  
When I was yet a child, no childift play  
To me was pleafing; all my mind was fet

wilderncfies, or uncultivated parts of Judea, appear chiefly to have been forefts and woods, *loca faltuofa et fykofa*. (See Reland's *Palcpjlina*, L. 1. c. 56. *de locis incultis et fylvis Palctftince*.) About Engaddi alfo there were many mountains and rocks. David is defcribed (1 Sam, xxiii. 29) dwelling *injtong holds at Engaddi*; and of Saul, when in purfuit of him, (xxiv. 2.) it is faid that *he went tofeek David and his men upon the rocks of the wild goats*,

The " bordering defart" then is the rocky uncultivated foreft country nearft to that part of Jordan where John had been baptizing, and our bleffed Lord is accordingly, with the greateft accuracy of description, there reprefented, as entering

• " now the bordering defart wild,

" And with dark fhades and rocks environ'd round,"

It fhould be obferved, that D'Anville, in the map of Paleftine in his *Geographic Ancienne*, has laid down Bethabara wrong. He places it towards the northern end of that part of Jordan, which flows from the lake of Genezaret into the Dead Sea; and on the eaftern bank of the river; almoft oppofite Enon. But it is nearly certain, that it really flood, as bifliop Pearce fuppofes, (*fee his note on John i. 28.*) at the fouthern end of the river Jordan, on the weftern bank; and within a little diftance of the wildernefe, being only a very few miles from the Dead Sea.

DUNSTER.

Ver. 201. *When I was yet a child, no childift play*

*To me was pleafing;*] • How finely and confilently, as Mr. Thyer obferves, does Milton here imagine the youthful meditations of our Saviour !• Dr. Jortin was of opinion, that

Serious to learn and know, and thence to do,  
 What might be publick good; myself I thought  
 Born to that end, born to promote all truth, 205  
 All righteous things & therefore, above my years.,  
 The law of God I read, and found it fweet,  
 Made it my whole delight, and in it grew  
 To such perfection, that, ere yet my age  
 Had meafur'd twice fix years, at our great feaft

lililton might here allude to Callimachus's account of Jupiter's infantine difpofition, *Hymn in Jov.* v. 56. Dr. Newton produced a limilar defcription of Demophilus by Pindar, *Pyth. Od.* iv. 501. And Mr. Dunster refers to an appofite paillige in Plutarch's *Life of Cato*. But the conclusion, made by Dr. Newton, ftill applies " Our author *might* allude to thofe paffages, but he *certainly did* allude to the words of the apoftle, 1 *Cor.* xiii. II, only inverting the thought, *When I teas a child? I fpake as a child, &c.*" TODD,

Ver. 204. ————— I thought

*Born to that end, born to promote all truth,]*  
 Alluding to our Saviour's words, *John* xviii. 37. " To this end was I born, and for this caufe came I into the world, that I fhould bear witnefs unto the truth!" NEWTON.

Ver. 206. ————— therefore, above my years,  
*The law of God I read, &c.]* This has fome re-  
 femblance to Virgil, *Æn.* ix. 311.

" *Ante annos animûnique gerens curâmq; virilem.*"

DUNSTER.

Ver. 207. *The hmv of God I read, and found it fweet,*  
*Made it my whole delight,]* " How fweet are thy  
 words unto my taft! yea, fweeter than honey to my mouth!"  
*Pfalm* cxix. 103."

"And his delight is in the law of the Lord; and in his law doth he meditate day and night," *pfalm* i. 2. DUNSTER.

Ver. 209. ————— ere yet my age

*I had meafur'd twice fix years,]* The following

I went into the temple, there to hear 211  
 The teachers of our law, and to propose  
 What might improve my knowledge or their  
 own;  
 And was admir'd by all: yet this not all

verses of Statius bear a resemblance not only to this immediate passage, but also to some of the preceding lines, *Sylv. v. ii. 12.*

—————" *Ofionos bis jam tibi circuit annos*

" *Vita; fed angustis animus rohuftior annis,*

" *Succumbitque oncri, et mentem sua non capit cetas."*

DUNSTER.

Ver. 20,9. ————— that ere yet my age

*Had measur'd twice fix years, at our great feast*

*I went into the temple, there to hear*

*The teachers of our law, and to propose*

*What might improve my knowledge or their own ;]*

Though Milton, in one of his early poems, has paid a tribute of respect to the "*trump of Cremona*," it is but seldom that we can trace him to any part of the *Chenfiad*.\* There is however some resemblance here to the description, in that poem, of Jesus at this early age, when at Jerusalem, at the Feast of the Passover, going into the Temple, and *fitting in the midst of the doctors, both hearing them and asking them questions*. Joseph, who is made by Vida to narrate the early part of our Saviour's life, describes himself and Mary, after having missed Jesus on their road, returning to Jerusalem, and finding him in the temple, as he is here described. *Chrijl. iii. 947.*

" *Ecce sacerdotum in medio confpeximus ilium,*

" *(Prima rudimenta, et virtutis figna futurae,)*

" *Alta recententem vatum- monumenta, patrūque*

" *Primores ultro fcitantem obfeura, docentēque.*

" *Illum omnes admirari haud vulgata canentem*

" *Supra aciem, captūque hominis, mentēque vigentem,*

" *Humanā non vi edo Sum, non arte magiftrū,*

" *Maturūque animi nimium pueri iibus annis."*

DUNSTEU

Ver. 214. *And was admir'd by all:] ,* " And all that heard

To which my fpirit afpir'd; victorious deeds 215  
 FlamVI in my heart, heroick acts; one while  
 To reicue Ifrael from the Roman yoke;  
 Then to fubdue and quell, o'er all the earth,  
 Brute violence and proud tyrannick power,  
 Till truth were freed, and equity rett'or'd : 220  
 Yet held it more humane, more heavenly, firft  
 By winning words to conquer willing hearts,

him were aftonifhed at his understanding and anfwers,"- Luke  
 ii. 47. NEWTON,

Ver. 218. *Then to fubdue and quell, o'er all the earth,*

*Brute violence and proud tyrannick power,]* Milton

here carries his republican principles to the greatft height, in fuppofing the overthrow of all monarchy to have been one of the objects of our Lord's early contemplations.\* We may compare his *Samfon Agonijles*, v. 126s., &c. DUNSTER.

Ver. 221. *Yet held it more humane, more heavenly, Jirll]* \* The true fpirit of toleration breathes in thefe lines, and the fentiment is very fitly put into the mouth of him, who *came not to dcjlroy men's Hies, but to fare them.*- NEWTON,

Ver. 222. *By winning words to conquer willing hearts,]* Virgil, *Georg.* iv. 56l.

—————" viftorque volentes

" P I T populos dat jura "————

which expreffion of Virgil feems to be taken from Xenophon, *Oeconomic.* xxi. 12. Οὐ γὰρ πάντες μοι δοκεῖ ὅλον τῇ τὸ ἀγαθὸν ἀνθρώπων εἶναι, ἀλλὰ θεῖον, τὸ ἰθὺλοῦν ἀρχεῖν. JORTIN.

Dr. Newton has commended the alliteration of w's in this line. Alliteration, not too frequently repeated, undoubtedly gives fomtimes force and energy to a line; but furely feveral of our late writers carry it to a naufeous and unwarrantable length. Of all writers, Dryden feems to be molt happy in the temperate and proper ufe of alliteration; but he has fcarcely ever more than three words in a line that begin with the fame letter,

Jos. WARTON.

And make perfuafion do the work of fear;  
 At lead to try, and teach the erring foul,  
 Not wilfully mifdoing, but unaware 225  
 Mifled; the ftubborn only to fubdue.  
 Theiè growing thoughts my mother foon per-  
 ceiving,  
 By words at times caft forth, inly rejoic'd,  
 And faid to me apart; " High are thy thoughts,  
 " O Son, but nourifli them, and let them foar 230  
 " To what highth facred virtue and true worth

Yer. 226. ————— *the stubborn only to fubdue.*] In all the editions we read " the ftubborn only to *dejlroy!*" And this being good fenfe, the miftake is not eafily detefted: but in the firft edition the reader is deiired, in the table of Errata, for *dejlroy* to read *fubdue*; and, if we confider it, this is the more proper word, more fuitable to the humane and heavenly charafter of the fpeaker; and belides it anfwers to the *fubdue* and *quell* in ver. 218. " The Son of Man came *not to dejlroy* men's lives, &c." *Luke ix. 56.* NEWTON.

In Tonfon's 12mo. edit. 1747, it is rightly printed, " The ftubborn only to *fubdue!*" TODD.

Ver. 228. —————, —————. — *inly rejoic'd,*] Virgil, *En. i. 502.*

" *Latonaè taciturn pertentant gaudia peftus.*" JORTIN.

The reader fhould recollekt, that the occaifion of the above verfe, which, is finely defcriptive of maternal delight, was the diftinguifhing perfonal grace and divine appearance of Diana on the banks of Eurotas, furrounded by her nymphs; among whom

—————" *ilia pharetram*

" *Fert huraero, gradiénfque Deas fupereminet omnes.*"

DUNSTER.

Ver. 231. ————— *true worth]* Hor  
*Od. III. v.*

" *Nec vera virtus, cum femel excidit,*

" *Curat reponi deterioribus.*" DUNSTER.

" Can raife them, though above example high;  
 " By matchlefs deeds exprefs thy matchlefs Sire,  
 " For know, thou art no fon of mortal man;  
 " Though men elteem thee low of parentage, 235  
 " Thy Father is the Eternal King who rules  
 " All Heaven and Earth, Angels and fons of  
 " men;  
 " A meilenger from God foretold thy birth  
 " Conceived in me a virgin ; he foretold,  
 " Thou lhoukVit be great, and lit on David's  
 " throne, 210  
 " And of thy kingdom there flioukl be no end.  
 " At thy nativity, a glorious quire  
 " Of Angels, in the fields of Bethlehem, fung  
 " To (hepherds, watching at their folds by night,

Ver. 233. *By mat chiefs deeds exprefs thy matchlefs Sire,*  
<sup>1</sup> Milton, in one place of his *Par. Lqfl*, ufes the verb *to exprefs*,  
 in the fame fenfc as he has done here. It is one of the fpeeches  
 of the Deity to Adam after his creation\*

" Thus far to try thee, Adam, I was pleas'd,  
 " And find thee knowing, not in beafts alone  
 " Which thou had rightly nam'd, but of thyfelf,  
 " *Exprefing* well the fpirit within thee free,  
 " My image, not imparted to the brute," DUNSTER.

Vcr. 239. ————— *he foretold,*

*Thou fhould'ft be great, and fit on David's throne.*

*And of thy kingdom there fhould be no end.]* See

*Luke i. 32, 33.* DUNSTER.

Ver. 241. ————— *there fhould be no end.]* Tickell  
 and Fenton, after Tonfon, corruptly read, " *thercfJwtt* be no end,"  
 Dr. Newton reftored the true reading. TODD,

Ver. 242. *At thy nativity, a glorious qitire*

*Of Angels, in the fields of Bethlehem, fung*

*Tofhepherds, uatching at their folds by night, &c.]*

" And told them the Meffiah now was horn, 245  
 " Where they might fee him, and to thee they  
     " came,  
 " Directed to the manger where thou lay'ft,  
 " For in the inn was left no better room:  
 " A ftar, not feen before, in Heaven appearing,  
 " Guided the wife men thither from the eaft, 250  
 " To honour thee with incenfe, myrrh, and gold;  
 " By whofe bright couriè led on they found the  
     " place,  
 " Affirming it thy ftar, new-graven in Heaven,  
 " By which they knew the King of Ifrael born.  
 " Juft Simeon and prophetick Anna, warn'd 255

-Sec Par. Loft, B, xii. 364..

" His place of birth a folemn Angel tells  
 " To fimple fliepherds, keeping watch by night;  
 " They gladly thither hafte, and by a quire  
 " *Of fquadrond angels hear his carol fung.*" DUNSTER.

Ver. 249. *A ftar, not feen before, in Heaven appearing,  
 Guided the wife men thither from the eajl,  
 To honour thee with incenfe, myrrh, and gold;*

80, in Par. Loft, B. xii. 360.

—————" yet at his birth *ajlar*,  
 " *Unfecn before in Heaven*, proclaims him come,  
 " And *giddes the Eajlernfags*, who inquire  
 " His place, to offer *incenfe, myrrh, and gold.*"

DUNSTEU.

Ver. 255. *Juft Simeon and prophetick Anna,']* • It may not be improper to remark how itricly our author adheres to the Scripture hiitory, not only in the particulars which he relates, but alfo in the very epithets which he affixes to the perfons; as here *Jvfl Simeon*, becaufe it is faid, Luke ii. 25. *and the fame man was juft: and prophetick Anna*, becaufe it is faid, Luke ii. 36.

" By vision, found thee in the temple, and fpace,  
 " Before the altar and the veiled priest,  
 " Like things of thee to all that present flood "—  
 This having heard, ftraight I again revolv'd  
 The Law and Prophets, fearching what was writ  
 Concerning the Meffiah, to our fcribes 261  
 Known partly, and foon found, of whom they  
 fpake

I am ; this chiefly, that my way muft lie  
 Through many a hard affay, even to the death,  
 Ere I the promis'd kingdom can attain, 265

*and there was one Anna a'prophets.* The like accuracy may be  
 obferved in all the reft of this fpeech. NEWTON.

Ver. 257.———*the vefted prieft,*] The epithet  
*tejed* is Angularly proper, becaufe the *vcjments* of the Jewifti  
 prieft were enjoined, and particularly defcribed, by God him-  
 felf; and, unlefs habited in them, the miniftration of the prieft  
 at the altar was illegal, and exprefsly forbidden under the  
 penalty of " bearing his iniquity/'. *Exod. xxviii. 43.* HURD.

Ver. 262.———*and foon found, of whom they fpake*

*I am ;*] The Jews thought that the Meffiah,  
 when he came, would be without all power and diftinction, and  
*unknown even to himfelf*, till Elias had anointed and declared  
 him. Χριστὸς δὲ ἰς καὶ γενήσεται, καὶ ἐν πρῶτῳ, ἄγιος ἐν, καὶ ὁδὲ αὐτὸ  
 πρῶτον ἐπίσταται, ὅτι ἔχει δύναμιν τίνα, μέχρις ἂν ἰδῶν Ἠλίας χρίσῃ  
 αὐτὸν, καὶ φανερὸν πᾶσι ποιῇσθαι. Just. Mart. Dial. cum Tryph.  
 p. 266. Ed. Col. CALTON.

Ver. 26-i-. *Through many a hard affay, even to the death,*] See  
 note on *Comus*, v. 972. Unto *the death*, as Mr. Dunster ob-  
 ferves, is an expreffion ufed in our translation of the Scriptures.  
*Sea Adh* xxii. 4. See alfo *Judges* v. 18, and *Revel*, xii. 11. .It  
 k alfo an old poetical phrafe, being ufed by Chaucer and Shak-  
 fpeare; and is iuppofed by Mr. Tyrwhitt to have been originally  
 a miftaken translation of the French *la mart*. TODD.



Or work redemption for mankind, whose fins  
 Full weight must be transferr'd upon my head.  
 Yet, neither thus distearten'd or difmay'd,  
 The time prefixed I waited; when behold  
 The Baptift, (of whose birth I oft had heard, 270  
 Not knew by fight,) now come, who was to  
 come

Before Meffiah, and his way prepare!  
 I, as all others, to his baptifm came,  
 Which I believ'd was from above; but he  
 Straight knew me, and with loudest voice pro-  
 claimed 275

Me him, (for it was shewn him so from Heaven,)  
 Me him, whose harbinger he was; and first  
 Refused on me his baptifm to confer,  
 As much his greater, and was hardly won;

Ver. 266. —————' ————— whose fins

*Full weight must be transferr'd upon my head.]*

Iftuah liii. 6. " *The Lord hath laid on him the iniquity of us all.*"

NEWTON.

V-er. 271. *Not knew by fight,)]*. Though Jesus and John the Baptift were related, yet they were brought up in different countries, and had no manner of intimacy or acquaintance with each other. John the Baptift says exprefsly, *Johni.* 31, 33, "*And I knew him not!*" He did not so much as know him by sight, till our Saviour came to his baptifm; and afterwards it doth not appear that they ever conversed together. NEWTON.

Ver. 279. *As much his greater,]* Here Milton uses the word *greater* in the same manner as he had done before, *Paradise Lost*, B. v. 172.

" Thou Sun, of this great world both eye and fowl,

" Acknowledge him *thy greater*.'

But, as I rofe out of the laving ftream, 280  
 Heaven opened her eternal doors, from whence  
 The Spirit defcended on me like a dove;  
 And laft, the fum of all, my Father's voice,  
 Audibly heard from Heaven, pronounced me his,  
 Me his beloved Son, in whom alone 285  
 He was well pleas'd; by which I knew the time  
 Now full, that I no more ihould live obfcure,  
 But openly begin, as beft becomes,  
 The authority which I deriv'd from Heaven.  
 And now by fome ilrong motion I am led 290  
 Into this wildernefs, to what intent  
 I learn not yet; perhaps I need not know,  
 For what concerns my knowledge God reveals.

And this, I think, is a proof that the prefent reading there is right, and that both Dr. Bcntley's emendation and mine ought abfolutely to be rejected. THYER.

Ver. 280. ———— *out of the laving ftream,*] Alluding to the phrafe *later of regeneration* fo frequently applied to baptifm. It may be obferved in general of this foliloquy of our Saviour, that it is not only excellently well adapted to the prefent condition of the divine fpeaker, but alfo very artfully introduced by the poet, to give us a hiftory of his hero from his birth to the very fcene with which the poem is opened.

THYER.

Ver. 281. ———— *eternal doors,*] So in *Pfal.* xxiv. 7, 9. *Overlajling doors.* And *Paradife Loft*, B. vii. 205.

—————"Heaven open'd wide

"*lles cver-during gates.*" DUNSTER.

Ver. 286. ———— *the time*

*Now full,*] Alluding to the Scripture phrafe, *the fulnefs of time.* Gal. iv. 4. NEWTON.

Ver, 293. *Tor what concerns my knowledge God reveals.*] /This

So spake our Morning-Star, then in his rife,  
 And, looking round, on every side beheld 295  
 A pathless defart, duskwith horrid fiades;

whole foliloquy is formed upon an opinion, which hath authorities enough to give it credit, *that Chrijj was not, by virtue of the personal union of the two natures and from the first moment of that union, possessed of all the knowledge of the AOroS, as far as the capacity of a human mind would admit.* [See Le Blanc's *Elucidatio Status Controversiarum*, &c. Cap. 3.] In his early years he *increased in wisdom*, and in stature. *St. Luke*, ii. 52. And Beza observes upon this place, that—" ipfa ~~Θείας~~ plenitudo *fafa*, prout & quatenus ipfi libuit, humanitati assumtae infmuavit: quicquid garriant matceologi, & novi Ubiquitarii Eutychniani." Grotius employs the same principle, to explain *St. Mark*, xiii. 32.—" Videtur mihi, ni meliora docear, hic locus non impie postè exponi hunc in modum, ut dicamus *divinam sapientiam* menti humane Chrijj cōfectus suos inpreflililèpro *tewporum* ratione. Nam quid aliud est, si verba non torquemus, ~~προϊκσπιε σοφία~~, *Luc.* ii. 52 ?" And our Tillotson approved the opinion.—" It is not unreasonable to suppose, that the *Divine Wisdom*, which dwelt in our Saviour, did communicate itself to his *human soul* according to his pleasure, and so his *Human Nature* might at some times not know some things. And if this be not admitted, how can we understand that passage concerning our Saviour, *Jjii/ic*, ii. 52. that *J ejus grew in wisdom and future* ?" CALTON.

Ver. 294. *So spake our Morning-Star,']* So our Saviour is called, in the *Revelation*, xxii. 16, *the bright and morning star*

NEWTON.

And thus Spenser, in his *Hymn of Heavenly Love*:

" O blessed well of love ! O flowre of grace !

" O glorious *Morning-star* ! &c."

Compare also *Luke* i. 78, 2 *Pet.* i. 19. DUNSTER.

Ver. 295.———on every side beheld

*Apathless defart, dusk with horrid fiades;]* •Thus

Virgil describes the wood in which Euryalus is taken, in his ninth *Æneid*, 381.

The way he came not having mark'd, return  
 Was difficult, by human steps untrod;  
 And he still on was led, but with such thoughts  
 Accompanied of things past and to come 300  
 Lodg'd in his bread, as well might recommend  
 Such solitude before choicest society.  
 Full forty days he pass'd, whether on hill

" *Sylva fuit, latp dumis atque ilice nigra*

*a Horrida, quam densi compierant undique fentes:*

" *Raraper occultos lucebat femita calks!*"

But *dufk* with *horridfhades* is more immediately from *Æn*, i, 165.

" *Horrentique atrum nemus imminet umbra*" DUNSTER.

Probably not without a reference also to *Tafib*. See my note on *Comus*, ver. 428. TODD.

Ver. 296. A pathless defart,] iEchyl. *Prom. Vinci*, ver. 2.  
 'ABATON And see Beaumont and Fletcher's *Nice Valour*:

" Fountain heads, and pathless groves,

" Places which pale Paffion loves," DUNSTER.

Ver. 298. ————— by human steps untrod;] Compare the beginning of Petrarch's 28th Sonnet :

" Solo e penfofo i piu deferti campi

" Vo mifurando a paffi tardi e lenti;

" E gli occhi porto per fuggire intenti

' *Dove xeftigio uman l'arena ftampi.*" TODD.

Ver. 299' *And he still on was led, but with such thoughts*

*Accompanied of things past and to come*

*Lodg'd in his breaji, as well might recommend*

*Such solitude before choicest society.] The Poet here*

refumes and continues the description he had given of our blessed Lord, previous to his Soliloquy, on his first entering the defart, • v, 189. DUNSTER.

Ver. 303. *Full forty days he pass'd, whether on hill*

*Sometimes, & c ] Here the Poet of Paradise Lost*

Sometimes, anon on fhady vale, each night  
 Under the covert of fome ancient oak 305  
 Or cedar to defend him from the dew,  
 Or harboured in one cave, is not teveal'd;  
 Nor tafted human food, nor hunger felt,  
 Till thofe days ended; hungered then at laft 309  
 Among wild beads: they at his fight grew mild,

breaks out in his meridian fplcndour. There is something particularly pi&urefque in this defcription. DUNSTER.

Ver. 306. *Or cedar*] -There is great propriety in mentioning this tree, as being peculiar to the country where the fcene is laid Jos. WARTON.

Ibid.———*to defend him from the dew,*] That the dews of that country were very confiderable, may be collected from feveral parts of Scripture. The dews of mount Hermon are particularly noticed in the 133d Pfalm, as producing the moft irriguous effects. Maundrell, in his *Travels*, when within little more than half a day's journey of this mountain, fays, " we were fufficiently intrufted by experience what the Holy Pfalmift means by the *dew of Hermon*, our tents being as wet with it, as if it had rained all night" DUNSTER.

Ver. 307. *Or harboured in one cave,*] Dr. Jortin wifhes to read *fome* cave.—Caves are very frequently fpoken of in Scripture, as places of retreat for protection or flicker DUNSTER.

Ver. 310. *Among wild beajls: they at his fight grew mild,*] St. Mark's fhort account of THE TEMPTATION is, that our bleffed Lord " *was in the wildernefs forty days tempted of Satan, and was with the wild beafts, and the angels miniftered unto him,*" Ch. i. 13.

Abp. Seeker, in his Sermon on the Temptation fays, " During thefe forty days it is obferved by St. Mark, that our bleffed Redeemer *was with the wild beafts*, which words mult imply, elfe they are of no fignificance, that the fierceft animals were awed by his prefence, and fo far laid afide their favage nature for a time ; thus verifying literally, what Eliphaz in Job faith

Nor fleeping him nor waking harm'd; his walk  
The fiery ferpent fled and noxious worm,  
The lion and fierce tiger glar'd aloof.

figuratively, concerning a good man; " *At dejiruction and famine fhalt thou laugh, neither fhalt thou be afraid of the beajls of the earth, FOR THEY SHALL BE AT PEACE WITH THEE.*"

Before the Fall, Milton fuppofes thofe beafts, which are now wild, to have been harmlefs, void of ferocity to each other, and even affectionate towards man. See *Par. Loft*, B. iv. 340, &c. •Immediately after the Fall, among other changes of nature, the animals begin to grow favagc. See *Par. Loft*, B. x. 707.

Here, upon the appearance of perfeet innocence in a human form amongft them, they begin to refume a certain proportion of their Paradifiacal difpofition.

In Homer's *Hymn to Venus*, where that Goddefs defcends on Mount Ida, to vifit Anchifes at his folds, her appearance is defcribed as having the fame effect, in its fullcil extent, ver. 68, &c.

Giles Fletcher, in his *Chnft's Triumph on Earth*, 1610; has given a fimilar but more diffufe defcription of the effect of our Lord's prefence on the wild beafts in the wildernefs. DUNSTER.

Ver. 313. *The lion and fierce tiger glar'd aloof* ] So, in *Par. Loft*. B. iv. 401.

. " about them round

" *A lion* now he ftalks *withjiery glare* ;

" Then as *a tiger*——"

Again, B. x. 712, it is faid that, after the fall, the wild beafts, ceafing to graze,

' Devoured each other, nor flood much in awe

" Of man, but fled him, or *with countenance grim*

" *Glar'd on him puffing*——"

The latter part of which defcription is palpably taken from Shakipeare, *Jul. Cæf.* A. i S, iv.

. ———— " I met a lion

" Who *glar'd upon me*, - *and wentfurly by*,

" Without annoying me," DUNSTER.

But now an aged man in rural weeds,                    si4  
 Following, as feem'd, the queft of fome ftray ewe,  
 Or withe t'd fticks to gather, which might ferve  
 Again ft a winter's day, when winds blow keen,  
 To warm him wet returned from field at eve,  
 He law approach, who firft with curious eye 319  
 Perus'd him, then with words thus utter'd  
                  fpake.

Ver. 314. *But now an aged man*] \*As the Scripture is entirely filcnt about what perfonage the Tempter afumed, the Poet was at liberty to indulge his own fancy, and nothing, I think, could be better conceived for his prefent purpofe, or more likely to prevent fufpicion of fraud. The poet might perhaps take the hint from a defign of David Vinkboon, where the Devil is reprefented addreffing himfelf to our Saviour, under the appearance of an old man. It is to be met with among Vifcher's cuts to the Bible, and is engraved by Landerfelt. THYER.

See the Preliminary Remarks in this volume, on the Origin of Paradife Regained. TODD.

Ver.            319.———with            curious eye  
                  Perus'd him] Thus in *Hamlet*, Ophelia, describing the behaviour of Hamlet to her, fays,

" He falls to fuch *perusal of my face*,

" As he would draw it ;"

And, in the laft Scene of *Romeo and Juliet*, Romeo, whqn he has killed Paris, fays

—————" Let me *peritfe this face* !

" Mercutio's kinfman ! noble County Paris!"

And in the *Paradife Loft*, B. viii, where Adam relates to Raphael his own fenfations, immediately after his creation, having with infinite beauty defcribed the fcene that furrounded him, and firft attracted and gratified his attention, he thus proceeds to fpake of his furvey of himfelf:

" Myfelf I then *perus'd*, and limb by limb

" Survey'd." DUNSTER,

Sir, what ill chance hath brought thee to this  
place

So far from path or road of men, who pass  
In troop or caravan ? for find none  
Durst ever, who return'd, and dropt not here  
His carcass, pin'd with hunger and with drouth.

Ver, 323. *In troop Or caravan ?]* A caravan, as Tavernier lays, is a great convoy of merchants, who meet at certain times and places, to put themselves into a condition of defence from thieves, who ride in troops in several distant places upon the road. Hence the safest way of travelling in Turkey and Persia is with the caravan. See *Travels into Persia*, in Harris, vol. ii. ch. 2.

NEWTON.

Ibid. ————— *for find none*

*Durst ever, who return'd, and dropt not here*

*His carcass, pin'd With hunger and with drouth.]* Milton seems here to have had in his mind the vast sandy deserts of Africa which Diodorus Siculus describes as a "desert, full of wild beasts, of a vast extent, and from its being devoid of water, and bare of all kind of food, not only difficult, but absolutely dangerous to pass over." In Jeremiah, the desert is described "a land that no man passed through," Septuag. ABATN, xi. 6. Compare the opening of Dante's *Inferno*, where, having passed through the more dreadful part of the *piaggia deserta*, the poet turns himself to regard the dangerous region :

"Cos! l'animo mio, ch'ajicor fuggiva,

"Si volse 'ndietro a rimirar lo patio,

"Che non lascio giammai persona viva." DUNSTER.

Ver. 325. ————— *perish with hunger]* Death, in the tenth Book of the *Paradise Lost*, thus describes himself,

"me, who, with eternal famine pine." DUNSTER.

But the expression here was probably suggested by a passage in Drummond's *Flowers of Sion*; where, having described the returning reason of the Prodigal Son, the poet adds,

"This, where an aged oak had spread its arms,

"Though the Child, while as the herds he led,

"And, *perish with hunger*, on wild acorns fed\*" TODD.



I ask the rather, and the more admire, 326  
 For that to me thou seem'st the Man, whom late  
 Our new baptizing Prophet at the ford  
 Of Jordan honour'd so, and call'd thee Son  
 Of God: I saw and heard, for we sometimes 330  
 Who dwell this wild, constrain'd by want, come  
 forth

To town or village nigh, (nigh is far,)  
 Where aught we hear, and curious are to hear  
 What happens new; fame also finds us out.

To whom the Son of God. Who brought me  
 hither, 335  
 Will bring me hence; no other guide I seek  
 By miracle he may, replied the swain;  
 What other way I see not; for we here

Ver. 330. *I saw and heard, for we sometimes .*

*Who dwell this wild, constrain'd by want, come forth*

*To town or village nigh,]* All this is finely in cha-

acter with the assumed peribon of the Tempter, and tends at the  
 Came time to give more effect to the preceding descriptions. It  
 should be considered also that it was not necessary to confine those  
 descriptions merely to that part of the wilderness of Judea, into  
 which our Lord was now just entering, v. 193, or where at most  
 he had not advanced any great way, v. 299—That wilderness  
 was of a great length, the good habitable part being northward  
 towards the river Jordan; Southward it extended into vast and  
 uninhabited deserts, which, in the map in Rcland's *Palæstina*,  
 are termed *vaglistimcc folitudines*. To describe these, in such a  
 manner as might impress a deep sense of danger in the mind of  
 him to whom he addressed himself, was perfectly consistent with  
 the Tempter's purpose DUNSTER.

Ver.. 338————— for we here

*Live on tough roots arid stubs,]* This must certainly  
 be a mistake of the printer, and instead of *stubs* it ought to be  
 VOL. V.

Live on tough roots and ftubs, to thirft inur'd  
 More than the camel, and to drink go far, 340  
 Men to much mifery and hardfhip born:  
 But, if thou be the Son of God, command  
 That out of thefe hard ftones be made thee  
 bread,

So fhalt thou fave thyfelf, and us relieve  
 With food, whereof we wretched feldom tafte. 345

He ended, and the Son of God replied. '  
 Thiik'ft thou fuch force in bread? Is it not  
 written,  
 (For I difcern thee other than thou feem'ft,)

*read fhrubs*, It is no uncommon thing to read of hermits and  
 afceticks living in defarts upon roots and fhrubs, but I never  
 heard of *ftubs* being ufed for food, nor indeed is it reconcileable  
 to common fenfe. Some have thought that the \_\_\_\_\_, which the  
 jI Scripture fays were the meat of the Baptift, were the tops of  
 plants or fhrubs. THYER.

Yet, in the *Tempeft*, Prospero threatens Ferdinand wi-th nearly  
 as hard fare, A. i. S. iii.

" thy food ftall be

" The frefh brook muflcls, *wither'd roots, and hujks*

" *Wherein the acorn cradled.*" DUNSTER.

Vcr. 339. —————to thirft inur'd

*More than the camel,*] It is commonly faid that  
 camels will go without water three or four days. " Sitim &  
 quatrduo tolerant," Plin. *Nat. Hift* lib, viii. fed. 26. But  
 Tavernier fays, that they will ordinarily live without drink  
 eight or nine days, NEWTON.

Ver. 348. (*For I difcern thee other than thou feem'ft*) In the  
 concluding Book of this Poem, our Lord fays to the Tempter,

—————, " defit, thou, art *difcen'd*,

" And toil'ft in vain," DUNSTER.

Man lives not by bread only, but each word  
 Proceeding from the mouth of God, who fed 350  
 Our fathers here with manna ? In the mount  
 Mofes was forty days, nor eat, nor drank;  
 And forty days Elijah, without food,  
 Wander'd this barren waste ; the same I now :  
 Why dost thou then fuggest to me distrust, 355  
 Knowing who I am, as I know who thou art ?

Whom thus answer'd the Arch-Fiend, now  
 undfguis'd.

'Tis true I am that Spirit unfortunate,

Ver. 349. *Man lives not by bread only, but each word  
 Proceeding from the mouth of God, who fed*

*Our fathers here with manna ?]* The words of St. Matthew, iv. 14, which refer to the eighth chapter of *Detteronomy*, ver. 3, where the humiliation of the Ifraelitcs in the wilderneys, and their being there miraculoufly fed with manna, are recited as arguments for their obedience, " *and he humbled thee, and suffered thee to hunger, and fed thee with manna, which thou knewest not, neither did thy fathers know ; that he might make thee know that man doth not Ike by bread only, but by every word that proceedeth out of the mouth of the Lord doth man live*"

The Poet, who was, beyond a doubt, " mighty in the scrip-  
 turc," has, with much art, availed himself of the orighuul pal-  
 fa ge in the Old Teltament, as it affords him inch an immediate  
 and appofite transition to the miraculous feeding the Children of  
 Jfrael, their great lawgiver, and afterwards Elijah, in the wil-  
 dernefsf DUNSTER.

Ver. 356'. *Knowing who I am,]* This is not to be under-  
 flood of Chrift's divine nature. The Tempter knew him to he  
 the perfoH declared the Son of God by a voice from Heaven, v. 385,  
 and that was all that he knew of him CALTON.

Ver. 358. *'Tis true I am that Spirit unfortunate,]* Satan's  
 intlantaneous avowal of himself here has a great and line effect.  
 It is coufilikiit with a certain dignity of charaéter which is given

Who, leagu'd with millions more in rafli revolt,  
 Kept not my happy ftation, but was driven 360  
 With them from blifs to the bottomlefs deep,  
 Yet to that hideous place not fo confin'd  
 By rigour unconniving, but that oft,  
 Leaving my dolorous prifon, I enjoy  
 Large liberty to round this globe of earth, 365  
 Or range in the air; nor from the Heaven of  
 Heavens  
 Hath he excluded my refort fometimes.

him in general, through the whole of the *Paradife Loft*.—The ref of his fpeech is artfully fubmiffive DUNSTER.

**Ver. 360.** *Kept not my happy ftation,*] See *Par. Loft*, B. vii. 145, and the note there. TODD.

**Ver. 364.**—*my dolorous prifon*] *Par. Loft*, B. ii. 618.

— " through many a dark and drenry vale

" They pafs'd, and many a region *dolorous*,

" **O'er** many a frozen, many a fiery Alp." DUNSTER\*

Again, in his *Hymn on the Nativity*, ft. xiv.

" And *Hell* itfelf will pafs away,

" And leaye her *dolorous* manfions to the peering day."

Although the adjective *dolorous* be common in our old poetry, Atiltoi I am inclined to think, did not forget Dante's ufage of it, in the *Inferno*, where Satan is called, c. xxxiv.

" Lo 'mperador del dolorofo regno" TODD.

**Ver- 365.** — — — *to round this globe of earth,*] Milton ufes the fame phrafe in his *Paradife Loft*, B. x. 684. fpeaking of the fun:

" Had rounded ftill the horizon," THYER.

In **Quarles's** *Job Militant*, the Devil thus concludes his reply to **God's** queftion, Whence comeft thou?

" The earth is my dominion, hell's my home;

" 1 round the world, and fo from thence 1 come."

DUNSTER.

I came among the fons of God, when he  
 Gave up into my hands Uzzean Job  
 To prove him and illuftrate his high worth.; 370  
 And, when to all his Angels he propos'd  
 To draw the proud king Ahab into Fraud  
 That he might fall in Ihamoth, they demurring,  
 I undertook that office, and the tongues  
 Of all his flattering prophets glibb'd with lies 375  
 To his deftruftion, as I had in charge;  
 Por what he bids I do. Though I have loft  
 Much luftre of my native brightnefs, loft

Ver. 372. *To draw the proud king Ahab into fraud]* \*This ftory of Ahab is related, I King?, xxii. 19, &c. " *I Jaw the Lord Jit ting on his throne, and aft the hqft of Heaven ftanding by him, on his right hand and on his left. And the Lord faid, Who fhall perfuade Ahab, that he may go up and jail at Ramoth-gilead ? Aud one faid on this manner, and another on that manner. And there came forth a Spirit, and food before the lard, and faid, I will perfaade him. And the Lord' faid unto him, Wherewith ? And he faid, I will go forth, and I will be a lying Spirit in the mouth of all his prophets. And he faid, Thou fhalt perfuade him, and prevail alfo : go forth, and do fo."* This fymbolical vifion of Micaiah, in which heavenly things are fpoken of after the manner of men in condefcenfion to the weaknefs of their capft\* cities, our author was too good, a critick to underftand literally, though as a poet he rcprefents it fo, NEWTON.

Ver. 377. ————— *Though I have loft  
 Much luftre of my native brightnefs,]* It is faid  
 of Satan, in the firft Book of the *Paradife LOft*, v. 591.

—————. " his form had yet not loft  
 " *All her original brightnefs."*

And when Ithuriel and Zephon, in the end of the fourth Book, find him in Paradife, and charge him with being one of the rebel Spirits adjudged to Hell, Satan afks, *if they do not know him?* To which Zephon replies,

To be belov'd of God, I have not loft  
 To love, at leaft contemplate and admire, 380  
 What I fee excellent in good, or fair,  
 Or virtuous ; I fhould lb have loft all fenfe:  
 What can be then leis in me than defire  
 To fee thee and approach thee, whom I know  
 Declared the Son of God, to hear attent 385  
 Thy wifdom, and behold thy God-like deeds ?

" Think not, revolted Spirit, thy fhape the fame,  
 " Or undiminifh'd *brightnefs* to be known,  
 " As when thou flood'ft in Heaven upright and pure;  
 " That glory then, when thou no more wait good,  
 " Departed from thee ;——"

And in *Par. Loft, B. i. 97.* Satan defcribes himfelf " chang'd in outward *luſtre*" DUNSTEU.

Ver. 379.———*I have not loft*

*To love, at leaft contemplate and admire.*

*What I fee excellent in good, or fair,*

*Or virtuous ;]* In the fecund Book of the *Paradife*

*Loft*, where the fallen Angels are defcribed doing homage to the Public Spirit of their Chief, it is faid,

———" for neither do the Spirits damn'd

" *Lofe all their virtue*"

And, where Satan firſt fees Adam and Eve in Paradife, he " contemplates them with admiration" The turn of the words here very much refembles the following paſſage in Beaumont and Fletcher's *Fair Maid of the Inn*, A. v. S, I

" Though I have loft my fortune, and loll you

" for a worthy father ; yet I will not loſe

" My former virtue ; my integrity

" Shall not forfake me." DUNSTEU.

Ver. 385. ——'———*to hear attent*

*Thy wifdom*, 'Milton fecms to have borrowed **ilris word** *attent*, and this emphatical manner of applying it, from Spenser, *Faery Queen*, vi, ix. 26..

Men generally think me much a foe  
 To all mankind : why should I ? they to me  
 Never did wrong or violence ; by them  
 I lost not what I lost, rather by them 390  
 I gain'd what I have gain'd, and with them  
 dwell,

Copartner in these regions of the world,  
 If not dispofer; lend them oft my aid,  
 Oft my advice by prefages and figns,  
 And answers, oracles, portents and dreams, 395  
 Whereby they may direct their future life.  
 Envy they say excites me, thus to gain  
 Companions of my misery and woe.

" Wliilft thus he talk'd, the knight with greedy

" Hung still upon his melting mouth *attent*." ' .

Milton's entire expreffion, to *hear attent*, occurs in  
 version of the Pfalms, attributed to Archbishop P  
 4to. p. 382.

" O Lord, *attent*; O *hear attent*

" My wofull voyec." TODD.

Ver. 393.————*lend them oft my aid,*

*Oft my advice by prefages and figns,*

*And answers, oracles, portents and dreams.*

*Whereby they may direct their future life.]* The

following passage of Cyprian reflects lb much light on these lines,  
 as would incline one to believe that Milton had it in his mind.

" Multa cernunt baruspices ; multa augures provident ; multa  
*oraculis declarantur, multa vatikitionibus, multa fommis, multa*  
*port cutis: quibus cognitis, multæ fæpe res hominum fentenlia*  
*atque utilitate partæ,"* (or, as Lambinus reads, *ex animi iententific*  
*atque militate partæ,)* " multa etiam pericula depulsa funt."  
*De Nat. Deor. ii. 65, NEWTON.*

Ver. 397. *Envy they say excites me, thus to gain*

*Companions of my misery and woe.]* " They say"

is not here merely expletory, or only of general reference it'

At firft it may be; 'but, long fince with woe  
 Nearer acquainted, now I feel, by proof, 400  
 That fellowftiip in pain divides not fmart,  
 Nor lightens aught each man's peculiar load.  
 Small confolation then, were man adjoin'd:  
 This wounds me moll, (what can it lefs ?) that  
 Man,

Man fallen (hall be refto'rd, I never more. 405

relates to what Raphael in exprefs terms *had faid* in the conclufion of the fixth Book of the *Paradife Loft*, where he warns Adam of Satan's purpofes againft him and the motives of them; ver. 900—907. DUNSTER.

Vcr. 400. Nearer] *Never*, in Milton's own edition; but, in the table of Errata, it is corrected *Nearer*. Several editions retain the error. Fen ton, however, has redified it, in his edition of 1730. TODD.

Ibid. ————— now I feel, by proof,

*That fellow/hip in pain divides not fmart,*] Our author had in his eye this line of the poet,

" Solamen miferis focios habuiffè doloris." THYER.

Or thefe of Ovid, *Met.* 15. 547.

" Non tamen Egerjæ Indus aliena levare

" Damna valent." DUNSTER.

Ver. 404. *This wounds me moft, {what can it lefs ?} that Man, Man faWn fhall be rejior'd, I never more.*] • Very artful. As he could not acquit himfelf of envy and mifchief, he endeavours to foften his crimes, by aligning this caufe of them

WARBURTON.

the Poët very judiciously makes the Tempter conclude with thefe lines concerning the reftoration of fallen man, in order to lead our Saviour to fey foinething about the manner of it, to know which was one great part of his defign, that he might be able, if poffible, to counterplot and prevent it. With no lefs judgment is our Saviour reprefented in the following anfwer, taking no other notice of it than by replying, *Defervedly thou griew'ft,&c* THYER



To whom our Saviour fternly thus replied.  
 Defervedly thou griev'ft, composed of lies  
 From the beginning, and in lies wilt end;  
 Who boaft'ft releafefrom Hell, and leave to come  
 Into the Heaven of Heavens: Thôu com'ft  
 indeed, 410

As a poor miferable captive thrall  
 Comes to the place where he before had fat  
 Among the prime in fplendour, now deposed,  
 Ejected, emptied, gaz'd, unpitied, fhunn'd,  
 A fpectacle of ruin, or of fcorn, 415  
 To all the hoft of Heaven: The happy place  
 Imparts to thee no happinefs, no joy;  
 Rather inflames thy torment; repreſenting  
 Loſt blifs, to thee no more communicable,

Ver. 411. *As a poor miferable captive thrall*] • *Thrall* is an old word for flavc, frequent in Spenſer; as Mr. Dunſter has obſerved. See *Faer. Qu.* iv. iv. 34. " Like *captive THRALL*." • Chaucer uſes it as an adjective, *Fr. Tale*, ad fin.

" Diſpoſeth ay your hertes to withftond

" The fend, that you wold maken *thrall* and bond,"  
 Again, *Pers. Tale*, Rem. Lux. " Whether thou be male or female, yonge or olde, gen til or *thrall* &c." TODD.

Ver. 416. —————*The happy place*

*Imparts to thee no happinefs, no joy,*

• *Rather it flames thy torment; repreſenting*

*Lof blifs, to thee no more communicable,*] We find

the ſame ſejtiment alſo, in *Paradiſe Loſt*, B. ix. 467.

" But the hot Hell that always in him burns,

" Though in tñid Heaven, ſoon ended his delight,

" And tortures him now more, the more *her* fees

" Of pleaſure, not for him ordain'd." THYER.

Ver. 417. *Imparts to thee*] In all the editions, till that of Tonſon's 1747, it is " *Imports to thee*:" although the error is defired to be corrected in Milton's tabic of Errata. TODD.

**So never more in Hell** than when in Heaven. 420

**But** thou art serviceable to Heaven's King.

"**Wilt thou** impute to obedience what thy fear

**Extorts, or** pleasure to do ill excites ?

**What** but thy malice mov'd thee to misdeem

Of righteous Job, then cruelly to afflict him 125

**With all** inflictions ? but his patience won.

**The** other service was thy choftn talk,

To be a liar in four hundred mouths;

**For lying** is thy sustenance, thy food.

**Yet thou** pretend'ft to truth; all oracles 430

By thee are given, and what confess'd more true

Among the nations? that hath been thy craft,

By mixing somewhat true to vent more lies.

Ver. 423. —————or pleasure to do ill excites ?] • Satan, in *Par. Loft*, B. i. 159, in his first conference with his infernal compeer, says

" To do aught good never will be our task ;

" But ever to do ill our/ok delight" DUNSTER.

VER. 426. —————but his patience won.] The verb won I think is not often used as a verb neuter, but I find it so in Spenser's *Faery Queen*, i. vi. 39.

" And he the floutheft knight that ever won."

NEW TOW.

Ver. 428. —————in four hundred mouths ;]l " Then the king of Israel gathered the prophets together, about Join hundred men" 1 Kings, xxii. 6V DUNSTER.

Ver. 432. —————that hath been thy craft

By mixing somewhat true to vent more lies.] The following passage from St. Austin may serve to illustrate what Milton here says " Miscent tamen isti [Docmones] fallucias; et verum quod nosse potuerint, non docendi magis quam decipiendi fine, pnenuntiant," *De Div. Dæmon.* Sect. 12. THYER

But what have been thy answers, what but dark,  
 Ambiguous, and with double sense deluding, 435  
 Which they who ask'd have seldom understood,  
 And not well understood as good not known ?  
 Who ever by consulting at thy shrine

Ver. 434, *But what have been thy answers, what but dark,  
 Ambiguous, and with double sense deluding,]*\* The  
 oracles were often so obscure and dubious, that there was need  
 of other oracles to explain them\*- " Sed jam ad te venio,

" Sancte Apollo, qui umbilicum certum terrarum obfides,  
 " Undo superstitiosa primum æva evasit vox fera."

"<sup>1</sup> Tuis enim oraculis Chryippus totum volumen implevit, partim  
 falsis, ut ego opinor, partim casu veris, ut fit in omni oratione  
 fallacissime ; partim flexililoquis, et obfusis, ut interpretes egeant inter-  
 prete, et furs ipsa ad fortes refrendenda fit; partim ambiguus, et cum  
 ad dialecticam ut differenda jant." Cicero *De Div.* ii. 56.

C ALTON.

Milton, in these lines about the Heathen oracles, seems to have  
 had in view what Eusebius says more copiously upon this subject  
 in the fifth Book of his *Preparatio Evangelica*. That learned  
 father reasons in the very same way about them, and gives many  
 instances from history of their delusive and double meanings

THYER.

•Probably Milton had here in mind the exclamation also of  
 Macbeth, when he finds that the weird sisters had muffled him  
 with ambiguous expressions\* *Macbeth*, A. and S. ult.

" And be these juggling fiends no more believ'd,  
 " That palter with us in a double sense."

But see also Heywood's *Hierarchic of Angels*, fol 1635, p. 442,  
 where the " doubtful answers\*" of oracles are noticed, and  
 rightly described :

" So intricate that none could understand,  
 " Or merely toys and lies; for their words were,  
 " By interpointing, so dispos'd, to bear  
 " A double sense" TODD.

Return'd the wifer, or the more instruct ,  
 To fly or follow what concerned him moſt, 440  
 And run rcot iboner to his fatal fnare ?  
 For God hath juſtly given the nations up  
 To thy deluſions; juſtly, ſince they fell  
 Idolatrous: but, when his purpoſe is  
 Among them to declare his providence 445  
 To thee not known, whence haſt thou then thy  
 truth,

But from him, or his Angels preſident  
 In every province, who, themſelves diſdaining

Vet. 459.—————[*inſtruct,*] Thus, B. ii. ver. 399, he writes *ſuſpect* for *ſuſpected*. • In the *Paradiſe Loſt* he always writes the participles at length ; but in this Poem he has in every reſpect condeneſed his ſtyle, which may be one reaſon why it docs not pleaſe the million\* DUNSTER.

But he abbreviates the participle alſo in *Par. Loſt*; as he writes *unſuſpect* for *unſuſpected*, B. ix. 771- And, in his Tranſlation of the 6th *Pſalm*, he writes *deject* for *dejected*. He was preceded by Shakſpeare, *Hamlet*, A. iii. S. i.

, " And I of ladies moſt *dejeēt*, and wretched." TODD.

Ver. 447- *But from him, or his Angels preſident*

*In every province,*] " Utitur ctiam eis Deus (Daemonibus) ad veritatismanifeſtationem per'ipſos fiendam, dum divina myſteria eis per Angelos reyelantur." The words are quoted from Aquinas (2da 2dx *Quæſt.* 172. Art. 6.) CALTON.

»This notion Milton very probably had from Tertullian and St. Auſtin. Tertullian, ſpeaking of the Gods of the Heathens and their oracles, ſays—" Diſpoſitiones etiam Dei & tunc prophetic concionaiitibus exceperunt, & nunc leſtionibus rcfonantibus carpunk Ita & hinc fumcntcs quafdam temporum fortes aemulantur divinitatcra, dum furantu'r divinationem. In oniculis autem, quo ingcnio ambiguitates temperent in eventus, ſcient Croefi, ſciunt Pyrrhi." *Apol..C.* 22. St. Auſtin, more appoſitely to our preſent purpoſe, anſwering the Heathen boails of their oracles,

To approach thy temples, give thee in command  
 What, to the fmallest tittle, thou fhalt fay 450  
 To thy adorers ? Thou, with trembling fear,  
 Or like a fawning parafite, obey'ft:  
 Then to thyfelf afcrib'ft the truth foretold.  
 But this thy glory (hall be foon retrenched;  
 No more (halt thou by oracling abufe' 155  
 The Gentiles ; henceforth oracles are ceas'd,

fays—" tamen nec ifta ipfa, quæ ab eis vix raro & clanculo proi'eruntur, movere nos debent, ii cuiquam Dæmonum ex tort urn eft id prodere cultoribus fuis quod didicerat ex eloquiis prophetarum, vel ex oraculis Angelorum." Aug. *De Div. Dæmonum*, fed- 12. torn. 6. ed. Bened. And again, " Cum enim vult Deus etiam per inrlmos infernofque fpiritus aliquem vera cognofcere, temporalia dumtaxat atque ad iftam mortalitatem pertinentia, facile eft, & non incongruum, ut onnipotens & iuftus ad eorum pcenam, quibus ifta prædieuntur, ut malum quod eis impendet ante quam veniat prænofcendo patiantur, occulto apparatu minifteriorum fuorum etiam ipiritibus talibus aliquid divinationis impertiat, ut quod audiunt ab Ang<sup>l</sup>is, pramuntient hominibus." *De Div. Quæft. ad SimpL* L. 2. S. 3. Tom. 6'. THYER.

Milton has here followed the Septungint reading in *Deuteronomy*.  
 "Ὅτι διεμέριζεν ὁ ὕψιστος τὴν γῆν—ἐγὼ οὖν ἔρια ἰθὺν κατὰ ἀριθμὸν ἀγγέλων διδῶ.  
 WAUBURTQN.

Ver. 453. *Then to thyfelf afcrib'ft the truth foretold.*] • The Demons, Laclantius fays, could certainly forefee, and truly foretel, many future events, from the knowledge they had of the difpofitions of providence before their fall. And then they aflumed a]l the honour to themfelves, pretending to be the authors and doers of what they prediftecL " Nam cum difpofitiones Dei præfentiant, quippe qui miniftri ejus fuerunt, interponunt fe in his rebus; ut quæcunque à Deo vel facta funt vel fiunt ipfi potiffimum fucere, aut feciffe videantur." *Div. Inft.* ii. 16. CALTON.

Ver. 456 — — — *henceforth oracles are ecus'tl, & c ]* . As Milton had before adopted the ancient opinion of oracles being

And thou no more with pomp and facrifice  
 Shalt be inquired at Delphos, or elfewhere;  
 At leaft in vain, for they ftiall find thee mute.  
 God hath now fent his living oracle 460

the operations of the fallen Angels, fo here again lie follows the fame authority, in making them ceaſe at the coming of our Saviour See this matter fully difcuſſed in Fontenelle's Hiftory of Oracles, and Father Baltus's anfwer to him. THYER,

Thus Juvenal, *Sat. vi.* 554;

———•——— "*Detpkis or acuta ceſſant*"

And in the fifth Book of Lucan's *Pharfalia*, where Appius is defirous to conſult the Delphick oracle, but finds it dumb, the prieſteſs tells him ;

———:———" *Muto Parnaffus hiatu*

" *Conticuit, preſſitque Deum, feu ipſiritus iſtas*

" *Deſtituit fauceb, muiuliquo in devia verſum*

" *Duxit iter.*"

———" *feu fponte Dcorum*

" *Cyrrha filet.*"

Thus alſo Milton, in his *Hymn on the Nativity*;

" *The oracles are dumb, &c.*"

And before him, Giles Fletcher, in his *Chriſt's Victory in Heaven*, ft. 82.

" *The Angels caroll'd loud their ſong of peace,*

" *The curſed oracles were ſtrucken dumb*" DUNSTER.

Ver. 460. —————*his living oracle*] • Chriſt is ſtyled "by the Greek Fathers, *αὐτοζωὴ, ζῶσα βουλὴ, λόγος ζῶν, eſſential life, the living counſel, and the living word of God.* And St. John ſays, that " *in him was life, and the life was the light of men.* i. 4, CALTON.

And in Acs, vii. 35. where it is ſaid, " *Who received the lively (or living) oracles to give unto us*", inſtead of *λόγια ζῶντα*, ſome copies read *λόγον ζῶντα*. DUNSTER.

Ibid. ————— *his living oracle*

*Info the world &c*] Dr. Newton ſays he has here cor

Into the world to teach his final will,  
 And fends his Spirit of truth henceforth to dwell  
 In pious hearts, an inward oracle  
 To all truth requisite for men to know.

So fpake our Saviour; but the fubtle Fiend, 465  
 Though inly ftung with anger and difdain,  
 Diflembled, and this anfwer fsmooth returned.  
 Sharply thou haft infifted oh rebuke,  
 And urg'd me hard with doings, which not will  
 But milery hath wrefted from me. Where 470  
 Eaiily canft thou find one miferable;  
 And not enforced oft-times to part from truth,  
 Jf it may ftand him more in ftead to lie,  
 Say and unfay, feign, flatter, or abjure?  
 But thou art plac'd above me, thou art Lord; 475  
 From thee I can, and mull fubmifs, endure  
 Check or reproof, and glad to Tcape fo quit  
 Hard are the ways of truth, and rough to walk,

invclcd an errour, which had prevailed in mofl of the editions, except Milton's own, " *taring oracle*" inftead of " *living oracle*." lie notices another errour a little afterwards, " *and inward oracle*" inftead of " *an inward oracle*." Fenton had alfo rectified this laft miftake. And Tonfou's edit, of 1747 had rectified both. TODD.

Ver. 468. *Sharply thou haft &c.*] ' The ftnoothnefs and hypocrify of this fpeech of Satan are artful in the extreme, and cannot be puttèd over unobferved, Jos. WARTON.

Ver. 474. *Say and unfay, feign, flatter, or abjure ?*]. Might not Milton poffibly intend here, and particularly by the word *abjure*, to lafh fome of his complying friends, who renounced their republican principles at the Keltoration ? THYER.

Ver. 478. *Hard are the ways of truth, and rough to walk,*] Thus Silius Italicus, Book xv, where Virtue is the fpeaker;

Smooth on the tongue difcours'd, pleafing to the  
ear,

And tuneable as fylvan pipe or ibng; 480  
What wonder then if I delight to hear  
Her dictates from thy mouth? Moft men admire.  
Virtue, who follow not her lore: permit me  
To hear thee when I come, ((ince no man comes,)  
And talk at leaft, though I defpair to attain. 485  
Thy Father, who is holy, wife, and pure,  
Suffers" the hypocrite or atheous prieft

" *Cafta mihi domus, et celfo flant colic penates;*

" *Ardua faxofo perducit femita clivo;*

" *Affer principio, (nee enim mihi fallere mos eft,)*

" *Profequitur labor. Adnitendum intrare volenti*"

Simonides places Virtue

. DUNSTER.

Ver. 480. — *tuneable as sylvan pipe or song;]* So, in *Par.*  
*Loft* v, 149.

—————" fuch prompt eloquence

" Flow'd from their lips in profe, or numerous verfe.

\*' *More tuneable than needed lute or harp*

\*' *To add more fweetnefs*"

And Shakfpeare, *Midf. N. Dr. A. i. S. xiv.*

" *More tuneable than lark to ihephcrd's ear.*"

DUNSTER.

Ver. 482. •————•————*Moft men admire*

*Virtue, who follow not her lore;]* Imitated from  
the well-known faying of Medea, Ovid *Met* vii. 20.

• ————— " *Video meliora, proboque;*

" *Deteriora fequor.*" NEWTON.

Ver. 487. —'—————*atheous]* Cicero, fpeaking of  
Diagoras, fays, " *athcos qui diclus eft,*" *De Nat. Deor.* i. 23.

DUNSTER,

*Atheous* may have hence been coined by the poet. *At heat,*  
which hat the fame fignification, is not uncommon in old Englifh.

TODD.



To tread his sacred courts, and minister  
 About his altar, handling holy things,  
 Praying or vowing; and vouchsaf'd his voice 490  
 To Balaam reprobate, a prophet yet  
 Inspir'd : didstain not such access to me.

To whom our Saviour, with unaltered brow:  
 Thy coming hither, though I know thy scope,  
 I bid not, or forbid; do as thou find'st 495  
 Permission from above ; thou canst not more.

Ver. 488. *To tread his sacred courts,]* " When ye come to appear before me, who hath required this at your hand, *to tread my courts?*" Isaiah, i. 12. DUNSTER.

Ver. 490. *Praying or vowing ;]* • Besides sacrifices of prayer and thanksgiving, the Jews had vow-sacrifices (Lev. vii. 16.) oblations for vows,, (xxii. 18.) and sacrifices in performing their vows (*Numbers*, xv. 3. 8.) DUNSTER.

Ibid. - *and vouchsaf'd his voice*

*To Balaam reprobate,]* An argument more plausible and more fallacious could not have been put into the mouth of the Tempter. Perfectly to enter into all the circumstances of this remarkable piece of Scripture history, and clearly to apprehend the judicious application of it by the poet in this place, we may refer to bi/hop Butler's excellent Sermon on the *Character of Balaam*, or to Shtickford's account of it in the twelfth Book of his *Connexion of Sacred and Profane History*. DUNSTER.

Ver. 494. *Thy coming hither, though I know thy scope,]* Shakspeare, *Rich. II.* A. 3. S. 3.

" *His coming hither* had no farther, scope

" *Than for his lineal royalties.*" DUNSTER,

Ver. 496. ————— • *thou canst not more.]* So Gabriel replies to Satan, *Par. Lost*, B. iv. 1006.

" Satan, I know thy strength, and thou know'st mine ;

" Neither our own, but given : What folly then

" To boast what arms can do ? since *thine no More*

" *Than Heaven permits.*" TODD,

He added not; and Satan, bowing low  
 His gray diffimulation, difappear'd  
 Into thin air diffused : for now began  
 Night with her fallen wings to double-ihade 500

Ver. 499. *Into thin air difus'd:]* So Virgil, *Æn.* iv. 278.

" *Et procul in tamer ex oculis cvpnuît auram*"

NEWTON.

And Shakfpeare, *Tempejt*, A. 4. S. ii.

.....— " thefe our aclors,

" As I foretold you, were all fpirits, and

" *Are melted into air, into thin air.*" DUNSTER.

Ibid. —————*for now began*

*Night with her fullen wings to double-fhade*

*The defart; fowls in their clay nefls were coufh'd;*

*And npw wild beajls came forth the woods to roam.]*

This brief defcription of night coming on in the defart is fingularly fine. It is a fmali but exquisite sketch, which fo immediately ihews the *hand of the mafter*, that his larger and more finifhed pieces can hardly be rated higlicr. • The commencement of this defeription, both in refpect of its beginning with an hemiflich, and alfo in the fort of initantaneous coming on of night which it reprefents, refembles much a paflagc in Taffo, *Gier. Lib.* c. iii. ft. 71.

" *Cofi difs' egli;—e gia la Notte ofcura*

" *Havea tutti del giorno i raggi fpenti.*" DUNSTER.

Ver. 500. —————*herfullen wings]* Virgil, *Æn.* viii. 369.

" *Nox ruit, ct fufcis tellurem ampleftitur alls!\**

And Taflb defcribes Night covering the fky with her wings,  
*Gier. Lib.* c. viii. ft. 57-

" *Sorgea la Notte in tanto, e fotto l' ali*

" *Recopriva del Cielo i campi imnenfi.*"

Compare Spenfer alfo, *Faery Queen*, vi. viii, 44.

—————" and now the Even-tide

" *His broad black wings had through the Heavens wide*

" *By thif difpread.*"

And fee *Allegro*, ver. 6, DUNSTER.

The defart; fowls in their clay nefts were couch'd;

Ver. 500. ————— to double *fiade*

*The defart;*] 'i. e. to double the natural (hade and darknefs of the place. • This is more fully expreffed in Hogoeus's tranflation of this paffage.

" Nam nunc obfeuras Nox atra expandcre pennas

" Caiperat, atque nigras nemorum geminare tenebras."

Thus, in *Comus*, v. 335.

" In double night of darknefs and of fhades;"

In a note on which laft verfe, in Mr. Warton's edition of the *Juvenile Poems* the following line of Paeuvius, cited by Cicero, (*DE Divinat.* i. 14.) is exhibited;

" Tenebrae conduplicantur, noctifque et nimborum occæcat nigror."

We may alfo compare Ovid, *Met.* xi. 548;

" ————— tanta vertigine pontus

" Fervet, et induclâ piceis a nubibus umbrd

" Omne latet cælum, duplicatayue noctis imago eft."

And fee *ibid.* 521. DUNSTER.

But, as I have formerly obferved in a note on the verfe juft cited by Mr. Du niter from *Comus*, the verb *double-fshade* might have been fuggefted by a bold expreffion in Sylvefter's *Du Bartas*, edit. 1621, p. 1177-

" Double-nighted in dark errour."

'Dry den perhaps had this paffage of *Par. Regained* in view, when he penned the following lines in *Aureng-zebe*, A. v, S. i.

" The Night feems doubled with the fear fhe brings,

" And, o'er the citadel, new-fpreads her wings"

Milton's " double night of darknefs and of fhades" has alfo afforded Young an opportunity of moral adaptation, *Night-Thought*, i, 43.

And now wild beads came forth the woods to  
roam.

" Through this opaque of Nature and of Soul,  
" *This double night*," TODD,

THE END OF THE FIRST BOOK.

THE  
SECOND BOOK  
OF  
PARADISE REGAINED.

## THE ARGUMENT.

**The** Disciples of Jesus, uneasy at his long absence, reason amongst themselves concerning it. Mary also gives vent to her maternal anxiety : in the expression of which she recapitulates many circumstances reflecting the birth and early life of her Son.—Satan again meets his Infernal Council, reports the bad success of his first temptation of our Blessed Lord, and calls upon them for counsel and assistance. Belial proposes the tempting of Jesus with women. Satan rebukes Belial for his dissoluteness, charging on him all the profligacy of that kind ascribed by the poets to the Heathen Gods, and rejects his proposal as in no respect likely to succeed. Satan then suggests other modes of temptation, particularly proposing to avail himself of the circumstance of our Lord's hungering; and, taking a band of chosen Spirits with him, returns to resume his enterprise.—Jesus hungers in the desert.—Night comes on ; the manner in which our Saviour passes the night is described.—Morning advances.—Satan again appears to Jesus, and, after expressing wonder that he should be so entirely neglected in the wilderness, where others had been miraculously fed, tempts him with a sumptuous banquet of the most luxurious kind. This he rejects, and the banquet vanishes.—Satan, finding our Lord not to be assailed on the ground of appetite, tempts him again by offering him riches, as the means of acquiring power: This Jesus also rejects, producing many instances of great actions performed by persons under virtuous poverty, and specifying the danger of riches, and the cares and pains inseparable from power and great needs.

# PARADISE REGAINED.

## BOOK II.

**MEAN** while the new-baptized, who yet remained

At Jordan with the Baptift, and had feen  
Him whom they heard fo late exprefsly call'd

Vcr. 1. *Mean while the new-baptiz'd, &c*] The greateft, and indeed juftest, objection to this Poem is the narrowness of its plan, which, being confined to that single scene of our Saviour's life on earth, his Temptation in the Desert, has too much narrowness in it, too much of the reasoning, and too little of the descriptive part; a defect most certainly in an epic poem, which ought to consist of a proper and happy mixture of the instructive and the delightful. Milton was himself, no doubt, sensible of this imperfection, and has therefore very judiciously contrived and introduced all the little digressions that could with any sort of propriety connect with his subject, in order to relieve and refresh the reader's attention. The following conversation betwixt Andrew and Simon upon the killing of our Saviour so long, with the Virgin's reflections on the same occasion, and the council of the Devils how best to attack their enemy, are instances of this sort, and both very happily executed in their respective ways. The language of the former is cool and unaffected, corresponding most exactly to the humble pious character of the speakers: that of the latter is full of energy and majesty, and not inferior to their most spirited speeches in the *Paradise Lost*. THYER.

Jefus Meffiah, Son of God declar'd,  
 And on that high authority had believ'd,      5  
 And with him talk'd, and with him lodg'd; I  
     mean  
 Andrew and Simon, famous after known,

Ver. 4. *Jefus Meffiah, Son of God declar'd,*] This is a great miftake in the Poet. All that the people could col left from the declarations of John the Baptift, and the voice from Heaven, was that he was a great prophet, and this was all they did in faft colleft ; they were uncertain whether he was their proraifed Meffiah. WARBURTON.

But furely the declaration, *by the voice from Heaven*, of Jefus being *the beloved Son of God* was, as Milton terms it, " high authority" for believing that he was the MESSIAH.—John the Baptift had alfo, *John* i. 29, exprefsly called him " *the Lamb of God which taketh away the Jin of the world*" referring, as is generally fuppofed, to *Ifaiah*, liii. 7. And, the day following, John's giving him the fame title, " *Behold the Lamb of God !* " (*John*, i. 36.) is the ground of Andrew's converfion, who there-upon followed Jefus, and having paffed fome time with him, declared to his brother Peter, " *We have found the Meffias, which is, being interpreted, the Chrift*" *John*, i. 4L DUNSTER.

Ver. 6, *And with him tulk'd, and with him lodg'd;*] Thefe particulars are founded, (as Dr. Newton obferves,) on what is related in the firft chapter of St. John, refpecting two of John's difciples, (one of whom was Andrew, and the other probably John the Evangelift himièlf, *following Jefus to the place where he dwelt, and abiding with him that day.* DUNSTER.

Ibid. ————— I mean

*Andrew and Simon,*] This founds very profaick ; but I find a like inftance or two in Harrington's transition of the *Orlando Furiofo*, c. xxxi. ft. 46.

" And calling ftill upon that noble name,

" That often had the Pagans overcome,

" (*I man Kenaldo's houfe of Montalbane*)."



With others though in Holy Writ not nam'd;  
 Now missing him, their joy so lately found,  
 (So lately found, and so abruptly gone,) 10  
 Began to doubt, and doubted many days,  
 And, as the days encreas'd, encreas'd their doubt  
 Sometimes they thought he might be only shewn,  
 And for a time caught up to God, as once  
 Moses was in the mount and missing long, 15  
 And the great Thilbite, who on fiery wheels

And again, ft. 55.

" How (he had seen the bridge the Pagan made,  
 " (*I mean the cruel Pagan Rodomont*). " NEWTON.

The same form is used by Sylvefter, *Du Bart.* edit. 1621, p. 20.

" *I mean that Chaos, that self-jarring mass,*"

See also *ib.* p. 182. DUNSTER.

Ver. 13. *Sometimes they thought he might be only shewn,*  
 Virg. *Æn.* vi. 870.

" Ostendent terris hunc tantum fata, nee ultra

" *Eile finent.*" NEWTON.

Ver. 16. *And the great Thilbite, who on fiery wheels*  
*Rode up to Heaven,*] Elijah, snatched up into  
 heaven in a fiery chariot, was a favourite image in Milton's  
 early years, and perfectly coincided with his cast of genius.  
 Thus, in his *Ode on the Passion*, ft. VI.

" See, see the chariot, and those rushing wheels,

" That whirl'd the Prophet up at Chebar flood."

And *In Obit. Præful. Eliens*, ver. 49.

" Vates ut olim ruptus ad cælum fenex,

" *Auriga currus ignei.*"

And I think we may trace it more than once in the *Prose-Works*, either by comparison or allusion. The "*fiery-wheeled throne*," in *Il Penferofo*, has another origin. T. WARTON.

Mr. Dunster adds, from the Poet's *In Proditionem Bombardicam*,  
 ver. 5.

## Rode up to Heaven, yet once again to come:

" Scilicet hos alti miflurus ad atria ccellf,  
 " Sulphurco curru, *flammivotifque rotis*:  
 " Qualiter ille, feris caput inviolabile Parcis,  
 " Liquit lordanios turbine *raptus* agros."

Milton feems, in his defcriptions of the prophet, to have had m mind Sylvefter, *Du Bart.* edit. 1621. p. 72.

" Pure Spirit, that *rapt'Ji* above the firmeft fphear,  
 " *Injiery coach* thy faithful meffenger, &c."

Sec likewife the note *hi Obit. Prof. EL* ver. 48. Or, as Mr. Dunfter alfo remarks, Sylvefter might have been a prompter in the following linos, *Du Bart.* p. 295.

" O, thou fair Chariot flaming brauely bright,  
 " Which like a whirl-winde in thy fwift career  
 " *Rapt'ft* vp the *Thefbit*:"

Milton, in- like manner, writes " vates terrae *Thejbitidis*" Eleg. iv. 97. But Cailalfo likewife defends this orthography : " Elias autem *Thejbita* &c." Regum Lib. iii. cap. 17. ed. Baiil. 1573. Dr. Newton explains *Thljbite* by adding, Or *Tijlibite*, as Elijah is called in the Englilh tranflation of the Bible; and that Elijah was a native of *Thifbc*, or *TiJibe*, a city of the country of Gilcad, beyond Jordan. Elijah is called " the *Thefbian* prophet," in Sandys's *Chrift's Paffion*, ed. 1640, p. 51. TODD.

Ver. 17.—————yet once again to come:] It hath been the opinion of the Church, that there would be an Klias before Chrift's fecond coming, as well as before his firft: and this opinion the learned Mr. Mede fupports from the prophecy of Malachi, iv. 5. " Behold, I will fend you Elijah the prophet, before the coming of the great and dreadful day of the Lord, &c." and from what our Saviour fays, Matt. xvii. 11. " Elias truly fhall firft come, and reflore all things" Thefe words our Saviour fpake when John Baptiit was beheaded, and yet fpeaks as of a thing future, " and fhall reflore all things." But as it was not Elias in perfon, but only in fpirit, who appeared before our Saviour's firft coming, fo will it alfo be before his fecond. The reader may fee the arguments at large, in Mr. Mede's *Discovrfe* XXV. which no doubt Milton had read,

Therefore, as thofe young prophets then with care  
Sought loft Elijah, fo in each place thefe  
Nigh to Bethabara, in Jericho 20

not only on account of the fame and excellence of the writer, but as he was alfo his fellow-collegian. NEWTON.

Though our Saviour ufed the word *ἀποκαταστήσει* in the future tonic, fomething mult be previoufly underftood to limit the fenfe of it to what was then paffed, to a prophecy already accomplished. Bi/hop Pearce in his commentary on the paffage has, " *was to come firft and reftore all things.*" And Beza, in a note on the place, lays, " *Hæc autem intelligenda funt, forma dicendi c medio pctita, perinde ac fi diceret Chriftus, Verum quidem cjl quod Scribæ die wit etiam videlicet antegreffurum fitiffe Meffiam, et fecuturæ inflaurationi viam aperturum; fed- dico vobis Eliamjam veniljcy' &c.*" It was however the general tradition of the elder writers of the Chriiftian Church, from thofe words of Malachi, that Elias the Tifhbite was to come in perfon before our Lord's fecond advent; which opinion, the Jefuit De la Ccrda, in his Commentary on *Tertullian De Refurrett. Carn. C. 23.* fays, all the ancient Fathers have delivered, " *tradit tota Vat rum antiquitas*" DUNSTER.

Ver. 20. *Nigh to Bethabara,*] It has been obferved in a preceding note (R. i. ver. 1.93.) that M. D'Anville, in the map of Judea in his *Geographic Anciemte*, has laid down Bethabara wrong. Adrichomius, in his *Theatrum Terræ Sanctæ*, places Bethabara on the caftern bank of the river Jordan, at a final diftance from the Dead Sea, nearly oppofite Jericho. Indeed if we confider it to have been the place where the Ifraelites paffed over Jordan to go into the land of Canaan, on which ever lide of the river we place it, it mull have been nearly oppofite Jericho, as it is exprelsly faid, *Jofhua iii. 16. the people paffed over right againjt Jericho.* The Eaftern Travellers alfo Jhow that the place, where the tradition of that country fup-pofes Jefus to have been baptized by John in Jordan, was not more than a day's journey diftant from Jerufalem; and that Jericho lay directly in the way to it. (See Pocock's Travels in the Eaft, and Maundrel's Journal.) Bifhop Pearce places Bethabara on the fame fide of the river with Jericho, that is, on

## The city of palms, Ænon, and Salem old,

the western bank. This opinion he grounds on what is said, *Judges*, vii. 24. about the inhabitants of Mount Ephraim *taking the waters*, (i. e. taking possession of all the springs,) from them unto *Beihabarah and Jordan*. Bethabara indeed (*John*, i. 28,) is described *beyond Jordan*, *πέραν τῆ Ἰορδάνου*; but this Bifliop Pearce reconciles by shewing that *πέραν* often signifies in Scripture, *on the side of*, or *on this side of* For this construction of *πέραν*, he cites many authorities in his note on *Matt.* iv. 15, and likewise refers to Cafaubon's note on *John*, i. 28. But it should be observed that Beza has the same remark, and that he renders *πέραν τῆ Ἰορδάνου* not *trans Jordanum*, but *fecus Jordanum*, "nigh to Jordan/" both in *Matt.* iv. 15, and *John*, i. 28. St. Jerom, *De Nominibus Hebræis*, speaks of Bethabara as (landing partly on the western, and partly on the eastern, bank of the river Jordan.

DUNSTER.

Ver. 21. *The city of palms*, &c.] *Jericho* is called *the city of palms*, *Deut.* xxxiv. 3. And *Josephus*, *Strabo*, *Pliny*, and all writers describe it as abounding with those trees. *Ænon* is mentioned, *John*, iii. 23, as is likewise *Salim* or *Salem*. But there appears to be no particular reason for our author's calling it *Salem old*, unless he takes it to be the same with the *Shalem* mentioned, *Gen.* xxxiii. 18. or confounds it with the *Salem* where *Melchizedek* was king. *Machcerus* was a castle in the mountainous part of *Peræa* or the country beyond Jordan, which river is well known to run through the lake of *Genezareth*, or the sea of *Tiberias*, or the sea of *Galilee*, as it is otherwise called. So that they searched in each place *on this side* Jordan, or in *Percea*, *πέραν Ἰορδάνου*, *beyond it*. NEWTON.

By the expression *on this side the broad lake Genezareth*, I would understand not *on the opposite side of the river to Percea*, but *below the lake of Genezareth*, or *to the south of it*, between that and the *Asphaltick Lake*, or the *Dead Sea*; which is exactly the situation of the places here mentioned, none of which could be properly said to have flood *on this side*, that is on the western side of the lake of *Genezareth*, though three of them flood on the western side of the river *Jordan*. Or in *Penea*, may be only understood to mean *and* in *Penea*, or *even* in *Peraea*. Such is

Machaerus, and each town ot, city wali'd  
 On this fide the broad lake Genezaret,  
 Or in Peraea; but returned in vain.  
 Then on the bank of Jordan, by a creek. 25

often the conjunctive fenfe of *vel*, and fometimes of *aid* in Latiin and of in Greek, It is probable that Milton had the fame idea of the fituation of Bethabara, with that noticed in the preceding note, as admitted by bifhop Pearce, and before fuggefted by Beza and Cafaubon. This he may be fuppofed to have acquired from Beza, whofe tranflation of the Greek Teftament with notes, we may imagine, was in no fmall degree of repute, at the time when our author vifited Geneva. Accordingly the firft place where he makes the difciples feek Jefus is Jericho, on the fame fide of the river as Bethabara, and the neareft place of any confequence to it; then Ænon and Salem, both likewife on the fame fide, but higher up towards the lake of Genezareth; then he feems to make them crofs the river and feek him in ail the places in the oppofite country of Peraea, down to the town and ftrong fortrefs of Machaerus, which is mentioned by Jofephus, *De bello Jud. L. 7. C. 6.* Milton had good authority for terming Salem, *Salem old.* St. Jerom (hews, that the Salem, *Gen. xxxiii. 18.* was not Jerufalem, " fed oppidum juxta Scythopolim, quod ufque hodie appellatur Salem; ubi oftenditur palatium Melchiffedec, ex magnitudine ruinarum veteris operis oftendens magnificentiam." See *Hieronym. Epift. exxvi. ud Evag.* DUNSTER.

Ver. 25. — on the bank of Jordan, by a creek.

*Where winds with reeds and often whifpering play,]*

Mr. Dunfter obferves, that Maundrell, in his *Journey to Jerufalem*, &c. defcribes the river Jordan as having its banks in fome parts covered fo thick with bufhes and trees, fuch as tamariks, oleanders, and willows, that they prevented the water from being feen till any one had made his way through them. In this thicket, he fays, feveral forts of wild beafts harbour, which are frequently wafhed out of their covert by the fudden over-flowings of the river. Hence that allufion in *Jeremiah, xlix. 19.* " Behold, he ſhall come up like a lion from the dwelling of Jordan," The ferae critick alfo notices the refer-

**"Where winds with reeds and ofiers whifpering  
Play,**

ence made to the reedy banks of Jordan, in Giles Fletcher's *Chnji's Triumph over Death*, ft. 2.

" Or *whiffling reeds* that ruddy Jordan laves."

Milton, by the diftinction which he here makes, had perhaps noticed Sandys's account of Jordan, in his *Travels*; who fays, " Faffing along, it maketh two lakes; *the one* in the Vpper Galilee, named Samachonitis (now Houle), in the fummer for the moft part dry, *ouergrowne with frubs and reeds*, which afford a fhelter for bores and leopards, *The other* in the Inferior, called the Sea of Galilee, *the lake of Genezareth*, and of Tiberias, &c " p. 141. edit. 1615. TODD.

Ver. 26. —————whifpering play,'] The *whifpering* of the wind is an image that Milton is particularly fond of, and has introduced in many beautiful paffages of his *Paradife Loft*. Thus, in the opening of the fifth Book, whciv Adam wakens Eve;

—————" then with voice

" Mild, as when Zephyr us on Flora breathes,

" Her hand foft touching, *whifperd* thus."

Henftlfo applies *whifpering* to the flowing of a fream; to the air that plays upon the water, or by the fide of it; and to the combined founds of the breeze and the current. In the fourth Book of this Poem, he terms the river llyffus, a "*whifpering ftrcam*." And in *Par. Loft*, B. iv. 325, he defcribes

—————" a tuft of fhade that on a green

" Stood *whifpering foft*, by afrefh fountain fide."

In his *Lycidas*, ver. 136. likewife, he addreffes the

—————" valleys low, where the *mild whifpers ufe*

" Of *fhades*, and wanton winds, and gujhing brooks."

See alfo *Par. Loft*, B. iv. 158, viii. 516. " The *mild whifper* of the refreshing breeze" he had before introduced in his Latin poem, *In Adventum Veris*, ver. 27. which might have been originally fuggefted to him by Virgil's *Culex*, v. 152.

Plain fiftiermen, (no greater men them call,)  
 Clofe in a cottage low together gòt,  
 Their unexpefted lofs and complaints out breath'd.

Alas, from what high hope to what relapfe 50  
 Unlook'd for are we fallen! our eyes beheld  
 Meffiah certainly now come, lb long

" At circa paffim feffæ cubuere capellæ,  
 " Excelsifque fuper dumis; quos kniter adflans  
 " Aura fufarrantis pofit confundere tenti" DUNSTER.

A very pleafing paffage may be here adduced from our ancient poetry, -with which alfo we may compare the opening of the fifth Book of Paradife Loll, *The Whipping of the Satyre* by W.J. 12mo. 1601.

" There breath'd the fpirlt of fweete Zephyrus  
 " Among the leaves whifprmg with ftilleft voyce,  
 " And criftali fprings through filuer pipes did guifh  
 " hunting Jkepe with gentle muttering noyfe:  
 " There fweetly warbled Nature's feather'd quires,  
 " Embow'd with fhady bough-combynding briers."

, Compare Milton's *L'Allegro* alfo, ver. 116. where fee the note  
 But, after all, we may rather apply, to the paffiige before us, the  
 more ancient ftrains which were familiar to Milton. See *Orph-*  
*Argonaut.* ver. 1131.

———— παταγεῖ δὲ παρ' ὀχθαισιν ποταμοῖς  
 Δείδρια τηλεβάοντα ποτὶ σχιδόν. TODD.

Ver. 27. Plain fifhermen, (no greater men them call,)] Thus  
 Spenfcr, in the beginning of his *Shepherd's Calendar*,

" A fhepherd's boy, (no better do him call)."

NliWTOK-

Ver. 30. *Alas, from what high hope &c.*] So we read in the  
 firft edition: In mod of the others it is abfurdly printed " Alas,  
 from *that* high hope." The fentiment is from Ter. *Heaut.*  
*A. it S. ii.*

~ — " væ mifero mihi, quanta de fpe decidi!"

NEWTON.

Expected of our fathers; we have heard  
 His words, his wisdom full of grace and truth;  
 Now, now, for Aire, deliverance is at hand, 35  
 The kingdom ihall to Ifrael be reftor'd;  
 Thus we rejoic'd, but foon our joy is turn'd  
 Into perplexity and new amaze:  
**For** whither is he gone, what accident  
 Hath rapt him from us? will he now retire 40  
 After appearance, and again prolong  
**Our** expectation? God of Ifrael,  
 Send thy Meffiah forth, the time is come!  
 Behold the kings of the earth, how they opprefs  
 Thy chofen; to what highth their power unjuft 45

Ver. 34. ~~—————~~ *full of grace and truth;*] " And the word was made flefh, and dwelt among us, *full of grace and truth.*" John, i. 14, NEWTON.

Ver. 40. *Hath rapt him from us?*] *Hath fnatch'd him away from us.* See the note on ver. 16, and alfo Mr. Warton's note on *II Penf.* ver. 40. Milton is here pronounced, by Mr. Gilb. Wakefeld, guilty of an errour, in having written, as he fays, *wrapt*. See Wakefield's Pope, 8vo. 1794, vol. i. p. 53. But Mr. Wakefield unjuftly accuses the great poet. For Milton's own edition reads *rapt*. TODD.

Ver. 42. ~~—————~~ *God of Ifrael,*  
*Send thy Meffiah forth, &c.]* This fudden turn and breaking forth into prayer to God is beautiful. The prayer itfelf is conceived very much in the fpirit of the Pfalms, and almoft in the words of fome of them. NEWTON.

Ver. 44. *Behold the kings of the earth, how they opprefs Thy chofen;*] " The *kings of the earth fat* themselves, and the rulers take counfel together, againft the Lord, and againft his Anointed," *Pfalms* ii. ?. It is probable, that an allufion is here intended to the foliation of Milton's Party at the Reftoration. DUNSTER.



They have exalted, and behind them caft  
 All fear of thee; arife, and vindicate  
 Thy glory; free thy people from their yoke!  
 But let us wait; thus far he hath performed,  
 Sent his Anointed, and to us reveal'd him, 50  
 By his great Prophet, pointed at and fhown  
 In publick, and with him we have conversed;  
 Let us be glad of this, and all our fears  
 Lay on his Providence; he will not fail,  
 Nor will withdraw him now, nor will recall, 55  
 Mock us with his bleft fight, when fnatch him  
 hence;

Soon we fhall fee our Hope, our Joy, return.

Thus they, out of their complaints, new hope  
 refume

To find whom at the firft they found unfought:  
 But, to his mother Mary, when (he faw 60  
 Others returned from Baptifm, not her fon,  
 Nor left at Jordan, tidings of him none,

Ver. 46. ————— *and behind them caft*

*All fear of thee;]* " Neverthelefs they were dif-  
 obedient and rebelled againft thee, and *caji thy law behind their*  
*backs*" Nehemiah, ix. 26. DUNSTER,.

Ver. 51. ————— *pointed at and fhown]* Should it  
 not rather be " pointed out ?" Though perhaps Milton had in  
 his mind Perſius, *Sat*, i, 28. " *Digito monſtrari*, et dicier hic  
 eft." DUNSTER,

Ver. 60. *But, to his mother &c.]* Mr. Calton very inge-  
 niously propoſed to read, " But, O his mother Mary, &c." as  
 the common reading makes an embarraſied ſentence.

Jos. WARTON,

Within her breaft though calm, her breaft though  
 pure,  
 Motherly cares and fears got head, and rals'd  
 Some troubled thoughts, which fhe in fighs thus  
 clad. 65  
 O, what avails me now that honour high

Ver. 65. *Some troubled thoughts, which Jhe in fighs thus clad.*] It is hardly poffible not to notice the (hiking beauty of this line. There is a pafiage fomewhat refembling it in *Par. Loft*, B. i. 620. " *IVords, interwove with fighs, found out their way,*" In *Par. Loft*, B. xi. 17, the prayers of our firft parents are " *clad with incenfe,*" Compare Cicero: " *Sententias reconditas exquifitafque mollis et pellucens vejliebat oratio.*" *De Clar. Orator*, 274. ed. Prouft. DUNSTER.

Sandys, in his Paraphrafe of the 77th Pfalm, thus forcibly defcribes the effort of affliction, edit. 1636. p. 124.

" Words faile my grieve ; fighes only fpake,  
 " Which from my panting bofome brake," TODD:

Ver. 66. *O, what avails me now tltat honour high &c*] In feveral parts of this fpeech Milton appears to have had Vida in his mind. In this opening of it, at verfe 77, and from verfe 87 to 92, we plainly trace him to Mary's lamentation under the Crofs, *Chrift*, v. 870.

" At non certe olim præpes demiffus Olympo  
 " Nuntius hæc pavidæ dederat promiffa puellæ.  
<sup>11</sup> *Sic una ante alias felix ego, fie ego catli*  
 " *Incedo regina ? mea eft hæc gloria magna,*  
 " *Hie mens altus honos. Quo reges muneia opima*  
 " *Obtulerunt mihi poft partus ? Quo carmina laita*  
 " *Coeleftes cecinere chori, fi me ifta manebat*  
 " *Sors tamen, et vitam, cladem hanc vifura, trahebam ?*  
 " *Felices illse, natos quibus impius haufit*  
 " *Infantes regis furor ipfo in limine vitæ,*  
 " *Dum tibi vana timens funus molitur acerbum:*  
 " *Ut cuperem te diluvio cecidiffe fub illo !*

To have conceived of God, or that falute,  
 " Hail, highly favoured, among women blest !"  
 While I to forrows am no less advanced,  
 And fears as eminent, above the lot 70  
 Of other women, by the birth I bore;  
 In such a season born, when scarce a shed  
 Could be obtain'd to shelter him or me  
 From the bleak air ; a stable was our warmth,  
 A manger his; yet soon enforced to fly 75  
 Thence into Egypt, till the murderous king  
 Were dead, who fought his life, and miffing fill'd  
 With infant blood the streets of Bethlehem;  
 From Egypt home return'd, in Nazareth

" Hos, *lios horribili monitu trepidantia corda*

" *Terrificans fenior luHus sperare jubebat,*

" *Et cecinit fore, cum pectus ruihi figeret enfis:*

" *Nunc alte mucro, nunc alte vulnus adactum."*

DUNSTER.

Ver. 75. —————yet soon enforced to fly & c ] We may compare the following stanza of Giles Fletcher's *Christ's Victory in Heaven*.

" And yet but newly he was infanted,

" And yet already he was fought to die;

" Yet scarcely born, already banished,

" Not able yet to go, and forced to fly ;

" But scarcely fled away, when by and by

" The Tyrant's sword with blood is all defil'd, &c."

DUNSTER,

Ver. 79. —————in Nazareth

*Hat A been our dwelling many years;]* She mentions this as part of their distress, because the country of Galilee, whereof Nazareth was a city, was the most despised part of Palestine, despised by the Jews themselves: and therefore Na-

Hath been our dwelling many years; his life 80  
 Private, unactive, calm, contemplative,  
 Little fupicious to any king; but now,  
 Full grown to man, acknowledged, as I hear,  
 By John the Baptift, and in publick fhown,  
 Son own'd from Heaven by his Father's voice, 85  
 I look'd for fome great change; to honour? no;  
 But trouble, as old Simeon plain foretold,  
 That to the fall and rifing he fhould be  
 Of many in Ifraël, and to a fign  
 Spoken againft, that through my very foul 90  
 A fword fhall pierce: This is my favoured lot,

thaniel afketh Philip, *John* i. 46. " *Can there any good thing come out of Nazareth* f NEWTON.

, This paffage does not ftrike me exactly in the fame light as it does Dr. Newton. All this defcription of the early private life of our Saviour feems rather defigned to contraft and to give more effect to the expectations of Mary, where (he fays,

—————" but now  
 " Full grown to man, acknowledged, as I hear,  
 " By John the Baptift, and in publick fhown,  
 " Son own'd from Heaven by his Father's voice,  
 " I look'd for fome great change," DUNSTER.

Ver. 80. —————his life

*Private, unactive, calm, contemplative.*

*Little fupicious to any king;]* Very poffibly not without an intended reference to Milton's own way of life after the Reftoration. DUNSTER

Ver. 88. *That to the fall and rifing he fhould be*

*Of many in Ifraël, & c ]* See St. Luke, ii. 34, 35.

DUNSTER.

Ver. 91. —————*This is my favoured lot, & c ]* Theft are the afflictions that Mary notices; not the circumftances of

My exaltation to afflictions high;  
 Afflicted I may be, it seems, and blest;  
 I will not argue that, nor will repine.  
 But where delays he now ? some great intent 95  
 Conceals him: When twelve years he scarce had  
 been,

I lost him, but to find, as well I saw  
 He could not lose himself, but went about  
 His Father's business; what he meant I must'd,

dwelling in a disreputable place, but her anxiety about her son, and what she then suffered, and was (till to suffer, upon his account. DUNSTER.

Ver. 93. *Afflicted I may be, it seems, and blest;*

*I will not argue that, nor will repine.*

*But where delays he now ? some great intent*

*Conceals him;]* How charmingly does Milton here

verify the character he had before given of the blessed Virgin in the lines above!

" Within her breast though calm, her breast though pure,

" Motherly cares and fears got head."

We see at one view the piety of the faint, and the tenderness of the mother; and I think nothing can be conceived more beautiful and moving than the sudden dart of fond impatience in the third line, *But where delays he now ?* breaking in so abruptly upon the composed resignation expressed in the two preceding ones. The same beauty is continued in her suddenly checking herself, and resuming her calm and resigned character again in these words . . . . *some great intent conceals him,* THYER.

Ver. 98. *He could not lose himself]* A conceit and jingle unworthy of our author. JOS, WARTON.

Ibid. ~~but went about~~ *but went about*

*His Father's business;]* " And he said unto them, How is it that ye fought me ? Wist ye not that I must be *about my Father's business ?*" Luke, ii. 49, DUNSTER.

Since underftand; much more his abfence now 100  
Thus long to fome great purpofe he obfcures.

But I to wait with patience am inur'd;  
My heart hath been a ftote-houfe long of things  
And dyings laid up, portending ftrange events

Thus Mary, pondering oft, and oft to mind 105  
Recalling what remarkably had pafs'd  
Since firft her falutation heard, with thoughts  
Meekly compos'd awaited the fulfilling:  
The while her Son, tracing the defart wild,  
Sole, but with holieft meditations fed, 110  
Into himfelf defcended, and at once  
All his great work to come before him fet;  
How to begin, how to accomplifh beft

Ver« 103. *My heart hath been a ftore-houfe long of things  
And fayings laid up, portending ftrange events.*] Alluding to what is faid of her, *Luke, ii. 19.* " *But Mary kept all thefe things, and pondered them in her heart:*" and fee alfo ver. 51. So confiftent is the part that fhe ads here with her character in Scripture. NEWTON.

Ver. 107. ————— *— with thoughts  
Meekly compos'd awaited the fulfilling;*] This is beautifully exprefied.—There is a patfàge fomewhat fimilar, in *Paradiſe Loft*, B. xii. 596, where Michael, having concluded what he had to fhew Adam from the mountain, and what he had further to inform him of in narration there, fays they muſt now defcend from this "top of ſpeculation;" and, bidding Adam *go waken Eve*, adds

" Her alfo I with gentle dreams have calm'd  
" Portending good, and *all her ſpirits compos'd*  
" *To meek ſubmiſſion*" DUNSTER.

Ver. 111. *Into himfelf defcended,*] *Perf. Sat. iv. 23.*

" *Ut nemo inſeſe tentat deſcendere !*" NEWTON.

His end of being on earth, and miffion high:  
 For Satan, with fly preface to return, 115  
 Had left him vacant, and with fpeed was **gone**  
 Up to the middle region of thick air,  
 Where all his potentates in council fat;  
 There, without fign of boaft, or fign of joy,  
 Solicitous and blank, he {bus began, 120  
     Princes, Heaven's ancient Sons, ethereal  
     Thrones;  
 Demonian Spirits now, from the element  
 Each of his reign allotted, rightlier call'd  
 Powers of fire, air, water, and earth beneath !

Ver. 119. *There, without fign of boaft, or fign of joy,*] In contraft to the boafing manner in which Satan had related his fuccefs againft Man, on his return to Pandaemonium, *Paradife Loft*, B. x, 460. DUNSTER.

Ver. 122, *Demonian Spirits note, from the element*

*Each of his reign allotted, rightlier call'd*

*Powers of fire, air, water, and earth beneath !]* It

was a notion among the Ancients, cfpecially among the Platonifts, that there were Demons in each element, fome vifible, others invifible, in the aether, and fire, and air, and water, fo that no part of the world was devoid of foul: εἰσι δὲ καὶ ἄλλοι δαιμόνιες, ὧς καὶ καλοῖη ἂν τίς γυνήτεος θεός, καθ' ἑκάστον τῶν στοιχείων, οἱ μὲν ὁρατοί, οἱ δὲ ἀοράτοι, ἐν τῷ αἰθέρι, καὶ πυρὶ, ἀέρι τε, καὶ ὕδατι, ὧς μηδὲν κοσμοῦ μέρος ψυχῆς ἄμοιρον εἶναι, as Alcinous in his fummary of the Platonick doctrines fays, cap. 5.—Michael Pfellus, in his dialogue concerning the operation of Demons, from whence Milton borrowed fome of his notions of Spirits, fpeaks to the fame purpofe, that there are many kinds of Demons, and of all forts of forms and bodies, fo that the air above us and around us is full, the earth and the fea are full, and the inmoft and deepeft receffes: πολλὰ δαιμόνων γένη, καὶ παντοδατὰ τὰς ἰδέας καὶ τὰ σώματα· ὥς εἶναι πλήρη μὲν τὸν αἶρα, τὸν τε ὑπερθεῖν ἡμῶν καὶ τὸν περὶ ἡμᾶς· πλήρη δὲ γαῖαν καὶ θαλάτταν, καὶ τῆς μυχαίτατος καὶ βύθους [βύθους] τύπης,

(So may we hold our place and these mild feats  
 Without new trouble,) such an enemy 126  
 Is risen to invade us, who no less  
 Threatens than our expulsion down to Hell;  
 I, as I undertook, and with the vote  
 Consenting in full frequency was empower'd, 130  
 Have found him, view'd him, taied him; but  
 find

p. 41; and he divides them into six kinds, the fiery, the aery, the earthy, the watery, the subterraneous, and the lucifugous, p. 45. edit. Lutet. Paris. 1615. But the Demons not only re-ided in the elements, and partook of their nature, but also pre-ided and ruled over them; as Jupiter in the air, Vulcan in the fire, Neptune in the water, Cybele in the earth, and Pluto under the earth. NEWTON,

See the notes on *11 Penf* ver. 93, *Par. Loft*, B. i. 423, B. ii. 90, and B. vi. 344. TODD.

Ver, 130. ————*in full frequency*] Milton, in his *History of England*, has said, "The assembly was full and frequent;" and in *Paradise Loft*, B. i. 797, the council of Devils was *frequent and full*. Here the adjective is formed into a substantive, as in B, i. 128: and Shakspeare uses it in the same manner, *Tirnon*, A. v. S. iii.

"Tell Athens, in the frequency of degree,

"From high to low throughout," NEWTON.

Ver. 131. —————*taied him;*] This is a Græcism. signifies not only *gvjlo*, but likewise *experior, periculum factò*. DUNSTER.

*Taie* is common enough in English for *experience, make trial of* &c. Thus, in Milton's *Tenure of Kings*, &c. "Those that have miserably *taied* the event," And in *Samf. Agon*. ver. 1091. "The way to know were not to see but *tofte*." In the old English translation of Boccacio's *Decameron*, a physician, visiting his patient, is introduced in these words: "He began to *taie* his pulse," fpl. 1620, part 2d, p, 115, TODD.



Far other labour to be undergone  
 Than when I dealt with Adam, firſt of Men,  
 Though Adam by his wife's allurements fell,  
 However to this Man inferior far; 135  
 If he be Man by mother's ſide, at leaſt

Ver. 135, *However to this Man inferior far ;*

*If he be Man by mother's ſide, at leaſt*

*With more than human gift from Heaven adorn'd,*

*Perfections abſolute, &c. &c.] I have ventured*

hereto correſpond the punctuation. The paſſage in the firſt editions, and in Dr. Newton's, ſtands pointed thus:

" However to t, is Man inferior far,

" If he be Man by Mother's ſide at leaſt,

" With more than human gifts from Heaven adorn'd, &c."

On this Mr. Calton obſerves: " The Tempter had no doubt of Chriſt's being *a Man by the mother's ſide*; but the want of a comma in its due place after *If he be Man*, hath puzzled both the ſenſe and the conſtruction. *He is* muſt be underſtood at the end of the verſe, to ſupport the ſyntax ;

" If he be Man, by mother's ſide at leaſt {*he is*}"

Dr. Newton has however preferred the pointing of Milton's own edition, becauſe ſome, he ſays, may chooſe to join the whole together, and underſtand it thus: " Satan had heard Jeſus declared from Heaven, and knew him to be the Son of God ; and now, after the trial he had made of him, he queſtions if he be Man *even by the mother's ſide*,"

" If he be Man by mother's ſide at leaſt,"

He further obſerves, that it is the purport of Satan, in this ſpeech, not to ſay any thing to the evil ſpirits that may liſten, but every thing that may raiſe, their idea of his antagoniſt. It ſeems to me, that there can be no doubt reſpecting this paſſage. Dr. Newton certainly ſees it in its true light: but I conceive his ſenſe of it is ſtrengthened and brought forward with additional beauty, and the whole of the ſentence is rendered more clear and perfect, by the punctuation which I have adopted ; and **which I think moſt probably** to have been intended by Milton.

DUNSTER.

With more than human gifts from Heaven  
adorn'd,

Perfections absolute, graces divine,  
And amplitude of mind to greatest deeds.  
Therefore I am returned, left confidence 140  
Of my success with Eve in Paradise  
Deceive ye to persuasion over-fure  
Of like succeeding here: I summon all  
Rather to be in readiness, with hand  
Or counsel to assist; left I, who erst 145

Ver. 137. *With more than human gifts from Heaven adorn'd,  
Perfections absolute, graces divine.*

*And amplitude of mind to greatest deeds.]* Many lines of the *Paradise Regained* have been censured as harm and inharmonious; but even of these the greater part may be vindicated, (as it has been done in some instances by Mr. Thyer,) by showing that they are very far from being of that kind *quas incuria fudit*; and that many of them are peculiarly expressive, and were purposely designed as such by the poet.—The three lines above cited seem however secure from every possibility of disapprobation. They are so eminently beautiful, that they must strike every ear that is not quite devoid of feeling and of taste.—Mr. Thyer particularly notices the fine effect of the last line, and the dignity and significance of the expression *amplitude of mind*; which he also supposes might have been suggested by the following passage in Tully's *Tuse. Disput. ii. 25.* "Hoc igitur tibi propono, *amplitudinem et quasi quondam exaggerationem quam altissimam animi*, quæ maxime eminet contemnendis et despiciendis doloribus, imo efficit omnium rem pulcherrimam."

DUNSTER;

Heywood, in his *Funerall Elegie upon K. James I*, 1625, uses *amplitude* in Milton's sense:

"He that the Romans with the Greeks compared,

"And punctually their *amplitudes* declared,

"Of such as were in virtues antecolling." TODD.

Thought none my equal; now be over-match'd.

So fpake the old Serpent, doubting; and from  
all

With clamour was affured their utmoft aid

At his command: when from amidft them rofe

Belial, the diffoluteft Spirit that fell, 150

The fenfualleft, and, after Afmodai,

The flethlieft Incubus; and thus advis'd.

Set women in his eye, and in his walk,

Vcr. 150. *Belial, the diffoluteft Spirit that fell,*

*The fenfualleft, and, after Afmodai,*

*The flejhlieft Incubus ;]* I have heard thefe three

lines objected to as harifh and inharmonious, but in my opinion the very objection points out a remarkable beauty in them. It

is true they do not run very fmoothly off the tongue, but then they are with much better judgement fo contrived, that the

reader is obliged to lay a particular emphafis, and to dwell for fome time upon the word in each verfe, which mod ftrongly

exprefles the character defcribed, viz. *diffoluteft, fenfualleft, flefh-*

*lieft*. This has a very good effect by impreffing the idea more ilrongly upon the mind, and contributes even in fome meafure to

increafe our averfion to the odious character of Belial, by giving an air of deteftation to the very tone of voice with which thefe

verfes mull neceffarily be read. THYER.

