

O Helen fair, beyond compare !
 I'll make a garland of thy hair
 Shall bind my heart for evermair
 Until the day I die.

O that I were where Helen lies !
 Night and day on me she cries ;
 Out of my bed she bids me rise,
 Says, 'Haste and come to me !'

25

O Helen fair ! O Helen chaste !
 If I were with thee, I were blest,
 Where thou lies low and takes thy rest
 On fair Kirconnell lea.

30

I wish my grave were growing green,
 A winding-sheet drawn ower my een,
 And I in Helen's arms lying,
 On fair Kirconnell lea.

35

I wish I were where Helen lies :
 Night and day on me she cries ;
 And I am weary of the skies,
 Since my Love died for me.

40

Anon.

LII.

Marnellons.

CXXXVI.

THE TWA CORBIES.

As I was walking all alane
 I heard twa corbies making a mane ;
 The tane unto the t'other say,
 'Where sall we gang and dine to-day ?'

‘—In behint yon auld fail dyke, 5
 I wot there lies a new-slain Knight;
 And naebody kens that he lies there,
 But his hawk, his hound, and lady fair.

‘His hound is to the hunting gane,
 His hawk to fetch the wild-fowl hame, 10
 His lady’s ta’en another mate,
 So we may mak our dinner sweet.

‘Ye’ll sit on his white hause-bane,
 And I’ll pick out his bonny blue een;
 Wi’ ae lock o’ his gowden hair 15
 We’ll theek our nest when it grows bare.

‘Mony a one for him makes mane,
 But nane sall ken where he is gane;
 O’er his white banes, when they are bare,
 The wind sall blaw for evermair.’ 20

Anon.

LIII.

CXXXVII.

ON THE DEATH OF MR. WILLIAM HERVEY.

It was a dismal and a fearful night,—
 Scarce could the Morn drive on th’ unwilling light,
 When sleep, death’s image, left my troubled breast,
 By something liker death possest.
 My eyes with tears did uncommanded flow, 5
 And on my soul hung the dull weight
 Of some intolerable fate.
 What bell was that? Ah me! Too much I know!

My sweet companion, and my gentle peer,
Why hast thou left me thus unkindly here, 10
Thy end for ever, and my life, to moan?

O thou hast left me all alone!

Thy soul and body, when death's agony
Besieged around thy noble heart,
Did not with more reluctance part 15
Than I, my dearest friend, do part from thee.

Ye fields of Cambridge, our dear Cambridge, say,
Have ye not seen us walking every day?
Was there a tree about which did not know
The love betwixt us two? 20

Henceforth, ye gentle trees, for ever fade,
Or your sad branches thicker join,
And into darksome shades combine,
Dark as the grave wherein my friend is laid.

Large was his soul; as large a soul as e'er 25
Submitted to inform a body here;
High as the place 'twas shortly in Heaven to have,
But low and humble as his grave;
So high that all the virtues there did come
As to the chiefest seat 30
Conspicuous, and great;
So low that for me too it made a room.

Knowledge he only sought, and so soon caught,
As if for him knowledge had rather sought;
Nor did more learning ever crowded lie 35
In such a short mortality.

Whene'er the skilful youth discoursed or writ,
Still did the notions throng
About his eloquent tongue;
Nor could his ink flow faster than his wit. 40

His mirth was the pure spirits of various wit,
 Yet never did his God or friends forget.
 And when deep talk and wisdom came in view,
 Retired, and gave to them their due.
 For the rich help of books he always took, 45
 Though his own searching mind before
 Was so with notions written o'er,
 As if wise Nature had made that her book.

With as much zeal, devotion, piety,
 He always lived, as other saints do die. 50
 Still with his soul severe account he kept,
 Weeping all debts out ere he slept.
 Then down in peace and innocence he lay,
 Like the sun's laborious light,
 Which still in water sets at night, 55
 Unsullied with his journey of the day.

A. Cowley.

LIV.

FRIENDS IN PARADISE.

CXXXVIII.

THEY are all gone into the world of light !
 And I alone sit lingering here ;
 Their very memory is fair and bright,
 And my sad thoughts doth clear :—

It glows and glitters in my cloudy breast, 5
 Like stars upon some gloomy grove,
 Or those faint beams in which this hill is drest,
 After the sun's remove.

I see them walking in an air of glory,
 Whose light doth trample on my days : 10
 My days, which are at best but dull and hoary,
 Mere glimmering and decays.

O holy Hope! and high Humility,
 High as the heavens above!
 These are your walks, and you have shew'd them me,
 To kindle my cold love. 16

Dear, beauteous Death! the jewel of the just,
 Shining no where, but in the dark;
 What mysteries do lie beyond thy dust,
 Could man outlook that mark! 20

He that hath found some fledged bird's nest, may know
 At first sight, if the bird be flown;
 But what fair well or grove he sings in now,
 That is to him unknown.

And yet, as Angels in some brighter dreams 25
 Call to the soul, when man doth sleep;
 So some strange thoughts transcend our wonted themes,
 And into glory peep.

H. Vaughan.

LV.

CXXXIX.

TO BLOSSOMS.

FAIR pledges of a fruitful tree,
 Why do ye fall so fast?
 Your date is not so past,
 But you may stay yet here awhile
 To blush and gently smile, 5
 And go at last.

What, were ye born to be
 An hour or half's delight,
 And so to bid good-night?
 'Twas pity Nature brought ye forth 10

Merely to show your worth,
And lose you quite.

But you are lovely leaves, where we
May read how soon things have
Their end, though ne'er so brave: 15
And after they have shown their pride
Like you, awhile, they glide
Into the grave.

R. Herrick.

LVI.

TO DAFFODILS.

CXL.

FAIR Daffodils, we weep to see
You haste away so soon:
As yet the early-rising Sun
Has not attain'd his noon.
Stay, stay, 5
Until the hasting day
Has run
But to the even-song;
And, having pray'd together, we
Will go with you along. 10

We have short time to stay, as you,
We have as short a Spring;
As quick a growth to meet decay
As you, or anything.
We die, 15
As your hours do, and dry
Away
Like to the Summer's rain;
Or as the pearls of morning's dew
Ne'er to be found again. 20

R. Herrick.

LVII.

CXLI.

THE GIRL DESCRIBES HER FAWN.

WITH sweetest milk and sugar first
 I it at my own fingers nursed ;
 And as it grew, so every day
 It wax'd more white and sweet than they—
 It had so sweet a breath ! and oft 5
 I blush'd to see its foot more soft
 And white,—shall I say,—than my hand ?
 Nay, any lady's of the land !

It is a wondrous thing how fleet
 'Twas on those little silver feet : 10
 With what a pretty skipping grace
 It oft would challenge me the race :—
 And when 't had left me far away
 'Twould stay, and run again, and stay :
 For it was nimbler much than hinds, 15
 And trod as if on the four winds.

I have a garden of my own,
 But so with roses overgrown
 And lilies, that you would it guess
 To be a little wilderness : 20
 And all the spring-time of the year
 It only lovéd to be there.
 Among the beds of lilies I
 Have sought it oft, where it should lie ;
 Yet could not, till itself would rise, 25
 Find it, although before mine eyes :—
 For in the flaxen lilies' shade
 It like a bank of lilies laid.

Upon the roses it would feed,
 Until its lips e'en seem'd to bleed : 30

And then to me 'twould boldly trip,
 And print those roses on my lip.
 But all its chief delight was still
 On roses thus itself to fill,
 And its pure virgin limbs to fold
 In whitest sheets of lilies cold :—
 Had it lived long, it would have been
 Lilies without—roses within.

35

A. Marvell.

LVIII.

CXLII.

THOUGHTS IN A GARDEN.

How vainly men themselves amaze
 To win the palm, the oak, or bays,
 And their uncessant labour see
 Crown'd from some single herb or tree,
 Whose short and narrow-vergéd shade
 Does prudently their toils upbraid ;
 While all the flowers and trees do close
 To weave the garlands of Repose.

5

Fair Quiet, have I found thee here,
 And Innocence thy sister dear?
 Mistaken long, I sought you then
 In busy companies of men :
 Your sacred plants, if here below,
 Only among the plants will grow :
 Society is all but rude
 To this delicious solitude.

10

15

No white nor red was ever seen
 So amorous as this lovely green.

Fond lovers, cruel as their flame,
Cut in these trees their mistress' name : 20
Little, alas, they know or heed
How far these beauties hers exceed !
Fair trees ! wheres'e'er your barks I wound,
No name shall but your own be found.

When we have run our passions' heat 25
Love hither makes his best retreat :
The gods, who mortal beauty chase,
Still in a tree did end their race :
Apollo hunted Daphne so
Only that she might laurel grow : 30
And Pan did after Syrinx speed
Not as a nymph, but for a reed.

What wondrous life is this I lead !
Ripe apples drop about my head ;
The luscious clusters of the vine 35
Upon my mouth do crush their wine ;
The nectarine and curious peach
Into my hands themselves do reach ;
Stumbling on melons, as I pass,
Ensnared with flowers, I fall on grass. 40

Meanwhile the mind from pleasure less
Withdraws into its happiness ;
The mind, that ocean where each kind
Does straight its own resemblance find ;
Yet it creates, transcending these, 45
Far other worlds, and other seas ;
Annihilating all that's made
To a green thought in a green shade.

Here at the fountain's sliding foot
Or at some fruit-tree's mossy root, 50

Casting the body's vest aside
 My soul into the boughs does glide ;
 There, like a bird, it sits and sings,
 Then whets and claps its silver wings,
 And, till prepared for longer flight,
 Waves in its plumes the various light.

Such was that happy Garden-state
 While man there walk'd without a mate :
 After a place so pure and sweet,
 What other help could yet be meet !
 But 'twas beyond a mortal's share
 To wander solitary there :
 Two paradises 'twere in one,
 To live in Paradise alone.

How well the skilful gardener drew
 Of flowers and herbs this dial new !
 Where, from above, the milder sun
 Does through a fragrant zodiac run :
 And, as it works, th' industrious bee
 Computes its time as well as we.
 How could such sweet and wholesome hours
 Be reckon'd, but with herbs and flowers !

A. Marvell.

LIX.

*Fortunate is he
who sows it.*

FORTUNATI NIMIUM.

JACK and Joan, they think no ill,
 But loving live, and merry still ;
 Do their week-day's work, and pray
 Devoutly on the holy-day :

CXLIII.

Skip and trip it on the green, 5
And help to choose the Summer Queen ;
Lash out at a country feast
Their silver penny with the best.

Well can they judge of nappy ale,
And tell at large a winter tale ; 10
Climb up to the apple loft,
And turn the crabs till they be soft.
Tib is all the father's joy,
And little Tom the mother's boy :—
All their pleasure is, Content, 15
And care, to pay their yearly rent.

Joan can call by name her cows
And deck her windows with green boughs :
She can wreaths and tutties make,
And trim with plums a bridal cake. 20
Jack knows what brings gain or loss,
And his long flail can stoutly toss :
Makes the hedge which others break,
And ever thinks what he doth speak.

—Now, you courtly dames and knights, 25
That study only strange delights,
Though you scorn the homespun gray,
And revel in your rich array ;
Though your tongues dissemble deep
And can your heads from danger keep ; 30
Yet, for all your pomp and train,
Securer lives the silly swain !

T. Champion.

LX.

L'ALLEGRO.

CXLIV.

HENCE, loathed Melancholy,

Of Cerberus and blackest Midnight born

In Stygian cave forlorn

generally applied to any thing particularly black or wicked

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

Find out some uncouth cell, *gloomy*,

5

Where brooding Darkness spreads his jealous
wings,

And the night-raven sings;

There, under ebon shades and low-browed rocks,
As ragged as thy locks,

In dark Cimmerian desert ever dwell.

10

But come, thou Goddess fair and free,

In heaven yclept Euphrosyne,

And by men heart-easing Mirth;

Whom lovely Venus, at a birth,

With two sister Graces more,

15

To ivy-crownèd Bacchus bore:

Or whether (as some sager sing)

The frolic wind that breathes the spring,

Zephyr, with Aurora playing,

As he met her once a-Maying,

20

There, on beds of violets blue,

And fresh-blown roses washed in dew,

Filled her with thee, a daughter fair,

So buxom, blithe, and debonair.

Haste thee, Nymph, and bring with thee

25

Jest, and youthful jollity,

Quips and cranks and wanton wiles,

Nods and becks and wreathèd smiles,

Such as hang on Hebe's cheek,

And love to live in dimple sleek;

30

Sport that wrinkled Care derides,
And Laughter holding both his sides,
Come, and trip it, as you go,
On the light fantastic toe ;
And in thy right hand lead with thee 35
The mountain-nymph, sweet Liberty ;
And, if I give thee honour due,
Mirth, admit me of thy crew,
To live with her, and live with thee,
In unreprieved pleasures free ; 40
To hear the lark begin his flight,
And, singing, startle the dull night,
From his watch-tower in the skies,
Till the dappled dawn doth rise,
Then to come, in spite of sorrow, 45
And at my window bid good-morrow,
Through the sweet-briar or the vine,
Or the twisted eglantine ;
While the cock, with lively din,
Scatters the rear of darkness thin ; 50
And to the stack, or the barn-door,
Stoutly struts his dames before :
Oft listening how the hounds and horn
Cheerly rouse the slumbering morn,
From the side of some hoar hill, 55
Through the high wood echoing shrill
Sometime walking, not unseen,
By hedgerow elms, on hillocks green,
Right against the eastern gate
Where the great Sun begins his state, 60
Robed in flames and amber light,
The clouds in thousand liveries dight ;
While the ploughman, near at hand,
Whistles o'er the furrowed land,
And the milkmaid singeth blithe, 65
And the mower whets his scythe,

And every shepherd tells his tale
Under the hawthorn in the dale.
Straight mine eye hath caught new pleasures,
Whilst the landskip round it measures : 70

Russet lawns, and fallows gray,
Where the nibbling flocks do stray ;
Mountains on whose barren breast
The labouring clouds do often rest ;
Meadows trim, with daisies pied ; *particoloured.* 75
Shallow brooks, and rivers wide ;

Towers and battlements it sees
Bosomed high in tufted trees,
Where perhaps some beauty lies,
The cynosure of neighbouring eyes. *object of attention.* 80
Hard by a cottage chimney smokes

From betwixt two aged oaks, (*this line is not smooth*)
Where Corydon and Thyrsis met *incongruous; classical names in a poem that is not in a classical setting.*
Are at their savoury dinner set
Of herbs and other country messes, 85

Which the neat-handed Phyllis dresses ; *see note above.*
And then in haste her bower she leaves,
With Thestylis to bind the sheaves ; *see note above.*

Or, if the earlier season lead,
To the tanned haycock in the mead. *pile of dried hay.* 90
Sometimes, with secure delight,
free from care.

