

bid spare : see note, *Arc.* 13.

11. **house of Pindarus.** Pindar (B.C. 522-442), the greatest lyric poet of Greece, was said to have been born at Thebes ; this city had been subdued by Philip of Macedonia, the father of Alexander the Great, on whose accession the Thebans attempted to recover their liberty (B.C. 336). Alexander, to punish them, destroyed the whole city with the exception of the temples and Pindar's house.

temple and tower. Some legends affirm that the temples were not destroyed.

12. **repeated air,** *i.e.* the air or chorus having been recited. The adjective here is not a mere attribute, but has the force of an adverbial clause giving the circumstances under which the event took place ; 'the air had the power to save Athens, *because* it was repeated.' Comp. the Latin use of participles and of clauses with *qui* and *quippe qui* in such cases.

13. **sad Electra's poet,** Euripides (B.C. 480-406), here called "sad Electra's poet" because in one of his tragedies he deals with the history and character of Electra, the daughter of Agamemnon, and because it was a chorus from this tragedy that moved the Spartans to spare Athens. Euripides (like Homer and Ovid) was one of Milton's favourite classical authors.

The adjective 'sad' is sometimes taken as qualifying 'poet,' Euripides having been of a serious and austere disposition : such an arrangement of the words would not be allowable in modern English, though there would be no ambiguity in Latin. The more obvious reading is to refer 'sad' to Electra, who, owing to the murder of her father by her mother, often bewails her sad lot.

14. **To save,** etc. The Spartans took Athens, B.C. 404, and deliberated as to how the city should be dealt with. It was proposed by some to destroy it utterly, but a Phocian singer having recited part of a chorus from the *Electra* of Euripides while the decision was still in suspense, the hearers were so moved that they agreed it would be dishonourable to destroy a city that had given birth to such great poets. Comp. Browning's *Balaustion's Adventure*.

No. X.

ON HIS BLINDNESS.

THIS sonnet, probably written in 1655, is one of Milton's first references in poetry to that blindness which had gradually crept upon him since 1644, and had in 1652 blotted out his sight for ever. He continued, in spite of his affliction, to act as Secretary

for Foreign Tongues to the Council of State during Cromwell's protectorate: the references in this sonnet to his enforced 'waiting' are to the poetical work for which he considered himself set apart.

1. **spent**, exhausted.

2. **Ere half my days**, sc. 'are spent.' His blindness was total when he was 44 years old: he died in 1674.

dark world and wide. These are touching words in the mouth of a blind man.

3. **that one talent**. The full construction is, 'and (when I consider how) that one talent, which (it) is death to hide, (is) lodged with me useless.' Talent (Lat. *talentum*, a balance) = something weighed in a balance; hence applied to 'money' and metaphorically (as in the Scripture parable of the talents) to 'God's gift': the word has thus acquired the sense of 'a natural gift or ability,' and there is even an adjective from it—'talented' = clever, possessing natural ability. Milton modestly compares himself to the servant who had received only one talent (see *Matt.* xxv.).

which is death to hide, i.e. to hide which is death. To leave one's powers unemployed is equivalent to mental and spiritual death.

4. **more bent**, sc. 'is': 'bent,' determined.

6. **lest He returning chide**, i.e. lest He, on His return, reprove me for sloth. This use of the present participle, instead of an adverbial clause, is a Latinism: see note, *Son.* xiii. 14. In the parable mentioned above, we read: "After a long time the lord of these servants cometh and maketh a reckoning with them."

7. **Doth God exact day-labour**. The allusion is to *St. John*, ix. 4: "We must work the works of him that sent me, while it is day; the night cometh, when no man can work."

light denied: absolute construction, equivalent (as often in Latin) to a conditional clause, = if light is denied.

8. **I fondly ask**. 'Fondly' = foolishly: see *Il Pens.* 6, note. This is the principal clause on which the preceding seven lines depend: the whole passage well illustrates the involved nature of Milton's syntax. It may be analyzed thus—

A. Principal clause: I fondly ask, etc.

Under { 1. Doth God .. denied (subst. clause).

A. { 2. When I consider .. chide (adv. clause).

Under { (1) How my light is spent (subst. clause).

2. { (2) (How) that one talent .. useless (subst. clause).

Under (1) a. Ere half .. wide (adv. clause).

Under (2) { b. Which is death to hide (adj. clause).

c. Though my soul .. account (adv. clause).

Under c. (a) Lest .. chide (adv. clause).

10. **his own gifts**, i.e. the talents entrusted by Him to man.

10. **Who** : for construction, see Abbott, § 251.
12. **thousands**, *i.e.* thousands of angels. 'Angel' is literally 'messenger.' See *Par. Lost*, iv. 677.
13. **post**, hasten. Primarily *post* = something fixed; then a fixed place or stage on a line of road; then a person who travels from stage to stage; and finally any quick traveller.
14. **stand and wait**, *i.e.* 'those who, unable to do more, calmly submit to God's purposes. also render Him genuine service.'

No. XI.

CHARACTER OF A HAPPY LIFE.

THERE are two pieces by Sir Henry Wotton in this book (Nos. XI. and XXVI.) ; the latter is "a fine specimen of gallant and courtly compliment," and the former shows that the author, though a courtier and a diplomatist, was master of his own conscience and desire : as Mr. Hales puts it, he was one "who, living on the world and a master of its ways and courtesies, was yet never of it—was never a worldling." His advice to the young poet Milton, when the latter was starting for the continent after having sent Sir Henry a copy of his *Comus*, is well known : "'Thoughts close, countenance open' will go safely over the whole world." The verses on *A Happy Life* are characterized by Palgrave as "a fine specimen of a peculiar class of poetry—that written by thoughtful men who practised this art but little. Jeremy Taylor, Bishop Berkeley, Dr. Johnson, Lord Macaulay, have left similar specimens." This piece was probably written about 1614; it was quoted from memory to Drummond of Hawthornden by Ben Jonson in 1618 or 1619. There is great variety in the readings of the poems, *e.g.* 'not tied,' 'untied,' in stanza 2; 'Or vice,' 'nor vice,' in stanza 3; 'accusers,' 'oppressors,' in stanza 4; 'well-chosen,' 'religious,' in stanza 5, etc.

3 **armour** : comp. l. 3, No. VIII. ; also *Par. Lost*, xii. 491, "spiritual *armour*, able to resist Satan's assaults."

4. **simple truth**, the plain truth (Latin *simplex*, single, without duplicity) , see Trench, *Study of Words*, iii.

6. **still**, always. this sense is frequent in poetry.

10. **Nor**. The construction is 'that chance *or* vice doth raise.' *Nor* is due to the influence of the preceding *none*.

Who never understood, etc. ; who are totally unversed in that flattery which is intended to injure, and who, though ignorant of statecraft, are well acquainted with the laws of a good life.

15. **neither ... Nor.** The alternatives are 'state' (prosperity or splendour) and 'ruin.'

17. 'Who late and early doth pray God to lend more of His grace than of His gifts.'

19. **entertains**, whiles away, beguiles. This use is common in Shakespeare, and is found in Milton's *Par. Lost*, ii. 526, "entertain the irksome hours." But we do not now speak of entertaining *the time*; we entertain *ourselves* or *others*. Comp. No. XVI. for a similar idea.

23. **Lord**; *sc.* he is.

No. XII.

THE NOBLE NATURE.

THESE lines, which Trench entitles "True Growth," are from "*A Pindaric Ode to the immortal memory and friendship of that noble pair, Sir Lucius Cary and Sir H. Morison*," the ode being comprised in the collection called *Underwoods*. The ode consists of four strophes or turns, with antistrophes and epodes, and the extract here given forms the third strophe. In the first strophe occur the lines: "For what is life, if measured by the space, Not by the act?"

2. **doth make**, etc. : (that) doth make Man (to) be better.

3. **standing**, etc. The opposed terms used throughout this piece should be noted; 'bulk' and 'small proportions,' 'three hundred year' and 'short measures,' 'standing' and 'fall,' 'oak' and 'log.' Man's growth is not to be estimated in terms of space or time, but, like the flower's, by the extent to which he fulfils the end of his being: comp. *Par. Lost*, viii. 90, "Great or bright infers not excellence."

year. In nouns expressing a specific quantity or number, the singular form is often used: comp. a *twelvemonth*, a *fortnight*, etc.

4. **dry, bald, and sere.** Comp. *As You Like It*, iv. 3, "Under an oak whose boughs were mossed with age, And high top *bald* with *dry antiquity*." For 'sere,' comp. *Lyc.* 2, note.

8. **It was**, etc. : *sc.* 'for' or 'because.'

No. XIII.

THE GIFTS OF GOD.

THIS poem, called by Herbert *The Pulley* (as indicating that which draws man to God), is from his collection of sacred lyrics

entitled *The Church*, or (a name given after Herbert's death), *The Temple or Sacred Poems and Private Ejaculations*, published in 1631. The collection has a certain amount of coherence due to the fact that it reveals the spiritual experience and conflict of Herbert's own life ; it forms "the enigmatical history of a difficult resignation" to a life of disappointment. As Mr. Gosse says: "Herbert, and with him most of the sacred poets of the age, are autobiographical ; they analyze their emotions, they take themselves to task, they record their struggles, their defeats, their consolation." The connection of thought in Herbert's poems is indicated to some extent by the titles of the pieces : *The Church Porch* ('a rule of life for himself and other pious courtiers'), *Superliminare* (On the Threshold), *The Altar*, *The Sacrifice*, *Church Music*, *Church Lock and Key*, *The Church Floor*, etc. They are full of the conceits and quaint turns of expression common in the 'metaphysical' writers of the first half of the seventeenth century, but the ingenuity is (in Herbert's case) justified by the skill with which he marries sound to sense, by the music of his verse, and by his felicity of expression. The present poem has been described as "the story of the world written with the point of a diamond"; Strength, Beauty, Wisdom, Honour, and Pleasure, are gifts of God to man, which do not, after all, satisfy his being. "Man never is, but always to be blest," yet the denial of the one remaining gift, Rest, leads man through sheer weariness and despair to seek peace in God.

2. glass : compare the box in the mythological story of Pandora, and contrast the Christian and the Pagan points of view.

5. Contract, etc. : be brought together.

8. made a stay, stayed his hand.

No. XIV.

THE RETREAT.

THERE are three pieces by Vaughan in this collection, Nos. XIV., LIV., and LXVI. On the first of these Mr. Palgrave says : "These beautiful verses should be compared with Wordsworth's great *Ode on Immortality* ; and a copy of Vaughan's very rare little volume appears in the list of Wordsworth's library. In imaginative intensity Vaughan stands beside his contemporary Maxwell." The poem occurs in *Silex Scintillans*, i.e. *The Flint* (of the heart) *yielding sparks* (of spiritual fire), a collection of poems of which the first edition of the first part appeared in 1650 ; the second edition appeared in 1847. On points of similarity to Wordsworth's great ode see Trench's *Household Book of English Poetry*,

notes ; and the close comparison made by Mr. George Macdonald. The whole subject is discussed at length in Shairp's *Sketches in History and Poetry* ; he says, "Wordsworth, we may be sure, had read 'The Retreat,' and, if he read it, could not have failed to be arrested by it. No doubt, the whole conception is expanded by Wordsworth into a fulness of thought and a splendour of imagery which Vaughan has nowhere equalled. But the points of resemblance between the two poets are numerous and remarkable. The Platonic idea of *ἀνάμνησις* is at the root of both—the belief that this is not our first state of existence, that we are haunted by broken memories of an ante-natal life. Indeed, this belief was held by Vaughan, and expressed in several of his other poems much more explicitly than it is by Wordsworth." In contrast to the marked resemblances, marked differences in the two poems have been pointed out: "The fading of the early vision Wordsworth attributes to custom, lying upon the soul 'with a weight heavy as frost' ; Vaughan, on the other hand, traces it to a moral cause, to wit, his 'teaching his tongue to wound his conscience with a sinful sound' ; and Wordsworth has not brought home the sense of immortality present in the vivid feelings of childhood so penetratingly as Vaughan has done in these two consummate lines—'And felt through all this fleshly dresse Bright shootes of everlastingnesse.'"

Vaughan looked up to Herbert as his master in poetry, and, though the latter has written nothing equal to *The Retreat*, Herbert's usual level of poetic excellence is higher than his disciple's. Besides carefully reading Wordsworth's ode alongside of *The Retreat*, the student may refer to the passage of Wordsworth's *Prelude*, i., beginning "Need I dread from thee Harsh judgments" ; also Keat's *Ode on the Poets* (*G. T.* iv. ccix.) ; Wordsworth's *The Inner Vision* (*G. T.* iv. cccxvii.) ; and Byron's *Youth and Age* (*G. T.* cclxvi.).

2. **Shined**, shone. In Early English *shine* is a strong verb, *shinen* being past part., and *shone* past tense. But as early as the fourteenth century *shined* occurs as a past tense: comp. Milton's *Son.* xxiii. 11, "Love, sweetness, goodness in her person *shined* so clear." Comp. note, *Hymn Nat.* 202.

4. **my second race**, my second existence. Comp. the Platonic doctrine of Reminiscence, and Wordsworth's note in connection with his own Ode ; also "Blank misgivings of a creature Moving about in worlds not realized."

6. **white, celestial thought**. Comp. the opening stanza of Wordsworth's ode :

"There was a time when meadow, grove, and stream,
The earth, and every common sight
To me did seem
Apparelled in celestial light."

7. **above A mile**, more than a mile. In Wordsworth's ode *Life is a daily journey* "farther from the East," from the original celestial life; here the child is said to have made but a short journey, and is still able to catch glimpses of the glories he has left behind.

14. **shadows**, etc. : comp. Wordsworth's "shadowy recollections," and Tennyson's *In Mem.* xliv.

17. **black art**, knowledge of evil. Contrast with 'white' in line 6.

18. **several**, separate, distinct. Radically *several* is connected with *separate*. It is now used only with plural nouns. Comp. *Par. Lost*, ii. 524, "each his *several* way." The idea of the poet is that every human power involves a capacity for its misuse, for some form of evil. Comp. *Comus*, 839, "through the porch and inlet of each sense." See note, *Hymn Nat.* 234.

19. **fleshly dress** : comp. *Il Pens.* 92, "her mansion in this *fleshly* nook," and note there given; also No. XLIV., l. 24.

24. **train**, course.

26. **City of palm trees** : comp. "palms of Paradise" (*In Memoriam*).

27. **too much stay**. It is impossible, after the experiences of life, to return to the pure innocence and the insight of infancy. Years bring, as Wordsworth says, "the inevitable yoke."

"Full soon thy soul shall have her earthly freight,
And custom lie upon thee with a weight
Heavy as frost, and deep almost as life."

Comp. *Sams. Agon.* 1670, "*drunk with idolatry*"; and Wordsworth's *Nature of the Poet* (G. T. cccxxiii.) :

"So once it would have been,—'tis so no more;
I have submitted to a new control:
A power is gone, which nothing can restore;
A deep distress hath humanized my soul.
Not for a moment could I now behold
A smiling sea, and be what I have been:
The feeling of my loss will ne'er be old;
This, which I know, I speak with mind serene."

31. **urn** : comp. *Lyc.* 20.

32. **that state**, i.e. angel-infancy : when I die I would fain return to my former innocence. Shairp notes that "there is one thought about childhood in Vaughan which Wordsworth has not. It is this—that hereafter in the perfected Christian manhood the child's heart will reappear. His poem of *The Retreat* closes with the wish that

"When this dust falls to the urn,
In that state I came return."

Again, in another poem, he calls childhood

“An age of mysteries which he
Must live twice who would God’s face see,
Which angels guard, and with it play,
Angels ! whom foul men drive away.”