Ver. 151. ————— *after Afmodai,*

*The fiefhlieft Incubus ;]* The character of Belial in

the *Paradife loft*, and the part he fuftains there, fufficiently fhew how properly he is introduced upon the prefent occafion. He

is here faid to be *the flejhlieft Incubus after Afmodai*; or *Ajmadai*, as it is written, *Paradife Loft*, B. vi. 365 ; or *Ajmodeus*, B. iv.

168, the luftful Angel who loved Sarah the daughter of Raguel, and deftroyed her feven hufbands, as we read in the book of Tobit. NEWTON.

Ver. 153. *Set women in his eye, & c ]* As this temptation is not mentioned in the Gofpels, it could not with any propriety

Among daughters of men the faireft found:  
 Many are in each region palling fair 155  
 As the noon fky; more like to Goddeffes  
 Than mortal creatures; graceful and difcreet;

have been propofed to our Saviour; it is much more fitly made the fubjed of debate among the wicked Spirits themfelves. All that can be faid in praife of the power of beauty, and all that can be alleged to depreciate it, is here fumm'd up with greater force and elegance, than I ever remember to have feen in any other author. NEWTON.

This temptation is fomewhat in the ftyle of Taffo, where Satan fuggefts to Hedroart fending Armida to tempt and corrupt Godfrey, *Gier. Lib. C. iv.* DUNSTER.

Ver. 155. *Many are in each region &c*] Milton, with all his philofophical compofure, appears to have been no ftranger to the ftrong perceptions of the paffion of love. In his firft Elegy he fpeaks feelingly of the power of beauty, ver. 53.

" Ah ! quoties dignae ftupui miracula format, &c."

In the feventh Elegy, written at the age of nineteen, he mentions the firft time of his falling in love. He met an unknown fair on fome publick walks, in or about London ; was fuddenly and violently captivated, but had no opportunity of declaring his affection and gaining her acquaintance. He in vain ardently -withes to fee her again, and flatters his imagination that her heart is not made of adamant. Five of his Italian Sonnets, and his Canzone, are amatorial; and were perhaps infpired by Leonora, [Baroni,] a young lady whom he had heard fing at Rome, and whom he celebrates in three Latin Epigrams. But thefe were among the vanities of his youth. Yet at a much later and cooler period, when he wrote the prefent poem, we find him deeply impreffed with at leaft a remembrance of the various and irrefiftible allurements of beauty. Thefe exquisite lines, ver. 155 to ver. 169, were written by no Stoick. It is certain, that no poet has given more graceful and attractive images of beauty than Milton in his various portraits of Eve, each in a new afpect and attitude. T. WARTON,

Expert in amorous arts, enchanting tongues  
 Perfuafive, virgin majefty with mild  
 And fweet allay'd, yet terrible to approach; 160  
 Skiird to retire, and, in retiring, draw  
 Hearts after them tangled in amorous nets.  
 Such objed hath the power to foften and tame

Ver. 159. ' ' ' *virgin majejly with mild*  
*And fweet allay'd, yet terrible to approach,]* Pof-  
 fibly fuggefted by Claudian, Conf. Prob. et 01 91.

" Mifcetur decori virtus, pulcherque fevero  
 " *Armatur terrore pudor.*"

See alfo *Par. Loft*, B. ix. 489, &c. DUNSTER.

Perhaps Milton remembered the defcription of beauty in  
*Solomon's Song*, Ch. vi. 4. " Thou art beautiful, O my Love,  
 as Tirzah, comely as Jerufalem, terrible as an army with ban\*  
 Hers." TODD,

Ver. 161. *Skill'd to retire, and, in retiring, draw*  
*Hearts after them]* In the fame manner Milton,  
 in his defcription of Eve, *Paradife Loft*, B. viii. 504.

" Not obvious, not obtruiive, but retir'd,  
 " *The more defirable.*" THYER,

Ver. 162. ————— *tangled in amorotts nets.]* Milton,  
 in his firft *Elegy*, ver. 60, fpeaks of the " Aurea quæ fallax  
*retia tendit amor,*" as Mr. Dunder obferves.

See alfo *Paradife Loft*, B. xi. 585. And compare Spenfer,  
*Sonnet xxxvii*, I may add part of Greene's Ptoundelay, in his  
*Never too late*, 1616, p<sup>t</sup>. 1<sup>st</sup>. bl. 1.

—————" to gaze upon the gorgeous fight,  
 " That *Beautie*, pompous in her higheft prime,  
 " Prefents to *tangle* men with fweete delight."

But Milton's phrafe, the *amorous net*, is literally from Ariofto.  
 See the note on *Par. Loft*, B. xi. 582. And here alfo the Italiaa  
 poetry was in Milton's mind : Taflb, *Gier, Lib. c. iv. ft. 87.*

" Vfa ogn' arte la Donna, onde fia colto  
 " Ne *lafue rete* alcun noueilo amante." TODD,

Severeft temper, fmooth the rugged'ft brow,  
 Enerve, and with voluptuous hope diflblve, 165  
 Draw out with credulous defire, and lead  
 At will the manlieft, refoluteft breafly  
 As the magnetick hardeft iron draws.

Ver. 164. ————fmooth *the* rugged'ft brow,] Thu\*  
 in the *Penferofo*, .58.

" *Smoothing the rugged brow of Night,*" DUNSTER.

Milton adopted thefe expreffions from Spenfer's Sonnet to Sir  
 Chriftopher Hatton, prefixed to the *Faerie Queene*:

" So you, great Lord, that with your counfell fway  
 ' The burdein of this kingdom mightily,  
 " With like delightes fomctimcs may eke *delay*  
 " The *rugged brow* of carefull Policy :"

Where *delay* means *fsmooth*, as elfewhere in Spenfen Compare  
 alfo Randolph, *Poems*, edit. 1640, p. 50.

—————" *fsmoothing the brow,*  
 " And making that look amorous, which but now  
 " Stood *wrinkled with his anger*:" TODD.

Ver. 166. *Draw out with credulous defire,*] This beautiful  
 expreffion was formed partly upon Horace's, *Od.* IV. i. 30.

— " *fpes animi credida mutui*"

And partly, as Mr. Thyer thinks, from a paffage in the *Andria*  
 of Terence, A. iv. S. i.

———" non tibi fatis effe hoc vifum folidum eft gaudium,  
 " Nifi me ladaffes amantem, et falſa fpe *produceres* ?"

NEWTON,

*Credulous* might have been fuggeſted by an Ode of Horace,  
 which Milton himſelf has tranſlated.

" Qui nunc te fruitur *credidus* aurcâ,  
 " Qui femper vacuum, &c." DUNSTER.

Ver. 168. *As the magnetick &c*] It fhould be the *magnet*,  
 or *magnetick ftone*. But Milton often converts the adjective,  
 and uſes it as the ſubſtantive. NEWTON.

Lucian hath this fimile in his *Imagines*, vol. ii. p. 2. Ed. Græv.

Women, when nothing elfe, beguil'd the heart  
 Of wifeft Solomon, and made him build, 170  
 And made him bow, to the Gods of his wives.

" But if the fair one once look upon you, what is it that can get you from her? She will draw you after her at pleafure, bound hand and foot, *juft as the loadftone draws iron.*" We may obferve that Milton, by refraining the comparifon to the power of beauty over the wifeft men and the moft ftoucal tempers, hath given it a propriety which is loft in a more general application.

CALTON.

Claudian, having very poetically defcribed the powers of the magnet, concludes his *Idyllium* in a manner that poffibly might have fuggefted to Milton fome of the preceding lines.

- " Quæ duras jungit concordia mentes ?
- " Flagrat anhela filex, et amicam faucia fentit
- " Materiem, placidofque Chalybs cognofcit amorem.
- " Sic p<sup>r</sup>enus horrificum belli compefeere regem,
- " Et vultu mollire folet, cum fanguine præceps
- " Æftuat, et ftrictis mucronibus aferat iras.
- " Sola feris occurrit equis, folvitque tumorem
- " Pectoris, et blando pmcordia temperat igni.
- " Pax animo tranquilia datur, pugnaſque calentes
- " Deferit, et rutilas declinat in ofcula criſtas.
- " Quæ tibi, fſeve puer, non eſt permiffa poteſtas?
- " Tu magnum fuperas fulmen, &c." DUNSTER.

I may refer to the poetry of our own country alfo. See *The Teares of Love*, by Thomas Collins, 4to. 1615, p. 29. A lady is the ſpeaker:

- " For as the adamant doth diâmonds drawe,
- " Or little jeat extracts the longeſt ftrawe :
- " Euen fo my beauty binds him to obey,
- " To ſeek, to fue, and ferue me euey way."

The ſame fimile is well applied by Browne, *Brit. Paſt.* 1616,  
**B. i. S. i.**

- " The adamant and beauty we difcour
- " To be alike; for beauty draws a louer,
- " The adamant his iron." TODD,

To whom quick answer Satan thus returned.  
 Belial, in much uneven scale thou weigh'ft  
 All others by thyself; becaufe of old 174  
 Thou thyself doat'dft on womankind, admiring  
 Their tlope, their colour, and attractive grace,  
 None are, thou think'ft, but taken with such toys.  
 Before the Flood thou with thy lofty crew,  
 False titled sons of God, roaming the earth  
 Cast wanton eyes on the daughters of men, is o  
 And coupled with them, and begot a race.  
 Have we not seen, or by relation heard,

Ver. 178. *Before the Flood thou with thy lofty crew,*

*False titled sons of God, &c*] It is to be lamented that our author has so often adopted the vulgar notion of the Angels having commerce with women, founded upon that mistaken text of Scripture, *Gen. vi. 2.* " *The sons of God saw the daughters of men, that they were fair; and they took them wives of all which they chose*" See *Par. Lost*, B. iii. 463, 447. But though he seems to favour that opinion, as we may suppose, to embellish his poetry, yet he shows elsewhere that he understood the text rightly, of the sons of Seth, who were the worshippers of the true God, intermarrying with the daughters of wicked Cain, *Par. Lost*, B. xi. 621, 625. NEWTON.

Ver, 180. *Cast wanton eyes &c*] Compare Hakewill's *Apology of the Power and Providence of God*, edit. 1630, p. 365. "Then (hall you have them cast their wanton eyes upon mens wives, &c." And see the note on ver, 353. TODD.

Ver, 182. *Have we not seen, or by relation heard,']* This passage is censured by Dr. Warburton, as suiting only the Poet speaking in his own person; but surely there is no impropriety in the Arch-Fiend's being well acquainted with the fables of the Heathen Mythology, and the amours and adventures of their Gods, or (according to Milton's system,) his own infernal Compeers.—If we censure this passage, we must still more decisively condemn one in the fourth Book; where, in answer to Satan's



In courts and regal chambers how thou lurk'ft,  
 In wood or grove, by mofly fountain fide,  
 In valley or green meadow, to way-lay 185  
 Some beauty rare, Califto, Clymene,  
 Daphne, or Semele, Antiopa,  
 Or Amymone, Syrinx, many more

fpecch, (lefcribing, while he fhows it, the fplendour of Imperial Rome, our Lord, taking up the fubject, carries on the defcription to the luxurious way of living among the Romans of that time, with this verfe in a parenthefis,

" For I have alfo *heard*, perhaps *have read*." DUNSTER.

Ver. 184. *In wood or grove, by mofly fountain fide,*

*In 'valley or green Meadow,]* Thus, in Shakfpeare's *Midfummer Night's Dream*, Puck, fpeaking of Oberon and Titania, fays

" *And now they never meet in grorc, or green,*

" *By fountain clear, ecc.*" DUNSTER.

Ver. 185. —————to way-lay

*Some beauty rare, & c ]* So, in the beautiful Canzone of Lorenzo elc Medici, entitled *Trionfo di Bacco e Arianno*:

" *Queftri fealtri Satiretti*

" *Delle Ninfe innamorati*

" *Per caverne, e per bofehetti,*

" *Han lor pofto cento aguati.*" TODD.

Ver. 186. —————*Califto, Clymene,*

*Daphne, or Semele, Antiopa,*

*Or Amymone, Syrinx,]* All thefe miftrefies of the

Gods might have been furnifhed from Ovid, our Author's favourite Latin Poet. DUNSTER.

Ver. 188. —————*many wore*

*Too long,]* A concife way of fpeaking for *many wore too long to mention*. The author had ufed it before. *Par, Loft*, B. iii. 473. Indeed more would have been *too long*, and it would have been better if he had me anumerated fo many of the loves of the Gods. *Thefe things-* are known to every fchool

Too loqg; then lay'ft thy fcapes on names ador'd,

boy, but add no dignity to a divine poem : and in my opinion are not the moil pleafing fubjects in painting any more than in poetry. NEWTON.

Poetry, as ftrictly diferiminated from Profe, may be defined *elevated and ornamented language*. Among the moft allowed modes of elevating and decorating language, independent of metrical arrangement, mythological references and allufions and claffical imitations hold a principal place. A poet precluded from thefe would be miferably circumfcribed, and might with equal or better effect relate the fable which he imagines, the hiftorick facts which he records, or the precepts which he lays down, in that fpecies of language which alks no ornaments but purity and perfpicuity. A *divine* poem certainly requires to be\* written in the chafteft fyle, and to be kept perfectly free from the glare of falfe ornament: but it muft ftill be confidered that the great reafon of exhibiting any ferious truths, and efpecially the more interefting fads of religious hiftory, through the medium of poetry, is thereby more powerfully to attract the attention. Poetry, to pleafc, muft continue to be pleafing. In the beauty and propriety of his references and allufions, the Poet fhews the perfection of his tafte and judgement, as much as in any other circumftance whatever: and Milton has eminently diftinguifhed himfelf in this refpect. How beautifully has he fprinkled his *Paradife Loft* with the flowers of Claffick Poetry,, and the fiftions of Greek and Roman Mythology ! And he has done this with fo judicious a hand, with a fpirit fo reverent, that the moft religiously delicate ear can not but be captivated with it.—I confefs my furprife that Dr. Newton does not fee the paflage before us in this light. It appears to me not only in the bigheft degree juftifiable, but abfolutely as one of thofe *loci laudandi* which the belt criticks ever delight to exhibit from the works of the more eminent poets. Milton here admirably avails himfelf of the fabulous amours of the Heathen Deities. He transfers them to the fallen Angels, to Belial and " his lufly crew;" and, by the judicious application of thefe difgraceful tales, he gives them a propriety which they never before poffeffed. He furnifhes even " the fchool-boy" with a moral to the fable which he has been reading, and recalls to maturcr mind\* the

Apollo, Neptune, Jupiter, or Pan, 190  
 Satyr, or Faun, or Sylvan? But thefe haunts  
 Delight not all; among the fons of men,

claffical beauty of thefe fabulous defcriptions, which at once relieve and adorn his divine Poem. DUNSTER.

Ver. jap.———thy fcapes] This is a Gallicifm  
*Echappee*, a *prank* or *frolick*. DUNSTER.

*Scapes* here mean *vicious frolich*, or *acls of lerwdnefs*; and the word is common in our own old poetry. Thus in *Tancred and Gismund*, 1592, A. iii. S. ii.

———" the fubtile fcapes of men  
 " Hardned in frame, fear'd vp in the defire  
 " Of their owne luftes."

Again in *The Teares of Love* by Thomas Collins, 4to. 1615, p. 13. Cupid is the fpeaker:

" Yea, I made Ioue to lay afide his fhape,  
 " And (amongft mortalls) commit many a *fcap*."

But more particularly in Marfton's *Satyres*, 12<sup>mo</sup>. 1598, Sat. 5, where the fatirift is ridiculing the exploits of the *heathen deities*; and, after recording the " lewd ad" of Hercules, adds

" Thus little fcapes are deeply puniied,  
<sup>11</sup> But mighty villanes are for gods adored." TODD.

Ver. 190. *Apollo, Neptune, Jupiter, or Pan,*] *Califto, Semele, and Antiopa*, were miftreffes to Jupiter; *Clymene* and *Daphne* to Apollo; and *Syrinx* to Pan. Both here and eliewhere, Milton confiders the Gods of the Heathens as Demons or Devils. Thus, in the Septuagint verſion of the Pfalms; *Πάντες οἱ Θεοὶ τῶν ἰδῶν δαίμονες*. *Pſalm* xcvi. 5. (and likewife in the Vulgate Latin, *Quoniam omnes Dū gentium dēmoīia*). And the notion of the Demons having commerce with women in the fhape of the Heathen Gods is very ancient, and is exprefsly aflerted by Juſtin Martyr, *Apol.* i. p. 10. and 33. edit. Thirlbii. NEWTON.

Ver. 191.———But thefe haunts  
 Delight not all;] Virgil, *Ecl.* iv. 2. " *Non omnes arbuſta juvant*" DUNSTER,

How many have with a fmile made fmall ac-  
count .

Of Beauty and her lures, eafily feorn'd  
All her affaults, on worthier things intent! 195  
Remember that Pellean conquerour,  
A youth, how all the beauties of the Eaft  
He flightly view'd, and flightly overpafs'd;  
How he, furnam'd of Africa, difmifs'd,  
In his prime youth, the fair Iberian maid. 200

Ver. 196. *Remember that Pelican conquerour, &c* ] Alexander the Great was born at *Pella* in Macedonia: his continence and clemency to Darius's queen, and daughters, and the other Perfian ladies whom he took captive after the battle of Iffus, are commended by the hiftorians, " Turn quidem ita fe geffit, ut onirics ante cum reges et continentia et dementia vincerentur. Virgines enim regias excellentis formse tarn fande habuit, quam fi eodem quo ipse parente genitae forent: conjugem ejusdem, quam nulla oetatis suæ pulchritudine corporis vicit, adeo ipse non violavit, ut fummam adhibuerit curam, ne quis captivo corpori ilfuderet, &c." *Quint. Cart. lib. iii. cap. 9.* He was then a young conquerour, of about twenty-three years of age, *a youth* as Milton expreffes it. NEWTON.

See Juvenal, *Sat. x.* 168.

" Unus Pellæo juveni non sufficit orbis." DUNSTER.

And Henry More, in his *Song of the Soul*, part the third, edit 1642, p. 32.

" Where's Nirnrod now, and dreadful Hannibal ?

" Where's that ambitious pert *Pelleian lad* ?" TODD.

Ver. 197. ————— *how all the beauties of the Eaft*

*He flightly view'd, and flightly overpafs'd;*] Alexander, we know from hiflory, did not " flightly overpais all the beauties of the Eaft." DUNSTER.

Ver. 199, *How he, furnam'd of Africa, difmifs'd*

*In his prime youth, the fair Iberian maid.] The*

For Solomon, he liv'd at ease, and full  
 Of honour, wealth, high fare, aim'd not beyond  
 Higher design than to enjoy his fate;  
 Thence to the bait of women lay exposed:  
 But he, whom we attempt, is wifer far. 205  
 Than Solomon, of more exalted mind,  
 Made and fet wholly on the accomplishment  
 Of greateit things. What woman will you find,  
 Though of this age the wonder and the fame,  
 On whom his leifure will vouchsafe an eye 210  
 Of fond desire? Or I should (he, confident,

•continece of Scipio Africanus at the age of twenty-four, and his generofity in reftoring a beautiful Spaniih lady to her huf-toand and friends, are celebrated by Polybius, Livy, Valerius Maximus, and various other authors. NEWTON.

Ver. 204 *Thence to the bait of women &c.*] This remark, applied by Satan to Solomon, the example cited by Belial, induces me to notice the defcription of Belial by Wjerus, *Pfeudowonarchia Dæwonum*, edit- Bafil. 1582, p. 919. "Sunt quidam necromantici, qui afferunt ipfum Salamonem, quodam die *aftutia cuiusdam mulieris feductum*, orando fe inclinabile verfus fimulachruin *Belial* nomhie, &c." Wierus doubts this *particular* circumitance. But fee *I Kings*, xi. 1—8. And *Par. Loft*, B. i. 4=01, and the preſent book, ver. 169. TODD.

Ver. 210, *On whom his leifure will vouchſafe an eye Of fond deſire?*] This *eye of fond deſire* is very fceautifuly expreffed by Æſchylus, whom our author perhaps liad in view. *Suppl.* ver. 101.

Καὶ παρθένων χλιδαῖσιν εὐμόρφοις ἔπι  
 Πᾶς τις παρελθὼν ὀμματος θεῖλκλήριον  
 Τόξευμ' ἐπεμψεν, ἱμέρω νικῶμενΘ. THYER.

Æſchylus has alſo the immediate expreſſion, the *eye of deſire* in *Prometh.* ver. 655.

Ὡς αἰ διὰν ὀμμα λωφῆσθαι ποθοῦ. DUNSTER.

As fitting-queen ador'd on Beauty's throne,  
 Descend with all her winning charms begirt  
 To enamour, as the zone of Venus once  
 Wrought that effect on Jove, so fables tell; 215  
 How would one look from his majestic brow,  
 Seated as on the top of Virtue's hill,

•Ver 211 ----- Or should she, confident,

*As fitting queen ador'd on Beauty's throne,*

*Descend with all her winning charms Begirt & c ]* This

is clearly from the same palette and pencil as the following highly coloured passage, *Par. Lost*, B. viii. 59.

" With goddess-like demeanour forth she went,

" Not unattended, for on her as Queen

" A pomp of shining Graces waited fill,

" And from about her shot darts of desire

" Into all eyes to wither her fill in fight." DUNSTER.

Ver. 213.----- with all her winning charms begirt] Begirt leads us to notice the similar expression in a line, to which the passage before us presents a beautiful contrast. See *Par. Reg.* B. i. 120. " Girded with many wiles," TODD.

Ver. 215.-----so fables tell;] These words look as if the Poet had forgot himself, and spoke in his own person rather than in the character of Satan. NEWTON.

Ver, 216.-----one look from his majestic brow,

*Seated as on the top of Virtue's hill,]* Here is the construction that we often meet with in Milton: from his majestic brow, that is, from the majestic brow of him seated as on the top of Virtue's hill: and the expression of *Virtue's hill* was probably in allusion to the rocky eminence on which the Virtues are placed in the Table of Cebes, or the arduous ascent up the hill to which Virtue is represented pointing in the bell designs of the judgement of Hercules. NEWTON.

Milton's meaning here is best illustrated by a passage in Shakespeare; which word probably he had in his mind. Hamlet, in the scene with his mother, pointing to the picture of his father, says,

Difcountenance her depfis'd, and put to rout  
 All her array; her female pride deject,  
 Or turn to reverent awe ! for Beauty Hands 220  
 In the admiration only of weak mind;s  
 Led captive; ceafe to admire, and all her plumes

" Sec what a *grace w&seated on that brow !*

" Hyperion's curls, *the front* of Jove himfelf;

" An eye, like Mars to threaten or command, &c."

See alfo *Love's Labour Loft*, A. iii. S. iv. " Greatnefs, noblenefs, authority, and awe," fays Bentley, " arc by all Greek " and Latin poets placed in the *forehead*." See *Par. Loft*, B. vii. 509, ix. 538.

And Spenfer's Belphoebe,

" Her ivory *forehead full of bounty brave*

" Like a broad table did itfelf difpread,

" All *good and honour* might therein be read,

" And there *their dwelling* was," DUNSTER.

Perhaps we may here rather cite the coincident expreffion of G. Wither, in his *Fidelia*, 1622.

" And *Vertue* (wherefoeucr (he be now)

" Seem'd then *to Jit enthron'd vpon thy brow*"

See alfo Browne's *Brit. Baft.* B. i.. S. iv.

" *Upon her forehead*, as in glory, *fate*

" Mercy and *Majefty*" TODD.

**Ver.** 220. ————— *for Beauty ftands*

*In the admiration only of zweak minds*

*Led captive ;]* Among Milton's early Latin Elegies we find one (the feventh) of the amatory kind. But when he published his Latin Poems, eighteen years afterwards, he thought it necelTary to add to it ten lines apologifmg for the puerile weaknefs, or rather vacancy, of his mind, that could admit fuch an impreffion. DUNSTER.

**Ver.** 222. ————— *ceffe to admire, and all her plumes*

*Fall flat, and fhrink info a trivial toy,*

*At every fudden fighting quite abafh'd.]* This is a very beautiful **and** appofite allufion to the peacock; fpeaking,

**Fall** flat, and (brink into a trivial toy,  
 At every fudden flighting quite abalh'd:  
 Therefore with manlier objects we muft try 223  
 His confancy; with fuch as have more flow  
 Of worth, of honour, glory, and popular praiſe,  
 Rocks, whereon greateft men have oftent wreck'd;  
 Or that which only feems to iktisfy  
 Lawful defires of nature, not beyond ; 230  
*And* now I know he hungers, where no food  
 Is to be found, in the wide wildernefs:  
 The reft commit to me ; I fhall let pais  
 No advantage, and his ftrengh as oft affay.  
 He ceas'd, and heard their grant in loud  
 acclaim; 235

of which bird, Pliny notices the circumftanee of its fpreading  
 its tail under a fenſe of admiration ; " *Gemmantes laudatus*  
*expandit colores, adverſo maxime ſole, quia lie fulgentius ra-*  
*diant," Nat. Hiſt* L. x. C. 20, Taſſo compares Armida, in all  
 the pride and vanity of her beauty and ornaments, to a peacock  
 with its tail ſpread, c. xvi. ft. 24. But Milton had here in his  
 mind Ovid, *De Arte Am.* i. 627-

" *Laudatas oftentat avis Junonia pennas ;*

" *Si t acit us ſpedes, illa recondit opes*" DUNSTER.

Ver. 22S.——————*have oftent wreck'd ;]* We read  
 according to Milton's own edition *oftent*, which is better than  
*often* in the others. NEWTON.

Ver 232.——————*the wide wildernefs:]* In moſt of  
 the editions, as doctor Newton obſerves, it is falſely printed  
 " the *wild* wildernefs." I muſt obſerve however, that what is  
 written in Milton's manuſcript of *Comus*, v, 403, " this *wide*  
*furrounding waſte*," is, in the printed copies, " this *wild* *fur-*  
*rounding waſte*." But the cxpreſſion " *wide wildernefs*" is alſo  
 in *Par. Loſt*, B. xii. 224. Compare alſo Spenſer, *Aſtrophel*,  
 ver. 93. " Into a *foreſt WIDE* and *waſte* he came," TODD.



Then forthwith to him takes a chofen band  
 Of Spirits, liked to himfelf in guile,  
 To be at hand, and at his beck appear,  
 If caufe were to unfold fome active fcene  
 Of various perfons, each to know his part: 240  
 Then to the defart takes with thefe his flight;  
 Where, ftill from (hade to fhade, the Son of God  
 After forty days fafting had remained,  
 Now hungering firft, and to himfelf thus fuid.

Where will this end? four times ten days  
 I've pafs'd 245

Ver. 236. ————— to him takes a chofen band

*Of Spirits, likeft to himfelf in guile,]* " Then goeth  
 he and taketh with himfelf feven other fpirits *more wicked than  
 himfelf.*" Matt. xii. 45. DUNSTER.

Ver. 244. *Now hungering firft,]* There feems, I think, to  
 be a little inaccuracy in this place. It is plain by the Scripture  
 account, that our Saviour *hungered* before the Devil firft tempted  
 him by propofing to him his making ftones into bread, and Mil-  
 ton's own account in the firft book is confiftent with this: is  
 there not therefore a feeming impropriety in faying that he *now  
 firft hungered*, efpecially confidering the time that inuft have  
 iieccllarily clafped during Satan's convening and confulting with  
 his companions? THYEIU

Milton comprifes the principal aftion of the Poem in four  
 fuccellive days. This is the fecond day; in which no pofitive  
 temptation occurs, for Satan *had left* Jefus (as was laid, ver. 116,  
 of this Book) *vacant*, i. e. mm (failed that day. Previous to  
 the Tempter's appearing at all, it is faid (B. i. 503.) that our  
 blefted Lord had " palled full forty days" hi the wildernefs.  
 All that is here meant is that he was not hungry till the forty  
 days were ended; and accordingly our Saviour himfelf prefently  
 fays that, during that time, he

—————" human food

" Nor *trafted* nor had appetite,"

Wandering this woody maze, and human food  
 Nor tafted, nor had appetite; that faft  
 To virtue I impute not,,or count part  
 Of what I fuffe here ; if nature need not,  
 Or God fupport nature without repaft 250  
 Though needing, what praife is it to endure ?  
 But now I feel I hunger, which declares  
 Nature hath need of what (he afks; yet God  
 Can fatisfy that need fome other way,

As to the *time neceffary* for convening the infernal council, there is the fpace of twenty-four hours taken for the Devil to go up, to the *region of mid air*, where his council was fitting, and where we are told he went *with/peed* (ver. 117 of this Book), and for him to debate the matter with his council, and return *with his chofen band of Spirits*: for it was the commencement of night, when he left our Saviour at the end of the iirft Book, and it is now "the hour of night," (ver. 260) when he is returned. But it muft alfo be confidered that fpiritual beings are not fuppofed to require, for their *actions*, the *time* neceffary to human ones; otherwife we might proceed to calculate the time requifite for the defcent of Michael, or Raphael, to Paradife, and criticize the *Paradife Loft* accordingly. But Raphael, in the eighth Book of that Poem, fays to Adam, inquiring concerning celeftial ! motions,

- " The fwiftnefs of thofe circles attribute,
- " Though numberlefs, to his Omnipotence,'
- " That to corporeal fubftances could add
- " *Speed almoft fpiritual*; me thou think'ft not flow,
- " Who fince the morning hour fet out from Heaven
- " Where God refides, and ere mid day arriv'd
- " In Eden, diftance incredible
- " By numbers that have name."

We are alfo exprefsly told by St. Luke, when the Devil took our Lord up into a high mountain, that " he fhewed unto him all the kingdoms of the world *in a moment of time*," Luke, iv. 5.

Though hunger ftill remain: fo it remain 255  
 Without this body's wafting, I content me,  
 And from the fting of famine fear no barm;  
 Nor mirid it, fed with better thoughts, that feed  
 Me hungering more to do my Father's will.

It was the hour of night, when thus the Sfon 260  
 Commun'd in filent walk, then laid him down  
 Under the hofpitable covert nigh  
 Of trees thick interwoven ; there he flept,  
 And dream'd, as appetite is wont to dream, 264  
 Of meats and drinks, nature's refreshment fvveet:

Ver. 258.———*fed with better thoughts.*] See my note  
 on *Par. Loft*, B. iii. 37. TODD.

Ver. 259. *Me hungering more to do my Father's will.*] In  
 allufion to our Saviour's words, *John*, iv. 34. " *My meat is to  
 do the will of him that fent me, and to finifli his work.*"

NEWTON.

But with a reference alfo to, " *Bleffèd are they which do  
 hunger and thirjl after righteoufnefs*" *Matt.* v. 6. DUNSTER.

Ver. 261. *Commun'd in filent walk, then laid him down]*  
 Agreeable to what we find in the *Pfalms*, iv. "4. " *Commune  
 with your own heart upon your bed, and be ftill.*" NEWTON,

Ver. 262.———*the hofpitable covert nigh*

*Of trees thick interwoven;]* Thus Horace, *Od.*

II. iii. 9.

" *Qua pinus ingens albâque populus*

" *Umbram hofpitalem confociare amant*

" *Ramis*"

And Virgil, *Georg.* iv. 24 ;

" *Obviaque hofpitiis teneat frondentibus arbos,*"

Milton alfo, in *Comits*, ver. 186;

" *fuch cooling fniit*

" *As the kind hofpitable woods provide,*" DUNSTER.

Him thought, he by the brook of Cherith flodd,  
 „And faw the ravens with their horny beaks  
 Food to Elijah bringing, even and morn,  
 Though ravenous, taught to abſtain from what  
 they brought:

He faw the Prophet alfo, how he fled 270  
 Into the defart, arjd how there he flept  
 Under a juniper; then how awak'd  
 He found his fupper on the coals prepaid,  
 And by the Angel was bid rife and eat,  
 And eat the fecond time after repofe, 273  
 The ftrength whereof fuffic'd him forty days;

Vcr. 266. *Him thought,*] We fay now, and more juſtly, as doctor Newton has obſerved, *he thought*; but *him thought* is of the ſame conſtruction as *mc thought*, and is uſed by our old writers, as by Fairfax, c. 13. it. 40. " *Him thought* he heard the ſoftly whittling wind," See alſo Spenſer, *Faer. Qu.* iv. viii. 4, where ſome editions have arbitrarily changed " *Him* feemed" into " *He* feemed." The phraſeology is very ancient. See the *Liber Feſtitivalis*, printed by Caxton, fig. k. ij. " And whan he [St. George] fawe the araye of that damyfel, *Hiim thought* that it fhokl be a woman of grete worth," TODD.

Ibid.———*he by the brook of Cherith flood, &c.]* Alluding to the account of Elijah, 1 Kings, xvii. 5, 6. and xix. 4. And Daniel's living upon *pulſe and water*, rather than the portion of the king's meat and drink, is celebrated, *Dan.* i. So that, as our dreams are often compoſed of the matter of our waking thoughts, our Saviour is with great propriety ſuppoſed to dream of ſacred perſons and ſubjects. *Lucretius*, iv. 960.

" Et quoi quifque ferè ftudio devinctus adheret,  
 " Aut quibus in rebus multum fumus ante morati,  
 " Atque in qua ratione fuit contenta magis mens,  
 " In fomnis eadem plerúmque videmur obire."

NEWTON.

Sometimes that with Elijah he partook,  
 Or as a gueft with Daniel at his pulfe.  
 Thus wore out night; and now the herald lark  
 Left his ground-neft, high towering to defery 230

Vcr. 278. *Or as a gueft]* Might we not read, " Or was a gueft." SYMPSON.

Vcr. 279. ————— *the herald lark]* The lark is called by Shakfpeare, *Romeo and Juliet*, A. iii. S. v.

—————" *the herald of the morn,*" NEWTON\*.

And by Browne, as Mr. Dunfter alfo obferves, in his *Brit. Paflorals*, 1616, H. i. S. iii. " The mounting lark, day's *herald*, got on wing," TODD.

Ver. 280. ————— *to defery*

*The Morn's approach, and greet her with his fong:]*

This is a beautiful thought which modern wit hath added to the flock of antiquity. We may fee it riling, though out of a low hint of Theocritus, like the bird from his *thatch'd pallat*. Idyll, x. 50.

"*Ἀρχεσθαι δ' ἀμῶντας ἐγχερομένῳ κορυθαλλῷ.*

Chaucer leads the way to thcyEnglilh poets, in four of the fineft lines in all his works, *Knight's Talc*, 14.93.

" The merry lark, meftcngere of the day,  
 " *Salexoith in hcrfong the rnorrow gray*,  
 " And firy Phebus rifith up fo bright  
 " That all the Orient laugheth at the fight."

In the fame manner Spcnfer, *Faery Queen*, i. xi. 51.

" when Una did her mark  
 " Climb to her charet all with flowers fpread,  
 " From Heaven high to chafe the cheerlefs dark :  
 " *With merry notes her loud falates the mounting lark .*"

CALTON.

Thus, in *Copws*, the early hour of morning is marked by the *lark's roujing from its thatch'd pallat*, ver. 315. And the lark " high-towering and greeting the morn with be fong," is thus beautifully deferibed in P. Fletcher's *Turp. Ifland*, c. ix. ft. 2.

The Morn's approach, and greet her with **his**  
fong:

As lightly from his graffy couch up rofe  
Our Saviour, and found all was but a dream;  
Failing he went to fleep, and fading wak'd.  
Up to a hill anon his fteps he rear'd, 285  
From whole high top to ken the profpeft round,  
If cottage were in view, fheep-cote, or herd ;  
But cottage, herd, or fheep-cote, none he faw;

- " The cheerful lark, mounting from early bed,
- " *With fweet falutes awakes the drowfy light;*
- " *The earth Jhe left, and up to heaven is fled ;*
- " There chants her Maker's praifes out of fight."

See alfo Spenser's *Ajlrophel*, ft. vi.

- " As fummers lark that *with her fong doth greeete*
- " The dawning day, &c." DUNSTER.

Ver. 282. ————— [*from his graffy couch*] So, in *Par. Loft*, B. iv. 600.

- " for bead and bird,
- " They to *their graffy couch*, thefe to their nefts,
- " Were flunk," THYER.

Milton might perhaps remember Lucretius's expreffion,  
" *Herba cubile praebeat*," lib. v. TODD.

Ver. 283. ————— [*and found all was but a dream;*] *Par. Loft*, B.v.,92.

- " but, O ! how glad I wak'd
- " *To find this but a dream !*" DUNSTER.

Ver. 287. *If cottage were in view, fheep-cote, or herd;*  
*But cottage, herd, or Jheep-cote, none he faw;]*

This mode of repetition our poet is fond of, and has frequently ufed 'with Angular effect See *Comus*, v. 221, &c. Thus alfo, in *Paradife Loft*, B. iv. 640, a delightful defcription of morning evening, and night, is beautifully recapitulated. DUNSTER

Only in a bottom faw a pleafant grove,  
With chant of tuneful birds refounding loud: 290

Ver. 289. *Only in a bottom faw a pleafant grove, & c*] The Tempter here is the *Magician* of the Italian poets. This "pleafant grove" is a *magical* creation in the defart, defigned as a *fcene* fuited for the enfuing temptation of the Banquet, Thus Taffo lays the fcene of the fumptuous banquet, which Armida provides for her lovers, amidft

" High trees, fwet meadows, waters pure and good—

" Under the curtain of the greenwood made,

" Befide the brook, upon the velvet grafs."

Fairfax's *Taffo*, c. x. 63, 64.

The whole of Milton's defcription here is very beautiful; and I rather wonder that the noble author of the *Anecdotes of Painting* did not fubjoin it to his citations, from the *Paradife Loft*, in his *Obfervations on modern Gardening*. He there afcribes to our author the having forefeen, "with the prophetick eye of tafte," our modern ftyle of gardening. It may however be queftioned, whether his idea of a garden was much, if at all, elevated above that of his contemporaries. In the *Comus*, fpeak- ing of the gardens of the Hefperides, he defcribes *cedam alleys*, and *crifped Jhades and bowers*; and in his *Penferofo*, "retired leifure" is made to plcafe itfelf in *trim gardens*. Mr. Warton, in a note on the latter paffage, obferves that Milton had changed his ideas of a garden when he wrote his *Paradife Loft*. But the *Paradife* which he there defcribes is not a *Garden*, either ancient or modern. It is in fact a *Country* in its natural, unornamented ilate, only rendered beautiful, and, (which is more cfential to happinefs in a hot climate,) at all times perfectly habitable front its abundance of plcafully-difpofed (shade and water, and its confequent verdure and fertility. From all fuch poetical delineations, as from Nature herfelf, the *Landscape Gardener* may certainly enrich his fancy, and cultivate his tafte. The poet in the mean time contributes to the perfection of *Art*, not by laying down rules for it, but by his exquisite-defcriptions of the more beautiful feenes of *Nature*, which it is the office of *Art* to imitate and to reprefent. One merit of our modern art of laying out ground, independant of the beauty of its fcenery, is its

Thither he bent his way, determin'd there  
 To rest at noon ; and enter'd soon the shade  
 High roof'd, and walks beneath, and alleys  
 brown,

being peculiarly adapted to the circumstances of our climate. A modern English pleasure-ground would not be considered as a Paradise on the fertile plains of Assyria, if it could be formed, or exist there: accordingly another mode of gardening has always prevailed in hot countries, which, though it would be the height of absurdity to adopt it in our own island, may be well defended in its proper place by the best of all pleas, necessity. The reader may see this question fully discussed, with great taste and judgement, by my learned friend Dr. Falconer, in his *Historical View of the Taste for Gardening and laying out Grounds, among the Nations of Antiquity*. DUNSTER.

Ver. 291.———determined there

To rest at noon,] The custom of retiring to the shade and reposing, in hot countries, during the extreme heat of the middle part of the day, is frequently alluded to by Milton in his *Paradise Lost*. See B. iv. 627, B. v. 230, and 300, and B. ix. 401. DUNSTER.

Ver. 293. High roof'd, and walks beneath, and alleys brown,] Such are also the arched over-shading groves of Spenser, with their walks, alleys, and arbours, *Taer. Qu. i. i. 7*.

" A shady grove not far away they spied, &c.

" And all within were paths and allies wide"

See also *Taer. Qu. iv. x. 25*. High-roof'd reminds us of some of Milton's descriptions in the *Paradise Lost*, as in B. ix. 1037,

———,———" a shady bank

" Thick overhead with verdant roof imbower'd"

See also B. iv. 692, 772, B. v. 137. The deep shade, produced by great masses of wood, is a favourite object of our poet's description. The epithet *brown* that he applies to it, (as here " allies brown,") he borrowed from the Italian poets; as has been justly observed by Mr. Thyer. See his notes on *Paradise Lost*, B. iv. 246, and B. ix. 1086". DUNSTER.



That open'd in the mid ft a woody fcene; 294  
 Nature's awn work it feem'd, Nature taught Art,  
 And, to a fuperftitious eye, the haunt

Ver. 294. *That open'd in the midft a woody fcene ;*

*Nature's own work it feem'd,]* Here is fome re-  
 femblance of Homer's defcription of the Bower of Calypfo,  
*Odyff* v. 63, 73,

Ἦλθ' δὲ σπέος ἀμφιπέφυκει τηλειόωσα,

Κλήθρη τ' αἰγυρός τε, καὶ εὐώδης κυπάρισσος.

——— ἔνθα κ' ἔπειτα καὶ ἀθάνατός περ ἱπιλθὼν

Θήσασατο ἰδὼν, καὶ τερπθεῖν φρεσὶν ἦσιν.

It may be obferved, that " a various fylvan fcene" was pof-  
 fibly fugged by Milton's " happy rural feat of various view,"  
*Par. Loll*, B. iv. 246. DUNSTER.

Ver. 295. *Nature's own work it feem'd, Nature-taught Art,]*  
 Thus Spenser in his defcription of the Gardens of Acrasia, *Faer*  
*Qu.* ii. xii. 58.

" And, that which all fair workes doth moil aggrace,

" The Art, which all that wrought, appeared in no place.

59.

" One would have thought, (fo cunningly the rude

" And fcorned parts were mingled with the fine,)

" That Nature had for wantonnefs enfude

" Art, and that Art at Nature did repine;

" So firiving each the other to undermine,

" Each did the other's work more beautify; &c."

But here he is not a little indebted to his predeceffor Taffo,  
 in his defcription of the Garden of Armida, *Gier. Lib.* c. xvi.  
 ft. 9, 10. See alfo *Faer. Qu.* ii. v. 29. DUNSTER.

Ver. 296. —————the haunt

*Of Wood-Gods and Wood-Nymphs:]* Milton terms  
 " the happy walks and fhades" of Paradife " fit haunt of Gods,"  
*Par. L.* B. xi. 271. See alfo *Par. L.* B. iii. 27, iv, f08. And  
 compare Spenser, *Shep. Cal.* July, ver. 77.

" Here han the holy Faunes recourfe,

" And Sylvanes haunten rathe."

Milton alludes to this paflage alfo, ver. 191. TODD.

Of Wood-Gods and Wood-Nymphs: he view'd  
it round.

When suddenly a man before him flood;  
Not ruftick as before, but feemlier clad,  
As one in city, or court, or palace bred, 300  
And with fair fpeech thefe words to him ad-  
drefs'd.

With granted leave officious I return,

Ver. 299- *Not ruftick as before, but feemlier clad,*] The Tempter is very properly made lo change his appearance and habit with the temptation. In the former book, when he came to tempt our Saviour to turn the ilones into bread to iatisfy their hunger, he appeared as a poor old man *in rural weeds*; but now, when lie comes to offer a magnificent entertainment, he is *Jam-tier clady* and appears as a wealthy citizen or a courtier: and here *with fair fpeech* he addrefies his words, there it was only *with words thus utter 'd fpake*. Thciè Idlèr particulars have a propriety in them, which is well worthy of the reader's obfer-  
vation. NEWTON.

Ver. 302. *With granted leave*] It is true that Satan at parting, in the conclufion of the former book, had aiked leave to come again, but all the anfwer that our Saviour returned was

" Thy coming hither, though I know thy fcope,

" I bid not or forbid ; do as thou find'ft

" Permiffion from above."

But, as the Tempter muft needs have been a moft impudent being, it was perfectly in charaèter to reprefent him as taking *permiffion* for *granted leave*. NEWTON.

The *granted leave* here, is " permiffion from above." In aufwer to Satan's requeft, (B. i. 492.)

—————" difdain not fuch accefs to me,"

our Saviour had faid,

—————" do as thou find'ft

" Permiffion from above."

But much more wonder that the Son of God  
 In this wild folitude fo long fhould bide,  
 Of all things deftitute ; and, well I know, 305  
 Not without hunger. Others of fome note,  
 As (lory tells, have trod this wildernefs;  
 The fugitive bond-woman, with her fon

Satan therefore here introduces himfelf with a boaft of *that permiffion* from 111M, who had before given up Job to be tempted by him, B. i. 3o8. Indeed our author makes the Deity, in his fpeech to Gabriel, fay, fpeakiug of our bleffed Lord, B. i. 140.

" this Man, born and now up-grown,  
 " To fhew him worthy of his birth divine  
 " And high prediction, henceforth I expofe  
 " To Satan ; let him tempt and now affay  
 " His utmoft fubtlety." DUNSTER.

Ver. 308. *The fugitive bond-woman, with her fon & c ]* Hagar, who fled from the face of her miftrefs, *Gen. xvi. 6*, is therefore called a *fugitive*: her fon was not a fugitive, but an *out-eajl*; fo exact was our author in the ufe of his epithets. But then what mall we fay to the words, *Out-caft Nebaioth* ? For Nebaioth was the eldeft fon of Ifhmael, (*Gen. xxv. 13.*) and grandfon of Abraham and Hagar. He feems here to be put by miftake for lihmael; at leaft it is not ufual to call the father by the name of the fon. NEWTON.

There is no immediate instance of a grandfon being fubftituted for a fon in fcripture: and yet the curfe is addreffed to Canaan, (*Gen. ix. 25.*) though it was Ham, his father, who had offended Noah : But *Nebaioth* and Canaan both gave names to a people defcended from them, viz. the Canaanites, and Nabathceans; and therefore each of their names might attach to their fathers as the firft flock of their refpective nations. Ifhmael was not born, when Hagar fled from her miftrefs's face, *Gen. xvi. 6*. But the *term fugitive* here refers to what is faid of her, *Gen. xxi*, when fhe and her fon were both *cqft out* at the inftigation of Sarah, and with the approbation of God; when alfo, in her diftreff in

Out-cap; Nebaioth, yet found here relief  
 By a providing Angel; all the race 310  
 Of Ifrael here had famiih'd, had not God  
 Rain'd from Heaven manna; and that Prophet  
 bold,

'the wildernefs, -*flic caft the child from her to die.* This moment of diilrefs is the exact moment of Milton's defcription.

DUNSTER.

Ver. 309. ————— *found here relief]* In Milton's own edition it is " found *he* relief;" perhaps an unnoticed error of the prefs. The editions, fince the folio of 1688 which continues this reading, give " *here* relief," TODD.

Vcr. 312. ————— *and that Prophet bold,]* In the character of Elijah, as it ftands pourtrayed in Scripture, we trace a fpirit and refolution of the moil dignified kind. Hence it is laid, 1 *Maccab.* ii, 58, that " he was taken up into Heaven for *being fervent and zealous* 'lor the law." The *twelve* firil verfes of the 48th chapter of *Ecclefiafticus* are entirely occupied with a panegyrick upon him; in which it is faid, that *he flood up like Jire*, and that *his words burned like a lamp*; which expreffions mull be underftood to imply a peculiar fervour of zeal and fpirit. Milton feems to have been much ilruck with the character of this " Prophet bold," as he here terms him. He had before, ver. 16, of this Book, called him the " Great Thifbire," and has mentioned him no lefs than four times in this Poem, and three times in his juvenile Latin Poems. *EL* iv. *In Prodit. Bombard*, and *In obit. Præful Eliens*. But it may be obferved, (and I hope without impropriety,) that potlibly he had a *political* predilection for this eminent Prophet, to whofe lot it fell to refift the tyranny of wicked kings, and to denounce the judgments of God againft them. In this part of his office he particularly manifefted his undaunted fpirit; on which account he might be a favourite feripture-character with our author.. Compare Sylveller's *Du Bartas*, ed. 1621. p. 480.

—————" *The fbite* Elijah—

" Who, burning *bold* in fpirit and fpeech, cries out

" In Ahab's ear, and all his Court about,

" O impious Ahab !." DUNSTER.

Native of Thebez, wandering here was fed  
 Twice by a voice inviting him to eat:  
 Of thee thefe forty days none hath regard, 315  
 Forty and more deferted here indeed.

To whom thus Jefus. What conclud'ft thou  
 hence?

They all had need ; I, as thou feeft, have none.

How haft thou hunger then ? Satan replied.  
 Tell me, if food were now before thee fet, 320  
 Would'ft thou not eat ?—Thereafter as I like  
 The giver, anfwer'd Jefus.—Why fhould that

Ver. 313.———wandering here was fed] It appears that Milton conceived the wildernefs, where Hagar wandered with her ion, and where the KVaelites were fed with manna, and where Elijah retreated from the rage of Jezebel, to be the fame with the wildernefs, where our Saviour was tempted. And yet it is certain, that they were very different places ; for the wildernefs, where Hagar wandered, was *the wildernefs of Beer-fheba*, Gen. xxi. 14; and where the Ifraelites were fed with manna was *the wildemej's of Sin*, Exod. xvi. 1 ; and where Elijah retreated was *in the wildernefs, a day's journey, from Beer-Jheba*, 1 Kings, xix. 4 : and where our Saviour was tempted was *the wildernefs near Jordan*. But our author confiders all that trad of country as one and the fame wildernefs, though diftinguihed by different names from the different places adjoining. NEWTON.

Ver. 321. *Would'ft thou not eat?—Thereafter as I like  
 The giver, anfwer'd Jefus.]* Thus in *Comus*, when the Enchanter offers the cup to the Lady, and pveflies her to drink of it, fhe tells him,

- " Were it a draught for Juno when ſhe banquets,
- " I would not tafte thy treasonous offer; none
- " But fuch as are good men can give good things; &c."

DUNSTER.

Caufe thy refusal ? faid the fubtle Fiend.  
 Haft thou not right to all created things ?  
 Owe not all creatures by juft right to thee 325  
 Duty and fervice, nor to ftay till bid,  
 But tender all their power ? Nor mention I  
 Meats by the law unclean, or offered firft  
 To idols, thofe young Daniel could refufe;  
 Nor proffer'd by an enemy, though who 330  
 Would fcrupe that, with want opprefs'd ? Behold,  
 Nature afham'd, or, better to exprefs,  
 Troubled, that thou fhould'ft hunger, hath pur-  
 veyed  
 From all the elements her choicelt ftore,  
 To treat thee, as befeems, and as her Lord, 335  
 "With honour: only deign to lit and eat.

Ver. 324. *Haji thou not right to all created things ?*

*Owe not all creatures by juft right to thee*

*Duty and fervice, &c. &c.]* This part of the

Tempter's fpeech alludes to the heavenly declaration which he had heard at Jordan, *This is my beloved Son, &c.* One may ob-  
 ferve too, that it is much the fame fort of flattering addrefs with  
 that which he had before made ufe of to feduce Eve, *Paradife*  
*Loft*, B. ix. 539;

" Thee all things living gaze on, all things thine,

" By gift, &c." THYER.

Ver. 333. ————— *hath purvey'd*

*From all the elements her choicelt fore,]* The  
 Latin Poets have fimilar paffages, defcriptive of that unbounded  
 luxury, which ranfacked all the elements to furnifh out the re-  
 quifite delicacies of their banquets. Thus Juv, *Sat*, xi. 14.

" Interea guftus elementaper omnia quaenmt."

He fpace no dream; for, as his words had end,  
 Our Saviour lifting up his eyes beheld,  
 In ample fpace under the broadest ihade,  
 A table richly fspread, in regal mode, 340

Ver 337. *He fpace no dream* ;] This was no dream, as before ver. 26'4, but a reality. NEWTON.

Ver. 340. *A table richly fspread, & c* ] This temptation is not recorded in Scripture, hut is however invented with great confiftency, and very aptly fitted to the prefent condition of our Saviour. This way of embellifhing his fubject is a privilege which every poet has a juil right to, provided he obferves harmony and decorum in his hero's character ; and one may further add, that Milton had in this particular place ftill a ftronger claim to an indulgence of this kind, fince it was a pretty general opinion among the Fathers, that our Saviour underwent many more temptations than thole which are mentioned by the Evangelists; nay, Origen goes fo far as to fay, that he was every day, whilst he continued in the wildernefs, attacked by a frefh one. The beauties of this defcription are too obvious to efcape any reader of tafte. It is copious, and yet expreflied with a very elegant concifenefs. Every proper circumftance is mentioned, and yet it is not at all clogged or incumbered, as is often the cafe, with too tedious a detail of particulars. It was a fcene entirely frefh to our author's imagination, and nothing like it had before occurred in his *Paradife Loft*, for which reafon he has been the more diffufe, and laboured it with greater care, with the fame good judgment that makes him in other places avoid expatiating on fcenes which he had before defcribed. In a word, it is in my opinion worked up with great art and beauty, and plainly (hews the crudity of that notion which fo much prevails among fuperficial readers, that Milton's genius was upon the decay when he wrote his *Paradife Regained*. THYER.

The banquet, as Dr. Newton obferves, is like that prepared by Armida for her lovers. TafYo, *Gier. Lib.* c. x. ft. 64. Temptations of this kind are indeed common in romances. In the third act of an old drama, entitled *The Wijdome of Lr. Dodypoll* 4to. 1600, there is alfo a fimilar fcene. See my note on *Camus*, v. 659. TODD.

With difhes pil'd, and meats of nobleft fort  
 And favour; beafts of chafe, or fowl of game,  
 Ift pastry built, or from the fpit, or boiftd,  
 Gris-amber-fteam'd; all fifh from fea or fhore,  
 Frefhet or purling brook, of iliell or fin, 345

Ver. 340.—*richly fspread, in regal mode,*] *Regal mode* was probably intended to glance at the luxury and expence of the Court at that time: it is however well covered by claffical authority. Thus Sil. Ital. xi. 272.

" Inftituunt de more epulas, feftamque per urbem

" *Regifice extructis* celebrant convivia *met/fts.*"

And Virgil, *Æn.* vi. 604.

—————" *epulaeque ante ora paratæ*

" *Regifico luxu.*" DUNSTER.

Ver. 343. *In pastry built,*] The pastry in the beginning of the laft century, was frequently of confiderable magnitude and fplidity. Of fuch kind muft have been the pye in which Jeoffrcy Hudfon, afterwards King James's Dwarf, when eight years old, was ferved up to table at an entertainment given by the Duke of Buckingham. We may fuppofe this pye was not confiderably larger than was ufual on fuch occafions, otherwife the joke would have loft much of its effed from fomething extraordinary being expected. A fpecies of *mural* pastry feems to have prevailed in fome of the preceding centuries, when artificial representations of caftles, towers, &c. were very common at all great feafts, and were called *futtleties, fubtilities, ar fotilties*.—Leland, in his account of the entertainment at the inthronization of Archbifliop Warham in 1504, (*Collectanea*, vol. 6,) mentions " a futtlety of three ftages, with vanes and towres embattled," and " a warner with eight towres embattled, and made with flowres;" which poffibly meant *made in pastry*.—In the catalogue of the expences at this feaft, there is a charge for wax and fugar, in *operatione de le fotilties*. Probably the wax and fugar were employed to render the pafte of flour more adhesive and tenacious, the better to fupport itfelf when moulded into fuch a variety of forms, DUNSTER,

Ver. 345. *Frefliet or purling brook,*] *Frefliet, a fream of*



And exquisitest name, for which was drain'd  
Pontus, and Lucrine bay, and Africk coast.

*frejh water.* So Browne, in his *Brit. Pastorals*, 1613, B. ii, S. iii. of fifth, who

" Now love *the freshet*, and then love the fea." TOTJD.

Ver. 34-6. *And exquisitest name,*] This alludes to that species of Roman luxury, which gave *exquisite names* to fish of exquisite taste, such as that they called *cerebrum Jovis*. They extended this even to a very capacious dish, as that they called *clypeum Minervæ*. The modern Italians fall into the same wantonness of luxurious impiety, as when they call their exquisite wines by the names of *lacrymæ Christi* and *lac Virginis*. WARBURTON.

Ibid.———*for which teas drain'd*

*Pontus, and Lucrine bay, and Africk coast.*] The fish are brought to furnish this banquet from all the different parts of the world then known; from *Pontics*, or the Euxine Sea, in Asia; from the *Lucrine Bay*, in Italy; and from the *coast of Africa*; all which places are celebrated for different kinds of fish by the authors of antiquity. NEWTON.

Milton had here in his mind the excessive luxury of the Romans in the article of fish in regard to which it is said by Juvenal that, having exhausted their own seas, they were obliged to be supplied from their distant provinces. DUNSTER.

Ver. 347. *Pontus, &c*] Pliny observes how quickly all sorts of fish came to perfection in the *Pontus Euxinus*. " Piscium genus omne præcipua celeritate adolefcit, maxime in Ponto. Causa, multitudo annuum dulces inferentium aquas." L. ix. 15. Horace notices the health-fish of the Lucrine Lake, *Epod.* ii. 4y. " Non me *Lucrina* juverint *conchyliæ* ;" and particularly commends its muscles, *Sat.* II. iv. 32. Martial records the excellence of the *Lucrine* Oysters, *Lib.* iii. *Ep.* ix. 3. These were so much in request that *Lucrina* alone is used by the last-mentioned poet to signify oysters, L. vi. *Ep.* xi. 5. & L. xii. *Ep.* xlviii. 4. Aulus Gellius, in his chapter on Roman Luxury, extracted from the Satire of M. Varro -, "notices the Lamprey from the Straits of Gibraltar, *Alumna Tartejia*. L. vii. 16. It is related by Athenæus (13. i. p. 70 that the celebrated Roman

(Alas, how firaple, to thefe cates compared,  
Was that crude apple that diverted Eve!)  
And at a ftately fide-board, by the wine 350  
That fragrant fmell diffused, in order ftood

glutton Apicius, having been ufed to eat at Minternze a fort of cray-fifh, which exceeded the lobfters of Alexandria in bigneſs, when he was told there were fome of thefe fifh full larger, to be found on the *coaji of Africa*, failed thither immediately, in ſpite of a great many inconveniencies. The fifhermen, who were apprized of the object of his voyage, met him with the largeil they had taken; but as ſoon as he found they had none which exceeded thoſe he had been ufed to eat at Minternae, he failed back inſtantly without going on ſhore. DUNSTER.

Ver. 349. ————— *that diverted Eve !]* *Diverted* is here uſed iti the Latin ſignifiCation of *diverto*, to *turn afide*.

NEWTON.

*Diverted* is often thus employed in old Engliſh poetry. See Nicols's *Cuckow*, 1607, p. 10. And Drayton's *Owle*, 1604. And Spenſer, *F. Q.* iii. iii. 62. In Milton's time this uſage of the word appears to have been common. Thus, in his *Eiconoclaſtes*, chap. xi. " Which omen, taken from his own mouth, God hath not *diverted*," Again, chap. xxil. " He *diverted* his courſe."

TODD.

Ver. 350. *And at a flatly fide-board, & c]* As the ſcene of this entertainment lay in the eaſt, Milton has with great judgement thrown in this and the following particulars to give it an air of eaſtern grandeur; as in that part of the world, it is well known, a great part of the pomp and ſplendour of their feaſts conſiſts in their having a great number of beautiful flaves of both ſexes, to attend and divert the gueſts with muſick and fingiſg. THYER.

Ver. 350. ————— *wine*

*That fragrant fmell diffus'd,]* Thus Homer, *Odſſ* ix. 210,

—— ὁδμὴ δ' ἠδαιᾶ ἀπὸ κρητῆρος ὀδῶδι  
Θισπισίῃ. —————

Tall ftripling youths rich clad, of fairer **hue**  
 Than Ganymed or Hylas ; diftant more  
 Under the trees now tripp'd, now foleran ftood,

And Ovid, *Faft*.iii . 301.

" Plenâque odorati Dis ponit pocula *Bacchi*."

The Ancients prized their wines according to their fragrance.  
 was the term of fupreme commendation among  
 the Greeks. DUNSTER.

Ver. 353. *Than Ganymed or Hylas* ;] Thefe were two moft  
 beautiful youths, the one beloved by Jupiter, to whom he was  
 cup-bearer, the other by Hercules, for whom he drew water:  
 they are therefore both properly mentioned upon this occafion.

NEWTON.

Milton had mentioned thefe two boys in his *feventh Ekgy*,  
 where he compares the God of Love to them. ' In which he had  
 moft probably an eye to Spenfer's defcription of Fancy in his  
*Maſk of Cupid*, *Faer. Qu.* iii. xii. 7.

" The firft was *Fancy*, like a lovely boy, &c."

DUNSTER,

Milton here alludes to the defcription of the coftly tables of  
 the Romans, their *waiters*, &c. given by an author, to whofe  
 opinions he was certainly partial: " Seneca defcribes the order  
 and number of their *waiters* more particularly: They had  
*waiting on them*, faith he, *puerorum infelictium greges*, whole  
 troopes of vnfortunate *Ganymedes*, &c." Hakewill's *Apol. of*  
*the Power and Protidetice of God*, fol. ed. 1630, p. 376.

TODD.

Ver. 354. ————— *now folemn ftood*,] The fame idea  
 of graceful attitude is given in a line of *Comus*, where the En-  
 chanter, fpeaking to the Lady of her Brother's, whom he pro-  
 feſſes to have ſeen, ſays,

" Their port was *more than human as they ftood*."

Hamlet likewiſe, in the ſcene with his mother, thus exempli-  
 fies the *gracefulnefs* of his father's perſon,

" A *ftation* like the herald Mercury

" New-lighted on a heaven-kiffing hill ;"

where *ftation* is *attitude*, or *the acl of flanding*. DUNSTER.

Nymphs of Diana's train, and Naiades 355  
 With fruits and flowers from Amalthea's horn,  
 And ladies of the Hesperides, that seem'd  
 Fairer than feign'd of old, or fabled since

Ver. 355. *Nymph of Diana's train, and Naiades'*

*With fruits and flowers from Amalthea's horn,*

*And ladies of the Hesperides,]* The poet perhaps

specifies these beautiful attendants, as more eminently possessing the power of beguiling the heart: *The Nymphs of Diana's train*, on account of their remarkable beauty; see *Odyss.* vi. 110. ' *The Naiades*, as having been companions of the enchantress, Circe; see *Comus*, ver. 254. And *The ladies of the Hesperides*, by their skill in fingering. See notes on *Comus*, v. QSL. Compare also P. Fletcher's *Purp. Ift.* 1613. C. x. ft. 30.

"*Choice Nymph, the crown of chaste Diana's train,*

"*Thou beautie's lillie, &c.*" TODD.

Ibid. ————— Naiades

*With fruits and flowers from Amalthea's horn,]* The story of *Amalthea's horn* fristly so called, is given by Ovid, *Fajl.* v. 115, &c., But in the beginning of the ninth Book of the *Metamorphoses*, a different history of a *Cornucopia* is given, which seems to be more immediately referred to in this passage of the *Paradise Regained*.

"*Nee fatis id fucrat; rigidum fera dextera cornu*

"*Durrr tenet infregit; truncâque a fronté revellit.*

"*Naiades hoc, pomis et odoroflore replelum,*

"*Sacrarunt; divêfque meo bona Copia cornu eft.*"

DUNSTER.

Ver. 358. *Fairer than feign'd of old, or fabled since]* Some readers may perhaps, in this passage, think our author a little too fond of showing his great reading; a fault, of which he is indeed sometimes guilty: But those who are conversant in romance-writers, and know how lavish they are in the praises of their beauties, will, I doubt not, discover great propriety in this allusion. THYER.

Whenever Milton takes any images from his favourite romances, he immediately rises, as here, into the most exquisite

Of faery damfels, met in foreft wide  
By knights of Logres, or of Lyones, 360

poetry ; and feems to finifh his lines with peculiar pleafure and  
art Jos. WARTON.

Ver. 359. —*faury damfels, met in foreft wide*

*By knights of Logres, or, of Lyones,*

*Lancelot, or Pelleas, or Pellenore.] Sir Lancelot,*

*Pelleas, and Pellenore, (the latter by the title of King Pellenore,) are Perfons in the old Romance of Morte a" Arthur, or The Lyf of King Arthur, of his noble Knyghtes of the round table, and in thende the dolorous deth of them all; written originally in French, and tranflated into Englifh by Sir Thomas Malleory, Knt. printed by William Caxton, 1484.—From this old Romance, Mr. Warton, (Obfervations on Spenser, Seel 2,) fhows that Spenser borrowed much. Sir Lancelot is there called of Logris; and Sir Triftram is named of Lyones, under which title he appears alfo in the Faery Queen, Logris is the fame with Loegria (according to the more fabulous hiftorians, and amongft them Milton,) an old name for England, ilollinihed calls it both Loegria and Logiers. See his Hiftory of England, B. ii. 4, 5. The fame author, in his Defcription of Britain, inftead of Loegria, or Logiers, writes it Lhoegres. The Title of his 22d Chapter is, after what manner the fovereigntie of this ifle doth remaine to the princes of Lhoegres or kings of England. Spenser, in his Faery Queen, where he gives the Chronicle of the early Briton Kings from Brute to Uther's reign, calls it Logris, ii. x. 14.*

" And Camber did poffefs the weftern quart,

" Which Severn now from Logris doth depart,"

Lyones was an old name for Cornwall, or at leaft for a part of that county. Camden, (in his *Britannia*,) fpeaking of the *Land's End*, fays, " the inhabitants are of opinion that this promontory did once reach farther to the Weft, which the fea-men pofitively conclude from the rubbifh they draw up. The neighbours will tell you too, from a certain old tradition, that the land there drowned by the incurfions of the fea was called *Lioneffe*." Sir Triftram of Lyones, or Lioneffe, is well known to the readers of the old romances. In the *Fretich* tranflation of the *Orlando Inamorato* of Boiardo, he is termed *Triftran de Leonnois*, although

Lancelot, or Feiieaa, or Pellenore.

Aad all the while harmonious airs were heard

In the original he is only mentioned by the fingle name of Triftran. In the *Orlando Inamorato* alfo, among the knights, who defend Angelica in the fortrefs of Albracca againft Agrican, is Sir Hubert of Lyones, *Ubcrito dal Lionet*—Triftram, in his account of himfelf in the *Faery Queen*, vi. ii. 28, fays,

" And Triftramis my name, the only heire

" Of good king Meliogras, which did rayne

" In *Cornewale*, 'till that he through lives defpeire

" Untimely dyde."

He then relates how his Uncle feifed upon the crown, where-upon his Mother, conceiving great fears for her Son's perfonal fafety, determined to fend him into " fome foreign land,"

" Out of the countrie wherein I was bred,

" The which the fertile *Lioneffe* is hight,

" Into the land of Faerie,"

Thefe particulars, Mr. Warton. fhows, are drawn from the *Morte d' Arthur*, where it is faid " there was a knight Meliodas, and he was Lord and King of the county of Lyones, and he wedded King Marke's fitter of *Cornewale*." The ilfue of this marriage was Sir Triftram. Thefe Knights, he alfo obferves, are there often represented as meeting beautiful damfels in de~folate forefts. Sir *Pelleas*, " a very valorous knight of Arthur's round table," is one of thofe who purfue the Blatant Beaft, when, after having been conquered and chained up by Sir Calidore, it " broke its iron chain" and again " ranged through the world," *Faery Qu.* vi. xii. 39.

Milton's later thoughts could not, we find, but rove at times where, as he himfelf told us, " his younger feet wandered," when he " betook him among thofe lofty fables and romances, which recount in folemn Cantos the deeds of knighthood founded by our victorious kings, and from hence had in renowne over all Chriftendome." *Apol. for Smectym.* p. 177. *Profe Works*, ed. Ainft. 1698. DUNSTER.

Ver. 362. *And all the while harmonious airs were fyard*

*Of chiming firings, or charming pipes;]* Thus

in *Par. Loft*, B. xi. 558,

Of chiming firings, or charming pipes; and winds  
 Of gentled gale Arabiarf odours fenn'd 364  
 From their foft wings, and Flora's earlieft fmells.

— " the found

" Of instruments that made melodious chime?

And again, vcr. 594, " *charming fymphonies*." Spenser, as Mr. Calton observes, thus likewise uses the verb to *charm*, Faer. Qu. v. ix. 13.

" like as the fouler on his guilefull pype

" *Charmes* to the birds full many a pleasant lay."

But Spenser has to *charm*, frequently in this sense. Thus, in his *Colin Clout's come hyme again*, of his shepherd's boy,

" *Charming his oaten pipe* unto his peers."

And again in the conclusion of his *October*,

" Here we our *Jknder pipes* may safely *charm*:"

DUNSTER.

Milton uses the expression " *charming pipe*," in his *Prose-Works* also, " The *charming pipe* of him, who founded and proclaimed liberty &c," vol. i. p. 281. edit. 1698. TODD.

Ver. 363. — " ———— and winds

*Of gent left gales Arabian odours fann'd*

*From their foft wings,]* Mr. Thyer, who sup-

poses this circumstance introduced in compliance with the eastern custom of using perfumes at their entertainments, has noticed the familiarity of the following lines, *Par. Lost*, B. iv. 156.

— " now gentle gales,

" *Fanning* their odoriferous wings, disperse

" Native perfumes, and whisper whence they dole

" Those balmy spoils."

He might also have cited a beautiful line from our Author's early *Elegy*, *In adventum vcris*;

" *Cinnamæa Zephyrus* leve plaudit odorifer ala."

Milton in the same *Elegy* refers to the " Arabian odours ;" and in the continuation of the passage from the *Paradise Lost*, exhibited by Mr. Thyer, he speaks of the winds blowing

Such was the *fplendour*; and the Tempter now  
His invitation earnestly renewed.

What doubts the Son of God to fit and eat ?  
Thefe are not fruits forbidden ; no interdift  
Defends the touching of thefe viands pure ; 370  
Their tafte no knowledge works, at leaft of evil,

" Sabsean odours from the *fpicery fhore*

" *Of Araby the bleft.*" DUNSTER.

See likewife *Par. Loft*, B. viii. 515, &c. And compare Apoll.  
Rhod. *Argon*, i. 1142; and particularly the following paffage  
from Drayton, *Mufes Eliz.* 1630, p. 138.

" Where the *foft windes* did mutually embrace,

" In the cool *arbours* Nature there had made ;

" *Tanning their fwect breath* gently in his face,

" Through the calm *cincture* of the amorous *ihade*."

And fee alfo my notes on *Par. L. B. v. 6. B. x. 92.* TODD.

Ver. 366. *Such teas the fplendour*;) Virgil describing the  
magnificent entertainihent prepared by Dido for yEneas, (*Æn.* i.  
637,) fays,

" At *domus interior regali fpkndida luxu*

" *Infruitur* ;

on which La Cerda obferves, " Apte et fignate Spl  
*fplendor de conviviis fæpe*;"- and he cites from Athcinueus, B. iii.

**ΑΑΜΠΡΟΤΑΤΗΝ ΔΕΙΠΝῆ ΠΑΡΑΣΚΕΥΗΝ.** DUNSTER.

Ver. 369. *Thefe art not fruits forbidden; no interdift*

*Defends the touching of thefe viands pure ;*

*Their tajle no knowledge works, at leaf of evil,]*

This farcaftical allufion to the Fall of Man, and to that par-  
ticular command by the tranfgreffion of which, being feduced  
by Satan, he fell, is finely in character of the fpeaker.

Milton, in his *Paradife Lojl*, terms the forbidden fruit " the  
tree of *interdicted* knowledge." And, in the eighth Book, where  
Adam, relating to the Angel what he remembered fince his own  
creation, particularly recites the " rigid *interdiction*," ver.  
323—335 DUNSTER,



But life preserves, destroys life's enemy,  
 Hunger, with sweet, reflowing delight.  
 All these are Spirits of air, and woods, and  
     springs,  
 Thy gentle ministers, who come to pay      575  
 Thee homage, and acknowledge thee their Lord:  
 What doubt'st thou, Son of God? Sit down  
     and eat.

To whom thus Jesus temperately replied,  
 Saidst thou not that to all things I had right?  
 And who withholds my power that right to use?  
 Shall I receive by gift what of my own,      381  
 When and where likes me best, I can command?  
 I can at will, doubt not, as soon as thou,  
 Command a table in this wilderness,  
 And call five flights of Angels mine—It ran 385  
 Array'd in glory on my cup to attend:  
 Why (should'st thou then obtrude this diligence,  
 In vain, where no acceptance it can find?  
 And with my hunger what hast thou to do?

Ver. 374. *All these are Spirits of air, and woods, and Springs,*] Tholè "Spirits of air, and woods, and springs," remind us of Shakespeare's "Elves of hills, brooks, (landed lakes, and groves," in the *Tempest*. DUNSTER.

Ver. 384. *Command a table &c,*] From *Pfalm lxxviii.* 19., "They laid, Can God furnish a table in the wilderness."

RICHARDSON.

Ver. 385. ———— *flights of Angels*] An expression likewise in Shakespeare, *Hamlet*, A. v. S. vi, "And flights of Angels find thee to thy rest." NEWTON.

Compare *St. Mutt*, xxvi. 53. DUNSTER.

Thy pompous delicacies I contemn, 390  
And count thy fpecious gifts no gifts, but guiles.

To whom thus anfwer'd Satan malecontent.  
That I have alfo power to give, thou feeft;  
If of that power I bring thee voluntary  
What I might have beftow'd on whom I pleas'd,  
And rather opportunely in this place 596  
Chofe to impart to thy apparent need,  
Why fhould'ft thou not accept it ? but I fee  
What I can do or offer is fufpe6l;  
Of thefe things others quickly will difpofe, 400  
Whofe pains have earn'd the far-fet fpoil. With  
that  
Both table and provifion vaniih'd quite

Ver. 391. *And count thy fpecious gifts no gifts, hut guiles.*  
Not without a refemblance to Virgil. *Æn.* ii. 49.

———" timco Danaos et dona ferentes ;"

and to a preceding part of the fame fpeech of Laocoon ;

———" O miferi, quæ tanta infania, cives ?

" Creditis avc6los holies, aut ulla putatis

" *Dona carere dolis Danaum ?*"

Dr. Newton obferves, that "*thy gifts no gifts*" is from Sophocles, *Ajax*, v. 675.

Εχθρῶν ἄδωρα δῶρα, κ' ἐκ ἐνέσιμα. DUNSTER.

Compare our author, in his *Apology for Smectymnuus*, fed. xi,  
" Shall we receive our prayers at the bounty of our more wicked  
*enemies, whofe GIFTS ARE NO GIFTS, but the infruments of our*  
*bine?*" TODD.

Ver. 401,———[*for-fa*] Dr. Newton collects  
feveral instances of Chaucer, Spenfer, and Johnfon, *ufging fet*; and  
accompanies them with an obfervation "*that fet* is much fofter  
than fetch'd," upon which he grounds another remark that

With found of harpies' wings and talons heard:  
Only the importune Tempter ftili remained,  
And with thefe words his temptation purfued. 405

By hunger, that each other creature tames,  
Thou art not to be harm'd, therefore not mov'd ;  
Thy temperance, invincible beſides,  
For no allurements yields to appetite;

" our old writers had a better ear, and ftudied the beauties of found more than the moderns." I confeſs, to my ear *far-fetch*\*d reads at leaſt as muſically *aſfarct*. But "*fet*" is one of thoſe *old* words which Milton ſometimes introduces purpoſely to deviate from the more modernized language of the day. Obvious and ordinary forms of ſpeech, as Addiſon obſerves, in his *Critique on the Language of the Paradifiſc Loft*, are ſo far debaſed by common life, that they became improper for a poet or an orator. " Old words," he adds, " make a poem appear the more venerable, by giving it an air of antiquity." *let* is frequently uſed [*or fetched* in our verſion of the Scriptures. DUNSTER.

Ver. 401. ————— With that

*Both table and proviſion vaniſhd quite*

*With found of harpies' wings and talons heard:]*

See the notes on *Com us*, ver. 659- TODD.

Ver. 403. *With found & c]* The *found* of the wings and talons is much finer than if the harpies had been *feen*, becauſe the imagination is left at work, and the ſurpriſe is greater than if they had been mentioned before. T. WARTON.

As this infernally magical banquet vaniſh'd, the attendant ſpirits (ſee before ver. 236) who had appeared in the ſcene as " tall ſtripling youths, nymphs of Diana's train, or ladies of the Heſperides," reſume their proper infernal ſhapes. Milton, we may obſerve, characteriſes the Furies as *harpy-footed*, *Par. Loft*, B. ii. 596. DUNSTER.

Ver. 404. ————— importune] Spenser and our old poets write *importing*, thus accented; *Faer. Qu.* i. xii. 16.

" And often blame the too importune fate." NEWTON.

And all thy heart is fet on high deligns, 410  
 High actions : but wherewith to be achieved ?  
 Great acts require great means of enterprife ;  
 Thou art unknown, unfriended, low of birth,  
 A carpenter thy father known, thyfelf  
 Bred up in poverty and ftraits at home, 415  
 Loft in a defart here and hunger-bit:  
 Which way, or from what hope, doft thou afpire  
 To greatnefs ? whence authority deriv'ft ?  
 What followers, what retinue canft thou gain,  
 Or at thy heels the dizzy multitude, 420  
 Longer than thou canft feed them on thy coft ?  
 Money brings honour, friends, conquelt, and  
 realms:

Ver. 416.———*hunger-bit:*] This word occurs in *Job*, xviii. 12, as Mr. Dunfter has remarked. It is alfo an old poetical compound. Thus, in a Sonnet by H. C. prefixed to *The Workes of the Rev. M. R. Greenham*, 4to. 2d edit. 1554).

" The thirtie foule, that faimeth in the way;

" Or *hunger-bit* for heavenly foode doth long,"

And, in *Arden of Feverfhaw*, 4to, 1599. Sign. D. 3.

" The *hunger-bitten* wolfe." TODD.

Ver. 420. *Or at thy heels the dizzy multitude,*

*Longer than thou canft feed them on thy coft ?*] The *dizzy multitude* is the *tentofa plebs* of the Roman poet, who fpeaks of *them*, as to be *gained* in the fame manner. Hor. *Epift.* I. xix. 37,

" Non ego *rentofa: plebis* fuffragia venor

" *Impenfis ceenarum*"

See alfo Shakefpeare, *Henry V.* A. iv. S. iii.

" Nor care I who *doth feed upon my coft*" DUNSTER.

Ver. 422. *Money brings honour, friends, conquelt, and realms;]*

What rais'd Antipater the Edomite,  
 And his fon Herod plac'd on Judah's throne,  
 Thy throne, but gold that got him puiffant  
 friends ? 425

Therefore, if at great things thou would'ft arrive,  
 Get riches firft, get wealth, and treafure heap,  
 Not difficult, if thou hearken to me :  
 Riches are mine, fortune is in my hand;

Mammon, in the *Faery Queen*, attempts the virtue of Sir Guyon with the lame pretences, ii. vii. 11.

- " Vain-glorious Elf, faid he, doft thou not weet,
- " That money can thy wants at will fupply ?
- " Shields, fteeds, and arms, and all things for thee meet,
- " It can purvey in twinkling of an eye :
- " And crowns and kingdoms to thee multiply.
- " Do I not kings create, and throw the crown
- " Sometimes to him that low in dull doth lie ?
- " And him that reign'd into his room thru ft down ;
- " And whom, I lull, do heap with glory and renown ?"

CALTON.

Ver. 423. *What rais'd Antipater the Edomite,*

*And his fon Herod plac'd on Judah's throne,]* This appears to be the fact from hiftory. When Jofephus introduces Antipater upon the ftage, he fpeaks of him as abounding with great riches. Φίλος δὲ τις Ἰδουμαῖος, Ἀντίπατρος λεγόμενος, πολλῶν μὲν εὐπορῶν χρημάτων, κ. τ. λ. *Antiq. lib. xiv. cap. ii.* And his fon Herod was declared king of Judea by the favour of Mark Antony, partly for the fake of the money which he promifed to give him ; τὸ δὲ καὶ ἐπὶ χρημάτων ὡς αὐτῷ Ἡρώδης ὑπέσχετο δώσειν εἰ γίνετο βασιλεὺς. *Ibid. cap. xxvi. NEWTON.*

Ver. 427. *Get riches firft,]* Hor. *Epift. I. i. 53.*

— " quaerenda pecunia primum eft." NEWTON.

Ver. 429. *Riches are mine, fortune is in my hand;*

*They whom I favour thrive in wealth amain,]*  
 This temptation we owe to our author's invention, as Mr. Thyer

They whom I favour thrive in wealth amain, 430  
While virtue, valour, wisdom, fit in want.

To whom thus Jefus patiently replied.  
Yet wealth, without thefe three, is impotent  
To gain dominion, or to keep it gain'd  
Witnefs thofe ancient empires of the earth, 435  
In highth of all their flowing wealth diffolv'd :  
But men endued with thefe have oft attained  
In loweft poverty to higheft deeds;  
Gideon, and Jephtha, and the fliepherd lad,

obferves, who addo, that " it is very happily contrived, as it gradually leads the reader on to the stronger ones in the following books," It affords alfo a fine opportunity of concluding this book with fome reflexions, the beauty of which Mr. Thyer has juftly noted, on the infufficiency of riches and power to the happinefs of mankind. The language here reminds us of Spenser, who puts a fimilar fpeech in the mouth of Mammon, *Fatr, Qu.* ii. vii. 8. DUNSTER.

Ver. 432. *To whom thus Jefus patiently, replied.*] When our Saviour,, a little before, refused to partake of the banquet, to which Satan had invited him,, the line ran thus, veiv 378.

, " To whom thus Jefus *temperately* replied."

But now when Satan has reproached him with his poverty and low circumiiances, the word is fitly altered, and the verfe runs thus,

" To whom thus Jefus *patiently* replied," NEWTON.

Ver. 439. *Gideon, and Jephtha, and the fliepherd lady*] Our Saviour is rightly made-to cite his firft instances from Scripture, and of his own nation, as being the beft known to him ;. but it is with great art that the poet alfo fuppofes him not to be m-vacquainted with Heathen hiftory, for the fake of introducing a greater variety of examples. Gideon faith of himfelf, " O wy Lord, whetwith fhall I love Ifrael? behold my family is poor in Manajeh, and I am the kaji in my father's houfe . **Judges, vi, 15.**

Whose offspring on the throne of Judah sat 440  
 So many ages, and still yet regain  
 That feat, and reign in Israel without end.  
 Among the Heathen, (for throughout the world  
 To me is not unknown what hath been done  
 Worthy of memorial,) canst thou not remember  
 Quintus, Fabricius, Curius, Regulus ? 446

And Jephtha " was the foil of an harlot," and his brethren  
 " thrust him out, and said unto him, Thou shalt not inherit in our  
 father's house, for thou art the son of a strange woman ." Judges,  
 xi. 1, 2. And the exaltation of David from a sheep-hook to a  
 scepter is very well known. NEWTON,

David is also called the " (shepherd lad," in P. Fletcher's  
*Purp. Island*, 1633. c. ix. ft. 17.

" Upon his shield was drawn that shepherd lad,

" Who with a fling threw down faint Israel's fears."

TODD.

Ver. 446. *Quintus, Fabricius, Curius, Regulus?*] *Quintus Cincinnatus* was twice invited from following the plough, to be consul and dictator of Rome; and after he had subdued the enemy, when the senate would have enriched him with publick lands and private contributions, he rejected all these offers, and retired again to his cottage and old course of life. *Fabricius* could not be bribed by all the large offers of king Pyrrhus to aid him in negotiating a peace with the Romans: and yet he lived and died so poor, that he was buried at the publick expence, and his daughters fortunes were paid out of the treasury. *Curius Dentatus* would not accept of the lands which the senate had assigned him for the reward of his victories; and when the ambassadors of the Samnites offered him a large sum of money as he was sitting at the fire and roasting turnips with his own hands, he nobly refused to take it, saying that it was his ambition not to be rich, but to command those who were so. And *Regulus*, after performing many great exploits, was taken prisoner by the Carthaginians, and sent with the ambassadors to Rome to treat of peace, upon oath to return to Carthage, if no

For I esteem thofe names of men fo poor,  
Who could do mighty things, and could contemn

peace or exchange of prisoners fhould be agreed upon : but was himfelf the firft to diffuade a peace, and chofe to leave his country, family, friends, every thing, and return a glorious captive to certain tortures and death, rather than fuffer the fenate to conclude a difhonourable treaty. Our Saviour cites thefe inftances of noble Romans in order of time, as lie did thofe of his own nation : And, as Mr. Calton obferves, the Romans in the mod degenerate times were fond of thefe (and fome other like) examples of ancient virtue; and their writers of all forts delight to introduce them : but the greateft honour that poetry ever did them is here, by the praife of the Son of God. NEWTON.

Ver. 447. *For I esteem thofe names of men fo poor',*

*Who could do mighty things, &c.]* The author had here plainly Claudian in his mind. *De IV. Conf. Honor.* 412.

" Difcitur hinc quantum panpertas fobria poifit :

" Pauper erat Curius., cum reges vinceret armis ;

" Pauper Fabricius, Pyrrhi cum fperneret aurum ; .

" Sordida Serranus flexit Dictator aratra; &c."

And again, *In Rufinum*, i. 200.

" Semper inops, quicunque cupit. Contentus honefto

" Fabricius parvo fpernebat munera regum,

" Sudabátque grayi Conful Serranus aratro,

" Et cafa pugnaces Curios angufta tegebat.

" Usee mihi panpertas opulcentior."

It is probable that he remembered here fonaes of his beloved republicans,

..... " thofe names of men fo poor

" Who could do mighty things;"

and it is poffible that he might alfo think of himfelf, who

\_\_\_\_\_ " could contemn

" Riches though offered from the hand of kings;"

if that ftory be true of his having been offered to be Latin fecretary to Charls the Second, and of his refuting it.

NEWTON.



Riches, though offer'd from the hand of kings.  
 And what in me seems wanting, but that I «u  
 May also in this poverty as soon  
 Accomplish what they did, perhaps and more ?  
 Extol not riches then, the toil of fools,  
 The wife man's cumbrance, if not snare; more apt  
 To flacken Virtue, and abate her edge, 455  
 Than prompt her to do aught may merit praise.  
 What if with like aversion I reject  
 Riches and realms ? yet not, for that a crown,  
 Golden in (how, is but a wreath of thorns,

With the citation of " Riches, though offer'd from the hand of kings," compare Plutarch, Life of Cicero: *Καὶ ὥσα μὲν οὐδὲ*  
~~ΠΟΝΤΕΙΟΝ ΔΙΔΟΝΤΕΣ~~ *ἔλαβ.*

Ver. 453. *Extol not riches then, &c.]* Milton concludes this book, and our Saviour's reply to Satan, with a series of thoughts as noble and just, and as worthy of the speaker, as can possibly be imagined. I think one may venture to affirm, that, as the *Paradise Regained* is a poem entirely moral and religious, the excellency of which does not consist in much in bold figures and strong images, as in deep and virtuous sentiments expressed with a becoming gravity, and a certain decent majesty, this is as true an instance of the sublime, as the battles of the Angels in the *Paradise Lost*. THYER.

Ibid. —————the toil of fools,

*The wife man's cumbrance, if not snare; more apt  
 To flacken Virtue, and abate her edge.*

*Than prompt her to do aught may merit praise.]* This  
 Juvenal, Sat. vi. 997.

" Prima peregrinos obsequena pecunia mores

" Intulit, et turpi fregerunt faecula luxu

" Divitise molles."

And Leo Spenfer, *Faery Queen*, ii. vii. 12, 13. DUSTER.

Brings dangers, troubles, cares, and fleeflefs  
nights, 460

To him who wears the regal diadem,  
When on his (houlders each man's burden lies;  
For therein ftands the office of a king.

His honour, virtue, merit, and chief praife,  
That for the publick all this weight he bears. 465

Ver. 463. *For therein Jlands the office of a king,*

*His honour, virtue, merit, and chief praife,*

*That for the publick all this weight he bears.]*

Milton, in the height of his political ardour, declared that he was not actuated " by hatred to kings, but only to tyrants." Neither is there any occafion to queftion the truth of his affertion ; but fuch was his apprehenfion of *monarchical* tyranny, that the current of his prejudices certainly ran very ftongly in favour of a republican government. Even in one of his lateft political publications, *The ready and eafy way to eftablifh a Free Commonwealth*, he profefies that " though there may be fuch a king, who may regard the common good before his own, yet this rarely happens in a monarch not elective;" and, on this ground, he ftongly remonftrates againft the *rifk* of admitting *King fhip*. The conteft however was now completely over; and our author, having feen the fallacy not only of his hopes, but alfo of his confidence in thofe perfons, of whofe confummate hypocrify his ardent integrity had been the dupe, feems, in thus Sketching out the laborious duties of a good and patriotick prince, to be fome-what more reconciled to kingly government. About this time alfo, feemingly under the fame impreffion, he had proceeded in his *Hiftory*, and compofed the fifth and fixth Books, in which we find no marks of any fplenetick diflike to kings: on the contrary, many of the characters of our early monarchs are drawn not merely with an impartial hand, but often with a favourable one. The character of Alfred in particular is given with the moil affectionate admiration, and is not without its refemblance to the compreffed dcfcription of a good king in this place. See his *Hift of Ettg.* B. v. DUNSTER.

Yet he, who reigns within himself, and rules  
 Paffions, defires, and fears, is more a king;  
 Which every wife and virtuous man attains;  
 And who attains not, ill afpires to rule  
 Cities of men, or headftrong multitudes, 470  
 Subject himfelf to anarchy within,  
 Or lawlefs paffions in him, which he ferves.  
 But to guide nations in the way of truth  
 By faving doctrine, and from error lead  
 To know, and knowing worfhip God aright, 475

Ver. 466. *Yet he, who reigns -within himfelf, &c*] Such fen-  
 timents are inculcated not only by the philosophers, but alfo by  
 the poets; as Hor. *Od. II. ii. 9*«

" Latius regnes avidum domando

" Spiritum, &c."

and fee *Sat. II. vii. 83.* NEWTOX.

" The *Paradife Regained*" Mr. Hay ley very juftly obferves,  
 "is a poem that particularly deferves to be recommended to  
 ardent and ingenuous youth, as it is admirably calculated to  
 infpire *that fpirit of felf-command, which is, as Milton efteemed it,*  
*the true heroifm, and the triumph of Chriftianity*." *Life of Milton,*  
 p. 126. DUNSTER.

Ver. 471. *Subject himfelf to anarchy within.*

*Or lawlefs paffions in him, which he ferves.*] Pal-  
 pably alluding to Charles the Second, and his diffofite manners.  
 Compare *Par. Loft, B. xii. 86, &c.* DUNSTER.

Ver. 473. *But to guide nations in the way of truth*

• *By faving doctrine, and from error lead*

*To know, and knowing worfhip God aright,*

*Is yet more kingly;*] In this fpeech concerning  
 riches and realms, our poet has culled all the choicelt, fineft  
 flowers out of the heathen poets and philofophers who have

Is yet more kingly ; this attracts the foul,  
 Governs the inner man, the nobler part;  
**That** other o'er the body only reigns,  
**And** oft by force, which, to a generous mind,  
 So reigning, can be no sincere delight. 480  
 Besides, to give a kingdom hath been thought  
 Greater and nobler done, and to lay down  
**Far** more magnanimous, than to aflime.

written upon these subjects. It is not so much their words, as their substance sublimed and improved. But here he fairs above them, and nothing could have given him so complete an idea of a divine teacher, as the life and character of our Blefled Saviour.

NEWTON.

Ver. 478. *That other o'er the body only reigns,  
 And oft by force, which, to a generous mind,  
 So reigning, can be no sincere delight.*] This in perfectly consonant to our Lord's early sentiments, as the poet describes him relating them in the first Book of this Poem, ver. 221, &c. DUNSTER.

Ver. 481. *Besides, to give a kingdom hath been thought  
 Greater and nobler done, and to lay down  
 Far more magnanimous, than to assume.*] So He-phaestion to those who transferred the kingdom of Sidon from themselves to another. (Quint. Curt. IV. 1.) " Vos quidem macti virtute inquit, estote, qui primi intellexistis, quanto majus effet, regnum fassidire quam accipere, &c." Dioclesian, Charles V. and others, who have resigned the crown, were perhaps in our author's thought, upon this occasion. For, as Seneca says, *Thyefi*, III. 529-

" Habere regnum, casus est: virtus, dare," NEWTON.

Possibly Milton had here in his mind the famous Christina queen of Sweden, who, after having reigned twenty-one years, resigned her crown to her cousin Charles Gustavus, when she was still a young woman, being only thirty years old. Our author

Riches are needles then, both for themselves,

had before paid her confiderable compliments. The verſes **under** Cromwell's picture, lent to Chriftina, have been generally ſuppoſed to be his: though Mr. Warton inclines to think **they** were written by Andrew Marvel, and adds **that** he ſuſpects " Milton's habit of facility in elegiack Latinity had long ago ceaſed," What ground he had for this ſuſpicion he does **not** ſpecify, nor is it eaſy to conjecture, **I ſhould** not **willingly** perſuade myſelf that our author could loſe any **faculty which** he had acquired. Befides, theſe verſes muſt have been **written** before, the year 1654,, when Chriftina abdicated ; and only **nine** years before that, when he publiſhed a collection of his **Latin** and Engliſh poems in 1645, he had added to his *ſeventh Elegy* ten lines which ſufficiently ſhow that he then perfectly **retained** his Elegiack Latinity; and why it ſhould be ſuppoſed **entirely** to ceaſe in eight or nine years more I cannot imagine. As Marvel was not his aſſociate in the ſecretaryſhip till **the year** 1657, Milton has officially the beſt claim to them. It was **alſo** an employment which, we may well ſuppoſe, he was fond of, as at this time he certainly thought highly of Chriftina, **and was** particularly flattered with the idea that, on reading his *Deſenſio Vopuli*, (he withdrew all her protection from his antagonist **Sal** mafms, who was then reſident at her court, and whom, it **was** then laid, ſhe diſmiſſed with contempt, as a paraſite **and** an advocate of tyranny. Accordingly, in his *Deſenſio feſunda*, Milton honours her with a moſt ſplendid panegyrick; and in appealing to her that he had no determined prejudices **againſt** kings, nor any wiſh wantonly to attack their rights, he particularly congratulates himſelf upon having a witneſs of his **integrity torn vere regiam**. The expreſſion is ſufficiently obvious **and** hackneyed in the flattery of royalty, but it is **well worth** obſerving, when it comes from *one* who ſo ſeldom ſings in **that** ſtrain. It may alſo be noticed here, as we trace a **reſemblance** of it in ſome of the preceding lines, where our author **having** ſaid that in the laborious and diſintereſted diſcharge of magiſtracy, conſiſts the real and proper " office of a king," proceeds to deſcribe a ſuperiour degree of royalty, or the moſt **distinguished**

And for thy reason why they should be fought,

eminence, to him who is duly practised in the habit of self-command;

" Yet he who reigns within himself and rules

" Passions, desires, and fears, is *more a king*;"

and still more to him who conscientiously labours for the well-doing and well-being of mankind at large, by the zealous propagation of truth and pure unadulterated religion;

" But to guide nations in the way of truth

" By saving doctrine, and from error lead

" To know, and knowing worship God aright,

" Is yet *more kingly*."

Milton it appears however was rather unfortunate in his Selection of a favourite from among the crowned heads of his time. Mr. Warton, in his note on the Verses to Christina, collects many curious anecdotes of her improprieties and absurdities; and Harte, the English historian of Gustavus Adolphus, terms her "an unaccountable woman; reading much, yet not extremely learned; a collector and critic in the fine arts, but collecting without judgment, and forming conclusions without taste; affecting pomp, and rendering herself a beggar; fond to receive fervile dependance, yet divesting herself of the means; paying court to the most ferocious christians, and making profession of little less than atheism." But our author saw only the bright side of her character, and considered her as a learned, pious, patriotick, disinterested princefs. DUNSTER.

See further information, drawn from indisputable authority, relating to the extraordinary Christina, in my note on the Poet's *Verses to her*. TODD.

Ver. 482. ————— and to lay down

*Far more magnanimous, than to assume.*] We may rather trace Milton here to Macrobius, than to the passage cited in a preceding note, from Q. Curtius by Dr. Newton. " Quid ? quod duas virtutes, quae inter nobiles quoque unice clarae sunt, in uno video fuisse mancipio, imperium regendi peritiam et *imperium contemnendi magnanimitatem*. Anaxilaus enim Meffenius,

To gain a fcepter, ofteft better mifs'd.'

qui Meffanum in Sicilia condidit, fuit Rheginorum tyrannus. Is, cum parvos relinqueret liberos, Micitho fervo fuo commendaffe contentus eft. Is tutclam fancte geffit; impcriumque tarn clementer obtinuit, ut Rhegini a fervo regi non dedignarentur, Perdudus deinde in cetatem pucris et bona et imperium tradidit Ipfe parvo viatico fumpto profectus eft; et Olympian cum fumma tranquillitate confenuit." *Saturnal.* i. 11. DUNSTER-

THE END OF THE SECOND BOOK,





THE  
THIRD BOOK  
OF  
PARADISE REGAINED.



## THE ARGUMENT.

Satan, in speech of much flattering commendation, endeavours to awaken in Jesus a passion for glory, by particularising various inflames of conquests achieved, and great actions performed, by persons at an early period of life. Our Lord replies, by showing the vanity of worldly fame, and the improper means by which it is generally attained; and contrasts with it the true glory of religious patience and virtuous wisdom, as exemplified in the character of Job. Satan justifies the love of glory from the example of God himself who requires it from all his creatures. Jesus detects the fallacy of this argument, by showing that, as goodness is the true ground on which glory is due to the great Creator of all things, fitful Man can have no right whatever to it.—Satan then urges our Lord respecting his claim to the throne of David: he tells him that the kingdom of Judea, being at that time a province of Rome, cannot be got possession of without much personal exertion on his part, and presses him to lose no time in beginning to reign. Jesus refers him to the time allotted for this, as for all other things; and, after intimating somewhat respecting his own previous sufferings, asks Satan, why he should be so solicitous for the exaltation of one, whose rising was defined to be his fall. Satan replies, that his own desperate state, by excluding all hope, leaves little room for fear; and that, as his own punishment was equally doomed, he is not interested in preventing the reign of one, from whose apparent benevolence he might rather hope for some interference in his favour.—Satan still pursues his former incitements; and, supposing that the seeming reluctance of Jesus to be thus advanced might arise from his being tin-

## THE ARGUMENT.

acquainted with the world and its glories, conveys him to the fummit of a high mountain, and from thence fwws him moft of the kingdoms of Alia, particularly pointing out to his notice fome extraordinary military preparations of the Partitions to refift the incurfions of the Scythians. He then informs our Lord, that he fhewed him this purpofely that he might fee how neceffary military exertions are to retain the poffeffion of kingdoms, as well as to fubdue them at firft; and advifes him to confider how impoffible it was to maintain Judea againft two fuch powerful neighbours as the Romans and Parthians, and how neceffary it would be to form an alliance with one or other of them. At the fame time he recommends, and engages to fecure to him, that of the Parthians; and tells him that by this means his power will be defended from any thing theft Rome or Ccesar might attempt againft it, and that he will be able to extend his glory wide, and efpecially to accomplifh, what was particularly neceffary to make the throne of Judea really the throne of David, the deliverance and reformation of the ten tribes, ftill in a fate of captivity. Jecfus having briefly noticed the vanity of military efforts and the weaknefs of the arm of flejh, fays, that when the time comes for afcending his allotted throne he fhall not be flack: he remarks on Satan's extraordinary zeal for the deliverance of the Ifraelites, to whom he had always fhewed himfelf an enemy, and declares their fervitude to be the confequence of their idolatry; but adds, that at a future time it may perhaps pleafe God to recall them, and teftore them to their liberty and native land.

# PARADISE REGAINED.

## BOOK III,

SO fpake the Son of God ; and Satan flood  
A while, as mute, confounded what to fay,  
"What to reply, confuted, and convinced  
Of his weak arguing and fallaeiops drift;  
At length, collecting all his ferpent wiles, 5  
With foothing words renewed him thus accofts.

I fee thou know'ft what is of ufe to know,  
What beft to fay caitft fay, to do canft do;  
Thy actions to thy words accord; thy words 9  
To thy large heart give utterance due; thy heart  
Contains of good, wife, juft, the perfe6l fhape.

Vor. 11.———*of good, wife, juft, the perfeft fhape.*] Milton, no doubt, by the word *Jhope* intended to exprefs the meaning of the Greek *εὖ*, but in my opinion it does not at all come up to it, and feems rather harm and inelegant. There are words in all languages, which cannot well be tranflated without lofing much of their beauty, and even fome of their meaning; of this fort I take the word *idea* to be. Tully renders it by the word *fpa'ca'es* with as little fuccefs as Miltoa has done here by his *Engliſh Jhape*. THYER.

I mould rather think it exproffed from the *perfecta forma honeftatis*, and the *forma ipfa honefti* of Cicero, *De Fin.* ii. 15.

Should kings and nations from thy mouth confult  
 Thy counfel would be as the oracle  
 Urim and Thommim, thole oraculous gems  
 On Aaron's breaft ; or tongue of feers old 15  
 Infallible : Or wert thou fought to deeds  
 That might require the array of war, thy fkili  
 Of conduft would be fuch, that all the world  
 Could not fuftain thy prowefs, or fubftit  
 In battle, though againft thy few in arms. 20  
 Thefe God-like virtues wherefore doft thou hide,  
 Affecting private life, or more obfcure  
 In favage wildernefs ? Wherefore deprive  
 All Earth her wonder at thy acts, thyfelf  
 The fame and glory; glory, the reward 25

" Ilabes undique expletam et *perfectam*, Torquate *forrn*am ho  
*neflatis*, &c." De Off. i. 5. " *Formam* quidem *ipfam*, Marce  
 fill, et tanquam faciem *honefti* vides; qua;, fi oculis cerne-  
 retur, &c." And the more, becaufe he renders *forma* by *fhape*  
 in the *Paradife Loft*, B. iv. 848.

" Virtue in her *Jhape* how lovely." NEWTON.

Milton was alfo fond of this phrafe. See my note on *Par*,  
*Loft*, B. iv. 848. TODD.

Ver. 15.———*or tangne of feers old*

*Infallible:]* The poet by mentioning this after  
*Urim* and *Thummim* feems to allude to the opinion of the Jews,  
 that the Holy Spirit fpake to the children of Iſrael during the  
 tabernacle by *Urim* and *Thummim*, and under the firſt temple by  
 the *prophets*. See Prideaux's *Connect*. Part i. Book iii.

NEWTON.