The upland hamlets will invite,
When the merry bells ring round,
And the jocund rebecks ^{*dash of instruments*} sound *a three-stringed fiddles.*

To many a youth and many a maid
Dancing in the chequered shade, 95

And young and old come forth to play
On a sunshine holiday,

Till the livelong daylight fail :

Then to the spicy nut-brown ale, 100

With stories told of many a feat,
How Faery Mab the junkets eat.

a kind of cheese

here Milton doesn't mean

'dainties'

an accurate piece of description, as rebecks were used then by country-people.

feat was probab. pronounced 'fate' & eat = 'ate'

past tense = ate.

fairies always thus showed their displeasure

She was pinched and pulled, she said;

And he, by Friar's lantern led, *(perhaps Robin G. not Jack-o-the-lantern)*

Tells how the drudging goblin sweat *Robin Goodfellow*

To earn his cream-bowl duly set,

When in one night, ere glimpse of morn,

His shadowy flail had threshed the corn

That ten day-labourers could not end;

Then lies him down, the lubber fiend, *(= one who hates)* 110

And, stretched out all the chimney's length, *applied to an evil spirit*

Basks at the fire his hairy strength,

And crop-full out of doors he flings, *i.e. with the cream-bowl.*

Ere the first cock his matin rings. *dashes*

Thus done the tales, to bed they creep, *this morning's note* 115

By whispering winds soon lulled asleep. *(lull = to sing to rest)*

Towered cities please us then, *at another time*

And the busy hum of men,

Where throngs of knights and barons bold,

In weeds of peace, high triumphs hold, *It has been objected that there were no tournaments in M's time*

With store of ladies, whose bright eyes

Rain influence, and judge the prize

Of wit or arms, while both contend *cf. sets of wit in Love's Labour's Lost*

To win her grace, whom all commend.

There let Hymen oft appear

In saffron robe, with taper clear, *not a description of some court-masque in M's time.*

And pomp, and feast, and revelry, *a great show*

With mask and antique pageantry; *from Arabic*

Such sights as youthful poets dream

On summer eves by haunted stream. *maskharat = a jester* 130 *M's time*

Then to the well-trod stage anon,

If Jonson's learned sock be on, *by water nymphs*

Or sweetest Shakespeare, Fancy's child, *- L. Soccus - low slipper used in comedy*

Warble his native wood-notes wild. *imagination in a wide sense*

And ever, against eating cares, *ardours* 135 *solicitudes (Horace)*

Lap me in soft Lydian airs, *soft effeminate music.*

Married to immortal verse,

Such as the meeting soul may pierce,

to drudge originally means "to pull by force" unreal

fireplace.

the usual time for poets to depart

Prof. Masson holds that L. Allegro means all this, but Mr. Verity considers such a meaning absurd. L.A. visits, he says, the scenes him- self.

Referring prob. to Midsummer N.D.

clay united to

L'ALLEGRO.

75

In notes with many a winding bout
Of linkèd sweetness long drawn out
With wanton heed and giddy cunning,
The melting voice through mazes running
Untwisting all the chains that tie
The hidden soul of harmony;
That Orpheus' self may heave his head
From golden slumber on a bed
Of heaped Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto to have quite set free
His half-regained Eurydice.
These delights if thou canst give,
Mirth, with thee I mean to live.

J. Milton.

kind, evolution, was here met
of a passage in music

140

145

150

LXI.

IL PENSEROSO.

CXLV.

HENCE, vain deluding Joys,
The brood of Folly without father bred!
How little you bested,
Or fill the fixèd mind with all your toys!
Dwell in some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the sun-beams,
Or likest hovering dreams,
The fickle pensioners of Morpheus' train.
But, hail! thou Goddess sage and holy!
Hail, divinest Melancholy!
Whose saintly visage is too bright
To hit the sense of human sight,

The melancholy of Milton in "Il Penseroso" is the same
as the melancholy of Addison before the tombs in
Westminster Abbey (Spectator No.).

Imitation

of

Sylvestre.

And therefore to our weaker view 15
 O'erlaid with black, staid Wisdom's hue;
 Black, but such as in esteem
 Prince Memnon's sister might beseem,
 Or that starred Ethiop queen that strove
 To set her beauty's praise above 20
 The Sea-Nymphs, and their powers offended.
 Yet thou art higher far descended:
 Thee bright-haired Vesta long of yore
 To solitary Saturn bore;
 His daughter she: in Saturn's reign 25
 Such mixture was not held a stain.
 Oft in glimmering bowers and glades
 He met her, and in secret shades
 Of woody Ida's inmost grove,
 Whilst yet there was no fear of Jove. 30
 Come, pensive Nun, devout and pure,
 Sober, steadfast, and demure,
 All in a robe of darkest grain,
 Flowing with majestic train,
 And sable stole of cypress lawn 35
 Over thy decent shoulders drawn.
 Come; but keep thy wonted state,
 With even step, and musing gait,
 And looks commercing with the skies,
 Thy rapt soul sitting in thine eyes: 40
 There, held in holy passion still,
 Forget thyself to marble, till
 With a sad leaden downward cast
 Thou fix them on the earth as fast. x
 And join with thee calm Peace and Quiet, 45
 Spare Fast, that oft with gods doth diet,
 And hears the Muses in a ring
 Aye round about Jove's altar sing;
 # And add to these retired Leisure,
 That in trim gardens takes his pleasure; 50

cf.
 Tennyson's
 "Ode to
 Memory".

But, first and chiefest, with thee bring
 Him that yon soars on golden wing,
 Guiding the fiery-wheelèd throne,
 The Cherub Contemplation ;
 And the mute Silence hist along, 55
 'Less Philomel will deign a song,
 In her sweetest saddest plight,
 Smoothing the rugged brow of Night,
 While Cynthia checks her dragon yoke
 Gently o'er the accustomed oak. 60
 Sweet bird, that shunn'st the noise of folly,
 Most musical, most melancholy !
 Thee, chauntress, oft the woods among
 I woo, to hear thy even-song ; *
 And, missing thee, I walk unseen 65
 On the dry smooth-shaven green,
 To behold the wandering moon,
 Riding near her highest noon,
 Like one that had been led astray
 Through the heaven's wide pathless way, 70
 And oft, as if her head she bowed,
 Stooping through a fleecy cloud. #
 Oft, on a plat of rising ground,
 I hear the far-off curfew sound,
 Over some wide-watered shore, 75
 Swinging slow with sullen roar ;
 Or, if the air will not permit,
 Some still removèd place will fit,
 Where glowing embers through the room
 Teach light to counterfeit a gloom, 80
 Far from all resort of mirth,
 Save the cricket on the hearth,
 Or the bellman's dropsy charm
 To bless the doors from nightly harm.
 Or let my lamp, at midnight hour, 85
 Be seen in some high lonely tower,

Il P. was probably
 written at Hurlin

Cp. Virgil + Shakespeare.

Change of Scene.

Change of Scene.

Where I may oft outwatch the Bear,
 With thrice great Hermes, or unsphere
 The spirit of Plato, to unfold
 What worlds or what vast regions hold
 The immortal mind that hath forsook
 Her mansion in this fleshly nook;
 And of those demons that are found
 In fire, air, flood, or underground,
 Whose power hath a true consent
 With planet or with element.
 Sometime let gorgeous Tragedy
 In septr'd pall come sweeping by,
 Presenting Thebes, or Pelops' line,
 Or the tale of Troy divine,
 Or what (though rare) of later age
 Ennobled hath the buskin'd stage.
 But, O sad Virgin! that thy power
 Might raise Musæus from his bower;
 Or bid the soul of Orpheus sing
 Such notes as, warbled to the string,
 Drew iron tears down Pluto's cheek,
 And made Hell grant what love did seek;
 Or call up him that left half-told
 The story of Cambuscan bold,
 Of Camball, and of Algarsife,
 And who had Canacè to wife,
 That owned the virtuous ring and glass,
 And of the wondrous horse of brass
 On which the Tartar king did ride;
 And if aught else great bards beside
 In sage and solemn tunes have sung,
 Of turneys, and of trophies hung,
 Of forests, and enchantments drear,
 Where more is meant than meets the ear.
 Thus, Night, oft see me in thy pale career,
 Till civil-suited Morn appear,

*Egyptian god, protector
of writing.*

90

95

100

*Reference, perhaps,
to Shakespeare &
Ben Jonson.*

105

110

115

120

^{decked} Not tricked and frowned, as she was wont ^{with curled hair}
 With the Attic boy to hunt, ^{Cephalus.}
 But kerchieft in a comely cloud, 125
 While rocking winds are piping loud,
 Or ushered with a shower still,
 When the gust hath blown his fill,
 Ending on the rustling leaves,
 With minute drops from off the eaves. 130
 And, when the sun begins to fling
 His flaring beams, me, Goddess, bring
 To archèd walks of twilight groves, ^{i.e. Sylvanus.}
 And shadows brown, that Sylvan loves, ^{dark}
 Of pine, or monumental oak, ^(an expressive word) 135
 Where the rude axe with heavèd stroke
 Was never heard the nymphs to daunt,
 Or fright them from their hallowed haunt.
 There, in close covert, by some brook,
 Where no profaner eye may look, 140
 Hide me from day's garish eye, ^{gawdy (in a bad sense).}
 While the bee with honeyed thigh,
 That at her flowery work doth sing,
 And the waters murmuring,
 With such consort as they keep, ^{harmony} 145
 Entice the dewy-feathered Sleep.
 And let some strange mysterious dream
 Wave at his wings, in airy stream
 Of lively portraiture displayed,
 Softly on my eyelids laid ; 150
 And, as I wake, sweet music breathe
 Above, about, or underneath,
 Sent by some Spirit to mortals good,
 Or the unseen Genius of the wood.
 But let my due feet never fail 155
 To walk the studious cloister's pale,
 And love the high embowèd roof,
 With antique pillars massy proof,

And storied windows richly dight,
 Casting a dim religious light. 160
 There let the pealing organ blow,
 To the full-voiced quire below,
 In service high and anthems clear,
 As may with sweetness, through mine ear,
 Dissolve me into ecstasies, 165
 And bring all heaven before mine eyes.
 And may at last my weary age
 Find out the peaceful hermitage,
 The hairy gown and mossy cell,
 Where I may sit and rightly spell 170
 Of every star that heaven doth shew,
 And every herb that sips the dew,
 Till old experience do attain
 To something like prophetic strain.
 These pleasures, Melancholy, give; 175
 And I with thee will choose to live. ~~##~~
J. Milton.

LXII.

CXLVI.

SONG OF THE EMIGRANTS IN BERMUDA.

WHERE the remote Bermudas ride
 In the ocean's bosom unespied, *unseen and unwatched*
 From a small boat that row'd along
 The listening winds received this song.
 'What should we do but sing His praise 5
 That led us through the watery maze
 Where He the huge sea monsters wracks, *to a lee'*
 That lift the deep upon their backs,
 Unto an isle so long unknown,
 And yet far kinder than our own? 10

He lands us on a grassy stage,
 Safe from the storms, and prelate's rage :
 He gave us this eternal Spring
 Which here enamels everything,
 And sends the fowls to us in care 15
 On daily visits through the air.
 He hangs in shades the orange bright
 Like golden lamps in a green night,
 And does in the pomegranates close
 Jewels more rich than Ormus shows : 20
 He makes the figs our mouths to meet,
 And throws the melons at our feet ;
 But apples, plants of such a price,
 No tree could ever bear them twice,
 With cedars chosen by His hand 25
 From Lebanon He stores the land ;
 And makes the hollow seas that roar
reveal Proclaim the ambergris on shore.
 He cast (of which we rather boast) *sooner.*
 The Gospel's pearl upon our coast ; 30
 And in these rocks for us did frame
 A temple where to sound His name.
 Oh ! let our voice His praise exalt
 Till it arrive at Heaven's vault,
 Which thence (perhaps) rebounding may 35
 Echo beyond the Mexique bay !' *Just off Mexico*
 —Thus sung they in the English boat
 A holy and a cheerful note :
 And all the way, to guide their chime,
 With falling oars they kept the time. 40

A. Marvell.

LXIII.

CXLVII.

AT A SOLEMN MUSIC.

BLEST pair of Sirens, pledges of Heaven's joy,
 Sphere-born harmonious Sisters, Voice and Verse !
 Wed your divine sounds, and mixt power employ,
 Dead things with inbreathed sense able to pierce ;
 And to our high-raised phantasy present 5
 That undisturbed Song of pure concent *harmony*
 Aye sung before the sapphire-colour'd throne
 To Him that sits thereon,
 With saintly shout and solemn jubilee ;
 Where the bright Seraphim in burning row 10
 Their loud uplifted angel-trumpets blow ;
 And the Cherubic host in thousand quires
 Touch their immortal harps of golden wires,
 With those just Spirits that wear victorious palms,
 Hymns devout and holy psalms 15
 Singing everlastingly :
 That we on Earth, with undiscording voice
 May rightly answer that melodious noise ;
 As once we did, till disproportion'd sin *deformed*
 Jarr'd against nature's chime, and with harsh din 20
 Broke the fair music that all creatures made
 To their great Lord, whose love their motion sway'd
 In perfect diapason, whilst they stood
 In first obedience, and their state of good.
 O may we soon again renew that Song, 25
 And keep in tune with Heaven, till God ere long
 To his celestial consort us unite,
 To live with him, and sing in endless morn of light !

J. Milton.

LXIV.

CXLVIII.

NOX NOCTI INDICAT SCIENTIAM.

WHEN I survey the bright
Celestial sphere :
So rich with jewels hung, that night
Doth like an Ethiop bride appear ;

My soul her wings doth spread, 5
And heaven-ward flies,
The Almighty's mysteries to read
In the large volumes of the skies.

For the bright firmament 10
Shoots forth no flame
So silent, but is eloquent
In speaking the Creator's name.

No unregarded star
Contracts its light
Into so small a character, 15
Removed far from our human sight,

But if we steadfast look,
We shall discern
In it as in some holy book,
How man may heavenly knowledge learn. 20

It tells the Conqueror,
That far-stretch'd power
Which his proud dangers traffic for,
Is but the triumph of an hour.

That from the farthest North 25
Some nation may
Yet undiscover'd issue forth,
And o'er his new-got conquest sway.

Some nation yet shut in
 With hills of ice, 30
 May be let out to scourge his sin,
 Till they shall equal him in vice.

And then they likewise shall
 Their ruin have ;
 For as yourselves your Empires fall, 35
 And every Kingdom hath a grave.

Thus those celestial fires,
 Though seeming mute,
 The fallacy of our desires
 And all the pride of life, confute. 40

For they have watch'd since first
 The World had birth :
 And found sin in itself accursed,
 And nothing permanent on earth.
W. Habington.

LXV.

CXLIX.

HYMN TO DARKNESS.

HAIL thou most sacred venerable thing !
 What Muse is worthy thee to sing ?
 Thee, from whose pregnant universal womb
 All things, ev'n Light, thy rival, first did come.
 What dares he not attempt that sings of thee, 5
 Thou first and greatest mystery ?
 Who can the secrets of thy essence tell ?
 Thou, like the light of God, art inaccessible.

Before great Love this monument did raise,
 This ample theatre of praise; 10
 Before the folding circles of the sky
 Were tuned by Him, Who is all harmony;
 Before the morning Stars their hymn began,
 Before the council held for man,
 Before the birth of either time or place, 15
 Thou reign'st unquestion'd monarch in the empty space.

Thy native lot thou didst to Light resign,
 But still half of the globe is thine.
 Here with a quiet, but yet awful hand,
 Like the best emperors thou dost command. 20
 To thee the stars above their brightness owe,
 And mortals their repose below:
 To thy protection fear and sorrow flee,
 And those that weary are of light, find rest in thee.

J. Norris of Bemerton.

LXVI.

CL.

A VISION.

I SAW Eternity the other night,
 Like a great ring of pure and endless light,
 All calm, as it was bright:—
 And round beneath it, Time, in hours, days, years,
 Driven by the spheres, 5
 Like a vast shadow moved; in which the World
 And all her train were hurl'd.

H. Vaughan.

N. J.

Marvellous.

LXVII.

CLI.

ALEXANDER'S FEAST, OR, THE POWER
OF MUSIC.