No. XV.

TO MR. LAWRENCE.

THIS sonnet, written in 1655 or 1656, proves that even in his blindness Milton could be *L’Allegro* as well as *Il Penseroso*. It is addressed to a son of that Henry Lawrence who was President of Cromwell’s Council (1654) and a member of his House of Lords (1657). We do not know which of his sons is meant, but it was probably Henry, then about twenty-two years of age. He was one of a number of young men who, admiring Milton’s genius, delighted to visit him, to talk with him, read to him, walk with him, or write for him.

1. of virtuous father virtuous son : comp. Horace—

“O matre pulchra, filia pulchrior.”

2. Now that the fields, etc. : now, *when* the fields, etc. The use of ‘that’ for ‘when’ was once extremely common, but its use is now rare except after the adverb ‘now.’ (Abbott, § 284.)

ways are mire. The use of the noun ‘mire’ instead of the adjective ‘miry’ is significant of the state of the London streets in rainy weather.

3. **Where shall we sometimes meet?** a question which implies that, as they can neither walk into the country nor in the streets, they must meet indoors.

4. **Help waste**, *i.e.* help each other to spend : see note, *Arc.* 13. Compare Horace, “*morantem saepe diem mero fregi*,” *Odes*, ii. 7 ; also Milton’s *Epitaphium Damonis*, 45.

what may be won, etc. : ‘thus gaining from the inclement season whatever good may be got by meeting together’ ; the pleasures indoors will compensate for the loss of our walks out-of-doors.

6. **Favonius** : a frequent name in Latin poetry for Zephyr, the West Wind (see *L’Alleg.* 19) ; it was this wind that introduced the spring, ‘melting stern winter,’ as Horace says. In one of his masques Jonson calls Favonius “father of the spring.”

reinspire : here used literally, ‘to breathe new life into,’

8. **neither sowed nor spun**: an allusion to *Matt.* vi. 28, "Consider the lilies of the field, how they grow; they toil not, neither do they spin, yet I say unto you that even Solomon in all his glory was not arrayed like one of these." 'Spun' is here a past tense; see note, *Lyc.* 102.

9. **neat**. This is from Lat. *nitidus*, bright, attractive.

light and choice, temperate and well-chosen.

10. **Of Attic taste**, 'such as would please the simple and refined Athenian taste.' There may also be a kind of allusion to the fact that their food would be seasoned with 'Attic salt,' a common term for sparkling wit—for what are called in *L'Allegro* "quips and cranks."

11. **artful**, showing art or skill. This is its radical sense; it is now used in a less dignified sense, viz., wily or cunning. A similar change of meaning is seen in *artless*, *cunning*, etc. See note, *L'Alleg.* 141.

12. **Warble**: infinitive after 'hear.'

immortal notes: comp. *L'Alleg.* 137.

Tuscan, Italian; Tuscany being a compartment of Italy.

13. **spare To interpose**, etc., i.e. 'use them sparingly.' The Lat. *parcere* with an infinitive = 'to refrain from'; and the Latin verb *temperare* may mean either 'to refrain from' or 'to spare.' There is therefore no doubt of Milton's meaning.

14. **not unwise**, very wise. By a figure of speech the two negatives strengthen the affirmative sense: comp. 'no mean applause' in the next sonnet, and note, No. XIX., l. 2.

No. XVI.

TO CYRIACK SKINNER.

THIS sonnet was written about the same time as the preceding one, and in a similar mood of cheerfulness. Milton wishes, in Cyriack Skinner's company, to throw off for a time the cares and worries of his Secretaryship, and calls upon his friend to lay aside his study of politics and of mathematical and physical science. Cyriack Skinner was grandson of Sir Edward Coke, the famous lawyer and judge (1549-1634), and author of numerous legal works of great value.

1. **bench Of British Themis**. Coke was Solicitor-General in 1592, and afterwards Attorney-General. 'Bench,' a long seat, hence a judge's seat, and so used metaphorically for Law and Justice. Themis, "the personification of the order of things established by law, custom, and equity."

2. **no mean applause** : see note, No. xv., l. 14, above.

3. **Pronounced.** *Pronuntiatio* is a Latin term for the decision of a judge, and we speak of a judge *pronouncing* sentence. Comp. *Lyc.* 83.

in his volumes, e.g. *the Institutes of the Laws of England, Reports*, in 13 vols., and *Commentaries on Lyttleton*.

4. **at their bar**, i.e. in administering the law : 'bar' is used metaphorically for 'a legal tribunal.'

wrench, pervert, twist. *Wrench* and *wrong* are both allied to *wring* ; so that *wrong* means strictly 'twisted,' just as *right* means 'straight.'

5. 'To-day resolve with me to drench deep thoughts in such mirth as will not afterwards bring regret.' 'To drench deep thoughts' may be compared with such phrases as 'to drown care.'

6. **after**, afterwards.

7. **Let Euclid rest**, etc. : lay aside the study of mathematics physical science, and political questions. Skinner was a diligent student of all these subjects. Euclid, the celebrated mathematician, is here by metonymy put for his works : the name has almost become synonymous with Geometry.

Archimedes (B.C. 287-212), a mathematician and physicist of the highest order, lived at Syracuse : when that city was taken, he was killed while intent upon a mathematical problem. He wrote on conic sections, hydrostatics, etc.

8. **what the Swede intend**, sc. 'let rest.' The verb being plural 'Swede' must here be plural, just as we say 'the Swiss,' 'the French,' 'the Dutch,' etc., to denote a whole nation. 'Swede,' however, is not now so used, the adjective being 'Swedish' and the noun (singular only) 'Swede' ; hence some editions read *resounds*. When this sonnet was written, Charles X. of Sweden was at war with Poland and Russia, and Louis XIV. of France with Spain.

9. **To measure life**, etc., i.e. learn in good time how short life is, so that you may make the most of it. As Milton says in *Par. Lost*, "What thou liv'st Live well ; how long or short permit to Heaven." 'Betimes' (by-time) = in good time : the final *s* is the adverbial suffix.

11. **For other things**, etc., i.e. Heaven has tenderly ordained that there shall be a time for mirth as well as anxious thought, and disapproves of the conduct of those who make a display of their anxiety and refuse to rejoice even when they may well do so. Comp. "Learn to jest in good time : there's a time for all things" (*Com. of Errors*, ii. 2) ; also "Be not therefore anxious for the

morrow : for the morrow will be anxious for itself : sufficient unto the day is the evil thereof" (*Matt.* xi. 34).

No. XVII.

A HYMN IN PRAISE OF NEPTUNE.

THIS hymn is printed in Davison's *Poetical Rhapsody* with the heading, "This hymn was sung by Amphitrite, Thamesis, and other Sea-Nymphs, in Gray's Inn Masque, at the Court, 1594."

On Campion's lines *Basia* (No. xxv. *G. T.*, Bk. i.) Mr. Palgrave's note is : "From one of the three Song-books of T. Campion, who appears to have been author of the words which he set to music. His merit as a lyrical poet (recognized by his own time, but since then forgotten) has been again brought to light by Mr. Bullen's taste and research." See also Rhys's edition of Campion (*Lyric Poets Series*). Campion was a physician by profession, and was famous in his own day as a poet and a musician. He appealed first to the public as a poet in 1595 in *Poemata*, a collection of Latin elegiacs and epigrams. In 1602 he published *Observations on the Art of English Poesie*, in which he disparaged "riming"; in 1602 he was the 'inventor' of a masque presented before King James I. at Whitehall, and from time to time he brought out other masques, in which he found scope for the display of his musical and poetical genius. Amongst English masque-writers the praise of Neptune is a favourite subject, affording abundant opportunity for delicate flattery of the rulers of our island-kingdom : comp. especially Milton's *Comus*, ll. 18-29. On Campion see further in the notes on Nos. XXXIII. and LIX.

1 **Neptune's empire.** *Com. Ham.* i. 1. 118, "the moist star Upon whose influence Neptune's empire stands." The student should refer also to Milton's *Comus*, ll. 867-889, with the allusion to "earth-shaking Neptune's mace," "scaly Triton's winding shell," "the songs of Siren's sweet," "the Nymphs that nightly dance," etc.; also to Jonson's masque, *Neptune's Triumph*,

"The mighty Neptune, mighty in his styles,
And large command of waters and of isles."

2. **whose, of whom.** The antecedent is the genitive 'Neptune's' = of Neptune: see Abbott, § 218. *Comp. Par. Lost*, ii. 59, "the prison of *His* tyranny *who*," etc.

5. **scaly nation**, the fishes and other inhabitants of the sea. The sea-gods, *e.g.* the Tritons, were represented in mythology as half-man, half-fish. *Comp. Comus*, 18-27. Milton applies the epithet *scaly* to Triton, to Sin, and to the crocodile : comp. Pope's *Windsor Forest*, 139.

11. **Tritons.** 'Triton,' as a singular term, applies to the son of Poseidon (Neptune) and Amphitrite: he was the trumpeter of Neptune, the thunder of the ocean being the blowing of his conch or shell ('wreathed horn' in Wordsworth). As a plural the name applies to Neptune's attendants.

16. **Syrens,** sirens (Gr. *Σειρῆνες*), sea-nymphs who by their songs lured mariners to destruction. In the *Odyssey* they are two in number, but more generally three are named (see *Comus*, 253, 878).

18. **reply,** re-echo: the object of the verb is *praise*, l. 20.

19. **noise.** On the wider sense of *noise*, see note, *Il Pens.* 61.

20. **emperry,** kingdom or sovereign authority; from Old Fr. *emperie* (Lat. *imperium*). Comp. *Cymb.* i. 7, and *Hen.* V. i. 2, "ample empery O'er France." The word is now only poetical or rhetorical; it occurs in Scott, Keats, and Coleridge.

No. XVIII.

HYMN TO DIANA.

THIS is a song sung by Hesperus in Ben Jonson's *Cynthia's Revels*, or the Fountain of Self-Love, "a comical satire," acted in 1600 by the children of the Queen's Chapel. The play was designed to ridicule the quaint absurdities of the courtiers, and hence excited the indignation of the members of "the special fountain of manners, the Court." The Hymn to Diana opens the third scene of Act v., and is sung by Hesperus to the accompaniment of music. Cynthia is a surname of Diana, the goddess unmoved by love. When Apollo was regarded as identical with the Sun or Helios, nothing was more natural than that his sister should be regarded as Selene or the Moon, and accordingly the Greek Artemis is, at least in later times, the goddess of the moon. At Rome Diana, identified with Artemis, was the goddess of light; she was also regarded as the goddess of the flocks and the chase and the huntress among the immortals. In works of art she is represented sometimes as the goddess of the moon, having her head veiled and a crescent moon above her forehead; and sometimes as a huntress with bow and arrow": see note, *Il Pens.* 59. The metrical structure and rhyming arrangement of this hymn are noteworthy. In the dedication to *Cynthia's Revels*, Queen Elizabeth and King James I. are alluded to as Cynthia and Phoebus.

1. **chaste and fair.** Comp. Collins' *Ode to the Passions*, "the oak-crowned sisters and their chaste-eyed Queen"; *As You Like It*,

iii. 2, "and thou, thrice crowned queen of night"; *Comus*, 441; *Pericles*, ii. 5, "she'll wear Diana's livery"; *M. of V.* i. 2; *M. N. D.* ii. 2; 1 *Hen. IV.* i. 2; etc.

2. Now, now that.

3. silver chair. Silver (also pearl, crystal, etc.) is associated with the moon as gold is with the sun; and all the attributes of Diana as goddess of the moon are white and clear like silver. Comp. *Per.* iv. 5. 2, "celestial Diana, goddess *argentine*"; *Per.* v. 2. 249, "by my *silver* bow"; Shelley's *Skylark*, "the arrows of that *silver* sphere"; Scott's *Kenilworth*, introd., "The moon, sweet regent of the sky, *silvered* the walls of Cumnor Hall"; *L. L. L.* iv. 3, "Now shines the *silver* moon," etc.

4. State in wonted manner. Comp. *Il. Pens.* 37, "keep thy wonted state," note. In *Arcades*, 14 and 81, there is a reference to the older and more restricted use of the word—a seat of honour or a canopy: the whole passage is worth quoting here:

"Mark what radiant state she spreads
In circle round her shining throne,
Shooting her beams like silver threads:
This, this is she alone
Sitting like a goddess bright
In the centre of her light."

On 'wonted,' see notes *Il. Pens.* 37, and *Hymn Nat.* 10.

5. Hesperus: see note, *Lycidas*, 30. In the present case Hesperus is the singer of the hymn. The planet Venus, as the morning star, was called Phosphorus or Lucifer, and, as the evening star, Hesperus. See Tennyson's *In Mem.* 121, "Sweet Hesper-Phosphor, double name."

6. excellently, surpassingly. The use of this adverb to modify an adjective was once very common.

7. envious. In *Rom. and Jul.* ii. 2. 46, this epithet is applied to the moon herself.

11. wished, wished for. Comp. *Comus*, 574, "his *wished* prey"; and 950, "his *wished* presence."

13. bow of pearl: comp. "the moon, like to a *silver* bow Newbent in heaven" (*M. N. D.* i. 10).

14. crystal-shining. Such compound epithets denoting likeness ('shining like crystal') are more common in the form ending in *d* or *ed*, e.g. *honey-mouthed*, *chicken-hearted*, etc.

16. how short soever, howsoever short. Comp. *Par. Lost*, ii. 260, "In *what* place *soe'er*"; *S. A.* 1015, "*which* way *soever* men refer it."

No. XIX.

WISHES FOR THE SUPPOSED MISTRESS.

CRASHAW'S poems, partly secular, partly sacred, were published in 1646 under the title *Steps to the Temple; Sacred Poems, with other Delights of the Muses*. The *Wishes* was probably written about 1630-4; it consists of forty-two stanzas, but Mr. Palgrave has here reduced it to twenty-one. It is, next to *Music's Duel*, the best-known of Crashaw's poems. Simcox says: "Crashaw is full of diffuseness and repetition; in the *Wishes* he puts in every fantastic way possible the hope that his Supposed Mistress will not paint; often the variations are so insignificant that he can hardly have read the poem before sending it to press." In the name he gave to his collected poems, Crashaw shows the influence of Herbert (see notes on No. XIII.), whom he resembles in his cast of thought, being "not inferior to him in richness of fancy, though his conceits are more strained, and less under the control of taste. His devotional strains exhibit great copiousness and beauty of language." Gosse points out that Crashaw's works present the only important contribution to English literature made by a pronounced Catholic, embodying Catholic doctrine, during the whole of the seventeenth century.

2. **not impossible**: an instance of the figure of speech called *Litotes* or *Meiosis*, in which two negatives are used as a feeble equivalent of an affirmative: comp. *Sams. Agon.* 180, "not unknown."

She: comp. *As You Like It*, iii. 2. 10, "The unexpressive *She*"; also Abbott, *Introd.* pp. 5, 14, and § 224, on *He* and *She* used for 'man' and 'woman.'

6. **leaves of destiny**, book of fate.

8. **studied**, ordained.

9. **teach ... tread**: see Abbott, § 349.

11. **take a shrine**, etc., embody itself in. A *shrine* is a depository of sacred things; A.S. *scrin*, an ark: comp. *Comus*, 461, "the unpolluted temple of the mind"; *Il Pens*, 92, note; and *M. of V.* ii. 7. 40, "this *shrine*, this mortal-breathing saint."

14. **Bespeak her to**, engage her for: see *Lyc.* 112, note; *Par. Lost*, ii. 849; *Hymn Nat.* 76, note.