Ver. 25.———*glory, the reward]* Our Saviour  
 having withftood the allurement of riches, Satan attacks him  
 in the next place with the charms of glory. I have fometimes  
 thought that Milton might poffibly take the hint of thus con-

That fole excites to high attempts, the flame  
Of moft erected fpirits, moft tempered pure  
Ethereal, who all pleafures elfe defpife,  
All treafures and all gain efteem as drofs,

needing thefe two temptations from Spenfer, who, in his fecond Hook of the *Faery Queen*, representing the virtue of temperance under the character of Guyon, and leading him through various trials of his conftancy, brings him to the houfe of riches, or *Mammon's delve* as he terms it, and immediately after to the palace of glory, which he defcribes, in his allegorical manner, under the figure of a beautiful woman called *Philotime*. THYER.

Ver. 26.—————the flame

*Of moft creeled fpirits,]* Silius Ital. vi. 332.

" Fax mentis honeftæ

" Gloria," DUNSTER.

Ver. 27- *Of moft erected fpirits,]* The Author here remem<sup>\*</sup>bered Cicero ; *Pro Archia*. " Trahimur omnes laudis ftudio, et optinius quifque maxime gloria ducitur." *De Off.* i. 8. In maximis animis fplendidiffimifque ingeniis plurumque exiftunt honoris, imperii, potential, gloria) cupiditates." NEWTON.

*Erected fpirits* is a claffical phrafe. " Magno animo et erecto eft, nee unquam fuccumbit inimicis, nee fortunæ quidem." Cicero, *Pro Rege Dtiolaro*, 13. And Seneca, *Epift.* ix. " A d hoc enim multis illi rebus opus eft, ad illud tan turn *animo fano, et erecto*, et defpiciente fortunam,"

it occurs likewife in *Paradife Loft*, B. i. 679.

" Mammon, the leaft *erected fpirit* that fell

" From Heaven." DUNSTER.

Compare Sidney's *Arcadia*, ed. 1655, p. 5. " Having found in him a minde of moft excellent compofition, a piercing wit quite void of oríentation, *high erected thoughts* feated in a heart of courtefie, &c." And compare alfo the *Lycidas* of our author, with the paíſage before us, ver. 70, &c. as noted by Mr. Warton.

TODD.

Ver. 28.—————who all pleafares elfe defpife,

*All treafures and all gain efteem as drofs,]* Thus

**And** dignities and powers all but the highett ? 30  
 Thy years are ripe, and over-ripe; the Ion  
 Of Macedonian Philip had ere thefe  
 Won Alia, and the throne of Cyrus held  
 At his difpofe; young Scipio had brought down  
 The Carthaginian pride; young Ponipey quell'd  
 The Pontick king, and in triumph had rode. 36

Spenfer, in the conclufion of his *Hymn of Heavenly Luxe* ;

" Thenceforth all world's defies will in thee die,

" And all earth's glory, on which men do gazey

" Stem dirt and drofs in thy pure-lighted eye."

**And** Milton again, in his *Verfes on Time*:

" Which is no more than what is falfe and vain,

" And merely mortal drofs" DUNSTER.

**Ver.** 31. *Thy years & c*] Our Saviour's Temptation was  
 foon after his Baptifm ; and he was baptized when he was *about*  
*thirty years of age*, Luke, iii. 23. Alexander was but twenty  
**years** old, when he began to reign ; and in a few years he over-  
 turned the Perfian Empire, which was founded by Cyrus: Alex-  
 ander died in the thirty-third year of his age. Scipio Africanus  
 was no more than twenty-four years old, when he was fent Pro-  
 conful into Spain, He was between twenty-eight and twenty-  
 nine, when, being chofen Conful before the ufual time, he  
 transferred the war into Africa. NEWTON.

**Ver.** 34. *At his difpofe* ;] Shafkpeare writes *difpofe* for *dif-*  
*pofal*, K. John, A. i. S. iii. " Needs mult you lay your heart  
 at his *difpofe*." DUNSTER.

**Ver.** 35. —————yoitng Pompcy q u e l l ' d

*The Pontick king, and in triúmph had rode*] In this  
 inftance our author is not fo exact as in the reft; for when Pompcy  
**was** fent to command the war in Afia againft Mithridates king  
 of Pontus, he was above forty, but had fignalized himfelf by  
**many** extraordinary actions in his younger years, and had ob-  
 tained the honour of two triumphs before that time. Pompey  
**and** Cicero were born in the fame year; and the Manilian law,



Yet years, and to ripe years judgement mature,  
 Quench not the thirst of glory, but augment.  
 Great Julius, whom now all the world admires,  
 The more he grew in years, the more inflamed 40  
 With glory, wept that he had liv'd too long  
 Inglorious: But thou yet art not too late.

To whom our Saviour calmly thus replied.  
 Thou neither dost persuade me to seek wealth

which gave the command in Ada to Pompey, was proposed when Cicero was in the forty-first year of his age. But no wonder that Milton was mistaken in point of time, when several of the -Ancients were. Plutarch, speaking of Pompey's three memorable triumphs over the three parts of the world, his first over Africa, his second over Europe, and this last over Asia, says, that as for his age, those who affect to make the parallel exact in all things betwixt him and Alexander the Great, would not allow him to be quite thirty-four, whereas in truth at this time he was near forty. See Plut. Vit. Pompeii. NEWTON.

Ver. 41.———*irept that he had liv'd too long*

*Inglorious:]* Alluding to a story related of Julius Cæsar, that, one day reading the History of Alexander, he sat a great while very thoughtful, and at last burst into tears, and his friends wondering at the reason of it, Do you not think, said he, I have just cause to weep, when I consider that Alexander at my age had conquered so many nations, and I have all this time done nothing that is memorable? See Plutarch's *Life of Cæsar*. Others say, it was at the sight of an image of Alexander the Great. See Suetonii *Jul. Cæs.* Cap. 7- NEWTON.

" Inglorious" here is Virgil's *inglorious*, i.e. inferrible to the charms of glory, *Georg.* ii. 485.

" Rura mihi et rigui placeant in vallibus amnes;

" Flumina amem fylvasque *inglorius*" DUNSTON.

Ver. 44. *Thou neither dost persuade me &c.]* How admirably does Milton in this speech expose the emptiness and uncertainty of a popular character, and found true glory upon its only **fure**

For empire's fake, nor empire to affed 45  
 For glory's fake, by all thy argument.  
 For what is glory but the blaze of fame,  
 The people's praife, if always praife unmix'd ?  
 And what the people but a herd confus'd,  
 A mifcellaneous rabble who extol 50  
 Things vulgar, and, well weigh'd, fcarce worth  
 the praife ?

bafis, the approbation of the God of truth ! There is a remarkable dignity of fentiment runs quite through it, and I think it will be no extravagance to affert, that he has comprifed in this fhort compafs the fubftance and quinteffence of a fubjeft which has excrcifed the pens of the greateft moral illis in all ages.

THYER.

Ver. 48. *The people's praife* & c ] We may compare with this and fome of the following lines the 31ft ftanza of Giles Fletcher's *Chrift's Triumph over Death* :

" Frail multitude! whose giddy law is lift,  
 " And beft applaufe is windy flattering,  
 " Molt like the breath of which it doth confift,  
 " No fooner blown, but as foon vanifhing,  
 " As much deiir'd, as little profiting,  
 " That makes the men that have it oft as light  
 " As thofe that give it." DUNSTER.

Ver. 49. *And what the people but a herd confus'd,*  
*A mifcellaneous rabble who extol*  
*Things vulgar,* & c ] Thefe lines are certainly no proof of a democratick difpofition in our author. DUNSTER.

No. And I think it not improbable that Burke, who loved the poetry of Milton, might have borrowed from this paffage the hint of his well known expreffion; againft which lefs clamour would have been raifed, if the *herd confus'd* and the *mifcellaneous rabble* of a profeffed republican had been, as they ought to have been, remembered, TODD.

They praise, and they admire, they know not what,  
*And* know not whom, but as one leads the other;  
 And what delight to be by such extoll'd,  
 To live upon their tongues, and be their talk, 55  
 Of whom to be disprais'd were no small praise?  
 His lot who dares be Angularly good.  
 The intelligent among them and the wife  
 Are few, and glory scarce of few is raised.  
 This is true glory and renown, when God 60

Ver. 56. *Of whom to be disprais'd*] Tickell and Fenton corruptly read, after Tonfon's editions of 1707 and 1711, "Of whom to be *despis'd*." The genuine reading is restored in Tonfon's edit, of 1747. The apparent play upon words may be countenanced, as Mr. Dunster also observes, by Shakspere, *Cymbeline*, A. v. IS. l. 10.

"And not *dispraising* whom we *prais'd*, began

"His mistress' picture." TODD.

Ver. 57. *His lot who dares be angularly good.*] Dr. Newton conjectures that Milton might here allude to himself, "who *dared* to be as Angular in his opinions and in his conduct as any man whatever,"—But the language of the poet in this place is perhaps only classical, as it might well have been suggested by Horace, *Ep.* 1. ii. 40.

"Sapere aude;

"Incipe; *vivendi rede* qui prorogat horam,

"Hulticus expedit dum defluit amnis." DUNSTER.

Ver. 59.—*and glory scarce of few is rais'd.*] "*Gloriam iatius fuam intelligo; confusum aritn multorum exigit. Quid interfit inter claritatem et gloriam dicam; gloria multorum judicis conitat, claritas bonorum.*" Senec. *Epist.* 102. DUNSTER.

Ver. 60. *This is true glory and renown, &c.*] Here is a glory that is solid and substantial, *expressa*, as Tully says, *non adumbrata*; and that will endure, when all the records and memorials of human pride are perished. CALTON.

Where glory is falſe glory, attributed  
 To things not glorious, men not worthy of fame  
 They err, who count it glorious to ſubdue 71  
 By conqueſt far and wide, to over-run  
 Large countries, and in field great battles win,  
 Great cities by affault: What do theſe worthies,  
 But rob and ſpoil, burn, flaughter, and enſlave 75

Ver. 69. *Where glory is falſe glory, attributed*

*To things not glorious, men not worthy of fame.]* True glory, Tully ſays, is the praife of good men, the echo of virtue: but that ape of glory, the random injudicious applauſe of the multitude, is often bellowed upon the wovli of aſtions. " Eft enim gloria loida quædam res et exprella, non adumbrata: ea eli confentiens laus bonorum, incorrupta vox benè judicantiura de eccellente virtute: ea virtuti reſonat tanquam imago:—ilia autem, quæ fe ejus imitatricem elle vult, temeraria atque inconiiderata, et pierunique peccatorum vitiorunique laiulatrix, fama popularis, fimulatione honeitatis formam ejus pulcritudinémque corrumpit. Qua capitate homines, cum quædam etiam præclara cupenmt, cèque uefcirent, nee ubi nee qualia cliënt, funditus alii cverterunt fuas civitales, alii ipſi occidcrunt." *Tuſe. Diſp. iii. 2.* When Tully wrote his Tuſeulan Diſpillations, Julius Caſar had overturned the conſtitution of his country, and was then in the height of his power; and Pompey had loll his life in the fame purſuit of glory. CALTOX.

Ver. 71. *They err, who count it glorious to ſubdue*

*By conqueſt far and wide, &c.]* Here might be an alluſion intended to LEWIS THE FOURTEENTH, who at this time began to diſturb Europe, and whole vanity and ambition were gratified by titles, ſuch as are here mentioned, from his numerous paraſites. We may here compare *Parad'ſe Loſt*, B. xi. 691, &c. And again, ver. 789 &c. of the ſame Book. DUNSTER.

Ver. 74. ————— *what do theſe worthies,*

*But rob and ſpoil, &c. &c.]* Thus Drummond, in his *Shadow of the Judgment*;

Where glory is falſe glory, attributed  
 To things not glorious, men not worthy of fame.  
 They err, who count it glorious to fubdue 71  
 By conqueſt far and wide, to over-run  
 Large countries, and in field great battles win,  
 Great cities by affault: What do theſe worthies,  
 But rob and ſpoil, burn, (laughter, and enſlave 75

Ver. 69. *Where glory is falſe glory, attributed*

*To things not glorious, men not worthy of fame.]* True glory, Tully lays, is the praife of good men, the echo of virtue: but that ape of glory, the random injudicious applauſe of the multitude, is often bellowed upon the word of actions. " Eft enim gloria folida quædam res et expreſſa, non adumbrata: ea eft contentiens laus bonorum, incorrupta vox bene judicantiuni de eccellente virtute: ea virtuti reſonat tanquam imago:—ilia autem, quæ ſe ejus imitatricem eile vult, temeraria atque incoiſiderata, et plerumque peccatorum vitiorumque laudatrix, fama popularis, fimulatione honeſtatis ſonnain ejus pulcritudinemque corrumpit. Qua comitate homines, cum quantum etiam præclara cuperent, eaque neſcirent, nee ubi nee qualia cliënt, funditus alii rverterunt ſuas civitates, alii ipli occiderunt." *Tuſc. Diſp.* iii. 2. When Tully wrote his *Tuſculan Diſputations*, Julius Cæſar had overturned the conſtitution of his country, and was then in the height of his power; and Pompey had loſt his liſe in the purſuit of glory. CALTON.

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Ver. 74. ————— *what do theft worthies,*

*But rob and ſpoil, &c. &c.]* Thus Drummond, in his *Shadow of the Judgment*;

PARADISE REGAINED. BOOK III.

Peaceable nations, neighbouring, or remote,  
 Made captive, yet deferving freedom more  
 Than thofe their conquerours, who leave behind  
 Nothing but ruin wherefoe'er they rove,  
 And all the flouriishing works of peace defstroy; 80  
 Then fwell with pride, and muft be titled Gods,  
 Great Benefactors of mankind, Deliverers,  
 Worfhipt with temple, prieft, and facrifice ?

" All live on earth by *fpoll*:

" Who raoft can ravage, *rob*, ranfack, blafphemo,

" Is held moil virtuous, hath *a. worthy's* name."

Milton's defcription of the ravages of conquerours may have been copied from fame of the accounts of the barbarous nations that invaded Rome. Ovid defcribes the Getae *thmfpoilwg*, *robbing, flaying*, *enjlaving*, and *buning*, Trift. III. *EL* x. 55, &c.

DUNSTER.

Ver. 78,————— *who leave behind*

*Nothing but ruin*] Thus, Joel, ii. 3. " The land is as the garden of Eden before them, and *behind them a defolate wildernefs*." And Gray, in his *Bard*, has a fimilar defcription finely ex præfled, where he fpeaks of the conquefts of Edward the Black Prince in France.

—————" What terrours round him wait!

" Amazement in his van, with Flight combin'd,

" And Sorrow's faded form, and Solitude behind."

DUNSTER.

Ver. 81.————— *and muft be titled Gods,*

*Great Benefaclors of mankind, Deliverers,*] The fecond Antiochus king of Syria was called Antiochus *Θεός*, or *the God*: and the learned author De Epoch. Syro. Macedonum, p. 109, fpeaks of a coin of Epiphanes inferibed *Θεῷ Ἐπιφάνει*. The Athenians gave Demetrius Poliorcetes, and his father Antigonus, the titles of *Εὐεργέται*, *Benefaclors*, and *Σωτῆρες*, *Deliverers*.

CALTON.

One is the fon of Jove, of Mars the other;  
 Till conquerour Death difcover them fcaree men,  
 Rolling in brutifh vices, and deform'd, s6  
 Violent or fhameful death their due reward.  
 But if there be in glory aught of good,  
 It may by means far different be attained,  
 Without ambition, war, or violence; 90  
 By deeds of peace, by wifdom eminent,  
 By patience, temperance : I mention ftill  
 Him, whom thy wrongs, with faintly patience  
 borne,

Ver. 84. *One is the fon of Jove, of Mars the other ;]* Alexander is particularly intended by the one, and Roraulus by the other, who, though better than Alexander, founded his empire in the blood of his brother, and for his over-grown tyranny was at laft deftroyed by his own fenate. NEWTON.

Ver. 86. *Rolling in brutifh vices, and deform'd,]* Thus, in *Comus*, ver. 77. " To roll with plcafure in a fenfual flye" To roll in vice is a mode of expreffion frequently ufed by Cicero. " In domefticis eft germanitatis ftupris volutatis." Oratio *De Harufpic. Rejponf* 20. " Quis umquam nepos tarn libere eft cum fcortis, quam hie cum fororibus volutatus ?" Ibid. 27.— " cum omnes in omni genere et feelerum el flagitiorum volutentur" Epift. Ad. Familiar, ix. 3. " Non jusjurandum reliquifti ? non amicos prodidifti ? non parenti manus intulifti ? non denique in omni dedecore volutatus es ?" Ad Herenn. iv. 19. DUNSTER.

Milton's expreffion bears a ftronger refemblance to the following paffage in G. Wither's *Speculum, or Confidering-Glafs*, 1660, p. 69.

"without controul

" They might in brutifh lufts at pleafure roul." TODD.

Ver. 92. *By patience, temperance ;]* In allufion to St. Peter's combination, II *Pet.* i. 6. " Add to knowledge temperance, and to temperance patience." TODD,

Made famous in a land and times obfcure ;  
 Who names not now with honour patient Job ? 95  
 Poor Socrates, (who next more memorable ?)  
 By what he taught, and fuffer'd for fo doing,  
 For truth's fake fuffering death, unjuft, lives now  
 Equal in fame to proudeft conquerours.  
 Yet if for fame and glory aught be done, 100  
 Aught fuffer'd ; if young African for fame  
 His wafted country freed from Punick rage;  
 The deed becomes unprais'd, the man at leaft,  
 And lofes, though but verbal, his reward.  
 Shall I feek glory then, as vain men feek, 105  
 Oft not deferv'd ? I feek not mine, but his  
 Who fent me; and thereby witnefs whence I am.

Ver. 96. *Poor Socrates, (who next more memorable ?)*

*By what he taught, and fuff'rd for fo doing,*

*For truth's fake fuffering death, unjuft, lives now*

*Equal in fame to proudeft conquerours.]* Milton here

docs not fcuple, with Erafmus, to place Socrates in the fore-moil rank of Saints ; an opinion more amiable at leaft, and agreeable to that fpirit of love which breathes in the Gofpel, than the fevcre orthodoxy of thofe rigid textuaries, who are unwilling to allow falvation to the moral virtues of the Heathen. THYER.

Milton's fine and juft encomium may make ample amends to the old Athenian for the illiberal abufe, which Boileau has thought fit to throw on him in his twelfth Satire, vcr. 150.

Jos. WARTON".

Ver. 101. ————— *if young African for fame*

*His wafted country freed from Punick rage ;]* This mows plainly that he had fpoken before of the elder Scipio Africanus; for he only can be faid with propriety to have freed his wafted country from Punick rage, by transferring the war into Spain and Africa, after the ravages which Hannibal had committed in Italy during the fecond Punick war. NEWTON,



To whom the Tempter murmuring thus replied.  
 Think not fo flight of glory; therein leaft  
 Refembling thy great Father: He feeks glory, 110  
 And for his glory all things made, all things  
 Orders and governs; nor content in Heaven  
 By all his Angels glorified, requires  
 Glory from men, from all men, good or bad,  
 Wife or unwife, no difference, no exemption; 115  
 Above all faenfice, or hallowed gift,  
 Glory he requires, and glory he receives,  
 Promifcuous from all nations, Jew or Greek,  
 Or barbarous, nor exception hath declar'd ;  
 From us, his foes pronounc'd, glory he exacts. 120

To whom our Saviour fervently replied.  
 And reafon; fince his Word all things produced,  
 Though chiefly not for glory as prime end,

Ver. 10p. *Think not fo flight of glory;*] There is nothing throughout the whole poem more expreffive of the true chara ter of the Tempter than this reply. There is in it all the real falfehood of *the father of lies*, and *tlw* glozing fubtlety of an iniiidious deceiver. The argument is falfe and unfound, afid yet it is veiled over with a certain plaufible air of truth. The poet has alfo, by introducing this, iurnifhed himfelf with an opportunity of explaining that great queftion in divinity, why God created the world, and what is meant by that glory which he expects from his creatures. This may be no improper place to obferve to the reader the author's great art in weaving into the body of fo fhort a work ib many grand points of the Chriftian theology and morality. T H Y E R.

Ver. 118. *Promifeuous from all nations,*] The poet puts here into the mouth of the Devil the abfurd notions of the apologiils for Paganifnu See Themilius, *Orat. xii. de Ritig. Vaknt. Imp*, p. 160. WARBURTON.

But to fhow forth his goodnefs, and impart  
 His good communicable to every foul 125  
 Freely; of whom what could he lefs expect  
 Than glory and benediction, that is, thanks,  
 The ilighteft, eafieft, readied recompence  
 From them who could return him nothing elfe,  
 And, not returning that, would likelielt render  
 Contempt inftead, dillionour, obloquy? 131  
 Hard recompence, unfuitable return  
 For fo much good, fo much beneficence!  
 But why ftiould Man feek glory, who of his own  
 Hath nothing, and to whom nothing belongs, 135  
 But condemnation, igtmiiny, and lhame?  
 Who, for fo many benefits received,  
 Turn'd recreant to God, ingrate and falfe,

Ver, 128. *The flighteft, eafivft readieft reowpence*] The fam-  
 fentiment occurs in the *Paradife Loll*, B. iv. It).

" M'hat could be lefs than to afford him pruiſe,

" The eafiell recompence, and pay him thanks?

" How due !" NEWTON .

Ver. 130. *And, not returning that,*] Here again Tickell and  
 Fenton follow the corrupt reading of Tonfon's edit, of 1707 and  
 1711, " And, not returning *what*," which, as Dr. Newton  
 obſerves, ſpoils the ſenſe; and which he and Mr. Thyer cor-  
 reded in their copies before they had ſeen the (11th edition. But  
 the genuine reading had been before reſtored in Tonfon's edit, of  
 1747, 12mo, TODD.

Ver. 138.—————*recreant*] See Spooler, *faerie Queen*, ii.  
 vi. 28. " Thou *recreant knight*," to which Mr. Dunlier refers;  
 where Mr. Warton has obſerved that " *recreant knight*" is a term  
 of romance; and cites the following paſſage from the *Morte*  
*d' Arthur*. " Then laid the knight to the king, thou art in in)  
 daunger whether me lyft to favo thee or to fley thee; and, but

And fo of all true good himfelf defpoil'd;  
 Yet, facrilegious, to himfelf would take 140  
 That which to God alone of right belongs:  
 Yet fo much bounty is in God, fuch grace,  
 That who advance his glory, not their own,  
 Them he himfelf to glory will advance.

So fpake the Son of God; and here again 145  
 Satan had not to anfver, but flood ftruck  
 With guilt of his own fin; for he himfelf,  
 Infatiable of glory, had loft all;  
 Yet of another plea bethought him foon.

Of glory, as thou wilt, faid he, fo deem; 150  
 Worth or not worth the feeking, let it pafs.

thou yield thee as overcome and *recreant*, thou malt dye. As for death, faid king Arthur, welcome be it when it cometh; but as to yield me to thee as *recreant*, &c." The phrafe means not only one who yields himfelf to his enemy in tingle combat, but a coward and a traitor. See Du Cange, in *Voc. Recredentia* and *liter editus*. TODD.

Ver. 138.———ingrate and *fulfe*,] Referring perhaps to his *Par. Loft*, B. iii. 97.

———" *Ingrute*, he had of mo  
 " All he could have," TODD.

Ver. 151. *Worth or not worth the feeking*,] In all the editions which I have ieen, except the firft, it is printed "Worth or not worth *their* feeking;" but, not knowing to whom *their* could refer, I imagined it fhould be "Worth or not worth *thy* feeking:" hut the iirft edition exhibits this reading, "Worth or not worth *the* feeking," as Mr. Symplon propoled to read by conjecture. NEWTON.

This genuine reading is reftored in Tonfon's edition of 1747, in 12mo. The correcting of this edition makes it very valuable. TODD.

But to a kingdom thou art born, ordain'd  
 To fit upon thy father David's throne,  
 By mother's fide thy father ; though thy right  
 Be now in powerful hands, that will not part 155  
 Eafily from pofleffion won with arms:  
 Judaea now and all the Promis'd Land,  
 Reduc'd a province under Roman yoke,  
 Obeys Tiberius; nor is always rul'd  
 With temperate fway; oft have they violated 160  
 The temple, oft the law, with foul affronts,  
 Abominations rather, as did once  
 Antioehus: And think'ſt thou to regain  
 Thy right, by fitting ftill, or thus retiring ?

Ver. 15S. *Reduc'd a province wider Roman yoke,]* Judæa was reduced to the form of a Roman province, in the reign of Augufuis, by Quirinius, or Cyrenins, then governor of Syria and Coponius, a Roman of the ecjudirian order, was appointed to govern it, under the title of Procurator. NEWTON.

Ver. 159.————*nor is always rul'd*  
*With temperate Fway ;]* The Roman government indeed was not always the molt temperate. At this time Pontius Pilate was procurator of Judaea, and, it appears from hiftory, was a molt corrupt and flagitious governour. See particularly Philo, *dc Legatione ad Caium*. NEWTON .

And Jofephus fpeaks of the murders committed on the Jews by Pilate, *Antiq. Jud.* L. xviii. V. v. DUNSTER.

Ver. 160.————*Oft have they violated*  
*The templei & c]* Pompey, with feveral of his officers, entered not only into the holy place, hut alfo penetrated into the holy of holies, where none were permitted by the law to enter, except the high-prteft alone, once in a year, on the great day of expiation. Antioehus Epiphanes had before been aulty of a fiinilar profanation. See II *Maccab* C. v.

NEWTON.

So did not Maccabeus : he indeed 165

Retired unto the defart, but with arms;

And o'er a mighty king fo oft prevailed,

That by ftrong hand his family obtained,

Though priefts, the crown, and David's throne  
ufurp'd,

With Modin and her fuburbs once content. 170

If kingdom move thee not, let move thee zeal

And duty; zeal and duty are not flow,

But on occafion's forelock watchful wait:

Ver. 165. *So did not Maccabeus: &c*] The Tempter had noticed the profanation of the temple by the Romans, as well as that by Antiochus Epiphanes, king of Syria; and now he would infer, that Jefus was to blame for not vindicating his country againft the one, as *Judas Maccabeus* had done againft the other. He fled indeed into the wildernefs from the perfecutions of Antiochus, but there he took up arms againft him, and obtained fo many victories over his forces, that he recovered the city and (ancillary out of their hands, and his family was in his brother Jonathan advanced to the high priefthood, and in his brother Simon to the principality, and fo they continued for feveral defcendants fovereign pontiffs and fovereign princes of the Jewifh nation till the time of Herod the Great: though their father Mattathias, (the fon of John, the fun of Simon, the fon of Afmonæus, from whom the family had the name of Afmoneans,) was up more than a prieft of the courfe of Joarib, and dwelt at Modin, which is famous for nothing fo much as being the country of the Maccabees. See 1 *Maccab.* Jofephus, Prideaux. &c.

NEWTON.

Ver. 171 *If kingdom move thee not,*] *Kingdom* here, like *regnum* in Latin, fignifies *kingly flate*, the *circumftances of regal power*; jor, as our author in his political works writes, *kingfhip*.

DUNSTER.

Ver. 173. *But on oceafions forelock watchful wait;*] Spenser perfonifies Occafion, as an old hag, with a *grey forelock*, *Faer. Qu ii. iv, 4*, Spenser likewife, *Sonnet 70*, gives Time the fame

They themselves rather are occasion beft;  
 Zeal of thy father's houfe, duty to free 175  
 Thy country from her Heathen fervitude.  
 So fhalt thou beft fulfil, beft verify  
 The Prophets old, who fung thy endlefs reign ;  
 The happier reign, the fooner it begins: 179  
 Ileign then; what canft thou better do the while?

To whom our Saviour anfwer thus return'd.  
 All things are beft fulfill'd in their due time;  
 And time there is for all things, Truth hath faid.  
 If of my reign prophetick Writ hath told,  
 That it (hall never end, fo, when begin, 135  
 The Father in his purpofe hath decreed;  
 He, in whofe hand all times and feafons roll.  
 What if he hath decreed that I fhall firft  
 Be tried in humble ftate, and things adverfe,

forelock. Shakfpeare, in his *Othello*, has " To take the fix fed  
*occaifon by the front.*" The Greek and Latin poets alfo delcribe  
 occaifon, i. c. *time* or *opportunity*, " with a forelock,"

DUNSTER,

Ver. 175. *Zeal of thy father s houfe,*] *Pfalm* Ixix. 9. " For  
 the *zeal of thine houfe* hath eaten me up;" which paflage is ap-  
 plied in the New Teilament (*John*, ii. 17.) to the zeal by our  
 Lord for the honour of his Father's houfe, when he drove the  
 buyers and fellers out of the temple. DUNSTER.

Ver, 183. *And time there is for all things, Truth hath faid.]*  
 " To every thing there is a feafon, and a time to every purpofe  
 under the Heaven," *Ecclef.* iii. 1. NEWTON.

Ver. 187. *He, in whofe hand all times, and feafons roll.]* " It  
 is not for you to know the *firms, and the feafons*, which the  
 Father hath put in his own power." *Acts* i. 7, NEWTON.

Ver. 189. *Ke tried in humble flate, and things adverfe,]* *Sil.*  
*Ital.* iv. 605. " *Explorant adverfa virus.*" DUNSTER.

By tribulations, injuries, infults, 190  
 Contempts, and fcorns, and fnares, and violence,  
 Suffering, abftaining, quietly expe6ling,  
 Without diftruft or doubt, that he may know  
 What I can fuffer, how obey ? Who bell  
 Can fuffer, beft can do ; belt reign, who firft 195  
 Well hath obey' d; juft trial, ere I merit  
 My exaltation without change or end.  
 But what concerns it thee, when I begin  
 My everlafting kingdom ? Why art thou  
 Solicitous ? What moves thy inquisition ? 200  
 Know'ft thou not that my rifing is thy fall,  
 And my promotion will be thy deftru6tion ?

To whom the Tempter, inly rack'd, replied.  
 Let that come when it comes ; all hope is loft  
 Of my reception into grace: what worie ? 205  
 For where no hope is left, is left no fear:

Vcr. 195. ————— heft reign, who firft

*Well hath obey'd;]* Here probably the author remembered Cicero. " Qui bene imperat, paruerit aliquando necellTe eft; et qui inodclite paret, virletur, qui aliquando imperet, dignus ede." *De Leg.* lii. 2. The fame fentiment occurs in Ariftotle, *Polit.* iii. 4, vii. 14 ; and in Plato, *De Leg.* vi. as Uriinus and Davies have noted. NEWTON.

Vcr. 201. *Know ft thou not that my rifing is thy fall,]* Alluding to the riling and letting of oppolite thirs. MIlilton, in the tirfi Hook of this Poem, terms our Lord " our Morning-liar, then in his rife." DUNSTER.

Ver. '206. *For rchere no hope is left, is left no fear:]* MIlilton here, and in fome of the following verfes, plainly alludes to part of Satan's tine foliloquy, in the beginning of the fourth Book of the *Paradife Loft*;

If there be worfe, the expeftation more  
 Of worfe torments me than the feeling can,  
 I would be at the worft; worft is my port,  
 My harbour, and my ultimate repofe; 210  
 The end I would attain, my final good.  
 My error was my error, and my crime  
 My crime ; whatever, for itfelf condemned;  
 And will alike be punilh'd, whether thou su  
 Reign, or reign not; though to that gentle brovy  
 Willingly could I fly, and hope thy reign,  
 From that placid afpé6i and meek regard,  
 Rather than aggravate my *evil* Itate,  
 Would Hand between me and thy Father's ire,

" So farewell hope, and, with hope, farewell fear !

" Farewell remorfe ! All good to me is loll:

" Evil, be thou my good !" THYER.

Vcr. 217. *From that placid afpect*] Spenfer, Shakfpeare, and the poets of that time, I believe, uniformly wrote *afpect* thus accented on the fecond fyllable; as Milton has likewife always done in his *Faradife Lall*. I cannot forbear citing one inftance on account of the exquisite beauty of the paſſage. It is a fmnilar defcripjtion of the fame Divine Perfon, who had juſt been offering himfelf a ranfom for man, B. iii. 266.

" His words hero ended, but his *meek afpect*

" Silent yet fpake, and breath'd immortal love

" To mortaj man,"

And Vida makes Mary, in her Lamentation at the foot of the crofs, particularly refer to our Lord's *placid*, or *meek*, afpect, *Chrijt*. v. 860.

" Heu! quern to, nate, afpicio ? Tuane illle *ferena*

" *Luce ma gin fades ajpeclu grata?*" DUNSTER.

Ver. 210. *Would ftand between me and thy Father's ire,*] Milton in his Ode *On the death of a fair infant*, has a fimilar



(Whofe ireldread more than the fire of Hell,) 220

A (belter, and a kind of (hading cool

Interpofition, as a fummer's cloud.

If I then to the word that can be hafte,

Why move thy feet fo flow to what is beft,

Happieft, both to thyfelf and all the world, 225

That thou, who worthieft art, fhould'ft be their  
king?

Perhaps thou linger'ft, in deep thoughts detained

Of the enterprife fo hazardous and high ;

No wonder; for, though in thee be united

What of perfection can in man be found, 230

Or human nature can receive, confider,

Thy life hath yet been private, moft part fpent

At home, fcaree view'd the Galilean towns,

And once a year Jeruiàlem, few days'

expreffion, ft. x. " To ftand 'twixt us and our deferved  
fmart?" DUNSTER.

In both inftances the poet alludes to the Sacred Writings. See  
*Numb.* xvi. 48, *Pfal.* cvi. 23. *Wifdom of Sol.* xviii. 23. TODD.

Yer. 221. ————— a land of fhading cool

*Interpofition, as a fummers cloud.]* In the 25th  
chapter of Ifaiah, as Mr. Duniler alio obferves, the prophet,  
addretting God, terms him " a ftrength to the poor, a ftrength  
to the needy in his diftreis, a refuge from the ftonn, a Jhadow  
from the heat" And, in the next verfe, the interpofition of  
God is illuftrated by the fimile which the poet uſes. " Thou  
fhaltbring down the noife of ftrangers, as the heat in a dry  
place ; even the heat with the Jhadow of a cloud" TODD.

Ver. 234. *And once a year Jeru/alcm,]* At the feail of the  
paffover. *Luke,* ii. 41. NEWTON.

Short fojourn; and what thence could'ft thou  
obferve ? 235

The world thou haft not feen, much lefs her glory,  
Empires, and monarchs, and their radiant courts,  
Beft fchool of bell experience, quickeft infight  
In all things that to greateft a<sup>c</sup>tions lead.

The wifeft, unexperienced, will be ever 240  
Timorous and loth, with novice modefty,  
(As he who, feeking affes, found a kingdom,)  
Irrefolute, unhardy, unadventurous:

But I will bring thee where thou foon fhalt quit  
Thofe rudiments, and fee before thine eyes 245  
The monarchies of the earth, their pomp and ftate;  
Sufficient introdu<sup>6</sup>tion to inform

Thee, of thyfelf fo apt, in regal arts,  
And regal myfteries; that thou may'ft know  
How bell their oppoiition to withftand. 250

With that, (fuch power was given him then,)  
he took

The Son of God up to a mountain high.

Vor. 238.———(*quickeft* infight] In all the editions, and indeed in Milton's own, it is printed "*quickeft infight*:" but we cannot but think it an error of the writer or printer, and prefer the emendation which Mr. Theobald, Mr. Meadowcourt, and Mr. Thyer, have, unknown to each other, propofed, viz, "*quicker! infight*" NEWTON.

Tonfoil's edition of 1747 had already made the emendation of "*quickeft infight*." TODD.

Ver. 242. (*As he who, feeking affes, found a kingdom,*)] Saul,  
See 1 Sam. ix. 20, 21. NEWTON.

It was a mountain at whose verdant feet  
 A spacious plain, outstretch'd in circuit wide,  
 Lay placid; from his side two rivers flow'd, 255  
 The one winding, the other straight, and left  
                   between

Fair champaign with less rivers interven'd,  
 Then meeting join'd their tribute to the sea:

Ver. 253. *It was a mountain &c*] The length of Mr. Dunster's important note on this passage, obliges me to transfer it to the end of the book. TODD.

Ver. 256. *The one winding, the other straight,*] Dr. Newton and Mr. Dunster observe, that Strabo describes the Euphrates passing through the country with a winding stream, **ΕΚΘΑΙΩ ΤΩ ΡΕΙΘΡΩ**, lib. xi. p. 521; and hence it is called "*vagus Euphrates*" by Statius, and *flexuosus* by Martianus Capella. With the same accuracy the Tigris is here termed *straight*, being described as swift in its course, as an arrow: "Unde concitatur a celeritate, *Tigris* incipit vocari: *Ita appellant Medi sagittam*," Plin. *Nat. Hist.* lib. vi. c. 27. And Dionysius calls it **ΠΕΤΑΛΩΝ** **ΩΚΙΣΤΟΣ** **ὑπ' αὐτῶν**, *Terieg.* v. 804. TODD.

Ver. 257. ————— *with less rivers: interven'd,*] Quintus Curtius, having spoken of the great fertility of the country between the Euphrates and the Tigris, adds, "*Causa fertilitatis est humor, qui ex utroque amne manat, toto fere solo propter venus aquarum refudante.*" L. v. C, I. DUNSTER.

Ver. 258. *Then meeting join'd their tribute to the sea:*] Strabo describes these two rivers, after having encircled Mesopotamia, joining their streams near Babylon, and flowing into the Persian Gulf, L. xi. p. 521. DUNSTER.

Milton here adorns his geographical exactness with a phrase from his beloved poetry, *der. Lib.* c. xv. ft. 16.

" Poi Damietta scopre: e come forte

" Al mar tributo di celesti humori

" Per fette il Nilo fue famose porte." TODD,



The feats of mightieft monarchs; and fo large  
 The profpect was, that here and there was room  
 For barren tlefart, foimtainlefs and dry. 264.  
 To this high mountain top the Tempter brought  
 Our Saviour, and new train of words began.

Well have we fpeeded, and o'er hill and dale,  
 Foreft and field and flood, temples and towers,  
 Cut fhorter many a league; here thou behold'ft  
 Affyria, and her empire's ancient bounds, 270

*Epift. ex Pont. III. vi. 40.* But I do not know where to **point** out the exact epithet *turrit cc* as joined with *tubes*. DUNSTER.

Ver. 267. ————— o'er hill and dale, &c.] Milton, for the moil part, is fond of the lingular number in combination. He does not fay *hills* and *dales*, &c. On this account I rejel Meadowcourt's alteration of a paffage in *Samfon Agoniftes*, ver. 146.

" on his fhoulders bore

" The gates of Azza, *pqfi*, and malfy bar:"

He propoies *pofts*, becaule it is laid that Samfon " **took the** doors of the gate of the city', and the *two pofts*, &c." Judg. xvi. 3. For the fame reafon I difapprove Upton's propofed reading of "*feas to Jhorcs*," Samf. Agon. ver. 962. See his notes on Spenier, p. 609. col. 2. To fay nothing of the beauty of the phrafe being varied from that in the preceding line, it may be moreover obferved that, in the *Paradife Loft*, we have "*fea* without fhore." On the fame principle, at lead on the principle of Milton's preference of fingulars where others might perhaps have ufed plurals, Bvntley is wrong when, inftead of "flowers of all *hue*," he would read *hues*, Par. L. B. iv. 256. Innumerable inftances might be produced in fupport of this reafoning.

T. WARTON.

Ver. 269. ————— *here thou behold'ft*

*Affyria, and her empires ancient bounds,*] The fituation of Mount Niphates, it has been already obferved, was particularly adapted for this view. The poet here traces ac-

Araxes and the Caspian lake; thence on  
 As far as Indus east, Euphrates west,  
 And oft beyond : to fouth the Perfian bay,  
 And, inaccessible, the Arabian drouth:

curately the bounds of the Affyrian empire in its greateft extent; *the river Araxes and the Caspian Lake* to the north ; *the river Indus* to the east; *the river Euphrates* to the west, and *oft beyond* as far as the Mediterranean; and *the Perfian Bay* and *the Defarts of Arabia* to the fouth.' DUNSTER.

Ver. 274.—*inacceffible,*] Solinus deferibes in a fimilar manner the moil defart parts of Africa. Speaking of the boundaries of the province of Cyrene, he fays, " A tergo barbarorum vanæ nationes, et *folitudo inacceffa*." C. 30. DUNSTER.

Ibid.—*the Arabian drouth:]* This figure of fpeech is equally bold and of line effect. We might fuppofe it fuggefted by Virgil's " *Hinc deferta fiti regio*." *Æn.* iv. 42. Or by Lucan's " *calidas Libya fiticntis arenas*." Or ftill more by a description of the wildernefs of Barca in Silius Italicus, who terms it " *Barce fitientibus arida venis*." Bui, by adopting the reading of the elder editions of Silius Italicus, we find the very phrafe in a paffage of that poet, xiv. 74.

" Hie, contra *Libycamque fitim* Caurofque furentes,  
 " Ccniit devexas Lilybceon nobile Chelas."

I cannot forbear inferting here a citation from a poet of our own country, contemporary with Milton, where a description of the " fandy defart" is given in the same bold ftyle. I cite the paffage more at large than is neccflary, from an opinion that the whole of it nnift be acceptable to the reader of tafte. It is taken from the *Addrefs to the Deity*, which concludes the poems of *George Sandys*, printed in 1638, under the title of *A Paraphrafe on divine Poeyns*.

" O, who hath tafted of thy clemency  
 " In greater meafure, or more oft than I ?  
 " My grateful verfe thy goodnefs fhall difplay,  
 " O thou that went'ft along in all my way,  
 " To where the morning with perfumed wings

Here Nineveh, of length within her wall 275  
 Several days journey, built by Ninus old,  
 Of that firft golden monarchy the feat,

- " From the high mountains of Panchaea fprings;  
 " To that now-found-out world, where fober night  
 " Takes from the Antipodes her filent flight;  
 " To thofe dark leas, where horrid winter reigns  
 " And binds the ftubborn floods in icy chains;  
 " To Libyan waftes, *whoſe thirft no flowers affuage,*  
 " And where fwoln Nilus cools the lion's rage."

Sandys was the tranſlator of Ovid. Part of this volume of poems conſiſts of a *Paraphraſe of the Pſalms*; which Mr. Warton juſtly terms admirable. There is alſo a *Paraphraſe of the Book of Job*, in lb maſterly a ſtyle, that it may be well doubted if any poet of the ſucceeding century has ſurpaſſed it in a ſimilar attempt. DUNSTER.

Ver. 275. *Here Nineveh, &c.]* This city was ſituated on the Tigris; *of length, i. e. of circuit, within her wall ſeveral days journey*; according to Diodorus Siculus, lib. ii. its circuit was fixty of our miles, and in Jonah, ii. 3. it is ſaid to be *an exceeding great city of three days journey*, twenty miles being the common computation of a day's journey for a foot-traveller: *built by Ninus old*, after whom the city is ſaid to be called *Nineveh*; *of that firſt golden monarchy the feat*, a capital city of the Affyrian empire, which the poet ſtiles *golden monarchy*, probably in alluſion to the *golden head* of the image in Nebuchadnezzar's dream of the four empires; *and feat of Salmanaſſar*, who in the reign of Hezekiah king of Judah carried the ten tribes captive into Aſſyria ſeven hundred and twenty-one years before Chriſt, ſo that it might now be properly called *a long captivity*. NEWTON.

Ver. 277.———*that firſt golden monarchy]* *Golden* is here generally deſcriptive of the ſplendour of monarchy. It may refer to what is ſaid in hiſtory of the magnificence of the kings of Perſia, their *golden palaces, golden thrones, golden beds, &c.* See *Par. Loſt*, B. ii. 4. Æſchylus gives to Babylon the epithet

Ecbatana her ftructure vaft there fflows,  
 And Hecatompylos her hundred gates;  
 There Sufa by Choafpes, amber fstream,  
 The drink of none but kings; of later fame,

Ver. 286. *Ecbatana her ftructure vaft there fflows,]* Ancient hiftorians fpeak of *Ecbatana*, the metropolis of Media, as a very large city. Herodotus compares it to Athens, L. i. C. 98; Strabo calls it a great city, L. ii: and Polybius, L. 10. fays it greatly excelled other cities in riches and magnificence of buildings. NEWTON.

Ver. 288.———*Sufa by Choafpes,]* Sufa, the Shufhan of the Holy Scriptures, and the royal feat of the kings of Perfia, who refided here in the winter and at Ecbatana in the fummer, was fituated on the river *Choafpes*, or *Eulæus*, or *Ulai* as it is called in Daniel; or rather on the confluence of thefe two rivers, which meeting at Sufa form one great river, fometimes called by one name, and fometimes by the other. NEWTON.

Ver. 289). *The drink of none but kings;]* If we examine it as an hiftorical problem, whether the kings of Perfia alone drank of the river *Choafpes*, we (hall find great reafon to determine in the negative. We have for that opinion the filence of many authors, by whom we might have expected to have found it confirmed, had they known of any fuch cuftom. Herodotus, Strabo, Tibullus, Aufonius, Maximus Tyrius, Ariftides, Plutarch, Pliny the elder, Athenseus, Dionyfius Periegetes, and Eufthathius, have mentioned *Choafpes*, (or *Eulæus*), as the drink of the kings of Perfia or Parthia, or have called it βασιλικὸν ὕδωρ *regia lymphæ*, but have not faid that they alone drank of it. I fay *Choafpes* or *Eulæus*, becaufe fome make them the fame, and others counted them different rivers. The filence of Herodotus ought to be of great weight, becaufe he is fo particular in his account of the Perfian affairs; and, next to his, the filence of Pliny, who had read fo many authors, is confiderable. Though it can hardly be expected that a negative fhould be proved any other way than from the filence of writers, yet fo it happens that *Ælian*, if his authority be admitted, affords us a full proof that the water of



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Built by Emathian or by Parthian bands, 290

**Choafpes** might be drunk by the subjects of the kings of Persia. Τάτε ἄλλα ἐφόδια ἔπειρ τῷ Πέρξῃ πολυτελείας καὶ ἀλαζονείας περιπληρωμένα, καὶ ὕδωρ ἠκολούθει τὸ ἐκ τοῦ Χοάσπου. Ἐπὶ δ' εἰν τινη ἱέρμῳ τόπῳ ἐδίψησεν, ὠδὲν τῆς θειραπείας ἠκούσης, ἐκηρύχθη τῷ στρατοπέδῳ, εἰ τις ἔχει ὕδωρ ἐκ τοῦ Χοάσπου, ἵνα δῶ βασιλεῖ πιεῖν. Καὶ εἰρήθη τις βραχὺ καὶ ῥισπηδὸς ἔχων. Ἐπειν ἔν τῷτῳ ὁ Πέρξης, καὶ εὐεργέτης τὸν δούλῳ ἐνόμισεν, ὅτι ἂν ἀπώλειο τῇ δίψῃ, εἰ μὴ ἐκεῖνο εὐρέθη. *In the carriages which followed Xerxes, there were abundance of things which fared only for pomp and ostentation; there was also the water of Choafpes. The army being oppressed with thirst in a desert place, and the carriages not being yet come up, it was proclaimed that if any one had of the water of Choafpes, he should give it Xerxes to drink. One was found who had a little, and that not sweet. Xerxes drank it, and accounted him who gave it him a benefactor, because he had perished with thirst, if that little had not been found.* Var. Hist. xii. 40. Mention is made indeed by Agathocles of a certain water, which none but Persian kings might drink; and if any other writers mention it, they take it from Agathocles. We find it in Athenæus: Ἀγαθοκλῆς ἐν Πέρσαις φησὶν εἶναι καὶ χρυσὸν καλεσμένον ὕδωρ· εἶναι δὲ τούτῳ λιβάδας ἐβδομήκοντα, καὶ μηδὲνα ποιεῖν ἄλλῃ ἢ μόνον βασιλεῖ καὶ τὸν πρεσβυτάτῳ αὐτοῦ τῶν παίδων· τῶν δὲ ἄλλων εἰς τις πῖναι, θάνατος ἢ ζημία. *Agathocles says that there is in Persia a water called golden; that it consists of seventy streams, that none drink of it except the king and his eldest son, and that if any other person does, death is the punishment.* It does not however appear, that the golden water and Choafpes were the same. Eustathius, having transcribed this passage from Agathocles, adds: Ζητήσιον δὲ ἐστὶ καὶ τὸ Χοάσπειον ὕδωρ, ὅπερ ἔπινε στρατεύμενος ὁ Πέρσης βασιλεὺς, τοιαύτην ἐπιτίμιον κῆρα ἐφίλειτο.—*Quære, whether the water of Choafpes, which the Persian king drank in his expeditions, was forbidden to all others under the same penalty.* Eustathius in Homer. Iliad. Y, p. 1301. Ed. Basil. It may be granted, and it is not at all improbable, that none besides the king might drink of that water of Choafpes, which was boiled and barreled up for his use in his military expeditions. Solinus indeed, who is a frivolous writer, says "Choafpes ita dulcis est, ut Persici reges quamdiu intra ripas Persidis fluit folis fibi ex

## The great Seleueia, Nifibis, and there

eo pocula vindicarint." Milton therefore, confidered as a poet, with whole purpofe the fabulous futed bed, is by no means to be blamed for what he has advanced ; as even the authority of Solinus is fufficient to juftify. JORTIN.

All Jortin's proofs, and many more, are to be feen in Briffonius *De Principat. Pers.* L. i. pp. 59. feq. & 93. edit. Commen, 1595, 8vo. But Briflbnius has omitted apaffage relating to the river Choafpes in Lucian's *Necyomantis*, by which it appears that its waters were highly efteemed for lufration, a circumfiance perhaps not mentioned by any other ancient writer: **Ποτὸν δὲ γαλᾶ καὶ μελίκρατον καὶ τὸ τῷ ΧΟΑΣΠΟΥ ὕδωρ**, *Necyom. Opp.* Lucian ed. Reitz. vol. i. p. 46<sup>5</sup>. This was on account of its fweetnefs and clearnefs; for which reafon alfo it was referred to be drunk by the Perfian monarch. See Hill's refutation of the miftakes of Dionyfius Periegetes, and his commentator Eufathius, about *Choafpes*, Comment, ad Dionyf. p. 263, edit. *Dionyf.* Lond. 1688, 8vo. Perhaps Milton might have caught this tradition about Choafpes from Heylin, whofe geography he has evidently followed in other parts of this furvey, *Cofmograph.* Lib. iii. " Eulaeus, [another name for Choafpes,] the chief river of Sufiana, emptying itfelf into Sinus Perficus, a river of fo pure a fream that the great Perfian kings would drink of no other water/' The line immediately preceding the text may be traced in Heylin's defcription of Perfia, "*Hecatompyle*, the royal city, fo called from the number of an *hundred gates* in the walls." T. WARTON.

Ver. 290. *Built by Emathian or by Parthian hands, & c* ] Cities of later date, *built by Emathian hands*, that is, Macedonian; by the fucceffors of Alexander in Afia. *The great Sekucia*, built near the river Tigris by Seleucus Nicator, one of Alexander's captains, and called *great* to diftinguih it from others of the fame name; *Nifibis*, another city upon the Tigris, called alfo Antiocha, *Antiochia quam Niftbin vocant.* Plin. vi. 16 *Artaxata*, the chief city of Armenia, feated upon the river Araxes, *juxta Araxem Artaxate.* Plin. vi. 10. *Teredon*, a city near the Perfian bay, below the confluence of Euphrates and Tigris, *Teredon infra confluentem Euphratis et Tigris.* Plin. vi. 28.

Artaxata, Teredon, Ctefiphon,  
 Turning with eafy eye, thou may'ft behold.  
 All thefe the Parthian, (now fome ages paft,

*Ctefiphon*, near Seleucia, the winter refidence of the Parthian kings, Strabo, L. xvi. p. 743. NEWTON.

Ver. 294. *All thefe the Parthian, &c*] All thefe cities, which before belonged to the Seleucidae or Syro-Macedonian princes, fometimes called *kings of Antioch*, from their ufual place of refidence, were now under the dominion of the Parthians, whose empire was founded by *Arfaces*, who revolted from AntiochusTheus, according to Prideaux, two hundred and fifty years before Chrift. This view of the Parthian empire is much more agreeably and poetically defcribed than Adam's profpect of the kingdoms of the world from the mount of vifion in the Paradife Loft, xi. 385—411: but ftill the anachronifm in this is worfe than in the other: in the former Adam is fuppofed to take a view of cities many years before they were built, and in the latter our Saviour beholds cities, as Nineveh, Babylon, &c. in this flourifhing condition many years after they were laid in ruins; but it was the defign of the former vifion to exhibit what was future, it was not the defign of the latter to exhibit what was paft. NEWTON.

The immediate object of this Temptation was to awaken ambition in our bleffed Lord, by fhewing him *all the kingdoms of the world, and the glory of them*, that is, the fplendour of the great empires that had been, or ftill were in exiftence. Thefe are fhewed by means of their principal cities, the extent and magnificence of which may be fuppofed to mark the great power and riches of the princes, that built or inhabited them :

" Huge cities and high-tower'd, that well might feem  
 " *The feats of mightieft monarchs;*"

Thus, having traced the extenfive bounds of the *ancient Aſyrian Empire*, he exemplifies its fplendour and importance in the deſcription which he gives of *Nineveh* and *Babylon*, the two principal feats of its government. He next touches on the *Perſian and Median Empires*, in noticing *Perſepolis* and *Ecbatana*;

By great Arfaces led, who founded first 295  
 That empire,) under his dominion holds,  
 From the luxurious kings of Antioch won  
 And juſt in time thou com'ſt to have a view

and thence by direſting the attention to *Hecatompylos*, &c. makes a tranſition to the *Parthian* Empire, at that time the rival and formidable antagoniſt of the Roman power. Whatever anachroniſm therefore there may be in this place, it is ſurely not introduced uſeleſſly and unneceſſarily, as Dr. Newton inſinuates. DUNSTER.

Ver. 297——*the luxurious kings of Antioch*] No particular luxury ſeems laid by hiſtory to the charge of Antiochus Theus, though it was the profligate conduct of Agathocles, or Andragoras, then Governor of Parthia under him, that incited the'repentment of Arfaces, and was the cauſe of the revolt, and finally of the creation of the Parthian Empire. See Prideaux, *Part ii.* Book 2. The conteſt with Arfaces was afterwards carried on by Seleucus, the ſon of Antiochus; againſt whom alſo no imputation of any luxurious exceſſes ſeem to be recorded. The next king of Syria who made any attempts to recover Parthia was Antiochus the Great, ſo named for his valour, prudence, beneficence, and other virtues, which he maintained unimpeached till he was above fifty years old; when he married a young woman, and totally changing his character, paſſed his whole time, as Livy deſcribes him, L. 36, "omniſâ omnium rcurra-curd, in conviviis et vinum frequentibus voluptatibus, ac deinde, ex fatigatione magis quam fatietate earum, in fomno." Before this he had however ceded Parthia and Hyrcania to Arfaces, ſon of the Arfaces who firſt headed the revolt, on condition of his becoming his confederate, and aſſiſting him to recover the other provinces. But Milton had probably here in his mind the deſcriptions given in hiſtory of the luxury and profligacy of Antiochus Epiphanes; whoſe abandoned conduct and diſſipation was ſuch, that inſtead of *Epiphanes*, or the Illuſtrious, which name he had aſſumed, he was generally known by that of *Epimanes*, or the Madman. See *Polyb. apud Athenæum.* L. v. DUNSTER.

Ver. 298. *And juſt in time thou com'ſt to have a view  
 Of his great power; &c*] Milton, conſidering very probably that a geographick deſcription of kingdoms, how.

Of his great power; for now the Parthian king  
In Ctefiphon hath gather'd all his hod 300

ever varied in the manner of expreffion and diverfified with little circumftances, muft foon grow tedious, has very judicioufly thrown in this digreffive picture of an army muttering for an expedition, which he has executed in a very mafterly manner. The fame conduct he has ohferved in the fubfequent defcription of the Roman empire, by introducing into the fcene praetors and proconfuls marching out of their provinces with troops, lienors, rods, and other enfigns of power, and ambafladours making their entrance into that imperial city from all parts of the world. There is great art and defign in this contrivance of our author's, and the more as there is no appearance of any, fo naturally are the parts connected. THYER.

Compare the *Phamiffæ* of Euripides, where Antigone has afcended the tower to behold the Grecian army, and her conductor fays to her

————— ΕΙΣ ΚΑΙΡΟΝ Δ' ΕΒΗΣ,  
Κινέμενοι γὰρ τυγχάνει Πιλασγικὸν  
Στράτιμα—ver. 106. DUNSTER.

Ver. 299'—for now the Parthian king

*In Ctefiphon hath gather'd all his hojl & c ]* Ctefiphon feems to have been the general place of rendezvous of the Parthian army, wherever their deftination might be. Strabo fays that the Parthian kings, who had before made Seleucia their winter refidence, removed to Ctefiphon, becaufe it was larger, and more calculated for confiderable military preparations, and becaufe they wifhed to fave the inhabitants of Seleucia from the inconveniencies of a numerous army in a place not fufficiently large to receive them. Ταύτην δ' ἐποιῶντο χειμάδιον οἱ τῶν Παρθυαίων βασιλεῖς, φιλόδομοι τῶν Σελευκείων, ἵνα μὴ κατασθαιμύοιτο ὑπὸ τῶν Σκυθικῆ φύλῃ καὶ στρατιωτικῇ δυνάμει ἣν Παρθικὴ πόλις ἀντὶ κώμης ἐστὶ καὶ τὸ μέγεθος τοσούτων γε πλῆθος διχομένη, καὶ τὴν κατασκευὴν ὑπ' ἐκείνων αὐτῶν κατασκευασμένη, καὶ τὰ ὅπλα, καὶ τὰς τέχνας προσφέρουσ ἐκείνοις ἀποπορισμένη. Strabo, L. 16. p. 743. The paffage is cited by Dr. Newton, apparently under a mifapprehenfion of its true fenfe; as he infers from it that the Parthian kings made Ctefiphon

Againfl the Scythian, whofe incurfions wild  
 Have wafted Sogdiana; to her aid  
 He marches now in hafte; fee, though from far  
 His thoufands, in what martial equipage  
 They iifue forth, iteel bows and (hafts their arms,

their winter refulence, for the purpofe of preventing the incurfions of the Scythians. But by *Σκυθικῆ φύλας*, we muft underftand foldiers from their provinces bordering on Scythia. The mountainous Iberians, who make a part of the Parthian army in this place, v. 318. are particularly defcribed by Strabo as refembling the Scythians in their manner of living, *Σκυθῶν δικλὴν ζῶντες*. L. xi. DUNSTER.

Ver. 302. ————— to her aid

*He marches noio in hafte;]* In the *Charon*, OR *ΕΠΙΣΚΟΠΟΥΝΤΕΣ* of Lucian, Mercury, in a fimilar manner fhews, and defcribes to Charon, Cyrus marching on his expedition againft Crofus. Having explained who Cyrus is, and having related his former conquells, he fays, *καὶ ΝΥΝ ἰλάσιόντι ἐπὶ Λυδίας ἔοικεν, ὡς καθελὼν τὸν Κροῖσον ἄρχοι ἀπάντων*. C. 9.—This Dialogue of Lucian is not without its refemblance, in other refpects, to this part of our Author's poem. Mercury, to gratify Charon in a ſhort time with a full view of what is paffing in the world, tells him that he muft devife a " fpecular mount" on purpofe, *τῇ ἰκαυῇ ΣΚΟΠΗΝ*. This he does by piling Pelion on Ofla, and Oeta and Parnaflus on thefe. He thence (fhews his friend an " outfretch'd profpect" of land and water, *γῆν πολλήν, \* \* \* \* \** καὶ ὄρη, καὶ ποταμούς. Charon afterwards defires to fee Nineveh, Babylon, and other famous cities of antiquity. The firft of thefe Mercury tells him has been fo completely deftroyed, that no traces of it remain: the fecond he fhews him, and, it may be remarked, defcribes it *εὐπύργος, αὐτὸν τὸν μέγαν περιβόλον (ἔχουσα,*) which is very fimilar to our Poet's " *Huge cities and high-tower'd,*" ver. 261. *fupra*. DUNSTER.

Ver. 305. ——— fteel bows and fhats their arms,] Catullus terms the Parthians " *fagittiferofque Parthos,*" Ep. xi. And Dionyfius diftinguifhed them as warlike and armed with bowes, Perieg. w. 1040.—*ἀρτίτοι, ἀγχυλοτοξοί*. DUNSTER.

Of equal dread in flight, or in purfuit; 306  
 All horfemen, in which fight they moft excel;  
 See how in warlike raufter they appear,  
 In rhombs, and wedges, and half-moons, and wings.  
 He look'd, and faw what numbers numberlefs

Vcr. 306. *Of equal dread in flight, or in purfuit;*

*All horfemen, in which fight they moft excel;*] Lucan notices the (kill of the Parthians in difcharging their arrows at their purfuers, while they fled from them, lib. i. 229. " mifsa Parthi poft tergafagitta : " Ovid refers to the fame circumftance, *De Art. Amand.* i. 209, &c. And Virgil fpeaks of " *Fidentemque fuga Parthum,*" *Georg.* iii. 39. Dionyfius alfo defcribes the Parthians habituated from their infancy to archery and horfe-manship, v. 1044. DUNSTER.

Ver. 309. *In rhombs, and wedges, and half moons, and wings."* The *Rhomb* or ῥομβοειδὴς φάλαγξ was a Battalia with four equal, but not re&angular, fides.—ἑμβόλον, or *cuneus*, was the rhomb divided in the middle, having three (ides, repreſenting a wedge, or the Greek letter A. It is defcribed by Vegetius, L. iii. 29. The *half moon* was the ἡμικυκλῆς φάλαγξ. It was in the form of a half moon, the wings being turned backwards, and the main body preſented to the enemy; it was alfo called κυρτὴ or κοίλη, being convex and hollow. The *wings* are the κέρατα of the Greeks, and the *alee* or *cornua* of the Latins. DUNSTER.

Ver. 310. ————— *what numbers numberlefs*] A manner of expreſſion, though much cenſured in our author, very familiar with the Greek poets. Thus Æſchylus, *Prometh* 904,

Ἀπόλεμος οὐδὲ γ' ὁ ἀνάλαιμος, ἄπορα  
 Πόριμος —————

And *Perfe*, 679.

Ναῖς, ἄνας, ἰαῖς. THYER.

Thus Lucretius, iii. 799, and x. 1053. " *Innumero numero*" And ſee Taffo, *Gier. Lib*, C, xix. 121. DUNSTER.

I may refcue the great poet from *cenſure* by ſhewing that the phraſe was common as well in the proſe, as in the poetry, of his



The city gates out-pour'd, light-armed troops, 311  
 In coats of mail and military pride;  
 In mail their horfes clad, yet fleet and ftrong,

own country. Thus Niccols, in the *Mirour for Mag.* 1610, p. 815, of an army:

" In *number numberleffe* with *frefli fupplios*."

Again, in Yarrington's *Two Tragedies in One*, 1601.

"———" happy was that grieve

" Which hath abridged whole *numbers*, *numberleffe*"

Again, in G. Wither's *Miftrefe of Philarete*, 1622.

" Saw rich beauties, I confeffe,

" And in *number*, *numberleffe*"

Again, in Sir J. Davies's *Hymns to Aftrea*, 1622.

" Recount thefe *numbers numberleffe*"

Again, in P. Fletcher's *Puip. Ifland*, 1633, c. ix. ft. 5.

" To keep this iieged town 'gainft *numbers numberleffe*"

And, in profe, fee Sir Edward Dering's *Collection of Speeches*, 4to. 1642, p. 121. " The *numberlefs numbers* of Monks, Fryers, &c." And alfo Drummond's *Cyprefe Grove*, edit. 1681. p. 431. " The *numberlefs number* of the affembly." TODD.

Ver. 311. *The city gates out-pour'd,*] So, in Virgil, *Æn.* xii. 121.

" Procedit legio Aufonidum, pilatâque *plenis*

" *Agmina fe fundunt portis; &c.*" DUNSTER.

Ver. 312. *In coats of mail and military pride;*

*In mail their horfes clad, &c.]* Plutarch, in his account of the defeat of Craiûs, fays that the Parthians, ou a fudden throwing off the covering of their armour, feemed all on fire from the glittering brightnefs of their helmets and breaf-plates, which were made of *Margian* fteel, and from the brafs and iron trappings of their horfes.—And Juftin, fpcaking of the Parthians, defcribes them and their horfes completely armed, L. xli. C. 2. We may compare, with our author's defcription in this place, a paflage of Claudian, *In Rufin.* ii. 351.

" Hie ultrix acies *ornatu fulgida Martis*

" Explicuit cuneos, Pedites in parte fmiftra

Prauneing their riders bore, the flower and choice  
 Of many provinces from bound to bound ; 315  
 From Arachofia, from Candaor eaft,  
 And Margiana to the Ilyrcanian cliffs  
 Of Caucafus, and dark Iberian dales;  
 From Atropatia and the neighbouring plains  
 Of Adiabene, Media, and the fouth 320  
 Of Sufiana, to Balfara's haven.

" Confiftunt; equites Mine pofcentia curfum  
 " Ora reluctantur preffis fedare lupatis.  
 " Ilinc alii fævum criftato vertice nutant,  
 " Et tromulos humoris gaudent vibrare colores,  
 " Quos opcrit formatque chalybs. Conjuncta per artem  
 " Flexilis inductis animatur lamina membris,  
 " Horribilis vifu. Credas fimulacra moveri  
 " Ferrea, cognatoque vivos fpirare vet alio.  
 " Par veftitus equis ; ferrata fronte minantur,  
 " Ferratoque levant fecuri vulneris armos" DUNSTER.

Ver. 315. *Of many provinces from bound to bound;*] He had before mentioned the principal cities of the Parthians, and he now recounts feveral of their provinces. *Arachofia'* near the river Indus, *μέχρι τῆς Ἰνδοῦ ποταμῆς τεταμένη*, Strabo, L. xi. p. 516. *Candaor*, not *Gandaor*, as in fome editions; I fuppofe the *Candavi*, a people of India, mentioned by Pliny, L. vi. Seel. 18. Thefe were provinces to the eaft; and to the north *Margiana* and *Hycania*, Strabo, L. ii. p. 72; and mount *Caucafus*, and *Iberia*, which is called *dark*, as the country abounded with forefts. See Tacitus, *AnnaL* vi. 34. NEWTON.

Ver. 317. ————— *the Hyrcanian cliffs*  
*Of Caucafus, and dark Iberian dales;*] Shirvan and Dagheftan, or *The country of rocks*, are thofe provinces which Milton calls " the Hyrcanian cliffs of *Caucafus*, &c."

SIR W. JONES.

Ver. 319. *From Atropatia and the neighbouring plains*  
*Of Adiabene, Media, and the fouth*  
*Of Sufiana, to Balfara's haven.]* This defcription

He faw them in their forms of battle rang'd,  
 How quick they wheel'd, and flying behind them  
 (hot  
 Sharp fleet of arrowy fflowers againft the face

of the Parthian provinces moves nearly in a circle. It begins with Arachofia eaft; then advances northward to Margiana; and from thence, turning weftward, proceeds to Hyrcania, Iberia, and the Atropatian or northern divifion of Media. Here it turns again fouthward, and carries us to Adiabene, or the weftern part of Babylonia, which, as Dr. Newton obferves, Strabo (L. xvi. p. 745,) [deferibes](#) as a plain country, τῆς μὲν ἔν Αδριαβηνῆς ἡ παλιῖτη πεδιάς ἐστ; then, palling through part of Media, it concludes with Suiana, which extended fouthward to the Perfian Gulph, called *Balfaras haven*, from the Port of Balfera, Bafforah, or Bufforah. D U N S E R .

To the Weft of *Pars* is the Province of *Khuziftan* which the Greeks call *Sufiana* ; it has no mountain in it, but confifts wholly of large plains. It has part of *Perfian Irak* to the North, the Gulph to the South ; and it extends weftward as far as the plains of Wállet and the port of *Bafra*, whence Milton fays " the fouth of Sufiana to *Balfara's* haven," But he pronounces the word *Bafra* very improperly, and makes alfo a considerable miflake, in putting into the mouth of the Tempter the name of a city, which was not built, till fix hundred yearn after the Temptation.

SIR W. JONES.

Ver. 324, *Sharp fleet of arrowy fflowers*] Mr. Richardfon obferves that this is not unlike Virgil's

—————" fundunt fimul undique tela

" *Crebra nivis ritu.*" *Æn.* ii. 610.

To which we may add another fimilar pafage, *Æn.* xii. 284.

—————" it toto turbida codo

" *Tempejlas telorum, acferreus ingruit imber*"

The <sup>il</sup> *arrowy hail*," or "*arrowy fflower*" was a figure of fpeech not uncommon with the Roman profe writers as well as poets. Thus Ammianus Marcellinus, " *ritu grandinis undique*

Of their purfuers, and overcame by flight; 325  
The field all iron caft a gleaming brown :

convolantibus telis." L. xiv. C. 10. P. 49. Ed. Gronov. Fol. Spenfer has " *flower and hail of arrows*," F. Q. v. iv. 38.

DUNSTER.

Similar phrafes are in Drayton's *Polyolbion*, S. viii, p. 115, ed. 1622, and in the *Mirour for Mag*, p. 644, ed. 1610. Nor fhould the Angel's tremendous prediction in *Par. Loft* be unnoticed, B. vi. 543.

—— " this day will pour down,  
" If I conjecture aught, no *drizzling Jhower*,  
" But rattling from of arrows barbed with fire."

But Milton, in this paflage of *Par. Regained*, had probably P. Fletcher in view, *Purp. Ifland*, c. xi. it. 47.

" And in their courfe oft would they turn behinde,  
" And with their glancing darts their hot purfuers blinde,

48.

" As when by Ruffian Volgha's frozen banks  
" The falfe-back Tartars fear with cunning feigne,  
" And, poafting fail away in flying ranks,  
" Oft backward turn, and from their bows down rain  
" Whole jlorms of darts ; fo do they flying fight:  
" And what by force they lofc, they winne by Height;  
" Conquer'd by ftanding out, and conquerours by flight,

TODD.

Ver. 326. *The field all iron caft a gleaming brown:*] Dr. Newton obferves that this line greatly exceeds Fairfax's, *Taffo*, c. i. ft. 64.

" Embattail'd in walls of iron brown ;"  
and even a very fine paflage in Virgil, which has certainly much refemblance to the *field all iron*, *Æn.* xi. 601.

———" turn late *ferreus* haftis

" Horret ager, campique armis fublimum ardent."

But I have met with a paflage more immediately parallel in Euripides, who literally defcribes his field *all brafs*, in the fame

Nor wanted clouds of foot, nor on each horn  
Cuiraffiers all in fteel for (landing fight,  
Chariots, or elephants indorsed with towers

scene of the *Phcenijk*, in which I have noted a coincidence of expression with ver. 298 *supr*.

————— ΚΑΤΑΧΑΛΧΟΝ ΑΠΙΑΝ  
ΠΕΔΙΟΝ ἀρμαίων ΔΥΝΣΤΕΡ.

Ver. 327. ————clouds of foot,] So we have in Homer *IL* iv. 274. Νεφὸς πεζῶν; and in Virgil, *Æn.* vii. 793. *nimbus peditum*.—But as Mr. Thyer observes with me, this verse is not very confident with what goes before, v. 307.

" All horfemen, in which fight they raoft excell;"  
nor with what follows to the same purpose, v. 344.

" Such, and so numerous, was their chivalry." NEWTON.

Mr. Dunster observes, that by *horfemen* Milton meant only (killed in the management of a horse, as every Parthian was; and by no means that they never engaged except on horseback. And by *chivalry* he means, as I have already remarked, the army in general, like the Italian *cavalkria*. See the note on *Par. Lost*, B. i. 307. TODD.

Ver. 328. *Cuiraffiers all in fteel for landing fight,*] Sallust, *Fragment.* L. iv. speaks of " Equites Cataphracti ferrea omni fpeeie" Similar to the Cataphracts of the Romans were the κλεπαναριοι of the Persians; whom the Author of the *Glossarium Nomicum* describes, ὁλοσιδηροί, all in fleet. DUNSTER.

Hence perhaps the phrase, so common in our old poetry, *clad in complete fteel*. See note on *Comus*, v. 421. So, in *The Battell of Alcazar*, 1594.

" That dads himselfe in coat of hammerd fteele."  
And, in Harington's *Orl. Fur.* c. xlii. ft. 61. " A knight all atmd in {hinixigleelc." TODD.

Ver. 329. . . . ————elephants indorsed with towers'] Ammianus Marcellinus speaks of elephants in the Persian army, L. 24. Pliny mentions them bearing towers with sixty foldiers on them, " turriti cum sexagenis propugnatoribus," viii. 7.

Of archers; nor of labouring pioneers 330  
 A multitude, with fpades and axes arm'd  
 To lay hills plain, fell woods, or valleys fill,  
 Or where plain was raife hill, or overlay  
 With bridges rivers proud, as with a yoke;  
 Mules after thefe, camels and dromedaries, 335  
 And waggons, fraught with titenfiles of war.  
 Such forces met not, nor fo wide a camp,  
 When Agrican with all his northern powers  
 Beiieg'd Albracca, as romances tell,

I find the verb *indorfc* ufcd in the fame fenfe by Jonfon, in an Epigram to William Earl of KewcajUe, upon his horfemanihip :

\*' Nay, fo your feat his beauties did *endorfc*,

" As I began to with my felt' a ho-rfe." DUNSTER.

Ver. 330.—————of labouring pioneers

*A multitude, with fpades and axes arm'd]* Dr.

Newton refers to *Paradife Loft* B. i. 675. But Milton feems to have here remembered a paſſage in Shakſpeare's *Venus and Adonis*;

" There might you fee the *labouring pioneer*." TODD.

Ver. 333.—————or overlay

*With bridges rivers proud, as with a yoke;]* Al-

luding probably to Æſchylus's deſcription of Xerxes's bridge over the Hellespont, *Petſa*, 71.

Πολύγομφον ὄδισμα

Ζυγὸν ἀμφιβαλῶν αὐχίνι πόντη. THYER.

The river Araxes is termed by Virgil, *Æn* viii. 728. " pon-tem indignatus Araxes," from its carrying away, by a violent inundation, a bridge which Alexander had juſt built over it.

DUNSTER.

Ver. 337. *Such forces met not, nor fo wide a camp,*

*When Agrican with all his northern powers'*

*Befieg'd Albracca, &c]* What Milton here alhdes

to, is related in Boiardo's *Orlando Inamorato*, L. i. c. 10: The

The city of Gallaphrone, from whence to win sio  
The faireft of her fei Angelica,

number of forces fa id to be there affembled is incredible, and extravagant even beyond the common extravagancy of romances. Agrican the Tartar king brings into the field no lefs than two millions two hundred thouſand ;

" Ventidue centinaia di migliaia

" Di caualier hauea quel liè nel campo,

" Cofa non mai udità"

and Sacripante the kirig of Circaflia, who comes to the affiftance of Gallaphrone, three hundred and eighty-two thouſand. It muſt be acknowledged, I think, by the greateſt admirers of Milton, that the impreſſion which romances had made upon his imagination in his youth, has in this place led him into a blameable exceſs. Not to mention the notorious fabulouſneſs of the ſad alluded to, which I doubt ſome people will cenſure in a poem of ſo grave a turn, the number of the troops of Agrican &c. is by far too much diſproportioned to any army, which the Parthian king by an hiſtorical evidence could be ſuppoſed to bring into the field. THYER.

Cervantes, who was equally ſtudious of romances, expreſſes the idea of a prodigious conſourſe of people by the lame, fimile: " Before we are two hours in theſe croſs-ways, we ſhall ſee armed men, more numerous than thoſe that came to Al-bracca, to win Angelica the fair." *Don Quix.* B. 2. Ch. 2.

T. WARTON.

Ver, 337. *Such forces met not, &c* ] See Par. Loſt, B. i. 574. And Lucan, *Pharſal.* iii. 288.

————— " *coiere nee unquam*

" Tarn varia? cultu gentes, &c." DUNSTER.

Ver. 341. *The faireſt of her ſex Angelica,*] This is that Angelica who afterwards made her appearance in the ſame character in Ariosto's *Orlando Furioſo*, which was intended as a continuation of the ſtory, which Boiardo had begun. As Milton fetches his ſimile from a romance, he adopts the terms uſed by theſe writers, viz. *proweſt* and *Paynim*. THYER.

His daughter, fought by many pro weft knights,  
 Both Paynim, and the peers of Charlemain.  
 Such and fo numerous was their chivalry:  
 At light whereof the Fiend yet more prefum'd, 345  
 And to our Saviour thus his words renewed.

That thou may'ft know I feek not to engage  
 Thy virtue, and not every way fecure  
 On no flight grounds thy fafety; hear, and mark,  
 To what end I have brought thee hither, and  
                   fhown 350

All this fair fight: Thy kingdom, though foretold  
 By Prophet or by Angel, unlefs thou  
 Endeavour, as thy father David did,  
 Thou never (halt obtain ; prediction fill  
 In all things, and all men, fuppofes means; 355  
 Without means us'd, what it predicts revokes.  
 But, fay thou wert poffefs'd of David's throne,  
 By free confent of all, none oppofite,  
 Samaritan or Jew; how could'ft thou hope  
 Long to enjoy it, quiet and fecure, 360  
 Between two fuch enclosing enemies,  
 Roman and Parthian ? Therefore one of thefe  
 Thou muft make fure thy own; the Parthian firft  
 By my advice, as nearer, and of late  
 Found able by invafion to annoy 365

*Proweft* is the fuperlative of *prow*, from the old French *prenx* valiant. *Preux chevalier* is the old term for the Heroes of Romance. The French writers of chivalry fpeak of the " nine worthies" under the title of *les neuf preux*. DUNSTER.



Thy country, and captive lead away her kings,  
 Antigonus and old Hyrcanus, bound,  
 Maugre the Roman : It fthml be my tafk  
 To render thee the Parthian at difpofe, 369  
 Choofe which thou wilt, by conqueft or by league:  
 By him thou fhalt regain, without him not,  
 That which alone can truly *re<sup>k</sup>^/fin*.  
 In David's royal feat, his  
 Deliverance of thy brethen, thofe ten Tribes,  
 Whofe offspring in his territory yet ferve, 375

Ver. 366. ———— *and captive lead away her kings*;

*Antigonus and old Hyrcanus, bound,*] Here feems to be a flip of memory in our Author. The Parthians indeed led *Hyrcanus* away eapthe to Seleucia, after his eyes were put out, and when he was pafst feventy years of age, fo that he might well be called *old Hyrcanus*; but inftead of leading away *Antigonus* captive, they conftituted him king of the Jews, and he was afterwards deprived of his kingdom by the Romans. See *Jofephus Antiq.* Lib. 14. cap. 13. *De Bell. Jud.* Lib. 1. cap. 13. But it fhould be confidered that Milton himfelf was old and blind, and compoling from memory he might fall into fuch a miftake, which may be pardoned among fo many excellences. NEWTON.

Dr. Newton's obfervation on the miftake of our " old blind" poet, is here rather unfortunate; as he himfelf, with his eyes open, feems to have fallen into a considerable miftake in this note, by defcribing *Hyrcanus* as having his eyes put out, which does not appear to have been the cafe. His ears were cut off by his rival Antigonus, (See *Jofeph. Antiq., Jud.* xiv. 13.) to render him incapable, when maimed in perfon, of filling the office of High Prieft; but, (L. xv. C. 6. Sect. 14. where the various misfoi tunes that befel *Hyrcanus* are particularly recited) nothing is faid of his eyes being put out. DUNSTER.

Ver. 374.

— *thofe ten tribes,*

*Whofe offspring in his territory yet fare,*

*In Habor, and among the Medes diffpers'd:]* Thefe

In Habor, and among the Medes difpers'd:  
 Ten fons -of Jacob, two of Jofeph, loft  
 Thus long from Ifrael, ferv'ing, as of old  
 Their fathers in the land of Egypt ferv'd,  
 This offer fets before thee to deliver. 380  
 Theiè if from fervitude thou (halt reftore  
 To their inheritance, then, nor till then,  
 Thou on the throne of David in full glory,  
 From Egypt to Euphrates, and beyond,

were the ten tribes, whom Shalmanefer, king of Aflÿria, carried captive into Aflÿria, "*and put than in Halab and in Habor by the river of Gozan, and in the cities of the Medes*" II Kings, fcviii. 11; which cities were now under the dominion of the Parthians. NEWTON.

Ver. 377. *Ten fons of Jacob, two, of Jofeph,*] The ten captive tribes of the liïaelites were thofe of Reuben, Simeon, Zebulon, Iffachar, Dan, Gad, Afher, Napthali, Ephraim, and Manaffès. Only eight of thofe were fons of Jacob; the two others were the fons of Jofeph. I would fuppofe therefore that the Poet meant to give it,

" *Eight fons of Jacob, two of Jofeph loft.*"

Otherwife he muft have included, in the *ten* fons of Jacob, both Levi and Jofeph. The Levites, it is true, did not form a diftinct tribe, nor had any poffeffions allotted them; but, being carried into captivity with the other tribes, amongft whom they were fcattered, Levi might be referred to among the loft fons of Jacob. It lèems however quite incorrect to refer to Jofeph, as the head of a tribe, when he was really merged in the tribes of his two fons Ephraim and Manaffes. DUNSTER.

Ver. 384. *From Egypt to Euphrates,*] That is the kingdom of Ifrael in its utmoft extent; for thus the land was promifed to Abraham, Gen. xv. 18. "*Unto thy feed hate I given this land, from the river of Egypt, unto the great fiver, the river Euphrates;*" and the extent of Solomon's kingdom is thus defcribsd, I Kings, **ix. 21. NEWTON.**

Shalt reign, and Rome or Caefar not need fear. 385

To whom Our Saviour anfwerd thus, unmov'd.  
 Much oftentation vain of flefhly arm  
 And fragile arms, much infrument of war,  
 Long in preparing, foon to nothing brought,  
 Before mine eyes thou haft fet; and in my ear 890  
 Vented much policy, and projects deep  
 Of enemies, of aids, battles and leagues,  
 Plaufible to the world, to me worth nought.  
 Means I muft ufe, thou fay'ft; prediction elfe  
 Will unpredict, and fail me of the throne: 396

Ver. 387. *Much oftentation tain of flefhly arm*] "**Flefhly arm**" is fcriptural. "With him is an *arm of flefh*, but with us is the Lord our God, to help us, and to fight our battles." II *Chron.* xxxii. 8. and fee *Jer.* xvii. 5. Spenser has, *Faer. Qu.* i. x. 1.

"What man is he that boasts of *flefhly might*?" DUNSTER,

I might add *Faer. Qw.* i. ix. 11. "Arid who moft truſtes in *aſme oi flefhly might*." But the reading of Spenser's fecond edition of his *Faer. Qu.* iii. iv. 27, is that to which Milton here ſeems inclined :

"So feeble is the powre *oi flefhly arme*:"

Where the firſt edition reads *flejhy*. Milton has alſo "*the flefhly arm of magiſtracy*," Obſerv. on Art. of Peace between the E. of Grmond and the Irifh. TODD.

Vcr. 388, ————— *much infrument of war,*

*Long in preparing,*] "\* *Totius belli infrumento et apparatu*." Ciceron. *Academic*, ii. 1. DUNSTER.

Ver. 394. ————— *prediction elfe*

*Will unpredict,*] This refers to what the Tempted had ſaid before, ver. 354, where he had fallaciouſly applied the argument, that the requiſite reliance oh divine providence does not by any means countenance a fupine negligence, and a dereliction of all perſonal exertions. Mr. Thyer cenſures the manner

My time, I told thee, (and that time for thee  
 Were better fortheft off,) is not yet come:  
 When that comes, think not thou to find me flack  
 On my part aught endeavouring, or to need  
 Thy politick maxims, or that cumberfome 400  
 Luggage of war there fhown me, argument  
 Of human weaknefs rather than of ftrength.  
 My brethren, as thou call'ft them, thofe ten tribes  
 I muft deliver, if I mean to reign  
 David's true heir, and his full fcepter fway 405  
 To juft extent over all IfraeFs fons.  
 But whence to thee this zeal? Where was it then  
 For Ifrael, or for David, or his throne,  
 When thou ftood'ft up his tempter to the pride

of fpeaking here, as too light and familiar for the dignity of the fpeaker, but it ftrikes me as cenfurable not fo much for the lightnefs, as for the quaintnefs, of the expreffion, and fomewhat of that jingling play upon words, of which our author was certainly too fond. To *unprediSt* is fomewhat like to *uncreate*. See *Par. Lojly* B. v. 895, and B. ix. 943. DUNSTER.

Ver. 396. *My time*, & c ] John vii. 6. NEWTON.

Ver. 401. —————argument

*Of human weaknefs rather than of ftrength.*] It is a proof of human weaknefs, as it fhows that man is obliged to depend upon fomthing extrinfical to himfelf, whether he would attack his enemy or defend himfelf. It alludes to the common obfervation, that Nature has furnifhed all creatures with weapons of defence, except man. See Anacreon's *Ode* on this thought.

THYER.

Ver. 409. *When thou ftood'ft up his tempter* & c ] Alluding to 1 Chron. xxi. 1. " And *Satan* food up againft Ifrael, and provoked David to number Ifrael." Milton, we fee, confiders it

Of numbering Ifraël, which coſt the lives 410  
 Of threeſcore and ten thouſand Ifraelites  
 By three days peſtilence ? Such was thy zeal  
 To Ifrael then; the ſame that now to me !  
 As<sup>Y</sup>or thoſe captive tribes, themſelves were they

not as the advice of any evil counſellor, as forae underſtand the word *Satan*, but as the ſuggeſtion of the firſt author of evil: and he expreſſes it very properly by *the pride of numbering Ifrael*; for the bell commentators ſuppoſe the nature of David's offence to conſiſt in pride and vanity, in making fleih his arm, and conſiding in the number of his people. And for this three things were propoſed to him by the prophet, three years famine, or three months to be deſtroyed before his enemies, or three days peſtilence; of which he choſe the latter. " *So the Lord ſent peſtilence upon Ifrael, and there fell of Ifrael ſeventy thouſand men,*" ver. 14. NEWTON.

Ver. 414. *As for thoſe captive tribes, &c* ] The captivity of the ten tribes was a puniſhment owing to their own idolatry and wickedneſs. *They fell off from God to worſhip calves*, the golden calves which Jeroboam had let up in Bethel and in Dan, and which the poet calls *the deities of Egypt*; for it is probable, (as ſome learned men have conjectured,) that Jeroboam, having converſed with the Egyptians, ſet up theſe two calves in imitation of the two which the Egyptians worſhipped, the one called Apis at Memphis the metropolis of the upper Egypt, and the other called Mnevis at Iiierapolis the metropolis of the lower Egypt. *Baal next and Ajhtaroih*. Ahab built an altar and a temple for *Baal*, I Kings xvi. 32. and at the ſame time probably was introduced the worſhiip of *Aſhtaroth, the Godclefs of the Zidonians*, I Kings xi. 5. For Jezebel, Ahab's wife, who prompted him to all evil, was *the daughter of Ethbaal king of the Zidonians*, I Kings xvi. 31. And, by *the prophets of the groves* (I Kings, xviii. 19.), Mr. Selden underſtands the prophets of *Aſhtaroth* or *AJiarte*; and *the groves under every green tree*, II Kings, xvii. 10. I ſhould be tranſlated *Aſhtaroth under every green tree*. See Selden *de Diis Syris Syntag.* ii. cap. 2. But for the wickedneſs and idolatry of the Ifraelites, and their rejection thereupon, and ſtill

Who wrought their own captivity, fell off 41s  
 From God to worship calves, the deities  
 Of Egypt, Baal next and Afhtaroth,  
 And all the idolatries of Heathen round,  
 Besides their other worfe than heathenifh crimes;  
 Nor in the land of their captivity 420  
 Humbled themselves, or penitent befought  
 The God of their forefathers; but fo died  
 Impenitent, and left a race behind  
 Like to themselves, diftinguiftible fcarce  
 JFrom Gentiles, but by circumcifion vain; 423  
 And God with idols in their worihip join'd.  
 Should I of thefe the liberty regard,  
 Who, freed, as to their ancient patrimony,

continuing impenitent in their captivity, fee II *Kings*, xvii. and  
 the prophets in feveral places. NEWTON.

Ver. 428. *Who, freed, as to their ancient patrimony,*

*Unhumbled, unrepentant, unrefortrid,*

*Headlong would follow; and to their Gods perhaps*

*Of Bethel and of Dan ?]* There is fome difficulty

and obfcurity in this paffage; and feveral conjectures and emen-  
 dations have been offered to clear it, but none, I think, entirely  
 to fatisfa&ion, Mr, Sympfon would read *Headlong wauld fall*  
*off and &c* or *Headlong would fall, fyc.* But Mr. Calton feems  
 to come nearer the poet's meaning. Whom or what would they  
 follow, fays he? There wants an accusative cafe; and what *muft*  
 be underftood to complete the fenfe can never be accounted for  
 by an ellipfis, that any rules or ufe of language will juftify. He  
 therefore fufpects by fome accident a whole line may have been  
 loft; and propofes one, which he fays may ferve at leaft for a  
 Commentary to explain the fenfe, if it cannot be allowed for an  
 emendation:

" *Their fathers in their old iniquities*

" *Headlong would follow, &c."*

Unhumbled, unrepentant, unreform'd, 429  
 Headlong would follow; and to their Gods perhaps  
 Of Bethel and of Dan ? No ; let them ferve

Or is not the construction thus, *Headlong would follow as to their ancient patrimony, and to their Gods perhaps, fyc.* ? NEWTON,

There is fomewhat of obfcurity here, it muft be allowed ; but I conceive our author to have many paffages that are more implicate. The fenfe feems to be this: " Who, if they were freed from that captivity, which was inflicted on them as a punifhment for their difobedience, idolatry, and other vices, would return to take poffeffion of their country, as fomethng to which they were juftly entitled, and of which they had been long unjuftly deprived ; without ihewing the lead fenfe either of their former abandoned conduct, or of God's goodnefs in pardoning and reftoring them. This change in their fituation would produce none whatever in their condud, but they would retain the fame hardened hearts, and the fame wicked difpofitions as before, and mod probably would betake themfelves to their old idolatries and other abominations/\*—The expreffion *headlong would follow* feems allufive to brute animals hurrying in a gregarious manner to any new and better paihure; and *headlong* might be particularly fuggefted by Salluft's defcription of irrational animals, "*pecora, qua? natura prona, atque ventri obedientia finxit.*" If a correction of the text be thought neceffary, I ihould prefer,

" Who, freed as to their ancient patrimony,  
 " Unhumbled, unrepentant, unreform'd,  
 " Headlong would *fall unto* their Gods, perhaps  
 " Of Bethel and of Dan:—"

in recommendation of which it may be obferved that *fall to idols* is Miltonick; as it is faid of Solomon, *Paradije Loft*, B- i, 444, that his heart

" Beguil'd by fair idolatreffesy fell  
 " To idols foul." DUNSTER.

Ver. 429. *Unhumbled, unrepentant, unreform'd,*] See my notes on *Par. Lojl*, B. ii. 185. TODD.

Ver. 431. ————No; *let them ferve*  
*Their enemies, &c.]* " Like as ye have forfaken

Their enemies, who ferve idols with God-  
 Yet he atlength, (time to himfelf beft known,)  
 Remembering Abraham, by fome wonderous call  
 May bring them back, repentant and fincere, 435  
 And at their patting cleave the Aflÿrian flood,  
 While to their native land with joy they hafle;  
 As the Red Sea and Jordan once he cleft,  
 "When to the Promised Land their fathers pafs'd:  
 To his due time and providence I leave them. 440  
 So fpake IfraeFs true king, and to the Fiend

me, and fervcd ftrange gods in your land, fo fhall ye ferve  
 frangers in a land that is not yours," *Jer. v. 19.* DUNSTER,

Ver. 436. *And at their faffing cleave the Affyrian flood, &c]*  
 There are feveral prophecies of the reftoration of Ifrael: but in  
 faying that the Lord would cleave *the Affyrian flood*, that is the  
 river Euphrates, at their return from Affyria, as he cleft the  
 Red Sea and the river Jordan at their coming from Egypt, the  
 poet feems particularly to allude to *Ilcv. xvi. 12*, and to *J/d. xi,*  
*15, 16,* NEWTON.

Ver. 441. ————— *and to the Fiend*

*Made anfiver meet, that wade void all his wiles.]*

We may compare the following paffage of Vida, where Satan, in  
 his Speech to the Devils in Pandemonium, relates how he had been  
 foiled in the Temptation of our blefled Lord, *Chriftiad. i. 198.*

" Quas non in facies, quæ non mutatus in ora  
 " Acceffi incaſum ! Semper me reppulit ipſe  
 " Non armis ullis fret us, non viribus ufus;  
 " Sed, tantum veterum repetito carmine vatum,  
 " Irrita tentamenta, dobs, et vim exuit omnem."

DUNSTER.

So, in G. Fletcher's *Chrift's Vidory*, the Sorcerers is thus  
 Toiled in the Temptation of our Lord ;

" But he her charms diſperjed into wind,  
 " And her of infolence admoniſhed." TODD,



Made answer meet, that made void all his wiles.  
So fares it, when with truth falshood contends.



Ver. 253. p. 171. *It was a mountain & c* ] AJ1 that the Scripture faith is, that the Devil took Jefus up "*into an exceeding high mountain*" (Matt. iv. 8.) ; which commentators generally fuppofe to have been one of the mountains in the neighbourhood of Jerufalem, or near the wildemefts. The ancients fpeak little concerning it y but the moderns imagine it to have been the mountain Quarantania, as it is now called. Mr. Maundrell, in his *Journey from Aleppo to Jerufalem*, fpeaking of the plain of Jericho, fays, " we defended into it, after about five hours march from Jerufalem. As foon as we entered the plain, we turned up on the left hand, and, going about one hour that way, came to the foot of the Quarantania; which they fay is the mountain into which the Devil took our bleifed Saviour, when he tempted him with that vifionary fcene 'of all the kingdoms and glories of the world. It is, as St. Matthew ftyles it, an exceeding high mountain, and in its afcent not only difficult but dangerous." But this is all conjecture; and, as the Scripture has not fpecified any particular place, the poet was at liberty in this point to fuit it to his own fancy. By his defcription here he mull mean Mount Taurus, for he defcribes it exactly in the fame manner as Strabo has defcribed that part of Mount Taurus which divides the greater Armenia from Mefopotamia, and which contains the fourccs of the Euphrates and Tigris. **Τὸ δ' οὖν νοτιώτατον [βορείωτατον] μάλιστ' ἐστὶν ὁ Ταῦρος ὀρίζων τὴν Ἀρμενίαν ἀπὸ τῆς Μισσοποταμίας. Ἐντὺν δ' ἀμφοτέρω ῥέουσιν οἱ τὴν Μισσοποταμίαν ἐγκυκλῆμενοι ποταμοὶ.** Strabo, L. xi. p. 521. NEWTON.

That part of Mount Taurus which bounds Mefopotamia on the north, we learn from Strabo, was fometimes called fimply Mount Taurus, and fometimes the Gordysean mountains; in the middle of which, nearly above Nifibis, flood Mount Mafius. But this mountainous range does not contain the fources either of the Euphrates or Tigris; although from every part of it leffer contributory ftrearns flow into each of thefe rivers. In the paffage cited by Dr. Newton from Strabo, fignifies only that the two rivers flow *through*, or *amongft*, thefe mountains, and not that they *fpring*, or *have their fources*, in them. That

*fuch* is hero the fenfe of *ῥέουσιν* appears from another paffage of the fame ancient geographer in this part of his work, where, having traced the courfe of Mount Taurus eaftward to the Euphrates, he fpeaks of the continuity of thefe mountains being no further interrupted than by the courfe of the river as *it flows through the middle of them*—*ὅρη συνέχου τοῖς μὲν προειρημένοις, πλὴν ὅσον διακόπιει ΠΕΩΝ διὰ μίσεων ὁ ποταμὸς*. Indeed Strabo is very particular in pointing out the original fources of thefe two rivers. The fprings of the Tigris he fixes in the Southern fide of Mount Niphates, which is confiderably north-eaft of Mount Mafius and the Gordyasan mountains; and the prime fource of the Euphrates he carries very far north, (as Ptolemy had alfo done) and affirms that the fprings of the two rivers are two thoufand five hundred *ftadia*, (which is above four hundred miles) diftant from each other. Poffibly there is fome error here, as Eufathius, (on Bionyfius, v. 985.) fays they are only one thoufand five hundred *ftadia* apart. As the mountains, which conftitute the head or northern boundary of Mesopotamia, incline to the South, and are abfolutely the molt Southern part of the whole ancient Taurus, the lower end of Mount Amanus alone excepted, they are juftly defcribed by Strabo, *νοτιώτατον*; and why Dr. Newton fhould give *βρειώτατον*, as an hypothetical emendation in a parenthesis, or why Xylander fhould render the paffage "*maxims ad feptentriones accedens*" I do not comprehend. Mount Mafius, or any projeding elevation of that ridge, would have been no improper point for viewing a great part of this geographical Scene Milton might therefore, not without reafon, be fuppofed to have followed Strabo as cited by Dr. Newton: and indeed "from his fide two rivers flow'd" feems almoft an exact tranflation of *ἐνταῦθεν οἱ ἀμφοτέρωι ῥέουσιν*, &c. But ftill, all circumftances confidered, I conceive this was not the exact fpot which he had felekted in his mind for his "fpecular mount." We muft recollct that, at the conclufion of the third Book of his *Paradife Loft* he makes Satan, on his way to Paradife, alight on the top of Mount Niphates; and, while he is there, it is faid that Eden "in his view lay pleafant."

That he fixed upon Mount Niphates in that place for Satan to light upon, and from thence to furvey Eden, was certainly owing to his confirmering it as the mod elevated range of this part of Mount Taurus; and, that it was fo, he collekted from

Strabo, whoj having traced the eoujpe of the mountain from the Euphrates eastward, or rather northward, and having described the Gordyaean mountains as being higher than any parte which he had before considered, says, " from thence it rises still higher, and is distinguished by the name of Niphates,"---*ἵπυτα ἰξάιρεται ἔλω, καὶ καλῶται Νιφάτης*. The object of the poet, in this part of the *Paradise Regained*, certainly was to feleA a point of Mount Taurus inclining to the fourth-east, but sufficiently central and elevated to command the Caspian sea, Artaxata, and other places specified, that lay directly, or nearly, north. Mount Niphates most particularly suited his purpose, and will, I imagine, be found to agree perfectly with all his descriptions. It may be observed also that it rises immediately above Afiyria, which is the first country flowed to our Lord. As to what is said, that *from its fide two rivers flow'd*, the sources of the Tigris, it is agreed, were in the northern fide of this mountain; and several ancient authors have supposed the Euphrates and Tigris to spring from the same source. Sallust affirms this in a fragment preserved by Seneca; " Sallustius, auctor certissimus, afferit *Tigrin et Euphratem uno fonte manare* in Armenia, qui per diverfaeuntes longius dividantur, spatio medio relicto multorum millium; quae tamen terra, quae ab ipsis ambitur, Mesopotamia dicitur/" Boethius likewise, (*Coif. Philosoph. L. v.*) says positively,

" Tigris et Euphrates *uno fonte* resolvunt;"

And Lucan, L. iii. 256".

" Quidque caput rapido tollit cum Tigride magnum

" Euphrates, quos *non diversis fontibus* edit

" Perfis;"

on which passage Grotius observes, that *non diversis* means *parum distantibus*, but adds " vulgo tamen crelitum *unum habuisse fontem*? It is also observable that one principal source of the Euphrates, according to Strabo, was in Mount Abus, at no considerable distance north of Mount Niphates. Neither has the prime source of this river been carried by other geographers so far north, as Strabo and Ptolemy have inclined to place it. It may be further remarked, that the descriptions of the poet in other respects point out Niphates as the " specular mount," in preference to Mount Mafius or any point of the Taurus between

that mountain and the Euphrates; as in such a station, the verse describing the extent of the Assyrian empire,

" As far as Indus east, Euphrates west,"

seems highly improper, when the speaker was hanging so near the very bank of the last river. Besides, had the spectators of this geographical scene been placed on Mount Mafius, or any point of the mountains immediately at the head of Mesopotamia, the plain " at the feet of these mountains" would have been *entirely* Mesopotamia. But the poet positively distinguishes between Mesopotamia and his *great plain*, that lay at the foot of that vast range of Mount Taurus of which Mount Niphates may be considered as the highest and most central point. The latter he describes " *a spacious plain outstretch'd in circuit wide;*" while the former he places between its two rivers, and terms it " *fair champain with less rivers intervein'd*" DUNSTER.

THE END OF THE THIRD BOOK.

THE  
FOURTH BOOK  
OF  
PARADISE REGAINED.



## THE ARGUMENT.

Satan, perfifting in the temptation of our Lord, jliows him Imperial Rome in its greateji pomp and fplendour, as a power which he probably would prefer before that of the Parthians; and tells him that he might with the greateji eafe expel Tiberius, rejlore the Romans to their liberty, and make himfelf majler not only of the Roman Empire, but by fo doing of the whole world, and inclujively of the throne of David. Our Lord, in reply, expreffes his contempt of grandeur and worldly power, notices the luxury, vanity, and profligacy of the Romans, declaring how little they merited to be rejlored to that liberty, which they had loji by their mifconduct, and briefly refers to the greatnefs of his own future kingdom. Satan, noxc defperate, to enhance the value of his proffered gifts, profeffes that the only terms, on which he will beftow them, are our Saviour's falling down and worjhipping him. Our Lord expreffes a firm but temperate indignation at fuch a propofition, and rebukes the Tempter by the title of " Satan for ever damned." Satan, abajhed, attempts to jujlify himfelf: he then affumes a new ground of temptation, and, propofing to Jefus the intellectual gratifications of wifdom and knowledge, points out to him the celebrated feat of ancient learning, Athens, its fchools, and other various reforts of learned teachers and their difciples; accompanying the view with a highly-jmijhed panegyrick on the Grecian muficians, poets, orators, andphilofophers of the different feEts. Jefus replies, by fhewing the vanity and infufficiency of the boafled Heathen philofophy; and prefers to the mufick, poetry, eloquence, md didaëtick policy of the Greeks, thofe of the infpired Hebrew writers. Satan, irritated at the failure of all his attempts, upbraids the indifcretion of our Saviour in rejecting his offers;

## THE ARGUMENT.

and, hayings in ridicule of his e.xpected kingdom, foretold the fufferings that our Lord was to undergo, carries him back into the wilder nef, and leaves him there. Night comes on : Satan raifes A tremendous form, and attempts further to alarm Jefus with frightful dreams, and terrifick threatening fpectres ; which however have no effect upon him. A calm, bright, beautiful morning fucceeds to the horrors of the night. Satan again presents himfelf to our bleffed Lord, and, from noticing the florm of the preceding night as pointed chiefly at him, takes occafion once more to infult him with an Account of the fufferings which he was certainly to undergo. This only draws from our Lord a brief rebuke. Satan, now at the height of his defperation, confeffes that he had frequently watched Jefus from his birth, purpofely to difcover if he was the true Meffiah ; and, collecting from what paffed at the river Jordan that he mojl probably was fo, he had from that time more ajjiduouslly followed him in hopes of gaining fome advantage over him, which would nioft effectually prove that he was not really that Divine Per fori defined to be his "fatal Enemy". In this he acknowledges that he has hitherto completely failed; but ftill determines to make one more trial of him. Accordingly he conveys him to the Temple at Jerufalem, and, placing him on a pointed eminence, requires him to prove his Divinity either by fan ding there, or cafting himfelfdown with fafety. Our Lord reproves the Tempter, and at the fame time manifejh his own Divinity by fanding on this dangerous point. Satan, amazed and terrified, in ftantly falls ; and repairs to his Infernal Compeers, to relate the bad Juccefs of his enterprife. Angels in the mean time convey our bleffed Lord to a beautiful oalley, and, "while they minifter to him a repaji of celeftial food celebrate his victory in a triumphant hymn.