'Twas at the royal feast for Persia won
 By Philip's warlike son—
 Aloft in awful state
 The godlike hero sate
 On his imperial throne ; 5
 His valiant peers were placed around,
 Their brows with roses and with myrtles bound
 (So should desert in arms be crown'd);
 The lovely Thais by his side
 Sate like a blooming Eastern bride 10
 In flower of youth and beauty's pride :—
 Happy, happy, happy pair !
 None but the brave
 None but the brave
 None but the brave deserves the fair ! 15

Timotheus, placed on high
 Amid the tuneful quire,
 With flying fingers touch'd the lyre :
 The trembling notes ascend the sky
 And heavenly joys inspire. 20
 The song began from Jove
 Who left his blissful seats above—
 Such is the power of mighty love !
 A dragon's fiery form belied the god ;
 Sublime on radiant spires he rode 25
 When he to fair Olympia prest,
 And while he sought her snowy breast ;
 Then round her slender waist he curl'd,
 And stamp'd an image of himself, a sovereign of the world.

—The listening crowd admire the lofty sound ! 30
A present deity ! they shout around :
A present deity ! the vaulted roofs rebound !
With ravish'd ears
The monarch hears,
Assumes the god, 35
Affects to nod
And seems to shake the spheres.

The praise of Bacchus then the sweet musician sung,
Of Bacchus ever fair and ever young :
The jolly god in triumph comes ! 40
Sound the trumpets, beat the drums !
Flush'd with a purple grace
He shows his honest face :
Now give the hautboys breath ; he comes, he comes !
Bacchus, ever fair and young, 45
Drinking joys did first ordain ;
Bacchus' blessings are a treasure,
Drinking is the soldier's pleasure :
Rich the treasure,
Sweet the pleasure, 50
Sweet is pleasure after pain.

Soothed with the sound, the king grew vain ;
Fought all his battles o'er again ;
And thrice he routed all his foes, and thrice he slew the
slain !
The master saw the madness rise, 55
His glowing cheeks, his ardent eyes ;
And while he Heaven and Earth defied
Changed his hand and check'd his pride.
He chose a mournful Muse
Soft pity to infuse : 60
He sung Darius great and good,

By too severe a fate
Fallen, fallen, fallen, fallen,
Fallen from his high estate,
And weltering in his blood ; 65
Deserted, at his utmost need,
By those his former bounty fed ;
On the bare earth exposed he lies
With not a friend to close his eyes.
—With downcast look the joyless victor sate, 70
Revolving in his alter'd soul
The various turns of Chance below ;
And now and then a sigh he stole,
And tears began to flow.

The mighty master smiled to see 75
That love was in the next degree ;
'Twas but a kindred sound to move,
For pity melts the mind to love.
Softly sweet, in Lydian measures
Soon he soothed his soul to pleasures. 80
War, he sung, is toil and trouble,
Honour but an empty bubble,
Never ending, still beginning ;
Fighting still, and still destroying ;
If the world be worth thy winning, 85
Think, O think, it worth enjoying :
Lovely Thais sits beside thee,
Take the good the gods provide thee !
—The many rend the skies with loud applause ;
So Love was crown'd, but Music won the cause. 90
The prince, unable to conceal his pain,
Gazed on the fair
Who caused his care,
And sigh'd and look'd, sigh'd and look'd,
Sigh'd and look'd, and sigh'd again : 95
At length with love and wine at once opprest
The vanquish'd victor sunk upon her breast.

Now strike the golden lyre again :
A louder yet, and yet a louder strain !
Break his bands of sleep asunder 100
And rouse him like a rattling peal of thunder:
Hark, hark ! the horrid sound
Has raised up his head :
As awaked from the dead
And amazed he stares around. 105
Revenge, revenge, Timotheus cries,
See the Furies arise !
See the snakes that they rear,
How they hiss in their hair,
And the sparkles that flash from their eyes ! 110
Behold a ghastly band
Each a torch in his hand !
Those are Grecian ghosts, that in battle were slain
And unburied remain
Inglorious on the plain : 115
Give the vengeance due
To the valiant crew !
Behold how they toss their torches on high,
How they point to the Persian abodes
And glittering temples of their hostile gods. 120
—The princes applaud with a furious joy ;
And the King seized a flambeau with zeal to destroy ;
Thais led the way
To light him to his prey,
And like another Helen, fired another Troy ! 125

—Thus, long ago,
Ere heaving bellows learn'd to blow,
While organs yet were mute,
Timotheus, to his breathing flute
And sounding lyre 130
Could swell the soul to rage, or kindle soft desire.

At last divine Cecilia came,
Inventress of the vocal frame ;
The sweet enthusiast from her sacred store
Enlarged the former narrow bounds, 135
And added length to solemn sounds,
With Nature's mother-wit, and arts unknown before,
—Let old Timotheus yield the prize
Or both divide the crown ;
He raised a mortal to the skies ; 140
She drew an angel down !

J. Dryden.

NOTES.

SUMMARY OF BOOK SECOND.

THIS division, embracing the latter eighty years of the Seventeenth century, contains the close of our Early poetical style and the commencement of the Modern. In Dryden we see the first master of the new: in Milton, whose genius dominates here as Shakespeare's in the former book,—the crown and consummation of the early period. Their splendid Odes are far in advance of any prior attempts, Spenser's excepted: they exhibit that wider and grander range which years and experience and the struggles of the time conferred on Poetry. Our Muses now give expression to political feeling, to religious thought, to a high philosophic statesmanship in writers such as Marvell, Herbert, and Wotton: whilst in Marvell and Milton, again, we find noble attempts, hitherto rare in our literature, at pure description of nature, destined in our own age to be continued and equalled. Meanwhile the poetry of simple passion, although before 1660 often deformed by verbal fancies and conceits of thought, and afterwards by levity and an artificial tone,—produced in Herrick and Waller some charming pieces of more finished art than the Elizabethan: until in the courtly compliments of Sedley it seems to exhaust itself, and lie almost dormant for the hundred years between the days of Wither and Suckling and the days of Burns and Cowper.—That the change from our early style to the modern brought with it at first a loss of nature and simplicity is undeniable: yet the far bolder and wider scope which Poetry took between 1620 and 1700, and the successful efforts then made to gain greater clearness in expression, in their results have been no slight compensation.

No. I.

ON THE MORNING OF CHRIST'S NATIVITY.

This Ode was conceived very early in the morning of Christmas Day, 1629, when Milton had lately passed his twenty-first year, and was in his sixth academic year at Cambridge. In his sixth elegy, addressed to his friend Charles Diodati, the poet thus alludes to the composition of the Ode :

“ Wouldst thou (perhaps 'tis hardly worth thine ear),
 Wouldst thou be told my occupation here ?
 The promised king of peace employs my pen,
 The eternal covenant made for guilty men,
 The new-born deity with infant cries
 Filling the sordid hovel where he lies ;
 The hymning angels, and the herald star,
 That lead the wise, who sought him from afar,
 And idols on their own unhallowed shore,
 Dashed, at his birth, to be revered no more,
 This theme, on reeds of Albion I rehearse,
 The dawn of that blest day inspired the verse ; ” etc.
 (Cowper's Translation).

In the previous year he had addressed his native language in a Vacation Exercise and expressed his wish to find a subject suited to his muse and to the capabilities of the language—the “reeds of Albion :”

“ Yet had I rather, if I were to choose,
 Thy service in *some graver subject* use,
 Such as may make thee search thy coffers round,
 Before thou clothe my fancy in fit sound :
 Such where the deep transported mind may *soar*
Above the wheeling poles, and at Heaven's door
Look in. ”

Christ's nativity was that ‘graver subject,’ which suited the character of his muse so well that the result was what Hallam considered to be perhaps the finest ode in the English language. “A grandeur, a simplicity, a breadth of manner, an imagination at once elevated and restrained by the subject, reign throughout it. If Pindar is a model of lyric poetry, it would be hard to name any other ode so truly Pindaric ; but more has naturally been derived from the Scriptures.” This mixture of classical and Biblical influences is illustrated in the accompanying notes ; the key-note of the poem is struck when Nature, with all the religions of antiquity, is treated as guilty—as representing a fallen world which is to be redeemed by “the mighty Pan.”

I. *Introduction.*

1. Occasion of the poem :
 - (a) Time and Purpose of the Nativity, - lines 1-7
 - (b) The manner of it, - - - - - 8-14
2. Poet's address to his Muse :

The Wise Men of the East come to worship
Christ, angels praise him, and hast thou
no offering? - - - - - 15-28

II. *The Hymn.*

1. Guilty Nature fears his coming, - - - 29-44
2. But Peace is his harbinger, - - - 45-52
 - (a) Wars have ceased, - - - 53-60
 - (b) The winds and waters are at rest, - 61-68
 - (c) The stars are fixed "with deep amaze," 69-76
 - (d) The sun withholds "his wonted speed," 77-84
 - (e) The shepherds sit "simply chatting," - 85-92
3. Heavenly Music announces him.
 - (a) The music described, - - - 93-100
 - (b) Its effects on Nature, - - - 101-108
 - (c) Its accompaniments, - - - 109-116
 - (d) Such music never before heard, except
at the Creation of the Universe, - - 117-124

(There is here a skilful transition from the heavenly music to the thought of "the music of the spheres.")
4. What would follow if "the Music of the Spheres" could be heard now, - - 125-148
 - (a) The Age of Gold would return.
 - (b) Vanity would die.
 - (c) Sin would melt away.
 - (d) Hell itself would pass away.
5. Why this is at present impossible :
 - (a) Christ must die on the Cross, - - 149-154
 - (b) The trump of doom must sound, - - 155-162
 - (c) The Last Judgment must be held, when
our bliss will be perfect, - - - 163-166
6. What has actually occurred :
 - (a) The old Dragon is bound, - - - 167-172
 - (b) The heathen Oracles are dumb, and the
gods routed, like ghosts at sunrise :—
 - i. Those of Greece and Rome, - 173-196
 - ii. Those of Syria, - - - 197-210
 - iii. Those of Egypt, - - - 211-236
 - (c) The Heavenly Babe sleeps attended by
angels, - - - - - 237-244

In 1630 Milton wrote a fragment on *The Passion*, in the opening stanza of which he thus alludes to the Nativity Ode:

“Erewhile of music, and ethereal mirth,
Wherewith the stage of Air and Earth did ring,
And joyous news of Heavenly Infant’s birth,
My muse with Angels did divide to sing.”

From this poem and from the lines *Upon the Circumcision* it has been thought that the poet intended to write a series of Odes on the great festivals of the Christian Church. The reason he gives for having failed to complete that on *The Passion* is as follows: “This subject the author finding to be above the years he had when he wrote it, and nothing satisfied with what was begun, left it unfinished.”

THE VERSE.

The Introduction consists of four stanzas of seven lines—the first six decasyllabic ($5x a$), the seventh an Alexandrine ($6x a$). The same stanza had already been used by Milton in his poem *On the Death of a Fair Infant* (1626), and it is similar to that in which Spenser wrote his *Four Hymns, Ruins of Time*, etc., and Shakespeare his *Lucrece*. But Spenser’s form is decasyllabic throughout, the break between the stanzas being therefore less distinctly marked than in Milton’s poem. The rhyme formula, however, is the same in both, viz. $a b a b b c c$. The earlier form was used by Chaucer (see *Clerk’s Tale*, *Troilus and Cresseide*, etc.), and was the favourite measure of the English poets down to the time of Queen Elizabeth; but it cannot be positively asserted that Chaucer invented it, as it is said to have been used prior to his time by the French poet Machault. In his essay on the language and versification of Chaucer, Tyrwhitt states that “in the time of Gascoigne it had acquired the name of *rhythme royall* [or ‘Rhyme Royal’]; ‘and surely,’ says he, ‘it is a royall kinde of verse, serving best for grave discourses.’” It will be noted that by the arrangement of the rhymes the stanza is made to turn, as on a pivot, on the fourth line, which has three lines on each side of it: this line is “the last of a quatrain of alternate rhymes and first of a quatrain of couplets; thus—

$$\overbrace{a b a b b c c}$$

This stanza is evidently adapted from an eight-lined decasyllabic stave; it is, in fact, a modification of the *ottava rima* of the Italians (in which Boccaccio, Tasso and Ariosto wrote), the rhyme formula of which was $a b a b a b c c$. By the excision of the fifth line we get the eight-line stanza of Chaucer and early

French poetry, and if the last line be changed into an Alexandrine we get the introductory stanza of Milton's Ode. It is interesting to compare this with the stanza—usually known as “the Spenserian stanza”—of the *Faerie Queene*, which has nine lines, the last being an Alexandrine. This was evolved out of another eight-line stanza (used by Chaucer in his *Monk's Tale*), very different in structure from that referred to above, the rhyme formula being *ababbcbc*. Spenser added an Alexandrine, the rhymes being *ababbcbcc*. It will be seen, therefore, that, looking only to metrical structure, Milton's introductory stanzas correspond to the stanza of the *Faerie Queene* with the sixth and seventh lines omitted, or to that of the *Four Hymns* with the last line changed into an Alexandrine.

The remainder of the poem, *i.e.* the Ode proper, is in eight-lined stanzas, the structure of which may be thus indicated:

No. of line	(1).	(2).	(3).	(4).	(5).	(6).	(7).	(8).
No. of feet	3.	3.	5.	3.	3.	5.	4.	6.
Rhymes	<i>a.</i>	<i>a.</i>	<i>b.</i>	<i>c.</i>	<i>c.</i>	<i>b.</i>	<i>d.</i>	<i>d.</i>

Wherever in lines (3) and (6) the final syllable is *-ing*, that syllable is supernumerary; see the third stanza of the Ode proper for an example. And “as an Alexandrine itself is susceptible of internal trisyllabic variation as well as disyllabic, and as it may also have a supernumerary final syllable ... we may have Alexandrines of *thirteen* syllables”: this remark of Professor Masson's is illustrated by lines 140 and 244.

1. **the month.** See above, on the date of the composition of the Ode.

2. **Wherein, on which.** Modern prose usage requires *in* with reference to space of time (‘the month *in* which’) and *on* with reference to a point of time (‘the morning *on* which’). In the latter case *in* was once common, but the change to the use of *on* took place as early as the sixteenth century: comp. Wicliffe, *Acts*, xiii. 14, “*In* the day of Sabbath,” and see Abbott's *Shakespearean Grammar*, § 161.

Heaven's Eternal King. Comp. *Par. Reg.* i. 236: “Thy Father is the Eternal King who rules All Heaven and Earth.”

3. **virgin mother:** comp. Andrewes' 9th Sermon on the Nativity, ‘And where they (*i.e.* faith and reason) meet, they make no less a miracle than *Mater* and *Virgo*, or *Deus* and *Homo*.’ Crashaw calls the Virgin Mary ‘maiden wife and maiden mother too.’

4. **redemption, ransom, buying back.** *Ransom* is the same

word through the French, disguised by the difference of vowel-sound and of the final letter (Fr. *rançon*: in *Ancren Riwe* spelt *raunsun*). Comp. *P. L.* xii. 422: "Ere the third dawning light Return, the stars of morn shall see him rise, The ransom paid, which man from death redeems, His death for man": also *Gal.* iv. 4.

5. holy sages ... sing: comp. *L'Alleg.* 17 and note. The sages referred to are the Old Testament writers.