18. **tire**: see note on 'well-attired,' *Lyc.* 146; and compare *Two Gent.* iv. 4. 190, *A. and C.* ii. 5. 22.

glistiring: see note, *Lyc.* 79.

20. **Taffata.** "Taffeta, taffety, a thin glossy silk stuff, with wavy lustre (*Fr.*,—*Ital.*,—*Pers.*): *Persian tāftah*, woven (*Skeat*). Comp. Chaucer's *Prologue*, 441:

"In sanguine and in perse he clad was, all
Lined with taffata and with sendall."

Comp. also "*Taffata* phrases, silken terms precise, Three-piled hyperboles" (*L. L. L.* v. 2), and see Brewer's *Dict. of Phrase and Fable*.

tissue, cloth interwoven with gold or silver: comp. *Hymn Nat.* 146, "the *tissued* clouds." The word is cognate with *texture* (*Fr. tissu*, woven; *Lat. texere*, to weave).

can; a finite verb: comp. Abbott, § 307.

21. **rampant.** *Ramp*, "to rove, frish or jump about, to play gambols or wanton tricks" (*Phillips*, 1706).

24. **alone**, by itself, without the help of art.

26. **shop.** Comp. Ben Jonson's *The Forest*, iv.:

"I know thou whole art but a shop
Of toys and trifles, traps and snares
To take the weak, or make them stop."

27. **ope**, open; an adjective. Comp. Nares' *Gloss.*, "ope-tide," the early spring, the time of opening; *Comus*, 626; *Par. Lost*, xi. 423; *S.A.* 452; *King John* ii. 1. 449; Abbott, § 343.

28. **Sydnaean showers.** Some verses are here omitted, referring to her cheek, lips, eyes, tresses, etc. In line 28 the allusion is either to the conversations in Sidney's *Arcadia*, or to Sidney himself as a model of 'gentleness' in spirit and demeanour (*Palgrave*). Queen Elizabeth called Sidney "the jewel of her dominions." Compare Mr. Palgrave's note: "Sidney's poetry is singularly unequal; his short life, his frequent absorption in public employment, hindered doubtless the development of his genius. His great contemporary fame, second only, it appears, to Spenser's, has been hence obscured. At times he is heavy and even prosaic; his simplicity is rude and bare; his verse unmelodious. These, however, are the 'defects of his merits.' In a certain depth and chivalry of feeling,—in the rare and noble quality of disinterestedness (to put it in one word),—he has no superior, hardly perhaps an equal, amongst our poets; and after or beside Shakespeare's Sonnets, his *Astrophel and Stella*, in the editor's judgment, offers the most intense and powerful picture of the passion of love in the whole range of our poetry."

32. **day's forehead.** Comp. *Lycidas*, 171, "Flames in the forehead of the morning sky"; *Cor.* ii. 1. 57, "the forehead of the morning"; *Comus*, 733, "Imblaze the forehead of the deep," etc.

33. **down ... wings of night**, *i.e.* give soothing sleep. Compare *Il Pens.* 146, and note, “dewy-feathered Sleep”; also *Macb.* ii. 3. 81, “Shake off this *downy* sleep, death’s counterfeit.”

34. **silken hours**. Comp. *Hen. V.* ii., chorus, “*Silken* dalliance in the wardrobe lies”; also note on ‘taffata,’ line 20 above.

37. **Days**, etc. The poet wishes that her days may be *absolutely* pleasant, not merely pleasant by contrast with sorrowful nights.

39. **fore-spent**, forspent, wasted: comp. *F. Q.* iv. 5. 34. “Rawbone checks *forespent*.” The intensive prefix *for* is frequently confused with *fore*; comp. *forewasted*, *forego*, etc.

42. **a clear mind**. Comp. Milton’s *Comus*, 381–5, “He that has light within his own clear breast May sit i’ the centre, and enjoy bright day.”

43. **Life**, etc.; ‘life that, in the courage of innocence, dares challenge Death to come at any moment’: comp. No. XI., l. 6, “Whose soul is still prepared for death.” ‘Say,’ infinitive co-ordinate with ‘send,’ and governed by ‘dares.’

46. **store**. ‘I wish her such store of good qualities that she may have little left to wish for.’ On ‘store,’ comp. *L’Alleg.* 121, note.

50. **Her**, here used substantively; “the not impossible *She*” of line 2.

51. **Weave them**, *i.e.* weave (for) themselves.

56. **unclothe**, etc.: ‘If such a person exist, I now reveal and clearly express what my wishes may have left vague.’

62. **ye**; see note, No. VII., l. 8.

63. **fictions**; ‘though these are merely my fancies, yet may they be realized in her—be her history.’

No. XX.

THE GREAT ADVENTURER.

THIS is given in Percy’s *Reliques*, under the title *Love will find out the way*, and with the remark, “This ancient song is given from a modern copy.” The great adventurer is Love, and the imagery throughout the piece is suggested by the classical Cupid, the god of love. He is represented as a wanton boy, playful and mischievous, with bow, arrows, sometimes a torch, quiver, and wings; the eyes are often covered, so that he shoots blindly. His darts could pierce the fish at the bottom of the sea, the birds in

the air, and even the gods themselves. The immensity of space was his home.

12. **receipt**, admission. Comp. the Biblical use of *receive* in *Acts*, i. 9; *Mark*, xvi. 19.

14. **fast**; A.S. *faest*, firm, tight.

18. **for**, as regards; in allusion to Cupid's being a mere boy. See Abbott, § 149.

20. **from**, on account of.

flight, the power of flying; in allusion to his wings.

23. **Set**, even if you should set.

25. **lose**, get rid of, be freed from; comp. 'to lose a fever.'

34. **stoop to your fist**. *To stoop* is a term of falconry; the hawk is said to stoop when descending with closed wings upon the quarry: see the terms used by Marvell in his *Horatian Ode* (No. iv., l. 91, note). It would be an impossible task to teach an eagle to stoop to (*i.e.* in accordance with, at a signal from) the hand. For this use of *to*, comp. *Lyc.* 33, 44, notes.

35. **inveigle**. Radically *to inveigle* is 'to blind'; hence 'to entice.'

With this account of Cupid compare the Proclamation of the Graces in Johnson's masque, produced at the marriage of Ramsay, Lord Haddington, to Lady Elizabeth Ratcliff:

"Beauties, have you seen this toy,
Called Love, a little boy,
Almost naked, wanton, blind;
Cruel now, and then as kind?
If he be amongst ye, say:
He is Venus' runaway."

No. XXI.

THE PICTURE OF LITTLE T.C.

DELICATE humour, delightfully united to thought, at once simple and subtle. It is full of conceit and paradox, but these are imaginative, not as with most of our seventeenth century poets, intellectual only (Palgrave). See further in the notes on Nos. IV., LVII., LVIII., and LXII.

14. **broke**, broken: see Abbott, § 343, on the tendency in Elizabethan English to use the curtailed forms of the past participles.

14. **ensigns**, banners, badges : Marvell has,
 “ Then flowers their drowsy eyelids raise,
 Their silken *ensigns* each displays.”
16. **virtuous**, powerful : see note, *Il Pens.* 113.
17. **compound** : comp. 2 *Hen. VI.* ii. 1, *compound* this strife ;
K. John ii. 1. 281, “ *compound* whose right is worthiest.”
18. **parley**, confer, seek to come to terms. In *Comus*, 241, Milton calls Echo “sweet Queen of Parley.” ‘Parley’ is conversation (Fr. *parler*, to speak), and is cognate with *parlour*, *parole*, *palaver*, *parliament*, *parlance*, etc.
22. **And them**, etc., ‘and only despise the more those who yield.’
25. **Mean time**, meantime, in the meantime : in Shakespeare the preposition is frequently omitted.
26. **does ... charm**, is charmed or enchanted.
28. **tulips**. *Tulip* is a doublet of *turban*, from Turkish *tulband*, Persian *dulband*.
36. **Flora** : see note, *L’Alleg.* 20.
38. **make the example yours**, treat you as you treated the budding flowers.

No. XXII.

CHILD AND MAIDEN.

THIS is Victoria’s song in *The Mulberry Garden*, Sedley’s most famous comedy, published in 1668. A version of it (here followed by Mr. Palgrave) was published without the author’s name in Allan Ramsay’s *Tea-Table Miscellany* in 1724. An additional stanza was as follows :

“ Though now I slowly bend to love,
 Uncertain of my fate,
 If your fair self my chains approve
 I shall my freedom hate.
 Lovers, like dying men, may well
 At first disordered be,
 Since none alive can truly tell
 What fortune they must see.”

There are two pieces by Sedley in the *Golden Treasury* (Nos. XXII. and XLII.). He was one of the brightest satellites of the Court of Charles II., and became so great a favourite for his taste and accomplishments that Charles is said to have asked him if he had not obtained from Nature a patent to be Apollo’s viceroy. He is the *Lisideius* of Dryden’s *Essay of Dramatic Poesy*.

7. **rising fire**, *i.e.* the sunrise of her beauty. Another reading is "growing fire."

14. **prest**, pressed forward.

15. **as unperceived**, equally unconsciously. Another version of line 16 is, "And in my bosom rest."

21. **Each**, *i.e.* Cupid and his mother Venus.

their : this syntax is common in Elizabethan writers; see Abbott, § 12. In this instance *their* may be used as referring to two subjects, one masculine and one feminine.

In the original version there are the following readings :—l. 1, "that I now could sit"; l. 8, *must* take; l. 11, took; l. 15, *Fond* love; l. 18, *And* Cupid.

No. XXIII.

CONSTANCY.

THESE verses are by John Wilmot, Earl of Rochester, on whose poems the judgment of Horace Walpole, in his *Royal and Noble Authors*, was that they "have much more obscenity than wit, more wit than poetry, more poetry than politeness."

3. **swain** : a word of common use in pastoral poetry, as were such names as Phyllis, etc. (see *L'Alleg.* 83, note). This song is sung by Amintas to Phyllis.

No. XXIV.

COUNSEL TO GIRLS.

THIS appeal *To the Virgins to make much of time* is from Herrick's *Hesperides*, "an ill-arranged group of lyrical poems addressed to friends and eminent contemporaries, amatory poems, epithalamia, epigrams, fairy poems, and short occasional odes and poems on all kinds of subjects." "The *Hesperides* is one of the sunniest books in English literature, consummate in finish, exquisite in fancy, fresh and natural throughout, and rich in sweet and delightful pictures of the homely English country and the quaint, kindly, old-world customs of her folk. His love poems are stamped with a real *abandon* that is not Horatian and not Anacreontic, but all his own, and ever throughout his joyousness the ear detects an undertone of melancholy. In unforced sweetness of melody and perfect harmony of sound and sense, Herrick rises above all his brethren among the Caroline lyrists, and, indeed,

follows closely in the steps of Shakespeare. Like the master he is thoroughly natural, unaffected, and English." For the spirit of this *Counsel to Girls* compare Horace's *Odes*, i. 11; iii. 8 and 29; also the *Carpe Diem* of Shakespeare (No. xxxv. *G.T.*), "O Mistress mine, where are you waning?" ... Youth's a stuff will not endure"; also Burton's curious comment in his *Anatomy of Melancholy*, iii. 2. 5. 5, "Let's all love *dum vires annique sinunt*, while we are in the flower of years and while time serves," etc. Mr. Palgrave's note is as follows: With this popular lyric compare one of the many lovely songs of modern Greece, the Smyrniote *Garden*, as translated in Mr. H. F. Tozer's interesting *Highlands of Turkey* (1869). The lover hears a bird singing:

"For ever, while it warbled,
I seemed to hear it saying
'Young man, avoid delaying,
Full soon your joys are o'er.
And you, fair maids, go marry,
Be wise, no longer tarry;
For time is ever flying
And will return no more.'"

But it is difficult here not to suspect that the accomplished translator was conscious of Herrick.

2. *still*: comp. No. LVIII., l. 28; *Com.* 560; and Abbott, § 69.

a-flying: see note, *L'Alleg.* 20.

5. *Lamp of Heaven*. Comp. Spenser's *Epithalamium*, 19: "Before the world's light-giving *lamp* His golden beam upon the hills doth spread." Some of the expressions in this poem suggest the influence of Spenser. Comp. also Gay's *Trivia*, iii. 5, with reference to the moon, "O may thy silver *lamp*," etc.; also *Comus*, 198, with reference to the stars, "filled their *lamps* with everlasting oil"; the Greek *lampás*, a torch, used of the sun; Shelley's *To a Skylark*, the moon's "intense *lamp*"; etc.

6. *a-getting*: see note, l. 2 above.

7. *his race*. Comp. *Psalm*, xix. 5, and *Comus*, 100.

10. *youth and blood*. Comp. *Comus*, 670, "When the fresh blood grows lively and returns brisk as the April buds in primrose season"; also No. LVIII., line 25, "When we have run our passion's heat"; also Kingsley's well-known lines,

"When all the world is young, lad,
And all the trees are green;

.

Young blood must have its course, lad,
And every dog his day."

11. *being spent*, i.e. 'that age being spent'; absolute construction.

13. *coy*, hesitating: see note, *Lyc.* 18.

15. *but once*. 'But' belongs not to 'once,' but to 'having lost': see Abbott, § 129, on the way in which, in Elizabethan English, *but* varies its position.

No. XXV.

TO LUCASTA, ON GOING TO THE WARS.

THERE are three lyrics by Richard Lovelace in this collection (Nos. XXV., XLIII., and XLIV.). Of these the first is the best, being in fact his finest poem, containing "no line or part of a line that could by any possibility be improved." He published his *Lucasta* in 1649: the name is formed from *Lux casta*, his epithet for his betrothed, Lucy Sacheverell, who married another on the stray report that Lovelace had died of his wounds received at Dunkirk. "In some of the lyrics of Lovelace we see the courtly spirit deepened by the troubles of the Civil War." The spirit of this piece should be contrasted with that of Byron's *All for Love* (*G. T.* iv. ccxii.), "O talk not to me of a name great in story," etc.

1. *Sweet*. For this word as a substantive, comp. *Ham.* iii. 2, 200; Johnson's *Catiline*, i., "Wherefore frowns my *sweet*."

2. *that*, because, in that: see Abbott, § 284.

nunnery. Mr. Gosse notes that this beautiful figure is to be found in Habington's poem *To Roses in the bosom of Castara*:

"Ye blushing virgins happy
In the chaste *nunnery* of her breasts."

Compare, however, Herrick's poem (No. xciv. in *G. T.* edition),

"And snugging there they seemed to be
As in a flowery *nunnery*."

8. *A sword*, etc. Compare the Cavalier war-song which, according to Motherwell, was found "written in an old hand in a copy of Lovelace's *Lucasta*, 1679":

"A steed, a steed, of matchless speed!
A sword of metal keen!
All else to noble hearts is dross,
All else on earth is mean," etc.

No. XXVI.

ELIZABETH OF BOHEMIA.

SEE notes on No. xi. This piece is in praise of Elizabeth, daughter to James I., and ancestor of Sophia of Hanover: it is

characterized by Palgrave as a fine specimen of gallant and courtly compliment.

1. **meaner beauties** : comp. Spenser's *F. Q.* vi.,
 "So far as doth the daughter of the day
 All other lesser lights in light excel;
 So far doth she in beautiful array
 Above all other lasses bear the bell";
- also *F. Q.* vi. 9, "That all the rest like lesser lamps do dim."
5. **Moon shall rise** : comp. Keats' *Ode to a Nightingale*, "and haply the *Queen-Moon* is on her throne, Clustered around by all her starry Fays." Also Hor. *Odes*, iii. 15, "Nox erat, et coelo fulgebat luna sereno Inter minora sidera"; *Carmen Sec.* 99, "*Siderum regina bicornis audi, Luna, puella.*"
7. **dame Nature**. 'Dame' in the sense of 'mother': comp. *Par. Lost*, ix. 612, "universal *Dame*."
8. **understood**, interpreted, fully expressed.
10. **Philomel** : see note, *Il Pens.* 56.
11. **violets, etc.** : comp. Herrick's *To Violets*,
 "Welcome, maids of honour,
 You do bring
 In the spring,
 And wait upon her.
 She has virgins many,
 Fresh and fair;
 Yet you are
 More sweet than they."