# PARADISE REGAINED.

## BOOK IV.

PERPLEX 'D and troubled at his bad fucces  
The Tempter flood, nor had what to reply,  
Difcover'd in his fraud, thrown from his hope  
So oft, and the perfuafive rhetorick 4  
That fleek'd his tongue, and won fo much on Eve,  
So little here, nay loft; but Eve was Eve;  
This far his over-match, who, felf-deceiv'd  
And raih, before-hand had no better weighed

Ver. 4.——the *perfuafive rhetorick*] Thus tht  
Serpent's addrefs to Eve's termed, in Sylvefter's *Du Bartas*,  
1621, p. 191, ;" *glozing rhetorike*."; Und Milton alfo, in his  
account of the Temptation of Eve, *Par. Loft*, B. ix. 549, fays  
" So *gloz'd* the Tempter." See alfo *Comm*, v. 790. But Mil-  
ton here had probably the *Eva* di Fed. Malipiero, Ven. 1640,  
12mo. in his mind, where the fall of Eve is related, p. 98. " Ma  
io crederei, ch' il peccato di Adamo foffe ftato anohe maggiore,  
perch' Eva alia per fine debole, e tentata dal Diavolo, ch' e il  
maeftro della RETTORICA *tentativa* poteva facilmente ingannarla."

TODD.

Ver. 5. *That fleek'd his tongue,*] So Quarks, in his *Elegy*  
on Dr. Wilfon, ft. iii.

" No far-fetch'd metaphor fhall fmooth or *sleek*

" My *ruffled* strain." DUNSTER.

The ftrentgli he was to cope with, or his own :  
But as a man, who had been matchlefs held 10

Ver. 9. *ThvJlrengtJi he was to cope with, or hit own:]* Milton might allude to the *particular* defcription of a *ftrong man foiled* Luke xi. 21, 22. " When a ftong man armed keepeth his palace, his goods are in peace. But when a *ftronger man* than he (hall come upon him, and overcome him, he *taketh from him all his armour wherein he trujed*" Thcfc words were fpoken by Chrift himfelf, poffibly with a reference to his victory over the Tempter, who " had no better weighed *the Jtrength* he was to cope with, or his own." TODD.

Ver. 10 *But as a man, &c]* jUt is the method of Homer' to illuftrate and adorn the fame fubjeft with feveral fimilitudes. Our author here follows his example, and prefents us with a *fringe* of fimiles together. This fecundity and variety of the tv^o poets can never be fufficiently admired/ but Milton, I think, has the advantage in this reipeft, that/in Homer the Idweit comparifon is fometinies the lull, whereas here they rife one upon another. The firft has too much famenefs with the fubjed that it would illuftrate, and gives us no new ideas. The feccjud is low, but it is the lpwnefs of Homer, and at the fame time is very natural. The third is free from the defects of the other two, and rifes up to Milton's ufual dignity and majeity\*. Mr. Tteycv alfo obferves that Milton, as if confeious of the defects of his twdr firft companions, rifes in the third to his ufual fubtimity. NEWTON.

Ibid. *Bat as a man, who had been matchiefs held &c]* The character of *the mail of cunning irritated by defeat*, however well drawn, is here an image too general and indiftinct, materially to illuftrate, or in any way to decorate, this part of the poem. We may therefore perhaps fuppofe the defcription in this place to have been *perfonal*: it might refer to his old literary, political, enemy, Salmafitis, as the " man who had been malchleft " held," and who, after being " foiled"\* in the controverfy by out aathpr's *defenfa populi*, endeavoured " to fal-ve his credit" by a virulent reply, which he did not live to (inifh, but which was publifhed by hsi fon : or it might relate to hfe later antagonist Alexander More, or Morus. DUNSTER.

In cunning, over-reach'd where leaft he thought,  
 To falve his credit, and for very fpite,  
 Still will be tempting him who foils him ftill,  
 And never ceafe, though to his (hame the more;  
 Or as a fwarm of flies in vintage time, 15

Vcr. 15. *Or as a fwarm of flies &c*] This companion, Dr. Jortin obferves, is very juft; and in the manner of Homer, *IL* xvi. 644.

Οἱ δ' αἰεὶ περὶ νέκρῳ ὁμίλειον, ὥς ὅτε μῦλαι  
 Σταθμῷ ἐν βρομέωσι περιγλαγίας κατὰ πύλλας,  
 "Ὡρῇ ἐν εἰαρινῇ, ὅτε τὲ γλάγος ἄλγεια δέει.

See alfo *IL* xvii. 570, &c. Mr. Thyer notices likewife the fimile of the Flies in the fecond Book of the *Iliad*, 469.

Ἡῶτι μυιάων ἀδινάων ἴθινα πολλὰ,  
 Αἴτε κατὰ σταθμὸν ποιμαντῶν ἐλάσκουσιν  
 "Ὡρῇ ἐν εἰαρινῇ, ὅτε τὲ γλάγος ἄλγεια δέει.

The language of this laft fimile is beautiful-, but the image which it prefents is of a kind that fcarcely embellishes, and certainly does not dignify, the description. The other two comparifons of a band of warriors obftinately defending the dead body of their companion from the repeated attacks of the enemy, to a number of flies which it is fcarcely poffible to drive back from a milk pail, and of a fingle hero acting the fame refolute part, to a fly that will not quit a dead carcafe, arc, it muft be allowed, fimilies of the degrading kind, and unworthy of the fubject they are intended to illuftrate." But the application of the fame fimile by Milton in this place is fo perfectly appropriate, that no fuch objection lies againft it. It is juftly obferved by Dr. Blair, refpecting fimilies, " that they are commonly intended to embellifh and to dignify; and therefore, unlefs in burlefque writing, or where fimilies are introduced purpofely to vilify and diminifh an object, mean ideas fhould never be prefented to us." This then is one of the Critick's exceptions, as it may be fuppofed the Poet's object here to diminifh, by fetting in its true light, the character of the Tempter, which in-parts of this Poem he had found it convenient to inveft

About the wine-prefs where fweet muft is poured,  
 Beat off, returns as oft with humming found;  
 Or furling waves againft a folid rock,  
 Though all to ftivers dafti'd, the affault renew,  
 (Vain battery !) and in froth or bubbles end; 20

with fuch a portion of dignity, that it was neceffary at other times to counteract it by lowering defcriptions and degrading companions. Befides, as the courage and force of a magnanimous hero may be illuftrated by the comparifon of a lion or a torrent, fo may the low cunning and bafe arts of an infidious adverfary be, with no lefs propriety, elucidated by a comparifon of an infed or a reptile. · DUNSTER.

The reader may here alfo compare Ariosto's beautiful Simile of the Flies/0/7. *Fur. C. xiv. ft. cix.* TODD.

Ver. 18. *Or furling waves againft a folid rock,*

*Though all to shivers dafti'd, the affault renew,']*

There-can be but one opinion refpecting this fimile. "St prefers," fays Mr. Thyer, "to the reader's mind an image which not only fills and fatisfies the imagination, but alfo perfectly expreffes both the unmoved ftedfaftnefs of our Saviour, and thefruftrated baffled attempts of Satan." We may trace a refemblance of it, where Vida defcribes the vain attempts of the Arch-Fiend, in the Temptation of our bleffed Lord, *Chriftiad. iv. 628.*

—————. — " Haud deftitit hoftis

" Congreffu virtus primo, pugnamque retentat,

" Atque aliis fuper atque aliis affultibus infat,

" Torque novos, femper coepti irritiis, integrat aftus,

" Nequicquam nunc regnorura, nunc laudis, inani

" Immotnm tentans animum pervertere amore.

" Ut, cum follicitum toll un t mare fludlibus Euri,

" Crebra ferit, faevitque minaci murmure in alta

" Littora, fed faxis allifa revertitur unda."

We may alfo compare the following ftanza of Giles Fletcher's *Chrift's Triumph over Death.*

" So have I feen a rock's heroick breaft,

" Againft proud Neptune, that his ruin threats,

So Satan, whom repulfe upon repulfe  
 Met ever, and to flhamefui filence brought,  
 Yet gives not o'er, though defperate of fucces,  
 And his vain importunity purfues.  
 He brought our Saviour to the weftern fide 25  
 Of that high mountain, whence he might behold  
 Another plain; long, but in breadth not wide,

" When all his waves he hath to battle preft,  
 " And with a thoufand fwelling billows beats  
 " The ftubborn ftone, and foams and chafes and frets  
 " To heave him from his root, unmoved ftand,  
 " And more in heaps the barking furies land,  
 " The more *in pieces beat* fly weeping to the ftand."

And we may trace all thefe later poets to Virgil, *Æn.* vii.  
 586, as we may Virgil himfelf to Homer, *II.* xv..618.

DUNSTER.

Ver. 18. , —/*urging waves*] / This is a frequent expreffion  
 in our old poetry. Thus in the *Hijlorie of Sir Chyomon*, 1599.

" Here by the fea of *furging wanes*."

Again, in Ford's *Lover's Melancholy*, 1629.

" The frothy fomes of Neptune's *furging wates*"

See alfo Drayton's *Pohjlbion*, S. xvi. p. 252, edit. 1622,  
 and Niccols's *Mir. for Mag.* p. 861, edit. 1610. But Milton  
 perhaps had here in mind both the phrafe and the fimile, as  
 they (land in Harington's *Orlando Furiofof* c. xlv. ft. 70.

" Nor better doth a *rocfee* indure the ftroke

" Of *urging wauesy* ftill wallowing to the land/' TODD.

Ver. 27. *Another plain, &c.*] The learned reader need not  
 be informed that the country here meant is Italy, which indeed  
 is long but not broad, and is waihed by the Mediterranean on  
 the fouth, and fcreened by the Alps on the north, and divided  
 in the midft by the river Tiber./ NEWTON.

The ridge of hills here does not mean the Alps, but the  
 Apennines which divide the fouth-weft part of Italy from the  
 north-weft; and in which the river Tiber has its fource^ The

Wafh'd by the fouthern fea, snd, on the north,  
 To equal length back'd with a ridge of hills  
 That fcreen'd the fruits of the earth, and feats of  
     **men,** ,      **30**  
 From cold Septentrion blafts; thence in the midit  
 Divided by a river, of whofe banks  
 On each fide an imperial city ilood,  
 With towers and temples proudly elevate  
 On feven fmall hills, with palaces adorn'd,      **35**

*plain*, contained between thofe hills and the Mediterranean fea, confifts of the old Etruria, Lathim, and Campania; the two latter being divided from the former by the courfe of the Tiber.

## DUNSTER.

Ver. 34. *With toners and temples proudly elevate &c.*] "Tims Sjtener, in his *Ruins of Time*, where Verulam, comparing herfelf with Rome, defcribes " the beauty of hier buildings fair;"

" High towers, fair temples, goodly theatres,

" Strong walls, rich porches, princely palaces,

" Large ftreets, brave houfes, facred fepulchres,

" Sure gates, fweet gardens, &c" DUNSTER.

Ver. 35. *On feven fmall hills,*] Thus Virgil, *Georgia*, ii. 535, (peaking of Rome, " *Septemque una fibi muro circumdedit arces.*" NEWTON.

Ibid. ————— *with palaces adorn'd,*

Porches, and theatres, baths, aqueducts,

Statues, and trophies, and triumphal arcs,] [The palaces were a fubject of immense expence and grandeur. Clodius, the antagonift of Milo, even in the times of the republick, dwelt in a houfe that coft near one hundred and twenty thoufand pounds of our money. We may form fome judgment of the fae and extent of the Roman palaces, from what is faid of them by the writers of the Auguftan age Salluft mentions " *domos et villas in urbium modum. exædificatas*" Bell. Catilin. 12. Seneca alfo fpeaks in the fame manner of the private houfes in his time - " *aedificia, privata laqitatem urbium magnarum vincentia.*" De Benefic. vii. 10, and ppift. xc. he notices " *domos inftar urbium*"

Porches, and theatres, baths, aqueducts,  
Statues, and trophies, and triumphal arcs,

The *Porches* or *Porticos* also were an article of immense magnificence at Rome. They were elevated structures of great extent; and were much resorted to for shade in summer, and for dryness in winter. Martial speaks of the Claudian Portico, *De Spectac. Ep. ii. 9*, and describes the famous Portico of Cn. Octavius, in the Circus Flaminius, *L. ii. Ep. xiv.* Ovid notices the Pompeian, Octavian, and Livian Porticos, *De Art. Architect. i. 67, &c.* As Roman luxury rose to its height, private persons had their porticos. Paterculus having spoken of the public porticos, adds: "publicam magniificentiam lecta privata luxuria est." *L. ii. C. i.*

The *Theatres* in which we may include the *Amphitheatres*, *Circus* and *Naumachiae* were conspicuous objects among the magnificent buildings of Rome. They were at first only temporary buildings, but were erected sometimes at an incredible expence. Pliny describes very particularly one built by M. Scaurus, the son-in-law of Sylla, which he terms "opus maximum omnium quæ umquam fuere humanæ manu facta." *L. xxxvi. C. 15.* Pompey was the first person who built a fixed theatre; see Tacitus, *Annal. xiv. C. xx.* Permanent theatres of a great extent soon became frequent. Some remains of those built by Marcellus, and Statilius Taurus, are still to be seen; as well as that of Tiberius.

The great extent of the Roman public *Baths* may be judged of by the ruins now remaining of those of Caracalla and Diocletian. Ammianus Marcellinus speaks of baths at Rome "in modum provinciarum extructa" (*L. xvi. C. 10*;) where, however, Valelius judiciously suggests the reading *piscinarum* rather than *provinciarum*. Rutilius, in his *Itinerarium*, says, v. 102. "Confumunt totos esse lavacula lacus." The *baths* even of private persons were very lofty buildings, and were ornamented in the most superb style. Juvenal, speaking of the expences of private persons in whatever gratified their own luxury, specifies particularly their *baths* and *porticos* *Sat. vii. 178.* Seneca particularly notices this absurd extravagance of his countrymen, in his *lxxxvith* epistle.

The *Aqueducts* were some of the noblest works of the Romans.

## Gardens, and groves, preiented to his eyes,

Frontinus, in his *Treatise de Aqueductibus Urbis Romæ*, affirms them to have been " *magnitudinis Romani Imperii præcipuum indicium.*"

The passion of the Romans for *Statues* appears from the number of antique statues yet remaining at Rome, after the numerous defolations of that city. Greece, Asia, and Egypt were all plundered to ornament it with statues. Among the most conspicuous of these, on a bird's eye view of the city, were the colossal images of some of their emperors, standing on superb columns. Ammianus Marcellinus, in his description of the triumphal entry of Constantius into Rome, notices the " *elatos vertices, qui scancili fuggeſtu confurgunt, priorum principum imitamenta portantes.*" These may be supposed the statues which the poet here intends,

Rutilius notices the numberless *Trophies* which decorated every part of the city of Rome *Itinerar.* 91, &c. Milton had here perhaps in his mind the trophies now remaining in the front of the Capitol, thought to be the Cimbric trophies of Marius.

{ The *Arches* erected in honour of eminent persons were in the early ages of Rome rude structures. That of Camillus was of plain stone. But those of Cæsar, Drusus, Titus, Trajan, Constantine, and others, were of marble, and many of them ornamented with statues, trophies, and the most curious sculpture; particularly those of Titus and Constantine. DUNSTER.

\* All these articles of grandeur and expence, both publick and private, are recorded, and minutely illustrated, by Hakewill, in his *Apologie of the Power and Providence of God* through several sessions of a chapter entitled, " *Of the Romans excessive luxurie in building.*" Milton's *triumphal arcs* may have been taken from Spenser's *Verbes*, prefixed to the *Hijlorie of G. Castrioty*; &c. 1596.

\* " Their rich *triumphall arch* which they did raise."

See also Daniel's *Civil Wars*, &c.

" *Triumphant arcs* of perdurable might," TODD.

[Ver. 38. *Gardens, and groves,*] The extravagance of the Romans in these articles of luxury, was carried to a ridiculous height. They planted " *gardens and orchards and groves* upon



Above the highth of mountains interposed:  
 (By what ftrange parallax, or optick ftill 40  
 Of viiion, multiplied through air, or glafs  
 Of telefeope, were curious to enquire:)

their houfe toppes, therein like Antipodes running a contrary courfe to nature, as Seneca truly and juftly taxes them, *Epift.* 122." Hakewill's *Apologie* &c. in the chapter, entitled " Their [the Romans] prodigall fumptuoufnefle in their private buildings, in regard of the largenefle and height of their houfes, as alfo in regard of their marble pillars, walls, roofes, beames, and pauement full of art and coft," p. 404. Compare ver. 58, &c-

TODD.

Ver. 40. (*By what Jirangc parallax, or optick Jkill  
 Of vifion, multiplied through air, or glafs*

*Of tele/cope,]* The learned have been very idly bufy in contriving the manner in which Satan ihowed to our Saviour all the kingdoms of the world. Some fuppofe it was done by vifion; others by Satan's creating phantafms or fpecies of different kingdoms, and presenting them to our Saviour's fight, &c. &c. But what Milton here alludes to is a fanciful notion which I find imputed to our famous countryman Hugh Broughton./ Cornelius a Lapide in fumming up the various opinions upon this fubjeel; gives it in thefe words t " Alii fubtiliter imaginantur, quod Daemon per multa fpccula fibi invicera objecta fpecies regnorum ex uno fpeculo in aliud et aliud continue reflexerit, idque fecerit ufque ad oculos Chrifti." In locum Matthsei. For want of a proper index I could not find the place in Broughton's works. But Wolfius, in his *Curce philogicoe in SS. Evangelia*, fathers this whim upon him: " Alii cum Hugone Broughtono ad infrumenta artis opticas fe rccipiunt." Vid. Wolf, in *Matt.* iv. 8. THYER.

The learned Bochart has a Diflertation on this fubjeft; the following paffage of which might here have been in Milton's recollection. " Eo ufque progreditur hominum induftria, ut infrumentis quibufdam opticis, telefcopiis, microfcopeis, et fpeculis, &c. remotiffima quæque oculis iùbjiciat, miuutiifima quavis adducat in confpectum, objeclorum fitum prorfus immutat,

And now the Tempter tints his filence broke.

The city, which thou feeft, no other deem  
Than great and glorious Rome, queen of the earth,  
So far renown'd, and with the fpoils enrich'd 40  
Of nations; there the Capitol thou feeft,  
Above the reft lifting his ftately head  
On the Tarpeian rock, her citadel  
Impregnable; and there mount Palatine, 50  
The imperial palace, compafs huge, and high  
The ftuclure, fkill of nobleft architects,

adeo ut pofteriora antcrius, inferius fuperiora cernantur. Nul-  
latcnus profecto dubitandum quin longc major fit Diaboli in ob-  
jeclis admovendis, amplificandis, fuo fitu emovendis, &c. vis ac  
folertni; cum pro tubis optieis aut fpeculis bipedalibus, vel  
tripedalibus, quibus iblcms uti, ille praiftu nubcs habeat, quas  
ex arbitrio, tanquam aeris princeps, fingit ac uiurpat." Tom. i.  
p. 949. DUNSTER.

Vcr. 45.————*great and glorious Rome, queen of the earth,*  
See *Tar, Loft*, ]]. xi. 405. And thus Propertius terms Rome,  
L. iii. *EL* 10. "Septem urbs alta jugis, qua: toti pmfulct urbi"  
Rutilius, in his *Itinerarium*, where he defcribes himfclf quitting  
Rome, thus begins a molt affectionate valedictory addrefs to her,  
L. i. 47.

"Exaudi, regina tui pulcherrima wundi." DUNSTER.

Yer. 46.———— *with the fpoils enrich'd*

*Of nations;*] This refers to the immente funis  
carried to Rome, and depofited in the treafury by their generals;  
and to what was amafled by the fines which the Romans arbi-  
trarily fet upon other ftates and kingdoms, as the price of their  
friendfhip, Lucan, where he relates the plundering of the trea-  
fury by Julius Cæfar, particularly defcribes the fpoils and trea-  
fures accumulated by thefe rulers of the world, *Pharfal* iii.  
155, &c. DUNSTER.

Ver. 50.———— *there mount Palatine,*

*The imperial palacey compafs huge, and high*

*The fructure,*] In the following paffage from

With gilded battlements conspicuous far,  
 Turrets, and terraces, and glittering spires:  
 Many a fair edifice beides, more like 55  
 Houses of gods, (so well I have dispos'd

Claudian we may perhaps trace something like the groundwork of this description of Rome, *De VI. Conf. Hon.* 35.

- " Ecce *Palatino* crevit reverentia monti,  
 " Exultatque habitante Deo, potioraque Delphis  
 " Supplicibus late populis oracula pandit;  
 " Atque suas adigna jubet revirescere laurus.  
 " Non alium certe decuit rectoribus orbis  
 " Effere larem, nulloque magis so colle potestas  
 " Æstimat, et summi fentit fastigia juris.  
 " Attolens apicem subjectis regia rostris  
 " Tot circum delubra videt, tantique Deorum  
 " Cingitur excubiis. Juvat infra tecta Tonantis  
 " Cernere *Tarpeia* pendentes pice Gigantas,  
 " Cadatque fores, mediisque volantia signa  
 " Nubibus, et densum stipantibus sethera templis,  
 " Æraque vestitis numeroque puppe columnis  
 " Coniata, subnixaque jugis immanibus redes,  
 " Naturam cumulant manu; spoliisque micanres  
 " Innumeros arcus. Acies stupet igne metalli,  
 " Et circumfusa trepidans obtunditur auro." DUNSTER.

Ver. 54. *Turrets, and terraces,*] Mr. Dunster remarks, that Milton here seems to have blended the old *English* castle with his *Roman* view, And Mr. Warton thinks that Milton was impressed with this idea from his vicinity to Windsor castle. See *Camus*, ver. 934-. However, in both passages, especially in this before us, Milton has imitated Spenser, *Facr. Qu.* v. ix. 21.

- " they a stately *pallace* did behold  
 " Of pompous show, much more than he had told,  
 " With many TOWRES and TARRAS mounted high,  
 " And all their tops bright glittering with gold,  
 " That seem'd to outline &c." TODD.

Ver. 56. *Houses of gods,*] This is the true reading. Some editions read " Houses of God."\* TODD.

My aery microscope,) thou may'ft behold,  
 Outfide and infide both, pillars and roofs,  
 Garv'd work, the hand of fam'd artificers,  
 In cedar, marble, ivory, or gold. So  
 Thence to the gates caft round thine eye, and fee  
 What conflux iffuing forth, or entering in;  
 Praetors, proconfuls to their provinces  
 Hading; or on return, in robes of ftate,  
 Liftors and rods, the enfigns of their power, 65  
 Legions and cohorts, turms of horfe and wings;  
 Or embaffies from regions far remote,

Vcr. 58. *Outfide and infide both,*] So Menippus, in Lucian's *Icaro-Mtnippus*, could fee clearly and diftinctly, from the moon, cities and men upon the earth, and what they were doing, both *without doors, and within*, where they thought themfelves moft fecret. *Κατακύψας γὰρ εἰς τὴν γῆν ἐώραν ὡς αἶψα τὰς πόλεις, τοὺς ἀνθρώπους, τὰ γινόμενα, καὶ ἔν τὰ ἐν ὑπαίθερ μόνον, ἀλλὰ καὶ ὅπῃ οἱ ἔπρωττον, οἰόμενοι λαμβάνειν.* Luciani Opp. vol. ii. p. 197. Edit. Græv. CALTON.

Ver. 63. *Frcetors, proconfuls to their provinces*

*Hajling, or on return, in robes of ftate, &c.*] The rapacity of the Roman provincial governours, and their eagernefs to take poffeffion of their prey, is here ftrongly marked by the word *hajling*. Their pride and vanity was not lefs than their rapacity, and was difplaycd not only in their triumphs, but in their magifterial ftate upon all occafions. The pride and ftate of the Roman magiftrates is noticed by Salluft, who alfo refers to their infamoufly rapacious conduct;—"incedunt per ora veftra magnifice facerdotia et confulatus, pars triumphos fuos oftentantes: perinde quafi ea honori, non prædez, habeant." *Bell. Jugurth.* C. 31. DUNSTER.

Ver. 66. —————turms] *Troops* of horfe, a word coined from the Latin, *turma*. Virg. *Æn.* v. 560. "equitum *turmæ*" NEWTON.

In various habits, on the Appian road,  
Or on the Emilian; fome from far theft fouth,  
Syene, and where the (hadow both way falls, 70

Ver. 68.—————on the Appian road,

Or on the Emilian; ] The Appian road from Rome led towards the fouth of Italy, and the Emilian towards the north. The nations on the Appian road are included in ver. 6\*9—76, thofe on the Emilian in ver. 77—79- NEWTON.

Ver. 69.—————fome from fart theft fouth,

Syene,] Milton had in view what he read in Pliny and other authors, that Syene was the limit of the Roman Empire, and the remotest place to the fouth that belonged to it. Or it may be faid that poets have not scrupled to give the epithets *extremi*, *ultimi*, to any people that lived a great way off; and that poffibly Milton intended farthest fouth to be fo applied both to Syene and to Meroe. JORTIN.

He firft mentions places in Africa; Syene, a city of Egypt on the confines of Ethiopia; " Ditionis Ægypti effe incipit a fine Æthiopiæ Syene;" Plin. Lib. v. Sect. 9; Meroe, an ifland and city of Ethiopia, in the river Nile, therefore called *Nilotick ifle*, 'where the fhadow both way falls; " Rurfus in Meroe, (infula hæc caputque gentis Æthiopum—in amne Nilo habitatur,) bis anno abfumi umbras;" Plin. Lib. ii. Seel. 73.; the realm of Bocchus, Mauritania. Then African nations; among thefe the golden Cherfonefe, Malacca the moft fouthern promontory of the Eaft-Indies, (fee *Paradife Loji*, B. xi. 392;) and utmoft Indian ifle Taprobane, wherefore Pliny fays it is " extra orbem a natura relegata;" Lib. vi. Sect. 22. Then the European nations as far as to the Taurick pool, that is the palus Maeotis; " Lacus ipfe Maeotis, Tanain amnem ex Riphæis montibus defluentem accipiens, noviffimum inter Europam Afiamque finem, &c." Plin. Lib. iv. Seel. 12. NEWTON.

The defcription here, feems governed by the cardinal points. It firft looks fouthward, to Africa; then eaftward, to Asia; then weftward, to France, Spain, and the Britifh Iflands; then northward, to Germany, ancient Scythia, and the moft northern European nations. / Milton feems alfo to have had in view

Meroe, Nilotick ifle; and, ihone to weft,  
 The realm of Bocchus to the Black-moor fea;  
 From the Afian kings, and Parthian among thefe;  
 From India and the golden Cherfonefe,  
 And utmoft Indian ifle Taprobane, 75  
 Dufk faces with white filken turbans wreath'd;  
 From Gallia, Gades, and the Britifti weft;

Martial's Epigram, *De Gentium Conffuxu et Congratulation?*,  
*Lib. De Spettac.* Ep, iii. DUNSTER.

Ver. 73- '———-and *Parthian among thefe;*] The Tempter having failed to captivate our Lord with the view of the immente forces of the Parthians and their military preparations and (kill, now endeavours to imprefs upon him a fenfe of the great power of the Roman Empire. This is displayed in the embaffies of diftant and powerful nations, among whom we find the Parthians, who are thus made to bow the head to the Genius of Rome. DUNSER .

Ver, 76. *Dufk faces with white filken turbans wreath'd;*] I have been told that a truly refpectable prelate, whole tafite and literary acquirements are of the firft eminence, has noticed this verfe as one of the/mod pitiurefque lines that he had ever met with in poetry: almoft every word conveys a diftinct idea, and generally one of great effect, Prudentius has a paffage not dif-fimilar, *Itamartigen.* 4,99-

—————" decolor Indus

" Tempora pinnatis redimitus nigra fagittis."

See Tafib, of the Æthiopians, *Gier. Lib. c. xvii.* 3 i\*

\*———" per battefmo delle nere fronte." DUNSTER.

Ver. 77.———-*Cades,*] The old Roman name for Cadiz, or Cales, a principal fea-port of Spain; without the tlfaits of Gibraltar; and is here put to iignify the part of Spain mod diftant from Rome; which the Romaus didinguilhed by the name of *Hifpania ulterior*, DUNSTER.

Germans, **and** Scythians, and Sarmatians, north  
 Beyond Danubius to the Taurick pool  
 All nations now to Rome obedience pay; so  
 To Rome's great emperour, whose wide domain.  
 In ample territory, wealth, and power,  
 Civility of manners, arts, and arms,  
 And long renown, thou justly may'st prefer  
 Before the Parthian. These two thrones except, S5

Ver. 78. *Gentians, and Scythians, and Sarmatians, north  
 Beyond Danubius to the Taurick pool.]* The Danube  
 was the southern boundary of ancient Germany From the mouth  
 of the Danube to the Palus Mæotis all along the shores of the  
 Euxine Sea, lay the European Scythians, and beyond them north-  
 ward the Saurauratae, Sarmatae, or Sarmatians. All the inter-  
 mixed nations seem at the time of the Christian Æra to have  
 been so far swallowed up in these two, as to have ranked under  
 the general head of Scythians or Sarmatians which names ancient  
 hi Italians have much confounded. These two nations extended  
 themselves very far north. Cluvier says, that Sarmatia reached  
 quite to the Northern Ocean; which was thence called *Oceanus  
 Sarmaticus*. Juvenal joins the Sarmatians with this ocean, *Sat.*  
*ii. 1, 2.* Milton may therefore be understood, in this descrip-  
 tion, as meaning to comprehend all the European nations from  
 the banks of the Danube, and the shores of the Euxine, to the  
 Northern Ocean. DUNSTER.

Ver. 84. ————— *thou justly may'st prefer  
 Before the Parthian.]* The Tempter had before  
 advised our Saviour to prefer the Parthian, B., iii. 363.

~—————" the Parthian first  
 " By my advice :"

but this stuffing and inconsistency is very natural and agreeable  
 to the father of lies, and by these touches his character is set in  
 a proper light. NEWTON.

There appears to me here no inconsistency whatever. What  
 is here said rather marks the great and accomplished art of the

The reft are barbarous, and fcarce worth the fight,  
 Shar'd among petty kings too far removed;  
 Thefe having frown'd thee, I have fhown thee all

tempter, than indicates a "muffling." Satan only varies the attack, by changing the ground on which it had not been fuccefsful. His manner of doing it is perfectly plaufible. "You," fays he, "may very poffibly prefer an alliance with the Romans, whose power and fplendour I have juft difplayed, to one with the Parthians; and you judge wifely in fo doing/' DUNSTER.

Yet, to fay that Chrift might *jujly* prefer an alliance with the Roman, after he had laid that by the Parthian he fhould

—————" regain, *without him not,*  
 " That which alone could truly re-inftall him  
 " In David's feat/'—

*argues*, I think, in the ftrongeft fenfe of the expreffion, *a liar traced*, as the Angel denominates him in *Par. Loft.\**—It is in fcafe after, however, for the Tempter to recommend the wealth and grandeur of Rome to our Lord's notice. Porphyry fays, that the devils always endeavoured to entice men to worfhip them *by magnificent promifes of riches and glory*. See Elfer in *Mat.* iv. 8, 9. Compare alfo B. iii. 25, and Mr. Thyer's note on the paffage. TODD.

Ver. 88. ————— *I have fhown thee all*

*The kingdoms of the world, and all their glory.*] The Poet in the preceding Book had difplayed at large the military power of the Parthian empire. In the beginning of this Book he fhows and defcribes Imperial Rome, the "Queen of the Earth/' in all her magnificence of fplendour and pride of power; and introduces the reft of the world as fubjeft to her, doing homage to her greatnefs, and fuing to her with embaffies. Thus admirably has he depicted "the kingdoms of the world, and all their glory," in the great and principal empire of the Heathen world: very judiciously alfo and with confiderable effect has he wound up his extended and highly finifhed defcription, by recurring to the *brief* account in fcripture of the Devil fhewing our Lord *all the kingdoms of the world, and the glory of them*. *Mat.* iv. DUNSTER.



The kingdoms of the world, and all their glory.  
 This emperour hath no fon, and now is old, 90  
 Old and lafcivious, and from Rome retired  
 To Caprece, an ifland fmall, hut ftrong,  
 On the Campanian (bore, with purpofe there  
 His horrid lufts in private to enjoy;  
 Committing to a wicked favourite 95  
 All publick cares, and yet of him fufpicious;  
 Hated of all, and hating. With what eafe,  
 Endued with regal virtues, as thou art,  
 Appearing, and beginning noble deeds, 99  
 Might'ft thou expel this monfter from his throne,  
 Now made a ftye; and, in his place afcending,

Vcr. 90. *This emperour & c*] This account of the emperour *Tiberius* retiring from Rome to the ifland *Caprece*, and there enjoying his horrid lufts in private, and in the mean while committing the government to his *wicked favourite* and minifter *Sejanus*, together with the character of this emperour; is perfectly agreeable to the Roman hiftories, and particularly to thofe of Suetonius and Tacitus, who have painted this *monfter*, as Milton calls him, in fuch colours, as he deferved to be defcribed in, to pofterity. NEWTON.

Ver. §5. ———— *a wicked favourite*] Our poet, I dare fay, read, with great difpleafure and difguft, the fulfome praïſes that Paterculus has difgraced himſelf by lavifhing on Sejanus in the fecond book of his hiftory, . Jos. WARTON.

Ver. 100. ———— *this monfter*] Thus Cicero, fpeaking of Catiline; " nulla jam pernicies a *monſtro illo* atque prodigio moenibus ipſis intra moenia comparabitur." 2. *In Catilin. I.* DUNSTER.

See alfo Juvenal, *Sat. iv. 2.*

———" *Monjirum* nulld virtute redemptum

" A vitiis, aeger, folaque *libidine* fortis." TODD.

A victor people free from fervile yoke!

And with my help thou may'it; to me the power  
Is given, and by that right I give it thee.

Aim therefore at no less than all the world; 105  
Aim at the highest: without the highest attainment  
Will be for thee no fitting, or not long,  
On David's throne, be prophesied what will.

To whom the Son of God, unmov'd, replied-  
Nor doth this grandeur and majestic (how 110  
Of luxury, though call'd magnificence,  
More than of arms before, allure mine eye,  
Much less my mind; though thou should'st add  
to tell

Their sumptuous gluttonies, and gorgeous feasts

Ver. 103. ————— to we the power

*Is given, and by that right I give it thee.*] " Ali  
this power will I give thee, and the glory of them; *for that is  
delivered unto me, and to whosoever I will I give it.*" Luke.  
iv. 6. DUNSTER.

Ver. 114. *Their sumptuous gluttonies,, and gorgeous feasts]*  
The poet had here perhaps in his mind the account given by Sue-  
tonius cap. 13, of the *sumptuous gluttonies of Vitellius*; or the  
immense funis expended in this way by the famous Apicius, of  
which see Seneca, *De Consolat. Ad. Helv.* cap. 10. DUNSTER.

This line of *Paradise Regained* might perhaps have been dic-  
tated by a peasant in *Comus*, v. 776.

—————, ———" fwinifh Gluttony

" Ne'er looks to Heaven amid it his gorgeous feast "

And what follows relating to the feasts of the Romans, might  
be suggested by the similar, but more diffuse, remarks of an  
author, whose deeply learned labours could not but be highly  
gratifying to the inquisitive mind of Milton. See Hakewill's  
*Apologia of the Power and Providence of God*, edit. 1630. Lib. iv.

On citron tables or Atlantick ftone, 115  
(For I have alfo heard, perhaps have read,)

Cap 6. Sect. 6Y " Of the coftlineffe and curious workemanfhippe of the veffols out of which they [the Romans] dranke, which was likewife a meanes to draw them on to cxceffive drinking. Cap. 7. Of the cxceffiue gluttony of the Romanes. Sect. J. Of their coftly tables, their huge platters, &c." See alfo the notes, P. R. B. ii. 180, 353, &c. and my account of the life of Milton. TODD.

Ver. 115. *On citron tables or Atlantick Jtone,*] Tables made of citron wood were in fuch requet among the Romans, that Pliny calls it *menfarum infania*. They were beautifully veined and (potted. See his account of them, Lib. xiii. Sect. 29- I do not find that the *Atlantick Jtone* or marble was fo celebrated: the *Numidicus lapis* and *Numidicum marmor* are often mentioned in Roman authors. NEWTON.

This citron wood, which grew upon Mount Atlas, in Mauritania, was held by the Romans equally valuable with gold, if not fuperiour to it. Hence Martial, L. xiv. *Ep. lxxxvii.*

" Accipe felices, *Atlantica* munera, fylvas :

" Aurea qui dederit, dona minora dabit."

And Varro, De R. R. iii. 2. " Nuncubi hie vides *citrum*, *cut aurum* Citron tables are mentioned by Lucan in his defcription of the gorgeous feaft given by Cleopatra to Caefar, *Vharfal.* x. 144.

" Dentibus hie niveis fectos *Atlantide fylvu*

" Impofuere orbes."

Milton could not mean to celebrate any marble under the name of " Atlantick ftone ;" for it docs not appear that the Romans ever ufed marble for tables. *Atlantick* mull therefore have a reference to this citron wood, which is faid to have grown no where but upon Mount Atlas. It might perhaps be called " Atlantick marble" or "*ftone*" from its marble-like appearance; being curiouily veined and fpotted. DUNSTER.

The old fcholiaft on Horace, Sat. i. vi. 116. mentions a particular kind of *marble* table, however, in ufe among the Romans, called " *menfa Delphica*." TODD.

Their wines of Setia, Cales, and Falerne,  
Chios, and Crete, and how they quaff in gold,  
Cryftal, and myrrhine cups, embofs'd with gems  
And ftuds of pearl; to me iliould'fl tell, who thirft

Ver 117. *Their wines of Setia, Cales and Falerne,*

*Chios, and Crete,']* The three formct were of the  
mofi famous Campanian wines among the Romans. The *Falernian*  
was commonly confulercd as their prime wine. Hence Virgil,  
*Georg.* ii. 96.

—————" nec cellis ideo contende *Falernis*."

And Tibullus, fpeaking of the Falernian diftrict, terms- it  
" Bacchi cura, *Falernus* ager." L- i. *EL* 9- Martial fpcaks of  
*Setia*, now *Sezza*, famous for its wine, and its fituation on the  
brow of a hill, L. xiii. *Ep.* 112. Sec alfo L. x. *Ep.* 74. And  
Horace fpcaks of the *Calenian* wine as a luxury of the higheit  
kind, *Od.* I. xxxi. 9. Pliny, fpcaking of the wines imported into  
Italy, fays, " in fiimmâ gloria fuerunt Thafmm *Chiumque*. Ex  
Chio quod Arvifium vocant." xiv. 7- See alfo Virgil, *Eel.* v. 71,  
and Silius Italictis, lib. vii. 210. Horace places the *Chian*  
among the rich wines in the mifer's cellar, *Sat.* II. iii. 115; he  
likewife alludes to the high eftimation in which this wine was  
held, *Ode* III. xix. 5. The wines of *Crete* are joined with thofc  
of Chios or Scios, by Taflb, *GicritfaL* Lib. i. 78. And *Cretan*  
wine is mentioned, together with the *Chian* and other celebrated  
wines of Greece, by Julian, *Var. HijL* xii. 31. DUNSTER

Ver. 118. —————how they quaff in gold,

*Cryjial, and myrrhine cups, cmbofs'd with gems*

*And finds of pearl;]* *Cryftal* and myrrhine cups are  
often joined together by ancient authors." Murrhina etcryftai-  
lina ex eadem terra efibdimus, quibus pretium faceret ipfa fra-  
gilitas. Hoc argumentum opum, luec vera luxurie gloria exifti-  
mata eft, habere quod polfetftatim totum perire." Plin. Lib.  
xxxiiiL *Proem*. We fee that Pliny reckons *myrrhine* cups among  
foffils: Scaliger, Salmafms, and others, contend from this verfe  
of Propertius, iv. 26.

" Murrheaque in Parthis pocula cofta focus,"

that they were like our porcelain: but if they were fo very

And hunger fill. Then embaffies thou flow'ft  
 From nations far and nigh; what honour that,  
 But tedious wafte of time, to fit and hear  
 So many hollow compliments and lies,

fragile as they are represented to be, it is not easy to conceive how they could be *emboj'd with gems and finds of pearl*. I suppose our author asserted it from the words immediately following in Pliny; "Nee hoc fuit fatis: turba gemmarum potamus, et smaragdis teximus calices: ac temulentiae causa tenere Indiam juvat: et aurum jam accersio est." Or perhaps the words, *embofs'd with gems, &c.* refer only to *gold* first mentioned, which is no unusual construction: *They quaff in gold embos'd with gems and jewels of pearl*. NEWTON,

Hakewill, in his *Apologie* &c., may here again be cited. Séch 6. as in the note on ver. 114. he is translating Pliny: "When the toy takes vs in the head, all our delight is in chafed and *embossed* plate, or else so carved, engraven, and deepe cut in, as it is rough againe in the hand, &c." Then Hakewill adds, "These *celatures* in their drinking cups were so fram'd, that they might put them on or take them off at plea Aire, and were therefore called *emblemata*. Such was that whereof the satyrift [Juvenal] speaks, *stantem extra pocula caprum*, 'a goat standing out from the cup/—Sometimes were they made of *onix* stones drawne out of the mountains of Arabia; sometimes of mother of pearle, or some rare pretious shells. And all these hides they *richly inamell'd with pearles* and pretious stones."

Compare a moil beautiful passage in P. Fletcher's *Purp. Island*, c. i. ft. 26.

"That they may *drink in pearl*, and couch their head

"In soft, but fleefle down; in rich, but restlesse bed."

Then follows, in the 27th stanza, which Mr. Dunster also notes,

"Oh! let them *in their gold quaffe* dropfies down/' TODD.

Ver. 124. *So many hollow compliments and lies,*

*Outlandish flatteries ?]* Possibly not without an allusion to the congratulatory embassies on the Restoration.

DUNSTER.

Outlandifli flatteries? Then proceed'ft to talk 125  
 Of the émpèrour, how eafily fubdued,  
 How glorioufly : I (hall, thou fay'ft, expel  
 A brutiif monfter; what if I withal  
 Expel a Devil who firft made him fuch ?  
 Let his tormenter confcience find him out; 130  
 For him I was not fent; nor yet to free  
 That people, victor once, now vile and bafe;  
 Defervedly made vaifal; who, once juft,  
 Frugal, and mild, and temperate, conquer'd well,  
 But govern ill the nations under yoke, 135  
 Peeling their provinces, exhaufted all

Vcr. 130. *Let his tormenter confcience find him out;* [Milton, as Dr. Jortin obferves, had here in his mind Tacitus, who, having related the extraordinary letters written by Tiberius to the Senate, adds ; " Adeo facinoraaque flagitia fui ipfi quoque in fupplicium verterant. Neque fruflra praeftantiffimus fapientiae firmare iblitus eft, fi recludantur tyrannorum mentes, poffe afpici laniatus et ictus, quando ut corpora verberibus, ita faevitiâ, libidine, malis confultis, animus dilaceretur. Quippe Tiberium non fortuna, non folitudines protegebant, quintormenta pectoris fuaique ipfe pcenas fateretur." *Annul*, vi. 6. DUNSTER.

Vcr. 132. *That people, victor once, now vile and bafe; & c ]* This defcription of the corruption and decline of the Roman empire, contained in this and the following ten lines, is at once concifely fine, and accurately juft. DUNSTER.

Vcr. 136. *Peeling & c ]* *Peeling* is *pillaging* their provinces ; which is, fpelt *pill*ing by Chaucer, Spenser, and other old Englifh poets./Sec aliò Barret's *Akearie*, 1584: " To *pill* or *poll*." But Sir R. Naunton, in his *Fragmenta Regalia*, 1641, affords the beft illuftration of Milton's expreffion, where, fpeaking of the Earl of Leiccefter's father, he fays, " his eftate confifcate, and that for *peeling* and *polling*." The word *peeled* for *pillaged* is ufed by our translators of the Bible. See *Ifaiah* xviii. 2. " Go,

By luft and rapine; firft ambitious grown  
Of triumph, that infulting vanity ;  
Then cruel, by their fports to blood inur'd

ye fwift meflengers to a nation fcattered and *peeled*." Ilakewill  
lias a very curious fection on the conduct of the Humans here  
noticed by Milton, entitled " Their unmerciful *pilling* and po-  
ling, *robbing* and *fpay ling* the provinces, not fparing the very  
temples ami things facred" Lib. iv. cap. 5. Sect. 3. TODD

Ver. 135. Then cruel, by their fports to blood inur'd  
Of fighting beajls, and men to beafts expos'd ;  
Luxurious by their wealth, and greedier fill,  
And from the daily fcene effeminate.].

The con-  
neftion of luxury, cruelty, and effeminacy, has been often re-  
marked in ail ages Atlienæus notices the cruelty of the people  
of Miletus as conne-  
ted with their luxury; and, fpeaking of  
ibme Scythian nations, he defcribes them advancing in cruelty, in  
proportion as they plunged themfelvcs in luxury and effeminacy,  
*καὶ πρῶτοι ἐπὶ τὸ τρυφᾶν ὀρμήσαντες, εἰς τὸ το προῆλθον ὑβρεως, ὡς  
πάντων τῶν ἀνθρώπων εἰς οὗς ἀφίκωντο ἡκροτενῆραζον τὰς ῥύας.* p. 525.  
Ed. Caufab. The Ionians are defcribed by the fume author as  
" devoid of philanthropy, chearfulncfs, and even natural affec-  
tion, and fhewing upon all occafions a difpofition of the moil un-  
feeling kind;" and at the fame time he notices " their habits of  
luxury and effeminacy," *τὰ Ἰωνῶν ἦθη τρυφώτερα.* p. 625. Tacitus  
connects luxury and cruelty together in the charaéter of Otho.  
Having fpoken of Vitellius as "ventre et gula fibi ipfi hoftis,"  
he adds, " Otho, *luxu, five it ia, audaciâ, reipublicae exitiofior*  
*duccbatur.*" *Hift.* ii. 31. The effeminacy of the Romans, as  
luxury advanced, became a fubjeel; of complaint and cenfure to  
all their moralifts and hiitorians\* " Miramur," fays Columella,  
" geitus effcjeminatorum, quod a naturâ fexum viris denegatum  
muliebri motumentiantur, decipiantque oculos fpecantium." L. i.  
Nero affumed the drefs and behaviour of a woman, and was  
nftually feveral times married, with much oftentation of the  
nuptial rites, to feveral of his minions. Eliogabalus imitated his  
example in this, and in other diigraceful instances. Milton  
probably alluded to fame ef thefe circumftances in the Roman  
hiftery. DUNSTER.

Of fighting beads, and men to beads exposed; 140  
 Luxurious by their wealth, and greedier still, ,  
 And from the daily scene effeminate.

What wife and valiant man would seek to free  
 These, thus degenerate, by themselves enslav'd ?  
 Or could of inward slaves make outward free ?

The poet, in his *Hiftory of England*, at the concltition, thus speaks of the difflute life of the English: " The great men given to *gluttony* and *difflute life*—the meaner sort spent all they had in *drunkenness*—attended with other vices which *effeminate* men's minds." TODD.

Ver. 140. *Of fighting beafts, and men to beafts expos'd;* / Tho *fighting beafts* are a poor instance of the Roman cruelty in their sports, in comparifon of the gladiators; who might have been introduced fo naturally and eahly here, only by putting the word *gladiators* in place of the other two, that one may very well be furprifed at the poet's omitting them. See Seneca's viith Epiftle.

CALTON.

*Beaft-fights* were exhibited among the Romans with great variety,i Sometimes, by bringing water into the amphitheatre, even fea-monfters were introduced for the purpofe of combating with wild beafts. This is mentioned by Calphurnius, *Ecl* vii. 65. The men that fought with wild beafts were called *beftiarii*. These were principally condemned peribns; although there were fome who hired themselves like *gladiators*. DUNSTER.

Ver. 141. *Luxurious by their wealth, & c* ] Manilius, iv. 10.

" *Luxuriamque luteris emimus, luxuque rapinas.*"

DUNSTER.

Ver. 145. *Or could of inward faxes make outward free ?* / This noble fentiment Milton explains more fully, and expreffes more diffufely, in his *Puradiji Loft*, B. xii. 90.

—————" therefore fince he permits

" Within himfelf unworthy powers to reign

" Over free reafon, God in judgement juft

" Subjects him from without to violent lords & c."



Know therefore, when my feafon comes to fit  
On David's throne, it fhall be like a tree

So alfo again, in his xiith *Sonnet*,

" Licence they mean, when they cry Liberty;

" *For who loves that, muft firft be wife and good*"

No one had ever more refined notions of true liberty than Milton, and I have often thought that there never was a greater proof of the weaknefs of human nature, than that he, with a head fo clear, and a heart, I really believe, perfectly honeft and difinterefted, fhould concur in fupporting fuch a tyrant and profelled trampler upon the liberties of his country, as Cromwell was. THYER.

The following citation, from a truly philofophical work, may jbc no improper comment on this paflage of Milton. /" Were a nation given to be moulded by a fovereign, as clay is put into the hands of the potter, this project of bellowing liberty on a people who are actually fervile, is perhaps of all others the moll difficult, and requires moll to be executed in filence, and with the deepeft refervc. /Men are qualified<sup>1</sup> to receive this blefling, only in proportion as they are made to apprehend their own rights, and are made to refpect the juft pretenfions of mankind in proportion as they are willing to fuftain in their own perfons the burthen of government and of national defence, and to prefer the engagements of a liberal mind to the enjoyments of (loth, and the delufive hopes of a fafety purchafed by fubmiffion and fear/" *Ferguson on Civil Society*, p. 6. f. 5. DUNSTER.

Ver. 146. *Know therefore, when my feafon comes to fit*

*On David's throne, &c.]y* A particular manner of expreffion, but frequent in Milton as if he had faid, Know therefore when the feafon comes, to fit on David's throne, that throne *fhall be like a tree* & alluding to the parable of the muftard-feed grown into " *a tree, fo that the birds lodge in the branches thereof,*" Matt. xiii. 32 5 and to, (what that parable alfo refpects,) Nebuchadnezzar's dream of the great " *tree whofe height reached unto heaven, and the fight thereof to the end of all the earth*" Dan. iv. II. Tertullian alfo compares the kingdom of Chrift to that of Nebuchadnezzar. See Grotius in Matt.

Spreading and overihadowing all the earth;  
 Or as a flone, that fliall to pieces dalh  
 All monarchiesbefides throughout the world; 150  
 And of my kingdom there fliall be no end:  
 Means there fhall be to this; but what the means,  
 Is not for thee to know, nor me to tell.

To whom the Tempter, impudent, replied.  
 I fee all offers made by me how flight 155  
 Thou valueft, becaufe offered, and rejēcts:  
 Nothing will pleafe the difficult and nice,  
 Or nothing more than ftill to contradift:  
 On the other fide know aliō thou, that I  
 On what I offer fet as high efteem, 160  
 Nor what I part with mean to give for nought;  
 All thefe, which in a moment thou behokTft,  
 The kingdoms of the world, to thee I give,

*Or as a flone, &c.* alluding to the flone in another of Nebuchadnezzar's dreams, wich brake the image in pieces, and fo this kingdom "*Jhall break in pieces, and confume all thefe kingdoms, and it fhall ftand for ever*" Dan. ii. 44. "*And of my kingdom there Jhall be no end?*" the very words of Luke, i. 33, with the only neceffary change of the perfon. NEWTON.

There is an allufion alfo to *Pfalm* ii. 9, which prefigures the kingdom of Chrift triumphant over all nations: "*Thou fhalt, dajh them in pieces like a potter's vefiel.*" TODD.

Ver. 157. *Nothing will pleafe the difficult and nice,*] Mr. Jortin and Mr. Sympfon fay, that perhaps we fhould read "*thee difficult and nice:*" But I think the ičius falls better in the common reading, and the fentence is better as a *general* obfervation. NEWTON.

"And yet, by the *particular* application of *nicely* to Chrift, in ver. 277 of this Book, the conjecture of Jortin and Sympfon feems fupported. TODD,

(For, given to me, I give to whom I please,)  
 No trifle ; yet with this reserve, not else, 165  
 On this condition, if thou wilt fall down,  
 And worship me as thy superiour lord,

Ver, 166. *On this condition, if thou wilt fall down,*

*And worship me as thy superiour lord,]* In my opinion, (and Mr. Thyer concurs with me in the observation,) there is nothing in the disposition and conduit of the whole poem so justly liable to censure, as the awkward and preposterous introduction of this incident in this place. The Tempter would have proposed the condition at the same time that he offered the gifts, as he doth in Scripture; but after his gifts had been absolutely refused, to what purpose was it to propose *the impious condition*? Could he imagine that our Saviour would accept the kingdoms of the world upon *the abominable terms* of falling down and worshipping him, just after he had rejected them unclogged with any terms at all? Well might the author say that Satan *impudent replied*; but that doth not solve the objection\*.

NEWTON.

I differ entirely from Dr. Newton and his very able coadjutor, respecting this part of the poem. The management of the poet seems so far from objectionable, that I conceive this passage to be a striking instance of his great judgement in arranging his work, as well as of his great skill in decorating it. The conduct and demeanour of Satan had hitherto been artfully plausible, and such as seemed most likely to forward his designs. At the beginning of this Book, after repeated defeats, he is described desperate of success, and "flung from his hope;" but still he proceeds. Upon his next attack failing, the paroxysm of his desperation rises to such a height, that he is completely thrown off his guard, and at once betrays himself and his purpose, by bringing forward, with the most intemperate indiscretion, those *abominable terms*, which, could it have been possible for his temptations to have succeeded, we may imagine were intended in the end to have been proposed to our Lord. This then is the *ἀναγνώρισις*, or full discovery who Satan really was; for it must be observed, that thoughlystefus in the first Book (ver. 356.) had declared that he knew the Tempter through his disguise, still the

(Eafily done,) and hold them all of me;  
For what can lefs fo great a gift deferue ?

Whom thus our Saviour anfwer'd with difdain.  
I never lik'd thy talk, thy offers lefs; 171  
Now both abhor, fince thou haft dar'd to utter  
The abominable terms, impious condition :  
But I endure the time, till which expired  
Thou haft permiffion on me. It is written, 175  
The firft of all commandments, Thou (halt worfhip  
The Lord thy God, and only him fhalt ferve;  
And dar'ft thou to the Son of God propound  
To worfhip thee accurs'd ? now more accurs'd  
For this attempt, bolder than that on Eve, 180  
And more blafphémous; which expert to rue.

Temptation proceeds in the fame manner as if he had not known him: at leaft our Lord's conduct is not reprefented as influenced by any fufpicion of an infidious adverfary. As to *propofing the condition together with the gifts*; this I conceive could not be clone without changing the whole plan of the poem, as by puffing the queftion immediately to a point, it mud have precluded the gradually progrefive temptations which the poet fo finely brings forward. It might perhaps have been wifhed that the circumftance of Satan's betraying himfelf and his purpofe, under the irritation of defeat and defperation, had been kept back till the fubfequent temptation, in the highly-finifhed defcription of Athens with all its pride of learning and philofophy, had been tried, and had alfo failed. But the apologetick fpeech of Satan (ver. 196.) in which he recovers himfelf from his intemperate impetuofity, and repairs the indifcretion of his prefent violent irritation, fo far as to pave the way for another temptation, is not only inarked with fuch Angular art and addrefs as is truly admirable, but likewife gives a material variety and relief to this part of the poem ; which I cannot wi(h to have been in any refped different from what it is, as I do not conceive that even Milton himfelf could have improved it. DUNSTER

The kingdoms of the world to thee were given ?  
 Permitted rather, and by thee ufurp'd;  
 Other donation none thou canst produce.  
 If given, by whom but by the King of kings, 185  
 God over all fupreme ? If given to thee,  
 By thee how fairly is the giver now  
 Repaid ! But gratitude in thee is loft  
 Long fince. Wert thou fo void of fear or fliame,  
 As offer them to me, the Son of God ? 190  
 To me my own, on fuch abhorred paßt,  
 That I fall down and worfhip thee as God ?  
 Get thee behind me; plain thou now appear'ft  
 That Evil-one, Satan for ever damn'd.

To whom the Fiend, with fear abafh'd, replied.  
 Be not fo fore offended, Son of God, 196  
 Though Sons of God both Angels are and Men,

Ver. 185. «—————*the King of kings,*  
*God over all fupreme ?]* I Tim. vi. 15. " Who  
 is the bleffed and only potentate, *the King of kings, and Lord of*  
*lords,"* And " Who is over all, God bleiled for ever." *Romans,*  
 ix. 5. DUNSTER.

Ver. 188.———*But gratitude in thee is loft*  
*Long fince.]* Milton had made Satan declare  
 " long" before, *Par. Loft*, B. iv. 109.

" all good to me is loft;

" Evil, be thou my good !" / DUNSTER.

Ver. 194. *That Evil-one,]* The , the pre-eminently  
*wicked one.* Sec Dr. Lort's... *Short Commentary on the Lord's*  
*Prayer,* in which he proves this to be one of the three names,  
 applied to the great apoftate Spirit in Scripture pp. 24, 25.

TODD.

Ver. 195.———*with fear abafh'd,]* He was *abafh'd*  
 on a former occafion, *Par. Loft*, B. iv. 846. TODD.

If I, to try whether in higher fort  
 Than thefe thou bear'ft that title, have proposed  
 What both from Men and Angels I receive, 200  
 Tetrarchs of fire, air, flood, and on the earth,  
 Nations befide from all the quartered winds,  
 God of this world invoked, and world beneath :  
 Who then thou art, whole coming is foretold  
 To me mod fatal, me it mod concerns; . 205  
 The trial hath indamag'd thee no way,  
 Rather more honour left and more efteem;  
 Me nought advantaged, miffing what I aim'd.  
 Therefore let pafs, as they are tranfitory,  
 The kingdoms of this world; I (hall no more 210  
 Advife thee; gain them as thou eanft, or not.  
 And thou thyfelf feem'ft otherwife inclin'd  
 Than to a worldly crown; addicted more  
 To contemplation and profound difpute,  
 As by that early action may be judg'd, 215  
 When, (lippng from thy mother's eye, thou went'ft  
 Alone into the temple, there waft found  
 Among the graveft Rabbies, difputant  
 On points and queftions fitting Mofes' chair,

Ver. 203. *God of this world invok'd,*] Milton purfues the  
 fame notion which he had adopted in his *Paradife Loft*, of the  
 Gods of the Gentiles being the fallen Angels, and he is fupported  
 in it by the authority of the primitive fathers, who are very  
 unanimous in accusing the Heathens of worshipping devils for  
 deities. THYER.

The devil, in Scripture, is termed "*the God of this world*,"  
 II Cor. iv. 4. DUNSTER.

Ver. 219.———*fitting*

Mofes' chair,] *Mofes' chair*

Teaching, not taught. The childhood flows  
the man, 220

As morning (hows the day: be famous then  
By wisdom; as thy empire must extend,  
So let extend thy mind o'er all the world  
In knowledge, all things in it comprehend.  
All knowledge is not couch'd in Moses' law, 225  
The Pentateuch, or what the Prophets wrote;  
The Gentiles also know, and write, and teach  
To admiration, led by Nature's light,  
And with the Gentiles much thou must converse,  
Ruling them by persuasion, as thou mean'st; 230

either publickly to the people, or privately to their disciples."

" The scribes and Pharisees sit in Moses' chair/' ἐπὶ τῆς Μωσίου  
καθέδρας, Matt, xxiii. 2. NEWTON.

Ver. 221. ————— *be famous then*

*By wisdom ;]* We are now come to the last temptation, properly so called ; and it is worth the reader's while to observe how well Satan has pursued the scheme which he had proposed in council, B. ii. 225.

" Therefore with manlier objects we must try

" His constancy; with such as have more (how

" Of worth, of honour, glory, and popular praise."

The gradation also in the several allurements proposed is very fine; and I believe one may justly say, that there never was a more exalted system of morality comprised in so short a compass. Never were the arguments for vice dressed up in more delusive colours, nor were they ever answered with more solidity of thought, or acuteness of reasoning THYER.

Ver. 230. *Ruling them by persuasion, as thou mean'st;]* Alluding to those charming lines, B. i. 221.

" Yet held it more humane, more heavenly, first

" By winning words to conquer willing hearts,

" And make persuasion do the work of fear." NEWTON.

Without their learning, how wilt thou with them,  
 Or they with thee, hold converfation meet ?  
 How wilt thou reafon with them, how refute  
 Their idolifms, traditions, paradoxes ?  
 Errour by his own arms is beft evinc'd 235  
 Look once more, ere we leave this fpecular mount,  
 Weftward, much nearer by fouthweft, behold;

Ver. 234. — *idulifms, traditions, paradoxes ?*] . *Idolifms* is I believe, a word of Milton's own fabrication. It feems *not* fo much to mean the idolatrous worfhip of the Gentiles, as the opinions with which they might endeavour to defend it. /By *traditions*, we may underftand opinions collected from thofe philofophers who inftructed publickly, without committing any of their precepts to writing, y<sup>e</sup> which was the cafe with Pythagoras, Numa, and Lycurgus. See the lives of the two latter by Plutarch. And *paradoxes* allude to the paradoxes of the Stoick philofophers, then in high repute. DUNSTER.

Ver. 235. *Errour by his oxim arms is beft evine'd.*] *Ethic'd* is here ufed in its Latin fignification of *fubdued* or *conquered*; in which fen ft/it is more forcible and appropriate, than, as it is more commonly ufed by us, *to fhow, or prove*. DUNSTER.

Ver. 236. ————— *this fpecular mount,*] See Hume's note on *Par. Loft*, B. xii. 588. TODD.

Ver. 237. *Weftward, much nearer by fouthweft,*] This might be underftood W. by S. that is, one point from weft towards fouthweft; which is nearly the actual pofition of Athens, with refpect to Mount Niphates. Or it may only mean, that our Lord had no occaGon to change his fituation on the weftern fide of the mountain/(fee ver. 25. of this Book); but only, as the latitude of Athens was four degrees fouthward of that of Rome, that he muft now direct his view fo much more towards the fouthweft, than when he was looking at Rome, which lay nearly due weft, or in a fmall degree northweft of Mount Niphates.

DUNSTER.



Where on the Ægean shore a city stands,  
Built nobly, pure the air, and light the foil;  
Athens, the eye of Greece, mother of arts 240

Ver. 238. *Where on the Ægean jhbre a city stands,*] / Tho following defcription of Athens, and its learning, is extremely grand and beautiful. Milton's Mufc, as was before obferved, is too much cramped down by the argumentative caft of his fubjeft, but emerges upon every favourable occafion; and, like the fun from under a cloud, burfts out into the fame bright vein o poetry, which fhines out more frequently, though not more itrongly, in the *Paradife Loft*. THYER.

I cannot perfuade myfelf that our author, when he feled his fubjeft, and formed his plan, confidered hirafelf as any ways cramped down by it. I have no doubt that he looked forward with pleafure to the opportunities, which he forefaw it would afford him, of introducing this and other admirable descriptions; and that he was particularly aware of the great cleft which the *argumentative caji* of part of his poem would give to that which is purely *deferiptive*. DUNSTER.

Ver. 23p. *Built nobly,*] Homer, fpeaking of Athens, calls it a well-built city, I I. i. 546.

Οἱ δ' ἄρ' Ἀθήνας εἶχον ὑπετίμεινον ποταλίσθρον. NEWTON.

Ibid.———*pure the air, and light the foil;*] Attica being a mountainous country, the foil was light, and the air (harp and pure; and therefore faid to be productive of fharp wits.—τὴν εὐκρασίαν τῶν ὀρέων ἐν αὐτῷ κατιδῶσα, ὅτι φρονιμωτάτης ἀνδρας αἶσιν. Plato in *Tiwceo*. p. 24. vol. 3. Ed. Serr. "Athenis tenue coelum, ex quo acutiores etiam putantur Attici." Cicero, *De Fata*, 4. NEWTON.

*Pure Che air, and light the foil*, Mr. Calton remarks, is from Dio Chryfoftom. *Orat*. vii. where, fpeaking of Attica, he fays, *ἵναὶ γὰρ τὴν χώραν ἀραιάν, καὶ τὸν αἶρα κέφον*. A variety of paf-fages, which after t the clearuefs and purencfs of the air of Athens, may be *iean* in Gronov. *Thefaur*. Gr. Antiq. *De Fortwa Atli-car urn*, vol 5. p. 1696, edit. fol. 1699. TODD.

Ver. 240. *Athens, the eye of Greece,*] Deraofthenes fome-where calls Athens *the eye of Greece*, ὀφθαλμὸς Ἑλλάδος; but I

And eloquence, native to famous wits  
Or hospitable, in her sweet reeefs,

cannot at present recoiled the place. In Justin it is called one of the two eyes of Greece, Sparta being the other (L. v. C. 8.) and Catullus (xxxii. 1.) terms Sinnio the eye of islands;

" Peninsularum Sinnio, infularumque

" *Ovelle*"

But the metaphor is more properly applied to Athens than any other place, as it was the great feat of learning. NEWTON.

I cannot discover the passage in Demosthenes referred to by Pr. Newton. Thyns, in a note on Juilin, (L. ii. C. 6. *Ed. Varior.*) and on Valerius Maximus, (*Ed. Varior.* L. i. C. 6. *Exempl. Extern.* 1.) notices that Athens is mentioned by Demosthenes under this description, *the eye of Greece*: but no reference is made to the particular passage, DUNSTER.

Philo has the following expression, relating to Athens, "Ὅπρις γὰρ ἐν Ὀφθαλμῷ Κόρη, ἣ ἐν ψυχῇ λογισμὸς, τῶν ἐν Ἑλλάδι Ἀθῆναι, Phil. Jud. *Opp.* vol. ii. p. 467. edit. Mangey. This is cited in Gronovius, but I do not find ἱφθαλμὸς Ἑλλάδος among the other titles therein applied to Athens. TODD.

Ver. 240. ————— mother of arts

And eloquence,] Juilin, (L. v. C. 9.) terms Athens " *Vatria communis eloquentiæ*" And (L. ii. C. 6.) he says, " *Litterie eerie et facundia veluti templum Atfincas Imbeut.*" Cicero abounds in panegyrics upon this celebrated feat of learning and eloquence, He describes it *illas omnium doctrinarum intent rices Athenas, in quibus Jumma dieendi lis et invent est, et perfecta.*" De Orator. L. i. 13. *Ed. Prouft.* And in his *Brutus*, (ed. 39.) he characterises it " *ea urbs, in qua et nata, et aha, fit eloquentia*"

DUNSTER.

It should be added, that " *fy mother of eloquence*" was a title peculiarly applied to Athens. See Gronov. *Thefaur. Gr. Antiq.* vol. v. ed. sup. p. 1730. " *Pervenit ad matrem sermonum Athenas.*" Again, *ibid.* τὰς Ἀθῆνας. The same title existed on an ancient inscription. See *ibid.* p. 1731. TODD.

City or fuburban; ftudious walks and (hades.  
See there the olive grove of Academe,

nians as " hofpitable to wits" of other countries, by admitting all perfons whatever to benefit by the infruffion of the learned teachers in their *τὴν πατρίδα κοινὸν παιδευτῆριον παρεχομένους* *παῖσιν ἀνθρώποις*, L. xiii. C, 27. The Athenians were remarkable for their general hofpitality towards frangers, to whom their city was always open, and for vvhofe reception and accommodation they had particular officers, under the title of *πρόξιστοι*, i. c. *the receivers of Jlrangers in the namè of the xvhole city.*

DUNSTER.

Ver. 244.————*the olive grove of Academe*], The Academy is always defcribed as a woody, fhady, place Diogenes Laertius calls it *πρόξιστον ἈΛΣΩΔΕΣ*, and Horace fpeaks of the "*fylhas Academi*," 2 *Epift* ii. 45. But Milton diftinguifhes it by the particular name of *the olive grove of Academe*, becaufe the olive was particularly cultivated about Athens, being facred to Minerva the goddefs of the city j/he has befides the expreis authority of Ariftophanes, *Nub.* v. 1001.

*Ἄλλ' εἰς Ἀκαδημίαν κατιῶν, ἰπὸ ταῖς μαρίαις ἀποθρέξις.*

NEWTON-.

This whole defcription of the Academy is infinitely charming. Dr. Newton has jnftly obferved that " Plato's Academy was never more beautifully defcribed," " Cicero," he adds, " who has laid the fecne of one of his dialogues (*De Fin.* L. v.) there, and who had been himfelf on the fpot, has not painted it ill more lively colours." Plutarch, in his treatife *de exilio*, refers to the three celebrated gymnafia of Athens here noticed by the poet; the Academy, the Lyceum, and the Stoa, or Portico, And the fame author, in his *Life of Sylla*, fpeaking of the Academy, (the trees of which he fays Sylla cut down,) defcribes it to have been more abounding with trees than any part of the fuburbs of Athens, *ΔΕΝΔΡΟΦΟΡΩΤΑΤΗΝ* *πρόξιστον*.

The reader will find an elegant defeription of the Academs and of the other publick gardens to which the Learned at Athens reforted, in Dr. Falconer's "*Hiiftorical View of the Art of Gardening; and Laying-out Grounds, among the Nations of Antiquity*" p. 30. DUNSTER; "

**Plato's retirement, where the Attick bird 245**  
**Trills her thick-warbled notes the fummer long;**

Ver. 245. *Plato a retirement,*] Diogenes Laertius relates, in his *Life of Plato*, that Plato, " being returned to Athens from his journey to Egypt, fettled himfelf in the Academy, a gym-nafnim or place of exereife in the fuburbs of that city, befet with woods, taking name from Academus, one of the heroes, as Eupolis,

In facred Academus fhady walks,  
 and he was buried in the Academy, where he continued mod of his time teaching philofophy, whence the fed which fprung from him was called Academick." NEWTON.

Ibid.—————where the Attick bird

*Trills her thick-warbled notes &c]* Philomela, who according to the fables, was changed into a nightingale, was the daughter of Pandion king of Athens. Hence the nightingale is called *Atthis* in Latin, quafi *Attica avis*; thus Martial, L. i, Ep. 54.

" Sic ubi multifont fervet facer *Atthide* lucus, &c."

NEWTON.

The nightingale is with peculiar propriety introduced in this defeription of the Academpf in the neighbourhood of which we loaru from Pauſanias (L. i. C. 30.), lay the place called *Colonus Equeſtris*, which Sophocles has made the ſcene of his (*Edipus Cutontus*; and which he celebrates as particularly abound- ing with nightingales v 19, and v. 704, DUNSTER

Ver. 246. *Trills her thick-warbled notes]* Dr. Newton ob- ferves- that perhaps there never was a verſe more expreſſive of the harmony of the nightingale than this. Homer has a deſcrip- tion of the ſcmg of that bird,, which is not dimmiſh *Odyſſ-* ix. 521.

————— Πανδαρὸς κέρη χλωρὴς ἀνδρὶς ———

Ἥτε θὰ μὰ Τριπύσῃ ΧΕΒΙ ΠΟΛΥΧΛΕΑ ΦΩΝΗΝ. DUNSTER.

Ibid.-----he fummer long;] ? The nightingale is commonly ſuppoſed to ling only in the tying, and not during fummer. Milton deſcribes it fing in the end of

There flowery hill Hymettus, with the found  
Of bees' induftrious murmur, oft invites  
To ftudious mufing; there Iliffus rolls

April, in his *Sonnet to the Nightingale* Sappho, in a verfe preferved by the Scholiast on Sophocles, *Electr.* 148, terms this bird

ΗΡΟΣ Δ' ΑΓΓΕΛΟΣ ἡμερόφρονος ἀηδῶν.

Pliny fays, 'that the fong of the nightingale continues in its greateft perfection only fifteen days, from which time it gradually declines\* " Afterwards, as fuuimcr advances," he adds, " it lofes all its variety and modulation/" *Mox æftu aucto in totum dia vox fit, tiec modulata, nec varia.* L. x. 29 It feems therefore extraordinary that our author fhould here defcribe this bird of fpring, jlnging " the fummer long." We might indeed fuppofe that this protracted fong of the nightingale, was an intended compliment to the clafick fpot, " Plato's retirement;" as the Thracians affirmed that the nightingales near the tomb of Orpheus fung with uncommon melody, and in a ftrain far fupcriour to what they did in any other place. Αἴγυος δὲ δι' Ὁρᾶκις αἱ τῶν ἀηδῶνων ἔχουσι νοσσιὰς ἐπὶ τῇ τάφῳ τοῦ Ὀρφέως, ταύτας ἡδίον καὶ μείζον τι ἀδῶν. Pausan. L. ix. C. 30. But on referring to the various paflages in the *Paradife Loft*, where Milton has introduced this bird, it docs not appear that he confidered it as finging only in the fpring. *The Jong of the nightingale* is in fact one of his favourite circumftances of description, when he is painting a fummer's night. DUNSTER.

Ver. 247. *There flowerg hill Hymettus, &c.*] Valerius Flaccus calls it *Florea Jaga Hymetti*, Argonaut, v, 344; and the honey was fo much eftemed and celebrated by the ancients, that it was reckoned the beft of the Attick honey, as the Attick honey was faid to be the belt in the world. The poets often fpeak of the murmur of the bees as inviting to fleep; Virg. *Ecl.* i. 56. " Sæpo levi fomnum fuadebit ini re fufurro;" but Milton gives a more elegant turn to it, and fays that it *invites to ftudious mufing*, which was more proper indeed for his purpofe, as he is here describing the Attick learning. NEWTON.

Ver. 249. ————— *Hiffus*] Mr. Cajton and Mr. Thyer have obferved with me, that Plato hath laid the fecne of his Phiedrus on the banks, and' at the fpring, of this

His whifpering fream: within the walls, then view  
 The fchools of ancient fages; his, who bred 251  
 Great Alexander to fubdue the world,  
 Lyceum there, and painted Stoa next:

pleafant river. — *χαρίεντα γὰρ καὶ καθαρά καὶ διαφανῆ τὰ ὑδάτια φαίνεται.* Edit. Serr. vol. iii. p. 229. The philofophical retreat at the fpring-head is beautifully deferib'ed by Plato 'in the next page, where Socrates and Phaedrus are reprefented fitting on a green bank, fhaded with a fpreading platane, of which Cicero hath faid very prettily, that it feemeth not to have grown fo much by the water which is defcribed, as by Plato's eloquence; " quae niihi videtur non tarn ipfa aquula, quae defcribitur, quam Platonis oratione creviff'e." De Orat. i. 7. NEWTON.

Ver. 251. ————— who bred

*Great Alexander to fubdue the world,]* Milton in his *Elegy* to his former preceptor Thomas Young,, then minifter of the church of the Englifh Merchants at Ham burgh,, fpeaks of his affection for his old mafter as fuperiour to that of Alcibiades to Socrates, or of Alexander for Ariftotle El iv. 25. We are told by Cicero that Ariftotle, having obferved how liberates had rife to celebrity on the fole ground of florid declamation, (*inanem fermonis elegantiam,*) was thereby induced to add to his own flock of folid knowledge, the external grace of oratorical embellifhments; which recommended him fo much to Philip of Macedon, that he fixed upon him to be preceptor to his fon Alexander, whom he willed to be taught at once conduct and eloquence,—" et agendi pnecepta, et loquendi." De Orator. iii. 41. Ed. Proutt. The letter which Philip wrote to Ariftotle upon the birth of his foil, is preferved by Aulus Gellius. L. ix. C. 3. DUNSTER,

Vcr. 253. *Lyceum there,]* The *Lyceum* was the fchool of Ariihnle, who had been tutor to Alexander the Great, and was the founder of the feci of the Peripateticks, fo called, ἀπὸ τῆ περιπατεῖν, from his walking, and teaching philofophy. But then; is fome reafon to queftion, whether the *Lyceum* was within the Vails\* as Milton alferts. For Suidas fays exprefsly, that it was a place in the fuburbs, built by Pericles for the exerciling of

There (halt thou hear and learn the fecret power  
Of harmony, in tones and numbers hit 255  
By voice or hand; and various-meafur'd verie,  
iEolian charms and Dorian lyrick odes,

foldiers : and I find the fcholiaft upon Ariftophanes in the Irene, fpeaks of going into the Lyceum, and going out of it again, and *returning back into the city* :—εἰς τὸ Λύκειον ἵστανθης—καὶ πάλιν ἔξιοθης ἐκ τοῦ Λύκειου, καὶ ἄπισθης εἰς τὴν πόλιν. NEWTON.

The eftablifhment of the *Lyceum* has been attributed both to Pififtratus and Pericles.; Mcurfius (*Athena Atticæ*, L. ii. C. 3.) fuppofes that it might have been begun by the former, and completed by the latter. Plutarch afcribes it to Pericles, who, he fays, made plantations, and built a *Palæftra* there. See Life of Pericles. The fame writer (*Sympof.* viii. Quseft. 4.) fays that it was dedicated to Apollo, as the god of healing, and thus with propriety, becaufe *health alone can furnifh the fhength requifite for all corporeal excrcifes and exertions*. That the *Lyceum* Hood without the walls, appears from the beginning of Plato's *Lyfis*, where it is pofitively defcribed as being *without the walls* : Ἐπορεύομην μὲν ἐξ Ἀκαδημίας, εὐθὺς Λύκειον τὴν ἔξω τειχοῦς, ὑπ' αὐτὸ τὸ τεῖχος. Strabo alfo fpeaks of fome fountains of clear and excellent water without the gates near the *Lyceum*, ἐκτὸς τοῦ Διόχαρος καλουμένων πηλῶν, πλησίον τοῦ Λύκειου. L. ix. p. 397. DUNSTER.

Ver. 253.—————[*painted Stoa*] *Stoa* was the fchool of Zeno, whose difciples from the place had the name of Stoicks; and this *Stoa*, or portico, being adorned with variety of paintings, was called in Greek notxifa}, or *various*, and here 'by Milton the *painted Stoa*. See Diogenes Laertius, in the Lives of Ariftotle and Zeno. NEWTON.

Ver. 257. *Æolian charms &c.*] *Æolia carmina*, verfes fuch as thofe of Alcanis and Sappho, who were both of Mitylene in Lefbos, an ifland belonging to the *Æolians*, Hor. *Od.* III. xxx. 13.

" Princeps *Æolium carmen* ad Italos

" Deduxit modos."

See alfo *Od.* IWiii. 12. And *Dorian lyrick odes*; fuch as thofe of Pindar; who calls his lyre Δωρίαν φάρμιγγα, *Olymp.* i. 26, &c.

NEWTON.

And his, who gave them breath, but higher fung,  
 Blind Melefigenes, thence Homer call'd,  
 Whole poem Phoebus challeng'd for his own: 260  
 Thence what the lofty grave tragedians taught

Ver. 258. *And his, &c.]* Our author agrees with those writers, who speak of Homer as the father of all kinds of poetry. Such wise men as Dionysius the Halicarnassian, and Plutarch, have attempted to show that poetry in all its forms, tragedy, comedy, ode, and epitaph, are included in his works. NEWTON.

"Homer's works gave the idea of all the various species of poetry. Shaftesbury, speaking on this subject, says finely; " There was no more for Tragedy to do after him, [Homer,] than to erect a stage, and draw dialogues and characters into scenes turning in the same manner upon one principal action, or event, with that regard to place and time which was suitable to a real spectacle. Even Comedy itself was adjudged to this great master." *Characteristicks*, vol. i. p. 198. JOS. WARTON.

Ver. 259- *Blind Melefigenes, thence Homer call'd,]* Our author here follows Herodotus, in his life of Homer, where it is said that he was born near the river Moles, and that from thence his mother named him at first Melefigenes,—τίθεται ὄνομα τῷ παιδί Μελισσιγίεια, ἀπὸ τοῦ ποταμοῦ τὴν ἑπωνυμίαν λαβῶσα,—and that afterwards when he was blind and settled at Cuma, he was called *Horner*, quasi ὁ μὴ ὄρων, from the term by which the Cumæans distinguished blind persons; ἐν τούτῳ δὲ καὶ τὸ ὄνομα Ὅμηρος ἐπεκράτησε τῷ Μελισσιγίει, ἀπὸ τῆς συμφορῆς, οἱ γὰρ Κυμαῖοι τοὺς τυφλοὺς ὁμῆρας λέγουσιν. NEWTON.

Ver. 260. *Whose poem Phoebus challeng'd for his own:]* Alluding to a Greek Epigram, in the first book of the *Antipolugia*;

Ἥειδον μὲν ἰγών, ἐχάρασσε δὲ θεὸς Ὅμηρος. NEWTON.

Ver. 261. ———— *the lofty grave "tragedians"]* Æschylus is thus characterized by Quintilian " Tragedias primum in lucem Æschylus protulit, sublimis et gravis, et grandiloquus, &c."

L x. C 1. Where also the same author, comparing Sophocles and Euripides says, " gravitas, et cothurnus et fonus Sophoclis videtur esse sublimior." Tragedy was termed lofty by the



In Chorqs or Iambick, teachers bed  
Of moral prudence, with delight receiv'd  
In brief fententious precepts, while they treat

ancients from its fyle, but at the fame time not without a reference to the elevated butkin which the aftors wore\*. Thus Claudian, defcribing tragedy as diftinguifhed from comedy, *De Mall. Thcod. Conf.* v. 314.

—— " *alte graditur major cothurno :*"

And Ovid, *Amor.* L. ii. *El.* 18, fpeaking of himfelf as having written tragedy, but being feduced from ib grave an employment, by the charms of his miltrefs, adds,

" *Déque cothurnato vate triumphat amor.*"

Again, *Trift.* L. ii. *El.* i. 553, he refers to his Medea in fimilar terms; giying the epithet *gravis* to the *cothurnus*, or high tragick bufkin. /Milton, in his brief difcourfe on tragedy, prefixed to his *Samjon Agowftes*, fays, " Tragedy, as it was anciently Compofed, hath ever been held the *gravejt*, *moralet*, and moft profitable of all other poems,&c." And Ovid had faid, *Trift. EL I I . i.* 381. " *Omne genus icripti gravitate Traga3dia vincit.*"

DUNSTER.

Ver, 262.——• *Chorus or Iambick,*] The two conftituent parts of the ancient tragedy were the dialogue, written chiefly in the Iambick meafure, and the chorus, which confifted of various meafures. The character, here given by our author of the ancient tragedy, is very juil and noble; and the Englifh reader cannot form a better idea of it in its higheft beauty and perfection, than by reading our author's *Samjon Agoniftes*,

NEWTON.

Ver. 263.———*with delight received*

*In brief fententious precepts,*] This description particularly applies to Euripides, who, next to Homer, was Milton's favourite Greek author, /Euripides is defcribed by Quindilian, " *fen tent Us denfus, et in iis, quae a fapientibus trad it a funt, pæne ipfis par.*" L. x. C. 1. And Aulus Gellius, (L. xi. C. 4.) citing fome verfes from the *Hecuba* of Euripides, terms them " *verbis fentent'ia, brexitate infignes illuftrefque.*" Ariftotle, ivhere he treats of fentences {*Rhetoric.* L. ii. C. 22.), takes al-

Of fate, and chance, and change in human life, 265  
High actions and high passions best describing:

most all his examples from Euripides. The abundance of moral precepts introduced by the Greek tragick poets in their pieces, and the delight with which they were received, are admirably accounted for by an eminent and excellent writer, Bp. Ilurd, in his note on Horace's *Art of Poetry*, v. 219—Silverier, in his *Du Bartas*, complimenting Daniel, edit. 1621, p. 82, calls him

—————"sharp-conceited, brief)

" Civil, fententious, for pure accents chief:"

See Headly's Specimens of old Eng. Poetry, vol. ii. If)

DUNSTER;

Ver. 265. *Of fate, and chance, and change in human life,*] The arguments most frequently used by the Greek tragick writers, (and indeed by their epick poets also,) were the accomplishment of some oracle, or some supposed decree of fates Διὸς δ' ἰταλμένο βολή. *Iliad*, i. 5. But the incidents are intermediate circumstances which led to the destined event, according to their system, depended on fortune, or chance. Fate and chance then furnished the subject and incidents of their dramas; while the catastrophe produced the *peripetia*? or change of fortune. The history of *Œdipus*, and of their principal dramatick subjects, was here perhaps in our author's mind. The fate of *Œdipus* was foretold before his birth; the wonderful incidents, that, in spite of every guarded precaution, led to the accomplishment of it, depended apparently on chance; the *peripetia* or change of fortune, produced by the discovery of the oracle being so completely fulfilled, is truly affecting. Change in human life might here perhaps not merely refer to the pathetic catastrophes of the Greek tragedy, as it sometimes formed the entire argument of their pieces; of which the *Œdipus Coloneus* is an instance. DUNSTER.

Ver. 206. High actions and high passions best describing.] High actions refer to fate and chance, the arguments and incidents of tragedy; high passions to the *peripetia*, or change of fortune, which included the πάθος, or affecting part High actions are the παλαιά πράξεις of Aristotle, who, speaking of the tragick poets as distinguished from the writers of comedy, says, οἱ μὲν σεμνότεροι ΤΑΣ ΚΑΛΑΣ ἱμῶντο ΠΡΑΞΕΙΣ. High actions and high passions

Thence to the famous orators repair,  
 Thofe ancient, whofe reiftlefs eloquence  
 Wiilded at will that fierce democratic,  
 Shook the arfenal, and fulmin'd over Greece 270

might alfo be underftood to mean the noble achievements or the affecting difalters and fufferings of great and elevated perfons. This agrees with what Milton lays in his preface to *Samfon Agonifles*, where he condemns " the'introducing trivial and vulgar performs in tragedy ; which by all judicious hath been counted abfurd." DUNSTER.

Ver. 267. *Thence to the famous orators &c*] How happily does Milton's verification in this 'and the following lines, concerning the Socrattick philofophy, exprefs what he is defcribing ! In the firft we feel, as it were, the nervous rapid eloquence of Demollhenes, and the latter have all the gentleneffs and foftneffs of the humble modeit character of Socrates/ \*TifYER.

Ver. 268. *Thofe ancient,*] Milton was of the fame opinion as Cicero, who preferred Pericles, Hyperides, Æfchincs, Demofthenes, and the orators of their times to Demetrius Phalercus, and thofe of the fubfequent ages. See Cicero, *De clan's Oratoribus*. And, in the judgment of Quintilian, Demetrius Phalereus was the iirft who weakened eloquence, and the laft almoft of the Athenians who can be called an orator: " is primus inclinable eloquentiam dicitur—ultimus eft fere ex Atticis qui dici poffit orator." *De Injlit. Orat.* x. 1. NEWTON.

Ver. :268.———whofe reiftlefs eloquence  
 Wiilded at -will that fierce democratic,  
 Shook the arfenal, and fulmin'd over Greece] Alluding, as Dr. Newton and Dr. Jortin have both obferved, to what Ariftophanes has laid of Ferities in his *Acharnenfes*:

”Ἡεράπτεν, ἰδρόντα, ξυνεκύχα τὴν Ἑλλάδα.

For the various authors who have referred, or alluded, to this defeription of *the reiftlefs eloquence* of Pericles; fee Kulter's note on the paffage, in his edition of Ariftophanes; where however he has overlooked Quinctilian, L. ii. C. 16. & L. xii. C. 10. Cicero, (*Epijt, ad Attic*, xv. 1. and *Orator*. Scft. 234. Ed. Prouft),

To Macedon and Artaxerxes\* throne:  
 To fage Philofophy next lend thine ear,  
 From Heaven clefcended to the low-roof d lioufe  
 Of Socrates; fee there his tenement,

fpeaks of the " *fulmina* Demofthenis." The younger Pliny thus defcribes the eloquence of his friend Pompeius Saturninus; " Adfuntaptæ, crebneque fententiae, gravis et decora conilrucio, fonantia verba et antiqua. Omnia hæc mire placent. Cum impactu quodam *ctfulminc* praevehuntur:" And, in the xith *Æneid*, Virgil makes Turnus, in his fpeech to Drances, fay

" Proinde *tona eloquio*; folitum tibi."

Longinus, fpaking of the fuperiour power of Demofthcnes in oratory to the publick fpeakers of any age, expreffes himfelf in a fimilar figure of fpeech fed. xxxiv. KATABPONTA καὶ KATAΦΕΙΤΕΙ τὸς ἀπ' αἰῶνος ῥήτορας· κ. τ. λ. DUNSTER.

The word *fuhnined* is here adopted from Spenfcr, *Faer. Qu. iii. ii. 5*. See Mr. Upton's note on the pafage. Sy heller afcribes to Cicero, not indeed in a very happy manner, what Milton afcribes to the Grecian orators. See *Du Bartas*, folded. 1621, p. 263.

—————" *whose thundring eloquence*

" Yeelds thoufand ftreames, whence, rapt in admiration,

" The rareft wits are drunk in every nation !" TODD.

Ver. 271. *To Macedon and Artaxerxes throne:]* As Pericles And others *ftilwind ower Greece to Aetaxerxes throne* againft the Perfian king, fo Demofthcnes was the orator particularly, who *fuhnind over Greece to Macedon* againii king Philip, in his Oration, therefore denominated Philippicks. NEWTON.

Ver. 073. *From Heaven defcended to the low-roof'd houfe*

*Of Socrates ;]* Mr. Calton thinks the author alludes to Juvenal, *Sat. xi. 27*.—" e ccelo defcendit γινῶθι σικυτῶν," --ſ this famous Delphick precept was the foundation of Socrates's philofophy, and fo much ufed by him, that it hath paffed with fomefor his own.' Or, as Mr. Warburton and Mr. Thyer conceive, the author here probably alludes to what Cicero fays of

Whom well infpir'd the oracle pronounc'd 275  
 Wifeft of men; from whose mouth iffued forth  
 Mellifluous fstreams, that water'd all the fchools

Socrates, "Socrates antemprimus pliilofophiamdevocavit ccoelo, et in urbibus collacavit, et in domus etiam introduxit." *Tufe. Difp.* V. 4. But he has given a very different fenfe to the words either by defign or miftake, as Mr. Warburton obferves. It is properly called *the low-roaj'd houfe*; "for I believe," faid Socrates, "that if I could meet with a good purchafer, I might eafily get for my goods, and houfe and all, live pounds/" See Xenophon, *Oeconomic*. Five minae, or Attick pounds, were better than (Ixteen pounds of our money, *a.mina* according to Barnard, being three pounds eight (hillings and nine- pence. NEWTON.

In the *Clouds* of Ariftophanes, (ver. 92.) where Strcpfiades points out the habitation of Socrates to his fon, he ufes the diminutive οἰκίδιον, *a'dicula*, fmall houfe, or *tenement*. DCNSTER.

Ver, 275. Whom mil infpir'd the oracle pronounced  
 Wifeft of wen;] The verfe, delivered down to us  
 tipon this occafion, is this;

Ἄνδρῶν ἀπάντων Σωκράτης σοφώτατος.

Of all men Socrates is the wifeil. NEWTON.

Ver. 276. ————— from whose mouth iffued forth  
 Mellifluous jstreams, that water'd nil the fchools

Of Academicks & c ] Thus Quintilian calls Socrates *fonf philofophorurn*, L. i. C. 10. As the ancients looked upon Homer to be the father of poetry, fo they efteemed Socrates the father of moral philofophy. Thus Cicero, (*Academic*. L. i. C. 4;) "Socrates mihi videtur, id quod confat inter omnes, primus a rebus occultis et ab ipfa natura involutis, in quibus gmnes ante eum philoibphi occupati fuerunt, avocaviffe philofophiam, et ad vitam communem adduxhTe; &c." and, fpeaking of the Academick and Peripatetick fchools, he fays, "idem *fonf* erat utriufque." The different lefts of philofopliers were indeed fo many different families, which all acknowledged Socrates for their common parent. Cicero, fpeaking of him, (*Tufc. Difp.* L. v. C. 4,) fays—"cujus multiplex ratio difputandi, rerumqito varices, et ingenii magnitudo, Platonjs memoria et literis con-

Of Academicks old and new, with thofe  
 Surnam'd Peripate ticks, and the *fect*  
 Epicurean, and the Stoick fevere; 280  
 Thefe here revolve,, or, as thou lik'ft, at home,  
 Till time mature thee to a kingdom's weight;  
 Thefe rules will render thee a king complete

fecrata, plura genera effecit difflentientium philofophorum," And,  
 (De Orator. L. iii. C. 16.) " Nam cum client plures orti fere  
 a Socrate, quod ex illius variis, et diverfis, et in oninem partem  
 diffufis difputationibus alius aliud apprehenderat; profeminataj  
 funt quaii familise dirflenticntes inter fe, et niultuin difjunctæ et  
 difpares cum tamen omnesfc philofophi Socraticos et dici vellent,  
 et effe arbitrantur." NEWTON.

But our author, in fpeaking here of the *mellifluous fstreams of*  
*philofophy that iffued from the mouth of Socrates, and watered all the*  
*various fchools or fects, of philofophers,* had in his mind a paffage  
 of Ælian, (Var. Hift L. xiii. C. 22,) where it is faid that  
 " Galaton the painter drew Homer as a fountain, and the other  
 poets drawing water from his mouth/" Whence aliò Manilius  
 fpeaking of Homer, L. ii. 8.

—————" *cujufque ex ore profufos*

V Omnis pofteritas latices in carmina duxit,

" Amnẽmque in ten lies aula eft deducere rivos

" Unius fiecunda bonis."

And Ovid, Amor. III. ix. 25 ;

" Adjice Mæconidem, a quo, ceufonte perenni,

" Varum I'icriis or a rigantur aquis." DUNSTER

Ver. 278. Of Academicks old and new,] The Academick  
 fed of philofophers, like the Greek comedy, had its three epochs,  
*old, middle, and new.* Plato was the head of the old Academy,  
 Arcefdas of the middle, and Carneades of the new. DUNSTER,

Ver. 283. Thefe rules] There is no mention before of  
 rules; but of poets, orators, and philofophers. We ihould read  
 therefore, " Their rules &c." CALTON.

Within thyself, much more with empire join'd.

To whom our Saviour fagely thus replied. 285  
 Think not but that I know thefe things, or think  
 I know them not; not therefore am I fhort  
 Of knowing what I ought: he, who receives  
 Light from above, from the fountain of light,  
 Nootherdo6lrineneeds thoughgranted true; 290  
 But thefe are falfe, or little elfe but dreams,  
 Conje&ures, fancies, built on nothing firm.

Vor. 285. *To whom &c.]* This anfwer of our Saviour is as much to be admired tor folid rcafoning, and the many fublime truths contained in it, as the preceding fpcech of Satan is for that line vein of poetry which runs through it: and one may obiervc in general, that Milton has quite throughout this work thrown the ornaments of poetry on the fide of crroure, whether it was that he thought great truths belt exprefled in a grave, unaffected ftyle, or intended to fuggcît this fine moral to the reader, that iimple naked truth will always be an over-match for falfehood, though recommended by the gay eft rhetorick, and adorned with the moli bewitching colours. THYER.

Ver. 288.———he-, who receives

*Light from above, from the fountain of light\*,*

*No other doctrine needs, though granted true;]* Peck

from this pamige, fuppofes Milton to have been a Quaker. Milton was a fectariftou general principles, which cannot eafily be reduced to any particular or feparate fytem. The *Paradife Regained*, indeed, is fuppofed to have been written at the fuggeftion of Thomas Ellwood, a Quaker, Milton's neighbour at Chalfont; and if ever a Quaker indulges himfelf in the vanities of Engliih poetry, the *Paradife Regained* is his favourite claihck.

T. WARTON.

The Quakers, it may be obferved, admit that the Scriptures are true, but conceive that the neceffity of them is fuperfeded by intelle&tual communications; to which tenet the lait of thefe lines feems to point. DUNSTER.

The firft and wifeft of them all profefs'd  
 To know this only, that he nothing knew;  
 The next to fahling fell, and fmoother conceits; 295  
 A third fort doubted all things, though plain fenfe;

Ver. 293. *The firft and wifeft of them all profefs'd*

*To know this only, that he nothing knew;*] Socrates; of whom Cicero, " Hic in omnibus fere fermonibus, qui ab iis qui illum audierunt, percripti varie, copiose funt, ita difputat, ut nihil adfirmet ipse, refellat alios: nihil se scire dicat, nisi id ipsum: eoque praeferre ceteris, quod illi quae nesciant ferre se putent; ipse, se nihil scire, id unum sciat." Cicero *Academic.* i. 4. NEWTON,

Ver. 295. *The next to fahling fell, and fmoother conceits;*] Mif-ton, in his Latin Poem, *De Idea, Platonica*, terms Plato, "*tabulator maximus*," v. 38. This passage shows our Poet inclined to censure the fictions of the philosopher; which were also noticed in early times. Diogenes Laertius cites a verse of Timon to this purpose,

Ὡς ἀπλάσει Πλάτων πειρασμῖα θάυματα εἰδώς.

What wonderful fictions learned Plato fram'd !

Mr. Calton cites a passage from *Parker's Free and Impartial Censure of the Platonick Philosophy*, Oxford, 1667 ; where it is observed that " Plato and his followers, communicated their notions by emblems, fables, symbols, parables, heaps of metaphors, and all sorts of myftical representations." " These," it is afterwards added, " though they are pretty poetick fancies, are infinitely unfit to express philosophical notions and discoveries of the nature of things." *Smooth Conceits* are the Italian *concetti*; by which term an Italian writer would, I apprehend, characterize any far-fetched or fine-spun allegories. DUNSTER.

Ver. 296. *A third fort doubted all things, though plain sense ;*] These were the Scepticks or Pyrrhonians, the disciples of Pyrrho, who asserted nothing to be either honest or dishonest, just or unjust ; that men do all things by law and custom ; and that in every thing *this* is not preferable to *that*. This was called the Syneptic philosophy from its continual inspection, and never



Others in virtue plac'd felicity,  
 But virtue join'd with riches and long life;  
 In corporal pleafure he, and carelefs eafe;  
 The Stoick laft in philofophick pride, 300

finding; and Pyrrhonian from Pyrrho. See Stanley's *Life of Pyrrhu*, who takes this account from Diogenes Laertius.

NEWTON.

Ver. 297. *Others in virtue plac'd felicity,*

*But virtue joirid with inches mid long life ;]* Thefe were the old Academicks, and the Peripateticks the fcholars of Ariftotle See Cicero, *Academic*, ii. 42, and *De Fin.* ii. 11.

<sup>b</sup> NEWTON.

Ver. 299. *In corporal pleafure he, and carelefs eafe;]* The *He* is here contemptuoufly emphatical. Thus Demofthenes, in the opening of his firft Philippick, referring to Philip, whom he had not mentioned by name, *καὶ τῇ οὖν ὑπὲρ τοῦτο, δι' ἣν παραϊτόμεθα.* And, in the *Paradise Loft*, Satan, in his firft fpeech, when on the burning lake, he " breaks the horrid filence," fpeaks of the Deity, in a manner not diffimilar, by the title of " *He* with his thunder."

Dr. Newton illuftrates the fentiments here attributed to Epicurus by a paffage from Cicero, who fays of him; " Confirmat illud vel maxime, quod ipfa natura, ut ait ille, afciscat, et reprobet, id est voluptatem et dolorem; ad haec, et quae fequarur, et quae fugiamus, refert omnia " *De Fin.* i. 7. But Epicurus may fpeak for himfelf, In his Epiftle to Menaecus, preferved by Diogenes Laertius, he points out as the only efential and truly interefting objects of a wife man's attention, *τὴν τῷ σώματος ὑγίαν, καὶ τὴν τῆς ψυχῆς ἀταραξίαν,* " health of body, and an undifturbed ftate of mind, &c." Lucian, fpeaking of the fame philofopher, has a paffage ftrikingly fimilar: *Ἀμίλει ὁ μὲν αὐτῶν παρήναι τὸ πᾶν ἡδεσθαι, καὶ μόνον τῷτο ἐκ παντὸς μετρίσαι.* *Necyomant.* p. 460. ed. Reitz. Where alfo, feeittie account of the Stoicks and Peripateticks, and compare with Milton's account of them here. DUNSTER.

Ver. 300. *The Stoick laft &c.]* The reafon why Milton reprefents our Saviour taking fuch particular notice of the, Stoicks

By him call'd virtue; and his virtuous man,  
Wiff, perfect in himfelf, and all poffefling

above the reft, was probably becaufe they made pretentions to a moire refined and exalted virtue than any of the other fefts, and were at that time the moil prevailing party among the philofophers, and the moil revered and cteemed for the ftriftnefs of their morals, and the aufterity of their lives. The picture of *their virtuous man* is perfectly juft, as might eafily be fhown from many paffages in Seneca and Antoninus; and the defefts and insufficiency of their fcheme could not poffibly be fet in a ftronger light than they are by our author in the lines following.

THYER.

Nine lines are here employed in expofing the crrours of the Stoick philofophy, while the other fefts havefcarcely more than a fingle line beftowed upon each of them. This is done with great judgement. The reveries of Plato, the fuperlative fecptificifm of Pyrrho, the fenfuality of Epicurus, and the felfifh meaniefs of the old Academicks and Peripateticks, might well be fupposed to cairry fufficient confutation along with them. But the tenets of the Stoicks, which had a great mixture of truth with error, and inculcated, among other things, the moral duties, a great degree of felfrdcnial, and the imitation of the Deity, as fixed principles, were worthy of a more particular examination; and required to have their fpecioufnefs and infufficiency in other refpects more particularly marked and laid open. Add to this the efteem in which the Stoicks were held not only among the philofophers of antiquity, but among fome of the early writers on Chriftiamty. Cicero, though no Stoick, fays of them, " Licet infectemur iftos (Stoicos), metuo ne foli philofophi fint." *Tufe. Diffp.* iv. 24. Clemens Alexandrinus in many parts of his works profeifes himfelf a Stoick. St. Jerome, in his Commentary on Ifaiah, acknowledges that the Stoicks in moil points of dofrine agree with the Chriftians, " Stoici cum noftro dogmate in plerifque concordant." C. 10. To bring forward, therefore, and to cenfure in this place the exceptionable dofirinos of this feft, was highly becoming the character under which our bleffed Lord is here reprefented and defcribed. DUNSTER.