6. deadly forfeit, the penalty of death. 'Forfeit,' that which is imposed as a punishment, and hence the punishment itself: comp. *Sams. Agon.* 508, "And let another hand, not thine, exact Thy penal forfeit from thyself." The word is radically a participle (comp. 'perfect,' etc.), and is from Low Latin *forisfactum*, a trespass, something done amiss or beyond limits (*foris*, out of doors, seen in the word *foreign*; and *facere*, to do).

release, remit, secure the remission of. Compare *M. for M.* v. l. 525, "Thy slanders I forgive, and therewithal Remit thy other forfeits." 'Release' (and its doublet *relax*) were once frequent in this somewhat technical sense: comp. "The king made a great feast, ... and he made a release to the provinces," *Esther*, ii. 18; "The statute of mortmain was at several times relaxed by the legislature" (Swift); the word has still this legal sense: "Releases are a discharge or conveyance of a man's right in lands," etc. (*Blackstone's Commentaries*).

7. with. As the Father demands the penalty, the Son has to covenant with Him: see *Par. Lost*, iii. 144, 227. So that 'with' here denotes not 'along with,' but is used as in the phrase, "I will use my interest with him": comp. Lat. *apud* or *inter*.

work us, i.e. bring about on our behalf. Comp. *Par. Lost*, i. 642, "wrought our fall"; *ib.* iv. 48, "Yet all his good proved ill in me, And wrought but malice."

peace. Comp. *Isaiah*, ix. 6, "the Prince of Peace"; also *Luke*, ii. 14, and Andrewes' 13th Sermon, "Ipse est Pax nostra" (*Eph.* ii. 14).

8. unsufferable. We now say 'insufferable': see notes on 'uncessant,' *Lycidas*, 64; and 'unexpressive,' *Lyc.* 176.

9. far-beaming blaze. Comp. *Par. Lost*, iii. 1-6:

"Hail, holy Light! offspring of Heaven first-born!
Or of the Eternal co-eternal beam
May I express thee unblamed? since God is light,
And never but in unapproached light
Dwelt from eternity, dwelt then in thee,
Bright effluence of bright essence increate."

Beam is here intransitive, but in South's *Sermons*, i. 8, we find

"God *beams* this light into man's understanding." The phrase 'blaze of majesty' occurs again in *Arcades*, 2.

10. *wont*, used, was accustomed. See notes, *Lyc.* 67 and *Il. Pens.* 37.

11. *sit the midst*: comp. *Par. Lost*, iii. 62. 'The midst' may here be used attributively = midmost (comp. *Par. Lost*, v. 165, "Him first, Him least, Him *midst*"); but more probably = in the midst, as the omission of the preposition in adverbial phrases was common in Eliz. English: see Abbott, § 202. 'Midst' occurs twelve times in Shakespeare as a substantive = the middle, 'in the midst' being a corruption of 'in midstest,' found in Spenser (*F. Q.* vi. 3. 25), which again is from M. E. *in middes*, derived from A.S. *a midde* or *on-midden*. See further in note on *L'Alleg.* 4. On the origin of such peculiar phrases as 'in our midst,' 'in their midst,' see Marsh's *Lect. on Eng. Lang.* xviii.

Trinal Unity. Comp. Andrewes' 13th Sermon: "Being *Ode natalitia*, if we consider it as a nativity, they that calculate or cast nativities in their calculations stand much upon *triplicities* and *trigons* and *trine* aspects"; also Spenser's *Hymn of Heavenly Love*, 64, "*trinal* triplicities."

12. *to be*, in order to be.

14. *darksome house*. Comp. *Il. Pens.* 92 and note, "Her mansion in this fleshly nook": also the Platonic doctrine that the body is the soul's prison (*Phaedo*, vi.), and Virgil's *Æn.* vi. 734, *Clausae tenebris et carcere caeco*, "(Souls) shut up in darkness and a blind prison." Many adjectives ending in *-some* are now obsolete; on this point see Trench's *English Past and Present*, v.; *-some* is the A.S. and early English *sum*, German *sam*: and reappears as an independent word in *same*. Trench gives a list: *wansum*, *lovesum*, *healthsome*, *heedsome*, etc.

mortal clay. On Milton's uses of 'mortal' see *Lyc.* 78, note. Locke calls the body "the *clay* cottage," and Byron has "the *clay-cold bonds* which round our being cling," *Childe H. P.* iii. 73.

15. *vein*, strain, mood. The figurative uses of this word are remarkable. Comp. *Rich. III.* iv. 2, 'the giving vein'; satirical vein; vein of metal; improve my vein (*i.e.* natural disposition).

16. *Afford a present*, bestow or yield a gift. There is no reference here to the power or resources of his muse; 'to afford' in the 17th century was frequent in the sense of 'to give of what one has,' a sense surviving in such phrases as "the food which the country *affords*": comp. *Sams. Agon.* 910, "*Afford* me place"; *Wint. Tale*, iv. 4. 16; *Hen. VIII.* i. 4. 17; etc.

17. *strain*: see note, *Il. Pens.* 174. In the edition of 1645 it is spelt *strein* (Fr. *estreindre*, to stretch or press).

19. **while the heaven**, etc. For allusions to the horses of the Sun comp. Shakespeare, 1 *Hen.* iv. "heavenly-harnessed team," and *Rich. III.* v. 3.: in the *Faithful Shepherdess* Fletcher speaks of night's "lazy team." "The horses and chariot with which Helios traverses the heavens are not mentioned in the *Iliad* and *Odyssey*, but first occur in the Homeric hymn on Helios, and both are described minutely by later poets" (Smith's *Classical Dict.*). **untrod**: comp. *L'Alleg.* 131.

20. **took**: a form of the past tense used as a past participle. Shakespeare has *took* for 'taken,' *shaked* and *shook* for 'shaken,' *arose* for 'arisen,' etc. Comp. *Il. Pens.* 91, 'forsook'; *Lines on Shak.* 12, 'hath took'; *Arcades*, 4, 'to be mistook'; *Comus*, 558, 'was took,' etc. **print**: comp. *Arc.* 85, 'print of step'; *Comus*, 897, 'printless feet.'

21. **spangled host keep watch**. On the watchfulness of the stars comp. *Comus*, 112, "the starry quire Who, in their nightly watchful spheres," etc.: comp. also *Comus*, 1003, "far above in spangled sheen," and Addison's well-known lines,

"The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim."

See note on *Lycidas*, 170, "new-spangled sheen."

23. **star-led wizards**. Comp. *St. Matt.* ii. 2, and marginal reference: also *Par. Reg.* i. 249, "A star... Guided the wise men thither from the East." 'Wizards' = wise men: there is no reference to magical powers. Comp. *F. Q.* iv. 12. 2, where the ancient philosophers are called "antique wizards"; also *Lyc.* 55, "Deva's wizard stream," and note; also *Comus*, 571, 872.

24. **prevent**, anticipate, forestall. See the *Bible Concordance* and Trench's *Select Glossary*, where this, the radical sense of the word (Lat. *pre-venio*, to come before) is illustrated. Comp. *Comus*, 285, "Perhaps forestalling night prevented them," where the word seems to have something of both earlier and later meanings; *Par. Lost*, vi. 129, "At this prevention more incensed"; *ib.* ii. 467, iii. 231.

ode: see introductory note on the following poem.

25. **lowly**: used adverbially. Comp. *Par. Lost*, viii. 173, "Be lowly wise"; *All's Well*, ii. 2, "I will show myself highly fed and lowly taught."

27. **the angel quire**. See note, *Il. Pens.* 162, and comp. *Par. Reg.* i. 242, "At thy nativity a glorious choir of angels... sung."

28. **secret altar**, etc. An allusion, as Newton points out, to *Isaiah*, vi. 6. 7, "Then flew one of the seraphim unto me, having a live coal... from off the altar; and he touched my mouth with

it, and said, Lo, ... thine iniquity is taken away." Comp. also a passage in Milton's *Reason of Church Government* (1641), "that eternal spirit who can enrich with all utterance and knowledge, and sends out His seraphim with the hallowed fire of His altar, to touch and purify the lips of whom He pleases." 'Secret': for this use of 'secret' in the sense of 'set apart' comp. *Par. Lost*, i. 6, "Secret top of Oreb"; Milton has 'separate' in the same sense in *Sams. Agon.* 31.

30. **While.** See Abbott, § 137. "While now means only 'during the time when,' but in Eliz. English both *while* and *whiles* meant 'up to the time when.'" In line 19 *while* denotes a space of time, and here a point of time. This line is metrically irregular: it may be scanned, 'While | the heav|en bo|rn Child'; comp. line 104.

31. **All.** See note, *Il. Pens.* 33.

32. **in awe to him**, i.e. standing in awe of him. This use of *to* instead of *of* is explained by the grammatical development of the phrase. At first *of* usually preceded the object, and *to* the subject of the feeling: 'Awe of me stood to man.' This was varied by 'Awe to (or with) me stood men,' *men* being a dative. When this dative was mistaken for a nominative, the phrase became 'Men stood awe of me,' and finally 'Men stood in awe of me.' Comp. Layamon, 11,694, "Him ne stod aeie to nathing" (1205), which in the edition of 1250 becomes, "Him ne stod eye of no thing."

33. **doff'd**, put off. *Doff* is a contraction of 'do off,' as *don* of 'do on,' and *dup* (to undo a door) of 'do up': comp. *Nares' Glossary* on *dout* = do out.

gaudy trim, holiday attire. This is not the 'gaudy' of *Il Penseroso*, 6 (= showy), but of 'gaudy-day' (= festival) in Tennyson's *Enid*: comp. *Ant. and Cleop.* iii. 13. 182, "Let's have another gaudy-night" (Lat. *gaudium*, gladness).

34. **so**, thereby.

35. **no season**, unseasonable, out of place.

lusty paramour: see note, *Lyc.* 123. 'Paramour,' lover, is the French *par amour*, by love, an adverbial phrase. Comp. the origin of 'debonair,' *L'Alleg.* 24, and 'demure,' *Il Pens.* 32.

41. **Pollute**: formed directly from Lat. participle *pollutus* = polluted. Such verbs as 'to pollute,' 'to instruct,' 'to accept,' 'to exhaust,' 'to devote,' etc.; are all formed from Latin participles, and this fact frequently led to the employment of these verbs as if they were participles: hence in Milton we find 'pollute' = polluted, 'instruct' = instructed, 'elevate' = elevated, etc. When the participial force of these words was entirely forgotten a second participial sign was added, and hence the current forms

'polluted,' etc. See Trench, *Eng. Past and Present*, vi.; also Prof. Masson's Essay on Milton's English, and Abbott, § 342. Compare 'whist,' line 64, and note.

41. **sinful blame.** 'Blame' = crime, fault (comp. *Macb.* iv. 3. 124); as 'blameful' = guilty, and 'blameless' = innocent. All Nature is here regarded as guilty: comp. Spenser's *Hymn of Heavenly Love*, 218, "Then rouse thyself, O Earth, out of thy soil . . . Unmindful of that dearest Lord of thine."

42. **saintly veil.** Comp. *Par. Lost*, ix. 1054, "Innocence that, as a veil, Had shadowed them from knowing ill, was gone," etc.

maiden white, unsullied purity. See Latham's *Dictionary* for examples of 'maiden' applied to (a) flowers and weapons, e.g. 'maiden sword,' 1 *Hen. IV.* v. 4. 134; (b) a fortress that has never been taken; (c) an oration ('maiden speech'); (d) assizes where no one is condemned: etc.

44. **so near**, so closely. This is a more natural interpretation than to regard the phrase as = he being so near.

45. **cease**, put an end to, cause to cease. See note on *Lyc.* 133: and compare *Cymb.* v. 5, "would cease The present power of life"; *Timon of Ath.* ii. 1, "Be not ceased with slight denial." Compare the force of the word in such imperatives as "Cease then this impious rage," *Par. Lost*, v. 845.

46. **meek-eyed.** Comp. *Comus*, 213, "pure-eyed Faith, white-handed Hope."

47. **olive green.** Comp. 3 *Hen. VI.* iv. 6: "An olive branch and laurel crown, As likely to be blest in peace and war."

48. **the turning sphere.** What Spenser (*H. of Heavenly Love*, 25) calls "that mighty bound which doth embrace the rolling spheres," the allusion being to the old cosmology which regarded the universe as a frame-work of sphere within sphere, the Earth being at the centre. See note, line 125.

49. **harbinger.** Here used in its radical sense = one preparing a lodging or 'harbour' for another: its current meaning is 'forerunner,' in which the essence of the original signification is lost. The M.E. is *herbergeour* (A.S. *here*, an army, and *beorgan*, to shelter) = one who prepares lodgings for an army: comp. Bacon's *Apophthegms*, 54, "There was a *harbinger* who had lodged a gentleman in a very ill room." The origin of the word is disguised by the intrusion of the letter *n*, as in 'messenger' from *message*, 'porringer' from *porridge*, etc. See Trench's *Select Glossary* and comp. Milton's *Song on May Morning*, 1; *Macb.* i. 4. 46; *Hamlet* i. 1. 122; Morris, *Outlines*; etc.

50. **turtle wing.** The name 'turtle' belongs originally to a species of dove: comp. *M. W. of W.* iii. 3, "We'll teach him to know *turtles* from jays"; Chaucer, *Cant. Tales*, 10013, "The

turtle's voice is heard, mine owen sweet"; and No. XLVII., line 14. The name is from Lat. *tur-tur*, a word which imitates the coo of the dove. 'Turtle' applied to the sea-tortoise is the same word: "the English sailors having a difficulty with the Portuguese *taruga*, a tortoise or a turtle, and the Span. *tortuga*, a tortoise, overcame that difficulty by substituting the Eng. *turtle* with a grand disregard of the difference between the two creatures." (Skeat). The turtle-dove is a type of true love.

51. *myrtle*. According to Dr. Johnson, the 'emblem of supreme command.' At this time there was peace throughout the Roman dominions; hence the plant may here be the symbol of peace.

52. *strikes*, produces suddenly and as if by enchantment. Comp. the procedure of the enchanter Comus (line 659), "*If I but wave this wand, Your nerves are all chained up,*" etc. Latham quotes Dryden's lines: "Take my caduceus! ... And *strike* a terror through the Stygian strand." Dunster sees in Milton's use of 'strike' a recollection of the Lat. phrase *foedus ferire*, to strike a bargain, but there is no thought of a compact here: the idea is the *suddenness* of the result, as in the phrases 'struck dumb,' 'awe-struck,' etc.

53. *No war*. Of lines 53-84 Landor says that they form "the noblest piece of lyric poetry in any modern language that I am conversant with."

55. *idle spear ... hung*. Here Milton, as he often does, introduces a custom of chivalry into classical times; comp. *Sams. Agon.* 1736, where Samson's father resolves to build his son a monument "with all his trophies hung"—the hanging up of trophies over the tomb of a hero being a practice of Gothic chivalry. See also *Rich. III.* i. 1, "Our bruised arms hung up for monuments." For a similar mixture of elements which, in other hands than those of Milton, might be incongruous, compare the blending of classical mythology and Christianity in *Lycidas*.

56. *hookéd chariot*; the *covinus* or *falcatae quadrigae* (Livy, i. 37, 41) of the Romans, who seem to have adopted it from the Kelts, the name *covinus* being Keltic. The wheels or axle-trees were armed with cutting instruments or hooks: comp. *F. Q.* v. 8. 28, "With iron wheels and hooks armed dreadfully."

59. *awful*, awe-struck. Here used subjectively: comp. *Rich. II.* iii. 3. 76, "To pay their *awful* duty to our presence." Contrast with the objective sense = awe-inspiring: 2 *Hen. VI.* v. 1. 98, "An awful princely sceptre"; also No. LXV., line 19. Similarly *awesome* and *aweless* occur in both senses.