No. XXVII.

TO THE LADY MARGARET LEY.

THIS was written in 1644 or 1645; it is the latest of the sonnets printed in the edition of 1645. Phillips, the nephew and biographer of Milton, relates that during the time the poet was deserted by his first wife he "made it his chief diversion now and then of an evening to visit the Lady Margaret Ley. This lady, being a woman of great wit and ingenuity, had a particular honour for him, and took much delight in his company, as likewise Captain Hobson, her husband, a very accomplished gentleman." Both she and her father are in this sonnet complimented on their political views.

1. **that good Earl** : James Ley, born 1552, was made Lord High Treasurer of England in 1624, and Lord President of the

Council in 1627. Both these offices are alluded to in the sonnet. "He had been removed from the High Treasurership to the less laborious office of President of the Council, ostensibly on account of his old age, but really, it was thought, because he was not sufficiently compliant with the policy of Charles and Buckingham. He died in March, 1628-9, immediately after the dissolution of Charles's third Parliament; and, as the sonnet hints, his death was believed to have been hastened by political anxiety at that crisis" (Masson).

The construction 'Daughter to that good Earl' should be noticed; the proposition *of* is commonly used.

once President. 'Once' is here an adverbial adjunct to 'President,' for when a noun stands in attributive relation to another noun, it may be modified by adverbs. It is not necessary, therefore, to explain 'once' as an adverb modifying 'was' understood.

2. *her, i.e. England's.*

3. **in both unstained, i.e. not having, in either of these offices, sullied his reputation by taking bribes.** 'Fee' is from the A.S. *feoh*, cattle, property, now used of the price paid for services: see note, *Son.* xii. 7.

4. **more in himself content.** This does not mean that he resigned of his own accord but that, "when dismissed, he went willingly": the construction is, "(being) more content in himself (than in the enjoyment of office)."

5. **sad breaking.** There is here a play upon the word 'break' applied in l. 5 to the dissolving of Parliament, and in l. 6 to the effects of this upon the old Earl. In the former sense we speak of the breaking up of an assembly, and in the latter of a person's spirits or health being broken. Milton calls the dissolution of Charles's third Parliament a sad one, because it showed that the King had entered upon that line of conduct which led to the Civil War. The demonstrative *that* implies that the Parliament referred to is too well known to need further mention: comp. l. 8.

6. **as that dishonest victory, etc., i.e. in the same way as the victory at Chaeronea broke the heart of Isocrates.** The word 'dishonest' is here used in the sense of Lat. *inhonestus* = dishonourable: in the same way our word 'honesty' has not the high sense of the Lat. *honestas* = all that is honourable. Milton calls the victory dishonest because it was 'fatal to liberty': in it Philip of Macedon defeated the combined Athenian and Theban forces, B.C. 338, Greece thus losing her independence. Chaeronea was a city of Bœotia. See No. LXVII., l. 43, note.

8. **with report.** 'With' = by means of. The use of the instrumental *with* is not now so common as in earlier English, and is

never used to denote the agent. In Chaucer we find “slain *with* (= by) cursed Jews.”

that old man eloquent: Isocrates, one of the most famous of Greek orators, who, at the age of ninety-nine, died four days after hearing the report of the disaster at the Chaeronea. So the good Earl of the sonnet died four days after the dissolution of Parliament.

9. **Though later born, etc.,** “though I was born too late to have known your father at his best, yet, methinks, I am able from seeing you to judge what he was like.” Milton does not mean that he was born after the Earl’s death, for the Earl died twenty years after Milton’s birth.

Than in this line is a conjunction introducing an elliptical clause depending on *later*. It is difficult to give a satisfactory syntactical explanation of such clauses: we may expand it into, ‘Though I was born later than (I should have been in order) to have known’: see note on *than*, *Son.* xvii. 2.

10. **by you, through or by means of you.**

11. **methinks,** it seems to me. Here *me* is the dative, and *thinks* is an impersonal verb (A.S. *thincan*, to appear), quite distinct from the verb ‘I think,’ which is from the A.S. *thencan*, to cause to appear. For a similar relation compare *drink* with *drench* (= to cause to drink).

yet. In this line *yet* = up to the present time; in the previous line *yet* = nevertheless.

13. **That all both judge you.** *That* here introduces a clause of consequence in adverbial relation to *well*, and co-ordinate with *so*: comp. “He spoke so fast *that* I could not understand.”

Both in this line is strangely placed: the ordinary form would be: ‘All judge you *both* to relate them (*i.e.* your father’s virtues) truly, *and* to possess them.’ The co-ordinate words are *relate* and *possess*; the one is preceded by *both*, the other by *and*.

No. XXVIII.

THE TRUE BEAUTY.

THIS piece, also called *Disdain Returned*, is the only specimen here given of Carew’s lyrics. He is the author of the beautiful lines, “Give me more love, or more disdain,” and of the fine song, “Ask me no more where Jove bestows.” Thomas Carew (1589-1639) was “the precursor and representative of what may be called the courtier and conventional school of poetry, whose chief characteristic was scholarly ease and elegance.” Percy gives this poem in his *Reliques*, iii. 111.

2. **coral**: in allusion, of course, to the bright colour of the red coral of commerce, found in the Mediterranean. Dryden contrasts 'the common coral' with the 'alabaster white.'

4. **Fuel**. Comp. Campion's lyric, "Fire that must flame is with apt fuel fed" (*Lyrics from Elizabethan Song-Books*).

10. **Kindle**. Comp. Habington's well-known line, "Virtuous love is one sweet endless flame"; and Shakespeare's *Sonnet* (No. xxxi. *G. T.*)

"Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come."

See further on 'kindle,' No. xxxv., l. 2, note.

No. XXIX.

TO DIANEME.

2. **starlike sparkle**. Spenser has "In her eyes the fire of love doth *spark*": comp. Fletcher's *Piscatory Eclog.* vi. 19, "Her eyes do *spark* as stars"; and *Par. Lost*, ii. 387.

3. **you**. Ye was more common in this construction: see note, No. vii., l. 8, and Abbott, § 236.

that: see Abbott, § 284.

4. **yet, as yet**. In this sense we now use *as yet*: see Abbott, § 76.

5. **rich hair**: comp. Horace, *Odes*, iv. 10. 3, "Those locks that now play loosely on your shoulders shall fall off," etc.

6. **wantons, revels**: comp. *Par. Lost*, v. 294, "Nature here *wanton*ed as in her prime."

lovesick air. Such 'pathetic fallacies' are common in poetry in reference to the air: comp. *Hen. V.* i. 1, "The *air*, a chartered libertine"; *Childe Harold*, iv. 12, "The eloquent *air*"; etc. Love-sick, sick for love: comp. *thought-sick* (*Ham.* iii. 4. 51), *lion-sick* (*Tr. and Cress.* ii. 3. 13), *fancy-free* (*M. N. D.* ii. 1. 164), etc.

7. **whenas**, since, seeing that. This compound is still found in modern poetry as an archaism: comp. *Marmion*, i. 28, "*Whenas* the Palmer came in hall." *As* and *that* were originally affixed to *when* and *where* in order to give a relative meaning to the interrogatives; and when these interrogatives were recognized as conjunctive adverbs the force of *as* was to make the meaning more definite. In *whereas* the sense of place has now disappeared, but *whenas* has not lost all reference to time (see No. xxxvi., l. 1), though it more frequently denotes logical connection (as in this poem).

8. **Sunk**, hung.

tip: comp. Shenstone's *Economy*, iii. 85, "Sweetly-fashioned *tip* of Silvia's ear."

10. **world**, etc., your collective charms: comp. *L. L. L.* iv., "My *continent* of beauty." With this poem comp. Herrick's *The Changes*, addressed to Corinna:

"Be not proud, but now incline
Your soft ear to discipline; ...
You are young, but must be old,
And, to these, ye must be told,
Time, ere long, will come and plow
Loathéd furrows in your brow:
And the dimness of your eye
Will no other thing imply,
But you must die
As well as I."

No. XXX.

ON these lines Mr. Bullen says: "I give this song from Beloe's *Anecdotes*, where it is said to be taken from Walter Porter's *Madrigals and Airs*, 1632. I have searched far and wide for the song-book, but have not yet been able to discover a copy."

10. **borrow**: comp. *Othello* i. 3. 215. The word generally implies only a temporary transfer, but this restriction is now disregarded, *e.g.* to *borrow* words or customs.

No. XXXI.

GO, LOVELY ROSE.

ON this poem Archbishop Trench notes that Waller appears to have had in his eye the graceful epigram of Rufinus beginning *πέμπω σοι, Ῥοδόκλεια, τόδε στέφος*. Edmund Waller (1605-1687) was counted a great poet in his own day, but his poetry, though easy, flowing, and felicitous, "lacks sincerity and strength. Pope has eulogized his *sweetness*, which word we may allow if we limit its meaning to elegance, ease, and grace, without passion, energy, or creative force. His importance in English poetry is that he revived the heroic couplet.

2. **wastes**, etc.: here a kind of zeugma.

4. **resemble**, liken, compare: here used in an obsolete active sense; like the Lat. *simulare*, to make like; so in *F. Q.* iii. 10. 21, "And th' other... He did *resemble* to his lady bright"; Raleigh, *Hist. of World*, "Most safely may we *resemble* ourselves to God."

7. **shuns**, declines. For this use of 'shun' with an infinitive comp. *Acts*, xx. 27, "I have not shunned to declare unto you all the counsel of God"; and in another of Waller's poems, "The lark still shuns on lofty boughs to build."

graces, charms: this is the usual sense in the plural; in one passage of Milton, however, it means 'favour' (*Sams. Agon.* 360), "given with solemn hand as *graces*."

spied, espied: Spenser has 'spy' in the senses of 'a keen glance' and 'an eye.'

9. **In deserts**: comp. Gray's lines, "Full many a flower is born to blush unseen," etc.

11. **Small is the worth**, etc. Comp. *Comus*, 745, "Beauty is Nature's brag, and must be shown In courts, at feasts," etc.; also Shakespeare's *Sonnet*, iv., "Unthrifty loveliness, why dost thou spend Upon thyself thy beauty's legacy?"

13. **Bid**: governing the three imperatives 'come,' 'suffer,' and 'blush.'

16. **Then**, *i.e.* after having delivered your message.

17. **rare**: the original and usual sense of 'scarce' passes into that of 'incomparable': comp. *Wint. Tale*, i. 2.

20. **wondrous**. The adverbial use of this word, condemned by Johnson as barbarous, was very common in the seventeenth and eighteenth centuries: comp. Pope's *Rape of the Lock*, iii., "women, *wondrous* fond of place"; *Par. Lost*, v. 115.

No. XXXII.

TO CELIA.

THIS song is versified from passages in the love-letters of Philostratus the Sophist. It is comprised in Ben Jonson's *The Forest*, a collection of short lyrics first published in 1616, and including some of the finest of Jonson's lines.

3. **leave ... but**: hyperbaton for 'leave but a kiss,' or 'only leave a kiss'; see note, No. xxiv., l. 15.

8. **change**, *i.e.* exchange it.

9. **late**, lately.

10. **Not so much**: see note, No. XLII., l. 1.

11. **there**, with thee.

13. **didst ... sent'st**; see note, *Il Pens.* 46. For a similar idea comp. Herrick's poem, No. 94, in Palgrave's edition of that poet. Jonson has another song addressed to Celia, in *Volpone, or the Fox*:

“Come my Celia, let us prove,
While we may, the sports of love,” etc.

No. XXXIII.

CHERRY-RIPE.

THIS lyric is set to music in *An Houre's Recreation in Musike*, published in 1606, and in Robert Jones's *Ultimum Vale* (1608). The piece is now attributed to Campion (see notes, No. xvii.), of whom Mr. Bullen says: “It is time that Campion should again take his rightful place among the lyric poets of England. He was, like Shelley, occasionally careless in regard to the observance of metrical exactness, and it must be owned that he had not learned the art of blotting. But his best work is singularly precious. Whoever cannot feel the witchery of such poems as ‘Hark, all you ladies that do sleep!’ or ‘Thrice toss these oaken ashes in the air,’ is past praying for. In his own day his fame stood high ... Camden did not hesitate to couple his name with the names of Spenser and Sidney, but he has been persistently neglected by modern critics” (Preface to *Lyrics from Elizabethan Song-Books*). It may be compared with the *Cherry-Ripe* of Herrick:

“Cherry-ripe, ripe, ripe, I cry,
Full and fair ones; come and buy;
If so be you ask me where
They do grow? I answer, there
Whose my Julia's lips do smile;—
There's the land, or cherry-isle;
Whose plantations fully show
All the year where cherries grow.”

2. **roses**, etc. Comp. Spenser's description of Belphebe (*F. Q.* ii. 3):

“In her cheeks the vermeill red did shew
Like roses in a bed of lilies shed.”

3. **paradise**: see No. LVIII., l. 63, note.

6. **Cherry-Ripe**: this being the cry of the fruit-sellers; see Nares' *Glossary*.

themselves: here the subject of ‘do cry,’ being used without the simple pronoun; “(they) themselves do cry ‘Cherry-

Ripe,''' or (less probably) "they do cry themselves (to be) cherry-ripe." The use of *himself*, *themselves*, etc., as nominatives is common enough in Eliz. English (see Abbott, § 20), as it was in Early English, *Piers Plow.* 12,689, "if himself wolde." *Them* is a dative: at first *self* (i.e. the same) was added in order to define the subject, the pronoun being repeated in the dative before *self*: hence 'he him-self,' 'they them-selves.' The dative with *self* then came to be used alone, and even as a nominative. Finally, when *self* came to be regarded as a substantive it was added to possessives, e.g. my-self, your-self, Beauty's self, etc.

8. orient pearl; see *Hymn Nat.*, l. 231, note.

9. when ... snow: comp. *F. Q.* ii. 3:

"And when she spake,
Sweete words, like dropping honey, she did shed:
And twixt the pearls and rubins softly brake
A silver sound that heavenly music seemed to make."

10. *They*: grammatically redundant; comp. Abbott, §§ 248, 9, and the relic of an Anglo-Saxon idiom in such passages as Chaucer's *Prol.* 43-5, "A knight there was ... *That* from the time that he first began to riden out, *he* loved chivalry."

11. no ... nor: comp. Abbott, § 396.

13. angels, guardian spirits. 'Angel' is common in this sense; comp. 'her good angel,' and (since the face is here compared to a garden or paradise) refer to *Genesis*, ii. 22-4.

still, always: see note, No. xxiv., l. 2.

14. bended bows: comp. *Eccles.* xliii. 12, "The hand of the Most High hath *bended* it," said of the rainbow. Except in a few phrases with a special sense (e.g. 'on bended knees'), *bended* is replaced by *bent* in accordance with the general law that verbs ending in *ld*, *nd*, *rd*, change the *d* into *t* for the past tense and participle.

16. approach ... to come nigh. The phrase seems redundant, but 'approach' had an older sense = to resolve or set about; e.g. "Shunne evil, and approch to do wel" (Hellowes' *Guenara's Epist.* 15).

No. XXXIV.

CORINNA'S MAYING.