Equal to God, oft flbames not to prefer,  
 As fearing God nor man, contemning all 304  
 Wealth, pleafure, pain or torment, death and life,  
 Which, when he lifts, he leaves, or boafts he can,  
 For all his tedious talk is but vain boaft,  
 Or fubtle fliifts conviction to evade.  
 -Alas! what can they teach, and not miflead,  
 Ignorant of themfelves, of God much more, 310

Vcr. 303. *Equal to God,*] Dr. Newton here reads "*Equals* to God, &c." and conceives the fenfe to be fo much improved, that the omiffion of the letter s muft have been an error of the prefs. I retain the reading in Milton's own edition, as the fenfe appears fufficiently clear with it, neither do I fee any material improvement refulting from the correction. It feems to me alfo probable that "all poffeffing equal to God," was fuggefted by a paffage of Seneca, who is likewife describing the virtuous man of the Stoicks, "*Dcorum ritu cuncta poffideat.*" *Epift.* xcii.

DUNSTER.

Ver. 307. *For all his tedious talk is but vain boaft,*  
*Or fubtle Jhifts]* Vain hoajls relate to the Stoical paradoxes; and *fubtle jhifts* to their dialeclick, which this feci: fo much cultivated, that they were known equally by the name of *Dialecticians* and *Stoicks*. WARBURTON.

Vcr. 308. —*fubtle Jhifts conviction to evade,*] "*Stoicorum autem non ignoras quam fit fubtile, vel fpinofum potius, different genus.*" Cicero, *De Fin.* iii. 1. DUNSTER.

Ver. 310. *Ignorant of themfelves, of God much more,*  
*And how the world began, and how man fell\**  
*Degraded by himfelf on grace depending ?]* Having drawn moft accurately the character of the Stoick philofopher, and exposed the infufficiency of his pretentions to fuperiour virtue as built on fuperiour knowledge, the poet may be underftood here as referring to the Holy Scriptures, as the only true fource of information refpeding the Nature of God, the Creation, the Fall of Man, &c. They who have never benefited by divine

And how the world began, and how man fell  
 Degraded by himself, on grace depending?  
 Much of the foul they talk, but all awry,  
 And in themselves seek virtue, and to themselves  
 All glory arrogate, to God give none; 315  
 Rather accuse him under usual names,  
 Fortune and Fate, as one regards quite

revelation, he intimates, must bewilder themselves in such researches, and cannot but fall into the greatest absurdities, as was the case of the Stoicks and other philosophers. DUNSTER,

Ver. 313. *Much of the foul they talk, but all awry,*] See what Dr. Warburton has said of the absurd notions of the ancient philosophers, concerning the nature of the foul, in his *Divine Legation*, Book iii. Sect. 4. NEWTON.

Compare Milton's *Doc?, and Discip. of Divorce*, ch. iii. " Thus were the common sort of Gentiles wont to think, without any wry thoughts call upon divine governance." TODD.

Ver. 314. *And in themselves seek virtue, and to themselves*

*All glory arrogate, to God, give none;*] Cicero speaks the sentiments of ancient philosophy upon this point, in the following words: " propter virtutem enim jure laudamur, et in tirtute recte gloriamur: quod non contingeret, si id donum a Deo, non a nobis haberemus. At vero aut honoribus audi, aut re familiari, aut si aliud quippiam nostri sumus fortuiti boni, aut depulimus mali, cum Diis gratias agimus turn nihil nostris laudis assumptum arbitramur. Num quis, quod bonus vir efficit, gratias Diis egit unquam? At quod dives, quod honoratus, quod incolumis. Ad rem autem ut redeam, *judicium hoc omnium mortalium tui, fortunam a Deo petendam, a se ipso fumendam esse sapientiam*" De Nat. Deor. iii. 36. WARBURTON.

Ver. 316. *Rather accuse him under usual names,*

*Fortune and Fate,*] Thus in the speech which Jupiter addresses to the assembly of the gods in the beginning of the *Odyffey*.

Of mortal things. Who therefore seeks in these  
True wisdom, finds her not; or, by delusion,  
Far worse, her false resemblance only meets, 320  
An empty cloud. However, many books,

Ω πόποι οἷον δὴ καὶ θεοὶ βροτοὶ αἰτίωνται.

Ἐξ ἡμῶν γὰρ φασὶ καὶ ἔμμεναι, οἱ δὲ καὶ αὐτοὶ

Σφῆσιν ἀτασθαλίῃσιν ὑπὲρ μέρος ἄλγε' ἔχουσιν.

Several of the ancient philosophers, but especially the Stoicks, thus characterise the Deity. \* " Sic hunc naturam vocas, *fatum*, *fortitum*; omnia ejusdem Dei nomina sunt, varie utentis sua potestate." *De Beneficiis*. iv. 8. " Vis illum *fatum* vocare? non errabis." *Nat. Quæst.* ii. 45. The Stoick poet, Lucan, frequently terms the Deity, *Fate* or *Fortune*: See *Pharfall* i. 87, and iii. 37. DUNSTER.

Ver. 321. *An empty cloud.*] A metaphor taken from the fable of Ixion, who embraced an *empty cloud* for a Juno.

NEWTON.

Ibid. ————— many books.

*Wife men have said, are wearisome;*] Alluding to *Ecclesiastical* xii. 12. " Of making many books there is no end, and much study is a weariness of the flesh." NEWTON,

The same sentiment may be traced to classical authority. " Aiunt enim," says the younger Pliny, "*multum legendum esse, non multa!*" L. viii, *Epist.* 9. It is indeed a Stoical precept, and as such Milton might refer to it in the words, *Wife men have said*. Τῇ δὲ βιβλίῳ δίψαι ῥίπον. Antonin. *Meditat.* " Do not indulge yourself in a thirst after books," " Illud autem vide ne ista *lectio multorum auctorum*, et omnis generis voluminum, habeat aliquid vagum et instabile. Diffrahit animura *librorum multitudo*." Senec. *Epist.* ii. " Quo mihi innumerabiles libros et bibliothecas, quarum dominus vix tota vita sua indices perlegit? *Onerat difcentem turba*, non instruit; multoque fatius est paucis te auctoribus tradere, quam *errare per multum*." Senec. *De Tranquillitate Animi*. C. 9. DUNSTER,

Wife **men** have faid, are wearifome ; who reads  
 Inceffantly, and to his reading brings not  
 A fpirit and judgement equal or fu-periour,  
 (And what he brings what needs he eliewhere  
 feek?) 325

Uncertain and unfettled fill remains,  
 Deep vers'd in books, and (hallow in himfelf,  
 Crude or intoxicate, collecting toys  
 And trifles for choice matters, worth a fponge;  
 As children gathering pebbles on the fhore. 330

Ver. 322. —————who reach  
*Inceffantly* & c ] See the fame juft fentiment in  
*Paradife Loft B. vii. 126.*

" Knowledge is as food, and needs no lefs

" Her temperance over appetite, &c." THYER.

Ver. 327. *Deep vers'd in books, and [hallow in himfelf,]* Mil-  
 ton would, I conceive,\* thus have characerifed his old anta-  
 gonift, Salmafius. DUNSTER.

Ver. 329. —————worth a fponge;] Milton moft  
 probably alluded to *the fponge* as used by the ancients for the  
 purpofe of blotting out any thing they had written, and did not  
 choofe to preferve. Thus we read in Suetonius's Life of Au-  
 guftus, when that emperour had attempted a tragedy on the  
 fubjecl: of Ajax, he answered " *Ajacem fuura in fpongiam incu-  
 buffe?* So that *worth a fponge* literally means not worth feeing  
 the light, not worth preferving. DUNSTER.

/ Milton explains himfelf in his *Jreopagitica*, in a paffage of  
 remarkable humour, on the fubject of Papal Imprimaturs:  
 " Sometimes five Imprimaturs are fecn together dialogue-wife  
 in the piazza of one title-page, complementing and ducking to  
 each other with their (haven reverences, whether *the author*,  
 who Hands by in perplexity at the foot of his epiftle, fhall to  
 the preft, or to *the fppnng*" Profe-Works, vol. i, p. 417. ed.  
 1698. TODD.

Or, if I would delight my private hours  
With mulick or with poem, where, fo soon:  
As in our native language, can I find  
That folace? All our law and ftory ftrew'd  
With hymns, our pfalms with artful terms in-  
ferib'd,

Our Hebrew fongs and harps, in Babylon  
That pleas'd fo well our victors' ear, declare  
That rather Greece from us thefe arts derived;  
Ill imitated, while they loudeft fing  
The vices of their Deities, and their own, . 340  
In fable, hymn, or fong, fo perforating

Ver. 335.—————our *pfalms* with artful terms *infcrib'd,*] He means the inscriptions prefixed to the beginning of several pfalms, such as *To the chief mufician upon Nehiloth,* &c. to denote the various kinds of pfalms or intruments. NEWTON.

Ver. 336. *Our Hebrew fongs and harps, in Babylon*  
*That pkmdfb well our victors' ear,]* This is faid  
upon the authority of *Pfal.* cxxxviii. 1, &c. NEWTON.

Ver. 338. *That rather Greece from us &c*] This was the  
fyttem in vogue at that time. It was eftablished and fupported  
with vafl erudition by Bochart, and carried to an extravagant  
and even ridiculous length, by Huetius and Gale, WARBURTON.

Clemens Alexandrinus afcribes the invention of hymns and fongs to the Jews; and fays that the Greeks ftole theirs from them. *Stromat.* L. i. p. 308. Ed. Colon. 1688. He alfo charges the Grecian philofophers with dealing many of their doctrines from the Jewifh prophets. L. i. p. 312. DUNSTER.

Ver. 339. *Ill imitated,*] Because the subject of the Hebrew Songs was God Himself; the subject of the Grecian, the gross and ridiculous deities of their own invention. TODD.

Ver. 341, ————: ———— *perfonating*] This is in the Latin fenfe of *perfono*, to celebrate loudly. DUNSTER.

Their Gods ridiculous, and themfel ves pad (liame,  
 Remove their fwelling epithets, thick laid  
 As varnifh on a harlot's cheek, the reft,  
 Thin fown with aught of profit or delight, 345

Ver. 343.———[fwelling *epithets*,] Greek compounds, as doftor Warburton obferves. 'Mr. Thyer adds, that the hymns of the Greek poets confift of very little more than repeated invocations of them by different names and epithets,' Jupiter, as Mr. Dunfter remarks, is the *cloud-compeller*, or the *cegis bearer*; Apollo, the *far-darter*, &c. Dr. Jof. Warton confiders Milton's allufion as pointing folely at the rich and florid compound epithets fo frequent in the Hymns of Callimachus. Poffibly the epithet *fwelling* might have been fuggefted by a paffage in *Jade*, ver. 16, which is applied to falfe teachers: " Their mouth fpeaketh *groat fuelling* words, having mens perfon in admiration becaufe of advantage," TODD.

Ibid.———[*thick laid*

*4s varnijh on a harlot's cheek*,] The Duke of Buckingham, very poffibly, had this paffage of Milton in his mind; when he wrote the following lines of his *Effay on Poetry*;

" Figures of fpeech, which poets think fo fine,  
 " (Art's needlefs *varnijh* to make nature thine,)  
 " Arq all but *paint upon a beauteous face*,  
 " And in defcriptions only claim a place :"

as Milton, moft probably, had the following lines of Shakfpeare, *Hamlet*, A. iii, S. 4.

" The *harlot's check*, beautied with plaftering art,  
 " Is not more ugly to the thing that helps it,  
 " Than is my deed, &c." DUNSTER.

Prynne cenfures " the recitall, acting, and *perforating* of the names, the hiftories, and notorious villainies" of the *heathen deities*, in a fimilar figure: " The reuiuall of their names and memories, the *varnijhing of them* -with *frejh and lively colours* in our Stage-Playes, muft needes bee euill, &c." *Hiftorio Maftix* 1633, part i- P- 80. TODD.



Will far be found unworthy to compare  
 "With Sion's fongs, to all true taftes excelling,  
 "Where God is prais'd aright, and God-like men,

Ver. 346. *Will far be found unworthy to compare*

*With Sion's Jbjigs,]* He was of this opinion not only in the decline of life, but likewise in his earlier days, as appears from the preface to his second Book of the *Reason of Church Government*. "Or if occasion shall lead to imitate those magnifick odes and hymns wherein Pindarus and Callimachus are in most things worthy, some others in their frame judicious, in their matter most an end faulty. But those frequent fongs throughout the law and prophets beyond all these, not in their divine argument alone, but in the very critical art of composition, may be easily made appear, over all the kinds of lyrick poesy, to be incomparable." NEWTON.

But Milton now appears to have imbibed so strong a tincture of fanaticism, as to decry all human compositions and profane subjects. In the context he speaks with absolute contempt, even in a critical view, and a general disapprobation of the Greek odes or hymns. Read ver. 343 to ver. 348. Undoubtedly these were Milton's own sentiments, though delivered in an assumed character. Even in his own person, he had long before given the substance of the context, as cited by doctor Newton. It must however be observed, that Christ is here answering Satan's speech, and counteracting his exquisite panegyrick on the philosophers, poets, and orators of Athens. Yet at the same time I can conceive that Satan's speech, which here he means to confute, and which no man was more able to write than himself, came from the heart. The writers of dialogue in feigned characters have great advantage. T. VVARTON.

Ver. 348. *Where God is prais'd aright, &c.]* Such is part of the conclusion, which he deduces from his consideration of poetical subjects "of highest hope and hardest attempting," *Reason of Ch. Gov.* Pref. B. ii. "These abilities, whensoever they be found, are the inspired gift of God, rarely bestowed, but yet to foine (though most abuse) in every nation; and are of power, beside the office of a pulpit, to inbreed and cherish in a great

The Holieft of Holies, and his Saints,  
 (Such are from God infpir'd, not fuch from thee,)  
 Unlefs where moral virtue is exprefs'd 351  
 By light of Nature, not in all quite loft.

people the feeds of virtue and publick civility, &c to celebrate in glorious and lofty hymns the throne and equipage of *God's ulmightinefs, and 'what he works, &c.* to fing victorious agonies of *martyrs and faints, &c.*" TODD.

Vcr, 350. (*Such are from God infpir'd, not fruch from thee,*)

*Unlefs where moral virtue is exprefs'd*

*By light of Nature, not in all quite loft.]* Thus

the paffage ftands pointed in Dr. Newton's edition; where Mr. Mcadowcourt obferves that the fenfe of thefe lines is highly obfcure, and explains them to mean, " Poets from thee infpircd arc not fuch as thefe, unlefs where moral virtue is expreffed &c." But this is very far from fatisfactory. Indeed the obfeurity, if not caufed, is increafed by departing from the punctuation of the firft edition, which had a femicolon after *not fuch from thee*. *Unlefs* certainly has no reference to the immediately preceding line; which I have therefore put in a parenthefis, fuppofing the exception to refer to ver. 346.

" Will far be found unworthy to compare

" With Sion's fongs, &c.

" Unlefs where moral virtue is exprefs'd

" By light of Nature, not in all quite loft."

I will venture however to fuggell a new arrangement of the paffage:

—————" the reft

" Thin fown with aught of profit or delight,

" (Unlefs where moral virtue is exprefs'd

" By light of Nature not in all quite loft)

" Will far be found unworthy to compare

" With Sion's fongs to all true taftes excelling,

" Where God is prais'd alike and God-like men,

" The Holieft of Holies, and his Saints:

" Such arc from God infpir'd, not fuch from thee."

DUNSTER.

Their orators thou then extoirst, as those  
 The top of eloquence; flatists indeed,  
 And lovers of their country-, as may seem; 255  
 But herein to our prophets far beneath.  
 As men divinely taught, and better teaching  
 The solid rules of civil government,  
 In their majestic unaffected style,  
 Than all the oratory of Greece and Rome 360  
 In them is plainly taught, and easily learnt,

I have followed Mr. Dunster's punctuation of this passage; conceiving it accords with the intention of the poet, in whose edition a semi-colon is placed at the end of ver. 349, as well as of ver. 350. But Mr. Dunster's new arrangement is much more perspicuous. TODD.

Ver. 353. ————— as those •

*The top of eloquence;]* I should prefer " as though the top of eloquence." CALTON.

*Those* is more in Milton's manner: *Those the TOP of eloquence*, being a phrase of the same import, as *Scipio the HIGHTH of Rome*, Par. Lost, B. ix. 510. Compare also Shakespeare, *Measure for Measure* A. ii. S. ii.

—————« How would you be,  
 " If He, which is the TOP of judgement, should  
 " But judge you, as you are !" TODD.

Ver. 354. ————— *flatists]* Or *fratemen*. A word, as doxor Newton observes, in more frequent use formerly; as in Shakespeare, *Cymbeline*, A. ii. S. v.

—————" I do believe,  
 " (*Statist* though I am none, nor like to be.)"

And, as Mr. Dunster adds, Milton uses it in his *Prose Works*, vol. i. p. 424. ed. 1698. He uses it also, in the same sense, in his *Prose-W.* vol. i. ed. sup. p. 141, and p. 302. TODD.

**What** makes a nation happy, and keeps it fo,  
 What ruins kingdoms, and lays cities flat;  
 T<sup>^</sup>fe only with our law beft form a king.

So fpake the Son of God; but Satan, now **365**  
 Quite at a lofs, (for all his darts, were fpent,)  
 Thus to our Saviour with ftern brow replied.

Since neither wealth nor honour, arms nor arts,  
 Kingdom nor empire pleafes thee, nor aught  
 By me propos'd in life contemplative **370**  
 Or a6live, tended on by glory or fame,  
 What doft thou in this world? The wildernefs  
 For thee is fitteft place; I found thee there,  
 And thither will return thee; yet remember

Ver. 362.——— makes a nation happy, and keeps it fo,]  
 Horace, *Epift.* 1: vi. 2.

———" faccre autfercare beat urn/"

RICHARDSON,

Ver. 366———(for all his darts were fpent,)] -'Pof-  
 fthly with a reference to " the fiery darts of the wicked,"  
*Ephcf.* vi. 16. Bat archery furnifhed metaphors frequently to  
 the Latin and Greek writers. , Thus Horace, reproving the un-  
 bounded aims and defigns of men, *Od.* II. xvi.

" Quid brevi fortes jaculamur ævo

" Multa?"

And Æfchylus, fpeaking of " the tongue that launches forth  
 much improper language," *Supplic.* v. 455.

——— γλῶσσα ΤΟΞΕΥΟΥΣΑ μὴ τὰ καίρια.

And in the fame manner Euripides, *Hecub.* 603.

Καὶ ταῦτα μὲν δὴ ὣς ΕΤΟΞΕΥΕΝ μάτην. DUNSTER.

The allufion may be to Holy Writ, in which the words of  
 wicked men are exprefly termed arrows: " Who whet their  
 tongue like a fword, and fhoot out their arrows, even bitter  
 words," Pfalm Ixiv. 3. TODD,

What I foretel thee, foon thou fhalt have caufe  
 To wifh thou never hadft rejected, thus 376  
 Nicely or cautiously my offer'd aid,  
 Which would have Jet; thee in fhort time with eafe  
 On'David's throne, or throne of all the world,  
 Now at full age, fulnefs of time, thy feafon, 380  
 When prophecies of thee are beft fulfill'd.  
 Now contrary, if I read aught in Heaven,  
 Or Heaven write aught of fate, by what the ftars  
 Voluminous, or fingle characters,  
 In their conjunction met, give me to fpell, 385  
 Sorrows, and labours, oppofition, hate  
 Attend thee, fcorns, reproaches, injuries,  
 Violence and ftripes, and laftly cruel death;  
 A kingdom they portend thee, but what kingdom,  
 Ileal or ailegorick, I difcern not; 390

Ver. 377. *Nicely or cautiously,*] Thus ver. 157 of this Book,  
 " Nothing will pleafe the difficult and nice."

DUNSTER,

Ver. 380. '—————*fulnefs of time, thy feafon,*] Galat.  
 IV. 4. " When the fulnefs of the time was come, God lent forth  
 his Son." NEWTON.

Ver. 382. —————*if I read aught in Heaven,*] A  
 fatire on Cardon, who with the boldnefs and impiety of an  
 atheift and a maamgn, both of which he was, call the nativity  
 of Jefus Chrifft, andrfound by the great and illuftrious concourfe  
 of ftars at his birth, that he mull needs have the fortune whicfr  
 befel him, and became the author of a religion, which fhould  
 fpread itfelf far and near for many ages. The great Milton,  
 with a juft indignation of this impiety hath fatirized it in a  
 very beautiful manner, by putting thefe reveries into the mouth  
 of the Devil. NEWTON.

Nor when; eternal fore, as without end,  
 Without beginning; for no date prefix'd  
 Directs me in the ftarry rubrick let.

So faying he took, (for ftill he knew his power  
 Not yet expir'd,) and to the wildernefs 395  
 Brought back the Son of God, and left him there,  
 Feigning to difappear. Darknefs now rofe,  
 As day-light funk, and brought in lowering  
 Night,  
 Her fhadowy offspring; unfubftantial both,

Ver. 391.—as without end

*Without beginning;*] . " The poet," fays Pr. Newton, " did not think it enough to difcredit *judicial aftrology* by making it patronifod by the Devil; to (how at the fame time the abfurdity of it, he makes the Devil alfo blunder in the expreffion of portending *a kingdom which was without beginning*. This," he adds, " deftroys'all he would infinuate." But the poet certainly never meant to make the Tempter a blunderer. The fact is, the language is here intended to be highly farcaftick on the eternity of Chrift's kingdom, refpefting which the Tempter fays he believes it will have one of the properties of eternity, *that of never beginning*. This is that *fpedes of infulting wit*, which the Devils, in the fixth Book of the *Paradife Loft*, indulge themfelves in on the firft effects of the artillery they had, invented; where Mr. Thyer, as cited by Dr. Newton, obferves that Milton is not to be blamed for introducing it, " when we confider the character of the fpcakers, and that fuch kind of infulting wit is moft peculiar to proud, contemptuous fpirits."

DUNSTER.

Ver, 399. *Her fhadowy offspring;*] *Night* was fometimes the parent, and *Darknefs* the *offspring*. • See Cicero *De Nat. Dcorum*, where we meet with *Tenebrce* among the progeny of *Night* and *Erebus*. But Milton's *Theogony* is conformable to Hyginus, who makes *Caligo*, or *Darknefs*, the mother of *Night*, *Day*, *Erebus*, and *Ether*, See the firft chapter of Hyginus *De Fabulis*. DUNSTER.

Privation mere of light and abfent day. 400  
 Our Saviour meek, and with untroubled mind  
 After his aery jaunt, though hurried fore,  
 Hungry and cold, betook him to his reft,  
 Wherever, under fome concourfe of fhades,  
 Whofe branching arms thick intertwined might  
                     fhield 405  
 From dews and damps of nighthis fhelter'd head;  
 But, fhelter'd, flept in vain ; for at his head  
 The Tempter watched, and foon with ugly dreams  
 Difurb'd his fleep. And either tropick now

Ver. 399. ————— *unfabftantial both,*] His philo-  
 fophy is here ill placed. It daffes out the **image he had juft**  
 been painting. ? WARBURTON.

Euripides, in a chorus of his Oreftes, perfonifying **Night**, calls  
 upon her to arife from Erebus, or the fhades below,

Πότνια, πότνια Νύξ,  
 Ἐρεβόθεν ἴθι, ———

where, it may be obferved, the feholiaft rectifies the philofophy  
 of the poet, by explaining night or darknefs as really " unfub-  
 ftantial," and *merely produced by the abfence of light, or day.*—  
*Κατερχομένη τῇ ἡλίῳ εἰς τὸ ἐπὶ γῆν ἡμισφαίριον, σκοτός ἐπάνω τῆς γῆς*  
*γίνεται, ὥςπερ ἐκ τῶν κάτωθεν ἀνέβαιναι δοκᾷ, οὐκ ὡς ὅν ἐν τοῖς κάτω καὶ*  
*ανερχόμενον. ἈΛΛΑ ΤΗ ἈΠΟΥΣΙΑ ΤΟΥ ΦΩΤΟΣ ΤΟΥΤΟ ὙΦΙΣΤΑ-*  
*ΤΑΙ.* DUNSTER.

Ver. 402. ————— *though hurried fore,*] *Hurried* is  
 here applied to preternatural motion, as in the *Ode on the Paffion*,  
 ft. viii. " *Hurried on viewlefs wing:*" where fee Mr. Warton's  
 note. TODD.

Ver. 408. ————— *and foon with ugly dreams*  
*Difurb'd his fleep.]* in the *paradife Loft*, the  
 Tempter begins his Temptation of Eve by working on **her**  
 imagination in dreams, B. iv. 800, &c. \* Here it may be ob-  
 ferved the Tempter tries only " to difturb our Lord *with ugly*  
*dreams,*" and not to excite in him, as he did in Eve, "**vain**  
 hopes, vain aims, inordinate defires." DUNSTER.

'Gan thunder, and both ends of Heaven; the  
clouds , 410

Compare the quotation from Bragge's *Sermons*, in the note on **ver;** 430 of this Book. TODD.

**Ver.** 409. . \_ \_ \_ — — - *'And either tropick now*

*'Gan thunder, and both ends of Heaven; the clouds,*

*From many a horrid rift, &c.]* It thundered from

both tropicksy that is perhaps from the right and from the left. The ancients had very different opinions concerning the right and the left fide of the world. Plutarch says, that Ariftotle, **Plato**, and Pythagoras were of opinion, that the east is the right fide, and the weft the left; but that Empedocles held that the right fide is towards the fummer tropick, and the left towards

**the winter tropick.** Πυθαγόρας, Πλάτων, Αριστοτέλης, δεξιά τῷ κόσμῳ τὰ ἀνατολικά μέρη, ἀφ' ὧν ἡ ἀρχὴ τῆς κινήσεως ἀριστερά δὲ τὰ δυτικά. Εμπεδοκλῆς δεξιά μὲν τὰ κατὰ τὸν θερινὸν τροπικὸν ἀριστερά δὲ τὰ κατὰ τὸν χειμερινόν. *De Placit. Philos.* ii. 10. Αἰγύπτιοι οἰοῦνται τὰ μὲν ἰῶα τῷ κόσμῳ πρόσωπον εἶναι, τὰ δὲ πρὸς βορρᾶν δεξιά, τὰ δὲ πρὸς νότον ἀριστερά. *Id. de Idid.* p. 363. If by *either tropick* he meant the

*right fide* and the *left*,—by *both ends of Heaven* may be underflood *before* and *behind*. I know it may be objected, that the tropicks cannot be the one the right fide, and the other the left, *to those* who are placed without the tropicks but I do not think that objection to be very material. I have another expofition to offer, which is thus : It thundered all along the Heaven, from the north pole to the tropick of Cancer, from thence to the tropick of Capricorn, from thence to the fouth pole: from pole to pole. 'The *ends of Heaven* are the poles. This is a poetical tempeft, like that in „ Virgil, *Æn.* i. " Intonuerc poll,"—" Id eft, *extremes partes cæli*—a quibus tot urn cerium contonuiffe *fignicat.*" Servius. JORTIN.

By *either tropick now* 'gan thunder Dr. Newton underftands, it thundered from the north and from the fouth ; but he obferves that the expreffion is inaccurate, the fituation of our Saviour ftot being within the tropicks. By *and both ends of Heaven*, he unHerftandsyhm or at *both ends of Heaven*, the prepoftion being omitted, as is frequent in Milton,, He therefore reads the paffage thus:



From many a horrid rift, abortive pour'd

————— '— " either tropick now  
 " 'Gan thunder, and, both ends of Heaven, the clouds  
 " From many a horrid rift abortive pour'd &c."

I agree that by *either tropick* Milton moil probably meant that it thundered from the north and fouth; but I conceive that by *both ends of Heaven* he means east and weft, the points where the fun rifes and fets; as his purpofe is to defcribe a general ftorm, not coming from any particular quarter, nor only from north, and fouth, but from every point of the horizon at once.<sup>1</sup> This ftorm, as Dr. Newton has fuggefted, is very much like one in Talib, which was raifed in the fame manner by evil fpirits, *Gier. Lib. c. vii. ft. 114, 115.* DUNSTER.

This paffage of the poet is indeed conduced, like the proffered entertainment in the fecond Book, on the principles of romance: Thus alfo, in Hawes's *Pajlime of Pleafure*, bl. 1. 1554, where the knight difcomfits the enchantment, he is attacked by a fpirit

—————" whiche fuche fmoke did call  
 " That all the yland was full tenebrous;  
 " It thundred loud with claps tempeftious, &c."

But, on viftory declaring for the knight,

" The fpirite vanished, the ay re waxed cleare."

Compare verfes 429? 430, of this Book. TODD.

Ver. 410. —————the clouds,

*From many a horrid rift, abortive pour'd*

*Fierce rain with lightning mix'd, &c.]* This ftorm

of Milton will lofe nothing by a comparifon with the celebrated ones of Homer in his fifth *Odyffey*, and of Virgil in his fifth *Æneid*. It is painted from nature, and in the boldeft ftyle.—The night is a *lowering one*, with a heavy overcharged atmofphere. The ftorm commences with thunder from every part of the Heavens. The rain then pours down in fudden precipitated torrents, finely marked, by the epithet *abortive* as materially different from the gradual progreflion of the moil violent common fhowers; and the lightnings feem to burft in a tremendous manner from *horrid rifts*, from the moil internal recedes of the fky. To make the horroure complete, the winds, as is often the

Fierce rain with lightning mix'ci, water with fire  
In ruin reconciled : nor flept the winds

cafe in thofe countries where thunder ftorms are moft violent, join their force to that of the other two elements. Violent winds do not often attend violent thunder ftorms in this country ; and therefore Mr. Thyer has thought it neceffary to obferve that the accounts we have of hurricanes in the Weft Indies agree pretty much to this defcription. But fuch ftorms are not confined to tropical fituations, or even to countries approaching towards them. DUNSTER.

Ver. 411. *From many a horrid rift, abortive pour'd*

*Fierce rain with lightning mix'd,]* So, as Mr.

Dunfter notes, Virg. *Æn.* iii. 196-

" Involvêre diem nimbi, et nox humida ccclum

" Abftulit: ingeminant abrupt is mtbibus ignes."

But Lucretius is here the original; fee lib. ii. 213, 215. At the fame time, the "*riven cloudes* and molten firmament" of Spenfer muft not be forgotten, *Facr. Qu.* i. viii. 9- TODD.

Ver. 412. —————water with fire

*In ruin reconcil'd:]* Dr. Warburton underftands this, *joined together to do hurt.* Mr. Thyer fays it is a bold figure borrowed from yEfchylusY defcription of the ftorm that fcattered the Grecian fleet. *Agamem.* v. 559-

Ζυνώμασαν γὰρ, ὅντις ἔχθιστοι το πρὶν,

Πῦρ καὶ θάλασσα, κ. τ. λ.

But I apprehend Dr. Newton fees the paffage in its true light, when he fays it only means *the fire and water fell*, (i. c. *raft'd down,*) *together*, according to Milton's ufage of the word *ruin*, *Paradife Loft*, B. i. 46, and *ruining*, B. vi. 86'8. Thus alfo, ver, 436. of this Book : " After a night of ftorm fo *ruinous*"

DUNSTER.

Ver. 413. —————nor flept the winds

*Within their ftony caves,]* Virgil defcribes the winds as placed by Jupiter in certain deep dark caves of the earth, under the controul of their god Æolus, *Æn.* i. 521.

" Hic vafto rex Æolus antro

" Luctantes ventos tempeftatefque fonoras

" Imperio premit, &c."

Within their ftony caves, but rufti'd abroad  
 From the four hinges of the world, and fell 415  
 On the vex'd wildernefs, whose talleft pines,  
 Though rooted deep as high, and fturdieft oaks,  
 Bow'd their ftiff necks, loaden with ftormy blafts,  
 Or torn up iheen Ill waft thou Ihrouded then,  
 O patient Son of God, yet only ftood't 420  
 Unlhake'n ! Nor yet ftaid the terrour there ;

Lucan alfo fpeaks of the " ftony prifon" of the winds, lib. v. 609. And fee Lucretius, lib. vi. DUNSTER.

Ver. 414. ————— but rufti'd abroad

*From the four hinges of the world,]* That is, from the four cardinal points; *cardo* fignifying both a *hinge* and a *cardinal point*, Virgil, *Mn.* i. 85.

" *Una Eurufque Notufque ruunt, creberque procellis*

" *Africus.*" NEWTON.

Ver. 416. *On the vex'd wildernefs,]* Mr. Dunfter obfervcs that Milton frequently ufes *vex* in its Latin fenfe, as defcribing the effects of a ftorm; *Par. Loft*, B. i. 306, and B. iii. 429. *Vex'd*, I apprehend, might not be uncommon, in this fenfe, in Milton's time. Thus, in Shakfpeare's *Tempeft*, A. i. S. ii. " The ftill-vex'd Bermoothes." Again, *K. Lear*, A. iv. S. iv. " As mad as the vex'd fea." TODD.

Ver. 417. *Though rooted deep as high, & c]* Virgil, *Æn.* iv. 445.

—————" *Quantum vertice ad auras*

" *Æthercas, tantum radice ad Tartara tendit.*"

RICHARDSON.

Ver. 418. ————— loaden with ftormy blafts,] This has fome refemblance to Horace's " *aquilonibus querela Gargani laborant,*" *Od.* II. ix. DUNSTER.

Ver. 420. ————— yet only ftood't

*Unjhaken!]* Milton feems to have raifed this fcene out of what he found in Eufebius *de Dem. Evan.* (Lib. ix. vol. ii. p. 434. Ed. Col.) The learned father obfertes, that

Infernal ghofts and hellifti furies round  
 Environed thee, fome howl'd, fome yell'd, fome  
 fhriek'd,

Chrift was tempted forty days, and the fame number of nights.  
**Καὶ ἐπειδήπερ ἡμέραις τεσσαράκοντα, καὶ ταῖς τοσαύταις νύξιν ἐπειράζετο.**

And to thefe night-temptations he applies what is laid in the Pfalm xci. 5. and 6\*. **Οὐ φόβηθήσῃ ἀπὸ φόβου νυκτερινῶ, Thou fhalt not be afraid for any terror by night,—ἀπὸ πράγματος ἐν σκότει διαπορευομένου,** nor for the danger that walketh in darknefs. The firft is thus paraphrafed in the Targum, (though with a meaning very different from Eufebius's) " Non timebis d timore Dccmonutn qui ambulant in nocte." The fiends fur round our Redeemer with their threats and terrours; but they have no effeft.

CALTON.

Ver. 422. *Infernal ghofts and hellifti furies round*

*Environ 'd thee, fome howl'd, fome yell'd, & c ]* This too is from Eufebius, ibid. p. 435. **Ἐπέειπε ἐν τῷ πειράζειν δυνάμεις πονηραὶ ἐκυκλῆν αὐτόν.** — ("uoniam dum tentabatur, maligna? potentates ilium circumftabant," And their repulfe, it feems, is alfo predicted in the 7th verfe of the xcift Pfalm: *A thoufand fhallfull befide thee, and ten thoufand at thy right hand, but it/hall not come nigh thee.* CALTON.

Dr. Warburton and Dr. Jortin both obferve that this defcription is taken from the legend, or the pictures, of the *Temptation of St. Anthony*. Taflb has a defcription fomewhat fimilar, where Armida, having loft Rinaldo, and returning to deftroy her palace, afflẽbles her attendant fpirits in a llorm, c. xvi. ft. 67.

" Quanto gira il palagio, udrefti irati

" Sibili, e urli, e fremiti, e latrati."

We may alfo compare a paffage in Shakfpeare, which concludes<sup>48</sup> Clarence's relation of his horrid dream in the Tower juft before he is murdered, *Rich. III. A. i. S. v.*

" With that, methought, a legion of foul fends

" Environ'd me, and howled in mine ears

" Such hideous cries, that with the very noife

" I trembling wak'd; & c." DUNSTER,

Some bent at thee their fiery darts, while thou  
 Sat'ft unappaird in calm and finlef peace ! 425  
 Thus paffed the night fo foul, till Morning fair  
 Came forth, with pilgrim fteps, in amice gray;

A paffage from Fairfax's tranflation of *Taffo* appears to have been alfo in the poet's memory, B. ix. ft. 15.

- " Their mantle darke the *grifly* fhadowes i'pred—  
 " The moone and ftars for feare of fprites were fled ;  
 " *The fhirieking goblins* each where *holding* flew :  
 " *The Juries* roare, the ghofts and fairies yell,  
 " The earth was filled with devils, and emptie hell."

Mr. Warton, in his manuſcript remarks, is of opinion that Milton copied this tranſlation, B. xvi. 6\*7.

- " You might have heard how through the palace wide  
 " Some fpirits howl'd, fome bark'd, fome hilt, fome cride."

However, it cannot but be admitted, that the circumſtances and behaviour of chriſt are fimilar to thoſe of the Chriſtian champions in Taſſo's enchanted foreſt, who calmly, and without refillance, view the threats and attacks of a furrounding group of the moil horrid demons; See B. xiii ft. 28, 33, 35.

TODD.

Ver. 426————till Morning fair  
 Came forth, with pilgrim ſteps, in amice gray ;] See  
 the notes on *Lycidas*, ver. 187, *Comus*, ver. 188, and *Par. Loſt*,  
 B. vii. 374. TODD.

Ver. 427.————— amice gray ;] *Amice*,  
 doctor Newton obſerves, a ſignificant word, is derived from the  
 Latin *amicio*, to *clothe*. But this does not hit the full meaning  
 of Milton's imagery. The combination, *amice gray*, is from  
 what is called *graius amicus*, an officiating garment in the  
 Roman ritual, not occurring in Dufrefne. In the Statutes of  
 Trinity College, Oxford, given in 1555, it is ordered that, on  
 holidays, in the chapel the Prefident ſhall be veſted " *graius*  
*amiclu*". In thoſe of Magdalene College, Oxford, given in 1459,  
 the Prefident, on like ſolemnities, is to appear " *indutus grifio*  
*amiffio*!" Cap. xxxix. Skelton introduces all the birds finging

**Who** with her radiant finger **ftill'd the roar**  
**Of** thunder, chas'd the clouds, and laid the winds,

the obfequies of his *Philip Sparrow* ; and, availing himfelf of the *gray* colour of the falcon, fuppofes that fhe performed her part of the mafs in the "*amiffe of gray*" Boke of Ph. Sparrow, p. 231. edit. Lond. 1736. In a controverfy about church-habits, our author applies *amice* in a much lefs poetical fenfe : " We have heard of Aaron and his linen *amice*, &c." Pr. W. i. 100. ed. 1698. *Amice* occurs fimply for a prieuYs fervice-habit in Spenfer, *Faer. Qu. i. iv. 18.* T. WARTON.

The *amice gray* appears not to have been confined to ecclefiaftics. In an ancient black-letter book, entitled " Order of my Lord Mayor, the Aldermen, and the Sheriffs, for their meeting and wearing their apparel throughout the whole year," is the following difcriminative injunction: " The Lord Mayor, and thofe Knights that have borne the office of Ma j oral ty, ought to have their cloaks furred with *gray amis*; and thofe Aldermen that have not been Mayors are to have their cloaks furred with calabrc." TODD.

Ver. 428. *Who with her radiant finger ftill'd the roar*

*Of thunder, chas'd the clouds, and laid the winds, &c.]*

This is an imitation of a paffage in the firft *Æneid* of Virgil, where Neptune is represented with his trident laying the ftonn which Æolus had raifed, ver. 142.

" Sic ait, et dicto citius tumida requora placat,

" *Collectaque fugat nubes, folemque reducit.*"

There is the greater beauty in the Englifh poet, as the fcenc he is defcribing under this charming figure is perfectly confitent with the courfe of nature; nothing being more common than to fee a ffcormy night fucceeded by a pleafant, ferene morning.

THYER.

That Milton had here in his mind the the *rofy-finger'd Aurora*, of Homer and Ilefioid, muft be fuppofed ; but while *rofy-fingered* is the proper epithet of the dawn, which immediately precedes the rifing of the fun, the early morning, when the fun is absolutely rifen, is juftly defcribed with *radiant*, inftead of *rofy*, fingers. In availing himfelf of the heathen poet's

## And grifly fpectres, which the Fiend had raised

mode of characterifing the dawn, I conceive, our author had an eye to *the finger of Gad*. Exodus, viii. If). Luke xi. 20. It is obfervable that to *ftill the roar of the ftorm* is alfo a fcriptural phrafe. Pfalm lxxv. 9.—lxxxix. 7.—It is needlefs to fuggeft to the reader of tafte how much more the beauty and imagery of this pafiage ftrikes us, when we confider it with a view to thefe fcriptural allufions. *Aurora*, or the dawn, *riſing with rofy fingers*, with a tint of red in the extreme parts of her perfon that firft emerge, is a *pkajing* image; but *Morning with her radiant finger ftilling the ftorm of the preceding night* is a truly jublime one. DUNSTER.

Ver. 430. *And grifly fpeel res, &c*] See our author's *Ode mi the Nativity*, ft. xxvi. where he beautifully applies the vulgar fupcrftition of fpirits difappearing at the break of day, as the ground-work of a companion. He fuppofes that all the falfe deities of every fpecies of the heathen theology departed at the birth of Chrifti, as fpectres and demons vanifh when the morning dawns. Under the fame fupcrftitious belief, Milton here makes the fiends retire, who had been aſſembled in the night to terrify our Saviour, when the morn arofe. The moment of the evanefcence of fpirits was fuppofed to be limited to the crowing of the cock. This fupertition is mentioned fo early as by Prudentius, *Cathem*. Hymn. i. ver. 38. But fome of his commentators, and thole not eafy to be found, prove it to be of much higher antiquity.

It is a moil inimitable circumftance in Shakſpeare fo to have managed this popular idea, as to make the ghofl in *Hamlet*, which has been fo long obflinately filent, and of courſe mud be difmiſſed by the morning, begin or rather prepare to ſpeak, and be interrupted, at the very critical time of the crowing of a cock. This interruption is thus finely touched, A. i. S. i.

" BER. It was about to ſpeak when the cock crew,

" HOR. And then it ftarted, like a guilty thing

" Upon a fearful fummons."

Another poet, according to cuilom, would have fuffered his ghofls tamely to vaniſh, without contriving this ftart, which is like a ftart of guilt. To ſay nothing of the aggravation of the

To tempt the Son of God with terrours dire.  
 And now the fun with more effectual beams  
 Had cheer'd the face of earth, and dried the wet

future fuffence, occafioned by this preparation to fpeak and to impart fome myfterious fecret. Lefts would have been expected, had nothing been premifed. T. WARTON.

Ver. 431. *To tempt the Son of God &c*] An eminent and excellent divine is of the fame opinion as the poet with refpect: to the evil Spirits which the Fiend raifed, when he tempted our Lord: "This, as we may probably fuppofe, was the Devil's way of tempting or trying our Lord, during the forty days and nights of his faft; and many opportunities, no doubt, he had in fo long a time, by frightful dreams when he ftept, frequent apparitions and illufions of evil Spirits in the night, &c." Bragge on the Miracles, vol. ii. p. 12. TODD.

Ver, 432. *And now the fun with more effectual beams*

*Had cheer'd the face of earth, and dried the wet*

*From drooping plant, or djvpping tree; the birds,*

*Who all things noxv behold more frefh and green,*

*After a night of form fo ruinous,*

*Clear'd up their choicel notes in bujh. and fpray,*

*To gratulate the fweet return of morn.]* There is

in this defcription all the bloom of Milton's youthful fancy. We may compare an evening fcene of the fame kind, *Paradife Lojl*, B. ii. 488—495. THYER.

/ It is impoffible to forbear remarking, that the preceding defcription exhibits fome of the fineft lines which Milton has written in all his poems. Jos. WARTON.

Mr. Dunfter here refers the reader to part of a beautiful fonnet of Spenser, where the poet is comparing the fmiles of his miftrefs, breaking out after fome cloudy looks, {*Sonnet xl.*) He notices alfo Taffo's defcription of a fea-ftorm instantly changed into a perfect calm, by means of the magical bark in which the two knights fail in fearch of Rjinaldo, *Gier. Lib.* c. xv. ft. 9. But this delightful paffage of Milton perhaps defies a parallel. So picturefque a fcene befeems the finifhed hand of an inimitable matter, TODD,



From drooping plant, or dropping tree; the **birds**,  
 Who all things now behold more fresh and green,  
 After a night of storm so ruinous, 436  
 Cleared up their choicest notes in bush and **spring**,  
 To gratulate the sweet return of morn.  
 Nor yet, amidst this joy and brightest **morn**,  
 Was absent, after all his mischief done, 440  
 The Prince of darkness; glad would also seem  
 Of this fair change, and to our Saviour came;  
 Yet with no new device, (they all mere spent,)  
 Rather by this his last affront resolv'd,  
 Desperate of better course, to vent his rage 445  
 And mad despite to be so oft repell'd.  
 Him walking on a sunny hill he found,  
 Back'd on the north and west by a thick wood;  
 Out of the wood he starts in wonted shape,  
 And in a careless mood thus to him said. 450  
 Fair morning yet betides thee, Son of **God**,  
 After a dismal night: I heard the wrack,  
 As earth and sky would mingle; but myself

Ver. 449. ————— *in wonted shape,*] That is, in his own proper *shape*, and not under any disguise, as at each of the former times when he appeared to our blessed Lord. He comes now hopeless of success, without device or disguise, **and**, as the poet expressly says,

" Desperate of better course, to vent his rage

" And mad despite to be so oft repell'd." DUNSTER.

Compare *Par. Lost*, B. iv. 819.

" So started up in his own shape the Fiend." TODD,

Ver. 453. As earth and sky would mingle;] Virgil, *Æn.* i. 137.

Was distant; and these flaws, though mortals  
 fear them 464  
 As dangerous to the pillar'd frame of Heaven,  
 Or to the earth's dark basis underneath,  
 Are to the main as inconsiderable  
 And harmless, if not wholesome, as a sneeze  
 To man's less universe, and soon are gone; 459  
 Yet, as being oft times noxious where they light  
 On man, beast, plant, wasteful and turbulent,  
 Like turbulencies in the affairs of men,  
 Over whose heads they roar, and seem to point,  
 They oft fore-signify and threaten ill:  
 This tempest at this distant mood was bent; 465  
 Of men at thee, for only thou here dwell'ft.  
 Did I not tell thee, if thou didst reject  
 The perfect season offer'd with my aid

" Jam ccdum terramque meo line numine, venti,  
 " Mifcere, et tantas audetis tollere moles ?"

RICHARDSON.

Ver. 454. ———— *these* flaws,] *Flaw* is a sea term, as Mr, Dunster observes, for a sudden storm, or gull of wind. See the note on *Par. Lost*, B. x. 697. TODD.

Ver. 455. *As dangerous to the pillar'd frame of Heaven,*] So also, *Comm*, v. 597;

—————" if this fail,  
 " *The pillar'd firmament* is rottenness."

In both, no doubt, alluding to Job, xxvi. 11. " *The pillars of Heaven* tremble, and are astonished at his reproof," THYER.

Ver. 467. *Did I not tell thee, if thou didst reject  
 The perfect season offer'd with my aid &c* ] Here is something to be understood after *Did I not tell thee* ? The

To win thy deftin'd feat, but wilt prolong ,  
 All to the pufti of fate, purfue thy way 470  
 Of gaining David's throne, no man knows when,  
 For both the when and how is no where told ?  
 Thou fhalt be what thou art ordain'd, no doubt;  
 For Angels have proclaimed it, but concealing 474  
 The time and means. Each aét is rightlieftdone,  
 Not when it muft, but when it may be beft:  
 If thou obferve not this, be fure to find,  
 What I foretold thee, many a hard afifay  
 Of dangers, and adverfities, and pains,  
 Ere thou of Ifrael's fcepter get faft hold ; 480  
 Whereof this ominous night, that clos'd thee  
                     round,  
 So many terrours, voices, prodigies,  
 May warn thee, as a fure fore-going fign.

*thing told* we may fuppofe to be what Satan had before faid,  
 B. iii. 351.

———" 'Phy kingdom, though foretold  
 " By Prophet, or by Angel, unlets thou  
 " Endeavour, as thy father David did,  
 " Thou never malt obtain; &c." DUNSTER.

Ver. 472. *For both the when and how is no where told ?*] Compare Dante, *Paradis.* ver. 46.

" Ma quella, ond' io afpetto il come, e'l quando  
 " Del dire, e del tacer, ft fta, ond' io,  
 " Contra 'I difio t'o ben ch' io non dimando." TODD.

Ver. 478. *What I foretold thee, &c*] See ver. 374, and ver. 381 to v. 389 of this Book. DUNSTER. .

Ver. 481.———*this ominous night,*] This *portentous*, *this dangerous*, night. See Mr. Walton's note on "*ominous wood*," *Com.* ver. 61. TODD.

So talked he, while the Son of God went on  
And ftaid not, but in brief him anfwer'd thus. 485

Me worfe than wet thou find'ft not; other harm  
Thofe terrours, which thou fpeak'ft of, did me  
none;

I never fear'd they could, though noiiiing loud  
And threatening nigh: what they can do, as figns  
Betokening, or ill boding, I contemn 490

As falfe portents, not fent from God, but thee;  
Who, knowing I fhall reign paff thy preventing,  
Obtrud'ft thy offer'd aid, that I, accepting,  
At leaft might feem to hold all power of thee,  
Ambitious Spirit! and wouldft be thought my  
God; 495

And ftorm'ft refused, thinking to terrify  
Me to thy will! defift, (thou art difcern'd,  
And toil'ft in vain,) nor me in vain moleft.

To whom the Fiend, now fwoln with rage,  
replied.

Then hear, O Son of David, Virgin-born, 500  
For Son of God to me is yet in doubt;

Ver. 500. *Then hear, O Son of David, Virgin-bom,*

*For Son of God to me is yet in doubt;]* That Satan fhould ferioufly addrefs our Lord as " Virgin-born," *becaufe* he entertained doubts whether he was in any refpect the Son of God, is palpably inconfequently " To be born of a virgin," Mr. Calton obferves from Bp. Pearfon, in a fubfequent note, " is not fo far above the production of all mankind as to place our Lord in that Angular eminence, which mull be attributed to *the only-begotten Son of God*" But it nluft be recollected, that the fubject of this poem is a trial *ad probandum* whether the perfon declared to be Son of God was really the Meffiah : to acknowledge

Of the Meffiah I had heard foretold  
 By all the Prophets; of 'thy birth at length,  
 Announc'd by Gabriel, with the firft I knew,  
 And of the angelick fong in Bethlehem field, 505  
 On thy birth-night that fung thee Saviour born.  
 From that time feldom have I ceas'd to eye  
 Thy infancy, thy childhood, and thy youth,  
 Thy manhood laft, though yet in private bred ;  
 Till at the ford of Jordan, whither all 510  
 Flock to the Baptift, I among the reft,  
 (Though not to be baptiz'd,) by voice from  
 Heaven

therefore that he was beyond all difpute born of a virgin, and had thereby fulfilled fo material a prophecy refpecting the Meffiah, would be to admit in fome degree the point in queftion. And however " Virgin-born" might not be fuppofed to afcertain in any degree the claim to the Meffiahfhip, ftill it could never be ufed in an addrefs to our Lord meant to lower him to " mere man." " Son of David." Angle and by itfelf, was an expreffion that Satan might be expected to ufe, when, characterifing our Lord as a mere human being, he profefied to difbelieve that he was the Son God, born in a miraculous manneiyof a pure virgin, as it was foretold the Meffiah fhould be. " Virgin-born" then mull be coniidereed as intended to be highly farcaftick. It is an epithet of the molt pointed derifion refembling the HAIL KING OF THE JEWS, *and they fmote him with their hands*. It is that fpecious of blafphemous infult, which might be expected from the Arch-Fiend, who at the opening of the fpeech is defcribed " fwoln with rage." DUNSTER.

Dr. Jofeph Warton is alfo of opinion, that " Virgin-born." is here an highly farcaftical expreffion. TODD.

Ver. 502. *Of the Meffiah I had heard foretold]* All the editions read " have heard." *Had* feems abfolutely requifite.

DUNSTER,

Heard thee pronounced the Son of God belov'd.  
 Thenceforth I thought thee worth my nearer view  
 And narrower scrutiny, that I might learn 515  
 In wh&t degree or meaning thou art call'd  
 The Son of God; which bears no iingle fenfe.  
 The Son of God I alfo am, or was;  
 And if I was, I am; relation (lands;  
 All men are Sons of God; yet thee I thought 520  
 In fome refpect far higher fo declared:  
 Therefore I watch'd thy footfteps from that hour,  
 And followed thee ftill on to this wafte wild;  
 Where, by all beft conje&tures, I colle&t  
 Thou art to be my fatal enemy : 525  
 Good reafon then, if I before-hand feek  
 To underftand my adverfary, who  
 And what he is ; his wifdom, power, intent;  
 By pari or compofition, truce or league,  
 To win him, or win from him what I can : 530  
 And opportunity I here have had  
 To try thee, tift thee, and confefs have found thee  
 Proof againft all temptation, as a rock

Ver. 523. ————— • ——— • *to this wafte wild ;]* So,  
 in *Par. L. i. 60.* " A difinal fituation, *wafte* and *wild*." And  
 B. iii. 424. " A boundlefs continent, dark, *wafte*, and *wild*"

TODD.

Ver. 533. Proof *againft all temptation, as a rock*

*Of adamant,]* Compare Spcnfer, *Faer. Qu. i. vi. 4.*

" But words, and lookes, and fighs, fhe did abhore,

" *As rock of diamond ftedfaft evermore.*"

*Rock of adamant* is a phrafe in Sandys's *Job*, p. 29. ed. 1648,  
 and in Shirley's *Impofture*, p. 67. ed. 1652. TODD.

Of adamant, and, as a center, firm ; 534

To the utmost of mere Man both wife and good,  
Not more; for honours, riches, kingdoms, glory,  
Have been before contemned, and may again.

Therefore, to know what more thou art than Man,  
Worth naming Son of God by voice from Heaven,  
Another method I must now begin. 540

So saying he caught him up, and, without wing  
Of hippogrif, bore through the air sublime,

Ver. 534.—————[as a center, firm;] Chaucer,  
*Squire's Tale*, ed. Urr. ver. 14.

" Of his courage, us any centre, liable." DUNSTER.

Ver. 535.—————[what more thou art than Man,

Worth naming Son of God by voice from Heaven,]

See Bp. Pearson on the Creed, p. 106. " We must find yet a more peculiar ground of our Saviour's filiation, totally distinct from any which belongs unto the rest of the sons of God, that he may be clearly and fully acknowledged the *only-begotten Son*. For although to be born of a virgin be in itself miraculous, yet is it not so far above the production of all mankind, as to place him in that singular eminence, which must be attributed to the *only begotten*. We read of *Adam the Son of God* as well as *Seth the Son of Adam*: (Luke, iii. 38.) and surely the framing himself out of a woman cannot so far transcend the making Adam out of the earth, as to cause so great a distance, as we must believe, between the first and second Adam." CALTON.

Ver. 541.—————[without wing

*Of hippogrif,]* Here Milton designed a reflexion upon the Italian poets, and particularly upon Ariosto. Ariosto frequently makes use of the *hippogrif* to convey his heroes from place to place. NEWTON.

Not intended, (as Dr. Newton supposes,) as a reflection upon the Italian poets, but as an allusion merely to his favourite Ariosto, whose charming fancies he could not forget even in his old age, Jos. WARTON.

Over the wildernefs and o'er the plain,  
 Till underneath them fair Jerufalem,  
 The holy city, lifted high her towers, 545  
 And higher yet the glorious temple rear'd  
 Her pile, far off appearing like a mount  
 Of alabafter, topt with golden fpires:  
 There, on the high eft pinnacle, he fet  
 The Son of God; and added thus in fcorn. 550

Ver. 545. *The holy city,*] Jerufalem is frequently fo called in the Old Teftament. It is alio called the *holy city* by St. Matthew, who wrote his gofpel for the ufe of the Jewilh converts; but by him only, of the four Evangelifts. Dr. Townfon having obferved, that " St. Matthew alone, of all the Evangelifts, afcribes thofe titles of fanctity to Jerufalem, by which it had been diftinguifhed by the prophets and facred hiftorians, and was known among the neighbouring nations/" thus accounts for this difference between him and the other Evangelifts, on the fuppofition that St. Matthew was, as he has generally been fuppofed to be, the earlieft writer of the four. " After fome years the word of God, being received by multitudes in various parts of the world, did as it were fanctify other cities; while Jerufalem, by rancorous oppoiition to the truth, and fanguinary perfecution of it, more and more declined in the eftcem of the believers. They acknowledged the title and charafter which (he claimed by ancient prefcription, when St. Matthew wrote; but between the publication of his gofpel and the next, they were taught to transfer the idea of the holy city to a worthier object." Townfon's *Difcourfes*, Difc. iv. S.3. DUNSTER.

Ibid.———*lifted high her towers,*] Sandys, defcribing *Jerufalem*, gives a minute account of the remarkable *height* of her various towers; fome of which, he adds, were topt *With fpires*, as Milton fays, ver. 548. See his *Travels*, edit, 1615, pp. 156, 157. TODD.

Ver. 549. *There, on the higheft pinnacle, he fet*  
*The Son of God*] he has chofen to follow the order obferved by St. Luke, in placing this Temptation laft,



There ftand, if thou wilt ftand; to. Hand upright  
Will aik thee ikill; I to thy Father's houfe

beaufe if he had, with St. Matthew, introduced it in the middle, it would have broke that fine thread of moral reasoning, which is obferved in the courfe of the other Temptations. THYER.

In the Gofpel account of the Temptation, no difcovery is made of the Incarnation; and this grand mvftery is as little known to the Tempter at the end, as at the beginning. But now, according to Milton's fcheme, the poem was to be clofed with a full di feu very of it. There are *three* circumftances therefore, in which the poet, to ferve his plan, hath varied from the accounts in the gospels.

1. The criticks have not been able to afcertain what the *πίεῦγιον* or *pinnacle* (as we tranflate it) was, on which Chriil was fet by the Demon: but whatever it was, the Evangelifts make no difficulty of his ftanding there. This the poet (following the common ufe of the word *pinnacle* in our own language) fuppofeth to be fomethng like thofe on the battlements of our churches, a pointed fpire, on which Chrift could not ftand without a miracle.

52. In the poem, the Tempter bids Chriſt give proof of his pretentions by Handing on the pinnacle, or by calling himſelf down. In the Gofpels, the laſt Only is or could be fuggeſted.

3. In the Gofpel account the prohibition *Thou halt not tempt the Lord thy God* is alledged only as a reaſon why Chriſt (whole dhinity is concealed there) muſt not throw himſelf down from the top of the temple, becauſe this would have been *tempting God*, But in the poem it is applied to the Demon, and his attempt upon Chriſt; who is thereby declared to be the *Lord his God*.

CALTON.

Bp. Pearce fuppofes what is in the goſpel called *πίεῦγιον*, and commonly tranſlated *pinnacle*, to have been rather a *uing of the temple*, a flat part of the roof of one of its courts; probably on that fide where the Royal Portico was, and where the valley on the outſide was the deepeſt. Joſephus (*Antiquit.* xv. 11. 5.) ſays, " whereas the valley was ſo deep that a man could ſcarcely ſee the bottom of it, Herod built a Portico of ſo vaſt a height, that if a man looked from the roof of it, his head would grow giddy, and his fight not be able to reach from that height to the

Have brought thee, and higheft plac'd : higheft  
is belt:

bottom of the valley." Eufebius, (*Hift Ecclefiaft.* ii. 23.) cites the account given by Hecgeippus of the death of James the Apoftle, in which it is laid that the Scribes and Pharifces brought him ἐπὶ τὸ ΠΤΕΥΤΙΟΝ τῷ ναῷ, up to this elevated point of the temple, and caft him down from thence. Milton, as Mr Thyer has obferved, follows the order of the temptations as related by St. Luke. It is remarked by Mr. Gilpin that the temptations feem more naturally introduced by St. Matthew, and that the leail temptation (according to his order, but which Luke makes the fecond,) was fo abominable in its nature, that it feemed moft likely to be that which occafioned Jefus to drive the Devil from him. Milton, he fubjoins, thought otherwife. *Expofd. of New Teft.* Luke iv. 12. Without controverting this juft and fenfible remark, we may obferve that St. Luke's order fuit the poet bell; efpecially as he did not adopt the idea of making the whole a fucceffion of vifionary fcenes raifed by the power of the Tempter on one and the fame fpot: which alfo did not fuit his purpofe. By making each fcene more real, he gave more room to defcription; or at leaft he made his defcription more intending than had its fubject: matter been the *Crambe recofta* of the Italian poets' magical creations. For this purpofe, he made his own additional Temptation of the banquet as real as poffible. *He fpake wo dream* &c. B. ii. 337. All this has much more effect than when the fenfes are confeffedly deluded, or even fuppofed probably to be fo, with a "*videt, ant vidiffe putat* ." Accordingly the two firft Temptations of the poet are linely brought forward as being in different parts of the WILDERNESS. The fcene then changes to the SPECULAR MOUNT for the fecond Temptation of St. Luke; but returns to tin: WILDKKXESS, where the ftorm has its due place, with the nobleft effect. Again the fcene changes entirely for the laft Temptation of Milton and St. Luke. This latter Temptation, as Milton has managed it, has fo me thing more of a miraculous nature, and has more effect in poetical defcription. It like wife paves the way fo admirably for the fublime conclufion, that I cannot agree with the amiable author of the Expolition, that Milton could

Now flow thy progeny; if not to ftand,  
 Caft thyfelf down ; fafely, if Son of God : 555  
 For it is written, " He will give command  
 " Concerning thee to his Angels, in their hands  
 " They {hall up lift thee, left at any time  
 " Thou chance to dafh thy foot againft a ftone."  
 To whom thus Jefus: Alfo it is written, 560  
 " Tempt not the Lord thy God." He faid, and  
 ftood;

poffibly have fhewn himfelf to more advantage by any othei method of detailing thefe Temptations. I have obferved how admirably Milton makes the Devil recover himfelf after the failure of his grofsly blafphemous infult on the Divine objedl of his art, fo as to proceed towards the remaining Temptation. I muft obferve alfo that the laft change of fcene to JERUSALEM, and the manner of it, have much of ancient claffical, or later Italian, defcription. At all events, it breaks with admirable effect the colloquial part of the Poem, which no fucceffion of vifionary fcenes, however exquisitely defcribed, could have done to the fame advantage. DUNSTER.

Ver. 561. " *Tempt not the Lord thy God.*" *He faid, and flood:]* Here is what we may call after Ariftotle the ἀναλήψις, or the difcovery. Chrift declares himfelf to be the God and Lord of the Tempter ; and to prove it, ftands upon the pinnacle. This was evidently the poet's meaning. 1. The miracle flows it to be fo; which is otherwife impertinently introduced, and againft the rule,

" Nee Deus interfit, nifi dignus vindice nodus  
 " Inciderit"

It proves nothing but what the Tempter knew, and allowed before.<sup>f</sup>

2. There is a connection between *Chrift's faying* and *fanding*, which demonftrates that *he flood*, 'in proof of fomethig he had *faid*. Now the prohibition, *Tempt not the Lord thy God*, as alleged in the Gofpels from the Old Teftament, was in no want

But Satan, fmitten with amazement, fell.  
As when Earth's fon Antaeus, (to compare

of fuch an attoftation : but a miracle was wanting to juftify the application of it to the Tempter's attack upon Chrif; it was for this end therefore that he flood. CALTON.

I cannot entirely approve this learned gentleman's expofition. I am for underftanding the words, *Alfo it is written, Tempt not the Lord thy God*, in the fame fenfe in which they were i'poken in the Gofpcls; becaufe I would not make the poem to differ from the Gofpel account, farther than neceffity compels, or more than the poet himfelf has made it. The Tempter fets our Saviour on a pinnacle of the temple, and there requires of him a proof of his divinity, either by Handing, or by calling himfelf down, as he might fafely do, if he was the Son of God, according to the quotation from the Pfalmift. To this our Saviour anfwers, as he anfwers in the Gofpels, *It is written again. Thou Jhalt not tempt the Lord thy God*, tacitly inferring that his cafting himfelf down would be tempting of God. He *faid*, that is,, he gave this reafon for not cafting himfelf down, *and flood.* ; His *ftanding* properly makes the difcovery, and is the principal proof of his progeny that the Tempter required : *Now fhew thy progeny*, His *ftanding* convinces Satan. His *ftanding* is confidered as the difplay of his divinity, and the immediate caufe of Satan's *fall* ; and the grand contrail is formed between the *ftanding* of the one, and the *Jail* of the other .

—————" He faid, *and flood*:

" But Satan, fmitten with amazement, *fell*."

and afterwards, ver. 571 :

" *Fell* whence he Hood to fee his victor fall."

NEWTON.

The expreffion " *He faid and flood*:" is in the manner of Homer, Il vii. 354.

Ἦ τοι δ' ὡς ἰπὸν, κατ' ἄρ' ἔλκετο. DUNSTER.

Ver. 563.————>• *Earth's fon Antxus,*] This fimile in the perfon of the poet is amazingly fine. WARBURTON.

Ibid. —;————(to compare

*Small things with greatfl,*)] This is the third time

Small things with greateft,) in Irafra drove  
 With Jove's Alcides, and, oft foil'd, ftill rofe, 565  
 lleceiving from his mother Eárrh new ftrengh,

Milton has imitated Virgil's " *ſie parvis componere magna  
 ſolebam*" *Ed. i. 24, Sec Paradife Loſt, B. ii. 921, B. x. 306*".  
 Some ſuch mode of qualifying common families is neceſſary to a  
 poet writing on divine ſubjects. DUNSTER ,

Ver. 564. ————— in Irafra] *Antæus* dwelt  
 at the city *Irafra*, according to *Pindar*. But it was not there  
 that he wreffled with *Hercules*, but at *Lixos*, according to *Pliny* ;  
 " *Lixos vel fabuloſiflime antiquis narrata. Ibi regia Antaei,*  
*certamenque cum Hercule.*" *Nat. Hiſt. Lib. v. Cap. 1,*

MEADOWCOURT.

Ver. 565. *With Jove's Alcides,*] There were ſo many *Her-*  
*cules* in the Grecian mythology and hiſtory, that it was neceſſary  
 to ſpecify when the principal *Hercules*, the ſon of *Jupiter* and  
*Alcmena*, was meant. Thus *Cicero, De Nat. Deor. L. iii. 16.*  
 " *Quamquam quem 'potiſſimum Herculem colamus, ſcire fane*  
*velim ; plures enim nobis tradunt ii, qui interiores ſcrutantur et*  
*reconditas literas ; antiquiſſimum Jove natum*" *Varro* ſays there  
 were forty-three *Hercules*. It may be obſerved that, though  
*Hercules* the ſon of *Jupiter* is introduced with propriety, the ſon  
 of *Jupiter* by *Alemena* had no right to be called *Alcides*, this  
 being the proper name of the ſon of *Amphitryon*, whoſe father  
 was *Alcæus*. And yet *Virgil* alſo refers to *Alcides* as the *Son of*  
*Jove, Æn. vi. 123.* DUNSTER.

*Ibid.* ————— and, oft foil'd, ftill rofe,] Thus in  
*Taffo*, where the *Soldan Solyman* is flain by *Rinaldo*, the refin-  
 ance he had before made is compared to that of *Antæus*, in his  
 conteſt with *Hercules, Gier. Lib. c. xx. ft. 108.*

" Poi che 'l Soldan, che ſpeſſo in lunga guerra,

" Quafi novello Anteo, cadde e riorſe

" Piu fero ogn' hora, al fin calco la terra

" Per giacer fempre." DUNSTER.

Ver. 566. *Receiving from his mother Earth new ftrengh,*] So,  
 in *Lucan, iv. 598.*

Frefh from his fall, and fiercer grapple join'd,  
 Throttled at length in the air, expired and fell;  
 So, after many a foil, the Tempter proud,  
 Renewing frefh affaults amidft his pride, 570  
 Fell whence he flood to fee his vi6ior fall:  
 And as that Theban monfter, that proposed

" Hoc quoque tam vaftas cumulavit muncre vires

" Terra fui fæet us, quod, cum tetigerc parentem,

" Jam defunfta vigent renovata robore membra."

DUNSTER.

Ver. 572. *And as that Theban monfter, & c*] The Sphinx, who, on her riddle being joked by (Edipus, threw herself into the fea. Statius, *Theb.* i. 66.

" Si Sphingos iniquae

" Callidus ambages, te praemonfrante, refolvi."

NEWTON.

The fame poet refers alfo to *the falling of the Sphinx from the Ifmenian Jieepy* when her riddle was folved by (Edipus, *Theb.* xi. 490.

——" dum Cadmus arat ? dura vitia cadit Sphinx ?"

The Sphinx is termed by Euripides, (*Phœniff.* v, 813.) ὄφριον τέρας, the " monfter of the mountain !" And by Lycophron, Σφίκτιον τέρας, (ver. 1465.) where Heync fuggefts the reading Φίκτιον τέρας, the monfter of the mountain Phicius. Milton feems here to have had Apollodorus's account of the Sphinx in his mind ; at leaft there is a great coincidence of expreffion in the mythologift and the poet. Apollodorus fays the Sphinx propofed her riddle to the Thebans, ΠΡΟΫΤΕΙΝΕ τοῖς Θήβαις, and that, every time they failed of finding it out, ſhe feized one of them, and devoured him, ἐπ' ἃν δὲ ΜΗ ΕΥΡΙΣΚΟΝ, ἀπάσας ἵνα ΚΑΤΑΒΙΒΩΣΚΕ, that (Edipus, upon hearing it, folved it, Οἰδίπυς δὲ ἀκρόσας ΕΛΤΕΝ, whereupon ſhe caſt HERSELF headlong from the Cadmea, or citadel of Thebes, ΕΛΤΗΝ ΕΡΡΙΥΕΝ ἀπὸ τῆς ἀκρόπολεως ; which laſt words the learned Heyne thinks are an interpolation, *a maid manu infertum*, as the mountain Phicius to-

Her riddle, and him who folv'd it not devour'd;  
 That once found out and folv'd, for grief and ipite  
 Caft herfelf headlong from the Ifmenian deep; 575  
 So, ftruck with dread and anguifti, fell the Fiend,  
 And to his crew, that fat confulting, brought  
 (Joylefs triumphals of his hop'd fuccefs,)  
 Ruin, and defperation, and difmay,  
 Who durft fo proudly tempt the Son of God. 680  
 So Satan fell; and ftraight a fiery globe  
 Of 4ngels on full fail of wing flew nigh,

wards Onchcftos, (Paufan, ix. 26.) was allowedly the haunt of the Sphinx. At the fame time he obferves that fhe was fuppofed at times to approach the walls of the Cadmea in fearch of prey. (Euripid. *Phænijs* 815, 816.) As Phicius was a mountain in the Theban territory, either that, or the Cadmea, might termed the *Ifmenianjlccp*, from the river Ifmenus, which ran by Thebes; ὁ γὰρ Ἀσωπος, καὶ ὁ Ἰεμῆνος διὰ τῆς πύλης ῥέουσι τῆς πρὸ τῶν Θηβῶν. Stiabj. ix. p. 408. *Ifmenus* is thus frequently ufed by the Latin poets for *Theban*. DUNSTER.

Ver. 581. *So Satan fell; and ftraight &c*] Thus in G. Fletcher's *Chrift's Triumph on Earth*, where Prefumption is peribnified, and reprefted as in vain tempting our bleffèd Lord, ft. xxxviii.

- " But, when fhe faw her fpeech prevailed nought,
- " Herfelf fhe tumbled headlong to the floor;
- " But him the Angels on their feathers caught,
- " And to an airy mountain nimble bore," DUNSTER.

Ibid. ———— *and ftraight a fiery globe*

*Of Angek on full fail of wing flew nigh,*

*Who on their plummy vans &c*] There is a peculiar foftnefs and delicacy in this description; and neither circumftances nor words could be better feleçled to give the reader an idea of the caly and gentle defcent of our Saviour, and to take from the imagination that honour aad uneafinefs which it is naturally

Who on their plummy vans received him foft  
 From his uneasy ftation, and upbore, 584  
 As on a floating couch, through the blithe air;

filled with in contemplating the dangerous and uneasy ftuation  
 he was left in. THYER.

So Pfyche was carried down from the rock by Zephyrs, and  
 laid lightly on a green and flowery bank, and there entertained  
 with invifible mufick. See Apuleius, Lib. iv. RICHARDSON.

Mr. Richardfon might have added that Rfyche was alfo enter-  
 tained with a banquet miniftered by Spirits. See the end of the  
 fourth book of the *Metamorphofes*, and the beginning of the fifth.

DUNSTER.

It ihould alfo be added that the *globe of Angel?* was perhaps  
 fuggefted by G. Fletcher, *Chrift's Triumph*, ft. 13.

———:———" out there flies

" *A globe of winged Angels*, fwift as thought."

See alfo *Par. Loft*, B. ii. 512. TODD.

Ver. 583. *Who on their plummy pans, receiv'd him foft*

*From his uneasy ftation, and upbore,*

*As on a floating couch, through the blithe air ;]* If this

defcription is not from any famous pairiting, it is certainly a fubject  
 for one. But the grammatical inaccuracy here, I am afraid, can-  
 not be palliated. *Him*, according to the common conftruction  
 of language, certainly muft refer to Satan, the perfon laft men-  
 tioned. The intended fenfe of the paffage cannot indeed be  
 mifunderftood ; but we grieve to find any inaccuracy in a part  
 of the poeijn fo eminently beautiful. DUNSTER,

Ver. 585. ———— *through the blithe air ;]* Which  
 way foever I turn this term *blithe*, it conveys no idea to me  
 fuitable to the place it occupies: nor do my dictionaries aid me  
 in the leaft. The place is certainly corrupted, and ought to run  
 thus, 'I through the *lithe* air.' Milton uſes the word in his  
*Par. Loft* in the fenſe required here, " and wreath'd his *lithe*  
*probofcis*," B. iv. 347'. I make no doubt of the certainty of  
 this conjecture. SYMPSON.



Then, in a flowery valley, fet him down  
 On a green bank, and fet before him fspread  
 A table of celestial food, divine

I queftion whether others will have fo good an opinion of this emendation. " Through the *blithe* air" I conceive to be much the fame as if he had faid " through the *glad* air/" and the propriety of fuch a metaphor watots no juftification or explanation

NEWTON.

" *Blithe* air" is fimilar to " *buxom* air/" *Par. Loft*, B. ii. 842, B. y. 270. But I conceive it to have a farther meaning, *cheerful*, or *pleafed with its burthen*; and it ftrikes me as an intended contrail to a paffage in the *Paradife Loft*, defcribing the flight of Satan, at the time he firft rifes from the burning lake, when *the dujky air is loaded with his weight*, B. i. 226. DUNSTER.

I humbly apprehend that " *blithe* air" is not fimilar to " *buxom* air;" for *buxom* fignifies *yielding*, or *flexible*, and is, in this fenfe, the accuftomed epithet to *air* among our elder poets: Mr\* Sympfon's " *lithe* air" approaches nearer to \*' *buxom* air," becaufe *lithe* alfo means *flexible*. But the poet wrote "*blithe* six" in reference perhaps to the " fair morning after a difmal night; the clouds being now chas'd, and the winds laid;" and the air consequently *blithe*, light and pure "the epithet *blithe* finely expreffing what he fays of the *pure* air of Paradife, *Par. Loft* B. iv. 154.

" to the heart infpire

" Vernal delight and joy, able to drive

" All fadnefs but defpair."

Cowley uſes the fimilar combination of " *glad* air" in his *Da-yideis*, B. i.

" Then flocks of birds through the *glad* air did flee."

The Italian *lieto*, in like manner, fometimes fignifies *hyft*. See *Vocab*; *Delia Crufca*. TODD.

Ver. 587. ————— and fet before him fpread

A table of celestial food, &c ] Here is much reſemblance to a ftanza of G. Fletcher, *Chriffs Triumph* &c. ft. 61.

Ambrofial fruits, fetched from the tree of life,  
 And, from the fount of life, ambrofial drink, 590  
 That foon refrefh'd him wearied, and repair'd  
 What hunger, if aught hunger, had impaired,  
 Or thirft; and, as he fed, angelick quires  
 Sung heavenly anthems of his vi6lory  
 Over Temptation and the Tempter proud. 595  
 True image of the Father; whether thron'd

" But to their Lord, now muſmg in his thought,  
 " *A heavenly volley of light Angels flew,*  
 " And from his Father him *a banquet brought*  
 " *Through the fine element;* for well they knew  
 " After his lenten fait *he hungry grew ;*  
 " And, as he fed, the *holy quires combine*  
 " *To ſing a hymn of the celeſtial trine*" DUNSTER.

Ver. 593. ————— *angelick quires*

*Sung heavenly anthems of his victory & c ]* As Milton in his *Paradiſe Loſt* had represented the Angels fingmg triumph upon the Meſſiah's victory over the rebel Angels; fo here again with the ſame propriety they are deſcribed celebrating his ſucceſs againſt temptation, and to be ſure he could not have poſſibly concluded his work with greater dignity and ſolemnity, or more agreeably to the rules of poetick decorum j THYER.

Ver. 596. *True image of the Father; & c ]*

" *Ceditc Romani ſcriptores, cedite Graii.*"

All the poems that ever were written muſt yield, even *Paradiſe Loſt* muſt yield, to the *Regained* in the grandeur of its cloſc. Chriſt ſtands triumphant on the pointed eminence. The Demon falls with amazement and terrour, on this full proof of his\* being that very Son of God, whoſe thunder forced him out of Heaven. The bleſſed Angels receive new knowledge. They behold a ſublime truth eſtabliſhed, which was a ſecret to them at the beginning of the Temptation; and the great diſcovery gives a proper opening to their hymn on the victory of Chriſt, and the defeat of the Tempter. CALTON.

In the bofom of blifs, and light of light  
 Conceiving, or, remote from Heaven, enftirin'd  
 In flehtly tabernacle, and human form,  
 Wandering the wildernefs; whatever place, 60a

Ver. 596. ————— *whether thron'd*

*In the bofom of blifs,]* Thus, in *Paradife Loft*,  
 B. iii. 238, the Son of God fays to the Father;

....." I, for his fake, will leave

" *Thy bofom*, and this glory next to thee;"

and the Father, in reply, ver. 305.

" Becaufe thou haft, though *thron'd in higheft blifs*

" Equal to God, &c."

The Son of God, after having defcended to earth to pafs fentence on fallen man, is likewife fimilarly dcfcribed returning to his Father in Heaven, B. x. 325. DUNSTER.

The Scripture fuggelted thefe expreffions to the poet: " The only-begotten Son, which is *in the bofom of the Father*," John, i. 18. TODD.

Ver. 598. ————— *enfhrin'd*

*In flehtly tabernacle, and human form,]* St. John, i. 14. fays, **Καὶ ὁ λόγος σὰρξ ἐγένετο, καὶ ἑσκηνώσεν ἐν ἡμῖν,**— which, literally translated, is, " the word was made flefh, and *tabernacled* among us. St. Paul, II Cor. v. 1. terms the body or the " human form" our earthly houfe of *this tabernacle*,— **ἡ ἐπίγαιος ἡμῶν οἰκία τοῦ σκηνοῦς.** Thus alfo our author, in his *Ode On the Paffion* ;

" He, foveran Prieft, ftooping his regal head,

" That dropp'd with odorous oil down his fair eyes,

" *Poor flehtly tabernacle* entered."

And in his Poem, *In Obitt. Præs.* EL v. 37.

" *Animafque mole carnea reconditas.*" DUNSTER.

Ver. 600. ————— *whatever place.*

*Habit, or ftate, or motion,*2 I cannot think, with Pr. Newton, that this is an allufion to Horace, *Ep.* I. xvii. 23,

" *Omnis Ariftippum decuit color, et flatus, et res.*"

Jos. WARTON.

Habit, or ftate, or motion, ftill expreffing  
 The Son of God, with God-like force endued  
 Againft the attempter of thy Father's throne,  
 And thief of Paradife ! Him long of old  
 Thou didft debel, and down from Heaven caft 605  
 With all his army; now thou haft avenged  
 Supplanted Adam, atnd, by vanquifhing  
 Temptation, haft regained loft Paradife,  
 And frufrated the conqueft fraudulent.  
 He never more henceforth will dare fet foot 610  
 In Paradife to tempt; his fnares are broke:  
 For, though that feat of earthly blifs be fail'd,  
 A fairer Paradife is founded now  
 For Adam and his chofen fons, whom thou,  
 A Saviour, art come down to re-infall, 615  
 Where they fhall dwell fecure, when time (hall be,  
 Of Tempter and Temptation without fear.  
 But thou, infernal Serpent! (halt not long

Ver. 604. *And thief of Paradife !]* Thus, *Paradife Lojl*, B. iv. 192, where Satan firft enters *Paradife*: " So clomb this firft grand thief into God's fold." DUNSTER.

The phrafe probably owes its origin to St. *John* x. 1. " He that entereth not in by the door to the fheepfold, but *climbeth* up foine other way, the fame is a *thief* and a *robber*." I fhould add, that a *thief* is one of the titles which venerable Bede has exprefsly given to the Devih See a lift of thefe titles in Wierus *de Prcrijligiis Dæmon*. 1582, p. 109. TODD.

Ver. 605. *Thou didji debel,*] Virgil, *Mn.* vi. 853. " *De bellare fuperbos*," NEWTON,

Ver. 611. ————— *his fnares are broke:]* " OUT foul is efcaped as a bird out of the fnare of the fowler; *the fnare is broken, &c.*" Pfalrn, cxxiv. 7. DUNSTER.

Rule in the clouds; like an autumnal ftar,  
 Or lightning,-' thou (halt fall from Heaven, trod  
                   down , 620  
 Under his feet: for proof, ere this thou feel'ft  
 Thy wound, (yet not thy laft and deadlieft wound,)  
 By this repulfe received, and hold'ft in Hell  
 No triumph: in all her gates Abaddon rues  
 Thy bold attempt. Hereafter learn with awe 625

Ver. 619. ————— *like an autumnal ftar,*

*Or lightning,]* The poet here, as in other places, imitates profane authors and Scripture both together , *Il. v. 5. "I beheld Satan us lightning fall from Heaven/" Luke x. 18. NEWTON.*

There is a peculiar propriety in comparing Satan to an autumnal ftar, on account of the mischiefs that autumnal liars, and Sirius in particular, were supposed to produce to mankind; See *Iliad*, x. 26, &c. and *Æneid*, x. 272. Milton had before compared him to a comet that " from his horrid hair shakes pestilence and war/" *Par. Loft*, B, ii. 710. DUNSTER.

Ver. 620. ————— *trod down*

*Under his feet:]* " And the God of peace (hall bruise Satan under your feet." *Romans*, xvi. 20; where the marginal reading for *bruise* is *tread*. From whence in the *Paradise Loft*, B. x. 190). " Whom he shall tread at last under our feet," DUNSTER.

Ver. 624. ————— *in all her gates]* *Mat. xvi. 18.* " The gates of Hell shall not prevail against it." DUNSTER.

It must be added, that the turn of the whole expression, " Abaddon rues in all her gates," is also scriptural; for thus it is said of degenerate Zion, " And her gates shall lament and mourn? *Isaiah* iii. 26. TODD.

. *Ibid.* ————— *Abaddon]* The name of the angel of the bottomless pit, *Rev. ix. 11*; here applied to the bottomless pit itself. NEWTON.

To dread the Son of God: He, all utmrm'd,  
 Shall chafe thee, with the terrour of his voice,  
 From thy demoniack holds, poffeffion foul,  
 Thee and thy legions; yelling they fhall fly,

Ver- 626. ————— *all unarm'd,']*" In  
 Vida's *Chrijliad*. i. 192, Satan describes himfelf having been  
 completely foiled and defeated by our Saviour thus *all unarmed*;

————— " femper me reppulit ipfe,  
 " *Non armis ullisfretus, non viribus ufus :*"

But *all unarm'd* feems here to be an intended contraft to that  
 very fine defcription in *Paradife Loft*, of the Meffiah completely  
 armed, afcending " the chariot of paternal Deity," to accom-  
 plifh the victory over the rebel Angels, and to drive them out of  
 Heaven, B. vi. 760—700. DUNSTER.

Ver. 628. *From thy demoniack holds, poffeffion foul,]* The  
 ' , or *demoniacks* of the Gofpel, are conftantly rendered  
 in. our verfton " *poffeffed with a devil.*" And Babylon is de-  
 fcribed " the *habitation of devils*, and the *hold of every foul*  
*fpirit*" Rev. xviii. 2. DUNSTER.

That is, Babylon is become a *defart*, as prefigured by the  
 prophets Ifaiah and Jeremiah. Wilderneffes are often defcribed  
 as the accuftomed haunts of devils. See Elfner in *Luc*. viii, 29,  
 Thu9 alfo Taffo's foreft, abounding with horrid demons, is  
 termed " a charmed *hold*," Fairfax, B. xviii. ft. 7. The demons  
 off " *defart wihterneffes*" are alfo alluded to in *Comus*, v. 209.  
 In the fame poem the *legions* of evil fpirits are noticed, v. 603r

————— " all the grifly *legions* that troop  
 " Under the footy flag of Acheron."

Sa in Fairfax's *Taffo*, B. xiii. ft. 11.

" *Legions* of devils by thoufands thither come." TODD,

Ver. 629. *yelling they fhall fly,*  
*And beg to hide them in a herd of fwinc,*  
*Left he command them down into the deep.*

*Bound, & c]* See *Matt*. viii. 28, and four fol-  
 lowing verfes; and Rev. xx. 1, 2, 3. DUNSTER

And beg to hide them in a herd of fwine, 630  
 Left he command them down into the deep,  
 Bound, and to torment fent before their time.—  
 Hail, Son of the Mol't High, heir of both worlds,  
 Queller of Satan ! On thy glorious work  
 Now enter; and begin to fave mankind. 635

Thus they the Son of God, our Saviour meek,  
 Sung vi&or, and, from heavenly feaft refrelh'd,

Ver. 634» Queller of Satan !] Par. Loft, B. xii. 311.

—————" who (hall quell

" *The adverfary-ferpent*, and bring back,

" Through the world's wildernefs, long-wander'd man,

" Safe to eternal Paradife of reft." DUNSTER.

Alluding in both to the prophetical promife, "*The feed of the Woman Jhatl bruijk the head of the ferpent*." TODD.

Ver. 635. *Now enter ; &c.*] May I venture to fay, that I think this line, the lail of the triumphant Song of the Angels, would have *ben* a fine and forcible conclufion of the poem without the addition of the four following, which are comparatively feeble.-' Jos. WARTON.

It has been argued, from the four concluding lines, that the Poem is not complete; that is, that Milton had an idea of carrying it on further: Otherwife, the hymn of the angels would have been a fine clofe. See reek's *Memoirs of Milton*, p. 80. DUNSTER.

Ver. 636.————— *our Saviour meek,*] " Learn of me, for I am meek, and lowly of heart," *Mat. xi. 29.*

DUNSTER.

Ver. 637.————— *from heavenly feaft refrefh'd,*] Milton formed his defcription of the *heavenly feaft*, from the few words of *Matt. iv. 11.* " And behold, *Angels* came and *miniftered unto him*," Compare v. 587 &c. Let it be added, that a more pleasing commentary DU the expreffion of the Evangelift could not have been penned/ TODD.

" For my opinion about the PARADISE REGAINED, *whether complete or not* ? There is nobody less possessed of the means to decide such a critical question than myself; or indeed any other philological one; but, if you will have it, I think it is so. And that, not merely because Milton himself seems to have thought so, by ending it there; but because I observe the *Iliad* to be finished by the death &c. of Hector, and the *Æneid* by that of Turnus: that is, when the action had proceeded so far as to bring to pass the cardinal event upon which all that was to follow must happen; rather Helen's death, Troy must fall; and, when Turnus was slain, Æneas must establish himself, by marrying Lavinia, &c. So, after the Tempter was defeated, Man was put into a *Hate of regaining Paradise*, as Christ; thereby stood enabled to perform all the points of his mission and purposes, which were to be the ground of it. It is these breaks, and leaving things to be imagined, &c. that, with the use of some other figures, make a poem differ from a dry history. In the first, 'tis enough to (show the reader the promised land distinctly; the last ought to carry him thither, and put him in possession."

The *Paradise Regained* is certainly a most admirable Poem, and breathes the very genius, and spirit, and soul of Milton in every line; and, in a word, is worthy, not only of him, but even of

" Blind Melchirens, thence Homer call'd,

" Whose poem Phoebus challeng'd for his own." \*

PECK.

' Whether Milton supposed the Redemption of Mankind, as he here represents it, was procured by Christ's Triumph over the Devil in the wilderness; or whether he thought that the scene of the desert opposed to that of Paradise, and the action of a temptation withstood, to a temptation fallen under, *made Paradise Regained* a more regular sequel to *Paradise Lost*; Or, if neither this nor that, whether it was his being tired out with the labour of competing *Paradise Lost*, which made him averse to another work of length, (and then he would never be at a loss for fanciful reasons to determine him in the choice of his plan,) is very uncertain. All that we can be sure of is, that the plan is a very unhappy one, and defective even in that narrow view of a sequel; for it affords the poet no opportunity of driving the Devil back again to Hell from his new conquests in the air. In the meant,



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time nothing was eafier than to have invented a good one; which (hould end with the Refurrection, and comprife *theſe four books*, fomewhat contra&cd, in an epifode; for which only the fubjedl of them is fit. WARBUHTON.

Confined as the fubjed of *Paradiſe Regained* was, I make no queſtion that Milton thought it an epick poem as well as the *Paradiſe Loft*. For, in his invocation, he undertakes

—————" to tell of deeds

" Above hcroick:"

And he had no notion that an epick poem mud of neceffity be formed after the example of Homer, and according to the pre\* cepts of Ariftotle. In the introduction to the fecond book of his *Reaſon of Church-Government* he thus delivers his ſentiments. "Time ſerves not now, and perhaps I might ſeem too profuſe, to give any certain account of what the mind at home, in the ſpacious circuits of her mufing, hath liberty to propoſe to herſelf, though of higheſt hope, and hardeſt attempting; whether that epick form whereof the two poems of Homer, and thoſe other two of Virgil and Taſſo are a *diffuſe*, and the book of Job a *brief, model*: or whether the rules of Ariftotle herein are ſtridly to be kept, or nature to be followed, which in them that know art, and uſe judgement, is no tranſgreſſion, but an enriching of Hri;." We ſee that he looked upon the book of Job, as a *brief model of an epick poem*: and the fubjed of *Paradiſe Regained* is much the ſame as that of the book of Job, a good man triumphing over temptation; and the greateſt part of it is in dialogue as well as the book of Job, and abounds with moral arguments and reflections, which were more natural to that ſeaſon of life, and better ſuited Milton's age and infirmities, than gay florid deſcriptions. For, by Mr. Elwood's account, he had not thought of the *Paradiſe Regained*, till after he had finiſhed the *Paradiſe Loſt*: The firſt hint of it was ſuggeſted by Elwood, while Milton reſided at St. Giles Chalfont in Buckinghamſhire during the plague in London; and afterwards, when Elwood viſited him in London, he ſhewed him the poem finiſhed, ſo that he was not long in conceiving, or long in writing, it: And this is tye reaſon why in the *Paradiſe Regained* there are much fewer imitations of, and alluſions to, other authors, than in the *Paradiſe Loft*. The *Paradiſe Loft* he was long in meditating, and had laid in a

large (lock of materials, which he had collected from all authors ancient and modern: but in the *Paradise Regained* he composed more from memory, and with no other help from books than such as naturally occurred to a mind so thoroughly tinctured and seasoned, as his was, with all kinds of learning. Mr. Thyer makes the same observation, particularly with regard to the Italian poets. From the very few allusions, says he, to the Italian poets, in this poem one may draw, I think, a pretty conclusive argument for the reality of those pointed out in the notes upon *Paradise Lost*, and show that they are not, as some may imagine, mere accidental coincidences of great geniuses writing upon similar subjects. Admitting them to be such only no tolerable reason can be assigned why the same should not occur in the same manner in the *Paradise Regained*: whereas, upon the other supposition of their being real, the difference of the two poems in this respect is easily accounted for. It is very certain, that Milton formed his first design of writing an epic poem very soon after his return from Italy, if not before, and highly probable that he then intended it after the Italian model, as he says, speaking of this design in his *Reason of Church Government*, that " he applied himself to that resolution which Ariosto followed against the persuasions of Bembo, to fix all the art and industry he could unite to the adorning of his native tongue"—and again that he was then meditating " what king or knight before the Conquest might be chosen in whom to lay the pattern of a Christian hero, as Tasso gave to a prince of Italy his choice, whether he would command him to write of Godfrey's expedition against the Infidels, or Belisarius against the Goths, or Charlemain against the Lombards." This would naturally lead him to a frequent perusal of the choicest wits of that country; and although he dropt his first scheme, and was some considerable time before he executed the present work, yet still the impressions he had first received would be fresh in his imagination, and he would of course be drawn to imitate their particular beauties, though he avoided following them in his general plan. The case was far otherwise when the *Paradise Regained* was composed. As Mr. Elwood informs us, Milton did not so much as think of it till he was advanced in years; and it is not very likely, considering the troubles and infirmities he had long laboured under, that his studies had been much employed about that time among

the iprichtly Italians, or indeed any writers of that turn. Con-  
Ment with this fuppoſition we find it of a quite different ftamp;  
and, inſtead of alluſions to poets either ancient or modern, it is  
full of moral and philoſophieal reaſonings, to which fort of  
thoughts an afflicted old age muſt have turned our author's mind.

NEWTON,

If the *Paradiſe Regained* is inferiour, as indeed I think it  
muſt be allowed to be, to the *Paradiſe Loſt*, it cannot juſtly be  
imputed, as ſome would have it, to any decay of Milton's genius,  
but to his being cramped down by a more barren and contradeel  
ſubject. THYER.

Of *Paradiſe Regained* the general judgement ſeems now to be  
right, that it is in many parts elegant, and every where inſtruc-  
tive. It was not to be ſuppoſed that the writer of *Paradiſe Loſt*  
could ever write without great effuſions of fancy, and exalted  
precepts of wiſdom. The baſis of the poem is narrow; a dia-  
logue without action can never pkafe like an union of the narra-  
tive and dramatiſk powers. Had this Poem been written not  
Uy Milton, but by ſome imitator, it would have claimed and  
received univerſal praiſe. JOHNSON. •

• Dr. Ncwtoꝝ, in his Life of Mikoꝝ-, ſpeaſcing- of *this Poem*  
ſays, " Certainly it is very worthy of the author, and, con-  
trary to what Mr. Toſend relates, Milton may be ſeen in *Para-  
diſe Regained* as well as in *Paradiſe Loſt*; if it is inferiour in  
poetry, I know not whether it is not ſupcriour in ſentiment; if  
it is leſt deſcriptive, it is more argumentative; if it doth not  
ſometimes riſe ſo high, neither doth it ever iink ſo low; and it  
Iraa not met with the approbation it deſerves, only becauſe it has  
not been more'read and conſidered.\* His ſubject indeed is con-  
ſidered, and he has a narrow foundation to build upon; but he has  
railed as noble a ſuperſtrudure, as ſuch little room and ſuch  
ſcanty materials would allow." Mr. Thyer like wife remarks the  
barrenneſſof the ſubject. 'Dr. Warburton alſo pronounces the plan  
to be " a very unhappy and deſydive oue." But none of theſe  
learned criticks [except Dr. Newton} ſeem to have conſidered<sup>1</sup>  
Avhat we may colled from our author himſelf; that he deſigned  
this poem for, what he terms,, *the brief epick*, which he particu-  
larly diſtinguiſhes from the *great and diſuſe epick*, of which kind  
are the great poems of Homer and Virgil, and his own *Paradiſe*  
*Loſt*. From the Introduction to the ſecond Book of his *Reuſon of*

*Church Govenment*, [cited in the preceding remark by Dr. Newton,] we may suppose his model to have been in a great measure the book of Job; and however the subject which he selected may have been considered as narrow ground, and one that cramped his genius, there is no reason to imagine that it was chosen hastily or inconsiderately. It was particularly adapted to the species of poem he meant to produce, namely, the *brief*, or *didactic*, *Epick*. The basis he thought perfectly adequate to the superstructure which he meant to raise; to the merit of which the lapse of time bears the material testimony of a gradually increasing admiration.

Since the above was written, I am happy to add the opinion of a gentleman, whose judgement must have the greatest weight, if to have excelled eminently in poetry is, (as it should be supposed to be,) a title to judge of it in others. "Milton," says Mr. Hayley, "had already executed one extensive divine poem, peculiarly distinguished by richness and sublimity of description: In framing a second he naturally wished to vary its effect; to make it rich in moral sentiment, and sublime in its mode of unfolding the highest wisdom that man can learn; for this purpose it was necessary to keep all the ornamental parts of the poem in due subordination to the precept. This delicate and difficult point is accomplished with such felicity; they are blended together with such exquisite harmony and mutual aid; that, instead of arraigning the plan, we might rather doubt if any possible change could improve it. Assuredly there is no poem of an epic form, where the sublimest moral is so forcibly and so abundantly united to poetical delight: the splendour of the poet does not blaze indeed so intensely as in his larger production; here he resembles the Apollo of Ovid, softening his glory in speaking to his son, and avoiding to dazzle the fancy that he may descend into, the heart." Hayley's *Life of Milton*. The same biographer, in another place, having spoken of the "uncommon energy of thought and felicity of composition apparent in Milton's two poems, however different in design, dimension, and effect," adds, "To censure the *Paradise Regained*, because it does not more resemble the *Paradise Lost*, is hardly less absurd, than it would be to condemn the Moon for not being a Sun, instead of admiring the two different luminaries, and feeling that both the

greater and the lefs are equally the work of the fume divine and inimitable power." DUNSTER.

Doubtlefs the *Paradife Regained*, like the mild and pleafmg brightnefs of the leffer luminary, will ever obtain its comparative admiration. The fine fentiments, which it breathes; the pure morality, which it inculcates; and the ftriking imagery, with which it is frequently embellifhed ; muft commend the Poem, while tafte and virtue are refpected, to the grateful approbation of the world. The verification indeed wants the variety and animation, which fo eminently diftinguifh the numbers of *Paradife Loft*. And it cannot but be acknowledged that the plan is faulty: For, to attribute the Redemption of Mankind folely to Chrif's triumph over the temptations in the wildernefs, is a notion not only contracted, but untrue. The gate of everlafting Life was opened, through the Death and Refurrection of our Lord. Dr. Bentley's remark has not yet been controverted ; See the note on *Paradife Loft*, B. x. 182. I do not, however, think, that *Paradife Regained* is without " allufions to poets either ancient or modern," as is infinuated in a preceding remark : It exhibits, on the contrary, feveral elegant imitations, interwoven with Milton's original graces, both of the claffical and the romantick Mufes. TODD.

THE END OF PARADISE REGAINED.

# SAMSON AGONISTES,

A

DRAMATICK POEM.

ARISTOT. *Poet.* Cap. 6.

Τραγωδία μίμησις πράξεως σπουδαίας, κ. τ. λ.

Tragoedia est imitatio actionis feræ, &c. per misericordiam  
et metum perficiens talium affectuum lustrationem.





*Of that fort of Dramatick Poem which is  
called Tragedy.*

TRAGEDY, as it was anciently compofed, hath been ever held the graveft, moraleft, and moft profitable of all other poems: therefore faid by Ariftotle to be of power by raifing pity and fear, or terrour, to purge the mind of thofe and fuch like paffions, that is, to temper and reduce them to juft meafure with a kind of delight, ftirred up by reading or feeing thofe paffions well imitated. Nor is Nature wanting in her own effects to make good his alfection: <sup>2</sup> for fo, in

<sup>1</sup> *Of that fort of dramatick poem, called Tragedy.*] Milton, „who was inclined to Puritanifm, had good reafon to think, that the publication of his *Samfon Agoniftes* would be very offensive to his brethren, who held poetry, and particularly that of the dramatick kind, in the greateft abhorrence. And, upon this account, it is probable, that, in order to excufe himfelf from having engaged in this procribed and forbidden fpecies of writing, he thought it expedient to prefix to his Play a formal *Defence of Tragedy*. T. WARTON.

<sup>2</sup> *forfu, in phyfick, &c*] Thefe expreffions of Milton may be fuppofed to refer to the doctrine of Signatures then in vogue; which had been introduced by Paracelfus between the years 1530 and 1540, and which inferred the propriety of the ufe of any vegetable, or mineral, in medicine from the fimilarity of colour, fhape, or appearance, which thefe remedies might bear to the part affected. Thus yellow things, as faffron, turmeric, &c. were given in liver complaints from their analogy of colour to the bile; and other remedies were given in nephritic diforders becaufe the feed or leaf of the plant refembled the kidney. See

phyfick, things of melancholick hue and quality are ufed againft melancholy, four againft four, fait to remove fait humours. Hence philofophers and other graveft writers, as Cicero, Plutarch, and others, frequently cite out of tragick poets, both to adorn and illuftrate their difcourfe. The Apoftle Paul himfelf thought it not unworthy to infer<sup>3</sup> a verfe of Euripides into the text of Holy Scripture, I Cor. xv. 33; and Paraus, commenting on the Revelation, divides the whole

Paracels. *Labyrinth Med.* c. 8. And Dr. Pemberton's very elcvgant preface to the Englifh edition of the London Difpenfary,

DUNSTER.

' a verfe of Euripides] The verfe, here quoted, is *Evil communications corrupt good manners*: but I am inclined to think that Milton is miftaken in calling it a verfe of *Euripides*; for Jerome and Grotius (who publifhed the fragments of Menander) and the bed commentators, ancient and modern, fay that it is taken from\* the *Thais of Menander*, and it is extant among the fragments of Menander, p. 79- Le Clerc's edit. Φθείρας ἦν χρηστὴ ὁμιλία  
) . Such flips of memory may be found fometimes in the belt writers. NEWTON.

Mr. Glafle, the learned tranflator of this- tragedy into Greek Iambicks, agrees with Dr. Newton. Dr. Macknight, in his excellent Tranflation of the Epiftles, is of opinion, that the fentiment is of elder date than the time of Menander; that it was pne of the proverbial verfes commonly received among the Greeks, the author of which cannot now be known. Clemens Alexandrinus calls it *Ἰαμβεῖον τραγικόν*, *Strom.* lib. i. And Socrates the hiftorian exprefsly afligns it to Euripides, *Etc. Hift.* lib. iii. cap. 16. ed. Valef. p. 189. It is extant indeed ia the fragments of Euripides, as well as in thofe of the comick writer. Milton therefore is not to be charged with forgetfulnefs, or miftake.

TODD.

book as a tragedy, into acts distinguished each by a chorus of heavenly harpings and song between. Heretofore men in highest dignity have laboured not a little to be thought able to compose a tragedy. Of that honour Dionysius the elder was no less ambitious, than before of his attaining to the tyranny. Augustus Caesar also had begun his Ajax, but, unable to please his own judgement with what he had begun, left it unfinished. Seneca, the philosopher is by some thought the author of those tragedies (at least the best of them) that go under that name. Gregory Nazianzen, a Father of the Church, thought it not unbecoming the sanctity of his person to write <sup>4</sup>a tragedy, which is entitled *Christ suffering*. This is mentioned to vindicate tragedy from the small esteem, or rather infamy, which in the account of many it undergoes at this day with other common interludes; happening through the poet's error <sup>5</sup> of intermixing CQ-

<sup>4</sup> *a tragedy* &c ] A very severe, but very just, criticism on this tragedy of Gregory, which has been too much applauded, has been given by the learned Valckenaer, *Praefat. in Euripidis Hippolytum*, p. 13. 4to. Lugd. Bat. 1768, Jos. WARTON.