60. *sovrán*: Milton's spelling of the word 'sovereign,' in which the *g* is due to a mistaken notion that the last syllable is cognate with *reign*. It is from Lat. *superanum* = chief (Ital. *sovrano*, O.F. *souverain*). Comp. *Comus*, 41, 639. Milton only once

has 'sov'raign (*Par. Reg.* i. 84) while 'sovrán' occurs nineteen times.

64. **whist**, hushed: see note, *Il Pens.* 55. In *Tempest*, i. 2.379; "the wild waves *whist*"; Sandys, *Trans. of Ovid's Meta*, "In dead of night, when all was *whisht* and still." 'Whist,' originally an interjection, was used as a verb, 'to whist'=to command silence, the participle 'whist' (for 'whisted,' Abbott, § 342) being equivalent to 'silenced.'

65. **kist**. Comp. *M. of Ven.* v. 1, "When the sweet wind did gently *kiss* the trees." The spelling *kist* is due to the final sharp consonant: when this is doubled, as in *pass*, *kiss*, *smell*, etc., one of the letters is dropped before *t*; hence *past*, *kist*, *smelt*.

66. **Oceán**: read as O-ce-an. Comp. *M. of Ven.* v. 1. 1, "tossing on the oceán"; *T. A.* iv. 2. 101.

67. **Who**. Here used of an irrational thing, which, by pathetic fallacy, is endowed with forgetfulness: comp. *Rape of Luc.* 1805, "The dispers'd air *who* answered"; Abbott, § 264.

forgot, **forgotten**. This use of the past tense for the past participle was common in Elizabethan English: comp. Abbott, § 343. It is due to the fact that the A.S. past participle was formed by prefixing *ge-* to all verbs (see note, line 155), and affixing *en* or *ed*. When the prefix *ge* was weakened to *i-* or *y-* or dropped altogether, and the suffix reduced to *-e* silent, the past participle sometimes corresponded with the past tense, and the form of the past tense came to be used for the participle.

68. **birds of calm**, halcyons; the fable being that the sea was always calm while these birds were breeding—during the seven days preceding and the seven succeeding the shortest day of the year. In classical mythology Alcýōnē or Halcýōnē was the daughter of Aeolus and wife of Ceýx: husband and wife having called themselves Zeus and Hera, they were for their presumption metamorphosed into birds. Another version is that the husband perished at sea, and the grief-stricken wife having drowned herself the two were changed into birds: see Ovid's *Meta.* xi. 745, "Perque dies placidos hiberno tempore septem Incubat Halcyone pendentibus aequore nidis"; 1 *Hen. VI.* i. 2. 131, "Halcyon days" (called in Greek ἀλκυονίδες ἡμέραι and in Latin *alcyonei dies* or *Alcedonia*). In the phrases 'halcyon beaks' (*King Lear*, ii. 2. 84), 'halcyon bill' (Marlowe, *Jew of Malta*), 'halcyon with her turning breast' (Stover, *Life and Death of Wolsey*), the allusion is not to tranquillity but to the old belief that a halcyon, when suspended, shows which way the wind blows. In scientific nomenclature the unaspirated forms are employed to denote certain zoophytes: *alcyonium*, *alcyonic*, *alcyonite*, *alcyonoid*, etc.

brooding. Comp. *Par. Lost*, vii. 243, "On the watery

calm His *brooding* wings the Spirit of God outspread"; also *L'Alleg.* 6, and note there. There is no doubt that in the present case 'brooding' is to be taken literally.

69. *amaze*. The use of 'amaze' as a substantive is almost obsolete, its place being taken by 'amazement': comp. Addison's *Cato*, iv. 3. 58, "With pleasure and *amaze* I stand transported." See further, No. LVIII., 1.

70. Every word in this line intensifies the notion of 'fixedness.' On 'steadfast,' see notes *Il Pens.* 32, and line 111, below.

71. *precious influence*. Compare *L'Alleg.* 122, "Whose bright eyes Rain *influence*," and note there: also note on *Il Pens.* 24. Shakespeare has 'the skiey influences,' *M. for M.* iii. 1; 'planetary influence,' *K. Lear*, i. 2. 135; and for some of his numerous allusions to astrology see his *Sonnets*, 14, 15, 25, 26; *Rom. and Jul.* i. 4, v. 3; *King Lear*, i. 2, 136; ii. 2; iv. 3; *Twelfth Night*, i. 3, i. 4; ii. 1, ii. 5; *Much Ado*, i. 3; ii. 1; v. 2. See also Trench's *Study of Words* on the astrological element in the English vocabulary. 'Precious': Milton wrote *pretious* (Lat. *pretium*, value), the *c* being due to old French *precios*.

73. *For all*. These two words in combination are equivalent to 'notwithstanding': comp. Milton's second sonnet, *On the Detraction*, etc., 14, "*For all* this waste of wealth and loss of blood," where *all* does not qualify *waste*. It is sometimes said that, when the phrase is expanded, *all* is found to be the subject of an unexpressed verb, the meaning of 'notwithstanding' being expressed by *for* alone: this would explain the above examples, but not such as the following: Tindale, *Acts*, xvi. 39, "They have beaten us openly ... *for all* that we are Romans"; *John*, xxi. 11, "*For all* there were so many"; *Cymb.* v. 4. 209, "*For all* he be a Roman"; or line 74 of this poem. See Abbott, § 154.

74. *Lucifer*, i.e. the planet Venus, as the morning-star or light-bringer (*lux*, light; *fero*, to bear): Milton's conceit is that day-break is a warning for the stars to disappear. See further in the notes on No. XVIII. Grammatically 'for all' governs 'Lucifer.'

75. *orbs*. Either denoting the stars themselves as in *M. of Ven.* v. 1, "There's not the smallest *orb*," etc., or their orbits, as in *Par. Lost*, v. 860, "When fatal course had circled his full *orb*." Milton also has 'orb' in the sense of 'wheel' (*Par. Lost*, vi. 828), and 'eye' (*Par. Lost*, iii. 25). Comp. *M. N. D.* iii. 2. 61, "Venus in her *glimmering sphere*."

76. *bespake*. Not merely 'spake,' but 'spake with authority.' Milton sometimes uses the compound form as a mere equivalent for the simple verb: see note, *Lyc.* 112. The verb is used in *Par. Lost*, ii. 849; iv. 1005; and *Par. Reg.* i. 43.

bid, *bade* (the strong form being the more common). The form *bode* is obsolete. *Bid* has arisen out of the past participle

bidden: see note on 'forgot,' line 67. This is one of those verbs after which the simple infinitive (without *to*) is used. Such omission of *to* now occurs with so few verbs that *to* is often called the sign of the infinitive; but in Early English the only sign of the infinitive was the termination *-en* (e.g. *speken*, to speak; he can *speken*). The infinitive, being used as a noun, had a dative form called the gerund which was preceded by *to*; and confusion between the gerundial infinitive and the simple infinitive led to the general use of *to*. Comp. *Arcades*, 13, "Envy *bid* conceal the rest"; in *Lyc.* 22, *bid* is a different verb (see note there).

78. *Had given*, etc.; had given place to day. 'Her' may refer either to 'gloom' or 'day,' but comp. Milton's *Vacation Exercise*, 58, "To the next I may resign my room," on the analogy of which 'her' would refer to 'gloom.'

79. Compare what is said of the moon in *Il Pens.* 59, and see also *P. L.* iv. 35. On *wonted*, see note, l. 10.

80. *hid his head*, etc. Warton quotes from Spenser's *Shepherds' Calendar*; *April*, 75-83,

"I sawe Phoebus thrust out his golden hedde,
Upon her to gaze;
But, when he sawe how broade her beames did spredde,
It did him amaze.
He blusht to see another Sunne below,
Ne durst againe his fyrye face out shoue:
Let him, if he dare,
His brightnesse compare
With hers, to have the overthrowe."

81. *As*, as if, as though. This use of 'as' to introduce a supposition is archaic: comp. *Havelock the Dane*, 508, "Starinde *als* he were wod"; 2 *Hen. VI.* i. l. 103, "Undoing all, *as* all had never been"; *Par. Reg.* iv. 447, "I heard the wrack, *As* earth and sky would mingle"; Tennyson's *Enid*, 210, "As to abolish him." See Abbott, §§ 101, 107.

82. *new-enlighten'd*: adj. compounded of a participle and a simple adverb. Comp. "new-intrusted," *Comus*, 36; "new-enlivened," *ibid.* 228; "new-spangled," *Lyc.* 170; "new-created," *Par. Lost*, iii. 89; "smooth-dittied," *Comus*, 86.

84. *burning axletree*. Comp. *Comus*, 95, "the gilded car of day His *glowing axle* doth allay": *Aen.* vi. 482, "Atlas *axem* umero torquet"; Sandys, Ovid's *Meta.* i. 7, "And burn heaven's axletree"; *Troilus and Cressida*, i. 3. 65, "Strong as the axletree In which the Heavens ride." 'Axletree' = axis, M.E. *axletre*, was in earlier use than the simple word *axle*, and included all the senses of that word as well as of *axis*. The only surviving sense of the word is that of 'the fixed bar on the

rounded ends of which the wheels of a carriage revolve,' being replaced in its other significations by 'axle' or 'axis.' *Axle* does not occur in Old English at all, but has been taken from the 13th cent. compound *axle-tree* = *ax-tree* (O.E. *eax*, axle; *treow* = beam, as in *roof-tree*, *saddle-tree*, *door-tree*, *boot-tree*, etc.).

85. **shepherds**: see *Luke*, ii. 8. **lawn**: see note, *L'Alleg.* 71, and comp. *Par. Lost*, iv. 252, "*lawns* or level downs."

86. **Or ere**. 'Or' = ere = before: about this there is no dispute, the use of *or* for *ere* (A.S. *aer*) being common enough; comp. *Psalm* xc. 2; *Hamlet*, i. 2. 183; *Temp.* i. 2. 11, etc. But it is disputed whether 'ere' in the combination 'or ere' is (1) a corruption of *e'er* = ever, so that 'or ere' = before ever; or (2) the preposition 'ere' = before, so that 'or ere' = ere ere = before before (a reduplication due to the meaning of *or* having nearly or altogether died out). The latter is the view favoured by Skeat, who regards such a phrase as 'or ever' as due to a confusion of *ere* with *e'er*. The former is adopted by Prof. Hales on the ground that *ere*, on the analogy of such phrases as 'ere twice' (*M. for M.* iv. 3. 92), 'ere yet' (*Par. Lost*, x. 584), is clearly adverbial and modifies a clause: in the text 'or ere the point of dawn' is, therefore, equivalent to 'Before ever the point of dawn (had come).' To this explanation there are few objections except that in Early English we have 'before er,' 'before or,' where the second word can hardly be a corruption of *ever*, and that it is more likely that *ever* should replace *ere* than *vice versa*. See Abbott, § 131.

point of dawn. This is the French *point de jour*: comp. *Genesis*, xxv. 32, "at the *point* to die"; Davies' *Immor. of Soul*, "when time's first *point* began."

88. **than, then**. *Than* and *then* are radically the same word: usage has differentiated them.

89. **mighty Pan**. Pan being the god of flocks and shepherds among the Greeks, and Christ being spoken of in Scripture as 'the Good Shepherd' (*John*, x. 11, *Heb.* xiii. 20), Milton here follows Spenser in speaking of Christ as the true Pan—the true God of shepherds. See Spenser's *Shepherd's Calendar*, *May*, 54: "When great Pan account of shepherds shall ask," with the Gloss: "Great Pan is Christ, the very God of all shepheards which calleth himselfe the greate, and good shepheard. The name is most rightly (methinkes) applyed to Him; for Pan signifieth all, or omnipotent, which is onely the Lord Jesus. And by that name (as I remember) he is called of Eusebius, in his fift book *De Preparat. Evang.*, who thereof telleth a proper storye to that purpose. Which story is first recorded of Plutarch, in his booke of the ceasing of Oracles; and of Lavetere translated, in his booke of walking sprighthes; who sayth, that about the same time that our Lord suffered His most bitter passion, for the redemption of man,

certain passengers sayling from Italy to Cyprus, and passing by certaine Iles called Paxae, heard a voyce calling alowde Thamus, Thamus ! (now Thamus was the name of an Ægyptian, which was Pilote of the ship) who, giving care to the cry, was bidden, when he came to Palodes, to tel that the great Pan was dead : which he doubting to doe, yet for that when he came to Palodes, there sodeinly was such a calme of winde, that the shippe stode still in the sea unmoved, he was forced to cry alowd that Pan was dead ; wherewithall there was heard suche piteous outcryes and dreadfull shriking, as hath not bene the like. By whych Pan, though of some be understoode the great Satanas, whose kingdome at that time was by Christ conquered, the gates of hell broken up, and death by death delivered to eternal death (for at that time, as he sayth, all Oracles surceased, and enchaunted spirits, that were wont to delude the people, thenceforth held theyr peace :) and also at the demaund of the Emperoure Tiberius, who that Pan should be, answeare was made him by the wisest and best learned, that it was the sonne of Mercurie and Penelope ; yet I thinke it more properly meant of the death of Christ, the onely and very Pan then suffering for his flock." Mrs. Browning has a poem entitled "The Dead Pan," which is founded on the same tradition. Comp. Cowley's lines :

"And though *Pan's death long since all or'cles broke,*
Yet still in rhyme the fiend Apollo spoke."

90. **Was ... come** : see note, *Lycidas*, 97. With some intransitive verbs of motion (e.g. to go, come, arrive, enter), either of the auxiliaries *be* and *have* is used ; in Elizabethan writers both forms are common : thus 'I *am* arrived' expresses my present state, while 'I *have* arrived' expresses the activity which preceded the present state. This distinction of meaning is not now strictly observed, and the auxiliary *have* is in general use.

92. **Was**. The verb is singular because 'their loves' and 'their sheep' each form a single subject or topic of conversation.

silly thoughts, simple thoughts. This is evidently suggested by Spenser's *H. of Heavenly Love* :

"When Him the *silly Shepherds* came to see,
Whom greatest Princes sought on lowest knee."

On the changes of meaning undergone by many words which first signified goodness, and finally foolishness, see Trench's *Study of Words*, and *Select Glossary* : "'silly' (the same as German *selig*) has successively meant (1) blissful (so the *Prompt. Parv.*), (2) innocent, (3) harmless, (4) weakly foolish. 'O *sely* woman, full of innocence,' Chaucer, *Legend of Fair Women*, 1252." The M.E. form was *sely* ; A.S. *sælig* or *gesælig*, happy. Comp. No. XLVII., l. 9.

93. **such ... as** : see note, *L'Alleg.* 29.

95. *strook*, produced. Milton uses three forms of the participle—*strook* (*Com.* 301, *Par. Lost*, ii. 165, vi. 863, x. 413, xi. 264, *Par. Reg.* iv. 576), *struck* (*Sams. Agon.* 1686), *strucken* (*Par. Lost*, ix. 1064), his choice being determined by the demands of rhyme and rhythm. There is also a form *stricken*. 'To strike music' is, of course, applicable to stringed instruments: comp. *Alexander's Feast*, 99; Collins' Ode on *The Passions*, 23.