A LYRIC more faultless and sweet than this cannot be found in any literature. Keeping with profound instinctive art within the limits of the key chosen, Herrick has reached a perfection very rare at any period of literature in the tones of playfulness, natural description, passion, and seriousness which introduce

and follow each other, like the motives in a sonata by Weber or Beethoven, throughout this little masterpiece of 'music without notes' (Palgrave's note).

On the observances connected with the first of May see Chambers's *Book of Days*, i. 569; they are a survival of the Floralia of the Romans, who, in their turn, derived their festival from the East, where Sun-worship was associated with similar ceremonies. In England the festival has been shorn of much of its glory, but in Italy the anniversary is still kept up, young people going out at daybreak to collect boughs with which to decorate the doors of their relatives and friends. "In England, as we learn from Chaucer and Shakespeare and other writers, it was customary during the Middle Ages for all, both high and low—even the court itself—to go out on the first May morning at an early hour 'to fetch the flowers fresh.' Hawthorn branches were also gathered: these were brought home about sunrise, with accompaniments of horn and tabor and all possible signs of joy and merriment. The people then proceeded to decorate the doors and windows of their houses with the spoil. By a natural transition of ideas they gave the hawthorn bloom the name of the 'May'; they called the ceremony 'the bringing home the May'; they spoke of the expedition as 'going a-Maying.'"

2. **the god unshorn**, i.e. Apollo, the sun-god: comp. Milton's *Vac. Ex.* 37, "listening to what *unshorn* Apollo sings" (Lat. *Apollo imberbis*).

3. **Aurora**: see the notes on *L'Alleg.*, ll. 19, 20.

4. **fresh-quilted**: comp. "the *tissued* clouds" (*Hymn Nat.* 146), and "the *plighted* (i.e. interwoven) clouds" (*Comus*, 301), with the notes there.

5. **Slug-a-bed**: comp. 'lie-abed.' "The buttercup is no *slug-abed*," *N. and Q.* (Aug. 11, 1894). The obsolete verb *slug* is cognate with *slouch* and *slack*. Shakespeare has "Thou drone, thou snail, thou *slug*, thou sot," *Com. of Err.* ii. 2. 196: "Why, lady, fie, you slug-a-bed," *Rom. and Jul.* iv. 5. 2.

7. **bow'd**, as if saluting the rising sun.

10. **matins**: see note, *L'Alleg.* 114.

13. **Whenas**: see note, No. XXIX., l. 7.

17. **Flora**: see note, *L'Alleg.* 20.

22. **Against you come**, against your coming, in expectation of your coming. *Against* is essentially a preposition, but becoming by ellipsis a conjunction or conj. adverb; thus, 'against (the time) at which or that I come' = against I come. Comp. *Hamlet* i. 1. 158, "'gainst that season comes," and see Wordsworth's *Shakespeare and the Bible* on the occurrence of this idiom in *Gen.* xliii. 25; *Exod.* vii. 15; *Hamlet* II. 2, III. 4; *Rom. and Jul.*

iv. 1; etc. This use of *against* with reference to time is found in Spenser (*Prothal.* 17), Hooker, and Dryden.

orient pearls unwept: comp. *Hymn Nat.* 231, note; *S. A.* 728; and *M. N. D.* iv. 1. 59, "That same *dew* which sometimes on the buds Was wont to swell like round and *orient pearls*."

25. **Titan**, the sun, so called by Ovid and Virgil: comp. *Rom. and Jul.* ii. 3, "Titan's fiery wheels"; *Cymb.* iii. 4. 166.

26. **Retires**: here used reflectively.

28. **beads, prayers**: see note, *Lyc.* 22.

30. **turns, turns into, becomes**; so many young people are out in the fields that they are as busy as streets.

34. **tabernacle**: in allusion to the Jewish Feast of Tabernacles, *Levit.* xxiii. 40-43, "And ye shall take you on the first day the boughs of goodly trees and willows of the brook; ... ye shall dwell in booths seven days," etc.

35. **interwove**: see note, No. xxi., l. 14.

39. **we'll abroad**: the verb of motion omitted, as frequently in Shakespeare. Comp. *Ham.* ii. 2. 170, ii. 2. 265, iii. 1. 171, iii. 3. 4, iii. 4. 198.

48. **left to dream, left off dreaming**.

49. **plighted troth**: see notes, No. XLIV., l. 14; No. XLIX., l. 8.

50. **their priest, i.e.** with a view to marriage.

51. **green-gown**, a romp in the new-mown hay or on the grass.

54. **firmament**: comp. No. xxix., ll. 1, 2.

No. XXXV.

THE POETRY OF DRESS.

WITH the sentiments of these lines compare *The Sweet Neglect*, a song in Ben Jonson's play, "The Silent Woman," imitated from a Latin poem printed at the end of Petronius (see Percy's *Reliques*, III. ii.); and Herrick's own *Art above Nature* (No. 86, Palgrave's edition):

"I must confess mine eye and heart
Dotes less on nature than on art."

2. **Kindles**, produces. The verb *kindle* in the sense of 'to produce' is radically distinct from *kindle* in the sense of 'to inflame,' being perhaps connected with *kind* (A.S. *cynd*), nature. But Herrick may have the latter meaning in view. Comp. *As You Like It*, iii. 2. 358, "The cony that you see dwell where she

is *kindled*"; Wyclif, *Luke*, iii. 7, "Kyndlyngis of eddris" = generation of vipers." See No. XXVIII., l. 10, note.

3. *lawn*, see *Il Pens.* 35, note.

4. *fine distraction*, pleasing confusion: pron. dis-trac-ti-on. See Abbott, § 479.

5. *erring*, stray.

7. *neglectful*, neglected, worn carelessly. Here the word is used passively, as in *awful* (full of awe), *thankful*, etc.; not actively as in *awful* (exciting awe, see No. LXVII. 3), *thankful* (thankworthy, *P. of T.* v. l. 285): see Abbott, § 3.

thereby, beside it (by-there): here used strictly as an adverb of place.

8. *Ribbands*: a corruption of ribbon due to a wrongly-supposed connection with *band*; the M.E. form is *riban* (*Piers Plow.* ii. 16, "ribanes of gold" = golden threads). Comp. other corruptions due to the same endeavour to find some etymological connection for a word, e.g. *horehound*, *crayfish*, *causeway*, *penthouse*, etc.

12. *wild civility*, careless grace: an instance of oxymoron or joining together of apparent contrarities. Comp. Hor. *Odes*, i. 5. 5, "simplex munditiis"; and on 'civil' see *Il Pens.* 122, note.

13. *Do*: plural in agreement with *lawn*, *lace*, *cuff*, etc., taken collectively. Comp. the sentiment of Goldsmith's *Deserted Village*, 253:

"To me more dear, congenial to my heart.
One native charm, than all the gloss of art."

The last stanza of Jonson's *Sweet Neglect* runs thus:

"Give me a look, give me a face,
That makes simplicity a grace;
Robes loosely flowing, hair as free:
Such sweet neglect more taketh me,
Than all th' adulteries of art,
That strike mine eyes, but not my heart."

No. XXXVI.

1. *Whenas*: see note, No. XXIX., l. 7; also No. XXXIV., l. 13.

2. *flows ... liquefaction*, in allusion to the graceful flowing appearance of her silk dress. Comp. Spenser, *F. Q.* i. 1, "tinsel trappings woven *like a wave*."

5. *brave vibration*, the fine shimmering of the glossy silk. 'Brave,' fine, showy; so 'bravery' = finery (comp. *S. A.* 717): Fr. *brave*, gay, fine, and Scotch *braw*; see Nares' *Glossary*.

6. *taketh me*, captivates my heart; comp. *Prov.* vi. 25, "Neither let her *take* thee with her eyelids"; *Par. Lost*, ii. 554, "*Took* with ravishment the thronging audience"; also, *Hymn Nat.* l. 98, note.

No. XXXVII.

1. *attire*; see *Lyc.* 146, and No. XIX., l. 18, notes.

wit, intelligence, good taste; the radical sense of the word still appears in such words as *half-wit*, *unwitting* (A.S. *witan*, to know). See *L'Alleg.* 123, note.

5. *miss*, lack.

7. *Beauty's self*: see note on Orpheus' self, *L'Alleg.* 145.

No. XXXVIII.

ON A GIRDLE.

WITH this piece we may compare Herrick's *Upon Julia's Ribbon*. On Waller, see notes, No. XXXI.

5. *extremest*, outermost: an emphatic superlative common enough in Shakespeare (*As You Like It*, ii. 1), Bacon, Dryden, Addison, and others; such usages as 'most extreme,' 'the greatest extremes,' are not uncommon.

6. *pale*, enclosure; see note, *Il Pens.* 156.

8. *Did ... move*. Johnson notes as a defect of Waller's versification his frequent use of the expletive *do*, saying that "though he lived to see it almost universally ejected, he was not more careful to avoid it in his last compositions than in his first."

9. *compass*: comp. *Tr. and Cress.* i. 3. 276, "Than ever Greek did *compass* in his arms."

No. XXXIX.

A MYSTICAL ECSTASY.

WITH better taste and less diffuseness, Quarles might (one would think) have retained more of that high place which he held in popular estimate among his contemporaries (Palgrave's note). He wrote abundantly in prose and verse, and his books were extremely popular in his own day. His chief poetical work is

the collection known as *Divine Emblems* (1630), often dull, but often felicitous; his prose essays and meditations form what he called the *Enchiridion* (1640), containing occasional fine passages.

8. **became entire**: according to the Platonic view of love, the one being the complement of the other; they “did more than twine” (l. 11), for they became *one*.

10. **flax**: comp. 2 *Hen. VI.* v. 2, “To my flaming wrath be oil and *flax*.”

16. **I would not change**, etc., *i.e.* exchange: comp. No. XXXVIII., ll. 11, 12.

17. ‘Their wealth in proportion to mine is but as a counter (an imitation coin) to a real coin.’

To, in comparison with: comp. Spenser, *Prothal.* 48, “even the gentle stream seemed foul *to* them”; *Ham.* i. 2. 140, “Hyperion *to* a satyr”; and the use of the Greek *πρός*.

No. XL.

TO ANTHERA WHO MAY COMMAND HIM ANY THING.

1. **Bid me to live**: Comp. Hor. *Odes*, iii. 9. In current use the infinitive without *to* follows the verb *bid*, but compare lines 3, 9, etc.; *to* is probably inserted to meet the demands of rhythm. On this inconsistency in the use of *to* see Abbott, § 349.

2. **Protestant**, champion, witness, confessor.

12. **And 't**: see note on *bended*, No. XXXIII., l. 14.

22. **very eyes**: see note, No. XLII., l. 5.

No. XLI.

THESE lines are from John Wilbye's *Second Set of Madrigals*, 1609.

6. **So, so that**.

9. **So**, in this way, on this condition.

10. **doat upon**. The usual spelling is *dote*. Comp. *Il Pens.* 6, on changes of meaning in such words as ‘fond,’ ‘dote,’ etc. The word is here used in its later sense, not in the sense of M. E. *doten*, to be foolish; in Shakespeare we find both meanings: “Unless the fear of death doth make me *dote*” (*Com. of Err.* v. 1); “All their prayers and love Were set on Hereford whom they *doted* on (2 *Hen. IV.* ii. 1). An intermediate stage of meaning is found in “Should ravish *doters* (*i.e.* foolish lovers) with a false aspect” (*L. L. L.* iv. 3. 260).

No. XLII.

ON Sir Charles Sedley see notes to No. XXII.

1. **Not, Celia, that.** The construction with *not that* is elliptical, and *that* has the force of *because* (see Abbott's *Shak. Gram.*), = (I remain true to you) not because I juster am, etc.

5. **very thee, thy very self:** the use of *very* as an emphatic adjective is common enough, though not with a pronoun, *very* being from Lat. *verus*, true or real, in which sense we find it in *Two Gent.* iii. 2, "*very* friend"; *Wint. Tale*, i. 2, "*verier* wag"; *Comus*, 428, "*very* desolation."

7, 8. **only, i.e.** the face of thee *alone*, the heart of thee *alone*; Abbott, § 420.

11. **can but afford**, can supply no more than. This use of *afford* is rare with reference to individuals: comp. Greene's *Pandosto*, 36, "He wondered how a country maid could *afoord* such courtly behaviour."

13. **store:** see note, *L'Alleg.* 121.

15. **change.** The spirit of the last two lines is finely expressed in Suckling's poem on *Constancy*.

No. XLIII.

TO ALTHEA FROM PRISON.

SEE notes on No. xxv. Lovelace was twice imprisoned, in April, 1642, and again in 1648: on the former occasion he wrote this song. Althea cannot be identified, but she is said to have become the poet's wife.

1. **unconfined.** Perhaps here in the wider sense of 'unconfined': see note, *L'Alleg.* 40. Shakespeare has the word 'unconfined' in *M. W. of W.* ii. 2.

3. **brings:** the subject is 'Love,' object 'Althea.'

4. **grates**, grated windows of the prison: Shakespeare has "to look through the grate" (*M. W. of W.* ii. 2), in the sense of 'to be in prison.'

5. **tangled, etc.** Comp. *Lycidas*, 69, and Herrick's lines (No. xcv. *G. T.* edit.):

"It chanced a ringlet of her hair
Caught my poor soul as in a snare;
Which ever since has been in thrall."

7. **Gods.** Palgrave notes: "Thus in the original; Lovelace in his fanciful way making here a mythological allusion. *Birds*, commonly substituted, is without authority."

wanton, revel: comp. *Par. Lost*, v. 294, "Nature here *wanton*ed as in her prime."

10. **With no allaying Thames**, *i.e.* undiluted with water. For this special use of *allay* (really a doublet of *alleviate*) compare Elyot, *Governour*, 36, "Galen will not permit that pure wine without *alaye* of water should be given to children." Ben Jonson, *Magnetic Lady*, iii. 1. 496, has, "He only takes it in French wine, With an *allay* of water." There was a M.E. verb *aleggen*, to put down or mitigate, and this was confused in form and sense with the old French *aleger*, to alleviate. "Amidst the overlapping of meanings that thus arose, there was developed a perplexing network of uses of *allay* and *allege*, that belong entirely to no one of the original verbs, but combine the senses of two or more of them" (see *New Eng. Dict.*).

11. **careless**, undisturbed, free from care; as in Pope's line, "wisely *careless*, innocently gay," and in the older use of the unrelated word *secure* (comp. *L'Alleg.* 91, and Abbott, § 3).

with roses. There is a zeugma in 'crowned' as applied both to 'heads' and 'hearts': comp. *Alex. Feast*, 7. These two lines are in the absolute construction.

13. **thirsty grief.** As Burton (*Anat. of Mel.* ii., § 5. 1) says, "For which cause the ancients called Bacchus *Liber pater a liberando*. ... Therefore Solomon, *Prov.* xxxi. 6, bids wine be given to him that is ready to perish and to him that hath grief of heart": comp. *Hor.* ii. 11. 17, "Dissipat Evius Curas edaces"; i. 7. 31, "Nunc vino pellite curas."

14. **healths:** comp. *Macb.* iii. 4, "Come, love and *health* to all, I drink to the general joy of the whole table."

15. **tipple**, drink freely. This less restricted use of the word was never common, nor is it the original sense. *Tipple* is frequentative of *tip*, *i.e.* to tilt the wine-glass.

17. **like committed linnets**, like caged linnets: comp. 2 *Hen. IV.* i. 2, "the nobleman that *committed* the prince." Another reading is "linnet-like confined," probably suggested by the thought that the plural 'linnets' does not accord with the singular pronoun 'I.'

18. **sing:** comp. *Il Pens.* 117.