It seems very extraordinary that Milton did not here likewise mention the tragedies of Grotius; his *Adamus Exul*, *Christus Patiens*, and *Sophompanams*; in his dedication of the last of which to Gerard Voffius, Grotius justifies the writing of tragedy with examples and arguments similar to those of Milton in this tragedy; DUNSTER.

<sup>5</sup> *of intermixing comick stuff* &c ] This might refer to Shak-

**mick** fluff with tragick fadnefs and gravity; or introducing trivial and vulgar perfons, which by all judicious hath been counted abfurd; and brought in without difcretion, corruptly .to gratify the people. And <sup>6</sup> though Ancient Tragedy ufe no prologue, yet ufing ibmetimes, in cafe of felf-defence, or explanation, that which Martial calls an epiftle; in behalf of this tragedy coming forth after the ancient manner, much different from what among us pailès for beft, thus much before-hand may be epiftled;

fpeare, or Beaumont and Fletcher, or other dramattick writers of that time. Dryden alfo, who, when *Sam/on* appeared, was the a&ive play-wright of the age, frequently at that period wrote Tragi-Comedies. His earlieft piece of the kind was *Secret I&vz ar the Maiden Queen*. In fche preface to his *Spanifh Friar* he defends this ftyle of writing, at leaft he fays the tafte of the age required it. " The truth is," fays he, " the audience are grown weary of continued melancholy fcenes. And I dare venture to propriety, that few tragedies, except thofe in verfe, ihall fucceed in this age, if they are not enlightened with a courfc of mirth." The *Spanifh Friar* was a particularly favourite play with Charles the fecond; to pleafe whom Dryden perhaps fir il began to *enlighten* his tragedies *with a courfe of mirth*; as the levity of the king's difpofition would hardly have reconciled itfelf to live arts of continued melancholy fcenes. Milton, we may well fuppofe, thought of thefe interludes, in which comick ftuff" was intermixed with tragick fadnefs, much in the fame way as he did of their admirers; whofe vitiated tafte, and weak levity of difpofition, he moft probably held in no final 1 degree of contempt.

DUNSTER.

<sup>6</sup> *though Ancient Tragedy ufe no prologue,']* That is, no prologue apologifmg for the poet,' as we find the Ancient Comedy did. See Tereuce's Prologues. HURD,

that <sup>7</sup> Chorus is here introduced after the Greek manner, <sup>8</sup> not ancient only but modern, and still in use among the Italians. In the modelling therefore of this poem, with good reason, the Ancients and Italians are rather followed, as of much more authority and fame. The measure of verse used in the Chorus is of all forU, called by the Greeks Monostrophick, or

7 *Chorus is here introduced]* The reader will find a masterly account of the old Chorus in Mr. Cumberland's Observations on this tragedy. " But," to use the words of Dr. Warton, " what (shall we say to the strong objections lately made by some very able and learned critics of the use of the Chorus at all? The critics I have in view, are Metafasio, Twining, Pyc, Colman, and Johnson; who have brought forward such powerful arguments against this so important a part of the ancient drama, as to shake our conviction of its utility and propriety, founded on what IJurd, Macon, and Brumoy, have fearlessly and elegantly recommended on the subject" See Warton's Pope, vol. i. p. 158.

TODD,

<sup>3</sup> *not ancient only but modern, and still in use among the Italians.* 1 So, in *The Varres of Cyrus*, 1594, the Audience observes, that all " antickes, imitations, (hews, or new devices) sprung a late, are exiled from their tragick stage, as tralsh, &c.

—————" For what they do  
" Instead of mournful plaints our Cironu fings;  
" Although it be againll the vpstart guife,  
" Yet, "warranted by graue untiquitie,  
" We will reuiue the which hath long beene done."

The obligations we owe to Italy in regard especially to Tragedy, as well as the history and nature of the Italian drama, are illustrated with great learning, precision, and elegance, in an *Historical Memoir on Italian Tragedy*, 4to. 1799? and in an *Historical and Critical Essay on the Revival of the Drama in Italy*, 8vo. 1805; both by Joseph Cooper Walker, Esq. to which I refer the reader for the fullest information on this subject. TODD.

rather ' Apolelymenon, without regard had to Strophe, Antistrophe, or Epode, which were a kind of ftanzas framed only for the mufick, then ufed with the Chorus that fung; not eflential to the poem, and therefore not material; or, being divided into ftanzas or paufes, they may be called Allaeoftropha. Divifion into act and fcene referring chiefly to the ftage (to which this work never was intended) is here omitted.

It fuffices if the whole drama be found not produced beyond the fifth act. Of the ftyle and uniformity, and that commonly called the plot, whether intricate or explicit, which is nothing indeed but fuch (Economy, or difpofition of the fable as may ftand beft with verifimilitude and decorum; they only will beft judge who are not unacquainted with Æfchylus, Sophocles, and Euripides, the three tragick poets unequalled yet by any, and the beft rule to all who endeavour to write tragedy. The circumfcription of time, wherein the whole drama begins and ends, is according to ancient rule, and beft example, within the fpace of twenty-four hours.

9 *Apolelymenon*,] Free from the refraint of any particular meafure, not from all meafure whatfoever. HURD.

## PRELIMINARY OBSERVATIONS

OK

### S A M S O N    A G O N I S T E S .

(a) IT is required by Ariftotle to the perfection of a tragedy, and is equally neceffary to every other fpecies of regular compofition, that it (hould have a beginning, a middle, and an end. " The beginning," fays he, "is that which has nothing neceffarily previous, but to which that which follows is naturally confequent; the end, on the contrary, is that which by neceffity, or at leaft according to the the common courfe of things, fucceeds fomething elfe, but which implies nothing confequent to itfelf; the middle is connec'ted on one fide to fomething that naturally goes before, and on the other to fomething that naturally follows it."

Such is the rule, laid down by this great critick, for the difpofition of the different parts of a well conftituted fable. It muft begin, where it may be made intelligible without introduction; and end, where the mind is left in repofe, without expectation of any further event. The intermediate paffages muft join the laft effect to the firft caufe, by a regular and unbroken concatenation; nothing muft be therefore inferted which does not apparently

arise from something foregoing, and properly make way for something that succeeds it.

This precept is to be understood in its rigour, only with respect to great and essential events, and cannot be extended in the same force to minuter circumstances and arbitrary decorations, which yet are more happy as they contribute more to the main design; for it is always a proof of extensive thought and accurate circumstance, to promote various purposes by the same art; and the idea of an ornament admits use, though it seems to exclude necessity.

Whoever purposes, as it is expressed by Milton, "*to build the lofty rhyme*," must acquaint himself with this law of poetical architecture, and take care that his edifice be solid as well as beautiful; that nothing stand single or independent, but as that it may be taken away without injuring the rest; but that from the foundation to the pinnacles one part rest firm upon another.

This regular and consequential distribution is among common authors frequently neglected; but the failures of those, whose example can have no influence, may be safely overlooked, nor is it of much use to recall obscure and unregarded names to memory, for the sake of sporting with their infamy. But if there is any writer whose genius can embellish impropriety, and whose authority can make error venerable, his works are the proper objects of critical inquiry. To expunge faults where there are no excellencies, is a talk equally useless with that of the chemist, who employs the arts of separation and refinement upon



ore, in which no precious metal is contained to reward his operations.

The tragedy of *Samfon Agoniftes* has been celebrated as the fecond work of the great author of *Paradife Loft*, and oppofed with all the confidence of triuinph to the dramattick performances of other nations. It contains indeed juft fentiments, maxims of wifdom, and oracles of piety, and many paffages written with the ancient fpirit of choral poetry, in which there is a juft and pleafing mixture of Seneca's moral declamation with the wild enthufiafm of the Greek writers. It is therefore worthy of examination, whether a performance thus illuminated with genius, and enriched with learning, is compofed according to the indifpenfable laws of Ariftotelian criticifm; and, omitting at prefent all other confiderations, whether it exhibits a beginning, a middle, and an end.

The (b) beginning is undoubtedly beautiful and proper, opening with a graceful abruptnefs, and proceeding naturally to a mournful recital of fafts neceffary to be known. The foliloquy of Samfon is interrupted by a Chorus, or company of men of his own tribe, who condole his miferies, extenuate his fault, and conclude with a folemn vindication

(b) As this work, fays doctor Newton, was not intended for the ftage, it is not divided into acts; but if any critick fhould be difpofed fo to divide it, he may eafily do it, by beginning the *fecond* act at the entrance of Manoah; the *third* at the entrance of Dalila; the *fourth* at the entrance of Harapha; and the *fifth* at the entrance of the Publick Officer: But the Stage is never empty or without perfons, according to the model of the beft written tragedies among the ancients.

of Divine Juſtice So that, at the conclufion of the firſt act, there is no deſign Mid, nadilcovtfty made, nor any difpoſition formed towards ttifeflab-fequent event.

In the ſecond aft, Manoah, the father of Sainton, crimes to feek his foh; and, being fhdwn him by the Chorus, breaks Out into lamentations of his mifery, and comparifons of his preſent with hiſ former ftate; repreſenting to him the ighominy which his religion ftiffers, by the feſtival this day celebrated in honour of Dagon, to Whom the idolaters alcribed his overthrow. Samfon, touched with the reproach, makes a reply equally penitential and pious, which his father confiders as the effuſion of prophetick confidence.

*Samfon.*

" God, be fure,

" Will not connive or linger, thus provok'd,

" But will ariſe and his great name affert:

" Dagon muſt ſtoop, and ſhall e'er long receive.

" Such a difcomfit, as ſhall quite deſpoil him

" Of all theſe boatted trophies won on me.

*Manoah.*" With catife this hope relieves thee, and theſe words

" I as a prophecy receive ; for God,

" Nothing more certain, will not long defer

" To vindicate the glory of his Name."

This part of the dialogue, as it might tend to animate or exaſperate Samfon, cannot, I think, be tenſured as wholly ſuperfluous ; hut the ſuccceding diſpute, in which Sanifbn contends to die, and which his father breaks off, that he may go to folicit his releafe, is only valuable for its own beauties, and has no tendency to introduce any thing that follows it.

The next event of the drama is the arrival of Dalila, with all her graces, artifices, and allurements. This produces a dialogue, in a very high degree elegant and instructive, from which she retires, after she has exhausted her persuasions, and is no more seen or heard of; nor has her visit any effect but that of raising the character of Samson.

In the fourth act enters Harapha, the giant of Gath, whose name had never been mentioned before, and who has now no other motive of coming than to see the man whose strength and actions are so loudly celebrated. Samson challenges him to the combat; and, after an interchange of reproaches, elevated by repeated defiance on one side, and embittered by contemptuous insults on the other, Harapha retires; we then hear it determined, by Samson and the Chorus, that no consequence good or bad will proceed from their interview.

At last, in the fifth act, appears a Messenger from the lords assembled at the festival of Dagon, with a summons, by which Samson is required to come and entertain them with some proof of his strength. Samson, after a short expostulation, dismisses him with a firm and absolute refusal; but during the absence of the Messenger, having a while defended the propriety of his conduct, he at last declares himself moved by a secret impulse to comply, and utters some dark prefaces of a great event to be brought to pass by his agency, under the direction of Providence. While Samson is conducted off by the Messenger, his father returns with hopes of success in his solicitation, upon which he confers with the Chorus till their dialogue is interrupted,

first by a (bout of triumph, and afterwards by screams of horror and agony. As they stand deliberating where they shall be secure, a man, who had been present at the show, enters; and relates how Samson, having prevailed on his guide to suffer him to lean against the main pillars of the theatrical edifice, tore down the roof upon the spectators and himself. This is undoubtedly a just and regular catastrophe; and the poem, therefore, has a beginning and an end which Aristotle himself could not have disapproved; but it must be allowed to want a middle, since nothing passes between the first act and the last, that either hastens or delays the death of Samson. The whole drama, if its superfluities were cut off, would scarcely fill a single act; yet this is the tragedy which ignorance has admired, and bigotry applauded.

It is common, says Bacon, to desire the end without enduring the means. Every member of society feels, and acknowledges, the necessity of detecting crimes; yet scarce any degree of virtue or reputation is able to secure an informer from public hatred. The learned world has always admitted the usefulness of critical disquisitions; yet he that attempts to show, however modestly, the failures of a celebrated writer, shall surely irritate his admirers, and incur the imputation of envy, captiousness, and malignity.

With this danger full in my view, I shall proceed to examine the sentiments of Milton's tragedy, which, though much less liable to censure than the disposition of his plan, are, like those of other writers, sometimes exposed to just exception for want of care, or want of discernment.

Sentiments are proper and improper as they consist more or less with the character and circumstances of the person to whom they are attributed, with the rules of the composition in which they are found, or with the settled and unalterable nature of things.

It is common among the tragick poets to introduce their persons alluding to events or opinions, of which they could not possibly have any knowledge. The barbarians of remote or newly discovered regions often display their skill in European learning. The god of love is mentioned in Tamerlane with all the familiarity of a Roman epigrammist; and a late writer has put Harvey's doctrine of the circulation of the blood into the mouth of a Turkish statesman, who lived near two centuries before it was known even to philosophers or anatomists.

Milton's learning, which acquainted him with the manners of the ancient eastern nations; and his invention, which required no assistance from the common cant of poetry; have preserved him from frequent outrages of local or chronological propriety. Yet he has mentioned *Chalybean steel* (ver. 133.), of which it is not very likely that his Chorus should have heard; and has made *Alp* the general name of a mountain (ver. 628.), in a region where the *Alps* could scarcely be known. He has taught Samson the tales of Circe and the Syrens, at which he apparently hints in his colloquy with Dalila :

" Thy fair enchanted cup, and warbling charms,

" No more on me have power."

But the grossest error of this kind is the solemn introduction of the phoenix in the last scene; which

is faulty, not only as it is incongruous to the perfoliage to whom it is afcribed, but as it is fo evidently contrary to reafon and nature, *thkt* it ought never to be mentioned but as a fable in any ferious poem.

Another fpecies of impropriety is the unfuitable-  
nefs of thoughts to the general chara&er of the poem. The ferioufnefs and folemnity of tragedy neceffarily rejects all pointed or epigrammatical expreffions, all remote conceits and oppofition of ideas. Samfon's complaint is therefore too elaborate to be natural:

" As in the land of darknefs, yet in light,  
 " To live a life half dead, a living death,  
 " And buried ; but O yet more miferable!  
 " Myfelf my fepulchre, a moving grave !  
 " Buried, yet not exempt,  
 " By privilege of death and burial,  
 " From worft of other evik, pains and wrongs,"

All allufions to low and trivial objects, with which contempt is ufualiy aflbciated, arc doubtlefs unũuitable to a fpecies of compofition, which ought to be always awful, though not always magnificent. The remark therefore of the Chorus on good and bad news, feems to want elevation:

*Manoah.* " A little flay will bring fome notice hither.

*Chorus.* " Of good or bad fo great, of bad the fooner;

" For evil news *rides poft*, while good new s *bates*."

But of all meannefs, that has leaft to plead which is produced by mere verbal conceits; which, depending only upon founds, lofe their exiftence by the change of a fyllable. Of this kind is the following dialogue;

- Chor.* " But h\*id we beft retire i I fee *zjiorm*.  
*Samf* " Fair days have oft contracted wind and rain,  
*Chor.* " But this another kind of tempeft brings.  
*Samf* " Be lefs abftrufe, my riddling days are paft.  
*taor.* " Look now for no enchanting voice, nor fear  
 " The bait of honied words; a rougher tongue  
 " Draws hitherward; I know him by his ftride,  
 " The giant Harapha."

And yet more defpicable are the lines in which Manoah's paternal kindnefs is commended by the Chorus:

- " Fathers are wont to *lay up* for their fons,  
 " Thou for thy fon art bent to *lay out* all."

Samfon's complaint of the inconveniencies of imprifonment is not wholly without verbal quaintnefs:

- " I, a *prifoner* chainM, fcarcc freely draw  
 " The air *impriforid* alfo, clofe and damp."

From the fentiments we may properly defcend to the confideration of the language, which, in imitation of the ancients, is through the whole dialogue remarkably fimpie and unadorned, feldom heightened by epithets, or varied by figures; yet fometimes metaphors find admiffion, even where their confiftency is not accurately preferved. Thus Samfon confounds loquacity with a fhipwreck :

- " How could I once look up, or heave the head,  
 " Who, like a foolifh *pilot*, have *flipwreck'd*  
 " My *veffel* truſted to me from above,  
 " Gloriously *rigg'd* and for a word, a tear,  
 " Fool! have *divulg'd* the *ferret gift* of God  
 " To a deceitful woman ?"

And the Chorus talks of adding fuel to flame in a report:

**" He's gone, and who knows how he may report  
 " Thy words, by *adding fuel to the flame.*"**

The verification is in the dialogue much more smooth and harmonious, than in the parts allotted to the Chorus, which are often so harsh and dissonant, as scarce to preserve, whether the lines end with or without rhymes, any appearance of metrical regularity.

Since I have thus pointed out the faults of Milton, critical integrity requires that I should endeavour to display his excellencies, though they will not easily be discovered in short quotations, because they consist in the justness of diffuse reasonings, or in the contexture and method of continued dialogues; this play having none of those descriptions, families, or splendid Sentences, with which other tragedies are so lavishly adorned.

Yet some passages may be selected which seem to deserve particular notice, either as containing sentiments of passion, representations of life, precepts of conduct, or fallies of imagination. It is not easy to give a stronger representation of the weariness of despondency, than in the words of Samson to his father:

—————" I feel my genial spirits droop,  
 " My hopes all flat; Nature within me seems  
 " In all her functions weary of herself;  
 " My race of glory run, and race of shame,  
 " And I shall shortly be with them that rest."

The reply of Samson to the flattering Dalila affords a just and striking representation of the stratagems and allurements of feminine hypocrisy:



————— " These are thy wonted arts,  
 " And arts of every woman falie like thee,  
 " To break all faith, all vows, deceive, betray,  
 " Then as repentant to submit, beseech,  
 " And reconciliation move with feign'd remorse,  
 " Confess, and promise wonders in her change;  
 " Not truly penitent, but chief to try  
 " Her husband, how far urg'd his patience bears,  
 " His virtue or weakness which way to assail:  
 " Then with more cautious and instructed flull  
 " Again transgresses, and again submits."

When Samson has refused to make himself a spectacle at the feast of Dagon, he first justifies his behaviour to the Chorus, who charge him with having served the Philistines, by a very just distinction; and then destroys the common excuse of cowardice and fervility, which always confound temptation with repulsion :

*Chor.* " Yet with thy strength thou serv'dst the Philistines.

*Samf.* " Not in their idol-worship, but by labour

" Honest and lawful to deserve my food

" Of those who have me in their civil power.

*Chor.* " Where the heart joins not, outward acts defile not.

*Samf.* " Where outward force constrains, the sentence holds;

" But who constrains me to the temple of Dagon,

" Not dragging? The Philistine lords command.

" Commands are no constraints. If I obey them,

" I do it freely, venturing to displease

" God for the fear of Man, and Man prefer,

" Set God behind."

The complaint of blindness, which Samson pours out at the beginning of the tragedy, is equally addressed to the passions and the fancy. The enumeration of his miseries is succeeded by a very pleasing

train of poetical images, and concluded by such expostulations and wifhes, as reafon too often fubmits to learn from defpair.

Such are the faults, and fuch the-beauties, of *Samfon Agoniftes* ; which I have fhown with no other purpofe than to promote the knowledge of true criticifm. The everlafting verdure of Milton's laurels has nothing to fear from the blaits of malignity; nor can my attempt produce any other effett than to ftrengthen their ihoots by lopping their luxuriance. JOHNSON.

\* When I remarked that Jonfon, in his comedy of *The Fox*, was a clofe copier of the ancients, it occurred to me to fay fomethings upon the celebrated drama of *Samfon Agoniftes* ; which, though lets beholden to the Greek poets in its dialogue than the comedy above-mentioned, is in all other particulars as complete an imitation of the Ancient Tragedy, as the diftance of times and the difference of languages will admit of.

It is profeffedly *built according to ancient rule and example*; and the author, by taking Ariftotle's definition of tragedy for his motto, fairly challenges the critick to examine and compare it by that teft. His clofe adherence to the model of the Greek tragedy is in nothing more confpicuous than in the fimplicity of his diction; in this particular he has curbed his fancy with fo tight a hand, that, knowing as we do the fertile vein of his genius, we cannot but lament the fidelity of his imitation; for there is a hfcrrhnefs in the metre of his Chorus, which to

\* From Mr. Cumberland's *Obfever*, vol, iv, No. 111.

a certain degree seems to border upon pedantry and affectation; he premises that *the measure is indeed of all sorts*, but I must take leave to observe that in some places it is no measure at all, or such at least as the ear will not patiently endure, nor which any recitation can make harmonious. By casting out of his composition the irophe and anti-trophe, those stanzas which the Greeks appropriated to singing, or in one word by making his Chorus monostrophick, he has robbed it of that lyric beauty, which he was capable of bestowing in the highest perfection; and why he should stop short in this particular, when he had otherwise gone so far in imitation, is not easy to guess; for surely it would have been quite as natural to suppose those stanzas, had he written any, might be sung, as that all the other parts, as the drama now stands with a Chorus of such irregular measure, might be recited or given in representation.

Now it is well known to every man conversant in the Greek theatre, how the Chorus, which in fact is the parent of the drama, came in process of improvement to be woven into the fable, and from being at first the whole grew in time to be only a part: The fable being simple, and the characters few, the striking part of the spectacle rested upon the singing and dancing of the interlude, if I may so call it, and to these the people were too long accustomed and too warmly attached, to allow of any reform for their exclusion; the tragick poet therefore never got rid of his Chorus, though the writers of the Middle Comedy contrived to dismiss theirs, and probably their fable being of a more

lively character; their scenes were better able to stand without the support of music and spectacle, than the mournful fable and more languid recitation of the tragedians. That the tragick authors laboured against the Chorus, will appear from their efforts to expel Bacchus and his Satyrs from the stage, in which they were long time opposed by the audience, and at last by certain ingenious expedients, which were a kind of compromise with the publick, effected their point: This in part was brought about by the introduction of a fuller scene and a more active fable, but the Chorus with its accompaniments kept its place; and the poet, who seldom ventured upon introducing more than three speakers on the scene at the same time, qualified the sterility of his business by giving to the Chorus a share of the dialogue, who, at the same time that they furnished the stage with numbers, were not counted amongst the speaking characters according to the rigour of the usage above-mentioned. A man must be an enthusiast for antiquity, who can find charms in the dialogue-part of a Greek chorus, and reconcile himself to their unnatural and chilling interruptions of the action and pathos of the scene: I am fully persuaded they came there upon motives of expediency only, and kept their post upon the plea of long possession, and the attractions of spectacle and music: In short, nature was sacrificed to the display of art, and the heart gave up its feelings that the ear and eye might be gratified.

When Milton therefore takes the Chorus into his dialogue, excluding from his drama the lyrick trope and antitrophe, he rejects what I conceive

to be its only recommendation, and which an elegant contemporary in his imitations of the Greek tragedy is more properly attentive to ; at the same time it cannot be denied that Milton's Chorus subscribes more to the dialogues, and harmonizes better with the business of the scene, than that of any Greek tragedy we can now refer to.

I would now proceed to a review of the performance itself, if it were not a discussion, which the author of *The Rambler* has very ably prevented me in ; respect; however to an authority so high in criticism must not prevent me from observing, that, when he says—*This is the tragedy which ignorance has admired and bigotry applauded*, he makes it meritorious in any future criticism to attempt at following him over the ground he has trod, for the purpose of discovering what those blemishes are, which he has found out by superior sagacity, and which others have so palpably overlooked, as to merit the disgraceful character of *ignorance and bigotry*.

The principal, and in effect the only, objection, which he states, is that *the poem wants a middle, since nothing passes between the first act and the last, that either hastens or delays the death of Samson*. This demands examination : The death of Samson I need not describe: it is a sudden, momentary, event; what can hasten or delay it, but the will of the person, who by an exertion of miraculous strength was to bury himself under the ruins of a structure, in which his enemies were assembled ? To determine that will, depends upon the impulse of his own spirit, or it may be upon the inspiration of

Heaven: If there be any incidents in the body of **the drama**, which lead to this determination, and **indicate an** impulse, either natural or preternatural, **such** must be called leading incidents; and those **leading** incidents will constitute a middle, or, in **more** diffuse terms, the middle business of the drama. Manoah in his interview with Samson, which the author of the Rambler denominates the second act of the tragedy, tells him

" **This day the Philistines a popular feast**  
 " **Here celebrate in Gaza, and proclaim**  
 " **Great pomp, and sacrifice, and praises loud,**  
 " **To Dagon, as their God —**"

Here is information of a meeting of his enemies to celebrate their idolatrous triumphs; an incident of just provocation to the servant of the living God, **an** opportunity perhaps for vengeance, either human or divine; if it passes without notice from Samson, it is not to be styled an incident; if, on the contrary, he remarks upon it, it must be one—but Samson replies,

" **Dagon must stoop, and shall ere long receive**  
 " **Such a discomfit, as shall quite despoil him**  
 " **Of all these boasted trophies won on me,**  
 " **And with confusion blank his worshippers."**

Who will say the expectation is not here prepared for some catastrophe, we know not what, but awful it must be, for it is Samson which denounces the downfall of the idol, it is God who inspires the denunciation; the crisis is important, for it is that which shall decide whether God or Dagon is to triumph, it is in the strongest sense of the expression

—*dignus vindice nodus*-and therefore we may boldly pronounce *Bern interfir* !

That this interpretation meets the ifenfe of the author, is clear from the remark of Manoah,- who is made to (ay that *he receives thefe words as a prophecy*. Prophetick they are, and were meant to be by the poet, who, in this ufe of his facred prophecy; imitates the heathen oracles; on which federal of their dramattick plots are conftructed, as might be fhown by obvious examples. The interview with Manoah then is conducive to the cataftrophe, and the drama is not *in* this fcene devoid of incident

Daliaa next appears, and, if whatever tends to raille our intereft in the leading character of the tragedy cannot rightly be called epifodical, the introduction of this peribn ought not to be accounted fuch; for who but this perfon is the caufe and origin of all the pathos and diftreis of the ftory ? The dialogue of this fcene is moral, affecting, and iublime; it is alfo ftrictly characteriftick.

The next fcene exhibits the tremendous giant Harapha, and the contraft thereby produced is amongft the beauties of the poem, and may of itfelf be termed an important incident: That it leads to the cataftrophe I think will not be difputed, and, if it is aiked in what manner, the Chorus will fupply us with an anfwer —

" lie will directly to the Lords I fear,

" And with malicious counfel ftir them up

" Some way or other further to afflict thee."

Here is another predidion connected with the plot, and verified by its cataftrophe; for Samfon is commanded to come to the feftival and entertain the

of illuftration) *I Mean that, Wich hath beginning, middle, and end.* This and no more is what he fays upon beginning, middle, and end; and this, which the author of the Rambler conceives to be a rule for tragedy, turns out to be merely an explanation of the word *whole*, which is only one tehn atnongft many employed by the critick in his profeffed and complete definition of tragedy. I ftiould add that Ariftotle gives a further explanation of the terms, beginning, middle, and end, which the author of the Rambler hath turned into Englifh, but in lb doing he hath inexcufably turned them out of their original fenfe as well as language; as any curious critick may be convinced of, who compares them with Ariftotle's words in the eighth chapter of the *Poeticks*.

Of the poetick diftion of the *Samfon Agoniftes* I have already fpoken in general; to particularize paffages of ftriking beauty would draw me into too great length; at the fame time, not to pafs over fo pleafing a part of my undertaking in abfolute filence, I will give the following reply of Samfon to the Chorus :

" Wherever fountain or freffx current flow'd  
 " Againft the eaftern ray, tranflucient, pure  
 " With touch ethereal of Heaven's fiery rod,  
 " I drank, from the clear milky juice allaying  
 " Thirft, and refrefh'd; nor envied them the grape,  
 " Whofe heads that turbulent liquor fills with fumes."

Of the character I may fay in few words, that Samfon poffeffes all the terrifick majefty of *Prometheus chained*, the myfterious diftreis of *Ædipus*, and the pitiable wretchednefs of *Philoctetes*. His



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properties, like thofe of the firft, are fomething above human; his misfortunes, like thofe of the fecond, are derivable from the pleafure of Heaven, and involved in oracles; his condition, like that of the laft, is the moft abject; which human nature can be reduced to from a ftate of dignity and fplendour.

Of the cataftrophe there remains only to remark, that it is of unparalleled majefty and terrour.

CUMBERLAND.

## THE ARGUMENT.

\* *Samfon, made captive, blind, and now in theprifon at Gaza, there to labour as in a common work-*

\* *Sam/on, made captive, blind, &c]* Mr. Upton is the first critick who has obferved, what yet is obvious, that in this tragedy Samfoii " imprifoned and blind, and the captive ftate of Ifrael, livelily repreſent our blind poet with the republican party, after the Reftoration, afflicted and perfecuted." See his *Crit. Obferv. on Shakſpcarc*, 1748, p. 144. I muſt add, that Milton, who artfully envelopes much of his own hiſtory and of the times in this drama, had long before uſed the character and ſituation of Samfon for a temporary allegory in *The Reajbn of Church Government*, B. ii. Concluſion. He ſuppoſes Samfon to be a king, who, being diſciplined in temperance, grows perfect in ſtrength, his illuſtrious and funny locks being the Laws. While theſe are undiraimiſhed and unſhorn, with the jaw-bone of an afs, that is, with the word of his meaneſt officer, he defeats thouſands of his adverſaries. But, reclining his head on the lap of flattering prelates, while he ſleeps, they cut off thoſe bright treſſes of his Laws and Prerogatives, once his ornament and defence, delivering him over to violent and oppreſſive counſellors; who, like the Philiftines, extinguish the eyes of his natural diſcernment, forcing him to grind in the priſon-houſe of their infidious deſigns againſt his power. " Till he, knowing this prelatical raſor to have bereft him of his wonted might, nourifh again his puſſant hair, the golden beams of Law and Right; and they, ſternly (hook, thunder with ruin upon the heads of thoſe his evil counſellors, but not without great affliction to himſelf."

T. WARTON.

The younger Richardſon, in his manuſcript obſervations on this tragedy, has noticed the alluſions of the poet to the hiliory of himſelf and of his own days. " This poem," he remarks, " was written when the Saints were oppreſſed, and in little appearance of ever ſeeing their own times again. Therefore THE

## THE ARGUMENT.

house, on a festival day, in the general cessation from labour, comes forth into the open air, to a place nigh, somewhat retired, there to Jit a while and bemoan his condition. Where he happens at length to be vijited by certain friends and equals of his tribe, which make the Chorus, whoseek to comfort him what they can: then by his old father Manoah, who endeavours the like, and withal tells him his purpqse to procure his liberty byransom; lastly, that this feaji was proclaimed by the Philijiines as a day of thanksgiving for their deliverance from the hands of Samfon, which yet more troubles him. Manoah then departs to prosecute his endeavour with the Philijiine lords for Samfons' redemption; who in the mean xvhile is vifited by otherpersons; andlajily by apublick officer to require his coming to the feaji before the lords and people, to play or Jhow hisjirength in their pre fence; he at Jirst rejufes, difmiffing the pub lick officer with abfolate denial to come; at length, perfuaded inwardly that this was from God, he yields to go along with him, who came now the fecond time with great threatenings to fetch him: The Chorus yet remaining on the place, Manoah returns full of joyful hope, to procure ere long his Jôn's deliverance: in the

CONCLUSION is with a view to comfort them, as well as himself, by fo great an example of Providence, *Aye watching o'er his Saints with eye unfeene*, as he writes on the glafs window at Chalfont. This Milton loves to allude to in all his writings, and is the great moral of this tragedy; as Mr. Pope observed to me. And, confidering this point further fome days afterwards, I am perfuaded Milton muft have a view to himself in Samfon." TODD.

## THE ARGUMENT.

*midft of which difcourfe an Hebrew comes in hafte, confufedly at firft, and afterward more diftinctly, relating the catafrophe, what Samfon had done to the Philiftines, and by accident to himfelf; wherewith the tragedy ends.*

# SAMSON AGONISTES \*

*Samfon*, [Attendant leading him.]

A Little onward lend thy guiding hand  
To theiè dark fteps, a little farther on ;

\* *Samfon Agoniftes*] That is, *Samfon an aelor*; *Samfon*, being represented in a play. *Ἀγωνιστής*, ludio, hiftrio, aftor Icenicus. NEWTON.

*Ἀγωνιστής* is here rather *athleta*. The fubjeft of the drama is *Samfon* brought forth to exhibit his athletick powers. See ver. 1314. That fuch was Milton's intended fen ft? of *Agonijles*, may farther be collected from his life of the word *antagonift*, ver, 1628. Befides, as Milton entitled his *Samfon* a tragedy, he certainly never adjoined the word *Agoniftes* to figmfy *Samfon represented in a play*. But this diftinguiming title of *Agoniftes* is, in fact, applied in conformity to the ancient ufage of the tragiek poets, who often, in the titles of their pieces, limited their hero to the immediate fituation in which they found him. Among the remaining tragedies of *Æfchylus* we have the ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ *Prometheus CHAINED, in a fiate of punijhment; ΔΕΣΜΩΤΗΣ, ΔΕΣΜΩΤΗΣ*

which title of ΔΕΣΜΩΤΗΣ) was intended to diftinguilh it from ~~ΠΡΟΜΗΘΕΥΣ~~ ΠΡΟΜΗΘΕΥΣ, on the fubjeft of his offence, entitled ΠΡΟΜΗΘΕΥΣ ΠΥΡΦΟΡΟΣ; and from a fubfequent one, ΠΡΟΜΗΘΕΥΣ ΑΤΟΜΕΝΟΣ, which completed the fubjeft in representing his releaje. The ancients had very commonly a ferief of plays on the progrcilive parts of the fame fubjeft. Milton had alio defigned a previous ~~ΠΡΟΜΗΘΕΥΣ~~ *Samfon's* ftory as a tragedy; under the title of *Samfon ΠΥΡΦΟΡΟΣ* OR *ΥΓΙΣΤΗΣ*, *Samfon after his firji marriage revenging; himfelf on the Philiftines*. So that *Agoniftes*, when firft adopted by Milton as a title, was *moil* probably meant to diftinguilh it from the preceding drama on a previous part of *Samfon's* ftory. DUNSTER.

In the application of *Agoniftes* to *Samfon*, Milton might be thought to have followed the authority of Hieronymus Zieglerus,

# SAMSON      ACONISTES\*.

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To thefe dark fteps, a little further on ;

\* *Sawfon Agonilies*] That is, *Samfon an actor*; *Samfon*, being repreſented in a play. *Ἀγωνιστής*, ludio, hiftrio, ador icenicus. NEWTON.

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In the application of *Agonifteſ* to *Samfon*, Milton might be thought to have followed the authority of Hieronymus Zieglerus,

For yonder bank hath choice of fun or (hade:  
 There I am wont to lit, when any chance  
 Relieves me from my talk of fervile toil, 5  
 Daily in the common prifon elfe enjoin'd me,  
 Where I, a prifoner chain'd, fcarce freely draw  
 The air imprifon'd alfo, clofe and damp,  
 Unwholefome draught: but here I feel amends,  
 The breath of Heaven frefti blowing, pure and  
 fweet, 10  
 With day-fpringborn; here leave me to lefpire.—  
 This day a folemn feaft the people hold

if credit could be given to Lauder, who pretends that Ziegler wrote a tragedy, with this charafteriftick title, printed at Augfburg, in 1547. I find Ziegler's tragedy of *Samfon*, published indeed in the firft volume of *Dramata Sacra*, Aug. 1547, but not with the title of *Agoniftes*, nor even with a fingle admiffion of the word into it! TODD.

Ver. 1. *A little onward &c*] Milton, after the example of the Greek tragedians, whom he profefiès to imitate, opens his drama with introducing one of its principal perfonages explaining the ftory upon which it is founded. THYER.

Ibid. *A little onward lend thy guiding hand  
 To theft dark fteps,*] So Tirefias in Euripides, *Phæniffæ*, ver. 841.

Ἦγὰ παροιῖ, θύγατερ, ὡς ΤΥΦΛΩ ΠΟΔΙ κ. τ. λ.

RICHARDSON.

Ver. 3. *For yonder bank*] The fcene of this tragedy is much the fame as that of of ~ in Sophocles, where blind Oedipus is conducted in like manner, and reprefented fitting upou a little hill near Athens: but yet I think there is fcarcely a fingle thought the fame in the two pieces, and I am fure the Greek tragedy can have no pretence to be efteemed better, but only becaufe it is two thoufand years older. NEWTON.



To Dagon their fea-idol, and forbid  
 Laborious works; unwillingly this refl 14  
 Their fuperftition yields me; hence with leave  
 Retiring from the popular noife, I feek  
 This unfrequented place to find fome eafe,  
 Eafe to the body fome, none to the mind  
 From reftlefs thoughts, that, like a deadly fwarm  
 Of hornets arm'd, no fooner found alone, 20  
 But rufh upon me thronging, and prefent  
 Times paff, what once I was, and what am now.

Ver. 13. *To Dagon their feu-idol,*] Milton, as doctor Newton obferves, both here and in the *Paradife Loft*, follows the opinion of thofe, who defcribe this idol as part man, part fifh, B. i. 462. Some alfo defcribe the idol as part woman, and part fifh:

" Definit in pifcem mulier formofa fuperne,"

according to Calmet; but fee Sol den on this fubject, and particularly the elaborate account of Dagon in the *Curiofitates Inaudite* Jacobi Gaffarelli, Hanib. 1676, p. 46—57, Notae; to which a representation of the idol is prefixed. TODD.

Ver, 19- *From reftlefs thoughts, that, like a deadly fwarm*

*Of hornets arm'd, &c*] Compare ver. 623. And fuch alfo is the exclamation of Macbeth, A. iii. S. ii. " O full of fcorpions is my mind!" But Milton's whole expreffion refembles a paffage in Sidney's *Arcadia*, 13th edit, p, 164. " A new jivann of thoughts flinging her mind," See alfo Poems at the end of Shakfpeare's Poems, 12mo. Printed by T. Cotes. " An allegorical allufion of melancholy thoughts to bees.

" Come, you fwarmes of thoughts, and bring

" To this crazie hive of mine,

" Not your hony, but your fling;

" Naked I my heart rehgne." TODD.

Ver. 22. ————— *what once I was, and what am now-*] At in *Par, Loft*, Book iv. 23,

Made of my enemies the scorn and gaze;  
 To grind in brazen fetters under talk 35  
 With this Heaven-gifted strength ? O glorious  
 strength, -

Put to the labour of a beast, debas'd  
 Lower than bond-slave ! Promise was that I  
 Should Israel from Philistian yoke deliver; 39  
 Ask for this great deliverer now, and find him  
 Eyeless in Gaza at the mill with slaves,  
 Himself in bonds under Philistian yoke:  
 Yet pray, let me not rashly call in doubt  
 Divine prediction ; what if all foretold 44  
 Had been fulfilled but through mine own default,  
 Whom have I to complain of but myself ?  
 Who this high gift of strength committed to me,  
 In what part lodg'd, how easily bereft me,  
 Under the seal of silence could not keep,  
 But weakly to a woman must reveal it, 50  
 Overcome with importunity and tears.  
 O impotence of mind, in body strong!  
 But what is strength without a double share  
 Of wisdom ? vast, unwieldy, burdensome,

Ver. 40. *Ask for this great deliverer now, &c.*] This may be considered as political, referring to the prospects there were, not long before, of the republican party overturning monarchy; and to that lately victorious party being now completely itself overcome, and subject to the yoke which it had once apparently removed and trampled on. DUNSTER.

Ver. 53. *But what is strength without a double share  
 Of Wisdom? &c.*] Ovid, *Met.* xiii. 363.

## SAMSON AGONISITES. 347

Made of my enemies' the scorn and gaze;  
 To grind in brazen fetters under talk 35  
 With this Heaven-gifted strength ? O glorious  
     "strength,  
 Put to the labour of a beast, debas'd  
 Lower than bond-slave ! Promise was that I  
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Ver. 53. *But what is strength a double share  
 Of wisdom &c.] Ovid , Met. xiii. 363.*

Proudly fecure, yet liable to fall 55  
 By weakeft fubtleities, nofrmade to rule,  
 But to fubferve where wifdom bears command!  
 God, when he gave me ftrength, to fhew withal  
 How flight the gift was, hung it in my hair.  
 But peace, I muft not quarrel with the will (Jo  
 Of higheft difpenfation, which herein  
 Haply had ends above my reach to know:  
 Suffices that to me ftrength is my bane,  
 And proves the fource of all my miferies;  
 So many, and fo huge, that each apart 65  
 Would afk a life to wail; but chief of all,  
 O lofs of fight, of thee I moil complain !

" Tu vires fine mento geris——

—————" tu tantum corpore prodes,

" Nos animo ; quantoque ratem qui temperat &c."

JORTIN.

And Horace, *Od. III. iv.* 65.

" Vis confili expers mole ruit fua." RICHARDSON,

**Ver. 55.** *Proudly fecure, yet liable to fall*

*By weakeft fubtleities,]* Sophocles, *Ajax*, v. 1099-

*Ἄλλ' ἄνδρα χρεὶ, καὶ σῶμα γενήσῃ μέγα,*

*Διχαῖν αἰσιῶν ἄν, καὶ ἀπὸ σμικρῆ κακῆ.* TODD.

**Ver. 58.**—————*to fhew withal*

*How flight the gift was, hung it in my hair.]* In  
**the** character of Samfon, as delineated in " Patriarchs, five  
 Chrifti Servatoris Genealogia per Mundi Ætates traducta, 12mo.  
**Lond.** 1657" the fame remark occurs:

" At Martius ille fpiritus capillis illigatur; .

" Ut fcias, quam caduum fit donum juvenile robur,

" Cum tenui admodum **de** filo pendeat." TODD.

Blind among enemies, O worfe than chains,  
 Dungeon, or beggety, or decrepit age!  
 Light, the prime work of God, to me is extinct,  
 And all her various objects of delight 71  
 Annulled, which might in part my grief have eas'd,  
 Inferiour to the vileit now become  
 Of man or worm; the vileft here excel me;  
 They creep, yet fee; I, dark in light, expos'd .75  
 To daily fraud, contempt, abufe, and wrong,

Ver. 68. *Blind among enemies, O worfe than chains,  
 Dungeon, or beggery, or decrepit age!*] Milton, in  
 a letter to Oldenburgh, dated Jul. 6. 1654, fpeaking of fome  
 intended work, fays, " *fiquidem per valetudinem et hanc lumi-  
 num orbit at em omni fenectute graviozem* licuerit, &c." As in the  
 text before us, where Calton propofes to read " *beggery in de-  
 crepit age,*" But the Latin paffage afcertains Milton's idea, and  
 proves the prefent reading to be right. To fay nothing, that  
 the alteration weakens the còntext; the force of which confifts  
 in an abrupt accumulation of things detached. *Beggery* there-  
 fore and *age* fhould not be blended. T. WARTON.

Ver. 69. ————— *or decrepit age !*] So it is printed  
 in the fir ft edition; the latter editors have omitted *or*, con-  
 cluding I fuppofe that it made the verfe a fyllable too long.

NEWTON.

Tonfon's edition of 1747 reads exactly the fame as Milton's  
 own edition. TODD.

Ver. 75, ————— I,                *dark in light, expos d*  
                                                  *To daily fraud, contempt, abufe, and wrong,*  
                                                  *Within doors, or without, flill as a fool,*  
                                                  *In power of others, never in my own ;*

*Scarce half I feem to live, dead more than half!*] In  
 thefe lines the poet feems to paint himfelf. The litigation of  
 his will produced a collection of evidence relating to the teftator,  
 which renders the difcovery of thofe long-forgotten papers pecu-  
 liarly interefting: they fhew very forcibly, and in new points

Within doors, or without, fill as a fool,  
 In power of others, never in my own-;  
 Scarce half I seem to live, dead more than half.  
 O dark, dark, dark, amid the blaze of noon, so  
 Irrecoverably dark, total eclipse

of view, his domestick infelicity, and his amiable disposition. The tender and sublime poet, whose sensibility and sufferings were so great, appears to have been almost as unfortunate in his daughters as the Lear of Shakspere. A fervant declares in evidence, that her deceased mother, a little before his last marriage, had lamented to her the ingratitude and cruelty of his children. He complained that they combined to defraud him in the economy of his house, and sold several of his books in the basest manner. His feelings on such an outrage, both as a parent and a scholar, must have been Angularly painful; perhaps they suggested to him these very pathetick lines. HAYLEY.

As it appears, from the latest discoveries relating to the domestick life of Milton, that his wife was particularly attentive to him, and treated his infirmities with much tenderness, this passage seems to restrict the time when this drama was written to a period previous to his last marriage, or at least nearly to that immediate time, while the lingular ill treatment of his daughters was fresh in his memory. This also coincides with what Mr. Hayley has observed respecting its being written immediately after the execution of Sir Henry Vane, which took place June 14, 1662. Milton was then in his fifty-fourth year, in which we are told he married his third wife. This would make the *Agonistes* at least three years anterior to the *Paradise Regained*, of which we know he had not thought previous to the Summer of 1665; when, on account of the plague raging in London, he retired to Chalfont, where an accidental expression of Elwood, on returning him the copy of *Paradise Lost*, laid the foundation of the second poem. DUNSTER.

Ver. 80. *O dark, dark, dark, amid the blaze of noon.*

\*, *Irrecoverably dark,]* This is far more pathetick than the exclamation of Oedipus, which the poet perhaps had now in mind. *Oed. Tur.* v. 1337.

Without all hope of day !

O firft created Beam, and thou great Word,

" Let there be light, and light was over all ;"

Why am I thus bereav'd thy prime decree ? \$5

The fun to me is dark

And filent as the moon,

When fhe deferts the night,

Hid in her vacant interlunar cave.

Since light fo neceffary is to life, 90

And almoft life itfelf, if it be true

That light is in the foul,

She all in every part; why was the fight

To fuch a tender ball as the eye confined,

So obvious and fo eafy to be quench'd ? 95

Ἰὼ σκότεινός ἐμὸν  
Ἀπώτροπον, ἐπιπλόμεινον,  
Ἄφατον, ἀδάμαγον τε,  
Καὶ δυσούρινον. TODD.

Ver. 87. *And filent as the moon.*] *Silens luna* is the moon at or near the change, and in conjunction with the fun. Plin. i. Lib. xvi. cap. 39. The interlunar cave is here called *vacant*, " quia luna ibi vacat opere et minifterio fuo," becaufe the moon is idle, and ufelefs, and makes no return of light.

MEADOWCOURT.

Dante expreffes the abfence of the fun in the fame manner as Milton defcribes that of the moon, *Inferno*, c. i

" Mi ripingeva la, dove 'I fol tace"

See alfo the *Inferno*, c. v.

" F venni in luogo d' ogni luce mdo!"

Catullus has the expreffion, " cum tacet nox," VII. 7. But Seneca feems alfo to have been in Milton's eye, *Hippolyt.* 308.

" Arfit obfeuri dea clara mundi

" *Node deferta.*" TODD.

And not, as feeling, through all parts diffus'd,  
 That the might look at will through every pore ?  
 Then had I not been thus exil'd from light,  
 As in the land of darknefs, yet in light,  
 To live a life half dead, a living death, 100  
 And buried; but, O yet more miferable !

Ver. 100. *To live a life half dead, a living death,*] This phrafe, *a living death*, which the poet alfo ufes in *Par. Loft*, B. x. 788, appears to have been very common amongst our elder poets. Thus, in Sackville's *Induction*, of Sleep perfonified,

—————" as a *living death*,

<sup>li</sup>, So, dead alive, of life he drew the breath/\*

Again, in Drummond's *Poems*, part 2d. Edinb. 1616.

" O woefull Life ! Life ? No, but *living death*<sup>l</sup>

Again, in *Wily Beguiled*, 1623.

" My heart's wo makes this life a *living death*"

Again, Beaumont and Fletcher's *Love's Progreſs*, A. v. S. i.

" A life ? 1 ftyle it falſe ; a *living death*."

Shakſpeare applies it to the power of a lady's eyes, *Rich.* III.

#### A. i. S. ii.

—————" they kill me with a *living death*!\*

So does Sylveſter, *Bu Bart.* 1621, p. 613.

" Whoſe euery glance darts me a *living death*."

Daniel, in one of his *Sonnets*, applies it to Love;

" If this be Love, to live a *living death*,

" Then do I love."

This conceit, uſed by others alſo, may have been adopted from the Italian; as Petrarch thus ſpeaks of Love, *Sonet.* 102, parte prima.

" O viva morte, o dilettofo male."

Among the modern poets, I find Pope in his *Rape of the Lock*, and Moore in his twelfth Fable, adopting the phrafe before us. TODD.

Ver. 101. *And buried;*] In Donne's *Poems*, 1633, p.p. is the ſame phrafe, a " *living buried man*." TODD.



Myself my fepulchre, a moving grave;  
 Buried; yet not exempt,  
 By privilege of death and burial,  
 From worft of other evils, pains and wrongs; 105  
 But made hereby obnoxious more  
 To all the miferies of life,  
 Life in captivity  
 Among inhuman foes.  
 But who are thefe ? for with joint pace I hear  
 The tread of many feet fleering this way ; 111  
 Perhaps my enemies, who come to flare

Ver. 102. *Myself my fepulchre, a ?moving grave ;]* The expreflion, " *a living gram,*" is in Sidney's *Arcadia*, 13th edit. p. 352. The fame phrafe is in Sylvefter's *Du Bartas*, 1621. p. 493. And in Sir Robert Howard's *Veftal Virgin*, 1665, is the phrafe

——" I feem nothing but a walking, "rare."

So, in Henry More's *Song of the Soul*, part iii. p. 33, edit. 1742.

" She furely deems him her *live-walking grave*." TODD.

Tor. 111.———fleering *this way ;]* If this be the right reading, the metaphor is extremely hard and abrupt. A common man would have faid " *bearing this way*."

WARBURTON.

I believe *fleering* is the right reading. So, in the *Ode on the Nativ.* ver. 146.

" With radiant feet the tiffued clouds *downfteering*"

The old writers ufe it hmply for *moving*. Thus Chaucer, in *The Flower and the Leaf*:

" *Stering* fo fait, that all the earth trembled," KURD.

The reading of *fteering* is alfo confirmed by Milton's manu\* fcript of *Comas*, ver. 310.

" Without *fure flecrage* of well-practiz'd feet." TODD.

Ver. 112. *Perhaps my enemies, who come to flare*

*At my affliction,"]* See the *Ajax* of Sophocles, v. 79-

At my affliction, and perhaps to insult,  
Their daily practice to afflict me more,

[Enter] *Chorus*.

*Chor.* This, this is he; softly a while, 115  
Let us not break in upon him:  
O change beyond report, thought, or belief!  
See how he lies at random, carelessly diffused,

Οὐκ ἔν γέλωτος ἥδιος εἰς ἰχθρὰς γελάει.

Again, where Ajax himself is the speaker, v. 368.

Ὡ μοι γέλωτος, οἷον ὑβρίσθην ἄρα. ΤΟΒΩ.

Ver. 115. —————foftty awhile.

Let us not break in upon him:] Thus, in the *Orestes* of Euripides, Electra warns the Chorus to move foftly for fear of waking her brother when afleep in the interval of his fufferings:

Ὡ φιλάται γυναῖκες, ἥσυχῳ ποδὶ

ΚΩΠΕΙΤΕ τε, μὴ ψοφίητι, μὴδ' ἐγὼ κτυπός.

And thus the Chorus, when they approach :

Σιγα, σιγα, λεπτόν ἰχθὺς ἀρβύλης

Τίθειται, κ. τ. λ. DUNSTON.

Ver. 118. —————carelessly diffused,] This beautiful application of the word *diffused* Milton has borrowed from the Latins. So Ovid *Ex Pono*. III. iii. 7.

" Publica me requies curarum fomnus habebat,

" *Fufaque* erant toto languida membra *toro'* THYER\*

*Diffused* may be alfo termed a Grecifrat. See Euripides, *Heraclid*. v. 75. edit. Barnes.

Ἰδετε τὸν γέροντα

Μᾶλλον ἐπὶ πιδῶ

ΧΥΜΕΝΟΝ.

Compare Spenser, *Faer*. Qu. i. vii. 7•

" Yet goodly court he made fill to his dame,

" *Pour'd out* in loofneffe on the graffy ground."

With languifli'd head unpropt,  
 As one past hope, abandon'd, 120  
 And by himfelf given over;  
 In flavifh habit, ill-fitted weeds  
 O'er-worn and foil'd;  
 Or do my eyes misreprefent ? Can this be he,  
 That heroick, that renown'd, 125  
 Irrefiftible Samfon ? whom unarmed  
 No ftrength of man, or fiercest wild beaft, could  
 withftand;  
 Who tore the lion, as the lion tears the kid;  
 Ran on embattled armies clad in iron;  
 And, weaponlefs himfelf, 130  
 Made arms ridiculous, unlefs the forgery  
 Of brazen fhield and fpear, the hammered cuirafs,  
 Chalybean tempered steel, and frock of mail

Again, *Faer* Qu. ii. v. 32.

" There he him found all *carelefsly difplaid*

" In fecret fhadow &c." TODD.

Ver. 129.————clad in iron;] So, in Fairfax's  
*Tuffo*, B. viii. ft. 75.

" And Baldwin firft well *clad in iron* hard."

See alfo Hor. *Od.* IV. xiv.

" Ut barbarorum Claudius *agmina*

" *Ferrata vafto diruit impetu.*" TODD.

Ver. 130. •———weaponlefs] We have in Spenser " a  
 knight ftanding with empty hands all *weaponlefs*" *Faer*. Qu. v.  
 v. 14. TODD.

Ver. 133. Chalybean *temper'd fteel*,] That is, the bed tem-  
 pered fteel by the *Chalybes*, who were famous among the ancients  
 for their ironworks. Virg. *Georg.* i. 58. " At Chalybes nudi  
 ferrum." The adjective fhould be pronounced *Chalybean* with the

Adamantéan proof?

But fafeft be who flood aloof, 135

When infupportably his foot advanced,

In fcorn of their proud arms and warlike tools,

Spurn'd them to death by troops. The bold

Afcalonite

Fled from his lion ramp; old warriors turn'd

third fyllable long according to Heinſius's reading of that verſe of Ovid. *Faſt.* iv. 405.

" *Ms erat in pretio : Chalybeia maffa latebat:*"

but Milton makes it ſhort by the ſame poetical liberty, with which he had before uſed *Æ'gean* for *Ægean*, and *Thyeft ean* for *Thyeftean*. NEWTON .

It is not neceſſary to ſuppoſe that Milton in this place meant the word to be read *Chalſbean*. As he often cuts off or contracts the y in the middle of words, he might have given it *Chal'bean*. Or he might have juſtified the anapæſt by Virgil's

" *riüvřorum rex Eridanus—*" DUNSTER.

Ver. 134. Adamantéan proof?] Dr. Johnſon thinks the word *adamantean* peculiar to Milton. Perhaps he coined it from Ovid, *Met.* vii. 104.

" *Ecce adamantch Vulcanum naribus &c.*" TODD.

Ver. 136. *When infupportably his foot advanced,*] For this nervous expreſſion Milton was probably indebted to the following lines of Spenser, *Faery Queen*, i. vii, 11.

" That when the knight he ſpied, he 'gan advance

" With huge force, and *infiſſpor table* main." THYER.

Ver. 138. —————*The bold Afcalonite*] . The inhabitant of *Aſcolon*, one of the five principal cities of the Philiftines, mentioned I *Sam.* vi. VI. NEWTON.

Ver. 139. —————*his lion ramp;*] His attack like that of a lion rampant. *Rampant* is an heraldick term. But ſee *Par. L.* B. vii. 466. And compare *Par. L.* B. iv. 343 &c. where the **fierceſt and largeſt** animals " *gambolled* before Adam and Eve:"

Their plated backs under his heel; 140  
Or, groveling, foil'd their crefted helmets in the  
duft.

Then with what trivial weapon came to hand,  
The jaw of a dead afs, his iword of bone,  
A thoufand fore-fkins fell, the flower of Paleftine,  
In Ramath-leehi, famous to this day. 145

" Sporting the lion RAMP'D, and in his paw

" Dandled the kid :"

That is, he *gambolled*, Handing on his two hind legs. Hence perhaps to *ro?np*, to *ga?nbol*. But *ramp* is moil commonly ufed in a fenfe of rage and violence, as in the text. And in the *pfalms* : " A RAMPING and a *roaring lion*" See Lye's Jun. Etymolog. in V. And Spenfer, F. Q. i. viii. 12. " Came *ramping* forth, &c." Sylvefter has the "*ramping* (or fpreading) vine," like our author's "*gadding vine*" in Lycidas, *Du Bart*, ed. 4to. p. 220. T. WARTON.

Ver. 13,9,—————old warriors turn'd

*Their plated backs &c]* The deeds of valorous knights were now in Milton's mind. Artegall is thus deferibed, "*like a lion*"

" Hewing and flashing fhields and helmets bright,

" And beating downe whatever nigh him came,

" That every one 'gan fhun his dreadful fight,

" No lefle than Death &c." Fuer. Qu. iv. iv. 41.

See a fimilar account of Marinell, *Faer. Qu. v. iii. 8*. Compare alfo *The Wanes of Cyrus*, bl. 1. 4to. 1594.

" Is this the hand that plighted faith to me ?

" The hand, that aye hath manag'd kingly ames,

" And brought whole troops of mighty warriors down.\*\*

As Samfon did, ver, 138. TODD.

Ver. 141, •—————crefted helmets] "*Galea? criflatæ* quæ fpeciem magnitudini corporum adderent." Liv. ix. 40. And Ovid, *Met. viii. 25*. "*Crijlata caffide*" DUNSTER.

Ver. 145. *In Ramath-lechi, famous to this day.] Judges, xv. 17*. " He call away the jaw-bone out of his hand, and

Then by main force pull'd up, and on his  
 fhoulders bore

The gates of Azza, poft, and maffy bar,  
 Up to the hill by Hebron, feat of giants old,  
 No journey of ajâbbath-day, and loaded fo;  
 Like whom the Gentiles feign to bear up Heaven.  
 Which shall I first bewail, 151

Thy bondage or lost Sight,

Prifon within prifon "

Infeparably dark ?

Thou art become (O worft imprifonment!) 155  
 The dungeon of thyfelf; thy soul],  
 (Which men enjoying sight oft without cause  
 complain)

Imprifn'd now indeed,

called that place *Ramatk-leehi*, that is, *the lifting up of the jaw-bone*, or *cafting away of the jaw-bone*, as it is rendered in the margin of our Bibles. NEWTON.

Ver. 147. *The gates of Azza,*] Another name for *Gaza*. Sandys, fpeaking of this city, fays, " *Gaza* or *Aza* fignifieth ftrong: In the Perfian language, *a treafury*." Travels, fol. 1615, p. 149. TODD.

Ver. 148. ————— *Hebron, feat of giants old,*] For Hebron was the city of Afba, the father of Anak, and the feat of the Anakims, *Joh.* xv. 13, 14. And the Anakims were giants, which come of the giants, *Numb.* xiii. 33. NEWTON.

Ver. 157. • ————— *oft without canfe complain*)] So Milton himfelf corrected it, but all the editions continue the old erratum *complain'd*. NEWTON.

Tonfon's edition of 1747 corrected the error, before doctor Newton. TODD.

Ver. 158. *Imprifon'd now indeed,*

*In real darknefe of the body dwells,*] Perhaps an

In real darknefs of the body dwells,  
 Shut up from outward light 160  
 To incorporate with gloomy night;  
 For inward light alas !  
 Puts forth no vifual beam.  
 O mirrour of our fickle state,  
 Since man on earth, unparallell'd ! 165  
 The rarer thy example stand's,  
 By how much from the top of wonderous glory,  
 Strongeft of mortal men,  
 To loweft pitch of abject fortune thou art fallen,  
 For him I reckon not in high eftate 170

allusion to *Matt*, vi 23. " If the light that is in thee be darknefs, *how great is that darknefs* !" So, in *Comus*, " he, that hides a *dark foul* and foul thoughts,

" *Benighted* walks under the mid-day fun,

" *Himself is his own dungeon.*" TODD.

Ver, 162 *For inxvard light alas !*

*Puts forth no vifual beam.*] The expreffion is fine, and means the *ray of light*, which occafions *vifion*. Pope has borrowed the expreffion in one of his juvenile poems,

" He from thick films fhall purge the *vifual ray*,

" And on the fightlefs eye-ball pour the day.'

Either he miftook his original, and fuppofed Milton meant by *vifual ray the fight*, or at lead thought himfelf at liberty to ufe it in that highly figurative fenfe. See what is faid on the paffage in my edition of Pope's works. WARBURTON,

Ver. 164. *O mirrour of our fickle flat'e*, &c ] There is a fine refemblance in the remainder of thefe pathetick reflections to thofe of the Chorus, on the fate of *Cedipus Tyrannus*, in the play of that name by Sophocles, v. 1211.

ὦ γυνεὶ βροτῶν, κ. τ. λ. TODD.

Whom long descent of birth,  
 Or the sphere of fortune, raises ;  
 But thee whose strength, while virtue was her  
     mate,  
 Might have Sibdued the earth,  
 Universally crown'd with highest praises. 175  
*Samf.* I hear the sound of words; theirsense  
     the air  
 Diffolves unjointed ere it reach my ear. ,  
*Chor.* He freaks, let us draw nigh. Match-  
     lefs in might,  
 The glory late of Ifrael, now the grief;  
 We come, thy friends and neighbours not un-  
     known, 180  
 From Eihtaol and Zora's fruitful vale,

Ver. 171.———[long descent of birth,] Juv. Sat, viii. 1.

—————" quid prodeft, Ponticc, longo

" Sanguine cenferi ?" TODD.

Ver. 172. *Or the fphere of fortune,]* Fortune is painted on a globe, which by her influence is in a perpetual rotation on its axis. WAIBURTON.

Ver. 178. *lie fpeaks,]* We have followed Milton's own edition : Moft of the others have it " *He fpake*" NEWTON.

Ver. 179. *The glory late of Ifrael, now the grief;]* The turn of the expreffion refembles the following in P. Fletcher's *Pife. Eclogues*, 1633, p. 27.

" The well known fiflier-boy—

" Which from the Mufes' fpring, and churlilh Chame,

" Was fled ; *his glory late, but now his flame*" TODD.

Ver. 181. *From Eihtaol and zora's fruitful vale,]* Thefe were two towns of the tribe of Dan, *Joffh?*, xix. 41 : the latter the birth-place of Samfari, *Judg.* xiii. 2; and they were near



To vi|t or bewail thee; or, if better,  
 Counfel or confolation we may bring,  
 Salve to thy fores; apt words have power to fwage  
 The tumours of a troubled mind, iss  
 And are as balm to fefter'd wounds.

*Samf.* Your coming, Friends, revives me; for  
 I learn

one another. " *And the Spirit of the Lord began to move him at times in the camp of Dan between Zorah and Kdilaol,*" *Judg.* xiii. 25. And they were both fituated in the valley, *Jofh.* xv. 33: and therefore the poet with great exactnefs fays *Ethtaol* and *Zora's fruitful vale.* NEWTON.

Ver. 182. *To vifit or bewail thee;*] The poet diflated " To vifit and bewail thee : " The purpofe of their vifit was to bewail him; or, if better, (that is if they found it more proper) to advise or comfort him, . " *Veniebat autem ad Eumeneni utrumque genus hominum, et qui propter odium fructum oculis e.v ejus caſu aipcræ vellent, [See above ver. 112. to fare at my affliction] et qui propter veto rem amicitiam colloqui confolarique cuperent*" *Corn. Nepos in vita Eumenis.* CALTON".

Ver. 184. *Salve to thy fores ;*] This expreffion often occurs in our elder poetry. Thus in *The Teftament of John Lydgate* &c. bl. 1. no date, emprinted by Pynfon:

" Mekely with Davyd have mercy vpon me,

" *Salue* all my foores that they nat cancred be,"

Again, in the *Paradiſe of Daintie Devifes*, &c. fol. 31,

<sup>li</sup> Of trobled mynds in *cucry fore*, fwete Muficke hathe a  
*faint* in ft ore."

Again, in Harrington's *0/7. Fur.* 1607, B. xxv. ft. 36.

" But nought could *faluc* that fore, nor fwage her woes,"  
 Thus alfo in Sidney's *Arcadia*, 13th edit. p. 27. " But no outward chrifhing could *fake* the inward *fore* of her minde." Spenser often uſes the phraſe. See *Faer. Qu.* iii. ii. 36', v, vii. , 38, and particularly vi. vi. 5 " Give *fakes* to every *fore*, but *counfell* to the mind." TODD.

Now of my own experience, not by talk,  
 How counterfeit a coin they are who friends  
 Bear in their fuperfcription, (of the moll 190  
 I would be underftood;) in prosperous days  
 They fwarm, but in advérfe withdraw their head,  
 Not to be found, though fought. Ye fee, O  
 Friends,

How many evils have enclosed me round; 194  
 Yet that which was the worft now leaft afflicts me,

Ver. 184. ————— • *apt words have power to fwage & c ]*  
 Alluding to thefe lines in Æfchylus, *Prom, Vincit*, v. 377\*

Οὐκ ἐν Προμηθεῖ τῷτο γινώσκεις, ὅτι  
 Ὀργῆς νοσήσης εἰσὶν ἰατρὲς λόγοι.

Or to this paffage in Menander,

Δόγῃ γὰρ ἔστι λύπης φαρμακὸν μόνον. ΤΗΥΕΡ.

Or perhaps to Horace, *Epift. I. i. 34.*

" Sunt verba et voces, quibus hunc lenire dolorem

" Pofiis, et raagam morbi deponere partem.' NEWTON,

Rather to the figurative language of Spenser, *Faer. Qu. i. x*,  
 24, where Patience, to the " *foul-difeafed* knight, applies relief  
 of falves and medicines,

" And thereto added words of wondrous might ,

" By which to eafe him he recured brief,

" And much affwagd the paffion of his plight,"

See alfo *Faer. Qu. ii. viii. 26.* TODD.

Ver. 189. *How counterfeit a coin & c ]* The ground work of  
 this paffiige is perhaps the following in the *Mirror for Magijlrates*:

" A golden treafure is the tried friend;

" But who may gold from counterfeits defend ?"

Or in Shakfpeare's *Two Gent. Veron. A. v. S. 4.* " Thou coun-  
 terfeit to thy true friend /" DUNSTER.

Ver. 195. *Yet that which was the worjl now leaft afflifts me,]*

Blindnefs; for had I fight, confus'd with ftame,  
 How could I once look up, or heave the head,  
 Who, like a fooliſh pilot, have ſhipwreck'd  
 My veffel truſted to me from above,

There is no inconfiſtence in this with what he had ſaid before  
 ver. 66.

—————" but chief of all,  
 " O lofs of fight, of thee I moſt complain."

When he was by himſelf, he conſidered his blindnefs as the *worſt*  
 of evils; but *note*, upon his friends coming in and ſeeing him in  
 this wretched condition, it *leaſt afflicts me*, ſays he; as being  
 flume cover to his flame and confuſion. NEWTON.

Ver. 198. *Who, like a fooliſh pilot, have ſhipwreck'd*

*My viſſel &c*] Dr. John ſays he obſerves that " me-  
 taphors ſometimes find admittance, where their conſequence is not  
 accurately preſerved. " Thus," he adds, with a reference to  
 this paſſage, " Samſon confounds loquacity with a ſhipwreck."  
 Surely this is not criticiſing very accurately. The fact is, Sam-  
 ſon aſcribes his own ruin, or *Jhipwreck*, to a very natural cauſe,  
 his own indifcretion. The Greek writers uſe NAYAPE, *to ſuffer*  
*ſhipwreck*, in a metaphorical ſenſe. It is particularly thus uſed  
 by St. Paul *for ſhipwreck*, or the moſt fatal ruin, when cauſed  
 immediately by miſconduct;: " Holding faith and a good con-  
 ſcience; which ſome having put away, concerning faith *have*  
*made Jhipwreck*," ENAYAHZAN. In the *Table of Cebes*, it is  
 ſaid of fooliſh and wicked men, NAYArOYSIN " they  
*ſuffer Jhipwreck in life*." Compare Spenser's deſcription of thoſe  
 who are wrecked on the rock of vile reproach; and who,

" Having all their ſubſtance ſpent  
 " In wanton ioyes and luſt intemperate,  
 " Did afterwards *make ſhipwrack* violent  
 " Both of their life and fame, &c." F. Q. ii. xii. 7.

It may be obſerved alſo that St. James compares the tongue to  
 the *helm of a ſhip*, Ch. iii. 4, and that Samſon ſuffered all he had  
 undergone in conſequence of not duly *governing his tongue*. The  
 metaphor then is ſo far alſo ſcriptural. DUNSTER.

Glorioufly rigg'd ; and for a word, a tear, 200  
 Fool! have divulg'd the ferret gift of God  
 To a deceitful woman ? tell me, Friends,  
 Am I not fung and proverb'd for a fool  
 In every ftreet ? do they not stay, how well  
 Are come upon him his deferts? yet why ? 205  
 Immeafurable ftrength they might behold  
 In me, of wifdom nothing more than mean;  
 This with the other fhould, at lead, have pair'd,  
 Thefe two, proportion'd ill, drove rpe tranfverfe.

*Chor.* Tax not divine difpofal; wifeft men 210  
 Have err'd, and by bad women been deceived;

Ver. 203. *Am I not fung and proverb'd for a fool & c ]* " And now I am their *fong*, yea I am their *by-word*," Job, xxx. 9. See alfo *Pfalm lxi. 11, 12.* *Proverb'd*, Mr. Dunfter remarks, is a verb ufed by Shakfpeare, but not in the fenfe given it by Milton, *Rom. 8. Jul A. i. S. 3.* " For I am *proverb'd* with a grandfire's faying ;" where to be *provr'd*, is to be *provided with a proverb*. Sylveiter, he adds, ufes *proverbiz'd* in Milton's fenfe, fpeaking of Xenophon, *Du Bart.* 1621. p. 152.

" He that, for his honey-fteepled ftyle,

" Was *proverbiz'd* the attick mufe." TODD.

Ver. 210. —————wifeft men

*Have err'd, & c ]* He may allude to Solomon; or to the following palfage in *I Efdras iv. 27.* " Many alfo have perifhed, have *erred* and *finned for women*." But the poet fecms to have been fond of afferting, that *wifeft men* have thus erred. Thus at v. 75J).

" The *wifeft* and *beft* men, full oft *beguil'd* & c."

Again, v. 1034.

" Whatever it be to *wifeft men* and *beft* & c."

And in his *TetracJiordon*, fpeaking of marriage-choices, he fays " The *beft* and *wifeft* men, amid ft the fincere and in oft cordial defigns of their hearts, *do daily err* in drooling." TODD.

And fhall again, pretend they ne'er fo wife.  
 Deject not then *ib* overmuch thyfelf,  
 Who haft of forrow thy full load beides:  
 Yet truth to fay, I oft have heard men wonder 215  
 Why thou fhould'ft wed Philiftian women rather  
 Than of thine own tribe fairer, or as fair,  
 At leaft of thy own nation, and as noble,  
*Samf.* The firft I law at Timna, and flie  
 pleas'd

Ver. 216. ————— *Philiftian women rather*] So it is printed in Milton's own edition ; and *woman* is a miltake of the other editions ; for more than one are mentioned afterwards. *The firft I faw at Timna*, ver. 219. *The next I took to wife*, ver. 227. NEWTON.

The errour of *woman* had been before corrected in Tonfon's edition of 1747. TODD.

Ver. 219. *The firft I Jaw at Timna, and fhe pleas' d*

*Me, not my parents*, ecc] None of the criticks have obferved that Milton here alludes to fome of the particulars of his *firft match*. See alfo notes on the Nuncupative Will of Milton. The Chorus had juft before remarked,

—————" I oft have heard men wonder

" Why thou louldil wed Philiftiau women rather

" Than of thine own tribe fairer, or as fair,"

To fay nothing of the difiatisfaction Milton's firft wife had conceived at her hufhand's unfocial and philofophical fyftem of life, fo different from the convivial cheerfulnefs and plenty of her father's family, it is probable that the quarrel was owing to party, which alfo might operate mutually. But when Cromwell's fadion proved victorious, her father, who had taken a very forward part in a flitting the king during the fiege of Oxford, finding his affairs falling into diftreffs, for prudential reafons ftrove to bring about an agreement between the feparated couple. And thus the reconciliation was interefted ; nor was it effected but by her unsolicited and apparently humble fubmiffion.

Me, not ray parents, that I fought to wed 220  
 The daughter of an infidel: They knew not  
 That what I motion'd was of God; I knew  
 From intimate impfilfe, and therefore urg'd  
 The marriage on; that by occafxon hence  
 I might begin IfraeFs deliverance, 225  
 The work to which I was divinely call'd.  
 She proving falfe, the next I took to wife

and after the moft earned intrealies which the hiifband for fome time refitted. On the whole therefore we may fuppofe that not much real or uninterrupted cordiality followed. And I think it clear that Milton's own experience, in the courfe of this marriage, furnifhed the fubftance of the fentiments in another Speech of Sanifon, ver. 750. to v. 763. Phillips fays that Milton was inclined to pardon his repudiated bride "partly from his own *generous* nature, more inclinable to reconciliation than to *perfevrance in anger and revenge*." T. WARTON.

Ver. 222. *That what I motion'd was of God;*] It win printed *mention'd*, which is fenfe indeed, but Milton himfelf in the table of Errata fubftituted *motion'd*, which is better; but the firflerrour hath fill prevailed in all the editions. NEWTON.

*Motion d* is more poetical; and thus Adam to Eve, *Par, Loft*, B. ix. 229.

" Well haft thou *motion'd*, well thy thoughts compared,

" How we might beft fulfil the work &c."

And thus Ben Jonfon, in his *Fox*, A. ii. S. vi.

—————" Sir, the thing

" (But that I would not feem to counfel you)

" I ſhould have *motion'd* to you at the firft."

Milton alfo uſes the word in his treatiſe *Of Reformation* &c.; " O Thou that, &c. when we were quite breath leſſe, of Thy free grace didſt *motion* peace, &c." I obſerve likewiſe that *motion'd* is here the reading of an edition preceding that of dodoi-Newton, viz. Tonfon's in 1747. TODD.

Ver. 226. ———divinely] Lat, *divinitus*. RICHARDSON.

(O that I never had ! fond with too late,)  
 Was in the vale of Sorec, Dalila,  
 That specious monster, my accomplish'd snare.  
 I thought it lawful from my former æfc, 231  
 And the same end; still watching to oppress  
 Israel's oppressors: of what now I suffer  
 She was not the prime cause, but I myself,  
 Who, vanquish'd with a peal of words, (O  
 weaknefs!) 235

Gave up my fort of silence to a woman.-'

*Chor.* In seeking just occasion to provoke  
 The Philistine, thy country's enemy,  
 Thou never wait remorse, I bear thee witness:  
 Yet Israël still ferves with all his sons. 240

*SamJ* That fault I take not on me, but transfer

Ver. 230. *That specious monster,*] In the Latin sense of *fpt-mofitSy* handfome, captivating. The whole expreffion seems to refer to the Echidna of Heilod. DUNSTER.

Ibid.———*my accomplish'd snare.*] There seems to be a quibble in the use of this epithet. WAR BURTON.

It rather appears to be irony, as in Euripid, *Medea* :

——— Σαυμαγὸν δὲ σε  
 Ἐχω πίσιν καὶ πικρὸν ἢ τάλαν' ἐγώ. JOHN WARTON.

Ver. 235. *Who, vanquish'd with a peal of words,*

*Gave up my fort &c*] This allusion to modern artillery, in the mouth of Samfon, may appear no less objectionable than his references to the Grecian mythology. But the truth is, the poet was now thinking of his beloved Shakspeare. See the note on v. 404, *Tongue-batteries.* TODD.

Ver. 241. *That fault &c*] Milton certainly intended to reproach his countrymen indirectly, and as plainly as he dared, with the Restoration of Charles II, (which he accounted the

On Ifrael's governours and heads of tribes,  
 Who, feeling tholè great afts which God had dofte  
 Singly by me againft their conquerours.

Acknowledged not, or not at all confider'd, 215  
 Deliverance offer'd: I on the other fide  
 Us'd no ambition to commend my deeds;  
 The deeds themfelves, though mute, fpoke loud  
                   the doer:

But they perfifted deaf, and would notfeem 24y  
 To count them things worth notice, till at length  
 Their lords the Phililines with gathered powers  
 Entered Judea feeking me, who then  
 Safe to the rock of Etham was retired;  
 Not flying, but fore-cafting in what place  
 To.Cet upon them, what advantaged beft: 255  
 Mean while the men of Judah, to prevent  
 The harraish of their land, befet me round;  
 I willingly on fome conditions came

reftoration of flavery,) and with the execution of the Regicides.  
 He purfues the fame fubjecl again v. 678 to v. 700. I wonder  
 how the Licenfers of thofe days let it pafs. JORTIN.

It is the more to be wondered at, as fome paffages in his  
*Hiftory of England*, containing indirect remarks on his country,  
 were ftruck out by the Licenfer, in the fame year. They were  
 afterwards printed in a quarto pamphlet, in 1681; and in the  
 edition of his *Profe Works* in 1738 are admitted into their place  
 in the third book of his *Hiftory*. TODD.

Ver. 247. *Us'd no ambition*] *Going about with Itudioufnefs  
 and affectation to gain praife*, as Mr. Richardfon fays; alluding  
 to the origin of the word in Latin. NEWTON.

Ver. 253. *Safe to the rock of Etham & c*] Judges xv. 8.

NEWTON.



Into their hands, and they as gladly yield me  
 To the uncircumcis'd a welcome prey, 260  
 Bound with two cords; but cords to me Were  
 threads

Touch'd with the flame: on their whole hoft I flew  
 Unartful, and with a trivial weapon fell'd  
 Their choicest youth; they only liv'd who fled.  
 Had Judah that day join'd, or one whole tribe, 265  
 They had by this potfefs'd the towers of Gath,  
 And lorded over them whom they now ferve:  
 But what more oft, in nations grown corrupt,  
 And by their vices brought to fervitude,  
 Than to love bondage more than liberty, 270  
 Bondage with ease than ftrenuous liberty;  
 And to defpife, or envy, or fufpect  
 Whom God hath of his fpécial favour rais'd  
 As their deliverer? if he aught begin,

Ver. 268, *But what wore oft, in nations grown corrupt, &c*] Here Mr. Thyer has anticipated me, by obferving that Milton is very uniform, as well as juft, in his notions of liberty, always attributing the lofs of it to vice and corruption of morals: but in this paffage he very probably intended alfo a fecret fatire upon the Englifh nation, which, according to his republican politicks, had, by reftoring the king, chofen *bondage with ease rather than ftrenuous liberty*. And let me add, that the fentiment is very like that of Æmilius Lepidus the conful in his oration to the Roman people againft Sulla, preferred among the fragments of Salluit—"Annuite legibus impofitis; accipite otium cum fervitio;"—but for myfelf—"potior viva eft periculofa libertas quieto fervitio." NEWTON.

Ver. 274. ————— *if he aught begin,*  
*How frequent to deftrt him, &c*] Is there any  
 allufion here to the laft ineffectual efforts of the republican

How frequent to defert him, and at laſt . . . 275  
To heap ingratitude on worthieft deeds ?

*Chor.* Thy words to my remembrance bring  
How Succoth and the fort of Pehuel  
Their great deliverer contemn'd,  
The matchleſs Gideon, in purfait 280  
Of Madian and her vanquiſh'd kings:  
And how ingrateful Ephraim  
Had dealt with Jephtha, who by argument,  
Not worſe than by his ſhield and ſpear,  
Defended Iſrael from the Ammonite, 285  
Had not his prowels quell'd their pride  
In that fore battle, when ſo many died  
Without reprieve, adjudg'd to death,

General Lambert againſt Monk and the Reſtoration, when he was deſerted by the people, and at laſt taken priſoner by his old partiſan Ingolſby? DUNSTER.

Ver. 278. *How Succoth and the fort of Penuel &c*] The men of Succoth, and of the tower of Penuel, reſuſed to give loaves of bread to Gideon and his three hundred men purſuing after Zebah and Zalmunna, kings of Midian. See *Judg.* viii. 4—9 NEWTON.

Ver. 282. *And how ingrateful Ephraim &c*] Jephthah ſubdued the children of Ammon; and he is ſaid to have *defended Iſrael by argument not worſe than by arms* on account of the meſſage which he lent unto the king of the children of Ammon. *Judg.* xi. 15—27. For his victory over the Ammonites the Ephraimites envied and quarrelled with him; and threatened to burn his houſe with fire: but Jephthah and the men of Gilead ſmote Ephraim, and took the paſſages of Jordan before the Ephraimites, and there flew thoſe of them who could not rightly pronounce the word *Shibboleth*; and there fell at that time two and forty thouſand of them. See *Judg.* xii. 1—6. NEWTON.

tW want of well pronouncing Shibboleth.

*Samf.* Of fuch examples add me to the roll;  
Me eafily indeed mine may negleft, 291  
But God's proposed deliverance not fo.

*Chor.* Juft are the ways of God, "  
And juftifiable to Men ;  
Unlefs there be, who think not God at all: 295  
If any be, they walk obfcure;  
For of fuch doctrine never was there fchool,  
But the heart of the fool,  
And no man therein doctor but himfelf. 299

Yet more there be, who doubt his ways not juft,  
As to his own edicts found contradicting,  
Then give the reins to wandering thought,  
Regardlefs of his glory's diminution;  
Till, by their own perplexities involved,  
They ravel more, ftill lefs refolv'd, 305  
But never find felf-fatisfying folution.

Ver. 298. *But the heart of the fool,*] Alluding to *Pfal.xiv. 1.*  
And the fentiment is not very unlike that of a celebrated divine.  
" *The fool hath faid in his heart. There is no God:* and who but  
a fool would have laid fo ?" NEWTON.

Ver. 299' *And no wan therein doctor but himfelf*] There is  
fomething rather too quaint and fanciful in this conceit, and it  
appears the worfe, as this fpeech of the Chorus is of fo ferious a  
nature, and filled with fo many deep and folemn truths.

THYER,

Ver. 303. ————— *his glory's diminution* ;] This ex-  
preffion is ftrong, as anciently underftood. *Cic. de Orat. ii. 39.*  
" *Majeftatem pop. Rom. minuere*" is the fame as " *crimen læfæ*  
*majeftatis.*" And *Corn. Nepos, Ages. iv.* " *Religionem minuere*"  
is " *violare.*" RICHARDSON.

As if they would confine the Interminable,  
 And tie him to his own prefcript,  
 Who made our laws to bind us, not himfelf,  
 And hath full right to exempt 310  
 Whom fo it pleafes him by choice  
 From national obftriction, without taint  
 Of fin, or legal debt;  
 For with his own laws he can bed difpenfe.

He would not elfe, who never wanted means,  
 Nor in refpect of the enemy juft caufe, 316  
 To fet his people free,  
 Have prompted this heroick Nazarite,  
 A gain ft his vow of ftricteft purity,  
 To feek in marriage that fallacious bride, 320  
 Unclean, unehafte.

Down, reaſon, then ; at lead vain reaſonings,  
 down;  
 Though reaſon here aver,  
 That moral verdiſt quits her of unclean :

Ver. 307. —————the Interminable,] Him, whom *no bound or limit* can confine ; a word finely expreffing the immenſity of God. Chaucer uſes it for *boundleſs*: " Eternite then is perſite poſſeſſion and all together of life *interminable*" Boeth. lib. v. prof. vi. TODD.

Ver. 319. —————vow of *firicteft purity*,] Not a vow of celibacy, but of ftricteft purity from Mofaical and legal uncleanneſe. WARBUUTON.

Ver. 324. *That moral verdict quits her of unclean*:] That is, By the law of nature a Philiftine woman was not unclean, yet the **law** of Moſes held her to be ſo. I don't know why the poet thought fit to make his hero ſcepticize on a point, as irreconcilable to reaſon, which may be very well accounted for by

Unchaste was subsequent, her stain not his. 325

But see here comes thy reverend Sire  
With careful step, locks white as down,  
Old Manoah: Advise

Forthwith how thou ought'st to receive him.

*Samf.* Ay me ! another inward grief, awak'd  
With mention of that name, renews the assault. 331

[Enter] *Manoah.*

*Man.* Brethren and men of Dan, for such ye  
feem,

the bell rules of human prudence and policy. The institution of Moses was to keep the Jewish people distinct and separate from the nations. This the lawgiver effected by a vast variety of means: one of which was to hold all other nations under a legal impurity; the best means of preventing intermarriages with them.

WARBURTON.

Vox. 326.———[*reverend Sire*] An expression, repeated, ver. 1456; used also in *Par. Lost*, B. xi. 719; and brought from his *Lycidas*:

" Next Camus, *reverend fire*, went footing flow."

Thus also Cowley,  *Davideis*, B. III. of the high priest:

" Much more the *reverend fire* prepar'd to fay,"

Pope, in his first *Moral Essay*, and Parnell, in his *Hermit*, have made use of this expression ; which (it may be added) is of older poetical authority than that of Milton. Thus, in *A Courtier's Controuersie of Cupid's Cautels*, 4to. 1578. p. 15.

" The *reuerend* aged fires

" Obeyc these lawleflè mates, &c." TODD.

Ver. 330. *Ay me ! another inward grief awak'd*

*With mention of that name, renews the assault*] So Philoctetes., in the play of that name by Sophocles, to the Chorus, v. 1185.

Though in this uncouth place; if old respect,  
 As I fuppofe, towards your once gloried friend,  
 My fon, now captive, hither hath informed 335  
 Your younger feet, while mine caft back with age  
 Came lagging after; fay if he be here.

*Chor.* As fignal now in low deje6ted ftate,  
 As erft in higheft, behold him where he lies.

*Man.* O miferable change ! is this the man,  
 That invincible Samfon, far renown'd, 341  
 The dread of Ifrael's foes, who with a ftrengh

Πάλιν πάλιν παλαιὸν  
 Ἄλγην ὑπέμεινας με  
 ὦλεται τῶν πρὶν ἐντόπων.

Ver. 333, *Though in this uncouth place ;*] So Browne, as Mr. Dunfter alfo notices, *firitann. Pafforals*, B. i. S. 3. ed. 1616. "An *uncouth place* fit for an uncouth mind." See alfo my note on *L'Allegro*, ver. 5. TODD.

Ver. 336.———••———*while mine caft back with age*] This is very artfully and properly introduced, to account for the Chorus coming to Sainton before Manoah ; for it is not to be fuppofed that any of his friends fhould be more concerned for his welfare, or more defirous to vifit him than his father. NEWTON.

Ver. 340. *O miferable change ! &c*] This fpeech of Manoah's is, in my opinion, very beautiful in its kind. The thoughts are exactly fuch as one may fuppofe would occur to the mind of the old man, and are expreffed with an earneftnefs and impatience very well fuited to that anguiih of mind he muft be in, at the fight of his fon under fuch miferable afflicted circumftances. It is npt at all unbecoming the pious grave character of Manoah, to repreſent him, as Milton does, even complaining and murmuring at this difpofition of Heaven, in the firft bitternefs of his foul. Such fudden ftarts of infirmity are aferibed to fome of the greateft perfonages in Scripture, and it is agreeable to that well known maxim, that religion may regulate, but can never eradicate, natural paſſions and affections. THYER

Equivalent to Angels walk'd their ftreets,  
 None offering fight; who fingle combatant  
 Duell'd their armies rank'd in proud array, 345  
 Himfelf an army, now unequal match  
 To faye himfelf againft a coward arm'd  
 At one fpear's length. O ever-failing truſt  
 In mortal ftrength ! and oh ! what not in man  
 Deceivable and vain ? Nay, what thing good 350  
 Pray'd for, but often proves our woe, our bane ?  
 I pray'd for children, and thought barrennefs  
 In wedlock a reproach ; I gain'd a fon,

Ver. 345. *Duell'd*] I have feen it affirmed that the verb *duel* is of Milton's coinage. But it is of older authority. See Ritfon's *Eng. Metr. Romances*, vol. iii. p. 297.

" With the king of France *duelled* he."

I may add that it was in uſe in Milton's own time, before this tragedy was printed. Thus in Baron's *Cyprian Academy*, 8vo. 1648, P. 23. " We come not hither to debate, but to combat; not to cavill, but to *duel*, &c." And in J. Boden's *Alarme beat up in Sion*, &c. 4to. 1644, p. 13, " Not that I would encourage any man to *duell* it, in his owne avengement, or for his private honour, &c." TODD,

Ver. 352. *I pray'd for children, and thought barrennefs*

*In wedlock a reproach ;*] Some lines from a fragment of Euripides may be introduced here. They are very beautiful, and not impertinent. See edit. Barnes, p. 443.

Γύναι, φίλον μὲν φίλῳ ἤλις τόδε.  
 Καλὸν δὲ πάλαι χεῖρ' ἰδεῖν εὐήμερον,  
 Γῆτ' ἤρινόν θ' ἀλλάσσει, πλεῖστον θ' ὕδωρ  
 Πολλῶν τ' ἔπαινον ἐγὶ μοι λίσσεται καλῶν.  
 Ἄλλ' ὕδρην ὅττω λαμπρὸν, οὐδ' ἰδεῖν καλόν,  
 Ὅς τοῖς ἄπαισι, καὶ πάλαι διδηγμένοις,  
 Παῖδων περὶ τῶν ἐν δόμοις ἰδεῖν φάτω. CALTON.

And fuch a fon as all men hail'd me happy ;—  
 Who would be now a father in my ftead ? 355  
 O wherefore did God grant me my requeft,  
 And as a bleffing with fuch pomp adorn'd ?  
 Why are his gifts delirable, to tempt  
 Our earned prayers, then, given with folemn hand  
 As graces, draw a fcorpion's tail behind ? 360

Ver. 354.. *And fuck a fan as &c*] It is very hard that the editors of Milton have never taken the pains to correct the cr-  
 rours of the firft edition, which he had himfelf corrected. This  
 verfe at firft was printed imperfecd, and it has been followed in  
 all the editions,

" Such a iön as all men hail'd me happy."

*And* was wanting in the beginning,

" *And fuch a fon &c.*

So Milton himfrlf corrected it, and fo Mr. Jortin and Mr. Symp-  
 fon conjectured it fhould be read. And, at the time of writing  
 this, in all probability the author remembered the happy father  
 in Terence, *Andria*. i, 69.

" Cum id mihi placebat, turn tum no ore omnes omnia

" Bona dicere, et laudare fortunas meas,

" Qui gnatum haberem tali ingenio præditum."

NEWTON.

Tonfon's edition of 1747 had rectified the miftake, of which  
 Dr. Newton afterwards complains. ToDD.

Ver. 359. ————*then, given with folemn hand*

*As graces, draw a fcorpions tail behind?*] He has  
 raifed this beautiful imagery on the following text, *Luke* xi. 12.  
 " If a fon fhall afk of his father an egg, will he *offer him a*  
*fcorpion?*" He was not always fo happy. WARBURTON.

He has been peculiarly happy in the ufe of this imagery. Thus  
 again, " A moft deadly *and fcorpion-like gift*," Profe-W. vol. i.  
 p. 304. ed. 1698. Again, in his *Tetrachordon*: " It is man's  
 perverfe cooking who hath turned this *bounty of God into a*  
*fcorpion.*" Ibid. p. 335. TODD.



For this did the Angel twice descend ? for this  
 Ordain'd thy nurture holy, as of a plant  
 Select, and sacred, glorious for a while,  
 The miracle of men ; then in an hour  
 Ensnar'd, affaulted, overcome, led bound, 365  
 Thy foes' derision, captive, poor, and blind,  
 Into a dungeon thrust, to work with Haves?  
 Alas ! methinks whom God hath chosen once  
 To worthieft deeds, if he through frailty err,  
 He should not so overwhelm, and as a thrall 370  
 Subject him to so foul indignities,  
 Be it but for honour's sake of former deeds.

*Samf.* Appoint not heavenly disposition, Father;

Ver. 362.—————*as of a plant*] This is a frequent scriptural metaphor. See *Isaiah* v. 7, liii. 2. Homer describes Thetis thus speaking of her ion Achilles, // . xviii. 57.

————— ὁ δ' ἀνδραμιν ἐρεῖ ἴσος,  
 Τον μιν ἐγὼ θρεψασα ΦΥΤΟΝ ὥς, γούνη ἀλωής.

Theocritus also speaks in familiar language of Hercules, *Idyll.* xxiv. 101. DUNSTER.

Ver. 365. *Ensnar'd, affaulted, Sec*] The succession of participles renders the description more pathetick, as in ver 563.

" Now blind, disheartend, sham'd, dishonour'd, quell'd"

An example of familiar effect occurs in the poet's description of the fallen angels, after their defeat, *Par. Loft*, B. vi. 851.

—————" of their wonted vigour—*drain'd,*  
 " *Exhausted, spiritless, afflicted, fallen'* TODD.

Ver. 373. Appoint] That is, arraign, summon to answer.

WARBURTON.

Perhaps *limit*, or *direct*: or rather, according to an old acceptance of the word, *blame, lay the fault upon*. See Barret's *Alvearie*, 1580. *Appoynt*, col. 2. No. 497. TODD.

Nothing of all thefe evils hath befallen me  
 But juftly; I myfelf have brought them on, 375  
 Sole author I, fole caufe : If aught feem vile,  
 As vile hath been my folly, who have profan'd  
 The myftery of God given me under pledge  
 Of vow, and have betray'd it to a woman,  
 A Canaanite, my faithlefs enemy. 380  
 This well I knew, nor was at all furpris'd,  
 But warn'd by oft experience: Did not fhe  
 Of Timothee firft betray me, and reveal  
 The fecret wrefted from me in her highth  
 Of nuptial love profefs'd, carrying it ftraight 385  
 To them who had corrupted her, my fpies,  
 And rivals? In this other was there found  
 More faith, who alfo in her prime of love,  
 Spoufal embraces, vitiated with gold,  
 Though offered only, by the fcent conceiv'd 390  
 Her fpurious firft-born, treafon againft me ?  
 Thrice (he affay'd with flattering prayers and lighs,  
 And amorous reproaches, to win from me  
 My capital fecret, in what part my ftrength

Ver. 391. ———— *treafon againft me ?*] By our laws  
 called petty treafon. RICHARDSON.

Ver. 392. *Thrice fhe affay'd &c*] So, in *Par. Loft*, B. i. 619.

" Thrice he affay'd &c." T. WARTON.

Ver. 394. *My capital fecret,*] I am afraid this is an intended  
 pun ; if fo, it is a moil indefenfibile expreffion; and yet refem-  
 bling what is faid, *Par. L. B. xii.* 383.

" Needs mull the ferpent now his *capital* bruife

" Expect with pain ;" . . .

Lay ftor'd, in what part fumm'd, that fhe might  
know; 395

Thrice I deluded her, and turn'd to fport  
Her importunity, each time perceiving  
How openly, and with what impudence  
She purposed to betray me, and (which was worfe  
Than undiffembled hate) with what contempt 400  
She fought to make me traitor to myfelf;  
Yet the fourth time, when, muttering all her  
wiles,,.

With blandifh'd parlies, feminine affaults,  
Tongue-batteries, fhe furceas'd not day nor night,

where the reference certainly is to the " feed of the woman  
bruited the *head* of the ferpent/" DUNSTER.

Ver. 401. *She fought*] So it is in Milton's own edition;  
in moft of the others " *She thought*. NEWTON.

Ver. 402. —————;— *muftering all her wiles,*] So, in his  
*Profe-Works*, vol. i. edit. Amil, 1698. p. 196'. " Like a *crafty*  
adultreft, fhe forgot not all her *fmoother looks, and enticing words*."  
Jofephus relates, that the attacks of Daliia were artfully made  
*κατὰ πωτὸν καὶ τοιαύτης συνουσίας*. TODD.

Ver. 403. *With blandinfh'd parlies,*] Dr. Johnfon fays *he*  
never met with this word before. It is common in our old  
writers. Thus in Chaucer, *Boethius* lib. ii. prof. prim. " For  
thou wert wont to hurtelen and difpifen her with many words,  
whan (lie was *blandifhyng* and preſent &c." Again, in Lewis's  
*Hift. of Tranſlations of the Bible*, p. 13. " In this pfalme he  
ſpekith of Criſt and his follewris *blandijhyng* to us." So, in  
Drayton's *Polyolbion*, S. xiii. p. 220. edit. 1622. " And how  
ſhe, *blandifhing*, by Dunfmore drives along/" TODD.

Ver. 404. *Tongue-batt cries, &c*] The phraſe was probably  
ſuggeſted by Shakſpeare, *K. Hen. VI. P. i. A. iii. S. iii*

" I am *vanquiſh'd*; theſe haughty words *of hers*

." Have *batter'd* me like roaring cannon-ihot, &c."

To form me over-watch'd, and wearied out, 405  
 At times when men seek most repose and rest,  
 I yielded, and unlock'd her all my heart,  
 Who, with a grain of manhood well resolv'd,  
 Might easily have shook off all life's cares:  
 But foul effeminacy held me yok'd 410  
 Her bond-slave; O indignity, O blot  
 To honour and religion ! fervile mind  
 Rewarded well with fervile punishment!  
 The base degree to which I now am fallen,  
 These rags, this grinding is not yet so base -415  
 As was my former fervitude, ignoble,  
 Unmanly, ignominious, infamous,

That this passage was in the poet's mind, may be further proved,  
 I think, from ver. 235.

" Who, *vanquish'd* with a peal of words,

\*" Gave up *my fort*."

Compare also the following passage in an old drama, entitled  
*The History of the tryall of Cheuahy, &c.* f. d. 4to. Printed by  
 Simon Stafford:

— — — >—————" cares —

" Pearst with the *volley* of thy *battling words*."\*

The scriptural account is this. " And it came to pass, when  
*she pressed him daily with her words*, and urged him so that his  
 soul was vexed unto death, that *he told her all his heart*," Judg.  
 xvi. 16, 17. TODD.

Ver. 4-11. ————— *O indignity, O blot &c*] Nothing  
 Could give the reader a better idea of a great and heroic spirit  
 in the circumstances of Samson, than this fudden gull of in-  
 dignation and passionate self-reproach upon the mentioning of his  
 weakness. Besides, there is something vastly grand and noble  
 in his reflection upon his present condition on this occasion,

" These rags, this grinding is not yet so base &c."

True flaverj, and that blindnefs worfe than this,  
That -faw not how degenerately I ferv'd

*Man.* I cannot praife thy marriage-choices,  
Son, 420

Rather approved them not; but thou didft: plead  
Divine impulſion prompting how thou might'ſt  
Find ibme occaſion to infeſt our foes.

I itate not that; this I am ſure, our foes  
Found foon occaſion thereby to make thee 425  
Their captive, and their triumph; thou theſe  
Temptation found'ſt, or over-potent charms,  
To violate the ſacred fruſt of fiience

Depoiited within thee; which to have kept  
Tacit, was in thy power: true; and thou bear'ſt  
Enough, and more, the burden of that fault; 431  
Bitterly haſt thou paid, and ftill art paying,  
That rigid ſcore. A worfe thing yet remains;

This day the Philiftines a popular feaſt  
Here celebrate in Gaza; and proclaim 435  
Great pomp, and ſacrifice, and prailès loud,  
To Dagon, as their God who hath delivered  
Thee, Samibn, bound and blind into their hands,  
Them out of thine, who flew'ſt them many a flain.

Ver. 434. *This day the Philiftines a popular feaſt & c* ] *Judges*  
xvi. 23. " Then the lords of the Philiftines gathered them  
together, for to offer a great ſacrifice unto Dagon their God, and  
to rejoice; for they laid, *Our God hath delivered Samfon our*  
*enemy into our hand, &c.*" This incident the poet has finely im-  
proved, and with great judgement he has put this reproach of  
Samfon into the mouth of his father, rather than any other of  
the drainatis perſonæ NEWTON,

So Dagon (hall be magnified, and God, 440  
 Besides whom is no God, compared with idols,  
 Difglorified, blafphem'd, and had in fcorn  
 By the idolatrous rout amidft their wine;  
 Which to have come to pafs by means of thee,  
 Samfon, of all thy fufferings think the heavieft,  
 Of all reproach the moft with ftame that ever 446  
 Could have befallen thee and thy father's houfe,  
 Samf. Father, I do acknowledge and confeß  
 That I this honour, 1 this pomp, have brought  
 To Dagon, and advanc'd his praifes high 450  
 Among the Heathen round; to God have brought  
 Difftionour, obloquy, and op'd the mouths  
 Of idolifts, and atheifts; have brought feandal  
 To Ifrael, diffidence of God, and doubt  
 In feeble hearts, propenfe enough before 455  
 To waver, or fall off and join with idols;  
 "Which is my chief affliction, fhame and sorrow,

Vcr. 44C. *Difglorifice,*] That is, deprived of glory. So, in his *Areopagitica*, Milton uſes *difexerciſing* for *depriving of exerciſe*; " by *difexerciſing* and blunting our abilities in what we know already : " And, in the ſame trad, *difinurcd* for *deprived of practice*; " Thus much we are hindered and *difinured*, by this conſe of licencing, toward the true knowledge of what we ſeem to know." Milton is fond of words thus compounded. We have *difallied*, in this drama, ver. 1022 ; *difejpoufed*, Par. L. B. ix. 17; *difeonſenting*, Of Prelat. Epifcopacy; *difgofpelling*, Apol. for Smectymnuus; *difworſhip*, Doct and Difcip. of Divorce; *difalleige*, Obſerv. on the Art. of Peace between the E. of Ormond and the Irifli. TODD.

Ver, 453. — *idoliſts,*] Milton uſes the adjective *idoliſh*, in Lis *Reaſon of Ch. Gov.* B. 2. Concluſion. " Their *idoliſh* temples." And the ſubſtantive *idoliſm*. Par. Reg. B, iv. 234. TODD.

The anguifh of my foul, that Suffers not  
 Mine eye to harbour sleep, or thoughts to reft:  
 This only hope relieves me, that the strife 460  
 With me hath end; all the conteft is now  
 'Twixt God and Dagon; Dagon hath prefum'd,  
 Me overthrown, to enter lifts with God,  
 His deity comparing and preferring  
 Before the God of Abraham. He, be fare, 465  
 Will not connive, or linger, thus provok'd,  
 But will arife, and his great name aftert:  
 Dagon muft floop, and fhall ere long receive  
 Such a dii'comfit, as (hall quite depoil him  
 Of all thefe boajfced trophies won on me, 470  
 And with confufion blank his worfhippers. f

*Man.* With caufe this hope relieves thee, and  
 thefe words

I as a prophecy receive; for God,  
 Nothing more certain, will not long defer  
 To vindicate the glory of his Name 475

Ver. 471.———blank *his worfhippers.*] That is,  
*confound.* So, in *Hamlet*, A. iii. S. ii.