96. *Divinely-warbled voice*. As in 'warbled string' [(*Arcades*, 87) 'warbled' may be taken in an active sense = warbling, or passively = made to warble or trill. The perfect participle frequently occurs in Elizabethan English in this sense: comp. *Sams. Agon.* 119, 'languished' = languishing; *ib.* 186, 'festered' = festering; *Par. Lost*, iv. 699, 'flourished' = flourishing.

97. *stringéd noise*, i.e. the music of the heavenly harps (see No. LXIII., l. 13). On this sense of 'noise,' see note, *Il Pens.* 61, and comp. "God is gone up with a merry noise," *Book of Common Prayer, Psalms*, xlvii. 5; "one noise (i.e. company) of fiddlers," Ben Jonson's *Epicæne*; "that melodious noise," No. LXIII., l. 18; also *F. Q.* i. 12. 39.

98. *As*: 'such as' or 'as (which).' *in blissful rapture took*. On this use of 'take' = charm, captivate, compare note on 'taketh,' No. XXXVI., l. 6: and see *Comus*, 558: "Silence was *took* ere she was ware." On 'rapture,' see note, *Il Pens.* 46.

99. *loth*, reluctant. The same as 'loath' (M.E. *loth*: A.S. *lath*, hateful). That which we are loath to do is *loathsome* or *loathly* (*Temp.* iv. 1; 2 *Hen. IV.* iv. 4).

100. *thousand*: see Abbott, § 87.

close. Here used in its technical sense = the final cadence of a piece of music: *Rich. II.* ii. l. 12, and *Com.* 548; also Dryden's *Fables*, "At every *close* she made, the attending throng Reply'd." Curiously enough Dryden also has *close* in the sense of *beginning*: "In the *close* of night Philomel begins her heavenly lay," the close of day being the beginning of night.

101. *Nature*: nom. to 'was' (line 104).

102. *hallow... seat*. Either implying that the Moon is a hollow shell or that the sound fills the vault of heaven in which the Moon is placed.

103. *Cynthia's*: see notes, No. XVIII.; and *Il Pens.* 59. *aery region*: comp. *Com.* 231, "thy airy shell" = the atmosphere. *thrilling*: attributive to 'sound,' l. 101 = warbling, or perhaps with some reference to its radical sense of piercing (comp. *nostril*).

104. *won*, persuaded. In this sense followed by an infinitive: comp. *Par. Lost*, xii. 502, "They *win* great numbers to receive With joy the tidings."

106. **its**. One of the three instances of the occurrence of the word *its* in Milton's poetry (the other two being in *Par. Lost*, i. 254, iv. 813): see notes, *Il Pens.* 128, and line 139 of this poem.

107. **alone**, by itself. Nature was therefore no longer required. The meaning is not 'and no other,' for Nature had hitherto done so.

108. **in happier union**. The sense is compressed: 'She knew that such harmony as was now heard could *by itself* hold all heaven and earth in union'; and further, 'She knew that this union would be *happier* than that produced by Nature,' viz. the harmony of the spheres. Comp. *Arcades*, 71.

109. **surrounds**, encompasses. Milton is said to be the first author of note who used the word in this current sense, which it has acquired through a supposed connection with *round*. Shakespeare does not use it. Its original sense is 'to overflow' (Lat. *super-undare*).

their sight = them seeing: see note, *Lyc.* 184; and comp. *Ham.* v. 1. 286.

110. **globe of circular light**. Put, by hypallage, for 'a circular globe (or body) of light.' For this use of globe comp. *Par. Lost*, ii. 512, "a globe of fiery seraphim"; so that the phrase 'circular globe' is not necessarily redundant. Milton's language regarding figures, e.g. circle, wheel, globe, orb, cube, sphere, etc., is somewhat confusing: see *Sams. Agon.* 172 ('sphere' = circle); *Par. Lost*, v. 593 ('orb' = circle); *ib.* vi. 552 ('cube' = square); etc. Comp. Marsh's *Lect. on Eng. Lang.* xxvi.

111. **with long beams ... array'd**: clothed the modest night with its long rays. Comp. *Comus*, 340, "long-levelled rule of streaming light": *Sams. Agon.* 549, "Heaven's fiery rod." **shamefaced**: corrupted from *shame-fast*; comp. *F. Q.* iv. 10. 50, "shamefastness." The termination *fast* = firm: see notes, *Il Pens.* 32, and line 70, above.

112. **helméd**, helmeted (A.S. *helm*, that which protects: *helmet* is a dimin.). **Cherubim...Seraphim**: Hebrew plurals; the English Bible has the irregular double plural *cherubims* (*Gen.* iii. 24; *Exod.* xxv. 18). Shakespeare has *cherubim* as a singular (*Othello*, iv. 2. 63) and Dryden *cherubin*. When the word *cherub* is applied to a beautiful child, the plural now current is *cherubs*: *cherubim* or *cherubims* being used of celestial spirits only. For other words with their original plural and an English plural both in use, see Morris, *Eng. Accidence* § 84; *beau*, *focus*, *appendix*, *formula*, etc. Comp. *At a Solemn Music*, 10, 12.

114. **display'd**. Comp. *Il Pens.* 149.

116. **unexpressive**: see notes, *Lycidas*, 176, 64; and comp. *As You Like It*, iii. 2. 28, "The fair, the chaste and *unexpressive* she."

117. **Such music.** Warton refers to *Par. Lost*, vii. 558 *et seq.*

119. The allusions to the 'sons of the morning' and the creation of earth, sea, and sky are explained by Job xxxviii. 4-11, "Where wast thou when I laid the foundations of the earth? declare, if thou hast understanding. Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it? Whereupon are the foundations thereof fastened? or who laid the corner stone thereof; When the morning stars sang together, and all the sons of God shouted for joy? Or who shut up the sea with doors, when it brake forth, as if it had issued out of the womb? When I made the cloud the garment thereof, and thick darkness a swaddling-band for it, And brake up for it my decreed place, and set bars and doors, And said, Hitherto shalt thou come, but no further: and here shall thy proud waves be stayed." See also *Isaiah* xiv. 12.

sung, sang. See note on 'sunk,' *Lyc.* 102.

122. **well-balanced world:** comp. *Par. Lost*, iv. 1000, "The pendulous round Earth with *balanced* air In counterpoise," **hinges:** comp. *Par. Reg.* iv. 413, "From the four *hinges* of the world." A hinge is strictly that upon which anything *hangs*.

123. **cast, laid** (Lat. *jacere*): comp. 2 *Kings*, xix. 32, and *P.L.* vi. 869.

124. **weltering:** see note, *Lyc.* 13.

oozy: see note, *Lyc.* 175; and comp. *Par. Lost*, vii. 303, *Vac. Ex.*, 92, *Tempest*, i. 2. 252.

125. **Ring out, ye crystal spheres.** Milton's references to the music of the spheres are numerous: comp. *Arcades*, 62:

"Then listen I
To the celestial Siren's harmony,
That sit upon the nine infolded spheres," etc.

Also *Comus*, 112, "the *starry quire*"; *ib.* 243, "give resounding grace to all *Heavens harmonies*"; *ib.* 1021, "Higher than the *sphery chime*"; *Par. Lost*, v. 620,

"Mystical dance, which yonder starry sphere
Of planets and of fixed in all her wheels
Resembles nearest, mazes intricate,
Eccentric, intervolved, yet regular,
Then most, when most irregular they seem;
And in their motions harmony divine
So smooths her charming tones, that God's own ear
Listens delighted."

Also No. LXIII., l. 2, "*Sphere-born* harmonious Sisters, Voice and Verse." In the present case, as in the lines quoted from *Arcades* Milton refers (1) to the Pythagorean doctrine of the music of the

spheres; and (2) to that system of astronomy developed by Eudoxus, Plato, Aristotle, Hipparchus, Ptolemy, and others, which is usually called the Ptolemaic system.

(1) Pythagoras (B.C. 580), having remarked that the pitch of notes depends on the rate of vibration, and also that the planets move with different velocities, was led to extend the same relation to the planets and to suppose that they emit sounds proportional to their respective distances from the Earth, thus forming a celestial concert too melodious to affect the gross ears of mankind. This is what is meant by the music or harmony of the spheres. Plato supposes this harmony to be produced by Sirens.

(2) According to the Ptolemaic system of astronomy the Earth was the centre of our universe, and the apparent motions of the other heavenly bodies were due to the fact that they were fixed in transparent or crystal spheres enclosing the central Earth at different distances. Plato recognized only eight of such spheres, the outermost being that of the Fixed Stars. Later, two more spheres were added—the crystalline sphere outside of that of the fixed stars, and, beyond all, the Tenth Sphere, called the *Primum Mobile* or ‘first moved,’ which contained all the others. In the above passage from *Arcades* Milton speaks of the music of the spheres as being produced by the nine Muses that sit upon the nine inner spheres.

Shakespeare alludes to the music of the spheres in a beautiful passage (*M. of V.* v. 1. 61):

“There’s not the smallest orb which thou behold’st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins,” etc.

Comp. also *Pericles*, v. 1. 230; *Ant. and Cleop.* v. 2. 83; etc. For a detailed account see Plato’s *Republic* (Bk. x.), where a theory is given of the relation of the Fates to the Pythagorean system. Fate or Necessity has on her knees a spindle of adamant, and the turning of this spindle directs the motions of the heavenly bodies. “The spindle turns on the knees of Necessity; and on the upper surface of each circle is a siren who goes round with it, hymning a single sound and note. The eight together form one harmony, and round about at equal intervals there is another band, three in number, each sitting upon her throne: these are the Fates, daughters of Necessity, who are clothed in white raiment and have crowns of wool upon their heads, Lachesis and Clotho and Atropos, who accompany with their voices the harmony of the sirens.”

126. **human ears.** The heavenly harmony is inaudible to men’s impure ears: comp. *Arc.* 72, “the heavenly tune which none can hear Of human mould with gross unpurgéd ear”; also *Com.* 458, 997.

127. **touch our senses.** Comp. *Il Pens.* 13, "too bright To hit the sense of human sight"; *M. of V.* v. 1. 76, *Cor.* v. 2. 11.

128. **silver chime.** Comp. *Com.* 1021, "sphery chime." 'Chime' is strictly 'harmony': the word is cognate with *cymbal* (l. 208).

130. **bass ... organ.** Comp. note, No. II., l. 44. On this line Warton says: "Milton was not yet a Puritan. Afterwards, he and his friends, the fanatics, would not have allowed of so papistical an establishment as an organ and a choir, even in Heaven."

132. **consort, accompaniment.** The word is sometimes mistakenly written *concert*: see note, *Il Pens.* 145, and No. LXIII., l. 27. Mr. Palgrave thinks it uncertain whether the word is here used in the sense of *accompanying* or simply of *concert*. **to:** see notes, *Lyc.* 13, 33, 44.

134. **Enwrap:** see note, *L'Alleg.* 136.

135. **the age of gold;** the reign of Saturn, a time of peace and happiness: see note, *Il Pens.* 24. Comp. Ovid's *Meta.* i. 89 *et seq.*: *Aurea prima sata est aetas*, etc.; and *As You Like It*, i. 1, "fleet the time carelessly, as they did in the golden world."

136. **speckled Vanity.** Why should Vanity be so described? Either (as Warton thinks) because Milton had in mind the *maculosum nefas* (foul crime) of Horace, *Odes*, iv. 5. 22, 'speckled' being equivalent to 'corrupt'; or because 'speckled' = spotted, variegated, and therefore 'showy.' It would almost seem that Milton had in view Spenser's description of the vain serpent, (Virgil's *Gnat*, 250): "An huge great Serpent, all *with speckles pied* ... And with proud vaunt his head aloft doth hold; His crest above, *spotted* with purple dye." Comp. *Par. Lost*, ix. 429, "specked with gold"; *M. N. D.* i. 1. 110, *Rich. II.* iii. 2. 134.

138. **leprous ... mould.** The leprosy of sin is a common metaphor. The 'earthly mould' is the Earth itself (see Mayhew and Skeat's *M. E. Dict.*; *on molde* = in the earth, in the world). Comp. *Rom.* vi. 6, and *The Princess*, iv. 203.

139. **Hell itself ... her.** Here *her* and *itself* are both used of Hell, an instance of the unsettled usage of the pronouns in Milton's time: see notes on *its*, l. 106, and *his*, *Il Pens.* 128. Milton's use of *her* in this case may be due either to his fondness for the feminine personification or to the fact that A.S. *hel* is feminine: so in l. 148, A.S. *Heofon* being feminine. Comp. *Com.* 222, where *her* is used of a cloud, the Lat. *nubes* being fem. See, further, notes on *Il Pens.* 92, 143.

140. Warton quotes *Æn.* viii. 245, *Regna recludat pallida*, etc., "(As if Earth) should expose the realms of ghastly gloom which the gods hate, and from above the vast abyss were to be seen, and the spectres dazzled by the influx of day." **peering day.** 'To peer' is to pry or peep (active) or to come

just into sight (neuter); the latter is the meaning here. Comp. *Tam. Shrew*, iv. 3, "Honour *peereth* through the meanest habit." But Dunster probably exaggerates the significance of the word when he says: "The peering day here is the first dawn of the Gospel, by the birth of the Redeemer."

142. **return to men.** An allusion to Astrea, the goddess of Justice, who during the golden age lived among men; but when that age passed away, withdrew with her sister Pudicitia (Purity). In the lines on the *Death of a Fair Infant*, 50, Milton calls her "that just Maid who once before Forsook the hated earth." Comp. Jonson's *Golden Age Restored*.

143. **Orb'd ... between.** This is the reading of the second edition (1673); the first edition (1645) had:

"Th' enameld Arras of the Rainbow wearing,
And Mercy sat between."

'Orb'd in' = encircled by, either partially or totally (in which case we may suppose a double rainbow, as suggested by Dunster). **like glories**, i.e. similar to the glorious tints of the rainbow.

145. **sheen**, brightness. Comp. *Com.* 893, 'azurn sheen'; *ib.* 1003, 'spangled sheen' *Epit. on M. of W.* 73, 'clad in radiant sheen'; *F. Q.* ii. 1. 10, 'So fair and sheen' (adj.); *On Death of Fair Infant*, 48, 'sheeny' (adj.). *Sheen* is cognate with *show*.

146. **tissued**: either 'variegated' or 'interwoven.' Comp. *Com.* 301, "plighted clouds"; also No. XIX., l. 20, note.

steering. Contrast the intrans. use of the verb 'steer' (= move) in *Sams. Agon.* iii, "The tread of many feet steering this way."

150. **yet**: see note, *Il Pens.* 30.

152. **bitter cross.** Comp. 1 *Hen. IV.* i. 1. 25, "those blessed feet ... were nailed For our advantage on the *bitter cross*"; also *M. for M.* ii. 2. 74, *Rich. III.* i. 2. 194.

153. **loss**: what we have lost. Comp. *Par. Lost*, iii. 280-302.

154. **both Himself**, etc. Comp. *Par. Lost*, iii. 296,

"Dying rise; and rising, with him raise
His brethren ransomed with his own dear life."

155. **ychain'd.** See note on 'yclept,' *L'Alleg.* 12. Spenser has *yclad*, *ybent*, *ygo*, *ypent*, *yrapt*, *ytost*, *ywrake*, etc. In M.E. the prefix *ge-* was weakened to *i-* or *y-* and disappeared altogether in the northern dialect.

156. **wakeful.** Here used objectively: comp. 'dreadful,' line 164, and 'awful' (see note, l. 59).

trump of doom: comp. No. II., *Song for St. Cecilia's Day*, lines 59-62.