23. **Enlargéd**, at large, unconfined: comp. *Hen.* V. ii. 2, "Enlarge the man *committed* yesterday."

30. **in my soul am free.** Comp. *Par. Lost*, i. 254, "The mind is its own place"; *Comus*, 383, "He that hides a dark soul and

foul thoughts ... Himself is his own dungeon"; also the old song of *Loyalty Confined*; here are two stanzas:

"That which the world miscalls a jail,
A private closet is to me;
Whilst a good conscience is my bail,
And innocence my liberty:
Locks, bars, and solitude together met
Make me no prisoner, but an anchorite.

My soul is free as ambient air,
Although my baser part's immew'd,
Whilst loyal thoughts do still repair
T' accompany my solitude:
Although rebellion do my body bind,
My king alone can captivate my mind."

See also Byron's "Eternal Spirit of the Chainless Mind" (*G. T.* ccliii.).

No. XLIV.

TO LUCASTA.

SEE notes on Nos. XXV. and XLIII. by the same author.

3. that: sc. if it were.

9. 'suage: comp. No. XIX., l. 36, 'bove = above; also Abbot, § 460.

10. blue-god's, i.e. Neptune's. Ovid speaks of Neptune as *caeruleus deus*: comp. *Comus*, 29, in allusion to the blue-haired deities of the sea.

13. seas and land, sc. be.

14. faith and troth ... controls. The verb is singular as faith and troth may be taken as = plighted faith or trothplight (see *Wint. Tale*, i. 2. 278). *Troth* is a variant of *truth*, as we see in *M. N. D.* ii. 2. 36, "And to speak *troth*, I have forgot our way": see further Nares' *Glossary*.

15. separated souls: perhaps in allusion to the Platonic theory of love.

19. anticipate, realize beforehand.

22. eyes Can speak: comp. *Childe H. P.* iii. 21, "Eyes looked love to eyes which *spake* again."

24. earthy: comp. *Il Pens.* 92. Earthy bodies may be here contrasted with spiritual bodies, the body being turned to the soul's essence (see *Comus* 459-63, for this Platonic idea).

No. XLV.

ENCOURAGEMENTS TO A LOVER.

THIS is Orsame's Song in *Aglaura*, a tragi-comedy which has been described as "a monster of tedious pedantry," and was produced in gorgeous style in the year 1637-8, when Suckling was about thirty years of age. "The temper expressed in 'Why so pale and wan' was in sympathy with the age, and gave a delight which seems to us extravagant; Suckling's admiration for Shakespeare not preventing him from being one of the chief heralds of the poetry of the Reformation."

1. **fond**: see note, *Il Pens.* 6.

2. **Prythee**; also written *prithee* and *pr'ythee*, familiar fusions of 'I pray thee.'

3. 'If looking well cannot move ner, will looking ill succeed in doing so.'

11. **Quit**, leave off. The intransitive use of the verb arose from the suppression of the object; hence the transition from *abandon* to *cease*.

12. **take**: see note, No. xxxvi., l. 6, and *Hymn Nat.* 98.

13. **of herself**, of her own accord: comp. Longfellow's *Endymion*, 4:

"Like Dian's kiss, unasked, unsought,
Love gives itself."

No. XLVI.

A SUPPLICATION.

THIS piece is from the *Davideis* , an epic on the subject of the life of King David. This epic is one of Cowley's more ambitious works, the others being the *Pindaric Odes* and the *Mistress*, a series of love poems. Cowley was in his own day considered the greatest of English poets, but to modern readers he is best known as a prose essayist. The best commentary on this piece will be found in Nos. II. and LXVII., where the power of music is the theme. See further on No. LIII.

11. **numerous**, harmonious: comp. *Par. Lost* v. 150, "prose or *numerous* verse"; also the use of 'numbers' in the sense of verse, as in No. IV., l. 4, and Milton's *Lines on Shakespeare*.

15. **virtue**: see note, *Il Pens.* 113.

21. **nourishment**, etc.: comp. *Twelfth Night*, l. 1, "If music be the food of love, play on"; *A. and C.* ii. 5. 1, "music, moody food Of us that trade in love."

No. XLVIL

THE MANLY HEART.

IN 1613 George Wither had written *Abuses Stript and Whipt*, a series of satires in which he attacked the clergy; in 1615, while in prison on account of these satires, he wrote a group of pastoral elegies called *The Shepherd's Hunting*, in which as Philarete (*i.e.* lover of virtue), aided by his dogs (*viz.* the satires referred to above), he again attacked various abuses; and in *The Mistress of Philarete*, he sings the praises of *Faire Virtue*, a perfect woman. In 1618 he had written a poem called *Wither's Motto*, the motto being *Nec habeo, nec careo, nec curo* (I have not, I want not, I care not), and in the poem before us he carries this spirit into the affairs of love. This song, *The Manly Heart*, also known as *The Shepherd's Resolution*, first appeared in *Fidelia*, 1615. Wither's fame owes much to the insight of Charles Lamb (see Swinburne's *Miscellanies*); he had been depreciated by Pope and his contemporaries, and even Percy, though including this poem in his *Reliques*, speaks of the author as 'not altogether devoid of genius.' "As a religious poet Wither, in the words of Charles Lamb, reached a starry height far above Quarles, and his sweet fancy and exquisite tenderness irresistibly provoke his reader's love." He was a voluminous writer and his work is throughout characterized by manliness, frankness, and independence.

4. 'Cause, here used to suit the trochaic effect of the verse. Comp. *Macb.* iii. 6. 21, "But, peace! for from broad words and 'cause he failed." Even in prose we have "I will never despair, cause I have a God; I will never presume, cause I am but a man" (Felltham, *Resolves*, i. 60). See Abbott, § 460.

6. meads. 'Mead' is that which is mowed, the M.E. *mede* being akin to *math* in 'aftermath' = an after-mowing. *Mead* is from the nominative and *meadow* from the dative *moéd-we*: comp. the double forms *shade* and *shadow* (see Skeat's *Princ. of E. Etym.*, § 212).

7. If she be, etc. Comp. Sheridan's *Duenna*, i. 2:

"I ne'er could any lustre see
In eyes that would not look on me;
I ne'er saw nectar on a lip
But when my own might nectar sip."

Comparison is sometimes made with Shelley's 'Love's Philosophy' (*G. T.* ccxxviii.), "What are all these kissings worth, If thou kiss not me," but there the idea is essentially distinct.

9. silly: see *Hymn Nat.*, l. 92, note.

pined, tormented, made to pine. 'Pine' is obsolete in this active sense, which was common enough in the seventeenth cen-

tury; in fact the M.E. verb *pinen* is almost always transitive = to torment; the subst. *pine*, meaning pain or torment (Lat. *poena*). Comp. Chaucer, *C. T.* 1326, "Well I wot that in this world great *pine* is"; and see Nares' *Glossary*.

14. **Turtle-dove**: see note, *Hymn Nat.* 50.

pelican: here regarded as an instance of extreme affection, in allusion to the notion that young pelicans were fed on their mothers' blood; see *Rich. II.* ii. 1; *K. Lear*, iii. 4, "pelican daughters," etc.

19. **well deservings known**, i.e. the knowledge of her merits (a Latinism): comp. *P. L.* ii. 21, "this loss recovered" = the recovery of this loss; *Sams. Agon.* 1253, "offered fight" = offer of fight; No. LXVII., l. 1, etc.

26. **play the fool**: comp. *2 Sam.* x. 12, "let us *play* the man"; *2 Hen. IV.* ii. 2, "Thus we *play the fool* with time"; *Hen. VIII.* ii. 2, "To *play* the woman."

33. **Great**, etc. This line recapitulates in inverse order the qualities specified in the four preceding stanzas, viz., beauty, tenderness, goodness, and rank.

34. **the more**. 'The' (O.E. *thē*) before comparatives is an adverb, the instrumental case of the definite article *the*; *the more*, O.E. *thē mare* = Lat. *eo magis*, in that degree more. Comp. M.E. never *the* bet = none the better (Chaucer, *C. T.* 7533), where *never* is used as in this poem. See Morris, *Eng. Accid.* § 312.

No. XLVIII.

MELANCHOLY

THIS poem is now generally believed to be the work of Fletcher, the friend and fellow-worker of Beaumont. It is a song in the play called *The Nice Valour*, printed in 1647, and but for the fact that Milton's poem was published two years previously "it would," Trench thinks, "be difficult not to think that we had here the undeveloped germ of *Il Penseroso* of Milton." It is certainly very difficult not to think so,—so difficult that we are compelled to suppose that Fletcher's poem, though not printed, had been well known some years before *The Nice Valour* appeared. In *The English Poets* Bradley speaks of them as "the wonderful verses which suggested *Il Penseroso* and are hardly surpassed by it." There is a third famous poem on Melancholy, published in 1621, which certainly suggested some of the imagery of *Il Penseroso* and must have been known to Fletcher. This is "The Author's Abstract of Melancholy, Διαλογὸς," prefixed by Burton to his famous *Anatomy of Melancholy*. In *The Nice*

Valour the poem under notice appears as "The Passionate Lord's Song."

1. Hence : see note, *L'Alleg.* 1.

vain delights : see notes, *Il Pens.* 1, 2

7. sweetest, etc. : see notes, *L'Alleg.* and *Il Pens.*, *passim*.

8. fixed eyes : see notes, *Il Pens.* 4 and 39.

9. mortifies, chastens and subdues. Comp. the phrase 'to mortify the flesh'; also *M. of V.* i. 1, "Let my liver rather heat with wine Than my heart cool with *mortifying* groans."

10. look, etc. : comp. *Il Pens.* 43, note.

11. tongue, etc. : comp. *Il Pens.* 45, 55.

12. Fountain heads, etc. : briefly, retired spots.

13. pale passion : comp. *Il Pens.* 41, "held in holy *passion* still," and note ; also Collins' *The Passions* :

"With eyes upraised as one inspired,
Pale Melancholy sat retired."

14. Moonlight, etc. : comp. *Il Pens.* 59, note.

15. save bats, etc. This seems to include bats and owls among fowls, and in *M. E.* 'fowl' is applied to birds in general: comp. Scott's *Ancient Gaelic Melody* (see *Legend of Montrose*):

"Birds of omen, dark and foul,
Night-crow, raven, bat and owl."

It must be remembered however that *save*, *but* and *except*, are used with more license in poetry than in prose: comp. *Par. Lost*, ii. 333, 336, and 678. Even in Milton's prose we find, "No place in Heaven or earth, *except Hell*, where Charity may not enter."

16. parting, *i.e.* of the dying.

19. dainty sweet, delicately sweet. 'Dainty' was first a substantive ; the attributive use is a secondary one.

No. XLIX.

THE FORSAKEN BRIDE.

THIS is one of the most touching and beautiful of the older Scottish songs. It is given by Percy with the following note : "This is a very ancient song, but we could only give it from a modern copy. Some editors, instead of the four last lines in the

second stanza, have these, which have too much merit to be wholly suppressed :

‘ When cockle shells turn siller bells,
And mussels grow on every tree,
When frost and snaw sall warm us a’,
Then sall my love prove true to me.’”

The ballad is usually entitled *Waly, Waly*, and was first published in Allan Ramsay’s *Tea-Table Miscellany* in 1724, and marked ‘Z’ as an Old Song. Some have dated it about the middle of the sixteenth century. Part of it (by Mr. Chambers all of it) has been pieced into a later ballad on the Marchioness of Douglas, married 1670, and deserted by her husband (see Allingham’s *Ballad Book*); but there is not sufficient evidence to connect it with any historical person or event. See further in Shairp’s *Sketches in History and Poetry*, where he says: “Let no Englishman read it, ‘Waily, Waily,’ as they sometimes do, but as broadly as they can get their lips to utter it—‘O Wawly, Wawly.’”

1. **waly, waly**: an exclamation of sorrow, the root and the pronunciation of which are preserved in the word *caterwaul*. It is the A.S. *wala*: comp. the exclamation *wellaway*, M.E. *weil-away*, = A.S. *wá, lá, wá*, lit. *woe! lo! woe!* This expression, being misunderstood, was turned into “weal (is) away,” “well-a-day,” etc.

2 *et seq.* **brae**, hillside; **burn**, brook; **yon**, see note, *Il Pens.* 52; **wont**, see note, *Il Pens.* 37; **gae**, go; **aik**, oak; **syne**, then, afterwards (comp. the phrase ‘Auld langsyne’). In old Scottish poetry we find ‘syn ellis’ = since else: O.E. *sins* is from A.S. *siththan* = after that.

5. **aik**. The word *acorn* has no connection with *aik* or *oak*, the suffix having been changed from a notion that A.S. *aecern* meant an *oak-corn*. Hence, as Skeat points out, Chaucer’s expression “acornes of oaks” is correct, not tautological.

8. **true**. There is no contradiction here; true = troth = plighted: see note, No. XLIV., l. 14.

lichtly, lightly, make light of, slight, despise. *Lichtly* is found also as an adj. = contemptuous, and as a noun: there are also the noun *lichtlyness*, and the verb *lichtliefie* = to slight.

9. **but**; another version is *gin*, “a Scottish idiom to express great admiration,” see the ballad of *Edom o’ Gordon*.

13. **busk**, adorn, dress; this word is etymologically connected with *bound* in the sense of ‘ready,’ ‘prepared,’ and in the ballad of *Edom o’ Gordon* there is the phrase “*busk and boun*.”

14. **kame**, comb.

15. **forsook**: see *Il Pens.* 91, "the immortal mind that hath *forsook*," and note there on the use of the form of the past tense as a past participle; comp. l. 18.

17. **Arthur-seat**, Arthur's Seat, a hill near Edinburgh, on the slope of which is the well referred to in l. 19.

25. **fell**, fiercely: comp. note, *Lyc.* 91.

32. **cramasie**, crimson. The word is from the Arabic *kermes*, *qirmiz*, the kermes insect, which yields the dye: *carmine* is a doublet of this word: comp. *Il Pens.* 33, note. The French is *cramoisi*, also used in the wide sense of any dark, reddish, ingrained colour.

33. **wist**, known: pres. tense, *I wot*; past, *wist*, in all persons; ppr. *witting* (A.S. *witan*, to know).

35. **gowd**, gold; **siller**, silver. The old ballads delight in such epithets: see article on "Ballad" (*Ency. Brit.*); "a curious note of primitive poetry is the lavish and reckless use of gold and silver."

No. L.

THIS beautiful example of early simplicity is found in a Song-book of 1620 (Palgrave), viz. Martin Peerson's *Private Music*, of which only one perfect copy, preserved in the Bodleian Library, is extant.

5. **lullaby**; the word is from *lull*, an imitative word from the repetition of *lu lu*, a drowsier form of the more cheerful *la la* used in singing: comp. *M. N. D.* ii. 2. 14, "Lulla, lulla, lullaby."

21. **for**, in return for.

No. LI.

FAIR HELEN.

THE ballad of *Helen of Kirconnell* appears in Scott's *Minstrelsy of the Scottish Border*, the first two volumes of which were published in 1802, the third in 1803, containing no fewer than forty ballads not before published; among these are *Helen of Kirconnell*, *The Twa Corbies*, etc. Scott gives a worthless 'First Part' of this ballad, comprising six verses ("My captive spirit's at thy feet," etc.). Other versions are given by Herd, Ritson, Jamieson, and others. Wordsworth has a ballad (*Ellen Irwin*) of little merit, on the same story. Adam Fleming, says tradition, loved Helen Irving or Bell (for this surname is uncertain as well as the

date of the occurrence), daughter of the Laird of Kirconnell, in Dumfriesshire. The lovers being together one day by the river Kirtle, a rival suitor suddenly appeared on the opposite bank and pointed his gun: Helen threw herself before her sweetheart, received the bullet, and died in his arms. Then Adam Fleming fought with his guilty rival and slew him (Allingham's *Ballad Book*, G. T. Series).