" Each oppofite that *blanks* the face of joy."

Milton often uſes the adjective *blank* alſo in the ſenſe of *con\*  
 founded.* TODD.

Ver. 472.———*and thefe words*

*1 as a prophecy receive;*] This method of one  
 perſon's taking an omen from the words of another, was fre-  
 quently practiſed among the ancients; and in theſe words the  
 downfall of Dagon's worfhippers is artfully preſignified, as the  
 death of Sanifon is in other plates; but Manoah, as it was  
 natural, accepts the good omen, without thinking of the evil  
 chat is to follow. NEWTON,

Against all competition, nor will long  
 Endure it doubtful whether God be Lord,  
 Or Dagon. But for thee what (hall be done ?  
 Thou muſt not, in the mean while here forgot,  
 Lie in this miſerable loathſome plight, 480  
 Neglected. I already have made way  
 To ſome Philiftian lords, with whom to treat  
 About thy ranſom : well they may by this  
 Have ſatiſfied their utmoſt of revenge 484  
 By pains and flaveries, worſe than death, inflicted  
 On thee, who now no more canſt do them harm.

*Samſ.* Spare that propoſal, Father; ſpare the  
 trouble

Of that felicitation; let me here,  
 As I deſerve, pay on my puniſhment;  
 And expiate, if poſſible, my crime, 490  
 Shameful garrulity. To have reveal'd  
 Secrets of men, the ſecrets of a friend,  
 How heinous had the fact been, how deſerving  
 Contempt, and feorn of all, to be excluded  
 All friend {hip, and avoided as a blab, 495  
 The mark of fool let on his front ? But I

Ver. 496. *The mark of fool ſet on his front ?*

*But I God's counſel have not kept, his holy ſecret]*

So it is in almoſt all the editions. Mr. Warton believes the  
 Alexandrine verſe was not left ſo by the author, and therefore  
 reads, with Hawkey's Dublin edition of 1752, .

" *The mark of fool ſet on Ids front ? But I*

" *God's counſel have not kept, his holy ſecret*

" *Prefumptuouſly have published, &c.*"

There was alſo an inſtance in *Paradiſe Loſt* of a needleſs Alex-  
 andrine, and of the deficiency of a foot in the preceding Verſe,  
 which .Tickell firſt rectified. B- x. 989. TODD.



God's counfel have not kept, his holy fecret  
 Prefumtuoufly have publifh'd, impioufly,  
 Weakly at leaft, and fhamefully; a fin  
 That Gentiles in their parables condemn 500  
 To their abyfs and horrid pains confin'd.

*Man.* Be penitent, and for thy fault contrite;  
 But act not in thy own affliction, Son:  
 Repent the fin; but, if the punifhment

Ver. 500. *That Gentiles in their parables condemn & c]* Alluding to the ftory of Tantalus, who for revealing the fecrets of the Gods was condemned to pains in Hell. Cicero *Tufc. Difp.* iv. 16. " Poetse impendere apud inferos faxum Tantalo faciunt ob fcclera, animique impotentiam, et fuperbiloquentiam." Euripides afligns the fame punifhment, and for the fame reafon, *Oreftes*, v. 8.

ὅτι θεοῖς ἀνθρωπῶν  
 Κοινῆς τραπέζης ἀξίωμ' ἔχων ἴσον,  
 Ἀκόλαστον ἔσχε γλώσσαν, αἰσχρίστην νόσον.

Mr. Warburton's remark is that " the ancient myftagogues taught, that the Gods punifhed both the revealers, and the violators, of their myfteries. Milton had here in his eye that fine paflage of Virgil, *Æn.* vi. 617.

——" fedet, æternumque fedebit

" Infelix Thefeus, Phlegyasque miferimus omnes

" Admonet, &c." NEWTON.

The paflage, cited by doctor Newton from the Tufculan Queftions, does not explain the ftory of Tantalus as here referred to. Neither does the paflage from Euripides, without it\* glofs from the Scholiaft; where indeed it is faid that Tantalus was punifhed for revealing the myfterics of the gods, *ἐξίπων τοῖς βροτοῖς τὰ θεῶν ἀπορρήτα, τὴν γὰρ ἐστὶ τὸ ἀκόλαστον ἔσχε γλῶσσαν.* But the claflical authority in Milton's mind I fuppofe to have been that of Ovid, who exprefsly afcribes the punifhment of Tantalus to his fhameful garrulity, which is faid to be a grievous crime, *De Art. Amandi*, ii. 601, &c, DUNSTER.

Thou canst avoid, self-preservation bids; 505  
 Or the execution leave to high disposal,  
 And let another hand, not thine, exact  
 Thy penal forfeit from thyself: perhaps  
 God will relent, and quit thee all his debt;  
 Who ever more approves, and more accepts, 510  
 (Best pleas'd with humble and filial submission,)  
 Him, who, imploring mercy, sues for life,  
 Than who, self-rigorous, chooses death as due;  
 Which argues over-just, and self-displeas'd  
 For self-offence, more than for God offended. 515  
 Reject not then what offered means, who knows  
 But God hath let before us, to return thee  
 Home to thy country and his sacred house,  
 Where thou mayst bring thy offerings, to avert  
 His further ire, with prayers and vows renewed.

*Sam.* His pardon I implore; but as for life, 521  
 To what end should I seek it? when in strength  
 All mortals I excell'd, and great in hopes  
 With youthful courage, and magnanimous  
 thoughts  
 Of birth from Heaven foretold, and high ex-  
 ploits, 525  
 Full of divine instinct, after some proof  
 Of acts indeed heroick, far beyond

Ver. 516. *Reject, not then what offer'd means*] That is, *those* means which who knows but God hath set before us: *what for those which*. The expression is a little hard, but to this effect: "Reject not these means of ransom, which, for any thing one can tell, God may have set before us, or suggested to us, in order to return thee &c." HURD.,

The fons of Anak, famous now and blaz'd,  
 Fearles of danger, like a petty God  
 I walk'd about admir'd of all and dreaded 530  
 On hostile ground, none daring my affront.  
 Then swollen with pride into the snare I fell  
 Of fair fallacious looks, venereal trains,  
 Soften'd with pleasure and voluptuous life;  
 At length to lay my head and hallow'd pledge 535  
 Of all my strength in the lascivious lap  
 Of a deceitful concubine, who bore me  
 Like a tame wether, all my precious fleece,  
 Then turn'd me out ridiculous, despoil'd,  
 Shaven, and disform'd among mine enemies. 540

*Chor.* Desire of wine and all delicious drinks,  
 Which many a famous warrior overturns,

Ver. 532. ————— into the snare I fell

*Of fair fallacious looks, venereal trains,]* See  
 Fairfax's translation of Tasso, B. iv. 26. where Hedroart, sending  
 Armida to seduce the Christian host, and, if possible, its leader,  
 bids her

" Frame snares of looks, trains of alluring speech."

**DUNSTER,**

Ver. 535. *At length to lay my head and hallow'd pledge*

*Of all my strength in the lascivious lap*

*Of a deceitful concubine,]* Compare Spenser, *Faerie*

*Qucene*, ii. vi. 14.

" Thus when hee had his eyes and fences fed

" *With false delights*, and fill'd with pleasures vain.

" Into a shady vale hee led him led,

" *And laid him downe upon a grassy playn* ;—

" She sett beside, *laying his head disform'd*

" *In her loose lap*," TODD.

Thou couldst repress; nor did the dancing ruby  
Sparkling, out-pour'd, the flavour, or the smell;  
Or taste that cheers the heart of Gods and Men,  
Allure thee from the cool crystalline stream. 546

*Sarnf.* Wherever fountain or fresh current  
flow'd

Against the eastern ray, translucent, pure

Ver. 543. •—————*the dancing ruby &c*] Dr. Newton and Mr. Thyer remark, that the poet probably alludes to *Prov* xxiii. 31. "Look not thou upon the wine when it is red, when it giveth its colour in the cup, when it moveth itself aright." Milton has also "*rubied nectar*." *Par. Lost*, B. v. 633. And *dancing* he has transferred hither from his *Comus*, v. 673.

"And first, behold this cordial julep here,

"That flames and dances in his crystal bounds." TODD.

Ver. 545. *Or taste that cheers the heart of Gods and Men,*] *Judges*, ix. 13. "Wine which cheereth God and Man." Milton says *Gods*, which is a just paraphrase, meaning the hero-gods of the Heathen. Jotham is here speaking to an idolatrous city, that ran a whoring after Baalim and made Baal-berith their God: A god sprung from among men, as may be partly collected from his name, as well as from diverse other circumstances of the story. Herodotus, in a similar expression, says that *the vengeance of the Fates pursued the crimes of Gods and Men*, *Theog.* v. 220.

Αἱ τ' ἀνθρώπων τε δυνάμεις, κ. τ. λ. WARBURTON.

"Gods and Men" is the reading of Milton's own edition, and more agreeable to the text of Scripture than in the common editions "Gods or Men," NEWTON.

The edition of 1747 follows Milton's own edition. TODD.

Ver. 547. *Wherever fountain or fresh current flow'd*

*Against the eastern ray, &c*] This circumstance was very probably suggested to our author by the following lines of Tasso's poem *del Mondo creato*, Giornata iii. ft. 8.

"O liquid! cristalli, onde s'estingua

"L'ardeate fete a miseri mortali:

With touch ethereal of Heaven's fiery rod,  
 I drank, from the clear milky juice allaying 550  
 Third, and refrelh'd : nor envied them the grape  
 Whose heads that turbulent liquour fills with  
 fumes,

*Chor.* O madnefs, to think use of ftrongeft  
 wines

And ftrongeft drinks our chief fupport of health,  
 When God with thefe forbidd'n made choice to  
 rear 555

His mighty champion, ftrong above compare,

" Ma piu falubre è, fe tra viue pietre

« Rompendo l' argentate, e fredde corna,

" Incontra ii nuouo fol, che il puro argento

" Co' raggi indora"———THYER

Mr. Geddes, in his learned and entertaining *Effay on the Composition fyc. of Plato*, confident thefe lines of Milton as poffeffing much of the fame fpirit, though applied to another thing, with a paffage in the philosopher's *Io*, p. 533, 534, torn. i. edit. Serran. where, fpeaking of the poets, he fays " As foon as they enter the winding mazes of harmony, they become lymphatic, and rove like the furious Bacchanals, who in their phrenzy draw honey and milk out of the rivers. The Poets tell us the fame thing of themfelves &c." *Eſſay*, 1748, p. 184, TODD.

Ver. 549. *With touch ethereal of Heaven's fiery rod,*] This defcription of the firft ray of light at the moment of fun-rife, is eminently bold and beautiful. We might trace it to Euripides, *Suppl* 652.

to which Dr. Kurd refers Milton's " long-levell'd rule of freaming light," *Com.* ver. 340. The *fiery rod* is perhaps more immediately the rod, (*virga*,) as well as *rule*. DUNSTER.

Whofe drink was only from the liquid brook.

*Samf.* But what avail'd this temperance, not  
complete ;

Againſt another object more enticing ?

What boots it at one gate to make defence, 560

And at another to let in the foe,

Effeminately vanquiſh'd ? by which means,

Now blind, difliearten'd, ſham'd, diihonour'd,  
quell'd,

To what can I be ufeſul, wherein ſerve

My nation, and the work from Heaven impos'd,

But to fit idle on the houſhold hearth, 566

A burdenous drone ; to viſitants a gaze,

Or pitied object, theſe redundant locks

Robuſtious to no purpoſe cluſtering down,

Vain monument of ſtrength ; till length of years

And fedentary numneſs craze my limbs 571

Ver. 557. *Whofe drink &c.*] Samſon was a Nazarite. *Judges*, xiii. 7; therefore to drink no wine, nor have his head. See *Numb.v'i. Amos*, ii. 12. RICHARDSON.

Ver. 566, *But to fit idle on the houſhold hearth, &c*] It is ſuppoſed, with probability enough, that Milton choſe Samſon for his ſubject, becauſe he was fellow-fufterer with him in the loſs of his eyes; however one may venture to ſay, that the ſimilitude of their circumſtances has enriched the poem with ſeveral very pathetick deſcriptions of the miſery of blindneſs. THYER.

Ver. 569. *Robuſtious*] An old word ſignifying violent or forcible, as in Drayton's *Barons Il'arres*, 1627, c.v ft. 85.

" Caſt from my feat in ſome *robuiſtious* courſe." TODD.

Ver. 571. ————— craze my limbs] He uſes the word *craze* much in the ſame manner as in the *Par. Loſt*, B. xii. 210. Where ſee the note. NEWTON.

To a contemptible old age obfcure ?  
 Here rather let me drudge, and earn my bread ;  
 Till vermin, or the draff of fervile food,  
 Confume me, and oft-invoked death 575  
 Haften the welcome end of all my pains,

*Man.* Wilt thou then ferve the Philiftines with  
 that gift

Which was exprefsly given thee to annoy them ?  
 Better at home lie bed-rid, not only idle,  
 Inglorious, unemployed, with ago outworn. 580  
 But God, who caus'd a fountain at thy prayer  
 From the dry ground to fpring, thy thirft to allay  
 After the brunt of battle, can as eafy  
 Caufe light again within thy eyes to fpring, 584  
 Wherewith to ferve him better than thou haft;

Ver. 574.——draff] *The refufe.* See *Par. L.*  
*B. x. 630.* Thus Chaucer, *Pro!*, to the *Parjones Tale*.

" Why fhould I fowen draff out of my fill,

" When I may fowen whete, if that me lifte?"

' And Shakfpeare, 1. *Hen.* IV. A. iv. S. 2. " You would think  
 J had a hundred and fifty tatter'd prodigals, lately come from  
 fwine-keeping, from eating *draff* and hulks." DUNSTEH.

Ver. 575.——oft invoked death] Some editions  
 read " *oft-invoked death* ;" which deftroys the metre. TODD.

Ver. 581. *But God, who caus'd a fountain at thy prayer*

*From the dry ground to fpring, & c ]* See *Judges*  
 xv. 18, 19. But Milton differs from our tranflation of the  
 Bible. The truncation fays, that *Gad clave an hollow place that*  
*was in the jaw*: Milton fays, that *God caus'd a fountain from*  
*the dry ground to fpring*, and herein he follows the Chaldee para-  
 phraft and the bell commentators, who underftand it that God  
 made a cleft in fome part of the ground or rock, in the place  
 called Lehi ; *Lehi* fignifying both a jaw, and a place fo called,

NEWTON.

And I perfuade me fo; why elfe this ftrength  
 Miraculous yet remaining in thofe locks ?  
 His might continues in thee not for nought,  
 Nor fhall his wohderohs gifts Be frufrate thus.

*Samf.* All otherwife to me my thoughts por-  
 tend, 590

That thefedark orbs no more fhall treat with light,  
 Nor the other light of life continue long,  
 But yield to double darknefs nigh at hand:  
 So much I feel my genial fpirits droop,  
 My hopes all flat, Nature within me feems 595  
 In all her functions weary of herfelf;  
 My race of glory run, and race of fhame,  
 And I fhall fhortly be with them that reft.

*Man.* Believe not thefe fuggeftions, which  
 proceed 599  
 From anguifh of the mind and humours black,

Ver. 588. *His might continues &c*] A fine preparative,  
 which raifes our expectation of fome great event to be produced  
 by his ftrength. WARBUXTON.

Ver. 594. *So much I feel my genial fpirits droop, &c*] Here  
 Milton, in the perfon of Samfon, defcribes exactly his own cafe,  
 what he felt, and what he thought, in fome of his melancholy  
 hours. He could not have written fo well but from his pwn  
 feeling and experience; and the very flow of the verfes is melan-  
 choly, and excellently adapted to the fubject. As Mr. Thycr  
 expreffes it, there is a remarkable folemnity, and air of melan-  
 choly; in the very found of thefe verfes; and the reader will  
 find it very difficult to pronounce them without that grave and  
 ferious tone of voice which is proper for the occafion.

NEWTON.

Yer. 600.—————and humours blacky  
*That mingle with thy fancy.*] This very juft notion



That mingle with thy fancy- I however  
Mull not omit a father's timely care

of the mind or fancy's being affected, and as it **were** tainted with the vitiated humours of the body, Milton bad before adopted in his *Paradise Lofty* where lie introduces Satan in the fhape of a toad at the car of Eve, B. iv. 804.

i' Or if, infpiring venom, he might taint  
(i The animal fpints &c."

So again in *Comus*, v. 809.

—————" 'tis but the *Iees*  
" And fettlings of a melancholy blood ." THYER.

In all thefe notions Milton has followed the authority of others; for, in the paffage cited from *Par. Loft*, he might allude to Sylvefter's *Du Bartas*, 1021, p. 189, where the Tempter is defcribed " troubling Eve's *fpirif*," and where it is obferved alfo,

" The euill Angels Hide too eafily,  
" As fubtile fpirits, into our *fantafie*"

In the paffage from *Com us*, the fame book might have fuggefted the expreffions, ed. fupr. p. 21.

—————" the mafs of blood  
" The Sanguine Aire commands: the clutted mud,  
" Sunk down in *Ices*, Earth's melancholy fhowes,"

Or Shakſpeare, *K. John*, A. iii. S, v.

" Or if that furly fpirit, melancholy,  
" Had bak'd thy blood, and made it heavy-thick"

Here perhaps he was guided by Burton's *Anat. Of Melancholy*:  
"i Galen imputeth all to the cold that is *black*; and thinks, that, theſpirits being darkened, and the fubftance of the braine cloudy and darke, all the objects thereof appear terrible, and the mind itſelfe, by theſe darke, obfcure, groffe iumes, afeending from black humors, is in continual darkneſſe, fear, and forrow; divers terrible monſtrous fictions in a thouſand fhapes and apparitions occurre, with violent paſſions, by which the braine and phantaſy are troubled and cclipſed." Edit Oxon. 1624, p. 17s. TODD.

Ver. 601. —————I however

Muſt not omit &c ] Such is alſo the language of

To profecute the means of thy deliverance  
 By ranfom, or how elfe: mean while be calm,  
 And healing words from thefe thy friends admit.

[En\*.]

*Samf.* O that Torment fhould not be confin'd  
 To the body's wounds and fores, 607  
 With maladies innumerable  
 In heart, head, breaft, and reins;  
 But muft fecret paffage find  
 To the inmoft mind, 611  
 There exercife all his fierce accidents,  
 And on her pureft fpirits prey,  
 As on entrails, joints, and limbs,  
 With anfwerable pains, but more intcnfe, 615  
 Though void of corporal fenfe.

My griefs not only pain me  
 As a lingering difeafe,

Occanus to his nephew Prometheus, *Æfehyl. Prom. Vinet.*

Και νυν εγω ειμι, και πειρασσομαι,  
 Εαν δυωμαι, τωιδε σ' εκλυσαι ποτών.  
 Συ δ' ησυχάζει. DUNSTER.

Ver. 605. *And healing words]* So, in *Par. Loft*, B. ix. 290.

" To whom with *healing words* Adam replied."

The phrafe is from Euripides, *Hippol.* v. 478.

ΕΙΣΙΝ δ' ἰπῶδαι καὶ ΛΟΓΟΙ ΘΕΑΚΤΗΡΙΟΙ. TORD.

Ver. 606. *O that Torment fhould not be find &c]* Milton, no doubt, was apprehenfive that this long defcription of Samfon's grief and mifery might grow tedious to the reader, and therefore here with great judgement varies both his manner of expreffing it, and the verfification. Thefe fudden ftarts of impatience are very natural to perfons in fuch circumftances, and this rough and unequal meafure of the verfes is very well fuited to it. THYER.

But, finding no redrefs, ferment and rage;  
 Nor lefs than wounds immedicable 620  
 Rankle, and fefter, and gangrene,  
 To black mortification.  
 Thoughts, my tormentors, arm'd with deadly  
 flings,  
 Mangle my apprehenfive tendered parts,

Ver. 620.—wounds immedicable] Ovid,' *Met.* x, 189.  
 " Erat immedicabile vulnus." Whenee alfo in Taffo's *Aminta*  
*Englijht*, 1628, A. ii. S. i.

" So deadly and immedicable wounds" TODD.

Ver. 623. *Thoughts, my tormentors, arm'd with deadly Jitngs,*  
*Mangle &c.]* This defcriptive imagery is fine  
 and well purfued. The idea is taken from the effects of poifonous  
 falts in the ftomach and bowels, which ftimulate, tear, inflame,  
 and exulcerate the tender fibres, and end in a mortification,  
 which he calls *death's benumbing opium*, as in that ftage the pain  
 is over. WARBURTON.

This imagery may have been adopted in imitation of Spcnfer,  
*Faer. Qu.* iii. ii. 39. or rather, *F. Q.* vi. vi. 5.

- " One day, as he was fearching of their wounds,
- " He found that they had feftred privily;
- " And, *ranckting* inward with unruly ftounds,
- " The *inner parts* now *gan to putrify*,
- " That quite they feem'd *paft helpe of furgery*;
- " And father needed to be difeiplinde
- " With holefome reade of fad fobriery,
- " To rule the ftubborne rage of paffion blinde:
- " Give falves to every fore, but counfell to the minde."

The moral fentence, at the conclufion of this flanza, illuftrates  
 alfo ver. 184. of this drama. Compare alfo the lamentation of  
 Io in the *Prometheus* of Æfchylus, v. 884. ed. Schutz.

Ἴπὸ μ' αἰὶ σφάκελος καὶ φρενοπληγεῖς  
 Μανίας θάλασσος, οἷστρον δ' ἄρδεις  
 Χρίει μ' ἄπυρος,  
 Κραδία δὲ φέβω φρένα λακτίζει.

Exasperate, exulcerate, and raife 625  
 Dire inflammation, which no cooling herb  
 Or med'cinal liquour can aflwage,

" *Mangled mind*," I muſt obſerve, is a phraſe in Sidney's *Arcadia*, 13th edit. p. 352.

" My *mangled minde* huge horrors Mill do fright."

After all, Milton might have had an eye to the impaſſioned exclamation of *Macbeth*, A. v. S. iii.

" Canſt thou not miniſter to a *mind difeas'd* ;

" Pluck from the memory a *rooted forrow* ; &c."

Compare alſo Milton's *Proſe-Works*, where he ſpeaks of " a ſmooth and eaſy leſſbn, which, received, hath the virtue to ſoften and diſpel *rooted and knotty forrows*," vol. i. ed. 1698. p. 281.

TODD.

Ver. 627. Or med'einat *liquour*] Here *medicīnal* is pronounced with the accent upon the laſt ſyllable but one, as in Latin ; which is more inuſual than as we commonly pronounce it *medicinal* with the accent upon the laſt ſyllable but two, or *mcd'cinal* as Milton has uſed it in *Comus*. The ſame muſical pronunciation occurs in Shakſpeare, *Othello*, A. v. S. x.

" Drop tears as fait as the Arabian trees

" Their *medicinal* gum." NEWTON.

*Medicinal* is not the reading of Milton's own edition : In that it is *meddnaL* The ſuppoſed emendation of *medicinal* is made in the folio of 1688, and it has been ſince invariably followed. But Milton intended the word to be *medcinal*, and to be pronounced haſtily, as in *Comus*, v. 636.

" And yet more *médcināl* is it than that Moly ;"

for it muſt be obſerved that the verſe here conſiſts of *only four feet*, correſponding with the alternate verſes, to the end of the paragraph.—Mr. Steevens, in a note on the paſſage of *Othello*, cited by doctor Newton, obſerves that *viedicinal* occurs in the works of two of our greateſt poets, Milton and Dryden. I apprehend, not in the poetry of Milton. I even find, that in his own editions of his *Proſe-Works*, Milton repeatedly ſpells this word, as in the *text*, *medcinal* TODD,

Nor breath of vernal air from fnowy Alp,  
 Sleep hath forfok and given me o'er  
 To death's benumbing opium as my only cure:  
 Thence faintings, fwoonings of defpair, 631  
 And fenfe of Heaven's defertion.

I was his nurfling once, and choice delight,  
 His deftin'd from the womb,  
 Promised by heavenly meffage twice defcending.  
 Under his fpecial eye 635  
 Abftemious I grew up, and thriv'd amain;  
 He led me on to mightieft deeds,

Ver. 628. *Nor breath of vernal air*] So, in that moil delightful paſſage in *Par. Lofty*, B. iv. 264,

"airs, *vernal airs*,

"*Breathing the fmell of field and grove.*" TODD,

Ibid.———*from fnowy Alp.*] He uſes *Alp* for mountain in general, as in *Par. Lofty*, B. ii. 620. *Alp*, in the ftrict etymology of the word, fignifies a mountain white with ſnow. We have indeed appropriated the name to the high mountains which feparate Italy from France and Germany; but any high mountain may be ſo called, and ſo Sidonius Apollinaris calls mount Athos, ſpeaking of Xerxes cutting through it, *Carm.* ii. 510. NEWTON.

Milton took this uſe of the word from the Italian poets, amongſt whom it is very common. HURD.

Ver. 633. *I was his nurfling once, &c*] This part of Sain-  
 ton's ſpeech is little more than a repetition of what he had ſaid  
 before, v. 23.

"O, wherefore was my birth from Heaven foretold

"Twice by an Angel &c."

But yet it cannot juſtly be imputed as a fault to our author. Grief, though eloquent, is not tied to forms; and is beſides apt in its own nature frequently to recur to, and repeat, its iburc\* and ſubject. THYER

Above the nerve of mortal arm,  
 Againſt the uncircumcis'd, our enemies: 640  
 But now hath caſt me off as never known,  
 And to thoſe cruel enemies,  
 Whom I by his appointment had provok'd,  
 Left me all helpleſs with the irreparable loſs  
 Of light, referv'd alive to be repeated 645  
 The ſubjeſt of their cruelty or ſcorn.  
 Nor am I in the liſt of them that hope;  
 Hopeleſs are all my evils, all remedileſs:  
 This one prayer yet remains, might I be heard,  
 No long petition, ſpeedy death, 650  
 The cloſe of all my miſeries, and the balm.

*Chor.* Many are the fayings of the wife,  
 In ancient and in modern books inroll'd,  
 Extolling patience as the trueſt fortitude;  
 And to the bearing well of all calamities, 655  
 All chances incident to man's frail life,  
 Conſolatories writ  
 With ſtudied argument, and much perſuaſion  
 fought

Ver. 654.—*patience as the trueſt fortitude ;]* So, in  
*Par. Loſt*, B. ix. 31. " the better fortitude of patience." TODD.

Ver. 656. *All chances incident to man's frail life, &c.]* There  
 is a full flop at the end of this line in all the editions, but there  
 ſhould be only a comma, as *the ſenſe* evinces, the conſtruction  
 being *And conſolatories writ with &c. to the hearing welt &c.*  
 Milton himſelf corrected it in the firſt edition; but when an  
 error is once made, it is ſure to be perpetuated through all the  
 editions. NEWTON.

Ver. 658.——————*and much perſuaſion fought]* I  
 ſuppoſe an error of the preſs *for fraught.* WARBURTON.

Lenient of grief and anxious thought ;  
 But with the afflicted in his pangs their found  
 Little prevails, or rather seems a tune 661  
 Harfti, and of difflnant mood from his com-  
 plaint ;  
 Unless he feel within  
 Some source of consolation from above,  
 Secret refreshings, that repair his strength, 665  
 And fainting spirits uphold.

God of our fathers, what is man !

I conceive the construction to be, *Consolatories are writ with studied argument, and much persuasion is fought* &c. NEWTON\*

*Hut fought* may mean *collected studiously* or *with pains*; or, it may be used in the sense of *recherchi* in French, *curious, refined, far-fetched*. DUNSTER.

Ver. 659. *Lenient of grief*] Expressed from what we quoted before from Horace, *Ep. l i . 34*.

" Sunt verba et voces, quibus hunc *lenire dolorem*

" Pollis." — NEWTON.

Ver. 660. *But with the afflicted*] Here was another error perpetuated through all the editions, " But to the afflicted." Milton himself corrected it. NEWTON.

Ver. 661. ————— or rather seems a tune

*Harjh, and of difflnant mood* &c.] Alluding to *Ecclus, xxii. 6*. " A tale out of season is as music in mourning.."

THYER.

See also the *Mir. for Magistrates*, ed. 1610, p. 708.

" The sage instructions of the wife man's mouth,

" Do found *harjh* music in the eares of youth." TODD.

Ver. 667. *God of our fathers, what is man !* &c.] This, and the following paragraph, to ver. 705. seem to be an imitation of the Chorus in Seneca's *Hippolytus*, where the immature and undeferved fate of that young hero is lamented, A. iv. 971.

That thou towards him with hand fo various,  
 Or might I fay contrarious,  
 Temper'tl thy providence through his fhort courfe,  
 Not evenly, as thou                    rul'ft                    671  
 Theangelick orders, and inferiour creatures mute,  
 Irrational and brute.  
 Nor do I name of men the common rout,  
 That wandering loofe about                    675  
 Grow up and perifti, as the fummer-fly,  
 Heads without name no more remembered;  
 But fuch as thou haft folemnly elected,  
 With gifts and graces eminently adorn'd,  
 To fome great work, thy glory,                    680  
 And people's fafety, which in part they effeft:

—————" fed cur idem,  
 " Qui tanta regis, fub quo vafti  
 " Pondera mundi librata fuos  
 " Ducunt orbis, hominum nimium  
 " Securus ades; non follicitus  
 " Prodeffe bonis, nocuiffe malis ?"  
 &c. to the end.    THYER.

Yer. 669. *Or might I fay contrarious,*] *Adverfe.* So, in *the Weakeft goeth to the Wall*, 16()0. " Like a *contrarious* tern-peft." And in Chaucer's *Leg. of Dido*, v. 435. edit. Urr.

" Sens that the goddes ben *contrarious* to-me." TODD,

Ver. 676. —————•••— *as the fummer-fly,*] So, in Shakpeare, *K. Hen. VI.* P. iii. A. ii. S. vi.

" The common people fwarm *like fummer-flies*" To DD.

Ver. 677. *Heads without name no more remember'd;*] Milton here probably had in view the Greek term for this lower clafs of mortals. They ftyle them ἀνάρητοι or ἀναρίμητοι, *men not numbered*, or *not worth the numbering*, THYER.



Yet toward thefe thus dignified, thou oft,  
 Amidft their highth of noon,  
 Changed thy countenance, and thy hand, with  
                   no regard  
 Of higheft favours paft 685  
 From thee on them, or them to thee of fervice.  
 Nor only doft degrade them, or remit  
 To life obfcure'd, which were a fair difmiffion,  
 But throw'ft them lower than thou didft exalt  
                   them high ;  
 Unfeemly falls in human eye, 690  
 Too grievous for the trefpafs or omiffion;  
 Oft leav'ft them to the hoftile fword  
 Of Heathen and profane, their carcaffes

Ver. 682. *Yet toward thefe thus dignified', thou oft,  
 Amidft their highth of noon,  
 Changeft thy countenance,]* There is a fine paffage  
 in the Fragments of Euripides, which Milton perhaps now re-  
 membered. See *Incert, Trag. Eurip.* v. 12. edit. Barnes.

Πολλοῖς ὁ Δαίμων, ὃ κατ' ἑυνοίαν φέρων,  
 Μεγάλα δίδωσι εὐτυχήματ', ἀλλ' ἵνα  
 Τὰς συμφορὰς λάβωσι ἐμφανέστερας. TODD.

Ver. 683. *Amidft their highth of noon,]* This forcible ex-  
 pvcilion is applied in the fame manner by Sandys, in his *Para-  
 phrafe upon Job*, ed. 16'48, p. 34.

" When men are from *their noon of glory* thrown."

Again, in his *Paraphrafe upon the Pfalms*, ed. fupr. p. 124.

" Thou haft on (lippy heights their greatnefle plac'd ;

" Down headlong from *their noon of glory* caft." TODD.

Ver. 693. ————— *their carcaffes*

*To dogs and fowls a prey,]* Plainly alluding to  
 Homer, //i. i. 4.

To dogs and fowls a prey, or elfe captiv'd; 694  
Or to the unjuft tribunals, under change of times,

—— αὐτὸς δὲ ἐλώρια τύχῃ κύνισσι,  
Οἰωνοῖσι τε πᾶσι. NEWTON.

Ver. 695. *Or to the unjuft tribunals, under change of times, & c.]* Here, no doubt, Milton reflected upon the trials and fufTerings of his party after the Reftoration; and probably he might have in mind particularly the cafe of Sir Harry Vane, whom he has fo highly celebrated in one of his Sonnets.

*If thefe they [fcape, perhaps in poverty & c.; this was his own cafe; he efaped with life, but lived in poverty, and though he was always very fober and temperate, yet he was much afflicted with the gout and other painful difeafes, in crude old age, cruda fenefius, when he was not yet a very old man :*

" Though not difordinate, yet caufelefs fuffering

" The punilhment of diffolute days."

Some time after I had written this, I had the pleafure to find that I had fallen into the fame vein of thinking with Mr. Warburton : but he has opened and purfued it much further, with a penetration and livelinefs of fancy peculiar to himfelf.

" *God of our fathers*" to ver. 704, is a bold expoflulation with Providence for the ill fuccefs of the *good old caufe*\*

" But fuch as thou haft folemnly elcted,

" With *gifts and graces* eminently adorn'd

" To fome great work thy glory."

In thefe three lines are defcribed the characters of the Heads of the Independent Enthufiafts : " which *in part* they effect :" that is, by the overthrow of the monarchy, without being able to raife their projected republick.

" Yet toward thefe thus dignified, thou oft,

" Amidft their highth of noon,

" Changed thy countenance—"

After Richard had laid down, all power came into the hands of the enthufiaftick Independent Republicans, when a fuddeu revolution, by the return of Charles II. broke all their meafures.

And condemnation of the ingrateful multitude.  
 If these they scape, perhaps in poverty  
 With sickness and disease thou bow'st them down,  
 Painful diseases and deform'd,  
 In crude old age; 700

———" with no regard  
 " Of highest favours past  
 " *From thee on them, or them to thee of service*"

That is, without any regard of those favours shown by thee to them in their wonderful success against tyranny and superstition, [Church and State,] or of those services they paid to thee in declaring for religion and liberty, [Independency and a Republick.]

" Nor only dull degrade &c.  
 " Too grievous for the *trespasses* or *omission* ;"

By the *trespasses* of these precious saints Milton means the quarrels among themselves: and by the *omission*, the not making a clear stage in the constitution, and new-modelling the law, as well as national religion, as Ludlow advised.

" *Captiv'd:*" Several were condemned to perpetual imprisonment, as Lambert and Martin.

" Or to the *unjust tribunals* under change of times &c."  
 The trials and condemnation of Vane and the Regicides. The concluding verses describe his own case,

" I if these they scape, perhaps in poverty —  
 " *Painful-diseases and deform'd—*  
 " Though not disorderly, yet causeless suffering  
 " *The punishment of disoblige days:*"

His losses in the Exchequer, and his gout not caused by intemperance. But Milton was the most heated enthusiast of his time; speaking of Charles the first's murder in his Defence of the people of England he says—" *Quamquam ego hæc divino potius in te gestas esse crediderim, quoties memoria repeto, &c.*" NEWTON.

Ver. 700. *In crude old age;*] *Crude* old age in Virgil, and in others writers, is strong and robust,—"*cruda Deo viridifque*

Though not difordinate, yet caufelefs fuffering  
 The puniftiment of diflblute days : in fine,  
 Juft, or unjuft, alike feem miferable,  
 For oft alike both come to evil end.

So deal notwith this once thy glorious champion,  
 The image of thy ftrengh, and mighty minifter.  
 What do I beg ? how haft thou dealt already !  
 Behold him in this ftate calamitous, and turn

fenecius." But Milton uſes here *crude* for *premature* and *coming before its lime*, as "*crurla funera*" in Statius: Old age brought on by poverty and by licknefs, as Hefiod ſays, Epy. v. 93.

Αἶψα γὰρ ἐν κακότητι βροτοὶ καταγυράσκουσι. JORTIN.

Dr. Jortin might have added, that Hefiod has the expreffion, *crude old age*, in the ſame ſenſe as Milton here. Epy. v. 703.

————— ἦτ' ἀνδρα καὶ ἰφθίμον περ' ἰοῖα  
 ἔνι αἰτὴρ δαλυσ, καὶ ὀμῶ γῆραι δῶκεν.

And ſo has Homer, *Oduff.xv.* 356. DUNSTER.

Ver. 704. *For oft alike both come to evil end.*] This may ſeem a ft range ſentiment to come from the Chorus; but was proper to conſole Samſon, who ſuffered chiefly from thoſe *thoughts, his tormenters*, which repreſented his calamity as a decifive mark of his ſuperiour guilt, and of Heaven's repentment. Hence thoſe *fwoonings deſpair, and ſenſe erf Heaven's deſertion*, for which there was no caufe, if *the juft* might ſometimes thus ſuffer. This condeſcenſion, is of the character of the Chorus : "*Ille bonis faveat & confilietur amice !*" We are not to conſider the ſentiment ſimply in itſelf, but as adapted to preſent circumſtances. The purpoſe of the Chorus was not to calumniate Providence, but to footh the unhappy ſufferer. Befides, the general moral of the piece, enforced by the Chorus itſelf at the end; "*All is befit, though we oft doubt, &c.*" rectifies all, and counteracts any ill impreſſion from this carnal ſentiment. HURD.

Ver, 708. *Behold him in this ftate calamitous, and turn His labours, for thou canjt, to peaceful end.*] The

His labours, for thou canst, to peaceful end.—

But who is this, what thing of fea or land ? 710  
 Female of fex it feems,  
 That fo bedeck'd, ornate, and gay,  
 Comes this way failing  
 Like a ftately (hip

concluding verses of this beautiful Chorus appear to me particularly affecting, from the persuasion that Milton, in composing them, addressed the two last immediately to Heaven, as a prayer for himself. If the conjecture of this application be just, we may add, that never was the prevalence of a righteous prayer more happily conspicuous; and let me here remark, that however various the opinions of men may be concerning the merits or demerits of Milton's political character, the integrity of his heart appears to have secured to him the favour of Providence; since it pleased the Giver of all good not only to turn his labours to a peaceful end, but to irradiate his declining life with the most abundant portion of those pure and sublime mental powers, for which he had constantly and fervently prayed, as the choicest bounty of Heaven. HAYLEY.

Ver. 712. *That fo bedeck'd, ornate, and gay,*] In his *Treatise on Education*, he has "a graceful and ornate Rhetorick." This word occurs in Caxton's Preface to *The Booke of Eneydos*, 1490; "Not in rude and old language, but in polished and ornate terms," See also *Ancient Scotish Poems*, edit. 1786'. vol. i. p. 63. "Quhen endit had *hir ornat* speche this eloquent wedo."

TODD.

Ver. 714-. *Like ajlatehijhip &c*] The thought of comparing a woman to a (hip, is not entirely new. Plautus has it in his *Pæmus*, I. I I. i.

"Negotii tibi qui volet vim parare,

"Navem et mulierem, hæc duo comparato, &c."

Mr. Warburton, in a note on the *Merry W. of Windsor*, A. iii. S. viii, speaking of the *Jhip-tire*, says "it was an open head-dress, with a kind of scarf depending from behind. Its name of *Jhip-tirc* was, 1 perfume, from its giving the wearer some re-

Of Tarfus, bound for the ifles 715  
 Of Javaa or Gad ire  
 With all her bravery on, and tackle trim,  
 Sails fill'd, and freamers waving,

femblance of a *flip*, as Shakfpeare fays, *in all her trim*; with all her pennants out, and flags and freamers flying. Thus Milton paints Dalila. This was an image familiar with the poets of that time. Thus, in Beaumont and Fletcher's *Wit without Money*: She fpreads fattens as the king's *fhips do canvas*." NEWTON.

Thus it is faid in Barnabe Rlych's *Roome for a Gentleman*, &c. 4to. 1609. " When a lady is out of the new fafhion, (he is *like a Jhippe that is out of trim*; fhee will neur fteare well.' fol. 30. a. And compare Parrot's *Springes for Woodcocks*, 12mo. 1613. Epigr. 89. Lib. 1.

" When Miftris Win did firft her waftcoat weare,  
 " She fcarcely could that cariage then maintaine,  
 " But now *on float* her felfe aloft doth beare,  
 " *With flags and top-failes* launching forth amaine."

TODD.

Ver. 715. *Of Tarfus,*] There is frequent mention in Scripture of the *fhips of Tarjhifi*, which Milton, as well as fome commentators, might conceive to be the fame as *Tarfus*, in Cilicia: *bound for the ifles of Javan*, that is, Greece; for *Javan* or *Ion*, the fourth fon of Japhet, is faid to have peopled Greece and Ionia, or *Gadire*, ~~Tadira~~, Gades, Cadiz. NEWTON.

Ver. 717. *With all her bravery on, and tackle trim,*  
*Sails fill'd, &c*] Gray has alfo drawn a beautiful comparifon of a (hip *in gallant trim*, in his *Bard*, v. 71, &c. I beg leave to introduce to the reader's notice a fimilar defcription, of remarkable elegance, in Giles Fletcher's *Chrift's Victorick*, B. ii. ft. 35.

" Like as a (hip, in which no ballance lies,  
 " Without a pilot, on the fleeping waves,  
 " Fairly along with winde and water flies,  
 " And painted mails with filken fails *embraces*,  
 " That Neptune's felt the bragging'veffel faves,

Courted by all the winds that hold them play,  
 An amber scent of odorous perfume 720  
 Her harbinger, a damsel train behind;  
 Some rich Philistian matron she may seem;  
 And now at nearer view, no other certain  
 Than Dalila thy Wife.

*Samf.* My Wife ! my Traiteurs : let her not  
 come near me. 725

*Chor.* Yet on (he moves, now stands and eyes  
 thee fix'd,

" To laugh awhile at her so proud array ;

" Her waving tresses loosely she lets play,

" And flagging colours fine as bright as smiling day/'

Where *embraves* is *decorates*, as *bravery* in the text is *finery* or *ornament*; in which sense the word is commonly used by our old poets. TODD.

Ver. 719. *Courted by all the winds*] This precise expression is applied to Eve in the *Adamo* of Pona, p. 41. " *Servita dall' aure, corteggiata da' venti &c.*" TODD.

Ver. 720. *An amber scent &c*] A favourite perfume with the Ladies, in the seventeenth century. Thus in Jonson's *Nephtune's triumph*, Proteus thus addresses the Ladies,

" Why doe you smell of *Amber-gris*?"

And in Herrick's address *To his Mistresses*, 1648, p. 18.

" Put on your filks; and piece by piece

" Give them the scent of *Amber-greece*\*"

And even with the beaux of the times, as in Sylvester's *Du Bart.* 1621, p. 311.

" Soft carpet-knights all failing musk and *amber*." TODD.

Ver. 726. *Yet on she moves, &c*] Like Iphigene in the *Antigone* of Sophocles, v. 532.

Καὶ μὴν πρὸ πυλῶν ἥδ' Ἰσμήνη  
 Φιλιάδελφα κάτω δάκρυ' εἰσομένη.

**About** to have fpoke; but now, with head declined,  
 Like a fair flower furcharg'd with dew,(lie weeps,  
 And words addreis'd feem into tears diffolv'd,  
 Wetting the borders of her filken veil: 730  
**But** now again (lie makes addrefs to fpeak.

Νεφέλη δ' ὀφρύων ὑπερ, αἵματι  
 ῥέθορ αἰσχύνη,  
 Τίγλις' εὐώπα παριάν.

Mr. Jortin and Mr. Thyer both concurred in the fame obfervation, and therefore it is more likely to be true, NEWTON.

Ver. 727»————:————~\* *but now, with head declined,*  
*Like a fair flower &LC.]* Probably from Homer,  
 II, viii. 206.

Μήκων δ' ὥς, ἰτέρωσι κάρη βάλει, ἥτ' ἐνὶ κήπῳ  
 Καρπῷ βριθομένη νοτίησ' τε εἰαρινῇσιν.

Dryden, in his *Aurcng-zehe*, has almoft literally copied Milton,

" Your head declin'd, as hiding grief from view,

" Droops, like a rofe furcharg'd with morning-dew"

Phineas Fletcher is fond of this claffical allufion. See his *Purp. Ifand*, c. xi. ft. 30, and particularly ft. 38.

" So have I often feen a purple flower,

" Fainting through heat, hang down her drooping head, &c."

Carew has alfo a fimilar comparison:

" As lillies, oxechargd with rain, they bend

" Their beauteous heads, &c." TODD.

Ver. 729. *And words addrefs'd &c.]* This verfe is printed imprcft in moll of the editions,

" And words addrefsM feem tears diffolv'd/'

**that** being wanted which is in the firft edition,

" And words addreiVd ktminto tears diffolv'd."

Mr. Jortin conjectured it mould be fo read, without feeling the fifth edition. NEWTON..



[Enter] *Dalila.*

*Dal.* With doubtful feet and wavering resolution

I came, (till dreading thy displeasure, Samfon,  
Which to have merited, without excuse,  
I cannot but acknowledge; yet, if tears 735  
May expiate, (though the fact more evil drew  
In the perverſe event than I foreſaw,)

My penance hath not flacken'd though my pardon  
No way affur'd. But conjugal affection,  
Prevailing over fear and timorous doubt, 740  
Hath led me on, deſirous to behold  
Once more thy face, and know of thy eſtate,  
If aught in my ability may ſerve  
To lighten what thou ſuffer'ſt, and appeaſe  
Thy mind with what amends is in my power, 745  
Though late, yet in ſome part to recompenſe  
My ſelf, but more unfortunate, miſdeed-

*Samf.* Out, out, Hyæna! theſe are thy wonted  
arts,

Ver. 732. *With doubtful feet &c*] The ſcenc between Samfon and Dalila is drawn up with great judgement, and particular beauty. One cannot conceive a more artful, ſoft, and perſuaſive, eloquence than that which is put into the mouth of Dalila: nor is the part of Samfon leſs to be admired for that ſtern and reſolute firmneſs which runs through it. What alſo gives both parts a great additional beauty is their forming ſo fine a contrail to each other. THYER.

Ver. 748. *Out, out, Hyæna* /] The hyæna is a creature ſomewhat like a wolf, and is ſaid to imitate a human voice ſo artfully as to draw people to it, and then devour them. So Solinus, the tranſcriber of Pliny, cap. 27. " Multa de ea mira;

And arts of every woman false like thee,  
 To break all faith, all vows, deceive, betray, 750  
 Then as repentant to submit, beseech,  
 And reconciliation move with feign'd remorse,  
 Confess, and promise wonders in her change;  
 Not truly penitent, but chief to try  
 Her husband, how far urg'd his patience bears, 755  
 His virtue or weakness which way to assail;  
 Then with more cautious and instructed skill  
 Again transgresses, and again submits;

primum, quod acquiritur fabula pastorum, et auditu a filduo addiscit vocamen, quod exprimere potest imitatione vocis humane, ut in hominem actu accitum node fæviat." A celebrated tragic writer makes use of the same companion, *Orphan*, A. ii.

- " 'Tis thus the false hyæna makes her moan,  
 " To draw the pitying traveller to her den ;  
 " Your less are so, such false dissemblers all, &c."

Milton applies it to a woman, but Otway to the men ; which with the greater justice let the critics and the ladies determine.

NEWTON.

An old dramatick writer has in different places of his play entitled *The Coblers Prophetic*, 1594, compared both sexes to the hyæna. I find another reflection of this kind in Greene's *Never too late*, 1616, pt. 2d. "' She weepes with the crocodile, and smiles with the hyæna, and flatters with the panther." But Milton seems to have had in mind B. Jonson's *Fox*, A. iv. S. vi.

- " Out, thou chameleon harlot! now thine eyes  
 " Vie tears with the hyæna." TODD.

Vcr. 748. ————— *these are thy wonted arts,*] From Ovid :

- " Credidimus lacrymis, an et hæ fimulare docentur ?  
 " Hæ quoque habent artes, quoque juhentur eunt."

Vcr. 750. Almost the whole of the paragraph is closely copied, or imitated, by Dryden in his *Aurung-zebe*, A. ii. S. i. TODD.

That wifeft and heft men, full oft beguil'd,  
 With goodnefs principled not to rejeft      760  
 The penitent, bat ever to forgive,  
 Are drawn to wear out miferahle days,  
 Entangled with a poifonous bofom fnake,  
 If not by quick deftruction foon cut off,  
 As I by thee, to ages an example.      765

*Dal.* Yet hear me, Samfon; not that I endeavour

To leffen or extenuate my offence,  
 But that on the other fide, if it be weigh'd  
 By itfelf, with aggravations not furchârg'd,  
 Or elfe with juft allowance counterpoised,      770  
 I may, if poffible, thy pardon find  
 The eafier towards me, or thy hatred lefs.  
 Firft granting, as I do, it was a weaknefs  
 In me, but incident to all our fex,

Ver. 759. *That wifeft and beft men, full oft beguil'd,*

*With goodnefs & c.]* Milton had reafon to lament that excefs of indulgence, with which he forgave and received again his difobedient and long-alienated wife; fince their reunion not only difquieted his days, but gave birth to daughters, who feem to have inherited the perversity of their mother. Thefe pathetick lines ilrike me as a forcible allufion to his own connubial infelicity. HAYLEY.

Ver. 762. *Are drawn to wear out miferahle days,——*

*If not by quick deftruttion<sup>l</sup> foon cut off]* He makes the fame reflektion, in his *Doctrine and Difcipline of Divorce*, on "two perfons ill embarkt in wedlock. What folly is it to ftand combating and battering againft invincible caufes and effects, with evil upon evil, till either *the beft of our days be lingered out, or ended with fame fpeeding forrow.*" B. i. 10. TO DD.

Curiofity, inqiiiitive, imp6rtune 77\*  
 Of fecrets, then with like infirmity  
 To publifti them, both common female faults:  
 Was it not weaknefs alfo to make known  
 For importunity, that is for nought,  
 Wherein confided all thy ftrengh and iâfety ? 780  
 To what I did thou thow'd'ft me firft the way.  
 But I to enemies reveal'd, and fhould not:  
 Nor fhould'ft thou have trufted that to woman's  
     frailty :  
 Ere I to thee, thou to thyfelf waft cruel. 784  
 Let weaknefs then with weaknefs come to parle,  
 So near related, or the fame of kind,  
 Thine forgive mine ; that men may cenfure thine  
 The gentler, if feverely thou exad not  
 Moreftrengh from me, than in thyfelf was found.  
 And what if Jove, which thou interpret'!! hate, 790  
 The jealoufy of love, powerful of fway  
 In human hearts, nor lefs in mind towards thee,  
 Caused what I did ? I faw thee mutable  
 Offancy, fear'd left one day thou would ft leave me

Ver. 785.———come to parle,] In *Par. Loll*,  
 B. vi. 296, *parle* is *talk*; here it is *treaty* or *reconciliation*, as in  
 Shakfpeare's *Taming of the Shrew*, A. i. S. i. " Though the  
 nature of our quarrel never yet brook'd *park*; know now, upon  
 advice, it touched us both, &c." So, in *Par. Reg.* 13. iv. 529.  
 " By *parle* or compofition." *Parle* is faid to have been one of  
 the affected words introduced into our language by Lyly. See  
 Stevens's *Shakfpeare*, edit, 1793, vol. 15, p. 10. Milton alfo  
 ufcs it as a verb, *Hiji. of Eng.* B. vi. " Knute, finding himfelf  
 too weak, began to *parky*\* that is, to *treat*. TODD.

As her at Timna, fought by ail means therefore  
 How to endear, and hold thee to me firmeft: 796  
 No better way I faw than by impórtuning  
 To learn thy fecrets, get into my power  
 Thy key of ftrength and fafety: thou wilt fay,  
 Why then reveal'd ? I was assur'd by thole soo  
 Who tempted me, that nothing was design'd  
 Againft thee but sase cuflogy, and hold:  
 That made for me; I knew that liberty  
 Would draw thee forth to perilous enterprifes,  
 While I at home fat full of cares and fears, \$05  
 Wailing thy abfence in my widow'd bed ;  
 Here I fhould ftile enjoy thee, day and night,  
 Mine and love's prifoner, not the Philiftines',  
 Whole to myfelf, unhazarded abroad,  
 Fearlefs at home of partners in my love. sio  
 Thefe reafons in love's law have pafst for good,  
 Though fond and reafonlefs to fome perhaps;  
 And love hath oft, well meaning, wrought much  
     woe,  
 Yet always pity or pardon hath obtained.  
 Be not unlike all others, not auftere  
 As thou art ftrong, inflexible as fteel.

Ver. 808. *Mine and love's prifoner,*] Thefe few words exprefs the fubftance of Juliet's beautiful fpeech to Romeo:

- " 'Tis almoit morning, I would have thee gone;
- " And yet no further than a wanton's bird ;
- " Who lets it hop a little from her hand,
- " Like a poor *prifoner* in his twilled gyves,
- " And with a (ilk thread plucks it back again,
- " *So loving jealous of his liberty*" TODD.

If thou in ftrengh all mortals doft exceed,  
In uncompaſſionate anger do not fo.

*Sarnf.* How cunningly the forcerefs difplays  
Her own tranſgreſſions, to upbraid me mine ! 820  
That malice, not repentance, brought thee hither,  
By this appears; I gave, thou fayft, the example,  
I led the way; bitter reproach, but true;  
I to myſelf was ſelfe ere thou to me;  
Such pardon therefore as I give my folly, 825  
Take to thy wicked deed ; which when thou feeſt  
Impartial, ſelf-fevere, inexorable,  
Thou wilt renounce thy feeking, and much rather  
Confels it feign'd : Weakneſs is thy excuſe,  
And I believe it; weakneſs to reſiſt 830  
Philiftian gold : If weakneſs may excuſe,  
What murderer, what traitor, parricide,  
Inceſtuous, ſacrilegious, but may plead it ?  
All wickedneſs is weakneſs : that plea therefore  
With God or Man will gain thee no remiſſion. 835  
But love conſtrain'd thee'; call it furious rage  
To ſatiſfy thy luſt : love ſeeks to have love;  
My love how could'ſt thou hope, who took'ſt the  
- way  
To raife in me inexpiable hate,  
Knowing, as needs I muſt, by thee betray'd ? 840

Ver. 825. *Such pardon therefore as I give my folly*

*Take to thy wicked deed; & c ]* Theſe ſentiments  
of ſelf-condemnation are expreſſed with wonderful dignity, They  
reſlect all the noble and reſolute virtue of the poet's own highly-  
principled mind. DUNSTER.

Ver. 840. *Knowing, as needs I muſt, by thee betray'd?]* The  
ſame manner of ſpeaking, as in *Par. Loſt* B. ix. 792.

In vain thou ftriv'ft to cover ihame with flame,  
Or by evalfons thy crime uncover'ft more.

*Dal.* Since thou determin'ft weaknefs for no  
plea

In man orwoman, though to thy own condemning,  
Hear what aflaults I had, what fnares beides, 845  
What fieges girt me round, ere I confented;  
Which might have aw'd the beft-refolv'd of men,  
The conftanteft, to have yielded without blame.

It was not gold, as to my charge thou lay'ft,  
That wrought with me: Thou know'ft the ma-  
gilt rates 850

And princes of my country came in perfon,  
Solicited, commanded, threatened, urg'd,  
Adjur'd by all the bonds of civil duty  
And of religion, prefs'd how juft it was,

• " And knew not eating death."

Where fee Mr. Richardibn's note. NEWTON.

Ver. 842. *Or & c*] This is the reading of the old editions, and particularly of Milton's own: the later ones have "*For by evafions,*" which is not fo plain and intelligible. NEWTON.

Ver. 850.—————*Thou know'ft the magijlrates & c*] Judges xvi. 5. "*And the Lords of the Philijiines came up unto her, and faid &c,*" So exact is Milton in all the particulars of the ftory, and improves every incident. NEWTON.

Compare the account, related by Salluft, of Cicero, who fecured the harlot Fulvia to his intereft; and through her means gained, by the force of promifes, his intelligence of Catiline's machinations from Q. Curias, who was engaged in the confpiracy, and with whom Fulvia was criminally connected: "*A principio confulatûs fui, multa per Fulviam pollicendo, effecerat, ut Q. Curius (cui cum Fulvia itûpri vet us confuetudo) conhlia Catilinae fibi proderet.*" TODD.

How honourable, how glorious, to entrap 855  
 A common enemy, who had deftroy'd  
 Such numbers of our nation: and the prieft  
 Was not behind, but ever at my ear,  
 Preaching how meritorious with the Gods  
 It would be to enfnare an irreligious 860  
 Difhonourer of Dagon : what had I  
 To oppofe againft fuch powerful arguments ?  
 Only my love of thee held long debate,  
 And combated in filence all thefe reafons  
 With hard conféft: at length that grounded  
                   maxim, 865  
 So rife and celebrated in the mouths  
 Of wifeft men, that to the publick good  
 Private refpects muft yield, with grave authority  
 Took full poffeffion of me, and prevailed;  
 Virtue, as I thought, truth, duty, fo enjoining.  
       *Samf.* I thought where all thy circling wiles  
                   would end; 871  
 In feign'd religion, fmooth hypocryfy!  
 But had thy love, fill odioufly pretended,

Ver. 857. ————— *and the prieft*

*Was not behind, &c ]* The character of the prieft, which makes a confpicuous figure here, is the poet's own addition to the fcriptural account. It is obviously a satire on the minifters of the church. DUXSTER.

Ver. 864. ————— *all thefe reafons]* We follow the reading of Milton's own edition, and not of the others " all (*heir* reafons." NEWTOX.

The folio of 1688 reads " *theſe* reafons," TO DD



Been, as it ought, sincere, it would have taught  
thee

Far other reasonings, brought forth other deeds,  
I, before all the daughters of my tribe 876  
And of my nation, chose thee from among  
My enemies, lov'd thee, as too well thou knew'st;  
Too well; unbofom'd all my secrets to thee,  
Not out of levity, but over-power'd 880  
By thy request, who could deny thee nothing;  
Yet now am judg'd an enemy. Why then  
Did'st thou at first receive me for thy husband,  
Then, as since then, thy country's foe profess'd ?  
Being once a wife, for me thou wast to leave 885  
Parents and country ; nor was I their subject,  
Nor under their protection but my own,  
Thou mine, not theirs: If aught against my life

Ver. 878. •———lov'd thee, as too well thou Knew'st;] There is an inconsistency here with what Samson had laid before. Here he professes a violent affection for Dalila, as the sole motive of his marrying her; whereas he had before avowed that he was in a certain degree determined to it by hopes of finding occasion thereby to oppress the Philistines, ver. 234. Manoah likewise says, that Samson pleaded "divine compulsion" for both his marriages, ver. 422. But Milton may be understood to have imagined Samson in his marriage with Dalila acting merely from inclination, and (as people, who do so, are apt to reason falsely in their own vindication,) *falsely* attributing and ascribing it to divine impulse. This is consistent with what is said, ver. 532, where Samson describes himself "swollen with pride," that is, at his superiour strength, and on that account as it seems deserted by God, and falling into the "snare of fair fallacious looks &c." So that what he here says to Dalila is true; and the real motives of his marrying her were that he "loved her," as he himself says, "too well." DUNSTER.

Thy country fought of thee\* it fought unjustly,  
 Against the law of nature, law of nations; 890  
 No more thy country\* but an impious crew  
 Of men confpiring to uphold their ftate  
 By worfe than hostile deeds, violating the ends  
 For which our country is a name & dear; 894  
 Not therefore to be obey'd. But zeal mov'ci thee;  
 To please thy gods thou didst it; gods unable  
 To acquit themselves and profecute their foes  
 But by ungodly deeds, the contradiftion  
 Of their own deity, gods cannot be;  
 Lefs therefore to be pleas'd, obey'd, or fear'd. 900  
 Thefe falfe pretexts and varnift'd colours failing,  
 Bare in thy guilt, how foul mud thou appear!

*Dal.* In argument with men a woman ever  
 Goes by the worfe, whatever be her caufe.

*Samf.* For want of words no doubt, or lack  
 of breath; 905  
 Witnefs when I was worried with thy peals.

Ver. 898.———*by ungodly deeds, the contradiction*

*Of their own deity, gods cannot be;]* So, in Baruch's Gefcription of the Babylonian idols, chap. vi. 44. " Whatfoi'vor is done among them falfe : how may it then be thought or laid *that they are gods* ?" TODD.

Ver. 901.———*and varniih'd colours failing,]*

See his *Profc-Worh*, vol. i. p. 161, ed. 1698. " *Painting his lewd and deceitful principles with a i'mooth and glofly varnijh in a dottrinall way, to bring about his wickedest purpofes/*" I apprehend that "Milton might employ the expreffion, in allufion to St. James's defcription of the tongue, which is called **ὁ ΚΟΣΜΟΣ τῆς ἀδικίας**, " the *varnijh* of iniquity/" as it fhould be rendered. See Wetitein in *Jac.* iii. 6. TODD,

*Dal.* I was a fool, too rafty, and quite miftaken  
 In what I thought would have fucceeded beft.  
 Let me obtain forgivenefs of thee, Samfon;  
 Afford me place to fhew what recompence 910  
 Towards thee I intend for what I have mifdone,  
 Mifguided; only what remains paff cure  
 Bear not too fenfibly, nor ftill infift  
 To afflict thyfelf in vain: though fight be loft,  
 Life yet hath many folaces, enjoy'd 915  
 Where other fenfes want not their delights  
 At home in leifure and domeftick eafe,  
 Exempt from many a care and chance, to which  
 Eye-fight expofes daily men abroad.  
 I to the Lords will intercede, not doubting 920  
 Their favourable ear, that I may fetch thee  
 From forth this loathfome prifon-houfe, to abide  
 With me, where my redoubled love and care  
 With nurfing diligence, to me glad office,  
 May ever tend about thee to old age 925  
 With all things grateful cheer'd, and fo fupplied,  
 That, what by me thou haft loft, thou leaft (halt  
 mifs.

*Samf.* No, no; of my condition take no care;  
 It fits not; thou and I long fmce are twain:  
 Nor think me fo unwary or accursed, 930  
 To bring my feet again into the fnare

*Ver.* 914. ———— *though fight be lofty & c* ] We  
 have a fimilar fentiment in Cicero, *Tufc\* Quæft.* " *Animo autem  
 multis modis variisque delectari licet, etiam fi non adhibeatur  
 affectus.*" L, v. C. 38 DUNSTER.

Where once I have been caught: I know thy  
trains,  
Though dearly to my coft, thy gins, and toils;  
Thy fair enchanted cup, and warbling charms,  
No more on me have power; their force is nuli'd;  
So much of adder's wifdom I have leam'd, 936  
To fence my ear againft thy forceries.  
If in my flower of youth and ftrengh, when all  
men  
Lov'd, honoured, fear'd me, thou alone could'ft  
hate me 939  
Thy hufband, flight me, fell me, and forego me;  
How wouldft thou ufe me now, blind, and  
thereby

Vor. 934. *Thy fair enchanted cup, and warbling charms,"*  
Alluding, no doubt, to the ftory of Circe and the Syrens: but  
did not our author's fondnefs for Greek learning make him here  
forget that it is a little out of character to repreſent Samfon  
acquainted with the mythology of that country? It ſeems the  
more odd, as the alluſion to the adder, immediately following,  
is taken from Scripture. THYER

lie might as well be ſuppoſed to know the ftory of Circe and  
the Syrens, as of Tantalus, &c. before, v. 500: and there is no  
more impropriety in the one than in the other. NEWTON.

Mr. Thyer's obſervation is, however, juſt; and doftor John-  
fon has not forgotten to notice the impropriety of all theſe  
alluſions. Mr. Glafle, in his translation, and Mr. Penn, in his  
alteration, of this tragedy, have omitted theſe objectionable  
paſſages. TODD,

Ver. 936. *So much of adder's wifdom I have learn'd,*] The  
alluſion is to *Pſalm* lviïu 4, 5. "They are like the *deaf adder*,  
that ſtoppeth her ear; which will *not hearken to the voice of*  
*charmſers*, charming never fo wifely." NEWTON.

Deceivable, in moſt things as a child  
 Helpleſs, thence eaſily contemned, and ſcorn'd,  
 And laſt neglected ! How would'ſt thou inſult,  
 When I muſt live uxorious to thy will 945  
 In perfect thralldom ; how again betray me,  
 Bearing my words and doings to the Lords  
 To gloſs upon, and, cenſuring, frown or ſmile !  
 This jail I count the houſe of liberty  
 To thine, whoſe doors my feet ſhall never enter.

*Dal.* Let me approach at leaſt, and touch thy  
 hand. 951

*Samf.* Not for thy life, left fierce remembrance  
 wake

My fudden rage to tear thee joint by joint.  
 At diſtance I forgive thee; go with that;  
 Bewail thy falſthood, and the pious works 955  
 It hath brought forth to make thee memorable  
 Among illuſtrious women, faithful wives!  
 Cherilh thy haſten'd widowhood with the gold

Ver. 953,—————*to tear thee joint by joint.*] Milton  
 perhaps recollected blind Polymeſtor's deſire of revenge upon  
 Hecuba, in the play of that name by Euripides, v. 1125. ed.  
 Barnes.

————— ἐπὶ πῶ θ', ἢν ἀρπάσας χερσὶν  
 Διασπάσωμαι καὶ καθαίμαξω χροά. TODD.

Vcr. 956.—————*to make thee memorable*  
*Among UluJirioM women, faithful wives /]* This  
 irony may have been fuggeild by Homer, ſpeaking of Clytem-  
 jeftra, Odrffj x.

————— ἢ δ' ἔξοχα λύγρ' εἰδυῖα,  
 Ἥτι κατ' αἰσχος ἔχει, καὶ ἰσσομένησιν ὀπίσσω  
 Θηλυτέρησι γυναιξί. TODD.

Of matrimonial treafon ! fo farewell.

*Dal.* I fee thou art implacable, more deaf 960  
 To prayers than winds andfeas; yet winds to feas  
 Are reconcil'd at length, and fea to (hore:  
 Thy anger, unappealable, (till rages,  
 Eternal tempeft, never to be calm'd.  
 Why do I humble thus nryfelf, and, fuing 965  
 For peace, reap nothing but repulfe and hate;  
 Bid go with evil omen, and the brand  
 Of infamy upon my name denounced ?  
 To mix with thy concernments I defift 969  
 Henceforth, nor too much difapprove my own.  
 Fame, if not double-fac'd, is double-mouth'd,  
 And with contráry blaft proclaims moft deeds;  
 On both his wings, one black, the other white,

Ver. 960. *I fee thou art implacable, &c*] Dryden has transferred the fimile iiito his *Aurcng-zebe*, A. i. S. i. The fame claffical allufion is introduced in Glapthorne's *Albertus Wallen-Sinñ*, 1640. A. iv. S. i.

" I am deafe, inexorable as feas

" To the prayers of mariners, when their finking keel

" Is drunke with billowcs." TODD.

Ver. J)72. *And with contráry blaft']* The old accent on *contrary*. Thus in Harrington's *Oil. Fur.* 1607. p. 217.

" From which (it feemed) now ihe did fo vary,

" As Ihe had rather done the quite *contrary*"

And in Ilabington's *Cajftara*, 1635. p. 116.

" By virtue of a cleane *contrary* gale." TODD,

Ver. 973. *On both his wings, one black, the other white,]* Milton, in his poem *In Quint. Nov.* fpeaking of Fame, fays

" Induit et rariis exilia corpora plumis"

I do not recoiled any instance of Fame having two wings of different colours afligued by any of the Roman poets. Milton

Bears greateft names in his wild aery flight.  
 My name perhaps among the circumcis'd 975  
 In Dan, in Judah, and the bordering tribes,  
 To all pofterity may ftand defam'd,

feems to have equipped his deity, very charafteriftically, by borrowing one wing from Infamy, and another from Victory or Glory, as they are both defcribed by Silius Italicus; where Virtue contrails herfelf with Pleafure or Diffipation, L. xv. 95.

\_\_\_\_\_ " atris

" Circa te femper volitans Infamia pennis ;

" Mecum Honor, et Laudes, et Iseto Gloria vultu,

li Et Decus, et niveis Victoria concolor alis"

Ben Jonfon, in one of his Mafks, introduces *Tama Bona* (as flic is defcribed in *Inconolog. de Cæfare Ripa*) attired in white, with *white wings*; and flic terms herfelf the *white-winged maid*.

DIJNSTER.

Ver. 974. *Bears greateft names in- his wild aery flight.*] I think Fame has paffed for a goddefs ever fince Hefiod deified her, *Epy. 763*. Milton makes her a *god*, I know not why unlefs fecundum eos, qui dicunt utriufque fexus participationem habere numina. So, in his *Lycidas*, he fays (unlefs it be a falfe print

" So may fome gentle *Mufe*

" With lucky words favour my deftin'd urn,

" And as *he* paffes turn ;"

where *Mufe* in the raafculinc for *poet* is very bold.

Perhaps it fliould here alfo be,

" Bears greateft names in his *wide* aery flight,"

What Milton fays of Fame's bearing great names on his wings, feems to be partly from Horace, *Od. II. ii. 7*.

" Ilium aget penna metuente folvi

" Fama fuperftes," JORTIN.

I apprehend that *wild* is full as applicable as *wide* to the character and office of Fame And thus Shakfpeare, *Othello*, A. ii. S. i,

" That paragons defcription and *wild Fame*." TODD.

With malediction mentioned, and the blot  
 Of falshood moft unconjugal traduc'd.  
 But in my country, where I moft defire, 980  
 In Ecron, Gaza, Afdod, and in Gath,  
 I lhall be nam'd among the famoufeft  
 Of women, fung at folemn feftivals,  
 Living and dead recorded, who, to fave  
 Her country from a fierce deftroyer, chofe 985  
 Above the faith of wedlock-bands; my tomb  
 With odours vifited and annual flowers;

Ver. 982.- *I fhall be nam'd &c*] In the *Heraclidæ* of Euripides, Iolaus addrefling Macaria tells her, v. 598,

Αλλ', ὃ μεγιστον εκπριπτα' ευψυχιας,  
 Πασων γυναικων ισθι τιμιωτατη,  
 Και ζῶσ' υφ' ημων και θανῶσ' ιση πολυ. DUNSTER.

Ver. 986.—————wy tomb

*With odours vifited and annual[floxvens;]* What is faid in Scripture of the daughter of Jephtha, *that the daughters of frael went yearly to lament her*, feems to imply that this folemn and periodical vifitation of the tombs of eminent perfons was an eaftern cull m. THYER.

This affectionate cuftom of decorating the tombs of departed friends, has defeended to later times. See the *Iphigenia in Tauris* of Euripides, v. 632, ed. Barnes. It ftill exifts in fome parts of this ifland. Shakfpeare alludes to it in *Cymbelinc*, A. iv. S. v.

—————" with faireft flowers,  
 " Whilft fummer lafts, and I live here, Fidele,  
 " Til fweeten thy fad grave."

Whence Collins, with remarkable tafte and pathos;

" To fair Fidele's gratify tomb,  
 " Soft maids, and village hinds, fhall bring  
 " Each opening fweet of earlieft bloom,  
 " And rifle all the blooming fpring."



Not lefs renown'd than in mount Ephraim  
 Jael, who with inhoipitable guile  
 Smote Siferafleeping, through the temples nail'd.  
 Nor fliall I count it heinous to enjoy 991  
 The publick marks of honour and reward,  
 Conferred upon me for the piety,  
 Which to my country I was judg'd to haveihowm  
 At this whoever envies or repines, 995  
 I leave him to his lot, and like my own. [*Exit.*']

Chor She's gone, a manifeftferpent by her fling  
 Difcover'd in the end, till now conceaFd.

*Samf.* So let her go; God lent her todebafeme,

I take this opportunity of obferving, that Collins may probably have been indebted to a fine paffage in Beaumont and Fletcher, *The Lover's Progrefs*, A. iv. S. i.

,"—————" I will kneel by him,  
 " And on his hallow'd earth do my laft duties:  
 " *I'll gather all the pride of Spring* to deck him;  
 " Woodbines fhall grow upon his honour'd grave,  
 " And, as they proffer, clafp, to fhow our friend/hip;  
 " And, when they wither, Pll die too," TODD.

Ver. 9S8. *Not lefs renown'd than in mount Ephraim*  
*Jael,*] Jael is celebrated in the noble fong of  
 Deborah and Barak, *Judg.* v. And Deborah dwelt *bet-ween*,  
*Rarnah and Bethel in mount Ephraim*, *Judg.* iv. 5. NEWTON.

Ver. 995. *At this whoever envies or repines*,  
*I leave him to his lot, and like my own.*] **Tcucer** to  
 the Chorus in Sophocles's *Ajax*, v. 1060.

Ὅταν δὲ μὴ τὰδ' εἰς ἐν ἐν γνώμῃ φίλα,  
 Κεῖνος τ' ἐκείνα περιγίτω, καὶ γὰρ τὰδὲ. CALTON.

Ver. 997. ————— *a manifefti ferpent by her fling]* **The**  
 Son of Sirach makes a fimilar obfervation on " an evil wife/"  
*Ecclus* xxvi. 7. " **He that hath hold of her is as though he held**  
*a fcorpion.*" TODD.

**And** aggravate my folly, who committed 1000  
 To fuch a viper his mod facred truſt  
 Of fecrefy, my fafety, and my life.

*Chor.* Yet beauty, though injurious, hath  
 ftrange power,

After offence returning, to regain  
 Love once poſſeſs'd, nor can be eaſily 1005  
 Repuls'd, without much inward paſſion felt  
 And ſecret ftmg of amorous remorſe.

*Samf.* Love-quarrels oft in pleaſing concord  
 end,

Not wedlock-treachery endangering life. 1009

*Chor.* It is not virtue, wiſdom, valour, wit,

Ver. 1003. *Yet beauty, though injurious, hathjirange power,]*  
 This truth Milton has finely exemplified in Adam forgiving  
 Eve, and he had full experience of it in his own caſe. See  
 note on *Par. Lojl*, B. x. 940. NEWTON.

Ver. 1008. *Love-quarrels oft in pleaſing concord ewrf,]* Terence,  
*Andria*, iii. iij. 23.

" Amantium irae, amoris integratio eſt." NEWTON.

Ver. 1010. *It is not virtue, &c]* However juſt the obser-  
 vation may be, that Milton, in his *Paradiſc Loſt*, ſeems to court  
 the favour of the female ſex, it is very certain, that he did not  
 carry the ſame complaiſance into this performance. What the  
 Chorus here ſays, outgoes the very bittereſt fatirec of Euripides,  
 who was called the *woman-hater*. It may be ſaid indeed in  
 excuſe, that the occaſion was very provoking, and that theſe  
 reproaches are rather to be looked upon, as a fudden ſtart of  
 repentment, than cool and ſober reaſoning. THYER.

Theſe refleſtions are the more fevere, as they are not ſpoken  
 by Samſon, who might be ſuppoſed to utter them out of pique  
 and repentment, but are delivered by the Chorus as ſerious and  
 important; truths. But, by all accounts, Milton himſelf had  
 ſuffered ſome uneaſineſs through the temper and behaviour of two

Strength, comelinefs of foape, or ampleft merit,  
 That woman's love can win or long inherit;  
 But what it is, hard is to fay,  
 Harder to hit,  
 (Which way foever men refer it,) iai5  
 Much like thy riddle, Samfon, in one day  
 Or {even, though one fhould mufing fit.

If any of thefe, or alt, the Timnian bride  
 Had not fo foon preferred 1019.  
 Thy paranymp, worthlefs to thee compar'd,  
 Succeffour in thy bed.  
 Nor both fo loofly difallied  
 Their nuptials, nor this laft io treacheroufly  
 Had {horn the fatal harveft of thy head.

of his wives; and no wonder therefore that, upon fo tempting an occafion as this, he indulges his spleen a little, depreciates the qualifications of the women, and asserts the fuperiority of the men ; and, to give thefe fentiments the greater weight, puts them into the mouth of the Chorus. NEWTON.

Ver. 1020. *Thy paranymp,*] *Brick-man.* " But Samfon's wife was given to *his companion*, whom he had ufed as his friend," *Judg. xiv. 20.* RICHARDSON.

The *paranymp* is an old Englifh word : Thus in *QuodUbet of Religion and State*, 1602, p. 204. " Our blefled Ladies *paranimphe* Saint Gabriell." And thus in Drummond's *Pageants, Jove*, ver. 29. " Thou fhalt no *paranymp* raife to high place." Where *paranymp* has a different meaning, namely, that of an *abettor* or *fupporter*. For Milton's *paranymp*, fee *John* iii. 29. It was ufual, at the marriage-feafts of the Jews, to have a felcct company of young men to keep the bridegroom company, and to conduct the bride to the bridegroom's houfe. Selden has devoted a whole chapter to an inquiry into their office, in which he notices the *Bride-knights* of the Englifh, *Uxor Ebraica*, B. ii.

TODD.

Is it for that fuch outward ornament 1025  
 Was lavifti'd on their fex, that inward gifts  
 Were left for hafte unfinilh'd, judgement leant,  
 Capacity not rais'd to apprehend  
 Or value what is beft  
 In choice, but oftelt to affekt the wrong ? 1030  
 Or was too much of felf-love mix'd,  
 Of confancy no root infixed,  
 That either they love nothing, or not long ?  
 Whatever it be, to wifeft men and beft 1034  
 Seeming at firft all heavenly under virgin veil,  
 Soft, modeft, meek, demure,

Ver. 1025. *Is it for that fuck outward ornament & c ]* Thus, in TaſVs *Aminta*, A. iii. S. 1.

„—————« e tu Natura,  
 " Negligente maeftra, perche folo  
 " A le donne nel volto, c in quel di fuori  
 " Ponefti quanto in Joro è di gentile,  
 " Di manfucto, e di cortefe; c tutte  
 " L' altre parti obliafti ?" TODD.

Ver. 1034.—————*to wifeft men and beft]* Read " to the wifeft man." See the following expreffions—" in his way"—" draws him awry." MEADOW COURT.

We have fuch a change of the number in the *Par. Loft*, B. ix. 1183, where fee the note. NEWTON.

Ver. 1035.—————*under virgin veil,]* Perhaps Milton here alludes to the Jewifh virgins, who, being kept fechidcd from the fight of men, were called *hidden* or *concealed*; and, when they were firft prefented to their hufbands, covered their heads *with a veil*. But fee his *Doct. and Difcip. of Divorce*, B. i. chap. 3; where he is fpeaking of the difappointments which *may* happen, in choofing a wife, to " the fober **man** honouring the appearance of mod'efty, and hoping well of every focial virtue *under the veil*" TODD.

Once join'd, the contrary (he proves, a thorn  
 Inteftine, far within defensive arms  
 A cleaving mischief, in his way to virtue  
 Adverfe and turbulent, or by her charms 1040  
 Draws him awry enflav'd  
 With dotage, and his fenfe deprav'd  
 To folly and fliaameful deeds which ruin ends.  
 What pilot fo expert but needs muft wreck,  
 Imbark'd with fuch a fleers-mate at the helm !  
 Favour'd of Heaven, who finds 1046

Vor. 1038. ———~ *far within defensive arms*] An early edition of Tonfon's had printed "war within defensive arms," which Tickell and Fenton have alfo followed, and *moil* of the iucceding editions, before that of doctor Newton. TODD.

Vor. 103.9. *A cleaving mischief*] Thefe words allude to the poifbnd fhirt lent to Hercules by his wife Deianira.

MEADOWCOURT.

So Dryden thought, *Aureng-zebe*, A. 11. S. i.

" When we lay next us what we hold mod dear,

" *Like Hercules, envenom'd flirts we wear,*

" And CLEAVING MISCHIEFS."

Milton, in his *and Disfip. of Divorce*, fpeaks of "the blefling of matrimony changed not feldom into a *co-inhabiting mischief*" Pref. lib. i. In his treatife *Of Reformation &c.* B. 2. he has the exprellion, differently applied, of "a *cleaving curfe*."

TODD.

Ibid. ——— in his way to virtue

*Adverfe and turbulent,*] This is the fentiment of the *woman-hater*, Euripides, *Orejl.* v. 604.

Αἰὲ γυναικες ἰμποδὼν ταῖς συμφεραῖς

Ἔφουσιν ἀνδρῶν, πρὸς τὸ δυστυχέστερον. TODD.

Ver. 1046 *Favour'd of Heaven, who finds &c*] If Milton, like Solomon and the Son of Sirach, fatirifes the women in general, like them too he commends the virtuous and good; and

One virtuous, rarely found,  
 That in domeflic good combines:  
 Happy that houle ! his way to peace is fmooth:  
 But virtue, which breaks through all oppofition,  
 And all temptation can remove, 1051  
 Moft fhines, and moft is acceptable above.

Therefore God's univerfal law  
 Gave to the man defpotick power  
 Over his female in due awe, 105.5  
 Nor from that right to part an hour,  
 Smile fhe pr lour:  
 So fhall he leaft confufion draw  
 On his whole life, not fway'd

By female ufurpation, or difmay'd 106c  
 But had we beft retire ? I fee a fform.

*Samf.* Fair days have oft contracted wind  
 and rain.

*Chor.* But this another kind of temped brings,  
*Samf.* Be lefs abftrufe, my riddling days are  
 paf. 1064

esteems a good wife a bleffing from the Lord. See *Prov.* xviii, 22, xix. 14, and *Eccluf.* xxvi. 1, 2. NEWTON.

But he harfhly esteems fuch an one a *rarity*, like the feveu Grecian in his *Alcejlis*, v. 472—5. edit. Barnes. Yet Euripides has condefcended to commend a *happy match*; and the language is not difflimlar to this pafiage of Milton:

Γάμος δ' ὅσοις μὲν εὖ καθεῖται βροτῶν,  
 Μακάριος αἰὼν οἷς δὲ μὴ πίπτειν εὖ  
 Τὰ τ' ἰδεῖν εἰσὶ, τὰτε θύραζε δυστυχέας. TODD.

Ver. 1061. *But had we bejl retire ?*] Read " But we had beft retire:" or " But *had n't* we beft retire ?" SYMPSON.

*Chor.* Look now for no enchanting voice, nor  
fear

The bait of honied words; a rougher tongue  
Draws hitherward; I know him by his ftride,  
The giant Harapha of Gath, his look  
Haughty, as is his pile high-built and proud.  
Comes he in peace ? what wind hath blown him

**hither**

**1070**

I lefs conjecture than when firft I faw  
The fumptuous Dalila floating this way:  
His habit carries peace, his brow defiance,  
*Samf.* Or peace or not, alike to me he comes.

Ver. 1065. *Look now for no enchanting voice,*] Euripides,  
*Medea*, v. 773.

~~λέγου δὲ μὴ πρὸς ἡδονὴν λόγους.~~ TODD.

Ver. 1066. *The bait of honied words;*] Dr. Johnfon objects  
to the word *honied*: I will therefore /hew that it was a common  
term in our old poetry : Thus in G. Withers *Fidelia*, 1622.

" His *honied words*, his bitter lamentations/'

Thus alfo Shakfpeare, *K. Hen.* V. A. i. S. i.

—————" his fweet and *honied fentences*"

And Randolph's *Arijlippus*, 1662. Prologue :

" No candied flattery, nor *honied words*;"

It is alfo claflical. The phrafe " *Melittos verborum globulos*,"  
is in Petronius Arbiter ; and Milton has, " *Mellitusque preces*,"  
*Eleg.* V. 68. The expreffion is frequent in Greek; and Taffo,  
in his *Aminta*, A. i. S. ii. has " *mtlate parole*." See alfo *Tit.*  
*Andron.* A, iv, S. ult. which Milton had in his eye 2

" I will *enchant* the old Andronichus,

" With *words more fweet*, and yet more dangerous,

" Than *baits* to fifli, or honey-italks to fheep."

" *Baited words*" is alfo a phrafe in Quarles's *Sanrfon*, 1632,  
p. 362. See alfo my note on *Comus*, v. 162. TODD.

*Chor.* His fraught we soon shall know, he  
now arrives. 1075

[Enter] *Harapha.*

*Har.* I come not, Samjpn, to condole thy  
chance,

As thefe perhaps, yet wifh it had not been,  
Though for no friendly intent. I am of Gath;  
Men call me Harapha, of ftock renown'd  
As Og, or Anak, and the Emims old 1080  
That Kiriathaim held; thou know'ft me now,  
If thou at all art known. Much I have heard

Ver. 1075. *His fraught we foon fhall know,]* For *fraught*,  
read *freight*. MEA DOWCOURT.

But *fraught* was commonly ufed. Thus in *Tit. Andron.* A. iv  
S. ii. "As the bark that hath difcharg'd her *fraught*." And  
in *Othello*, A. iii. S. iii. "Swell bofom with thy *fraught*."  
Milton employs the word again in his *Apol. for Smeety*.  
"Till the attention be weary, or memory have it's full *fraught*"  
Many instances of the word might be given from the poets of  
Milton's time. TODD.

Ver. 1079- *Men call me Harapha, &c]* This character is  
fictitious, but is properly introduced by the poet, and not without  
fume foundation in Scripture. *Araplm*, or rather *Rap ha*, (fays  
Calmet) was father of the giants of *Rephaim*. The word *Rapha*  
may likewife fignify fimply a giant.

*Offlock renown'd as Og;* fee *Deut.* iii. 11. *Or Anak, and the*  
*Emims old;* fee *Deut.* ii. 10, 11. *That Kiriathaim held;* fee  
*Gen.* xiv. 5. NEWTON.

Ver. 1081. ————— *thou know'ft me now,*

*If thou at all art known.]* He is made to fpeak  
in the fpirit and almoft in the language of Satan, *Par. Lojt*,  
B. iv. 830.

"Not to know me argues yourfelves unknown/'

NEWTON.



Of thy prodigious might and feats perform'd,  
 Incredible to me, in this difpleas'd,  
 That I was never prefent on the place 1085  
 Of thofe encounters, where we might have tried  
 Each other's force in camp or lifted field;  
 And now am come to fee of whom fuch noife  
 Hath walk'd about, and each limb to furvey,  
 If thy appearance anfwer loud report. 1090

*Samf.* The way to know were not to fee but  
 tafte.

*liar.* Doft thou already fingle me ? I thought  
 Gyves and the mill had tam'd thee. O that  
 fortune

Had brought me to the field, where thou art  
 fam'd 1094

To have wrought fuch wonders with an afs's jaw !  
 I fhould have ibrc'd thee foon with other arms,  
 Or left thy carcafs where the afs lay thrown:  
 So had the glory of prowefs been recovered  
 To Paleftine, won by a Philiftine, 1099  
 From the unforefkin'd race, of whom thou bear'ft  
 The higheft name for valiant acts ; that honour,  
 Certain to have won by mortal duel from thee,

Ver. 1093. *Gyves*] Chains. So, in *Cy?nbeline*, A. v. S. iii.  
 " Mult I repent ?

" I cannot do it better than in *gyves*"

And in Fairfax's *Taffo*, B. v. ft. 42.

" Thefe hands were made to fhake fharp fpears and fwords,

" Not to be tied in *gyves* &c. NEWTON.

Ver. 1102. ————by mortal duel] An alluf m to  
 the old *Duello* or fingle combat. See note on v. 1226. So

Flofe, prevented by thy eyes put out,

*Samf.* Boaft not of what thou would'ft have  
done, but do

What then thou would'ft; thou feeft it in thy  
hand. 1105

*Har.* To combat with a blind man I difdain,  
And thou haft need much wafling to be touch'th

*Samf.*, Such ulàge as your honourable lords  
Afford me, affaffinated and betray'd,  
Who durft not with their whole united powers  
In fight withftand me fingle and unarm'd, 1111  
Nor in the houfe with chamber-ambufhes  
Clofe-banded durft attack me, no, not fleeping,  
Till they had hir'd a woman with their gold  
Breaking her marriage-faith to circumvent me\*  
Therefore, without feign'd drifts, let be affign'd  
Some narrow place enclosed, where fight may  
give thee, 1117

Or rather flight, no great advantage on me;  
Then put on all thy gorgeous arms, thy helmet

Drayton uſes the word in his *David and Goliath*, where Saul tells David, that Goliath was " expert in all to *duels* that belong." See alſo *Par. Reg.* B. i. 174. Samibn calls it " the trial of *mortal fight*", v. 1175; which is another phraſe in chivalry. Thus in Groue's *Hijt. of Pcſijlratus and Catanea*, 1587, bl. 1. of a combat;

" The heralds' fownd difplayd,

" The courſers meete with ſpeares, &c.

" And thus the *mort all fight*." TODD.

Ver. 1113. *Cloſe-banded*] Here in the ſenſe of *ſecretly leagued*, rather than in its uſuai acceptation of *thick-ranged*.

JOHNSON.

And brigandine of brafs, thy broad habergeon,  
 Vant-brace and greves, and gauntlet, add thy  
     fpear, 1121  
 A weaver's beam, and feven-times-folded fhield;

Ver. 1120. *And brigandine of brafs, &c]* *Brigandine*, a coat of mail. *Jer.* xlv. 4. " Furbifh the fpears, and put on the *brigandines*". See alfo li. 3. *Habergeon*, a coat of mail for the neck and fhoulders, *Facr. Qu.* ii. vi. 29.

" Their mighty ftrokes their *haberçons* difmail'd,  
 " And naked made each others manly fpalles :

*Spalles*, that is, moulders. And fee Fairfax, B. i. ft. 72. *Vant-brace*, avant-bras, armour for the arms. So, in *Trail, and Creff.* A. i. S. vi. Neftor fpeaks :

" I'll hide my filver beard in a gold beaver,  
 " And in my *vantbrace* put this withered brawn."

And fee Fairfax, B. xx. ft. 139- *Greves*, armour for the legs. I *Sam.* xvii. 6. " And he had *greves* of brafs upon his legs." *Gauntlet*, an iron glove, *Hen.* IV. P. 2. A. i. S. iii. Old Nurthumberland fpeaks :

—————" Hence therefore, thou nice crutch ;  
 " A fcaly *gauntlet* now with joints of fteel  
 " Mull glove this hand." NEWTON.

Ver. 1121, •—————add *thy fpear,*] This is Milton's own reading: The other editions have " *and thy fpear,*" which is not fo proper; for it cannot well be faid in conftru&ion, *put on thy fpear.* NEWTON.

The revifer of Tonfon's edition in 1747 had attended to the poet's text; for it reads " *add thy fpear.*" TODD.

Ver. 1122. *A weaver's bea?n,*] As the fpear of Goliath was. Sylvefter goes further, and fays of Goliath's fpear, *Du Bart.* ed. 1621. p. 414, " His lance a loom-beame or a *maft*." Milton fays that Satan's fpear was fo large and lofty, that the *maft of an admiral's fhip* was but a wand in comparifon, *Par. L.* B. i. 293. Here Taffo has been quoted by the commentators, *Gier. Lib.* C. vi, 40. But the original is in Boiardo, L. i., C. ii. 52. Signat.

I only with an oaken staff will meet thee,  
 And raise such outcries on thy clatter'd iron,  
 Which long (shall not withhold me from thy head,  
 That in a little time, while breath remains thee,  
 Thou oft shalt wile thyself at Gath, to boast  
 Again in safety what thou wouldst have done  
 To Samson, but shalt never see Gath more.

*Har.* Thou durst not thus disparage glorious  
                   arms, mo  
 Which greatest heroes have in battle worn,  
 Their ornament and safety, had not spells  
 And black enchantments, some magician's art,  
 Arm'd thee or harm'd thee itrong, which thou  
                   from Heaven 1134

B. iii. edit. 1527. The pagan giant Spinello appears on a horse of a monstrous magnitude, holding the *majl of ajlnp* for a spear :

" Porta pur lanza un *gran fufo d' antenna*"

Spenser, a disciple of the Italian poets, has the same thought, V. Q. iii. vii. 40.

" All were the beame in bignes like a *maft*"

Perhaps it is *first* to be found in Ovid's Polypheme, *Met.* xiii, 782.

" Cui postquam pinus, *baculi* quæ præbuit ufum,

" Ante pedes posita est, *antennis aptaferendis*."

Or in Lucilius's Fragments, *Sat. Lib.* xv. 14. *Poet. Latin*, Maittaire- torn. ii. p. 1499, of Homer's Polypheme:

—————" ct porro huic majus bacillum

" Quàm ?*nalus navis* in corbita maximus ulla."

T. WARTON.

Ver. 1122. —————and *feten-times-folded shield*;) As was Ajax's. Ovid, *Met.* xiii. 2. " Clypei dominus septemplex."

NEWTON.

Ver. 1134. *Arm'd thee or charm'd thee itrong*,] Mr. Thyer here observes, It is very probable that Milton adopted this no-

Feign'dft at thy birth was given thee in thy hair,  
Where ftrength can leaf abide, though all thy  
hairs

Were briftles rang'd like thofe that ridge the back  
Of chafd wild boars, or ruffled porcupines.

*Samf.* I know no fpells, ufe ;io forbidden arts;  
My truft is in the living God, who gave me 1140

tion from the Italian Epicks, who are very full of enchanted arms, and fometimes reprefent their heroes invulnerable by this art. But, as Mr. Warton remarks, the poet's idea is immediately and particularly taken from the ritual of the combat in chivalry. See note on *Comns*, v. 647.—Samfon replies,

" I know no fpells, ufe no forbidden arts;

" My truft is in the living God"—

Here, it mull be obferved, is a direct allufion to the oath taken, before the judges of the combat, by the champions—" I do fwear, that I have not upon me, nor on any of the *arms* I fhall ufe, words, *charms*, or *enchantments*, to which I truft for help to conquer my enemy, but that *I do only truft in God*, in my right, and in the ftrength of my body and arms." Cockburn's *Hijl. of Duels*, p. 115. The poet here fays " *black* enchantments," in like manner as Machin, introducing the fame ancient oath in his *Dumb Knight*, 1633. " Here you fhall fwear &c.

" That here you ftand not *amid* with any guile

" Of philters, *charms*, of night-fpells, characters,

" And other *black* infernal 'vantages."

Milton's Harapha, as Mr. Warton obferves, is as much a Gothick giant as any in Amadis de Gaul; and, like a Gothick giant, engages in an uujuft caufe againft a virtuous champion.

TODD.

Ver. 1138.——————[*or ruffled porcupines.*] Who can doubt that Milton here had Shakfpeare in mind? *Hamlet*, A. i. S. viii.

" And each particular hair to ftand on end,

" Like quills upon the fretful porcupine," NEWTON,

At my nativity this strength, diffused  
 No less through all my sinews, joints, and bones,  
 Than thine, while! preserv'd these locks unshorn,  
 The pledge of my unviolated vow.  
 For proof hereof, if Dagon be thy God, 1145  
 Go to his temple, invoke his aid  
 With solemnest devotion, spread before him  
 How highly it concerns his glory now  
 To frustrate and dissolve their magick spells,  
 Which I to be the power of Israel's God 1150  
 Avow, and challenge Dagon to the test,  
 Offering to combat thee his champion bold,  
 With the utmost of his Godhead seconded:  
 Then thou {halt see, or rather, to thy sorrow, 1154  
 Soon feel, whose God is strongest, thine or mine.

*Har'.* Perfume not on thy God, whatever he be;  
 Thee he regards not, owns not; hath cut off  
 Quite from his people, and deliver'd up  
 Into thy enemies' hand, permitted them 1159  
 To put out both thine eyes, and fetter'd send thee  
 Into the common prison, there to grind  
 Among the slaves and asses thy comrades,,

Ver. 1161. ————— *there to grind*

*Among the slaves and asses thy comrades,]* There can be no doubt that Milton had here Apuleius's description of *pijlrivum* in his mind. See *Met.* ix. ad init. where the ass, who is the speaker, says, " Jam de meo jumentario contubernio quid, yel ad quern modum, memorem V<sup>9</sup> DUNSTER.

Ver. 1162. —————•————— *thy comrades,]* With the accent upon the last syllable as in *Hen.* IV. P. i. A. iv. S. ii.

" And 1113 comrades that dash the world aside,

" **And bid it pass.**" NEWTON.

As good for nothing elfe; no better fervice  
 With thofe thy boifterous locks, no worthy match  
 For valour to affail, nor by the fword 1165  
 Of noble warriour, fo to ftain his honour,  
 But by the barber's razor beft fubdued.

*Samf.* All thefe indignities, for fuch they are  
 From thine, thefe evils I doferve, and more,  
 Acknowledge them from God inflicted on me 1170  
 Juftly, yet defpair not of his final pardon,  
 Whole ear is ever open, and his eye  
 Gracious to re-admit the fuppliant:  
 In confidence whereof I once again  
 Defy thee to the trial of mortal fight, 1175  
 By combat to decide whole God is God,  
 Thine, or whom I with Ifrael's fons adore.

*liar.* Fair honour that thou doft thy God, in  
 truſting  
 He will accept thee to defend his caufe,  
 A Murderer, a Revolter, and a Robber! mo  
*Samf.* Tongue-doughty Giant, how doft thou  
 prove me thefe ?

Ver. 1164. *With thofe thy boifterous loch,]* He uſes *boifterous* in the ſame manner in his *Profe-works*, vol. 1. ed. 1698, p. 411.  
 "A *boifterous* and beftial ftrength." So, in ver. 569, Samfon's locks are called *robuftious*. TODD.

Ver. 1175. *Defy thee to the trial of mortal fight,]* Taffo, *Gier. Lib. C. ii. 90.*

"Ed a guerra mortal, difle, vi ſfido." DUNSTER.

Ver. 1181. *Tongue-doughty Giant,]* Doughty, that is, *valiant*. See Skinner. ;, *Æfchylus, Septem contra Thebas*, v. 617. RICHARDSON

*Har.* Is not thy nation fubject to our lords ?  
 Their magiftrates confefs'd it, when they took thee  
 As a league-breaker, and delivered bound  
 Into our hands: for hadft thou not committed  
 Notorious murder on thofe thirty men 1186  
 At Afcalon, who never did thee harm,  
 Then like a robber ftripp'dft them of their robes ?  
 The Philiftines, when thou hadft broke the league,  
 Went up with armed powers thee only feeking,  
 To others did no violence nor fpoil. 1191

*Sa?nf.* Among the daughters of the Philiftines  
 I chofe a wife, which argued me no foe;  
 And in your city held my nuptial feaft:  
 But your ill-meaning politician lords, 1195  
 Under pretence of bridal friends and guefts,

Compare Beaumont and Fletcher's *Pilgrim*, A. ii. S. iii:

" Leave your *tongue-valour*, and difpatch your hafte."

And, as Mr. Dunfter remarks, the *little French Lawyer* of the fame authors, A. v. S. i.

" O brave *tongue-valiant* and vain-glorious woman,"

See alfo *The Caftle Combat*, 1635.

" Thou art nothing but *tongue-courage* now I fee." TODD.

Ver. 1188.———*ftripp'dft* *them of their robes ?*] In the text of the Bible it is " took their *fpoil*," but in the margin " *apparel*." It has been fuppofed, that it was at fome feftival, either in the fields or in the city, when great companies met together, and appeared in their bed apparel. TODD.

Ver. 1196. Under pretence of *bridal Wends*] The attendant young men at Samfon's marriage, are faid to have belonged to his wife's family, and not to have been, as was ufual, his own relations or acquaintance. Jofephu\* relates that, *under the pretence of honour*, they fent thefe thirty companions to watch over



Appointed to await me thirty fpies,  
 Who, threatening cruel death, conftrain'd the  
       bride

To wring from me, and tell to them, my fecret,  
 That folv'd the riddle which I had proposed, 1200  
 When I perceiv'd ail fet on enmity,  
 As on my enemies, wherever chanced,  
 I us'd hoftility, and took their fpoil,  
 To pay my underminers in their coin.  
 My nation was fubjected to your lords; 1205  
 It was the force of conquest; force with force  
 Is well eje6ted when the conquered can.  
 But I, a private perfon, whom my country  
 As a league-breaker gave up bound, prefum'd  
 Single rebellion, and did hoftile acts. 1210  
 I was no private, but a perfon rais'd

*Mm*, leit he fhould commit any difturbance. Quarles, in his  
*I lift of Samfon*, 1632, p. 307, follows this notion :

" They therefore, to prevent enfuing harmes,  
 " Gave ftrict command, that thirty men of armes,  
 " *Vnde the mafke of bridemen*, fhould attend  
 " Vntill the nuptiall ceremonies end."

*Bridal* is Saxon for *the nuptial feaft*. See a variety of curious  
 illuftrations in Warton's *Hift. of Eng. Poetry*, vol. iii. p. 12s,  
 note f. Where the learned and ingenious writer obferves, that  
 the word has been applied adje&ively, for *connubial*, and that  
 Milton perhaps remembered or retained its original ufe in this  
 paffage, " Under pretence of *bridal* friends;" that is, " Under  
 pretence of friends and guefts invited to the *bridal*" But he  
 adds, that Milton, in *Par. Loft*, fpeaks of the evening ftar  
 haftoning to light the " *bridal* lamp," which in another part of  
 the fame poem he calls the " *nuptial* torch." B. viii. 520, B, xi.  
 590. TODD.

With strength sufficient, and command from  
Heaven,

To free my country ; if their fervile minds  
Me, their deliverer sent, would not receive,  
But to their masters gave me up for nought, 1215  
The unworthier they; whence to this day they  
ferve.

I was to do my part from Heaven assign'd,  
And had perform'd it, if my known offence  
Had not disabled me, not all your force:  
These shifts refuted, answer thy appellant, 1220  
Though by his blindness maim'd for high at-  
tempts,

Who now defies thee thrice to single fight,  
As a petty enterprise of small enforce.

*Har.* With thee ! a man condemned, a slave  
inroll'd,

Due by the law to capital punishment! 1225  
To fight with thee no man of arms will deign.

Ver. 1220. —————[*answer thy appellant,*] Thy  
*challenger*. The *defendant*, in like manner, signifies the *person*  
*challenged*. Thus, in Shakspere's *K. Hen.* VI. P. ii. A. ii. S. iii.

" This is the day appointed for the combat;

" And ready are the *appellant* and *defendant*,

" The armourer and his man," TODD.

Ver. 1222. *Who now defies thee thrice*] This was the custom  
and the law of arms, to give the challenge and to found the  
trumpet *thrice*. In allusion to the same practice Edgar appears,  
to fight with the Bastard, *by the third found of the trumpet*,  
*K. Lear*, A. v. S. vii. NEWTON.

Ver. 1225. *To fight with thee no man of arms will deign.*]   
Another allusion to the laws of the *Duello*, the old single-combat.

*Samf.* Cam'ft thou for this, vain boafter, to  
 furvey me,  
 To defcant on my flrength, and give thy verdict  
 Come nearer; part not hence fo flight inform'd;  
 But take good heed my hand furvey not thee. 1230

*Har.* O Baal-zebub! can my ears unus'd  
 Hear thefe dtfhonours, and not render death?

*Samf.* No man withholds thee, nothing from  
 thy hand

Fear I incurable; bring up thy van,  
 My heels are fetter'd, but my fiftis free, 1235  
*liar.* This infolence other kind of anfwer fits.