158. The references are to the giving of the Mosaic Law: see *Exodus*, xix.

160. **aged Earth.** Comp. *Rom. and Jul.* ii. 3, "The earth, that's nature's mother" (a classical notion); 1 *Hen. IV.* iii. 1. 32, "the old beldam Earth."

aghast: Milton wrote 'agast,' for which 'aghast' has been erroneously substituted and is still employed. It is the participle of an old verb *agasten* (*a-* intensive; O.E. *gaestan*, to terrify); comp. Chaucer, *Legend of G. W.* 1171, "What may it be That me agasteth in myn slep"; Spenser, *F. Q.* i. 9. 21, "Or other griesly thing that him aghast." The fuller form of the past participle = 'agasted,' and the present participle = 'agasting,' are both obsolete; comp. Stanyhurst's *Æneid*, ii. 29, "Shivering mothers .. do wander *agasted*." (Comp. the two participles *roast* and *roasted*). The unetymological spelling with *gh* appears first in Scotch about 1425, and became general about 1700: it is probably due to a supposed connection with *ghast*, *ghaist*, *ghost*. Still another false derivation is seen in the forms *agazed*, *agased*; comp. 1 *Hen. VI.* i. 1. 126, "The whole army stood *agazed* on him." This spelling is due to supposed connection with *gaze*, an error rendered possible by the fact that the vowel is long in O.E. *gaestan*: hence *agāsed*. (Comp. *lit*, *lighted*; *päst*, *pāced*, etc.).

161. **terroure:** Fr. *terreur*. The spelling points to the fact that the word came into English from the Lat. *terror*, indirectly through French; but (see note on *horroure*, l. 172) the spelling alone is not conclusive evidence of this. Comp. *All's Well*, ii. 3. 4.

162. Comp. *Par. Lost*, vi. 217:

"All Heaven resounded, and had Earth been then,
All Earth had to her centre shook."

centre. So in *Com.* 382, 'centre' = centre of the Earth, and in *Par. Lost*, i. 686, "Men also ... Ransacked the *centre*." Sometimes the word was used of the Earth itself, as the fixed centre of the whole universe according to the Ptolemaic astronomy (*Par. Reg.* iv. 534). Comp. *Hamlet* ii. 2. 159.

163. **last session**, the Last Judgment. 'Session' and 'assize' (a cognate word through the French; Lat. *sedere*, to sit) are both commonly applied in our literature, with such adjs. as *great*, *last*, etc. to the Day of Judgment: comp. Hampole's *Prick of Conscience*, 5514: "The aythen men at that great *assys*"; Sylvester's *Du Bartas*, i. 2: "When God his Sizes holds." *Session*, *assessment*, *assize*, *excise* (a corruption of *assize*), *size*, etc. are cognate. Comp. *Par. Lost*, ii. 514.

164. **spread**, displayed: comp. *Par. Lost*, ii. 960.

167. **But now** : and only now.

168. **old Dragon** : see *Rev.* xx. 2, "(An angel) laid hold on the dragon, the old serpent, which is the Devil and Satan, and bound him for a thousand years." So in *Sams. Agon.* 1692, and in *Par. Lost*, x. 529, dragon = serpent. Comp. *Com.* 393, 'dragon watch,' and Tennyson's *Dream of F. W.* 255, 'dragon eyes,' where the reference is to the dragon's keenness of vision, an idea contained in the name (Gr. *δέρκομαι*, to see). Comp. further, *Il Pens.* 59, and *M. N. D.* iii. 2. 379 where the allusion is to its swiftness.

169. **straiter**. 'Strait' is a doublet of *strict*. Comp. *F. Q.* i. 11. 23, "in *straighter* bandes," where 'strait' is confused with 'straight.'

171. **wroth**. Milton first wrote *wrath*, the older form (A.S. *wráth*, angry). *Wrath* is not found as a subst. in A.S.

172. **Swinges ... tail**. Comp. *Rev.* xii. 4, and the account of the Great Dragon in *F. Q.* i. 11. 113 :

"His huge long tayle, wound up in hundred foldes,
Does overspred his long bras-scaly back ...
It sweepeth all the land behind him farre":

also *ib.* 23.

"His hideous tayle then hurled he about."

Browne refers also to a passage of Marvell's *First Anniversary* which seems to have been suggested by Milton's lines: "And stars still fall, and still the dragon's tail *Swinges the volumes of its horrid flail*." So Waller, with reference to the whale, speaks of its "tail's impetuous *swinge*." 'Swinges' = brandishes, beats about: this is the only case in which Milton uses the word, which is really the causal form of *swing*. Comp. *drink* and *drench*, *me-thinks* and *think*, *sit* and *set*, *fall* and *fell*, etc. The intrusive *d* in the form *swindges* (used in the original editions) is due to the soft *g*. **horroure** : see note on 'terroure,' l. 161; this word comes directly from Latin, the spelling being due to force of analogy. Comp. *Com.* 38, "the nodding *horror* of whose shady brows," where the word has its radical sense of shagginess (Lat. *horrere*, to bristle), as it may have here. Or 'horror' may = object of horror: see note on 'sorrow,' *Lyc.* 166, and Comp. Dryden's *Trans. of Ovid's Meta.* : "Shook the shady *honours* of her head." **folded** : see description of Spenser's dragon, quoted above.

173. **oracles are dumb**. "The idea, from this point to line 236, is that of the sudden paralysis of the gods and enchantments of the Pagan religions at the birth of Christ" (Masson). So Rabelais in *Pantagruel*, iii. 24, says: "You must know that the oracles are all of them become as dumb as so many fishes since the advent of that Saviour King, whose coming into the world has made all oracles and prophecies to cease." See also *Gloss on Shepherd's*

Calendar, May, quoted in the notes on l. 89. The period at which oracles ceased to give forth their deliverances has been the subject of controversy. Eusebius and many Christian writers held the view here adopted by Milton, that they became silent at the birth of Christ, and doubtless the superstition, which had long lost its hold on the public mind, gradually disappeared before the light of Christianity. Nevertheless, there is abundant evidence that the oracles were consulted during several centuries of the Christian era, and edicts against them were issued by various emperors. Many of the Christian fathers regarded them, somewhat inconsistently, as due to the inspiration of the devil; and this might be the view held by Milton (see lines 167-170 and *Par. Reg.* 455, where Christ is made to say to Satan; "No more shalt thou by oracling abuse The Gentiles; henceforth oracles are ceased.") See further in notes, ll. 176, 177, 178. 'Oracle' (Lat. *oraculum*, a double diminutive from *orare*, to speak) is a term applied to the utterances or responses of a deity, to the deity responding, or to the place where the response is uttered.

174. *hideous hum*. Comp. Virgil's account of the cave of the Cumaean Sibyl when Aeneas went to consult her before descending into the lower world (*Æn.* vi. 42-100); when inspired by the god Apollo she "from her cell shrills forth awful mysteries and booms again from the cavern, robing her truth in darkness."

175. *deceiving, deceitful, or (at least) ambiguous*.

176. *Apollo ... shrine*. The most famous oracles of antiquity were those of Apollo: he was consulted at over twenty of these, e.g. Delphi, Abdera, Delos, Lesbos, etc. A 'shrine' is a place sacred to a divinity: see note on 'cell,' l. 180. Comp. Virgil's *Æn.* ii. 351: *Excessere omnes, adytis arisque relictis*.

177. *divine, i.e. utter presages or cause them to be uttered*. In his essay on the Pagan Oracles De Quincey says: "The fathers regarded it as a duty of Christianity to destroy Oracles; and holding that baseless creed, some of them went on to affirm, in mere defiance of history, that Christianity *had* destroyed Oracles. But *why* did the fathers fancy it so special a duty of the Christian faith to destroy Oracles? Simply for these two reasons viz., that (1) Most falsely they supposed *prophecy* to be the main function of an Oracle; whereas it did not enter into the main business of an Oracle by so much as once in a thousand responses. (2) Not less erroneously they assumed this to be the inevitable parent of a collision with Christianity, for all prophecy, and the spirit of prophecy, they supposed to be a regular prerogative of Christianity, sacred, in fact, to the true faith by some inalienable right. But no such claim is anywhere advanced in Scripture."

178. *steep of Delphos*. 'Delphos' is the mediaeval form of 'Delphi,' the name of a small town in Phocis, situated on the S.W.

extremity of Mt. Parnassus in Greece. Here was the most celebrated oracle of Apollo, the oracular divinations being uttered by a priestess called Pythea or the Pythoness in the temple of that god. From a chasm in the centre of the building rose a mephitic vapour, and the priestess sat on a tripod over the chasm, so that she might be readily intoxicated by the exhalations. The words she uttered while in this frenzied state were believed to be the revelations of Apollo. The Delphic oracle was finally suppressed by Theodosius. The name Delphos (applied to Delphi) is used by Milton, *Par. Reg.* i. 458, and by Shakespeare, *Wint. Tale*, ii. 1. Comp. *Lines on Shakespeare*, "Delphic lines"=oracular lines: Gray's *Prog. of Poesy*, 66, "Woods, that wave o'er Delphi's steep."

179. **nightly**. Comp. *Il Pens.* 84, *Arc.* 48. 'Nightly' here = nocturnal, pertaining to night. It is an adj., though its force is that of an adverb. Comp. Wordsworth, "The *nightly* hunter lifting up his eyes"=The hunter lifting up his eyes *at night*. **trance**: state of ecstasy; see note, *Il Pens.* 165. Sometimes the paroxysms of the priestess were so dreadful that the priests and suppliants fled in terror: comp. Virgil's *Æn.* vi. 100. **breathed spell**; spell due to the exhalations from beneath the tripod: on 'spell' see note, *Il Pens.* 170; the word was first used in a good sense, but occurs in the bad sense of 'magic' as early as Gower's *Confessio Amantis* (1393).

180. **pale-eyed**. Afterwards used in Pope's *Eloisa*, 21, "Shrines where their vigils *pale-eyed* virgins keep." Comp. *Hen. V.* iv. 2. 47, "*pale-dead eyes*"; Shakespeare has also 'pale-visaged,' 'pale-faced,' 'pale-hearted,' 'pale hope,' etc. **cell**, *i.e.* the adytum or innermost shrine, accessible only to the priests and the initiated (Lat. *cella*).

181. **o'er**: attributive to 'mountains.'

183. **voice of weeping**. Comp. the language of *Isaiah*, lxxv. 19, and *Matt.* ii. 18. The allusion is explained by the Gloss quoted in the notes on line 89.

184. **haunted spring**. Comp. *L'Alleg.* 130, *Il Pens.* 137 and 154, "unseen Genius of the wood"; *Com.* 267; *Lyc.* 183, "the Genius of the shore"; *Par. Lost*, i. 783, iii. 27.

185. **poplar pale**. The silver-poplar (in Horace, *alba pōpūlus*).

186. **parting**, departing. Comp. *Par. Lost*, viii. 630, "the *parting* sun"; *ib.* xii. 589, "The hour precise exacts our *parting* hence." See *Nares' Glossary* for other illustrative passages (*e.g.* 'timely-parted'=lately dead), and index to *Globe Spenser* (part=depart; parture=departure).

188. Comp. *Il Pens.* 133, 137, 154.

189. **consecrated**: see note on 'sacred,' *Lyc.* 102.

191. **Lars and Lemures.** Line 189 refers to the latter, and line 190 to the former. See Leigh Hunt's Essay on the Household Gods of the Ancients: "The Lares or Lars were the lesser and most familiar household gods; and though their offices were afterwards extended a good deal, in the same way as those of the Penates (gods of the house and family), with whom they are often wrongly confounded, their principal sphere was the fireplace. This was in the middle of the room, and the statues of the Lares generally stood about it in little niches. They are said to have been in the shape of monkeys; more likely mannikins, or rude little human images.... Some writers make them the offspring of the goddess Mania, who presided over the spirits of the dead; and suppose that originally they were the same as those spirits; which is a very probable as well as agreeable superstition, the old nations of Italy having been accustomed to bury their dead in their houses. Upon this supposition, the good or benevolent spirits were called Familiar Lares and the evil or malignant ones, Larvae and Lemures." Milton seems here to refer to Lemures in the same sense as Ovid, viz., shades, ghosts of the dead, Lat. *manes*.

192. **round**: prep. governing 'altars.'

194. **Flamens**: Roman priests devoted to the service of a particular deity. **quaint**, precise. In modern English it means odd or curious, and in Milton's poetry it usually conveys the idea of strangeness as well as of exactness or nicety. The word is from Lat. *cognitus*, known or remarkable, and Chaucer has it in the sense of 'famous'; hence 'skilful' and 'cunning' (in a good sense); hence 'cunning' (in a bad sense), as in *The Plowman's Crede* (1394), "the devell is full *queynte*." In French it became *coint*, which was treated as if from Lat. *comptus*, neat, ingenious, and hence acquired the sense of 'pretty' or 'neat,' as in *Temp.* i. 2. 317, "My *quaint* Ariel." Comp. 'uncouth,' *L'Alleg.* 5, note; No. vii., line 14; and *Lyc.* 139.

195. **chill marble ... sweat.** Dunster refers to *Georgics* i. 480, for the prodigies at the death of Caesar: "the ivory in the fanes sheds tears for sorrow, and the brass sweats."

196. **foregoes**, etc. Comp. No. xix., 39, note. In this line 'peculiar' = special. 'Foregoes' = gives up, a corruption of 'forgoes,' due to confusion with 'foregone' (= gone before). The prefix *for-* (seen in forbear, forbid, forget, forgive, forlorn, forsake, forswear) has the sense of *from* or is an intensive (cf. Ger. *ver*).

197. Compare the catalogue of fallen angels in *Par. Lost*, i. 376-521. **Peor**; i.e. Baal-Peor, or the Baal of Peor (*Num.* xxiii. 28; xxv. 3, 18; *Josh.* xxii. 17). Milton follows Jerome, who identifies Chemos (see *Par. Lost*, i. 405) with Baal-Peor and the Greek Priapus. **Baalim**: see *Judges*, viii. 33, 1 *Sam.* vii. 4; 2 *Chron.* xxviii. 2, etc.; also *Par. Lost*, i. 422, "Baalim and Ashtaroth,

those male, these feminine." The Baal of the Phoenicians here referred to is the Sungod, the Baal (Heb. ba'al, lord; plur. baalim) or lord of the heavens: the Baals of different tribes or sanctuaries were not necessarily regarded as identical, so that in the Bible we find frequent mention of "the Baalim." As the principle of life he was worshipped as Baal-Peor, and other aspects are marked by such names as Baal-zebub, Ish-bosheth (where bosheth = 'shameful thing,' substituted for 'Baal'), etc.

199. **twice-batter'd god.** See *Par. Lost*, i. 462, "Dagon his name, sea monster, upward man And downward fish;" *Sams. Agon.* 437, 468; 1 *Sams.* v. 3, where allusion is made to Dagon's twice falling before the ark of God. **Palestine:** Dagon was a national god of the Philistines, who have given their name to Palestine (comp. the transfer of the name 'Asia' from a small district of Lydia to a whole continent).