7. **burd** (bird), damsel, young lady.

11. **meikle**, great, much. *Much* is shortened from old Saxon *mochel*, A.S. *mycel*, much, great, many.

21. **compare**, comparison: used as a substantive in such phrases as "beyond compare" (*Par. Lost*, i. 588), "above compare" (*Par. Lost*, vi. 705, *S. A.* 556).

No. LII.

THE TWA CORBIES.

ON this ballad see the notes on No. LI. It is given by Scott "as written down, from tradition, by a lady." It is a singular circumstance, says Sir Walter, "that it should coincide so very nearly with the ancient dirge called *The Three Ravens*, published by Mr. Ritson in his 'Ancient Songs'; and that, at the same time, there should exist such a difference as to make the one appear rather a counterpart than a copy of the other." But it is not strange that the same ballad should appear in an old Scottish as well as an old English form; there are many ballads of which this is true, e.g. *Little Musgrave*, *Edom o' Gordon*, *Hugh of Lincoln*, etc. There are, in fact, three versions of *The Twa Corbies*, one English and two Scottish: (1) *The Three Ravens* given by Ritson, who says that it is much older, not only than the date of the book from which he took it (Ravenscroft's *Melismata*, 1611), but than most of the other pieces contained in it. (2) The version given in Scott's *Minstrelsy*. (3) A different version which appears in Motherwell's *Minstrelsy*.

Mr. Palgrave has included such ballads as this, and Nos. XLIX. and LI., in the Second Book of the *Golden Treasury* on the ground that, if not in their origin, at any rate in their present form, they appear to be due to the seventeenth century.

1. **all**: see note, *L'Alleg.* 33, and comp. *Hymn Nat.* 207.

alane, alone. *Alone* = all-one, M. E. *al one*: comp. *only* = one-ly; *atone* = at-one. *Lone* is therefore a shortened form. See Marsh's *Lect. on Eng. Lang.* xiv., where *my lane*, *her lone*, etc., are explained as due to hasty pronunciation of *me all one*, *her all one*, etc.

2. **corbies**, ravens, carrion crows: Fr. *corbeau*, Lat. *corvus*. Etymologically the English word *crow* can claim no relationship with *corvus*: see Müller's *Lectures*, i. 412.

mane, moan.

3. **tane ... t'other**, or (in another version), **t'ane ... t'ither**, the one ... the other: a familiar Scottish fusion of the words. These words were used not only as substantives, but often in old Acts of Parliament as adjectives, e.g. "the *tane* half of the lands"; there is also the form *tanehalf*=one-half. Comp. "Thei brougthen *the tother* forth"; see Irving's *Scot. Poetry*, p. 88.

5. **fail**, turf, sod.

6. **wot**: see note, No. XLIX., l. 33.

13. **hause-bane**, neck-bone, from *hals* or *hawse*, the neck or throat, O.E. *halce*; comp. *Piers Plow*, "hongen bi the hals." There is a verb *to halse*, i.e. to embrace or hug.

14. **een**, old plural *eyen*, eyes: see note, *Hymn Nat.* 223.

16. **theek**, thatch: radically allied to *deck*, *protect*, *integument*, etc.

Motherwell's version of the fourth stanza runs thus:

"Ye shall sit on his white hause-bane,
I will pick out his bonnie blue een;
Ye'll take a tress of his yellow hair,
To theek your nest when it grows bare;
The gowden down on his young chin
Will do to rowe my young ones in."

No. LIII.

ON THE DEATH OF MR. W. HERVEY.

ABRAHAM COWLEY (1618-1667) nowhere shows to greater advantage than in his elegiac verses on his friends Hervey and Crashaw. Mr. William Hervey (or Harvey) was his fellow-student at Cambridge, and the poem here given, which appeared in Cowley's collected poems in 1656, therefore suggests comparison with Matthew Arnold's *Thyrsis*, Milton's *Lycidas*, and Tennyson's *In Memoriam*. It is evidently the sincere expression of a personal loss. Mr. Palgrave points out that "the poetical and the prosaic, after Cowley's fashion, blend curiously in this deeply-felt elegy," but some of the stanzas are very beautiful.

2. **unwilling light**: comp. "the morning's war, When dying clouds contend with growing light," 3 *Hen. VI.* ii. 5. 1.

3. **sleep, death's image**: comp. "death-counterfeiting sleep," *M. N. D.* iii. 2. 364; "Still sleep mocked death," *W. T.* v. 3. 20.

14. **around**, here an adverb = 'on all sides,' intensifying the significance of 'besieged.'

17. **fields of Cambridge**, etc. : comp. *Lyc.* 23-31.

26. **inform**, to give form to, to animate.

30. **chiefest** ; see note, *Il Pens.* 51.

41. **spirits**, essence.

55. **in water** : in allusion to the classical belief that the sun set in the ocean ; in *Comus* 95, Milton refers to the opinion of the ancients that the waves of the Atlantic hissed as the fiery wheels of the sun's chariot touched them.

No. LIV.

FRIENDS IN PARADISE.

THIS poem, otherwise entitled *Communion with the Holy Dead*, or (more briefly) *The Departed*, is one of the best known, as it is one of the finest, of Vaughan's poems. Vaughan's spiritual experiences led him to dwell in his poetry upon such themes as the littleness of time and the greatness of eternity (see No. LXVI., notes), the sinfulness of sin, the death and saving grace of Christ, and the life beyond the grave. And as *The Retreat* suggests a comparison with Wordsworth's *Ode on Immortality*, so this poem refers to several of the fundamental questions raised in Tennyson's *In Memoriam*. Comp. also Donne's *Sonnet to Death*.

4. **clear** : "the memory of dead friends doth brighten my sad thoughts." Comp. *In Mem.* xciv.

8. **remove**, removal, going down. For this use of the verb as a substantive, comp. *Ham.* iv. 5. 63, "author of his own remove"; *M.* for *M.* i. 1. 44 ; and for substantives of similar formation see *Ham.* i. 1. 57, *Rich. II.* i. 2. 2, and Abbott, § 451.

10. **trample on**, overpower, throw into the shade.

13. This stanza refers to Christ, who *humbled* Himself for man's sake. Comp. *In Mem.* xxxvi.

15. **your walks**, Christ's abode, Paradise.

17. **beauteous Death** : comp. *In Mem.* lxxiv., lxxxii.

19. **mysteries** : comp. *In Mem.* xxxi., and No. LXIV., l. 7 ; also *Il Pens.* 89-92.

28. **strange thoughts** : comp. *In Mem.* xliv., cxxiv., cxxx., cxxxi. ; also No. XIV., notes *passim*.

No. LV.

TO BLOSSOMS.

1. **pledges**, offspring : comp. *Lyc.* 107, note.

3. **date**, allotted period. The use of 'so' here shows that 'date' denotes not a point of time but a length of time: comp. Shakespeare (*G. T.* xxiii.), "Summer's lease hath all too short a *date*." The application of *date* (Lat. *datum*, given) to time is due to the fact that in classical Latin *datum* was employed on documents to mark the time and place of writing, e.g. *datum Romae*, given (i.e. written) at Rome; comp. the legal phrase, "Given under my hand and seal this day."

not so past, **But**, etc. After negatives this adversative use of *but* is still found colloquially: more commonly *but* is replaced by *that* with a negative in the dependent clause, e.g. "Your date is not so past *That* you may *not* stay," etc.: see Abbott, § 121, and comp. No. LXIV., 15.

7. **What**, interjectional: but compare the use of what = why, as in *Par. Lost*, ii. 94: see Abbott, §§ 253, 297.

8. **hour or half's**; doubly elliptical. The possessive suffix is added only to the latter alternative. English is remarkable for the manner in which complex phrases are treated as if they were one word capable of inflexion.

10. **'Twas pity**: in such short phrases the article was often omitted.

15. **brave**, fine: see note, No. xxxvi., l. 5.

16. **pride**, glory: comp. *Par. Lost*, vii. 477, "Summer's *pride*."

The complex, metrical, and rhyming structure of this piece and the next should be noted. In the first the rhyme formula is *a b b c c b*, and the initial lines of the three stanzas rhyme together the whole piece being thus compactly bound together. In the second the formula is *a b c b d d c e a e*, an arrangement which marks the equal ebb and flow of the verse while maintaining the unity of the stanza as a whole.

No. LVI.

TO DAFFODILS.

SEE notes on Nos. XXIV. and LV.

1. **Daffodils**: see note, *Lyc.* 150.

4. **his noon**: see note, *Il. Pens.* 68.

No. LVII.

THE GIRL DESCRIBES HER FAWN.

THIS description forms about a third part of Marvell's poem of *The Nymph complaining for the Death of her Fawn*. In the opening the nymph recounts the manner of the fawn's death, her receiving it as a gift from a faithless lover who "left his fawn, but took his heart," her joy in the society of her pet, and her conviction that its love was "far more better than the love of false and cruel man." Then follows the description here given, on which Palgrave says: "Perhaps no poem in this collection is more delicately fancied, more exquisitely finished. By placing his description of the fawn in a young girl's mouth, Marvell has, as it were, legitimated that abundance of imaginative hyperbole to which he is always partial; he makes us feel it natural that a maiden's favourite should be whiter than milk, sweeter than sugar—'lilies without, roses within.' The poet's imagination is justified in its seeming extravagance by the intensity and unity with which it invests his picture." In the concluding portion of the poem the nymph declares her determination to preserve in a vial the dying tears of her favourite, to fill up the vial with her own tears, to die and to have over her grave a weeping statue of herself cut in marble:

"Then at my feet shalt thou be laid,
Of purest alabaster made;
For I would have thine image be
White as I can, though not as thee."

No. LVIII.

THOUGHTS IN A GARDEN.

MARVELL here throws himself into the very soul of the *Garden* with the imaginative intensity of Shelley in his *West Wind*. This poem appears also as a translation in Marvell's works. The most striking verses in it, here quoted as the book is rare, answer more or less to stanzas 2 and 6:

"Alma Quies, teneo te! et te, germana Quietis,
Simplicitas! vos ergo diu per templa, per urbes
Quaesivi, regum perque alta palatia, frustra:
Sed vos hortorum per opaca silentia, longe
Celarunt plantae virides, et concolor umbra."

(Palgrave's note.)

"The element of enjoyment of nature," says Stopford Brooke, "seen already in Walton's *Compleat Angler*, is most strong in Andrew Marvell, Milton's friend. In imaginative intensity, in the fusing together of personal feeling and thought with the delight received from nature, his verses on the *Emigrants in the Bermudas*, and the *Thoughts in a Garden*, and the little poem *The Girl describes her Fawn*, are like the work of Wordsworth on one side, like good Elizabethan work on the other. They are like Milton's songs, the last and the truest echo of the lyrics of the time of Elizabeth, but they reach beyond them in the love of nature."

1. **amaze**, bewilder, perplex. The word is obsolete in this reflexive sense: comp. Milton's *Colast.* 357, "I *amaze* me"; Walton's *Angler*, "I might easily *amaze* myself." See further *Hymn Nat.* 67, note.

2. **the palm, the oak, or bays**; used in a general way for military, civil, and academic honours. The bay is the laurel wreath awarded to poets and scholars: comp. Drayton's *Poly.* 15, "Whether they Her beauty should extol or she admire their *bay*"; Brown's *Pastorals*, i. 1:

"I played to please myself on rustic reed,
Nor sought for *bay*, the learned shepherd's meed."

The palm is the token of victory. The Romans gave a crown of oak-leaves to him who saved the life of a citizen: comp. *Coriol.* i. 3, and see notes on *Lycidas*, ll. 1, 2.

3. **uncessant**: see note on 'unexpressive,' *Lyc.* 176, and comp. Abbott, § 442.

5. **narrow-vergéd**, of small compass.

6. **upbraid**, reproach. The smallness of the honour when compared with the extent of their labour is so disproportionate as to be a kind of reproach.

7. **all**. The contrast here is between 'some single' in line 4, and 'all' in line 7.

12. **busy ... men**. Comp. *L'Alleg.* 118, "the *busy* hum of men"; *Rom. and Jul.* iii. 1, "the public haunt of men"; and Homer's *ῥυαδὸν τ' ἀνθρώπων* (*Il.* x. 13).

13. **if here below**; elliptical for 'if they grow here below (i.e. on this earth) at all.'

15. **all but rude**, little better than barbarous.

16. **To**, in comparison with. Comp. *Ham.* iv. 5. 125, "Treason can but peep *to* what it would."

18. **amorous**: probably here used passively in the obsolete sense of 'lovely' or 'lovable.'

19. **Fond**; see *Il Pens.* 6.

22. **hers**. The original is *her*, there bring an elliptical comparison = 'How far these beauties exceed (the beauties of) her': comp. *Il Pens.* 20, note).

25. **run**, etc.: when the passion of Love has run its course.

28. **Still**, always: see Abbott, § 69.

29. **Daphne**, an Arcadian goddess who was pursued by Apollo, and having prayed for aid was changed into a laurel tree (Gk. δάφνη): comp. *Comus*, 661, "As Daphne was, Root-bound, that fled Apollo."

31. **Pan ... Syrix**. Syrix was an Arcadian nymph who, being pursued by Pan, fled into the river Ladon, and at her own request was changed into a reed, of which Pan then made his flute (called a syrix). Comp. *Arcades*, 106, "Though Syrix your Pan's mistress were," etc. In Spenser's *Shepherd's Calendar* (*Ecl.* iv.) Pan represents Henry VIII., and Syrix Anne Boleyn, and in Jonson's *Satyr* Queen Anne is compared to the same nymph. Pan was the god of flocks and shepherds among the Greeks; from the fact that he was accustomed to startle travellers came the phrase τὸ Πανικόν (δείμα), *Panic* fear; hence the word *panic*.

37. **nectarine**: originally an adjective, as in "nectarine fruits" (*Par. Lost*, iv. 332); now applied to a variety of the peach.

curious, exquisite, satisfying the curious or fastidious taste (*Comus*, 714, "the curious taste").

39. **melons**, etc. With the whole of this passage compare No. LXII., ll. 21-24.

41. This whole stanza suggests reference to such poems as Keats' *The Poet's Dream*:

"From these create he can
Forms more real than living man" (*G. T.* cccxxiv.);

Wordsworth's *Nature and the Poet* (*G. T.* cccxxxiii.):

"The light that never was on sea or land,
The consecration, and the Poet's dream";

the same poet's *Inner Vision* (*G. T.* cccxvii.) and *Ode on Immortality*; and Shelley's *Invitation* (*G. T.* cccvii.) and *Ode to the West Wind* (cccxxii.).

43. **kind**, nature (A.S. *cynde*, natural): comp. "her own natural kind" (*Ode on Immortality*).

46. **Far other**, *i.e.* very different: comp. *Comus*, 612, “*far other arms.*” As *other* has here its radical sense of *different*, it may be modified by an adverb.

47. **Annihilating**, etc. In an ecstasy of imaginative delight the poet almost becomes one with the scene he contemplates.

51. **body's vest**. Comp. *Il. Pens.* 91, and *Merch. of Venice*, “this muddy vesture of decay.” In ‘body's vest’ the genitive is explanatory: see No. LXII., l. 30, note.

54. **whets**, trims, prunes.

56. **the various light**. This line beautifully describes the iridescence or play of colour on the plumage of a bird. ‘Various,’ changing, varied: comp. *Par. Lost*, vii. 317.

57. **Garden-state**, *i.e.* in the Garden of Eden (*Gen.* ii. 8).