*Samf.* Go, baffled coward! left I run upon thee,  
 Though in thefe chains, bulk without fpirit vaft,

" They are *not to be admitted proof*: by *amies*, who haue committed any treafon againft their prince or cuntrye, &c. To thefe we may alfo adde freebooters, and all fuch as for any military diforder are bauifhed. Likewife all theeues, robbers, ruffians, tauerne-hunters, excommunicate perfons, hereticks, vfurers, and all other perfons, not liuing as a gentleman or a fouldier: and in conclufion, all fuch as are defamed for any defeôle, and are not allowed for witneffes in Ciuile law, &c. And of thefe I faye that not onelye they are to bee refused vpon challenging another man, but all honourable perfons or gentlemen fhould abandon their companie, and *whofoeuer fhould fight with than fhould iniurie himfelfe, making hiwfelfe equal! with diFhonourable perfons.\** Vincentio Saviolo, *Of Honor and honorable Quarrels*, interlaced with fundrie and pleafant difcourfes, not vnfit for all Gentlemen and Captaines that profefië arms, Lond. 1595, 4to. From the chapter, entitled, *Who is not to be admitted to the [Duello, or] proofs of armes.* TODD.

VCT. 1231. *O Baal-zebub!*] He is properly made to invoke *Baal-zebub*, as afterwards to fwear by *Ajlaroth*; that is, the deities of the Phililincs and neighbouring nations. NEWTON.

And with one buffet lay thy ftruture low,  
 Or fwingthee in the air, then dafth thee down 1240  
 To the hazard of thy brains and fhatter'd fides.

*Har.* By Aftaroth, ere long thou fhalt lament  
 Thefe braveries, in irons loaden on thee, [Exit.]

*Chor.* His giantftiip is gone fomewhat creit-  
 fallen,  
 Stalking with lefs unconfcionable ftrides, 1245  
 And lower looks, but in a fultry chafe.

*Samf.* I dread him not, nor all his giant brood,  
 Though Fame divulge him father of five fons,  
 All of gigantick fize, Goliath chief.

*Chor.* He will directly to the lords, I fear, 1250  
 And with malicious counfel ftir them up  
 Some way or other yet further to afflift thee.

- *Samf.* He muft allege fome caufe, and offered  
 fight

Ver. 1242. ————— ere long thou fhalt lament

*Thefe braveries, &c.]* This connects Harapha with the bufinefs of the drama, by making his revenge for the threatening and contemptuous language of Samfon the caufe, why the latter is to be brought before the publick affembly to make fport for them. DUNSTER.

Ver. 1248. *Though Fame divulge him]* So it plainly mould be as Milton himfelf corrected it, and not *divulgd* as it is in all the editions. NEWTON.

The error is corrected in Tonfon's edit, of 1747. See alfo the note on *Paradife Reg.* B. iii. CO. TODD.

*Ibid.* ————— *father of Jive fons, &c]* The ftory of Goliath of Gath is very well known; and the other four are mentioned II *Sam.* xxi. 15—22. " Thefe four were born to the giant [or to *Harapha*] in Gath, and fell by the hand of David, and by the hand of his fervants." NEWTON.

Will not dare mention, left a question rife  
Whether he durst accept the offer or not; 1255  
And, that he durst not, plain enough appear'd.  
Much more affliction than already felt  
They cannot well impose, nor I sustain;  
If they intend advantage of my labours,  
The work of many hands, which earns my  
keeping 1260

With no small profit daily to my owners.  
But come what will, my deadliest foe will prove  
My speediest friend, by death to rid me hence;  
The worst that he can give, to me the best.  
Yet so it may fall out, because their end 1265  
Is hate, not help to me, it may with mine  
Draw their own ruin who attempt the deed.

*Char.* Oh how comely it is, and how reviving  
To the spirits of just men long oppress'd I  
When God into the hands of their deliverer 1270  
Puts invincible might  
To quell the mighty of the earth, the oppressor,  
The brute and boisterous force of violent men,  
Hardy and industrious to support  
Tyrannick power, but raging to pursue 1275  
The righteous and all such as honour truth;  
He all their ammunition  
And feats of war defeats,  
With plain heroick magnitude of mind  
And celestial vigour arm'd; 1280  
Their armouries and magazines contemns,  
Renders them useless; while

With winged expedition,  
 Swift as the lightning glance, he executes  
 His errand on the wicked, who, surpris'd, 1285  
 Lose their defence, diffracted and amaz'd.

But patience is more oft the exercise  
 Of faints, the trial of their fortitude,  
 Making them each his own deliverer,  
 And victor over all 1290  
 That tyranny or fortune can inflict.  
 Either of these is in thy lot,  
 Samson, with might endued  
 Above the sons of men ; but fight bereav'd  
 May chance to number thee with those 1295  
 Whom patience finally muft crown.

This idol's day hath been to thee no day of rest.  
 Labouring thy mind  
 More than the working day thy hands.  
 And yet perhaps more trouble is behind, 1300  
 For I defy this way  
 Some other tending; in his hand  
 A scepter or quaint staff he bears,  
 Comes on amain, speed in his look.

Ver, 1283. *With winged expedition,*] From Shakspere, perhaps. See *K. Rich. III. A. iv. S. iii.*

" Then fiery *expedition* be my *wing!*" TODD.

Ver. 1284. *Swift as the lightning glance he executes*  
*His errand]* So, again in Shakspere, *K. Rich. II.*  
*A. i. S. iii.*

" Be swift like *lightning* in the *execution!*" TODD.

Ver. 1288. *Of faints,*] The fanatical language of the republican party. DUNSTER.

By his habit I discern him now 1305  
 A publick officer, and now at hand;  
 His message will be short and voluble.

[Enter] *Officer*.

*Off.* Hebrews, the prisoner Samson here I seek.

*Chor.* His manacles remark him, there he sits.

*Off.* Samson, to thee our lords thus bid me say;  
 This day to Dagon is a solemn feast, 1311  
 With sacrifices, triumph, pomp, and games:

Ver. 1309. ————remark *him*] *Dijlinguijli* him, point him out. RICHARDSON\*.

Ver. 1312. ————sacrifices, triumph, pomp, &c.] *Triumphs* are *Shows*, such as masks, revels, &c. See *IS Allegro*, v. 120, and the note there. Bacon has an Essay, "Of Majesties and Triumphs." Eff. xxxvii. And in his Essay, "Of Buildings,"<sup>1</sup> he directs a fide of the house "for the Banquet, and a fide for the Household: the one for Feasts and Triumphs, and the other for dwelling, &c." See also Eif. xlv. And in bishop Fylier's funeral or commemorative Sermon on Margaret countess of Richmond, edit. Baker, 1708, p. 29- "For when the kynge her fort was crowned, in all that great *tryumphe* [flow] and glorye, she wept mervelously; and Ickewyfe at the grete *tryumphe* of the marriage of prince Arthur, &c." In the same sense we are to interpret Drayton, in the Epistle from king Edward to Jan\* Shore, v. i. p. 331,

"Where thou (halt fit, and from thy Hate (halt fee

"The tilts and *triumphs* that are done for thee."

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

———"Holding true intelligence what follies

"Had crept into her palace, shee resolv'd,

"Of sports and *triumphs* under the pretext,

"To have them mustered in their *pomp* and fulness."

And Shakspere, *Midf. N. Dr.* A. i. S. i.

Thy ftrengh they know furpaffing human rate,  
And now fome publick proof thereof require.

" But I will wed thee in another key,

" With *pomp*, with *triumph*, and with revelling,"

Again, where a paraphraſtick explanation of the word is added,  
K. Hen. VI. P. Hi- A. v. S. vii.

" And now what refts, but that we ſpend the time

" With ftately *triumphs*, mirthful comick ſhows,

" Such as befit the pluafurcs of the court,"

And thus we perceive the precise meaning of Falstaff's humour to Bardolph. " O, thou art a perpetual *triumph*, an everlaſting bonfire-light," *Pomp* has a peculiar and technical ſignification in ſome of theſe Shows of a romantick age. But I muſt further obſerve that Milton is often learned, when it is not ſuſpected, and that both here and in other paſſages he has applied *pomp* in the appropriated ſenſe which it bore to the Grecian feſtivals, where the *IIOMIHH*, a principal part of the ceremony, was the ſpe&acular proceſſion. See ver. 435. of this tragedy. " Great *POMP* and *ſacrifice*" And ver. 449. So, in *Par. Reg.* B. i. 457, where the ſubjeſt is expreſſly Grecian ; of the Delphick Apollo:

" And thou no more with *POMP* and *ſacrifice*

" Shalt be inquir'd at Delphos, or elfewhere."

A *ſacrificc*, mentioned alſo in the text, was another and a regular accompaniment of the Grecian feſtival. See Theocritus, *Idyll.* ii. 68, 72. And the notes on the Oxford edition, 1770, 4to., And in this *proccjional* ſenſe, or under the idea of a ſolemn aſſembly, *pomp* is to be underſtood in *Par. Loſt*, B. vii. 564, viii. 61. T, WARTON.

Ver. 1313. —————•—————rate,] In the firſt edition it was printed *race*, but in the table of Errata we are directed to read *rate*. No wonder the firſt reading is followed in all the editions, when it is ſenſe; for it would have been followed in all probability, though it had made nonſenſe. NEWTON.

I muſt exempt from this remark the edition of Tonſon in 1747, which reads " furpaffing human *rate*\* TODD."



To honour this great feaft, and great affembly; 1315  
 Rife therefore with all fpeed, and come along,  
 Where I will fee thee hearten'd, and frefh clad,  
 To appear, as fits, before the illuftrious lords.

*Samf.* Thou know'ft I am an Hebrew, there-  
 fore tell them,

Our Law forbids at their religious rites 1320  
 My prefence; for that caufe I cannot come.

*Off.* This anfwer, be affur'd, will not content  
 them\*

*Samf.* Have they not fword-players, and every  
 fort

Ver. 1323. *Have they not fword-players, &c.]* Milton has here introduced the ufual attendants at the old Feftivities of his own country. He here alludes perhaps, not without contempt, to the *holiday-fports*, fo frequent in the early part of the fevcnteenth century, which were abolifhed by the puritans, but in part revived at the reftoration of Charles II. See more on this fubjeft; in the note on v. 1418.

The *fword-players*, or gladiators, of the ancient fiage, are often mentioned by Prynne in his *Hiftorio-mq/tix*, 1633. But Milton may mean *fencing-majlcrs*, or profefibrs of the "*noble fcience of defence*," who were accuftomed to difplay their fkill, on publick ftages, in the exercife of various kinds of fwords, and other weapons. See Mr. Stevens's Note on *Merry Wives of Windf.* A. ii. S. i. Shakfpeare, edit. 1793, vol. iii. p. 327. We are not to forget that *fword-danccs* alfo were among the entertainments of the fame period.

The *gymnick artijls* are perhaps thofe who diftinguifhed themfelves in the athletick exhibition of leaping, tumbling, and cafing the bar, as well as of *wrejlling*, and contending for the prize at horfe-races and foot-races; *riding*, *running*.

The *juglers* were anciently included under the general name of *pnnjlrcls*: and were fo called from the French *jongleur*, *jugleur*, Lat. *joculator*, *juglator*. See Dr. Percy's Effay on the ancient

Of gymnick artifts, wrefblers, riders, runners,  
Jugglers, and dancers, anticks, fliutamers, mi-  
micks,

1325

Minftrels, Reliq. of Anc. Poetry, vol. i. They fang, to their infruments, verfes compofed by themfelves or others. Cotgrave calls them "*rimers*." They are often mentioned by our old hiftorians. The ancient *wrefblers*, *mimes*, *dancers*, *gladiators*, and *gymnick artijh* alfo, "*tota joculatorum feena*" are cited from John of Salifbury, in Warton's Hift of Eng. Poetry, vol. ii. p. 205, Milton, however, probably ufed the word here in the vulgar meaning of *jugglers*, i. e. thofe who practice flight of hand.

The *anticks* were buffoons in the old Engliih farces, with a blacked face and a patch-work habit. See the commentators on *Much ado about Nothing*, A. iii. S. i. Milton illuftrates the meaning of the word in his *Apol Swtectymn*. "In the colleges fo many of the young divines, and thofe in next aptitude to divinity, have bin feene fo often upon the ftage, writhing and unboning their clergic-limbs to all the *ANTICK and difhoneft geftures of Trinculos*, *buffoons*, and *bawds*."

The *munners* were a fet of perfons, who went about at Chriftmas, in difguife, to get money or good cheer. Thus in Stubbes's *Anatomie of Abufes*, bl. 1. p. 111. b. "But efpecially in Chriftmas tyme there is nothing els vfed but Cardes, Dice, Tables, Mafkyng, *Mumming*, Bowling, and fuch like fooleries." And Miniheu fays that the *munners* were fo called, becaufe they made it a law among themfelves, to fay nothing but *mum*. See his *Guide into Tongues*, edit. 1627 See alfo the old *Tragicall Comedit of Damon and Vithias*, bl. 1. 4to. Sign. C. i.

"Good faith, fir, concernynge the people they are not gay,

"And, as farre as I fee, they be *MUMMERS* ; for *nought they fay*? They appear to have been once a very formidable crew, by a ilatute enacted in the third year of Henry the 8th, Concerning them: "Forafmuch as lately within this realm, divers perfons have difguilcd and apparellcd themfelves, and covered their faces with vifors or other things, in fuch manner as theyfhould not be known ; and divers of them in a company, naming themfelves *munners*, have come to the ^dwelling place of divers men of honour and fubftantial perfons, and fo departed unknown ;

But they muſt pick me out, with (hackles tirM,  
And over-laboured at their publick mill,  
To make them ſport with blind activity ?

whereupon murders, felony, rape, and other great hurts and inconveniences have afore-time grown, and hereafter be like to come by colour thereof, if the ſaid difordcr ſhould continue not reformed : Be it enacted &c." The puniſhment is fine and imprifonment. Mr. Warton, in his note on *Comus*, v. 178, ſays the *munners* were called *waffailers*. In Wolfey's entertainment of Henry the 8th were introduced " mafquers and *munners*, in ſuch coſtly manner, that it was glorious to behold." See Cavendiſh's *Mem. of Wolfey*, p. 31. The *mafquers* probably ſpoke in character ; the *munners* perhaps uſed only ſigns. See Shakſpeare, *Coriol.* A. ii. S. i. " If you chance to be pinched with the colick, you make faces like MUMMERS." The *munners* at Chriftmas Mill make their appearance in ſome parts of England, particularly in the North, both with recitation and in theatrick garb.

The *mimicks* were ludicrous characters on the ſtage, not unlike the *Vice* of the old Engliſh drama, according to Minſheu. That they were *actors* is evident from Dekker's *Gul's Horne-booke*, 1609, p. 31, where inſtruction is given "*How a gallant ſhould behaue himſelfe in a Play-houſe*—No matter whether the fees be good or no; the better they are, the worſe do you diſtaſt them: and, being on your feete, ſneke not away like a coward, but ſalute all your gentle acquaintance, that are ſpred either on the ruſlies, or on ſtooles about you, and draw what troope you can from the ſtage after you : the *mimicks* are beholden to you, for allowing them elbow roome : their poet cries perhaps a pox go with you ; but care not you for that; there's no muſick without frets!"

In the firſt edition it is printed *mimirs*; and doctor Newton ſays, " What are *mimirs* ? The table of Errata to the firſt edition hath ſet us right, inſtrucking us to read *mimicks*; but not one of the editions hath followed it." Yet Tonſon's edition of 1747 has followed it; and ſo has a Dublin edition, by Grierſon, in 1748. I think it curious to remark, that doctor Johnſon has given *mimir* a place in his Dictionary, as if it were a word of authority. TODD«

Do they not feek occafion of new quarrels  
 On my refufal to diftreffs me more, 1330  
 Or make a game of my calamities ?  
 Return the way thou cam'ft, I will not come.

*Off.* Regard thyfelf; this will offend thqm  
 highly.

*Samf.* Myfelf? my conference, and internal  
 peace.

Can they think me fo broken, fo debased 1335  
 With corporal fervitude, that my mind ever  
 Will condefcend to fuch abfurd commands ?  
 Although their drudge, to be their fool or jefter,  
 And in my midft of forrow and heart-grief  
 To fliow<sup>r</sup> them feats, and play before their God,  
 The word of all indignities, yet on me 1341  
 Join'd with extreme contempt? I will not come.

*Off.* My meffage was imposed on me with ípeed,  
 Brooks no delay: is this thy refolution ?

Ver. 1333. *Off.* *Regard thjfilj'; this ivilt offend them highly.*

*Samf.* *Myfelf? my confeience, and internal peace.*

*Can they think me Jo broken, & c ]* Compare  
 the advice of Mercury to Prometheus, Æfchyl. *Prom. Vinc.*  
 v. 1041, edit. Schutz.

σὺ δὲ  
 Πάπταινε καὶ ψρόντιζε, μὴδ' αὐθαδίααι  
 Εὐβουλίας ἀμείσιον ἡγήσῃ ποτί.

The Chorus commend the propriety of this advice; but Prome-  
 theus, unmoved, exhibits the fame fterunefs as Samfon :

Εἰδότε τοι μοὶ τὰσδ' ἀγγελίας  
 Ὅδ' ἰθαύξεν, πᾶσχειν δὲ κακῶς  
 Ἐχθρὸς ἐπ' ἰχθῶν, οὐδὲν ἀεικίς, κ. τ. λ. TODD.

*Samf.* So take it with what speed thy meffage  
needs, 1345

*Of.* I am forry what this ftoutnefs will pro-  
duce. [Exit.]

*Samf.* Perhaps thou fhalt have caufe to forrow  
indeed.

*Chor.* Confider, Samfon; matters now are  
ftrain'd

Up to the highth, whether to hold or break:  
He's gone, and who knows how he may report  
Thy words by adding fuel to the flame ? 1351  
Expect another meffage more imperious,  
More lordly thundering than thou well wilt bear.

*Samf.* Shall I abufe this confecrated gift  
Of ftrength, again returning with my hair 1355  
After my great tranfgreffion ; fo requite  
Favour renewed, and add a greater fin  
By prostituting holy things to idols ?  
A Nazarite in place abominable  
Vaunting my ftrength in honour to their Dagon !  
Befides, how vile, contemptible, ridiculous, 1361

Ver. 134-7. *Perhaps thou fhalt have caufe to forrow indeed.]*  
Here the catastrophe is anticipated, as before, v. 1266.

—————« it may with mine

(i) Draw their own ruin who attempt the deed.\*\*

And fuch anticipations are ufual with the beft dramatick writers, who, knowing their own plan, open it by degrees, and drop fuch hints as cannot be perfectly comprehended, till they are fully explained by the event. The fpeaker himfelf can only be fuppofed to have fome general meaning, and not a diftinct conception of all the particulars; fomewhat like the high-prieft in the Gofpel, who prophefied without his knowing it. NEWTON.

What act more execrably unclean, profane!

*Chor.* Yet with this strength thou ferv'st the  
Philistines,

Idolatrous, uncircumcis'd, unclean.

*Samf.* Not in their idol-worship, but by labour  
Honest and lawful to deserve my food 1366  
Of those, who have me in their civil power,

*Chor.* Where the heart joins not, outward acts  
defile not.

*Samf.* Where outward force constrains, the  
sentence holds.

But who constrains me to the temple of Dagon,  
Not dragging? the Philistian lords command. 1371  
Commands are no constraints. If I obey them,

I do it freely, venturing to displease

God for the fear of Man, and Man prefer,  
Set God behind: which in his jealousy 1375  
Shall never, unrepented, find forgiveness.

Yet that he may dispense with me, or thee,  
Present in temples at idolatrous rites

For mine important cause, thou need'st not  
doubt.

*Chor.* How thou wilt here come off surmounts  
my reach. 1380

*Samf.* Be of good courage; I begin to feel  
Some rousing motions in me, which dispose

Ver. 1377- Yet that he may dispense &c ] Milton here probably had in view the story of Nauman the Syrian begging a dispensation of this sort from Eliflia, which he feigningly grants him. See II Kings Y. 18, 19). THYER

To something extraordinary my thoughts.  
 I with this messenger will go along,  
 Nothing to do, be lure, that may dishonour 1385  
 Our Law, or stain my vow of Nazarite.  
 If there be aught of preface in the mind,  
 This day will be remarkable in my life  
 By some great act, or of my days the last.

*Chor.* In time thou shalt resolv'd, the man re-  
 turns. 1390

*Off.* Samson, this second message from our lords  
 To thee I am bid say. Art thou our slave,  
 Our captive, at the publick mill our drudge,  
 And dar'st thou at our fending and command  
 Dispute thy coming? come without delay; 1395  
 Or we shall find such engines to assail  
 And hamper thee, as thou (halt come of force,

Ver. 1384 *I with this messenger will go along,*] With what messenger? It was not expressly laid before that the messenger was coming; it was implied indeed in what the Chorus had laid,

<sup>u</sup> How thou wilt here come offsurmounts my reach: " And this might very well be understood by a man, who could see the messenger coming as well as the Chorus, but seems hardly a sufficient intimation to a blind man, unless we suppose him to know that the messenger was coming by the same impulse, that he felt rousing him to something extraordinary. NEWTON.

But the Chorus had also said, v. 1352, after the Officer is departed, "*Expect another message more imperious, &c.*" These words of Samson may perhaps be considered, therefore, as an expectation of the return of the Officer, and his determination how to act accordingly: TODD,

Ver. 1387. *If, there be aught of preface in the mind,*] Euripides, *Andromache*, v. 1075.

————— ἀράματα θυμὸς ὥς τι προσδοκᾷ. TODD.

Though thou wert firmlier faften'd than a rock,  
*Samf.* I could be well content to try their art,  
 Which to no few of them would prove pernicious.  
 Yet, knowing their advantages too many, 1401  
 Because they (hall not trail me through their ftreets  
 Like a wild beaft, I am content to go.  
 Mafters' commands come with a power refiftlefs  
 To fuch as owe them abfolute fubjection ; 1405  
 And for a life who will not change his purpofe ?  
 (So mutable are all the ways of men ;)   
 Yet this be fure, in nothing to comply  
 Scandalous or forbidden in our Law.

*Off.* I praife thy refolution : doff thefe links:  
 By this compliance thou wilt win the lords un  
 To favour, and perhaps to fet thee free.

Ver. 1404. *Majler's commcuids &c*] This was a feint; but it had betrayed itfelf had it not been covered by v. 1408.

• "*f* Yet this be fure &c." WARBURTON.

But this laft paffage muft have been intended by the author to be addreffed only to the Chorus: The Officer certainly anfwers Samfon's fpeech, as if he had not heard thefe words. And as to the verfes 1404 and 1405 before us, they are in fact fo far from being a feint, that they are marked with the moft indignant fpirit of irony; indeed fo palpable, as to require what follows (*And for a life &c.*) to foften it down to the meffenger.

DUNSTER.

Ver. 1410, *I praife thy refolution:*] That is, of going; not what he had faid laft. RICHARDSON.

*Ibid.*———doſſ theſe links ;] Put off theſe links. He uſes this old word in his *Ode on the Nativ.* ver. 33, Thus Shakſpeare, *Trail, and Creſſ* A. v. S. iii. " *Doff thy harnes, youth.*" And Spenſer, *Faer. Qu.* v. vi. 23. " Ne *doffe* her armes, though he her much befought." TODD.



*Samf.* Brethren, farewell; your company along  
 I will not with, lest it perhaps offend them  
 To see me girt with friends; and how the fight  
 Of me, as of a common enemy, 1416  
 So dreaded once, may now exasperate them,  
 I know not: lords are lordliest in their wine;  
 And the well-feasted priest then soonest fir'd  
 With zeal, if aught religion seem concerned; 1420  
 No less the people, on their holy-days,  
 Impetuous, insolent, unquenchable:

Ver. 1418.———lords are lordliest in their wine;

*And the well-feasted priest then soonest fir'd*

*With zeal, if aught religion seem concern'd;*

*No less the people, on their holy days.*

*Impetuous, insolent, &c.]* Milton here intimates,

that *holy-days* are of heathen institution. The passage is a concealed attack on the church of England. But he first expresses his contempt of a Nobility, and an opulent Clergy, that is Lords both spiritual and temporal, who by no means coincided with his levelling and narrow principles of republicanism and calvinism; and whom he tacitly compares with the lords and priests of the idol Dagon. T. WARTON\*

In a passage concerning *holy-days*, he had before openly compared the Clergy to the "hireling priest Balaam, seeking to draw the Israelites from the sanctuary of God to the luxurious and ribald feasts of Baal-peor." *Of Reformation*, 16\*11, B. ii. This was written, while the controversy subsisted between the calvinists and the hierarchy, respecting the liberty which the book, published by the bishops in 1645, entitled "A Declaration to encourage Recreations and Sports on the Lord's Day," had given to the country-people, in the exercise of their rural diversions on Sundays after divine service, and on *holy-days*. These, says Mr. Warton, were Dancing, Archery, Leaping, Vaulting, and other similar harmless games. Prynne had pronounced the holy-day celebrities "a damnable custom taken from the Pagans," *Illicitio-Magistrix*, 1633, p. 222, and "heathenish pastimes," p. 240.

Happen what may, of me expect to hear  
 Nothing diflhonourable, impure, unworthy  
 Our God, our Law, my Nation, or myself, 1425  
 The laft of me or no I cannot warrant.

*Chor.* Go, and the Holy One  
 Of Ifrael be thy guide  
 To what may ferve his glory beft, and fpread his  
 Name

Great among the Heathen round; 1430  
 Send thee the Angel of thy birth, to ftand  
 Faft by thy fide, who from thy father's field  
 Rode up in flames after his mefiage told  
 Of thy conception, and be now a fhield

**Jonfon** points at thefe "*fower fort of fhepherds*," it has been remarked, in his *Sad Shepherd*, 1640. A. i. S. iv.

" They call ours *Pagan pajlimes*, that infect

" Our blood with eafe, &c.,"

I cite the paffage which precedes Milton's comparifon already given. " That men fhould be pluck't from their fobereft and faddeft thoughts, and by *hi/hops*, the pretended fathers of the Church, intigated by *publick edict* [The Book of Sports], and with earned endeavour pufht forward to gaming, jigging, wafllailing, and mixt dancing, is a horreur to think." *Of Ref* ut fupr. By the way, *mixt dancing* feems to have given great offence to the puritans: Stubbs, in his *Anatomit of Abufes*, had particularly noticed the *vnlaufuhiefs* of dauncing of men and women together," p. 103. b. **And** Prynne repeatedly reprobates " the *mixt dancing at Church\** Ales and Maypoles, &c." in his *Hiftrio-Maftix*. Hence we perceive the meaning in *Par. Loft* B. iv. 768.

—————" court-amours,

" *Mix'd dance*, or wanton mafk, or midnight ball. TODD,

**Ver. 1434.**—————" and be now a fhield

*Of fire*;) Sec **Mr. Warton's note on Comus**,

ver. 658. TODD.

Of fire; that Spirit, that firft rufhed on thee 1435  
In the camp of Dan,  
Be efficacious in thee now at need !  
For never was from Heaven imparted  
Meafure of ftrength fo great to mortal feed, 1439  
As in thy wonderous actions hath been feen,—  
But wherefore comes old Manoah in fuch hafte  
With youthful fteps? much livelier than ere while  
He feems; fuppofing here to find his fon,  
Or of him bringing to us fome glad news?

[Enter] *Manoah.*

*Man.* Peace with you, Brethren; my induce-  
ment hither 144s

Was not at prefent here to find my fon,  
By order of the lords now parted hence  
To come and play before them at their feafL  
I heard all as I came, the city rings,  
And numbers thither flock : I had no will, 1450  
Left I fhould fee him fore'd to things unfeemly.  
But that, which mov'd my coming now, was  
chiefly

To give ye part with me what hope I have  
With good fuccefs to work his liberty,

*Chor.* That hope would much rejoice us to  
partake 1455

With thee; fay, reverend Sire, we thirft to bean

*Man.* I have attempted one by one the lords  
Either at home, or through the high ftreets paffing,  
With fupplication prone and father's tears,

To accept of ranfom for my fon their prifoner. 1460  
 Some much averfe I found and wonderous harih,  
 Contemptuous, proud, fet on revenge and fpite ;  
 That part moft reverenc'd Dagon and his priefts:  
 Others more moderate feeming, but their aim  
 Private reward, for which both God and State 1465  
 They eafily would fet to fale: a third  
 More generous far and civil, who confefs'd  
 They had enough reveng'd; having reduced  
 Their foe to mifery beneath their fears,  
 The reft was magnanimity to remit, 1470  
 If fome convenient ranfom were proposed.  
 What noife or fliout was that ? it tore the fky.

*Chor.* Doubtlefs the people fliouting to behold  
 Their once great dread, captive, and blind before  
 them, 1474

Or at fome proof of ftrength before them fhown.

*Man.* His ranfom, if my whole inheritance

Ver. 1463. *That part ?nqft. reverene'd Dagon and his prieftth :*] Milton, I doubt not, in this place indulges that inveterate fplecn, which he always had againft publick and eftablifhed religion. He might alfo perhaps, in this defcription of Manoah's application for Samfon's deliverance, glance at his own cafe after the Reftoration. TIYER.

Ver. 1464. *Others more moderate feeming, &c.*] The Prefbyterian party, who had joined the royalifis and courtiers,

DUNSTER.

Ver, 1472. ————— it tore the fky.] So, in *Par. Loft*, B. i. 542.

" A fhout that tore hell's concave."

Which Pope has copied, *Iliad* xiii. 1059.

" A fhout that tore heaven's concave" TODD.

May compafs it, fhall willingly be paid  
 And numbered down: much rather I fhall choofe  
 To live the pooreft in my tribe, than richeft,  
 And he in that calamitous prifon left. 1480  
 No, I am fix:'d not to part hence without him.  
 For his redemption all my patrimony,  
 If need be, I am ready to forego  
 And quit: not wanting him, I fhall want nothing.

*Chor.* Fathers are wont to lay up for their fons,  
 Thou for thy fon art bent to lay out all; i486  
 Sons wont to nurfe their parents in old age,  
 Thou in old age car'ft how to nurfe thy fon,  
 Made older than thy age through eye-fight loft.

*Man.* It (hall be my delight to tend his eyes,  
 And view him fitting in the houfe, ennobled 1491  
 With all thofe high exploits by him achiev'd,  
 And on his (boulders waving down thofe locks  
 That of a nation arm'd the firength contain'd:

Ver. 1490. *It fhall be my delight &c*] The character of a fond parent is extremely well fupported in the perfon of Manoah quite through the whole performance; but there is in my opinion ibmething particularly natural and moving in this fpeech. The circumftance of the old man's feeding and ibothing his fancy with the thoughts of tending his fon, and contemplating him, ennobled with lb many famous exploits, is vaftly expreffive of the doatim\*, fondnefs of an old father. Nor is the poet lefs to be admired for his making Manoah, under the influence of this pleahW imagination, go on ftill further, and flatter himfelf even with the hopes of God's reftoring his eyes again. Hope as naturally arifes in the mind in fuch a fituation, as doubts and fears do when it is overclouded with gloominefs and melancholy. THYER,

Ver. 1494. *That of a nation arm'd the jlrength contain'd:]*  
 So Ovid, of Nifus, *Met.* viii. 8.

And I perfuade me, God had not permitted 1495  
 His ftrengh again to grow up with his hair,  
 Garrifond round about him like a camp  
 Of faithful foldiery, were not his purpofe  
 To ufe him further yet in fome great fervice;  
 Not to fit idle with fo great a gift 1500  
 Ufelefs, and thence ridiculous about him.  
 And fince his ftrengh with eye-fight was not loft,  
 God will reftore him eye-fight to his ftrengh.

*Chor.* Thy hopes are not ill founded, nor feem  
 . vain

Of his delivery, and thy joy thereon 1505  
 Conceiv'd, agreeable to a father's love,  
 In both which we, as next, participate.

*Man.* I know your friendly minds and—O  
 what noife!—

—————" cui fplendidus oflro

" Inter honoratos medio de verticc canos

" *Crinis inhære bat, magni fiducia regni*" TO DD,

Ver. 1504. *Thy hopes are not ill founded, nor feem vain*

*Of his deliver),]* This is very proper and becoming the gravity of the Chorus, as much as to intimate that his other hopes were fond and extravagant. And the art of the poet cannot be fufficiently admired in railing the hopes and expectations of his perfons to the higheft pitch, juft before the dreadful cataftrophc. How great and how fudden is the change from good to bad ! The one renders the other more ftriking and affecting. NEWTON.

Ver. 1508. ————— *and—O what noife! &c]* It muft be very pleating to the reader to obferve with what art and judgement Milton prepares him for the relation of the cataftrophe of this tragedy. This abrupt ftart of Manoah upon hearing the hideous noife, and the defcriptiou of it by the Chorus in their

Mercy of Heaven! what hideous noise was that ?  
Horribly loud, unlike the former shout 1510

*Chor.* Noise call you it, or universal groan,  
As if the whole inhabitation perish'd!  
Blood, death, and deathful deeds, are in that noise,  
Ruin, destruction at the utmost point

*Man.* Of ruin indeed methought I heard the  
noise: 1515

Oh ! it continues, they have slain my son.

*Chor.* Thy son is rather slaying them; that  
outcry

answer, in terms so full of dread and terror, naturally fill the mind with a prefacing honour proper for the occasion. This is ill kept up by their suspense and reasoning about it, and at last raised to a proper pitch by the frightened and distrailed manner of the Messenger's coming in, and his hesitation and backwardness in telling what had happened. What gives it the greater strength and beauty is the sudden transition from that soothing and flattering prospect, with which Manoah was entertaining his thoughts to a scene so totally opposite. THYER.

Nothing can be more impressive, more calculated to excite pity, than the revolution of Samson's fate, which is now developed. For, as a learned writer observes, " while every thing appears tending to *his release*, a horrible crash announces *his destruction*" See Harris's Philolog. Inq. Part ii. p. 209. TODD.

Ver. 1512. ~~inhabitation]~~ *inhabitation]* ' ' .

RICHARDSON.

Ver. 1513. *Blood, death, and deathful deeds, are in that noise,*] Like the reply of the Chorus to Eledra in the tragedy of that name by Euripides, on her inquiring concerning the dreadful noise they had heard, ver. 752. edit. Barnes.

Οὐκ οἶδα πλὴν ἐγὼ, ΦΟΝΙΟΝ ΟΙΜΩΓΗΝ καλεῖται. TODD.

Ver. 1514. ~~at the utmost point.]~~ *at the utmost point.]* Al. ultimo fegno. RICHARDSON.

From flaughter of one foe could not afcend

*Man.* Some difmal accident it needs muft be;  
What fliall we do, ftaj here or run and fee ? 1520

*Chor.* Beft keep together here, left, running  
thither,

We unawares run into danger's mouth.

This evil on the Philiftines is fallen;

From whom could elfe a general cry be heard;

The fullferers then will fcarce moleft us here; 1525

From other hands we need not much to fear.

What if, his eve-fight (for to Ibrael's God

Nothing is hard) by miracle rellor'd,

He now be dealing dole among his foes,

Ver. 1521. *Bed keep together here, left, &c.]* In this paffage, as is constantly the praćtice of Sophocles and Euripides, a reafon is affigned for the Chorus continuing on the flage. There fhould always be a reafon for the exit and entrance of every perfon in the drama. Jos, WARTON.

Ver. 1527. *What if, his eye-fight &c.]* The Chorus here entertains the fame pleafing hope of Samfon's *eye-fight* being *by miracle reftored*, which he had before tacitly reproved in Manoah; and Manoah, who had before encouraged the fame hope in himfelf, now defponds, and reckons it *prefumptuous* in another. Such changes of our thoughts are natural and common, efpecially in any change of our fituation and circumftances. Fear and hope ufually fucceed each other, like ague and fever. And it was not a flight obfervation of mankind, that could have enabled Milton to have underftood, and defcribed, the human paffions fo exactly. NHWTON.

Ver. 1529. *He now be dealing dole among his foes,]* See Warner's *Albion's England*, 16002, p. 10.

" TheCentaures flew them valorous, fo did Ixion ftout,

" And braue Gany'medes did *deale* his balefull *dole about*. "



And over heaps of flaughter'd walk hisway ? 1530

*Man.* That were a joy prefumptuous to be  
thought,

*Chor.* Yet God hath wrought things as incredible

For his people of old; what hinders now ?

*Man.* He can, I know, but doubt to think he  
will;

Yet hope would fainfubfcibe, and tempts belief.

A little ftay will bring fome notice hither- 1536

Again, in the tranflation of *Orlando Innamorato*, three firft books, 1598, where the phrafe is applied to a warriour:

" Thus Ferraw, brauo-like, doth *deale his dole*'."

Again, in Edm. Eluiden's metrical *Hiftorie of Pefflratus and Cutanea* 12mo. bl. 1. imprint, at Lond. by H. Bynneman:

" To view the defperate *dole* of force,

" And fiercenefic of their fight."

Nor is Spenser's description difflimilar, *Faer. Qu.* v. xi. 45.

" *Dealing his dreadfull blowes with large difpence,*

" Gainft which the pallid death finds no defence,"

And in the next line, from the defcription of Talus by Spenser in the fame book, C. vii. ft. 36, there appears to be a remembrance

—————" of the *heaps* which he did make

" Of *faughterd* carcafes." TODD.

Ver. 1536. *A little fay will bring fome notice hither.*] The text of the firft edition wants the nine lines preceding this, and the line that follows it: but they are fup||ied in the Errata. This line, in that edition, is in the part of the Chorus, as I think it ought to be: and fo is the next but one, in that and all the editions; though it feems to belong rather to Manoah. The line between them, which is wanting (as I juft now obferved) in the text of the firft edition, is given, in the Errata and in all

*Chow* Of good or bad fo great, of bad the  
fooner;  
For evil news rides poft, while good news bates\*  
And to our wilfh \ fee one hither fpeeding,  
An Hebrew, as I guefs, and of our tribe. 1540

[Enter] *Meffenger*.

*Meff.* O whither fhall I run, or which way fly  
The fight of this fo horrid fpectacle,  
Which erft my eyes beheld, and yet behold ?  
For dire imagination fill purfues me.  
But providence or inftint of nature feems, 1545  
Or reafon though difturb'd^and fcarce confulted,  
^Tp have guided me aright, I know not how,  
To thee firft, reverend Manoah, and to thefe  
My countrymen, whom here I knew remaining,  
As at fome diftance from the place of horroure,

the editions fincc, to the Chorus; but the poet certainly intended both them and Manoah a (hare in it.

*Char.* " A little ft ay will bring fome notice hither  
" O f good or bad fo great.

*Man.* Of bad the fooner!  
" For evil news rides poft, while good news bates.

*Chor.* " And to our with I fee one hither fpeeding,  
" An Hebrew, as I guefs, and of our tribe."

CALTON,

Ver. 1538. *For evil news rides,poft,]* So, in Statius:

" Spargitur in turmas folito pernicioꝝ index

" Cũ lugenda refert." TODD.

Ver. 1541. *O whither & c]* Compare the introduction and exclamation of the meffenger in the *Perfæ* of Efcbylus, and in the *Hippotytns* of Euripides, TODD.

So in the fad event too much concerned. 1551

*Man.* The accident was loud, and here before  
thee

With rueful cry, yet what it was we hear not;  
No preface needs, thou feeft we long to know.

*Mejf.* It would burft forth, but I recover breath  
And fenfe diftraft, to know well what I utter.

*Man.* Tell us the fum, the circumftance defer\*.

*Mejf.* Gaza yet ftands, but all her fons are  
fallen,

All in a moment overwhelmed and fallen.

*Man.* Sad, but thou know'ft to Ifraelites not  
faddeft 1560

The defolation of a hoftile city.

Ver. 1552. ————— *and here he/ore thee*] Here again the old error was carefully preferved through all the editions. In the firft edition it was printed " and heard before thee;" but we have corrected it, as Milton himfelf corrected it in the table of Errata, to which correction as well as the reft no regard was paid in any edition, though it improves the fenfe greatly. NEWTON.

Yet the edition of 1747, by Tonfon, had, in mod instances of error, paid regard to Milton's corrections; and now reads " and here before thee." TODD.

Ver. 1554. *No preface ?ieeds,*] No preface is wanting. *Needs* is a verb neuter here, as in *Par. Loft*, B. x. 30 Where fee the note. NEWTON.

Ver. 1556. *And fenfe diftracl,*] The wdrd is ufed likewise as an adjective in *Shakfpearc. Jul. Cæf.* A. iv. S. iv.

————~ " with this the fell *diftract*,

" And (her attendants abfent) fwallow'd fire."

And in *Twelfth Night*, A. v. S. v, NEWTON

*Meff.* Feed on that firft; there may in grief  
be forfeit.

*Man.* Relate by whom.

*Meff.* By Samfon.

*Man.* That ftill leffens  
The forrow, and converts it nigh to joy. 1564

*Meff.* Ah! Manoah, I refrain too fuddenly  
To utter what will come at laft too foon ;  
Left evil tidings with too rude irruption  
Hitting thy aged ear I should pierce too deep.

*Man.* Sufpenfe in news is torture, fpeak them  
out.

*Meff.* Take then the worft in brief, Samfon is  
dead. 1570

, Ver. 1562. *Feed on that firft; there may in grief be forfeit.*] Compare the Song in the old comedy of *Tht Rare Triumphs of Loue and Fortune*, 4to. 1589. bl. letter ;

" Goe walke the path of plaint, goe wander wretched now,  
" In vncoth waies, blind corners, fit for fuch a wretch as thou :  
" There *feede upon thy woe*; frefh thoughts fhallbe thy fare,  
" Muling fhallbe thy waiting maide, thy carver ihalbe Care."

And Shakfpeare, *Two Gent. Veron.* A. iii. S. i.

—————" I have fed upon this woe already,

" And now *excefs of it will make me forfeit.*"

Thus alfo Carew, in his *Verfes to the Counteffs of Anglefea* t

" Yet fince you *forfeit on your grief*, 'tis fit

" Itell the world &c."

Petrarch has the expreffion "<sup>l</sup> Pafcomi di dolor," *Sonet*, civ. parte 1<sup>m</sup> \ TODD.

Ver. 1565. ————— *I refrain &c* ] The reader cannot fail to obferve, and to feel, the art of the poet in very gradually unfolding the cataftrophe. Jos. WARTON.

Ver. 1570. ————— *Samfon is dead.*] With the

*Man.* The worft indeed ! O all my hopes defeated

To free him hence ! but death, who fets all free,  
Hath paid his ranfom now and full difcharge.  
What windy joy this day had I conceived  
Hopeful of his delivery, which now proves 1575  
Abortive as the firft-born bloom of fpring

affecting brevity of Homer, *Καὶ τὰ Πάτροκλος*. See alfo the *Electra* of Sophocles, *Τέθνηκ' Ὀρέτης κ. τ. λ.* TODD.

Vcr. 1576. *Abortive as the firft-born bloom of fpring &c* ] As Mr. Thycr fays, this fimilitude is to be admired for its remarkable juftnefs and propriety : One cannot poffibly imagine a more exact and perfect image of the dawning hope, which Manoah had conceived from the favourable anfwer he had met with from fome of the Philiftian lords, and of its being fo fuddenly extinguifhed by this return of ill fortune, than that of the early bloom, which the warmth of a few fine days frequently puffes forward in the fpring, and then it is cut off by an unexpected return of winterly weather. As Mr. Warburton obferves this beautiful paflage feems to be taken from Shakfpeare, *Henry VIII.* A. iii. S. ii.

- " This is the flate of man; To-day he puts forth
- " The tender leaves of hope, to-morrow bloffoms,
- " And bears his blufhing honours thick upon him :
- " The third day, comes a froft, a killing froft;
- " And, when he thinks, good eafy man, full furety
- " His greatnefs is a-ripening, nips his root;
- " And then he falls, as I do."—

Upon which Mr. Warburton remarks, that as fpring-frofts are not injurious to the roots of fruit-trees, he (hould imagine the poet wrote *fhoot*, that is, the tender shoot on which are the young leaves and bloßoms. The comparifon, as well as expreffion of *nips*, is jufter too in this reading. Shakfpeare has the fame thought in *Love's Labour Lojt*.

- " Byron is like an envious sneaping froft,
- " That bites the firft-born infants of the fpring."



And, as the gates I enter'd with fun-rife,  
 The morning trumpets feftival proclaim'd  
 Through each highftreet: little I had defpatch'd,  
 When all abroad was rumour'd that this day  
 Samfon fhould be brought forth, to {how the  
                   people 1601

Proof of his mighty ftrength in feats and games;  
 I forrow'd at his captive ftate, but minded  
 Not to be abfent at that fpectacle.

The building was a fpacious theatre 1605  
 Half-round, on two main pillars vaulted high,

gratify it by the relation. It is circumftantial, as the importance of it required, but not fo as to be tedious or too long to delay our expectation. It would be found difficult, I believe, to retrench one article without making it defective, or to add one which fhould not appear redundant. The picture of Samfon in particular with *ftcad inclined and eyes fix'd* as if he was addreffing himfelf to that God, who had given him fuch a meafure of ftrength, and was fumming up all his force and refolution, has a very fine effect upon the imagination. Milton is no lefs happy in the fublimity of his defcription of this grand exploit, than judicious in the choice of the circumftances preceding it. The poetry rifes as the fubjed becomes more interolling; and one may without rant or extravagance fay, that the poet fecms to exert no lefs force of genius in defcribing, than Samfon docs ilrength of body in executing. THYER.

Ver. 1604. —•——*abfent at that fpectacle*] The language would be more correft, if it was " abfent from that fpectacle."

NEWTON\*

Ver. 1605. *The building teas a fpacious theatre*

*Half-round, on two main pillars vaulted high, &c ]*

Milton has finely accounted for this dreadful cataftrophe, and has with great judgement obviated the common objection. It is commonly afked, how fo great a building, containing fo many thoufands of people, could reft upon two pillars fo near placed

With feats where all the lords, and each degree  
 Of fort, might fit in order to behold ;  
 The other fide was open, where the throng  
 On banks and fcaffolds under fky might {land ;  
 I among thefe aloof obfcurely ftood. 1611  
 The feaft and noon grew high, and facrifice  
 Had fill'd their hearts with mirth, high cheer,  
 and wine,

When to their fports they turn'd. Immediately  
 Was Samfon as a publick fervant brought, 1615  
 In their {late livery clad; before him pipes  
 And timbrels, on each fide went armed guards,  
 Both horfe and foot, before him and behind  
 Archers, and {lingers, cataphracts, and fpears.

together and to this it is answered, that instances are not wanting of far more large and capacious buildings than this, that have been fupported only by one pillar. Particularly, Pliny in the 15th chapter of the 36th book of his natural hiftory, mentions two theatres built by one C. Curio, who lived in Julius Cæfar's time; each of which was fupported only by one pillar, or pin, or hinge, though very many thoufands of people did fit in it together- See Poole's *Annotations*. Mr. Thyer further adds, that Dr. Shaw, in his *Travels*, obferving upon the eastern method of building fays, that the place where they exhibit their diverfions at this day is an advanced cloyfler, made in the fafhion of a large penthoufe, fupported only by one or two contiguous pillars in the front, or elfe at the center; and that, upon a fuppofition, therefore that, in the houfe of Dagon, there was a cloiftered ftrudure of this kind, the pulling down the front or center pillars only which fupported it would be attended with the like cataftrophe that happened to the Philiftines. See Shaw's *Travels*, p. 283, NEWTON.

[ Ver. 1619. *Archers*,] The poet introduces *archers* into the proceffion; as the invention of the bow and arrow is afcribed to the Philiftines. See *The Univ. Hift.* TODD.



At fight of him the people with a shout 1620  
 Rifted the air, clamouring their God with praise,  
 Who had made their dreadful enemy their thrall  
 He patient, but undaunted, where they led him,  
 Came to the place; and what was fet before him,  
 Which without help of eye might be aflay'd, 1625  
 To heave, pull, draw, or break, he still performed  
 All with incredible, stupendious force;  
 None daring to appear antagonift.  
 At length for intermission sake they led him  
 Between the pillars; he his guide requested 1630  
 (For so from such as nearer stood we heard)  
 As over-tir'd to let him lean a while  
 With both his arms on those two massy pillars,  
 That to the arched roof gave main support. 1634

Ver. 1619. ———— *cataphrasis*] That is, men and  
 Lories in armour. " *Cataphracti equites dicuntur, qui et ipsi*  
*ferro muniti sunt, et equos similiter munitos habent.*" Serviusw  
*Virg. Aen. xi. 770.* The word had been before employed in  
 English poetry. See Lisle's *Farie Mithiopian*, 4to. 1631, p. 150.

" The archers follow nimble, and arm'd light—

" And after them came other bowes, and jilings, &c.

" His strong phalanges march on either side;

" And troopes of *cataphracts* before him ride." TODD.

V-er. 1627. ———— *stupendious*] The old word,  
 preserved here in Milton's own edition, as also in *Par. L. B. x.*  
 351. So, in Harington's *Orl Fur.* 1607, p. 238.

" The fame, with other like stupendious deeds,

" He put in practice &c." TODD.

Ver. 1634:. *That to the arched roof gave &c*] Milton, we  
 see, retains, in his last production, his early attachment to, this  
 kind of ancient architecture. Thus, in his *Ode Nativ. ft. xix.*  
 " Runs through the *arched roof &c.*" Again, in *II Penf. v. 157.*

He, unfuspicious, led him; which when Samfon  
 Felt in his arms, with head a while inclined,  
 And eyes faft fix'd he ftood, as one who pray'd,  
 Or fome great matter in his mind revolv'd :  
 At laft with head erect thus cried aloud ; 1639  
 " Hitherto, Lords, what your commands impos'd  
 " I have performed, as reafon was, obeying,  
 " Not without wonder or delight beheld:  
 " Now of my own accord fuch other trial  
 " I mean to (how you of my ftrength, yet  
 " greater, 1644  
 " As with amaze (hall ftrike all who behold."  
 This utter'd, draining all his nerves he bow'd;

" And love the high *embowed roof*." See alfo *Par. Loft*, B. i. 726. " From the *arched roof* &c." I muft obferve, however, that Quarles, in his poetical *Hift. of Samfon*, relates the fame circumftance of the building in which Samfon difplayed his ftrength, and fell, edit. 1632, p. 378.

—————" her *arched roof* was all  
 " Builded with maffie done." TODD.

Ver. 1637. *And eyes faft fix'd heftood,*] Samfon having had his eyes put out, this only means to defcribe his attitude, by his countenance being fixed on the ground, as it mud be when " his head was inclined/" *Eyes faft fix'd* is a claffical phrafe. **HOM. IL. γ. 218.** *κατὰ χθονος* OMMATA ΠΗΞΑΣ. And fee Ovid, *Epift. Her. vi.* 26. The exact; expreffions of *head inclind* and *eyes faft fix'd* occur in Perſius, *Sat. iii.* 79.

—————" non ego euro

<sup>11</sup> Effe quod Arcefilas, aerumnofique Solones

" *Obftipo capite tffigentes famine terrain*" DUNSTER.

Ver. 1645. *As with amaze fhall ftrike &c.*] I am not without a painful fufpicion, that there is an intended pun in the word *ftrike*. It too much refembles jthe language of the evil angels, in

Upon the heads of all who fat beneath,  
 Lords, ladies, captains, counfellers, or priests,  
 Their choice nobility and flower, not only  
 Of this but each Philiftian city round,      1655  
 Met from all parts to folemnize this feaft.  
 Samfon, with thefe immix'd, inevitably  
 Puird down the fame deftrucfion on himfelf;  
 The vulgar only fcap'd who flood without.

*Chor.* O dearly-bought revenge, yet glorious!

the fixth book of Paradife Loft, on producing their artillery and witneffing the fuccesful effect of it. DUNSTER.

Ver. 1647. *As with the force of winds and waters pent,  
When mountains tremble,]* Compare the fimile in  
*Par. Loft. B. vi. 195, &c.* TODD.

Ver. 1649. *With horrible convulfion*] In feveral editions it is printed *confujion*, but Mr. Thyer, Mr. Symphon, and every body, faw that it fhould be *convulfion*; and fo, it is in Milton's own edition: And in the next line it fhould not be " He tugg'd, he *took*" as it is abfurdly in fome editions, but " He tugg'd, he *jhook*" as in the firft edition. NEWTON.

Both the errors, noticed in the preceding remark, are rectified in Tonfon's edition of 1747. TODD.

Ver. 1660. *O dearly-bought revenge, &c*] It is judicious to make the Chorus and Semi-Chorus speak after this dreadful account of Samfon's death, and not his father Manoah, who makes

Living or dying thou haft fulfilled 1661  
 The work for which thou waft foretold  
 To Ifrael, and now ly'ft victorious  
 Among thy flain felf-kill'd,  
 Not willingly, but tangled in the fold 1665  
 Of dire neceffity, whose law in death conjoined  
 Thee with thy flaughter'd foes, in number more

no anfwer till after a confiderable pause, as he may be fup-  
 pofed to be ftruck dumb with the unexpected event.

Jos. WAUTON.

Ver. 1664.——*felf-kill'd,*

*Not willingly,]* " This fuicide of Samfon's (fays a learned aithor) " was of that nature, which refpects not felf immediately, or primarily feeks to compafs its own death. Had Samfon only fought his own death, he would probably have found means of deftroying himfelf in prifon, before he was brought forth to be made a fhow and a fpedacle. But a renewal of the glory of God in the deftruction of the Philiftine's was his principal object; which glory had been apparently violated by their general ufage of his fervant Samfon, and the particular indignity they had made him fuffer in the lofs of his eyes. His own death was an accidental circumftance connected with his point in view, but not the firft and direct aim of the action. It was neceffary indeed for him to put his own life into the utmoft hazard, with fcarce a poffibility of efcape; but he cheerfully fubmitted to fall with his enemies, rather than not accomplifh his great defign." Moore's *Full Inquiry into the Subject of Suicide*, vol. i. p. 89. TODD.

Ver. 1666. *Of dire neceffity,]* This fliows, I think, that Milton approved of Horace's expreffion " *dura neceffitas*;" which Bentley propofed to alter to " *dura*." Bat Rucellai, in his beautiful tragedy of *Rofmunda*, has that phrafe, A. iv. " *Dura neceffita & c* " TODD.

Ver. 1667».....~~—————~~ *in number more*

*Than all thy life hath flain before.]* " So the

Than all thy life hath {lain before.

1. *Semichor*. While their hearts were jocund  
and fublime,  
Drunk with idolatry, drunk with wine, 1670  
And fat regorg'd of bulls and goats,  
Chaunting their idol, and preferring  
Before our living Dread who dwells  
In Silo, his bright fanctuary:  
Among them he a Spirit of phrenzy fent, 1675  
Who hurt their minds,  
And urg'd them on with mad defire  
To call in hade for their dettroyer;  
They, only fet on fport and play,  
Unweetingly impörtuned 1680  
Their own deftruction to come fpeedy upon them.  
So fond are mortal men,

dead which he flew at his death, were more than they which he  
Hew in his life," *Judges* xvi. 30. NEWTON.

Ver. 1670. *Drunk with idolatry, drunk with wine,*] This  
difinction of drunkennefs is fcriptural. See Ifaiah xxix. 9.

DUNSTER.

Ver. 1674. *In Silo,*] Where the tabernacle and ark were at  
that time. NEWTON.

Ver. 1675. *Among them he a Spirit of phrenzy fent,*] So,  
in his *Profe-IV.* vol. i. p. 273. " Can this be granted them,  
unlefs God *have/mitten us with phrenzies* from above, and with a  
dazling giddinefs at noon-day ?" TODD.

Ver. 1682. *So fond are mortal men, &c.*] Agreeable to the  
common maxim, " Quos Deus vult perdere, dementat prius."

THYER.

This maxim has not, I believe, been traced to any authority.  
The unknown writer of it may-poffibly have been indehted to the

Fallen into wrath divine,  
 As their own ruin on themselves to invite,  
 Infenfate left, or to fenie reprobate, idss  
 And with blindnefs internal ftruck.

2. *Semichor*. But he, though blind of fight,  
 Defpis'd and thought extinguiih'd quite,  
 With inward eyes illuminated,

Scholiaft on apaffage in the *Antigone* of Sophocles. But there is in the Fragments of Euripides the following fentiment; which Milton doubtiefs here remembered, as the expreffion in v. 1676, *Who hurt their minds*, clearly, I think, evinces,

Ὅταν δὲ Δαίμων ἀνδρὶ προσίη κακὰ

Τὸν οὖν ἔβλαψε πρῶτον. *Incert. Trag.* v. 436. ed. Barnes.

And thefe lines are cited by the Scholiaft on the following lines in the *Antigone*:

Σοφία γὰρ ἐν τῷ

Κλειῶν ἵππος πείθονται,

“ Τὸ κακὸν δοκεῖν πρὸς ἰσθλόν

“ Τῷδ' ἔμμεν' ὅτω φρένας

“ Θιὸς ἄγει πρὸς ἄταν.”

Then on the laft line follows the Scholiaft's remark, to which the Latin maxim, above mentioned, bears a great refemblance :—  
 Ἦγουν, Οἱ ΘΕΟΙ ΟΝ ΒΟΥΛΟΝΤΑΙ ΔΥΣΤΥΧΕΙΝ, ΑΓΟΥΣΙΝ ΠΡΟΣ  
 ΒΛΑΒΗΝ. TODD.

Ver. 1686. *And with blindnefs internal ftruck.*] Here it is evident, I think, that the poet had a very fine paffage of his beloved poetry in mind, in the *Paflor Fido* of Guarini, A, v. S. vi.

« O ceciti de le terrene menti;

" Inqual profonda notte,

" In qual foſca caligtne d'errore

" Son le noſtr' alme immerſe,

" Quando tu non le illuſtri, o fommo Sole." TODD.

Ver, 1689« *With inuward eyes illuminated,*] The inward eye is a phraſe of which Milton's friend, Henry More, ſeems fond, in his *Sung of the ſoul*, 1642. Thus, in c, in, ft. 9.

His fiery virtue rous'd 1690  
 From under ashes into fudden flame,  
 And as an evening dragon came,  
 As tailant on the perched roofs  
 And nests in order rang'd  
 Of tame villatick fowl; but as an eagle 1695

" But corporall life doth so obnubilate

" Our *inward eyes* that they be nothing bright"

Again, ft. 11. " With foul filth the *inward eye* yblent," See also ft. 5, of the same canto: " God doth *illuminate the mind*" Compare note on *Par. Loft*, B. iii. 51. TODD.

Ver. 1692, *And as an evening dragon came*, & c ] Mr. Calton says that Milton certainly dictated

" And *not* as an evening dragon came,"

Samson *did not* fet upon them, like an evening dragon: *but* darted ruin on their heads, like the thunder-bearing eagle. Mr\* Symphon, to the same purpose, proposes to read

" And *not* as evening dragon came,

———" *but* as an eagle & c."

Mr. Thyer understands it otherwise, and explains it without any alteration of the text, to which rather I incline. One might produce (says he) authorities enough, from the naturalists, to show that serpents devour fowls. That of Aldrovandus is sufficient, and serves fully to justify this simile. Speaking of the food of serpents he says, " Etenim aves, et potiflimum avium pullos in nidis adhuc degentes libenter furantur." Aldrov. *de Serp. Sf Drac*. Lib. 1. c. 3. It is common enough, among the ancient poets, to meet with several similes brought in to illustrate one action; when *one* cannot be found, that will hold in *every* circumstance. Milton does the same here, introducing the simile of the dragon merely in allusion to the order in which the Philistines were placed in the amphitheatre, and the subsequent one Of the eagle to express the rapidity of that vengeance which Samson took of his enemies. NEWTON.

Ver. 1695.———villatick fowl;] " *Villaticas alites*," Plin. lib. xxiii. feet. 17. RICHARDSON.

If is cloudlefs thunder bolted on their heads.  
 So Virtue, given for loft,  
 Deprefs'd, and overthrown, as feem'd,  
 Like that felf-begotten bird  
 In the Arabian woods emboft, 1700

Ver. 1695.—————' " *but as an eagle & c* ] In the *Ajax* of Sophocles it is faid that his enemies, if they law him appear, would be terrified like birds at the appearance of the vulture or the eagle, v# 167. "ΑΛΛ' ὅτε γὰρ δὴ κ. τ. λ. The Greek verfes, I think, are faulty; and, as I remember, are corrected not ami is by Dawes in his *Mifcell Critic*. JORTIN.

Apuleius defcribes an eagle " in praedam *fuperne fefe ruere, fulminis vice*". Florid. Lib. i. ad init. The ancients defcribed heroes of great prowefs and activity in war as *thunderbolts*. See Spanheim *De ufu et prcejlantia Numifinatum*, Differt. v. where he treats of the epithets beftowed on the fucceffors of Alexander, and among others that of *thunderer*. DUNSTER.

Milton, in his allegorical defcription of Sam fon's locks, which he terms the golden beams of Law and Right, in his *Reafon of Church Government*, finely illustrates the paffage before us: " They, fternly (hook, THUNDER with ruin upon the heads of thofe his evil counfellors, but not without great affliction to himfelf." TODD,

Ver. 1699. *Like that felf-begotten bird*] The introduction of the phoenix is particularly cenfured by Dr. Johnfon. Tertullian, Ambrofe, and others of the Fathers, have however cited the phoenix as a rational argument of a refurrection. DUNSTER.

Ver. 1700.—————*emboft*,] Probably from the Italian *embofcarc*, to enclofe in a thicket, as Dr. Johnfon obferves. I find that Milton ufes *imbofk* in this fenfe, which is nearer to the original. " They feek the dark, the bufhy, the tangled forreft : they would *imbojk*." Profe-W. vol. i. 1698. p. 271. It appears to have been ufed by our old poets, as a term of hunting, applied more particularly to the hurt: Thus in Chaucer's *Dreme*, v. 352.



That no fecond knows nor third,  
 And lay ere while a holocaust,  
 From out her a(hy womb now teem'd,  
 Revives, reflourifties, then vigorous moft  
 When moft unactive deem'd; 1705  
 And, though her body die, her fame furvives  
 A fecular bird ages of lives\*

" And how *the* harte had upon length  
 " So moche *embofed*, I n'ot nowe what,"

And in Chapman's *Iliad*, iv. p. 55. of hinds and harts,

" Who, wearied with along-run field, are instantly *emboft*?

So P. Fletcher, in his *Poetic. Mifcell* p. 86.

" Look as an hart, with fweat and bloud embrued\*

" Chas'd and *emboft*, thirfts in the foil to be," TODD.

Ver. 1702. *a holocaust,]* An *entire burnt*\*  
*offering.* Elfe generally only part of the beaft was burnt.

RICHARDSON.

Ver. 1706. ————— *her fame furvives*

*A fecular bird ages of lives.]* The construction and meaning of the whole period I conceive to be this, Virtue, given for loft, like the phoenix confumed and now teemed from out her afthy womb, revives, reflourifhes, and though her body die, which was the cafe of Samfon, yet her fame furvives a phoenix many ages: for the Comma after *furvives* in all the editions fhould be omitted, as Mr. Calton has obferved as well as myfelf. The phoenix, fays he, lived *a thoufand years* according to fome. [See Bochart's *Hierozoicon*, Pars fecunda, p. 817.] and hence it is called here *afecular bird*. " Ergo quoniam fex diebus Cuncta Dei opera perfecta funt; *per fecula jex*, id eft annorum *myx millia*, manerc hoc ftatu mundum neceffe eft," Laftantius *Div. Inft.* Lib. 7. c. 14. The fame of virtue (the Semichorus faith) *farviveS* outlives, this *fecular bird* many ages. The comma, which is iii all the editions, after *furvives*, breaks the conftruction\*

NEWTON.

*Man.* Come, come; no time for lamentation  
now,

Nor much more caufe; Samfon hath quit himfelf  
Like Samfon, and heroickly hath finifti'd 1710  
A life heroick; on his enemies  
Fully reveog'd, hath left them years of mourning,  
And lamentation to the fons of Caphtor  
Through all Philiftian bounds; to Ifrael  
Honour hath left, and freedom, let but them 1715  
Find courage to lay hold on this occafion;  
To himfelf and father's houfe eternal fame;  
And, which is bed and happieft yet, all this

Ver. 1708.—no time for lamentation novo, & c ] In the *Hecuba* of Euripides, Hecuba, when (he is informed of the heroical death of her daughter Polyxena, after expreffing her grief, corrects it with fimiliar reflections, ver. 591.

Το δ' αὖ λιβαν παριεις, αὐγίλθεισα μοι

Γενναίος. DUNSTER.

Ver. 1713.—to the fons of Caphtor] *Caphtor* it fhould be, and not *Chaptor* as in feveral editions : and the fons of *Caphtor* are Philiftines, originally of the ifland *Caphtor* or *Crete*. The people were called *Caphtorim*, *Cherethim*, *Ceretim*, and afterwards *Cretians*. A colony of them fettled in *Paleftine*, and there went by the name of *Philiftim*. MEADOWCOURT.

Ver. 1717. *To himfelf and fat her's houfe eternal fame;*] *Pindar*, *Ifthm. Od vii*.

Ἰσω γὰρ σαφὲς, ὅς τι εἰν

ταῦτα ἐφίλα χάλα-

ζαι αἵματος πρὸς φίλας

Πάτρας ἀμύνεται,

Λοιγὸν ἀμύνων ἐναντίῳ στρατῷ

Ἀγῶν, ΓΕΝΕΑ ΜΕΓΙΣΤΟΝ ΚΛΕΟΣ ΑΥΓΕΩΝ

Ζῶνι τ' ἀπὸ καὶ θανόνι. TODD.

With God not parted from him, as was fear'd,  
But favouring and affitting to the end. 1720

Nothing is here for tears, nothing to wail  
Or knock the bread; no weaknefs, no contempt,  
Dispraise, or blame; nothing but well and fair,  
And what may quiet us in a death so noble.

Let us go find the body where it lies 1725

Soak'd in his enemies blood; and from the stream  
With lavers pure, and cleaning herbs, wash off  
The clotted gore. I, with what speed the while,  
(Gaza is not in plight to say us nay,)

Will fend for all my kindred, all my friends, 1730

Ver. 1721. *Nothing is here for tears, &c*] The whole of this speech of Manoah is in a high degree pleasing and interesting. From this place to the conclusion it gradually rises in beauty, so as to form one of the most captivating parts of this admirable tragedy. DUNSTER.

Vcr. 1725. *Let us go find the body &c*] When Sarpedon is slain in the Iliad, Jupiter gives Phoebus a commission to find the body and have all due obsequies and funeral rites paid it. See 11. xvi. 667, &c. Compare also the rites paid to the corpses of Patroclus and Hector, II. xviii, xxiv. DUNSTER.

Ver. 1730. *Will fend for all my kindred, all my friends, &c*] This is founded upon what the Scripture saith, *Judges* xvi. 31; which the poet has finely improved. "Then his brethren, and all the house of his father, came down and took him, and brought him up, and buried him between Zorah and Beth-lehem in the burying-place of Manoah his father." NEWTON.

The poet by *silent obsequy*, in this description of the last respect intended to be paid to Samson, alludes to the custom observed at the Jewish funerals; at which all the near relations of the deceased came to the house in their mourning dresses, and sat down upon the ground *in silence* whilst in another part of the house were heard the voices of mourners, and the sound of instruments;

To fetch him hence, and folemnly attend  
 With filent obfequy, and funeral train,  
 Home to his father's houfe: there will I build him  
 A monument, and plant it round with (hade  
 Of laurel ever green, and branching palm, 1735  
 With all his trophies hung, and acts inroll'd  
 In copious legend, or fweet lyrick fong.  
 Thither (hall all the valiant youth refort,  
 And from his memory inflame their breads

hired for the purpofe: Thefo exclamations continued till the rites were performed, when the neareft relations refumed their melancholy poilure. TODD.

Ver. 1736, *With all his trophies hung,*] Chivalry was now again iu Milton's mind. " Sancho defcolgò las armas, que como trofeo de un arbo } eftavan *pendientes*, y requiriendo &c." D. Quix\* P. ii. lib. iv. cap. xxix. He might alfo allude to the cuflorn of hanging the fword, helmet, and armorial enfigns, over the tombs of eminent perfons. TODD.

Ibid.—————atts inroll'd

*In copious legend, or fweet lyrick fong.] Pindar. Pyth\* Od. i.*

——— Οπιθέμενός τ' αὖ-

χρημα δόξας

ὅς τ' ἀπαιχομένων ἀν-

δρῶν διάτατ' ἑλάναι,

καὶ ΔΟΥΛΟΙΣ καὶ ἈΟΙΔΟΙΣ. TODD.

Ver. 1738. *Thither fhall all the valiant youth & c ]* Mafon, who was a great admirer of this tragedy, introduces Caraftacua thus confoling himfelf over the body of his fon Arviragus:

" Here in high Mona (hall thy noble limbs

" Reft in a noble grave; pofterity\*

" Shall to thy tomb with annual reverence bring

lf Sepulchral ftones, and pile them to the clouds."

To D D.

To matchlefs valour, and adventures high : 1740  
 The virgins alfo fhall, on feaftful days,  
 Vifit his tomb with flowers; only bewailing  
 His lot unfortunate in nuptial choice,  
 From whence captivity and lofs of eyes.

*Chor.* All is bed, though we oft doubt 1745  
 What the unfearchable difpofe  
 Of higheft Wifdom brings about,  
 And ever beft found in the dolè.  
 Oft he feems to hide his face,  
 But unexpectedly returns, 1750  
 And to his faithful champion hath in place  
 Bore witnefs glorioufly; whence Gaza mourns,  
 And all that band them to reiifi  
 His uncontrollable intent:  
 His fervants he, with new acquifl 1755

Ver. 1740. ————— adventures high:] This is a  
 term in chivalry and romance. " *La alta aventura*," D. Quix.  
 And in Hawes's *Pafime of Pleafure*, 1554, chap, xxxii.

" Right high aduentures unto you fhall fall

" In time of fyght."

Quarles has alfo faid of Samfon, " His youth was crown'd with  
*high and brave adventures*," p. 291. Hift. of Samfon, 1632.

TODD.

Ver. 174-5. *All is beft, though we oft doubt &c*] There is a  
 great refemblance betwixt this fpeech of Milton's Chorus, and  
 that of the Chorus in Æfchylus's *Supplices*, beginning at ver. 90,  
 to ver. 109. THYER.

Sec alfo the concluding lines of the *Medea*, *Bacchæ*, and *Helena*,  
 of Euripides; and alfo the fix laft verfes of Pindar's twelfth  
*Pythian Ode*. TODD,

Ver. 1755, *His fervants*] It is " *fervant*" in moft of the

ration; laftly, he had fallen from that heighth of unrivalled glory, and had experienced the moft humiliating reverse of fortune. In delineating the greater part of Samfons fenfations under calamity, he had only to defcribe his own. No dramatift can have ever conformed fo literally as Milton to the Horatian precept; "*Sivis me flere &c.*" And if, in reading the *Sam/on Agoniftes* we obferve how many paffages, expreffed with the moft energetick fenfibility, exhibit to our fancy the fufferings and real fenfiments of the poet, as well as thofe of his hero, we may derive from<sup>1</sup> this extraordinary compofition a kind of pathetick delight, that no other drama can afford; we may applaud the felicity of genius, that contrived\* in this manner, to relieve a heart overburthened with anguifh and indignation, and to pay a half-concealed, yet hallowed, tribute to the memories of dear though dishonoured friends, whom the ftate of the times allowed not the afflicted poet more openly to deplore. HAYLEY.

Dr. Johnfon thought differently about this tragedy, written evidently and happily in the ftyle and manner of Æfchylus; and faid, " that it was deficient in both requifites of a true Ariftotelick middle Its intermediate parts have neither caufe nor confequence, neither haften nor retard the cataftrophe." To which opinion the judicious Mr. Twiniqg accedes. What Dr. Warburton faid of it is wonderfully ridiculous, that Milton " chofe the fubject for the fake of the fatire on bad wives;" and that the fubjects of *Sam/on Agoniftes* and *Paradife Loft* were not very different, " the fall of two heroes by a woman." Milton\* in this drama, has given an example of every fpecies of meafure which the Englifh language is capable of exhibiting, not only in the chornfes, but in the dialogue part. The chjef parts of the dialogue, (though there is a great variety of meafure in the chorufes of the Greek tragedy,) are in Iambick verfe. I recollect but three places in which hexameter verfes are introduced in the Greek tragedies; once in the *Trachiniæ*, once in the *Philoctetes* of Sophocles, and once in the *Troades* of Euripides. Voltaire wrote an opera on this febject of *Samfon*, 1732; which was fet to mufick by Rameau, but was never performed; he has inferted chorufes to Venus and Adonis; and the piece finifhes by introducing Samfon actually pulling down the temple, on the ftage, and crufhing all the affembly, which Milton has flung into fo fine a narration; and the opera is ended by Samfon's

the choice of this particular fubject, by the fimilitude of his own circumftances to thofe of Samfon blind and among the Philiftines. This I conceive to be the laft of his poetical pieces ; and it is written in the very fpirit of the ancients, and equals, if not exceeds, any of the moft perfect tragedies," which were ever exhibited on the Athenian ftage, when Greece was in its glory. As this work was never intended for the ftage, the divifion into acts and feenes is omitted. Bifhop Atterbury had an intention of getting Pope to divide it into afts and fcenes, and of having it acted at Weftminfter : but his commitment to the Tower put an end to that defign. It has fince been brought upon the ftage in the form of an Oratorio ; and Handel's mufick is never employed to greater advantage, than when it is adapted to Milton's words. That great artift has done equal juftice to our author's *L'Allegro* and *Il Penferofo*, as if the fame fpirit poffeffed both mailers, and as if the god of Mufick, and of Verfe, was itfelf one and the fame. NEWTON.

*Samfon Agoniftes* is but a very indifferent fubject for a dramatick fable. However Milton has made the belt of it. He feems to have chofen it for the fake of the fatire on bad wives.

WARBURTON.

It would be hardly lefs abfurd to fay, that he chofe the fubject; of *Paradife Loft* for the fake of describing a connubial altercation. The nephew of Milton has told us, that he could not afcertain the time when this drama was written; but it probably flowed from the heart of the indignant poet foon after his fpirit had been wounded by the calamitous deftiny of his friends, to which he alludes with fo much energy and pathos, in the Chorus, v. 652, &c. He did not defign the drama for a theatre, nor has it the kind of action requisite for theatrical intereft; but in one point of view the *Samfon Agoniftes* is the moft fingularly affecting compofition, that was ever produced by fenfibility of heart and vigour of imagination. To give it this particular effect, we muft remember,\*that the lot of Milton had a marvellous coincidence with that of his hero, in three remarkable points : firft (but we fhould regard this as the moft inconfiderable article of refemblance) he had been tormented by a beautiful but difaffectionate and difobedient wife; condly, he had been the great champion of his country, and as fuch the idol of publick admi-

ration; laftly, he had fallen from that height of unrivalled glory, and had experienced the moft humiliating reverse of fortune. In delineating the greater part of Samfon's sensations under calamity, he had only to describe his own. No dramatist can have ever conformed so literally as Milton to the Horatian precept; "*Si vis me flere, &c.*" And if, in reading the *Samfon Agonistes* we observe how many passages, expressed with the most energetick sensibility, exhibit to our fancy the sufferings and real sentiments of the poet, as well as those of his hero, we may derive from this extraordinary composition a kind of pathetick delight, that no other drama can afford; we may applaud the felicity of genius, that contrived\* in this manner, to relieve a heart overburthened with anguish and indignation, and to pay a half-concealed, yet hallowed, tribute to the memories of dear though dislionoured friends, whom the fate of the times allowed not the afflicted poet more openly to deplore. HAYLEY.

Dr. Johnson thought differently about this tragedy, written evidently and happily in the style and manner of Æschylus; and said, "that it was deficient in both requisites of a true Aristotelick middle. Its intermediate parts have neither cause nor consequence, neither hasten nor retard the catastrophe." To which opinion the judicious Mr. Twining accedes^ What Dr. Warburton said of it is wonderfully ridiculous, that Milton "chose the subject for the sake of the satire on bad wives;" and that the subjects of *Samfon Agonistes* and *Paradise Lost* were not very different, "the fall of two heroes by a woman." Milton, in this drama, has given an example of every species of measure which the English language is capable of exhibiting, not only in the choruses, but in the dialogue part. The chief parts of the dialogue, (though there is a great variety of measure in the choruses of the Greek tragedy,) are in iambick verse. I recoiled but three places in which hexameter verses are introduced in the Greek tragedies; once in the *Trachiniæ* once in the *Philoctetes* of Sophocles, and once in the *Troades* of Euripides. Voltaire wrote an opera on this subject of *Samfon*, 1732; which was set to music by Rameau, but was never performed; he has inserted choruses to Venus and Adonis; and the piece, finishes by introducing Samfon actually pulling down the temple, on the stage, and crushing all the assembly, which Milton has flung into so fine a narration; and the opera is ended by Samfon's



faying, " J' ai reparé ma honte, & j'expire en vainqueur," And yet this was the man that dared to deride the irregularities of Shakſpeare. Jos. WARTON.

Of the ſtyle of this poem, it is to be obſerved that it is often • inexact and almoſt ungrammatical; and of the metre, that it is very licentious: BOTH with deſign and the moſt conſummate judgement. An irregular conſtruction carries with it an air of negligence, well ſuited to this drama; and yet prevents the expreſſion from falling into vulgarity: and a looſeneſs of meaſure gives grace and eaſe to the tragick dialogue. But this apology does not extend to ſuch inaccuracies in the Maſk of Comus; which, as a work of delight and oftentation, ſhould have been every where laboured, as indeed for the moſt part it is, into the ut moſt poliſh of ſtyle and metre. Milton learnt the ſecret he has here ſo ſucceſſfully practiſed from his ſtrict attention to the Greek tragedians, eſpecially Euripides. The modern critics of this poet are perpetually tampering with his careleſs expreſſion, careleſs numbers, &c. unconſcious that both were the effect of art. It is on theſe occaſions we may apply the obſervation,

" It is not Homer nods, but we that dream,"

The *Samſon Agoniſtes* is, in every view, the moſt artificial, and highly finiſhed, of all Milton's poetical works. HURD,

Dr. Warton, in a concluding note on *Lycidas*, affigns to *Samſon Agoniſtes* the third place of rank among the poet's works. Lord Monboddo, ſtill more enamoured of its excellencies, ſays, that it is " the laſt and the moſt faultleſs, in my judgment, of all Milton's poetical works, if not the fineſt." Orig. and Prog. of Language, 2d edit. vol. iii. p. 71. It is certainly, as Mr. Maſon long ſince obſerved, an excellent piece, to which Poſterity has not yet given its full meaſure of popular and univerſal fame. " Perhaps," ſays this judicious writer in a letter to a friend concerning his own impreſſive tragedy of *Elfrida*, " in your cloſet, and that of a few more, who unaffe&edly admire genuine nature and ancient ſimplicity, the *Agoniſtes* may hold a diſtin\* guiſhed rank. Yet, ſurely, we cannot ſay, in Hamlet's phraſe, *that it pleaſes the million; it is ſtill caviare to the general?* *Elfrida*, edit. 1752. Lett. ii. p. vi, vii.

Mr. Penn has printed, in the ſecond volume of his valuable " Critical, Poetical, and Dramatick Works, 1798," an abridge-

ment of Milton's *Samson*; in nearly which form he thinks it might be acted as an interlude, without danger of being ill received. The abridgement is formed with much ingenuity. Yet the claffical reader will not perhaps accede to the abfence of fome fplendid, and fome affecting, paffages. Mr. Penn alfo remarks, that Dr. Johnfon's criticifm on this tragedy is fevere only in fuppofing, that it contained no more than the fubftance of one aft; and that, though fiill one of Milton's valuable works, *Samfon* is inferiour both to *Lycidas*, and the *Allegro* and *Penferofo*. I agree in preferring the earlier poems of Milton to his tragedy: But I maybe permitted not to fubferibe to the attertion in Dr. Johnfon's criticifm that "' nothing paffes between the firft aft and the laft, that either battens or delays the death of Samfon;" which, Mr. Cumberland obferves, is not correft. See before, p. 336. On the contrary, I admire the art and judgement with which the poet has delineated the various circumftances that, from the firft entrance of Manoah to the laft appearance of Samfon, progrefsiively affect the mind of the hero, and finally produce the refolution which haftens the eataftrophe. Samfon, as an oratorio, is divided into three acts: Mr. Penn's abridgement "exhibits the length of two.

It has been obferved by Goldfmith, that *Samfon* is a tragedy without a love-intrigue, as the *Athalie* of Racine alfo is, which appeared not many years after *Samfon*; and that Maffei, inftructed by thefe examples, has formed his *Merope* without any amorous plot.

The hiftory of *Samfon* has often employed the pen of poetry, Mr. Hayhey thinks that Milton's *Samfon* might perhaps be founded on a facred drama of that country, to the poets of which Milton was confeffedly partial; *La Rapprefentazione di Sanfone*, per Aleffandro Rofelli; of which there is an edition printed at Florence in 1554, another at the fame place in 1588, and a third at Siena in 1616: but I have not been more fortunate than Mr. Hayiey, in endeavouring to procure a copy of this Samfon. The accomplished author of the *Hiftorical Memoir on Italian Tragedy*, 1799, has fuggefted to me that Milton might have met with more than one Italian drama on this fubjeft; for, among the *Rapprefentazioni* enumerated by Cionacci, he had obferved a *Sanfone*, from the prologue to which an extract is given:

" A gloria adunche dell' Altitenante,

" E di colui chc piu che 'l fol rifplende; &c."

and this he conceives to be not the Sanfone of Rofelli; but a Rapprefentazione of the fifteenth century. I am informed by the fame gentleman, that, in or about the year 1622, appeared the following French drama, which might alfo have influenced the Engiifh poet in the choice of *Samfon*: " Tragedie nouvelle de Samfon le fort; contentant fes vidloires, & fa prife par la trahifon de fon époufe Dalila, qui lui coupa fes cheveux, & le livra aux Philiftins, defquels il occit trois mille a, fon trefpas: En quatre actes. 8vo. fans date." I muft not omit to mention the *San/one* of Ferrante Pallavicino, in three books, publifhed at Venice in 1655, into which Milton might perhaps have looked. Probably, among the *Autos Sacramentales* or religious tragedies of the Spanifh, a *Samfon* may exift. His hiftory is particularly noticed, and part of it defcribed in a Sonnet, in the celebrated Spanifh paftoral, *La Conjiantc Amarillis*, edit. Lyon. 1614, p. 166. " Sanfon fe mira y duda, &c." Among a variety of facred poems in different Latin metres, the acts of Samfon are defcribed in nearly four hundred elegant hexameters in the *Judices Populi Ifraelitici*, Autore Pantaleone Candido, Auftriaco, printed at Bafil in 1570, p. 301—315. Phillips, Milton's nephew, calls Candidus " the chief of thofe that are fam'd for an elegant" ftye in Latin verfe." *Theat. Poet.* 145. Phillips alfo, in his *Life* of modern Poets, notices " Hieronymus Zieglerus, a writer of divers tragicomedies, and other dramattick pieces out of the Old and New Teftament; as his *Protoplaftus*, *Immolation of Ifaac*, *Nomothefia*, *SAMSON*, *Heli*, &c." *Theat. Poet.* p. 73. The drama of Samfon was publifhed, as I have already noticed, Auguitæ?, 1547, 8vo. But Milton is not to be traced in it. In our own language likewife, an elaborate *Historie of Samfon* was publifhed, in 1632, by Quarles; in which, among feveral extravagances indeed of imagery and expreffion, are fome fpirited paffages: I will cite the defcription of Samfon enraged, when he found that his bride had difcovered his riddle, edit, 1632, p. 327-

- " When the next Day had heav'd his golden head
- " From the foft pillow of his fea-green bed;
- " And, with his rifing glory, had poffeft
- " The fpacious borders of the enlighten'd Eaft;
- " Samfon arofe; and, in a rage, went downe
- " (By Heaven directed) to u neighbouring towne:

APPENDIX TO SAMSON AGONISTES,  
 containing plans of other subjects,  
 intended for TRAGEDIES by Milton:  
 From his own MS, in Trinity College, Cambridge.

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SCRIPTURE                      SUBJECTS "  
 OTHER TRAGEDIES\*.

- i. *The Flood*. [See No, iii. below.]
- ii. *Abram in Ægypt*.
- iii. *The Deluge*.
- iv. *Sodom*.
- . *Dinah*. Vide Eufeb. Prseparat. Evangel, lib. ix. cap. xxii

a Many of these subjects in Milton's hands would have made glorious Tragedies. And one cannot enough lament that the prejudices of his age should have discouraged him from giving us more of these dramas; for the execution of which he was, both by nature and art, supremely accomplished. There is, in the specimen he has given us, a simplicity and dignity united, of which we have no example in modern Tragedy. His Samson is at once the disgrace of his own age and of ours. Hurd.

These numerous Scripture subjects justify a remark made by Mr. Warton, that Milton early leaned towards religious subjects for plays, and wished to turn the drama into the scriptural channel: He accordingly, in his *Reason of Ch. Gov. against Prelacy*, written in 1641, tempers his praise of Sophocles and Euripides with recommending *Solomon's Song*; and adds, that "the *Apocalypse* of Saint John is the majestic image of a high and stately tragedy, (hutting up and intermingling her folemn scenes and acts with a seven-fold chorus of hal-lujahs and harping symphonies," *Proje-Works* edit. 1698, vol. i. 61.

T O D D.

b So they are termed in Milton's MS Thofe, which relate to paradife *Loft*, have been given at the end of that poem. TODD,

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## The Perfons.

|                          |               |
|--------------------------|---------------|
| Dine.                    | Hamor.        |
| Deborā, Rebecca's nurfe. | Sichem.       |
| Jacob- " "               | Counselors 2. |
| Simeon.                  | Nuncius.      |
| Levi.                    | Chorum.       |

- Vi. *Thamar Cuophorufa*. Where Juda is found to have been the author of that crime, which he condemned in Tamar: Tamar excus'd in what (fhe attempted.
- vii. *The Golden Calfe, Or The Maffacre in Horeb*.
- viii. *The Quails*. Num. xi.
- ix. *The Murmur ers*. Num. xiv.
- x. *Corah, Dathan, he*. Num. xvi, xvii.
- xi. *Moabitides*. Num. xxv. [See No. lv. below.]
- xii. *Achah*. Joffhue vii. and viii.
- xiii. *Jofuah in Gibcon*. Joffh. x.
- xiv. *Gideon Idoloaftes*. Judg. vi. vii.
- xv. *Gideon purfuing*. Judg. viii.
- xvi. *Abimelech the UJ'urper*. Judg. ix.
- xvii. SAMSON MAKRIING, or in *Ramach Lechi*. Judg. xv,
- xviii. SAMSON PUUSOPHIORUS, or *Hybriftes*, or *Dagonaha*. Judg. xvi.
- xix. *Comazontes*, or *The Benjaminites*, or *The Rioters*. Judg. xix, xx, xxi.
- xx. *Therijlria*, a Paftoral, out of Ruth.
- xxi. *Eliadcc*, Hophni and Phinehas. I Sam. i, ii, iii, iv." Beginning with the firft overthrow of Ifrael by the Philiftines; interlac't with Samuel's vifion concerning Elie's family,
- xxii. *Jonathan refcued*. I Sam. xiv.
- xxiii. *Doeg flandering*. I Sam. xxii.
- xxiv. *The fheep-fhearers in Carmel*, a Paftoral, I Sam. xxv.
- xxv. *Saul in Gilboa*. I Sam. xxviii, xxxi.
- xxvi. *David revolted*. 1 Sam. from the xxvii. chap, to the xxxi.
- xxvii. *David adulterous*. II Sam. c. xi, xii.
- xxviii. *Tamar*. II Sam. xiii.
- xxix. *Achitophel*. II Sam. xv, xvi, xvii, xviii.
- xxx. *Ado?iiàh*. I Reg. ii.
- xxxi. *Solamon Gynæocratumenus*, or *Idolomargus*, aut *Thyfiarufæ* • 1 Reg. xi.

- .xxxii. *Rehoboam*. I Reg. xii. Wher is difputed of a politick religion,
- xxxiii. *Abias Therfæus*. I Reg. xiv. The queen, after much difpute, as the laft refuge, font to the profet Ahias of Shilo; receavs the meffage. The Epitafis, in that flee, hearing the child (hall die, as (fhe comes home, refufes to return, thinking thereby to elude the oracle. The former part is fpent in bringing the fick prince forth as it were defirous to fhift his chamber and couch, as dying men ufe; his father telling him what facriike he had fent for his health to Bethel and Dan; his fearleffneffe of death, and putting his father in mind to let [fend] to Ahiah. The Chorus of the Eiders of Ifrael bemoaning his virtues bereft them, and at another time wondring why Jeroboam, being bad himfelf, fhould fo grieve for his fon that was good, &c.
- xxxiv. *Imbres, or The Showers*. I Reg. xviii, xix.
- xxxv. *No both συνοφαντέμενος*. I Reg. xxi.
- xxxvi. *Ahab*. I Reg. xxii. Beginning at the fynod of fals profets: Ending with relation of Ahab's death: His bodie brought. Zedechiah flain by Ahab's friends for his feducing. (See Lavater, II Chron. xviii.)
- xxxvii. *Elias in the mount*. II Reg. i. Or, better, *Elias Polemiftes*.
- xxxviii. *Elifæus Hudrotfwos*. II Reg. iii. *Hudrophantes. Aquator*.
- xxxix. *Elifæus Adorodocetas*.
- xl. *Elifæus Minutes*, five in Dothaimis. II Reg. vi.
- xli. *Samaria Liber at a*. II Reg. vii.
- xlii. *Ahabæi Cunoborumeni*. II Reg. ix. The Scene, Jefrael Beginning, from the watchman's difcovery of Jehu,, till he go out. In the mean while, meffage of things palling brought to Jefebel, &c. Laftly, the 70 heads of Ahab's fons brought in, and meffage brought of Ahaziah's brethren flain on the way. Chap, x.
- xliii. *Jehu Belicola*. II Reg. x.
- xliv. *Athaliah*. II Reg. xi.
- xlvi. *Amaziah Doryalolus*. II Reg. xiv. II Chron. xxv.
- xlv. *Hezechias πολιορκούμενος*. II Reg. xviii. ix. Hefcchis befeiged. The wicked hypocrify of Shebna, (fpoken of in the xi, or thereabout of Ifaiah.) and the com-

Herod, by fome counfeler perfuaded<sup>c</sup> on his birth-day to releafe John Baptift, purpofes it; caufes him to be fent for to Court from prifon. The queen hears of it; takes occafion to paffe wher he is, on purpofe, that, under prætenfe of reconciling to him, or ieeeking to draw a kind

<sup>c</sup> *In the margin of the MS. Or eis the queen may plot, under prætenfe of begging for his liberty, to feck to draw him into a fnare by his freedom of fpeech.*

retractation from him of the cenfure on the marriage; to which end flic fends a courtier before, to found whether he might be perfuaded to mitigate his fentence; which not finding, flic herfelf craftily allays; and, on his confurance, finds an accusation to Herod of a contumacious affront, on fuch a day, before many peers; præpares the king to fome paffion, and at laft, by her daughter's dancing, effects it. There may prologize the Spirit of Philip, Herod's brother. It may alfo be thought that Herod had well bedew'd himfelf with wine, which made him grant the cafier to his wive's daughter.

Some of his difciples alfo, as to congratulate his liberty, may be brought in; with whom, after certain command of his death, many compaffionating words of his difciples, bewayling his youth cut off in his glorious cours; he telling them his work is don, and wifhing them to follow Chrif his maifter.

- liv. *Sodom.* The title, *Cupid's funeral pile: Sodom burning.* The Scene before Lot's gate.

The Chorus, confiding of Lot's fhepherds come to the citty about fome affairs, await in the evening thire maifter's return from his evening walk toward the citty gates. He brings with him two young men, or youths, of noble form. After likely difcourfes, præpares for thire entertainment. By then fupper is ended, the gallantry of the towne paffe by in proceffion, with mufick and fong, to the temple of Venus Urania or Peor; and, underftanding of tow noble ftrangers arriv'd, they fend 2 of thire choyfeft youth, with the prieft, to invite them to thire citty folemnities; it beeing an honour that thire citty had decreed to all fair perfonages, as beeing facred to their goddefs. The angels, being afk't by the prieft whence they are, fay they are of Salem; the prieft inveighs againft the ftrict reign of Melchifedec.



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Lot, that knows thire drift, anfwers thwarty at laft Of which notice given to the whole affembly, they haften thither, taxe him of præfumption, Angularity, breach of citty-cuftoms; in fine, offer violence. The Chorus of fhephcards prepare refinance in thire maifter's defence; calling the reft of the ferviture : but, being forc't to give back, the angels open the dore, refcue Lot, difcover themfelves, warne him to gether his friends and fons in law out of the citry.

lie goes, and returns ; as having met with fome incredulous. Some other freind or fon in law (out of the way when Lot came to his houfe) overtakes him to know his buifnes. Heer is difputed of incredulity of divine judgments, and fuch like matters.

At laft is defcribed the parting from the citty. The Chorus depart with their maifter. The angels doe the deed with all dreadfull execution. The king and nobles of the citty may come forth, and ferve to fet out the terror. A Chorus of angels concluding, and the angels relating the event of Lot's journey and of his wife.

The firft Chorus, beginning, may relate the courfe of the city; each evening every one, with miftrefse or Ganymed,<sup>d</sup> gitterning along the ftreets, or folacing on the banks of Jordan, or down the fream.

gitterning along the fretts,] That is, playing on the cittern along the ftreets. This mufical infrument, the *cittern*, was called *gittern* in Milton's time; and has been, in later days, termed by fome the *guittar*. See Sylvelter's *Du Bartas*, ed. 1621, p. 468. " The divers ltrings ot'a fweet *gittern*." And Gay ton's *Notes on Dan Quixote*, 1654, p. 280\*

————— " a *gitterne*,

" As muficall as any bitteme."

Mikon ufes the word *gitterning*, bacaufe the *cittern* was the fymbol of women that lived by proilitution. See Sir John Hawkins's *Hift. of Mufick*, vol. iii. 408, where, among other proofs, Jonfon's *Vo'pene* is cited, A. ii. S. v. Corvino is there ironically exhorting his wife Celia not to dally with his jealoulj. hut at once to prostitute herfelf to the fupposed mountebank who had coarted her at her window:—" Get you a *cittern*, Lady Vanity, and be a dealer with the virtuous man !" In noticing that thefe females, in the reign of Elizabeth, added to their other allurements that of mufick, Sir John further obferves that the *cittern* was moft in ufe with them, as being light and portable like the lute, to which it bore a near refemblahce. The practice feems to have continued in Milton's time, and to have excited his juft indignation,

To D D.

At the priests' inviting the angels to the solemnity, the angels, pitying their beauty, may dispute of love, and how it differs from lull; seeking to win them.

In the lait feene, to the king and nobles, when the fierce thunder begins aloft, the angel appears all girt with flames, which, he faith, are the flauies of true love, and tells the king, who falls down with terror, his iust suffering, as also Athane's, that is, Gener, Lot's son in law, for despising the continual admonitions of Lot. Then, calling to the thunders, lightning, and fires, he bids them heare the call and command of God to come and destroy a godieffe nation. He brings them down with some short warning to other nations to take heed.

Iv. *Moabitides, or Phineas.* The epitafis whereof may lie in the contention, first, between the father of Zimri and Eleazer, whether he [ought] to have slain his son without law? Next, the ambassadors of the Moabites, expostulating about Cofbi, a ft ranger and a noble woman, slain by Phineas,

It may be argued about reformation and punishment illegal, and, as it were, by tumult. After all arguments driven home, then the word of the Lord may be brought, acquitting and approving Phineas.

Ivi. *Christus Patiens.* The Scene, in the garden. Beginning, from the coming thither, till Judas betraies, and the officers lead him away. The rest by MefTage and Chousr.

His agony may receave noble expressions.

Ivii. *Christ born.*

Iviii. *Herod maffacring, or Rachel weeping.* Matt. ii.

lix. *Christ bound.*

·Ix. *Christ crucijid.*

lxi. *Christ risen.*

ixii\* *Lazarus.* John, xi.

## BRITISH TRAGEDIES.

- Ixiii. *The cloifter-king Confans fet up by Vortiger.* Venutius, huiband to Cartifmandua.
- Ixiv. *Vortiger poifon'd by Roena.*
- Ixv. *Vortiger immur'd. Vortiger marrying Roena.* See Speed, *Reprov'd* by Vodin, archbifhop of London. Speed. *The maffacre of the Britains* by Hcngift in thire cups at baliibury plaint\*. Malm (bury).
- Ixvi. *Sigher, of the Eaft-Saxons, revolted from the faith, and reclaimed, by Jarumang.*
- Ixvii. *Ethelbert, of the Eaft-Angles, flain by Offa the Mercian.* See Holinfh. L. vi. C. 5. Speed, in the life of Offa, and Ethelbert.
- Ixviii. *Sebert flaine by Penda after he had left his kingdom.* See Holinttied, p. 116
- Ixix. *Wulfer flaying his tow fons for beeing Chriftians.*
- Lx. *Ojbert, of Northumberland, ftain for ravifhing the wife of Bernbocardy and the Danes brought in.* See Stow, Holinfh. lt. vi. C. xii. And efpecially Speed, L. viii. C. ii.
- lxxi. *Edmund, laft king of the Eaft-Angles, martyrd by Hinguorthe Dane.* See Speed, L. viii. C. ii.
- lxxii. *Sigberty tyrant of the Weft-Saxons, flaine by a Swinheard.*
- lxxiii. *Edmund, brother of Athelftan flaine by a theefe at his owne table. Malmelb.*
- Lxxivi *Edwin, fon to Edward the younger, for luft deprived of his kingdom, or rather by faction of monks, whome he hated; together [with] the impoftor Dunftan.*
- lxxv. *Edward, fon of Edgar, murder'd by his step-mother.* To which may be inferted the tragedies ftirr'd up betwixt the monks and priefts about mariage.
- Ixxvi. *Etheldred, fon of Edgar, flothful king; the ruin of his land by the Danes.*
- Ixxvii. *Ceaulin, king of the Weft-Saxops, for tyrannie depos'd, and banifht; and dying.*
- Lxxviii. *The flaughter of the monks of Bangor by Edelfride, ftirr'd up as is faid, by Ethelbert, and he by Aujtine the monke; be-<sup>\*</sup>caufe the Britains would not receave the rites of the Rowan*

- church.* See Bede, Geffrey Monmouth, **and** Holinshed p. 104. Which muſt begin with the convocation of Britiſh Clergie by Auſtin to determin ſuperfluous points, which by them were refuſed.
- Ixxix. *Edwin, by viſion, promiſed the kingdom of Northumberland on promiſe of his converſion; and therein eſtabliſh'tt by Rodoad, king of [the] Eaſt-Angles.*
- Ixxx. *Of win, king of Deira, flaine by Ofwie his friend, king of Bernitia, through inſtigation of flatterers.* See Holinſh. p. 115.
- Ixxxi. *Sigibert, of the Eaſt-Angles, keeping companie with a pcrſon excommunicated, flaine by the ſame man in his houſe, according as the biſhop Cedda had foretold.*
- Ixxxii. *Egfride, king of the Northumbers flaine in battle againſt the Picts; having before waſted Ireland, and made warre for no reaſon on men that ever lov'd the Engliſh; forewarn'd alſo by Cuthbert not to fight with the Picts.*
- Ixxxiii. *Kinewulf, king of the Weſt-Saxons, flaine by Kineard in the fantaſie of one of his concubins.*
- Ixxxiv. *Gunthildis, the Daniſh ladie, with her huſband Palingus, and her ſon, flaine by the appointment of the traitor Edrick, in king Ethelred's days.* Holinſh. L. vii. C. 5. Together with the maſacre of the Danes at Oxford-Speed.
- Ixxxv. *Brightrick, [king] of [the] Weſt-Saxons, poiſon'd by his wife Ethelburge, Offa's daughter; who dyes miſerably alſo, in beggery, after adultery, in a nunnery.* Speed in Bithrick.
- Ixxxvi. *Alfred, in diſguiſe of a minſtrel, diſcovers the Danes' negligence; ſets on [them] with a mightie flaughter.* About the ſame tyme the Devonſhire men rout Hubba, and flay him.
- Ixxxvii. *Atkelftan expoſing his brother Edwin to the ſea, and repenting.*
- Ixxxviij. *Edgar ſaying Ethelwold for falſe play in wooing.* Wherein may be ſet out his pride, and luſt, which he thought to cloſe by favouring monks and building monaſteries. Alſo the diſpoſition of woman in Elfrida towards her hulband, [Peck propoſes, and juſtly, I think, to read cloke inſtead of cloſe.]

**lxxxix.** *Swane bejeïdging London, and Ethelred repuls't by the Londoners.*

xC *Harold flaine in battle, by William the Norman, The first Scene may begin with the ghoft of Alfred, the fecond fon of Ethelred, flaine in cruel manner by Godwin, Harold's father; his mother and brother diffuading him.*

xc. *Edmund Ironfide defeating the 'Danes at Brentford; with his combat with Canute.*

xcii. *Edmund Ironfide murder'd by Edrick the traitor, and reveng'd by Canute.*

xciii. *Gunilda, daughter to king Canute and Emma, wife to Henry III. emperour, accused of inchaftitie; defended by her English page in combat againft a giant-like adversary; who by him at two blows is flaine, &c. Speed, in the life of Canute.*

xciv. *Hardiknute dying in his cups: An example to riot.*

xcv. *Edward the Confeſſor's divorſing and imprifoning his noble wife, Editha, Godwin's daughter. Wherin he fhewed his over-affection to frangers, the caufe of Godwin's infurrection. Wherein Godwin's forbearance of battel prais'd; and the Englifh moderation on both fides, magnified. His [Edward's] flackneffe to redreffe the corrupt clergie, and fuperftitiouſ prætence of chaftitie.*

SCOTCH STORIES, or rather BRITISH OF THE  
NORTH PARTS.

- xcvi. *Athirco flain by Natholochus, whose daughters he had ravisht; and this Natholochus, ufurping thereon the kingdom, seeks to flay the kindred of Athirco, who scape him endconfpire against him.* He sends a witch to know the event. The witch tells the messenger, that he is the man, that shall flay Natholochus. He detests it; but, in his journie home, changes his mind, and performs it, *Scotch Chron. Englih. p. 68, 69.*
- xcvii. *Duffe and Donwald.* A strange story of witchcraft and murder discovered and reveug'd. *Scotch story, 149 & C*
- xcviii. *Haie, the plowman, who, with his two sons that were at plow, running to the battell that was between the Scots and Danes in the next field, staid the flight of his countrymen, renewed the battell, and caused the viclorie, &c.* *Scotch story, p. 155, &c.*
- xcix. *Kenneth, who, having privily poison'd Malcolm Duffe that his own son might succeed, is flain by Fenella.* *Scotch Hift. p. 157, 158, &c.*
- c. *Mackbeth.* Beginning at the arrivall of Malcolm at Mackduffe. The matter of Duncan may be exprest by the appearing of his ghost.

THE END OF THE FIFTH VOLUME.