200. **moonéd Ashtaroth, etc.** Ashtoreth, Ashtaroth or As-tarte, goddess of the Sidonians and Philistines, whose worship was introduced among the Israelites during the period of the Judges (*Judg.* ii. 13, 1 *Sam.* vii. 4). The name is properly a plural, and in the Old Testament is sometimes associated with the plural Baalim. On this account some (including Milton, *Par. Lost*, i. 422) would identify Baal with the male principle of life and Ashtaroth with Ashera, the female principle among the Syrians and others. But Ashera was an impure deity, while Ashtaroth is not so represented. "The key to this difficulty is probably to be sought in the Assyrian mythology, where we find that the planet Venus was worshipped as the chaste goddess Istar, when she appeared as a morning star, and as the impure Bilit or Beltis, Mylitta of Herod. (i. 199), when she was an evening star. These two goddesses, associated yet contrasted, seem to correspond respectively to the chaste Ashtoreth and the foul Ashera, though the distinction between the rising and setting planet was not kept up among the Western Semites, and the nobler deity came at length to be viewed as the goddess of the moon" (*Ency. Britt.* iii.). Milton here regards her as goddess of the moon (see *Par. Lost*, vi. 978), though the Greek goddess Astarte was identified with Aphrodite or Venus (see *Com.* 1002, "Assyrian Queen").

201 **Heaven's queen, etc.** She is so called in *Jerem.* xliv. 25, "to burn incense to the *queen of heaven*." Newton says, 'She was called *regina coeli* and *mater Deum*' (Selden's *De Diis Syriis*).

202. **tapers' holy shine, i.e. on her altars.** On 'taper,' see note *L' Alleg.* 125. 'Shine' = lustre, as in sun-shine, moon-shine: the use of 'shine' as a subst. is found in Spenser, Shakespeare, Jonson, Dryden, and others; comp. *F. Q.* i. x. 67, "passing brightness ... and too exceeding *shyne*"; *Ven. and Adon.* "her silver shine"; Jonson's *Cynth. Rev.* "a heart with *shine* about it." See *Nares' Glossary* under *shine* and *sheen*.

203. **Libyc Hammon**, *i.e.* the Libyan or Aethiopian god Ammon, called by the Greeks Zeus Ammon and by the Romans Jupiter Ammon. See *Par. Lost*, iv. 276, "Old Cham (=Ham, son of Noah) whom Gentiles Ammon call and Libyan Jove." The reference to his horn shows that Milton is thinking of that type of Ammon with which the later Greek and Roman writers were most familiar, which connected him with the ram-headed god Khnum or Chnoumis, the spirit of the waters; and perhaps the poet does not clearly distinguish him from Apis, the bull-god, whose name, like that of Ammon, means 'the hidden god.' The classical writers regarded the horns of Ammon as significant of his office as protector of the flocks, the Aethiopians being a nomadic people. It is probable that the worship of Ammon was introduced from Egypt into Aethiopia; he was worshipped at Meroë in Aethiopia, Thebes, and Ammonium. On his conquest of Egypt, Alexander the Great called himself the son of Ammon, and his portraits show him wearing the ram's horn.

shrinks; used transitively: see *Lyc.* 133, note.

204. **Thammuz**. Comp. *Par. Lost*, i. 446, "Thammuz came next behind, Whose annual wound in Lebanon allured the Syrian damsels to lament his fate"; and *Com.* 999, "Where young Adonis oft reposes," etc. These two passages shew that Thammuz was identified with Adonis, and Astarte with Venus. Keightley, in his *Mythology*, says: "The tale of Adonis is evidently an eastern myth... He appears to be the same with the Thammuz mentioned by the prophet Ezekiel (viii. 14), and to be a Phoenician personification of the sun, who during part of the year is absent, or, as the legend expresses it, with the goddess of the under world: during the remainder with Astarte, the regent of heaven." The mourning of the Tyrian maids is an allusion to the anniversary ceremonies held in Syria and round the Mediterranean to perpetuate the memory of Venus's grief for Adonis, who died of a wound received from a wild boar. On the myths of Adonis and Ammon see Frazer's *Golden Bough*, i. 3. 4; ii. 3. 12.

205. **sullen Moloch**: comp. *Par. Lost*, i. 392, "Moloch, horrid king, besmear'd with blood Of human sacrifice and parent's tears," etc. Moloch or Molech or Milchôm, the national god of the Ammonites, to whom children were offered up in sacrifice (see *Psalms*, cvi. 38, *Jer.* vii. 31, *Ezek.* xvi. 20, *2 Kings*, iii. 27, *Lev.* xx. 1-5). In the Old Testament there seems to be some confusion between Moloch and Baal: see especially *Jer.* xxxii. 35, and *ib.* xix. 5, where the names are used as if interchangeable, and human sacrifices are ascribed to both. Classical writers have identified Moloch with Saturn. Warton quotes from Sandys' *Travels*, a book popular in Milton's time: "Wherein [the valley of Tophet] the Hebrews sacrificed their children to Moloch: an idol of brass, having the head of a calf, the rest of a kingly figure with arms extended to receive the miserable sacrifice, scared to death with

his burning embracements. For the idol was hollow within, and filled with fire. And lest their lamentable shrieks should sad the hearts of their parents, the priests of Moloch did deaf their ears with the continual clangs of trumpets and timbrels." Milton here pictures Moloch fleeing from his own altar at the moment of Christ's birth and while his worshippers were in the act of sacrificing to him. The priests danced round the fire, and endeavoured to recall their god.

207. **all**: see note, *L'Alleg.* 33.

208. **cymbal's ring**: the clash of the cymbals in which the cries of the victims were drowned; see note, l. 128.

209. **grisly**. Radically the same as *grue-some* = horrible, causing terror (comp. Ger. *grausig*, causing horror; *graus*, horror). In *Par. Lost*, iv. 821, Satan is called "the grisly king"; comp. *Com.* 603, "all the grisly legions," and see index, *Globe Spenser*; 'grieslie,' 'grisely.'

210. **dance**: comp. *Macbeth*, Act iv.

211. **brutish**. In direct allusion to their form. "The distinguishing peculiarity of the ancient Egyptian religion, with respect to worship, is the adoration of sacred animals as emblems of the gods ... The most celebrated of these were the bulls Apis at Memphis and Mnevis at Heliopolis, both sacred to Osiris, though some say the latter was sacred to the sun." The crocodile was sacred to Sebak, the jackal and probably more than one allied species to Anubis; the cat to Pasht, and so with innumerable animals. The gods of Egypt are referred to in Juvenal's 15th Satire, in Herod. ii, and in Lucian's *De Sacr.* Comp *Par. Lost*, i. 477: "A crew who under names of old renown, Osiris, Isis, Orus, and their train, With monstrous shapes, and sorceries abused Fanatic Egypt and her priests, to seek Their wandering gods disguised in brutish forms Rather than human."

212. **Isis**, the consort of Osiris and mother of Horus. At first the goddess of the earth, and afterwards of the moon: then identified by the Greeks with Demeter and the Argive Io. Her worship prevailed extensively in Greece, and was introduced into Rome in the time of Sulla. In the public processions those initiated in her mysteries wore masks representing dogs' heads: see Smith's *Class. Dict.* and *Ency. Britt.*, article 'Egypt.' Spenser, *F. Q.* v. 7, says: "They wore rich mitres shaped like the moon To show that Iris doth the moon portend, Like as Osiris signifies the sun." See Frazer's *Golden Bough*, vol. i. chap. 3, § 6, on Osiris and Isis.

Orus ... Anubis. The children of Osiris and Isis were Orus (= Horus or Har) and Anubis or Anup. The former was represented as 'hawk-headed,' the latter as 'jackal-headed.' Horus assisted his father Osiris in judging the dead, while Anubis had

the duty of weighing the souls of the departed and of presiding over funeral rites. He is also sometimes called the sun-god: comp. Virgil's *Æn.* viii. 698.

213. **Osiris.** Milton here identifies Osiris, long regarded as the sun-god and the Nile-god and the most celebrated deity in the Egyptian Pantheon, with Apis the bull-god, respectfully following the classical writers (e.g. Juvenal, *Satires*, viii. 29). This identification was due to the fact that the bull, worshipped at that time as a divinity, came to be regarded as a symbol. In ll. 216-7 Milton alludes to the legend that Osiris, originally king of Egypt, had been, on his return from travels in foreign lands, murdered by his brother Typhon, who cut his body into pieces and threw them into the Nile. After long search Isis discovered them, and defeated Typhon with the aid of her son Horus. Mr. Palgrave's note is as follows:—Osiris, the Egyptian god of Agriculture (here perhaps by confusion with Apis, figured as a Bull), was torn to pieces by Typho and embalmed after death in a sacred chest. This mythe, reproduced in Syria and Greece in the legends of Thammuz, Adonis, and perhaps Absyrtus, may have originally signified the annual death of the Sun or the Year under the influences of the winter darkness. Horus, the son of Osiris, as the New Year, in his turn overcomes Typhon.

214. **Memphian grove.** After the fall of Thebes, Memphis became the capital of Egypt: it contained the splendid temple of the bull-god Apis.

215. **unshower'd:** in allusion to the small rain-fall of Egypt, a country which is watered by the Nile's overflow. **with:** comp. *Lyc.* 29, note.

217. **chest, ark** (as in line 220). Comp. Henryson's *Moral Fables*, 8: "The cheese in *Arke* and meill in *Kist*." Chaucer has chest in the sense of coffin (comp. Gr. *κόφινος*, a chest): "He is now ded and nailed in his chest," *Prol. to Clerk's Tale*. On 'sacred' (= 'worshipt' in l. 220), comp. note, *Lyc.* 102.

218. **shroud:** see note, *Lyc.* 22, "my sable shroud."

219. **timbrell'd anthems**, anthems sung to the accompaniment of the timbrel. 'Timbrel,' a dimin. from M.E. *timbre*, cognate with Lat. *tympanum*, a drum. Comp. *Exod.* xv. 20; and Pope's line, "Let weeping Nilus hear the timbrel sound," *Trans. of 1st Thebaid* of Statius. On 'anthem,' see *Il Pens.* 163, note.

220. **sable-stoléd.** On 'stole,' see note, *Il Pens.* 35, and comp. 'sable-vested' (Gk. *κτανόστολος*) in *Par. Lost*, ii. 962. **worshipt:** see note on 'kist,' line 65. Milton also has 'worshipped.'

221. Comp. *Isaiah*, xix. 1, "Behold, the Lord rideth upon a swift cloud, and cometh unto Egypt; and the idols of Egypt shall be moved at his presence, and the heart of Egypt shall melt in the midst of it."

223. **eyn.** There were a large number of plurals in *en* in Old English, only one of which (oxen) is now in common use as a plural, though others are now used as singulars (welkin, chicken, etc.). Chaucer has the form *yē*, plur. *yēn*, commonly written *eye*, *eyen*: Spenser frequently uses *eyen* = O.E. *eagan*, Prov. Eng. *een*; and *foen* = O.E. *fan*, *fon*, *foes* (see Morris, § 80). Shakespeare (*Ant. and Cleop.* ii. 7. 121) has *eyne* = eyes, and *shoon* = shoes (*Ham.* iv. 5). Comp. *doughteren*, *sistren*, *assen*, *been*, etc., all found in old writers: *kine*, *children*, and *brethren* are double plurals.

224. **beside**, besides, other: see note, *Il Pens.* 116.

226. **Typhon**: the Egyptian god, Set, called by the Greeks Typhon, was a brother of Osiris: he is represented sometimes with the head of a fabulous monster, sometimes as a crocodile, etc. For the use of 'twine,' comp. *Com.* 105.

227. **Our Babe**, etc. The allusion is explained by the story of the infant Hercules strangling, in his cradle, the two serpents sent by Hera to destroy him.

228. **crew**: see note, *L'Alleg.* 38.

229. **So**: in the same way. Comp. Cowley's *Hymn to Light*, 41, "When, Goddess, thou lift'st up thy wakened head, Out of the Morning's purple bed," etc.

231. **Pillows ... wave**. Comp. Shelley's *Lines written in the Euganean Hills*:

"Lo! the sun upsprings behind,
Broad, red, radiant, half-reclined
On the level quivering line
Of the waters crystalline."

Also *Par. Reg.* iv. 426; *Il Pens.* 121.

orient, bright. The Lat. *oriens* = rising; hence (from being applied to the sun) = eastern (*Com.* l. 30); and hence generally 'bright' or 'shining': comp. *Com.* 65, *Par. Lost*, i. 546.

232. **flocking shadows**, etc. Comp. *M. N. D.* iii. 2,

"Yonder shines Aurora's harbinger,
At whose approach ghosts, wandering here and there,
Troop home to churchyards," etc.

See further, *L'Alleg.* 49, note; *Hamlet*, i. 5. 89-91.

234. **his several grave**, i.e. his separate or particular grave. Radically 'several' is from the verb 'sever' (Lat. *separo*) and in this sense could be used with singular nouns: comp. *Much Ado*, v. 3. 29, Shak. *Sonnet*, 137, *Comus*, 25. It was also used as a subst. = an individual, an enclosed place, etc.; and the adverb had the sense of 'separately' or 'privately': comp. *Jul. Caesar*,

iii. 2. 10, "*severally* we hear them." In the modern sense of 'various,' 'divers,' 'sundry,' the adj. is used only with plural nouns, and cannot stand as a subst. See Abbott, § 61; Morris, § 249; and *Nares' Glossary*. On 'his' = its, see notes, ll. 106, 139.

235. *fays*, fairies. Strictly 'fay' (Fr. *fée*, an elf) is the personal name, while the derivative 'fairy' is an abstract noun = enchantment: the latter, though at first wrongly used, has now nearly displaced the former. See Keightley's *Fairy Mythology*. 'Yellow-skirted': yellow is a colour widely associated with enchantment.

236. *night-steeds*. Comp. *Com.* 553, "The drowsy frightened steeds that draw the litter of close-curtained sleep:" also *Par. Lost*, ii. 662. Shakespeare alludes frequently to the dragons that draw Night's chariot (*M. N. D.* iii. 2. 379, *Cym.* ii. 2, *Tro. and Cress.* v. 9) and to night as the time for fairies and ghosts (*Ham.* iii. 2; *M. N. D.* v. 2; *ib.* ii. 1). See also *Il Pens.* 59, note.

moon-loved maze; intricacies of their moon-light dance. Comp. *M. N. D.* ii. 1. 141, "If you will patiently dance in our round, And see our moon-light revels, go with us"; and *Par. Lost*, i. 781, "fairy elves Whose midnight revels ... Some belated peasant sees, ... While overhead the moon Sits arbitress."

238. *Hath*: see note, *L'Alleg.* 108.

239. *Time is*, etc., = 'It is time that,' etc.

240. *youngest-teeméd* = last born or 'latest born': comp. 'later born,' *Sonnet to Lady Mar. Ley*. The allusion is to the Star in the East (see lines 19 and 23, notes)

241. *fixed ... car*: the star remained fixed over the spot where Christ lay at Bethlehem. 'Polished' = bright: comp. *Com.* 95, "the *gilded* car of day."

242. *hand-maid lamp*. Dunster thinks the allusion is to the parable of the Ten Virgins, *Matt.* xxv: comp. Milton's *Sonn. to a Virtuous Young Lady*, "Thy care is fixed and zealously attends To fill thy odorous lamp with deeds of light."

243. *courtly stable*. The stable where the kings from the East did homage to the Prince of Peace.

244. *Bright harness'd*, clad in shining armour. In old books 'harness' almost always means body-armour for soldiers: comp. 1 *Kings*, xx. 11; Chaucer's *Cant. Tales*, 1615, "*harness* right enough for thee" (said to a knight); *Macbeth*, v. 5. 52, "At least we'll die with harness on our back;" *Par. Lost*, vii. 202, "harnessed at hand" (applied to an equipage).

serviceable, ready to serve. Comp. *King Lear*, iv. 6. 257; and *Son. on his Blindness*, "They also serve who only stand and wait."