59. **After**: here denotes both temporal and logical sequence.

61. **beyond ... share**, greater happiness than is permitted to man.

63. **paradises ... Paradise**. The first is a general term denoting a state of the highest felicity; the second is the ‘Garden-state’ of line 58 (Gk. *παράδεισος*, a park or pleasure ground: the word is of Eastern origin; comp. Pers. *firdaus*, a garden, paradise). Contrast Byron's *Don Juan*, ii. 172, “All who joy would win Must share it,—Happiness was born a twin.”

66. **dial**. The new dial of flowers and herbs refers to the fact that the passage of time is marked by the opening and closing of the flowers. Hence the idea of ‘a floral clock,’ here called ‘a fragrant zodiac,’ l. 68. For a similar idea see Vaughan's song on *Man in Treas. of Sacred Song*. For the use of ‘dial’ in the sense of a clock, comp. “Then he drew a *dial* from his poke” (*As You Like It*), ii. 7; also, *Othello*, iii. 3. 171. The word is from Low Lat. *dialis*, relating to a day; comp. the radical and current senses of *journal*, *annual*, etc.

66. The sun in its course moves across the flowery face of the garden as the shadow moves along the sun-dial.

67. **milder**: used absolutely, as often in Latin; comp. *Il Pens.* ll. 15 and 140.

68. **zodiac**: here used in the general sense of ‘course.’ The zodiac is that belt of the sky marked out by the ancients because the apparent places of the sun, moon, and planets known to them were always within it. Each of its twelve parts, called signs, had a constellation named after an animal, *e.g.* the Ram, the Bull, etc.: hence its name, from Gk. *zōdion*, dim. of *zōon*, an animal.

No. LIX.

FORTUNATI NIMIUM.

THIS piece is by Campion, on whom see the notes to Nos. xvii. and xxxiii. : it appears in his *Two Books of Airs* (1613?), being one of the 'Divine and Moral Poems' contained in the first book. "A sweeter example of an old pastoral lyric could nowhere be found, not even in the pages of Nicolas Breton" (Bullen). It is in praise of a contented countryman and his wife, and the title under which it appears in the *Golden Treasury* is suggested by Virgil's *Georg.* ii. 458, "O fortunatos nimium, sua si bona norint, agricolas."

5. **trip it** : see note, *L'Alleg.* 33.

7. **lash out**, spend lavishly or recklessly. *Lash* still occurs as a provincial word in the sense of 'lavish' or 'extravagant.' Jamieson connects it with Fr. *lasche* = relaxed.

9. **nappy**, strong, tasty : Burns has,

"And whiles twa pennyworth o' nappy
Can make the bodies unco happy."

Nap occurs as a cant term for strong beer.

12. **crabs** : crab-apples, often roasted and plunged into the wassail-bowl : comp. *Marmion*, "the hissing crabs."

13. **Tib**, a familiar name for a girl. The names *Tib* and *Tom* often go together : comp. *All's Well*, ii. 2, 24, "As Tib's rush for Tom's forefinger"; in the game of gleek *Tib* is the ace of trumps and *Tom* the knave of trumps.

19. **tutties**, nosegays (a provincial term).

31. **for**, in spite of : see Abbott, § 154.

32. **securer** : see note, *L'Alleg.* 91.

silly : see note, *Hymn Nat.*, l. 92, and No. XLVII., l. 9.

Nos. LX. AND LXI.

L'ALLEGRO AND IL PENSEROSO.

THESE titles are Italian and may be translated 'the cheerful man' and 'the thoughtful man.' Milton probably chose the words not so much because they exactly expressed the characteristics of the two men represented as because they were less likely to lead to misconception of his meaning than the words 'Mirth' and 'Melancholy.' *Allegro* comes from Lat. *alacer*, from which we have the word 'alacrity,' and there is an air of briskness pervading the whole poem so called; the move-

ment never flags. We have, "*Haste thee, nymph,*" etc., l. 25; "*Come, and trip it,*" l. 33; "*In haste her bower she leaves,*" l. 87; "*Out of doors he flings,*" l. 113; and in many other ways animation and buoyancy are indicated. The whole piece, too, is full of sound, from the morning song of the lark to the whispering winds of evening, and from the merry bells of the upland hamlets to the busy hum of men in towered cities. So far, at any rate, the title *L'Allegro* is not at variance with the poet's meaning.

Penseroso, from the same root as *pensive*, avoids the association of ill-humour which belonged to the word 'Melancholy,' though the Italian word *pensiero* means 'anxious' or 'full of care.' Il Penseroso, however, is not full of care; his mind is tranquil and contemplative, and, like the ancient Greek philosopher, he has learned to be able to endure his own company. Solitude is to him the nurse of Contemplation. There is therefore less rapidity and continuity of movement, and fewer sounds in the *Penseroso* than in the *Allegro*; everything in it moves more slowly and quietly.

The two poems are companion pieces, and the student must study them together in order to observe how far the one is the complement, rather than the contrast, of the other. The subjoined analysis may serve to some extent as a guide; it cannot, however, obviate the necessity for careful study of the means by which the poet effects his purpose in each piece. The two pieces may be viewed as pictures of two moods of Milton's own mind—the mind of a young and high-souled student open to all the impressions of nature. They are described by Wordsworth (*Preface*, 1815) as idylls in which the appearances of external nature are given *in conjunction with* the character and sentiments of the observer. They are not mere descriptions of any scene or scenes that actually came under Milton's eye, though there is no doubt that the scenery round Horton has left its traces upon the pictures. Each records the events of an ideal day of twenty-four hours—beginning in *L'Allegro* with the song of the lark and in *Il Penseroso* with that of the nightingale. It is impossible to say with certainty which was written first; but there can be no hesitation in saying that Il Penseroso is a man much more after Milton's own heart than L'Allegro, i.e. he represents a much more characteristic mood of Milton's mind, and the many ways in which this preference reveals itself should not fail to attract the student's notice.

Mr. Palgrave's note on these poems is as follows: It is a striking proof of Milton's astonishing power, that these, the earliest great Lyrics of the Landscape in our language, should still remain supreme in their style for range, variety, and melodious beauty. The Bright and the Thoughtful aspects of Nature and of Life are their subjects: but each is preceded

by a mythological introduction in a mixed Classical and Italian manner.—With that of *L'Allegro* may be compared a similar mythe in the first Section of the first Book of S. Marmion's graceful *Cupid and Psyche*, 1637.

ANALYSIS.

L'ALLEGRO.

1. 'Loathed Melancholy' banished
from L'Allegro's presence :
(a) Her parentage stated.
(b) Her fit abode described. 1-10

2. Welcome to 'heart-easing Mirth':
(a) Her description.
(b) Her parentage. .. 11-24

3. Mirth's companions. .. 25-40

4. Pleasures of the Morning :
(a) The lark's song.
(b) Other sights and sounds of the
glorious sunrise (Allegro being
not unseen and *out-of-doors*). 41-68

5. Pleasures of the bright Noon-day
and Afternoon :
(a) The landscape.
(b) Country employments and
enjoyments. 69-99

6. Social pleasures of the Evening—
tales told by the fireside.
100-116

7. Pleasures of the Midnight-hour,
while others sleep :
(a) The reading of old Romances.
(b) The reading of Comedy.
117-134

8. Music lulls him to sleep :
(a) The music suited to his mood;
(b) Melting music associated with
sweet thoughts. 135-150

- [9. L'Allegro does not look beyond
these delights.]

10. Acceptance of Mirth. 151-152

IL PENSEROSO.

1. 'Vain deluding joys' banished
from Il Penseroso's presence :
(a) Their parentage stated.
(b) Their fit abode described. 1-10

2. Welcome to 'divinest Melancholy':
(a) Her description.
(b) Her parentage. .. 11-30

3. Melancholy's companions. 31-55

4. Pleasures of the Evening :
(a) The nightingale's song.
(b) Other sights and sounds of the
moonlit evening (Penseroso
being *unseen* and i. *out-of-doors*, then ii. *in-doors*. 56-84

5. Pleasures of the 'Midnight-hour':
(a) The study of Philosophy.
(b) The study of Tragedy and
other serious literature. 85-120

6. Lonely pleasures of the stormy
Morning. 121-130

7. Pleasures of the 'flaring' Noon-
day (but only in the shade),
until sleep comes. 131-150

8. Music wakes him from sleep :
(a) The music suited to his mood.
(b) The 'pealing organ' associated
with the 'studious cloister.' 151-166

9. Il Penseroso's aspirations. 167-174

10. Acceptance of Melancholy. 175-176

No. LX.—L'ALLEGRO.

1. **Hence**: adverbs, when thus used to convey a command, have the meaning of a whole sentence, *e.g.* hence = go hence; compare the imperative use of away! up! down! etc. 'Hence' represents an A.S. word *heon-an*, where the suffix denotes 'from'; see note on *Arcades*, 3.

loathéd = loathsome, hateful; the adjectival use of the past participle is frequent in Milton, and in Elizabethan English it conveyed meanings now generally expressed by adjectives with such terminations as *-able*, *-some*, *-ful*, etc.; see note on l. 40. Contrast the epithet here applied to Melancholy with that used in *Il Penseroso*, 12.

2. Having personified Melancholy, Milton turns to ancient mythology to find a parentage for her. He makes her the daughter of Night, for 'melancholy' means literally 'black bile,' that humour of the body which was formerly supposed to be the cause of low spirits; in Burton's *Anatomy of Melancholy* we read: "The night and darkness makes men sad, the like do all subterranean vaults, dark houses in caves and rocks, desert places cause melancholy in an instant." Melancholy being thus associated with darkness, it was natural that Milton should make her the offspring of 'blackest Midnight.' But in classical mythology (Nyx) Night is the wife of Erebus or Darkness, and their children are Æther (Sky) and Hemera (Day). Milton disregards this relationship, and rightly feels that he may alter the ancient tales to suit his own purpose; what can be more natural, therefore, than to justify the epithet 'loathéd' by making Melancholy the offspring of the loathsome monster Cerberus? To have derived her from Night and Darkness would merely have intensified the notion of blackness, and would not have implied anything necessarily abhorrent.

Cerberus was the dog that guarded the gates of Hell, usually described as a monster with three heads, with the tail of a serpent, and with serpents round his neck.

3. **Stygian cave**: the den of Cerberus was on the further bank of the river Styx, at the spot where the spirits of the dead were landed by Charon. Virgil in *Aen.* vi. makes Charon say:

"This is the place for the shadows, for Sleep and slumberous Night,
The bodies of the living may not be ferried in my Stygian bark."

The Styx, literally 'the abhorred,' was the chief river of the lower world, around which it flowed seven times. To swear by Styx was regarded as the most solemn of oaths.

forlorn, desolate: now used only as an adjective. This is the

past participle of the old verb *forleosen*, to lose utterly; the prefix *for* has an intensive force, as in *forswear*.

4. **'Mongst**, common in poetry for 'amongst,' as 'midst' for 'amidst.' 'A' is a prefix = in, and 'amongst' is literally 'in a crowd,' as 'amidst' is 'in the middle.' The adverbs in *st*, as *amongst*, *amidst*, *whilst*, are derived from obsolete forms in *s*, as *amonges*, *amiddes*, *whiles*, which again come from the original adverbs *among*, *amid*, *while*.

horrid shapes, etc. Burton, in *Anat. of Mel.*, associates 'terrors and affrights' with melancholy. 'Shape' may be used here in the sense of Lat. *umbra*, a mere shape or shadow, a departed spirit. Comp. *Il Pens.* 6. 'Unholy' = impure.

5. **some uncouth cell**, *i.e.* some unknown and horrible abode. Radically, 'uncouth' means 'unknown': A.S. *un*, not; and *cuth*, the past participle of *cunnan*, to know. Its secondary meaning is 'ungraceful' or 'ugly,' and in all the cases in which Milton uses this word it seems probable that he has taken advantage both of its primary and its later senses: see *Lyc.* 186, *Par. Lost*, ii. 827, v. 98, vi. 362. In early English 'couth' occurs as a present, a past, and a participle, and it still survives in the word 'could' and in the Scotch 'unco' = strange. Similar changes of meaning have occurred to the words 'quaint,' 'barbarous,' 'outlandish,' etc., because that which is unfamiliar is apt to be regarded unfavourably.

The word 'cell' is used in a similar connection in *Il Pens.* 169.

6. "Where Darkness covers the whole place as with its wings." Darkness is here personified, so that 'his' does not stand for 'its'; on the other hand, if the word 'brooding' is to be taken literally, we should have expected 'her' to be used instead of 'his.' The explanation probably is that Milton makes Darkness of the male sex, like the Lat. *Erebus*, and that 'brooding' is not used literally, but = covering. In the following passage the word seems to partake of both meanings:—

"On the watery calm
His *brooding* wings the Spirit of God outspread,
And vital virtue infused."—*Par. Lost*, vii. 243.

In Tennyson's *Two Voices* we have "*brooding twilight*." The primary sense of 'brood' is 'to sit upon in order to *breed*'; hence a person is said to *brood* over his injuries when his desire is to obtain vengeance.

jealous wings: 'darkness is very properly associated with jealousy or suspicion,' and there may be also an allusion to the watchful care of the brooding fowl. 'Jealous' and 'zealous' are radically the same.

7. **night-raven**: in *L'Allegro* night is associated with the raven, in *Il Pens.* with the nightingale. The raven was formerly

regarded as a bird of evil omen and of prophetic powers: Shelley, in *Adonais*, speaks of the "obscene raven." In Marlowe's *Jewe of Malta* we read—

"Like the sad-presaging raven that tolls
The sick man's passport in her hollow beak";

and in *Macbeth*, i. 4—

"The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements."

sings, radically = *rings* or resounds, applied by Milton to the strong notes of the raven, as by Shakespeare to the noise of a tempest: "We hear this fearful tempest *sing*," *Rich. II.* II. i. Comp. 'rings,' l. 114.

8. **There**, *i.e.* in the "uncouth cell"; an adverb depending on *dwell*, line 10.

ebon shades, shades as black as *ebony*, *i.e.* total darkness. 'Ebon' is the adjectival form, spelt 'heben' in Spenser. Ebony is a kind of wood so called on account of its hardness (Heb. *eben*, a stone), and as it is usually black, the name has come to be used as a synonym both for hardness and blackness.

low-browed, overhanging or threatening: comp. *Il Pens.* 58. A person with prominent brow is called 'beetle-browed,' *i.e.* 'with biting brows,' brows which project like an upper jaw.

9. **ragged**: Milton represents Melancholy with her hair dishevelled, and her fit abode amongst rugged and disordered rocks. In the English Bible 'ragged' occurs in the sense of 'rugged': *Isaiah*, ii. 21.

10. **In dark Cimmerian desert**, *i.e.* in some desert shrouded in Cimmerian darkness. "In the Odyssey the Cimmerians are a people dwelling beyond the ocean-stream in a land of perpetual darkness; afterwards the name was given to a people in the region of the Black Sea (whence *Crimea*)."
(Masson.) The phrase "Cimmerian darkness" is common in English poetry, and Milton can hardly be accused of tautology in speaking of a "dark Cimmerian desert"; he intensifies the notion of darkness.

The student should note by what means, in the first ten lines of the poem, Milton creates so repugnant a picture of Melancholy that the reader turns with relief and delight to the representation of Mirth which follows: these means are:—

1. Accumulation of words conveying associations of horror, *e.g.* blackest Midnight, cave forlorn, shrieks, etc.
2. Imagery that intensifies the horror of the picture, *e.g.* Stygian cave, brooding Darkness, etc.
3. Irregular metre, the rest of the poem being in octosyllabic couplets whose tripping sweetness pleases the ear after