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Canadian School Classics.

MILTON'S PARADISE LOST,
BOOKS I. & II.

EDITED,
WITH BIOGRAPHICAL AND CRITICAL INTRODUCTION,
AND NOTES
EXPLANATORY, GRAMMATICAL, AND ETYMOLOGICAL,

BY
JOHN SEATH, B.A.
HEADMASTER, ST. CATHARINES COLLEGIATE INSTITUTE.

FOR THE USE OF CANDIDATES PREPARING FOR UNIVERSITY
MATRICULATION, TEACHERS' CERTIFICATES, AND
THE HIGH SCHOOL INTERMEDIATE.

SECOND EDITION.—REVISED AND ENLARGED.

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PREFACE TO THE SECOND EDITION.

In this Edition typographical and other errors which occurred in the First have been corrected; some matter has been excised as of minor importance; and the character of the Notes has been freely altered where a change has appeared desirable.

Additions have also been made where on further consideration the Editor has deemed them necessary for the elucidation of the Text, and, in view of the Midsummer Intermediate Examination, the Notes to Book II. in particular have been modified so as to render them more useful to those who have not studied Book I.

It is hoped that these improvements will secure for the Second Edition the same favourable reception that was accorded to the First.

December, 1878.
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INTRODUCTION.

[Principal authorities consulted:—Milton's Works; Masson's Life and Times of Milton; Browne's English Poems by Milton; Morley's, Craik's, Spalding's, Taine's, &c., Histories of English Literature; Johnson's Life of Milton; Green's History of the English People; Hallam's Literature of Europe; Arber's Areopagitica, &c.]

SECTION I.

BIOGRAPHICAL AND CRITICAL.

I.

Milton's family during his boyhood lived in Bread Street, in the very heart of Old London. His father, also named John, followed the profession of a scrivener, which consisted chiefly in conveyancing and lending money for clients, a lucrative employment even in those days, for it was not long before he became rich enough to retire from business. He lived in a house known as "The Spread Eagle," and here, on Friday, Dec. 9th, 1608, John Milton, the poet, was born. His sister Anne and his brother Christopher, afterwards Sir Christopher Milton, one of the servile judges appointed by James II., were the only other children of John Milton, the elder, that arrived at maturity. The Bread Street household, we have every reason to believe, was a peaceful and a happy one, pervaded by the earnest religious feelings that characterized the Puritans, and the liberal cheerfulness belonging to prosperous circumstances and aesthetic tastes. The scrivener, himself a man of more than ordinary culture, was passionately fond of music, and contributed Madrigals and Psalm tunes to the popular collections of the day. He taught his son to sing and to play on the organ—accomplishments which the poet found an inexhaustible source of consolation and delight in the darkness of his declining years. From his father, who had been cast off by bigoted parents for
embracing the Protestant religion, Milton doubtlessly imbibed, besides his taste for literature and music, those high and unbending views of civil and religious liberty of which he afterwards became so strenuous an advocate. His mother also, who is described as “a woman of incomparable virtue and goodness,” must have exercised no small influence in the formation of his character. In this refined home, Milton was carefully educated by a Scotch tutor, Thomas Young, a graduate of the University of St. Andrew’s, to whom, during his college career, he addressed his Fourth Latin Elegy in language of the warmest affection. Young, who subsequently became Vicar at Stowmarket in Suffolk, was a rigid Puritan, and one of the authors of the Treatise by Smectymnuus. His friendship and intimacy with the future defender of the English People lasted for many years, and it is more than probable that the views inculcated by the father were confirmed by the teachings of the tutor. At the age of eleven, Milton was sent to St. Paul’s School, where he remained until his fifteenth year, under the tuition of Alex. Gill and his sons. From his very childhood Milton manifested an intense love for knowledge, which his father too readily encouraged; and by sitting up till midnight at his lessons, he increased the tendency to weak sight he had inherited from his mother. Even before his departure for Cambridge he had composed Paraphrases of two Psalms, which are the earliest specimens extant of his literary powers.

The first sixteen years of Milton’s life were the last sixteen of the reign of James I.; and his boyhood was therefore spent amid the growing discontent of the people with the rule of the King and his minister, Buckingham. The Puritan Party, though still in the minority, was gaining strength, and those forces were developing that produced the Revolution. In April, 1625, when Charles I. had been a fortnight on the throne, Milton entered Christ’s College, Cambridge, where he studied till July, 1632, frequently visiting London and his father’s house. Among his contemporaries at Cambridge are to be noted the Church historian, Thomas Fuller; the poets, Edmund

1 Account for the form of these earliest compositions of Milton.
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Waller and Thomas Randolph; and Jeremy Taylor, the great preacher and divine. Edward King, afterwards commemorated in Lycidas; John Cleveland, the partisan satirist on the side of the Royalists; and Henry More, the Platonist, were his fellow-students. Milton does not seem to have been popular amongst the more boisterous spirits of his college, who “nicknamed him ‘The Lady,’ on account of his fair complexion, feminine and graceful form, and a certain haughty delicacy in his tastes and morals.” But his university career appears to have been unusually brilliant, and he acquired a reputation that was probably due as much to his personal qualities as to his literary successes. During his residence at Cambridge he was tuning his lyre for higher flights; though, with the exception of the lines On Shakespeare,1 and another minor poem, all his compositions remained in manuscript. As the great Elizabethan did not die till 1616, Milton may have seen him on one of his visits to London. It is at any rate certain that during this part of his life, if not always, he had a loving appreciation of the genius of this “dear son of memory, great heir of fame.” The magnificent ode, On the Morning of Christ’s Nativity, called by Hallam “perhaps the finest in the English language,” was written in his twenty-first year. While engaged in this composition he wrote a Latin poem (Elegia Sexta) to his Italian friend, Charles Diodati, who had been a schoolfellow of his at St. Paul’s. To the student of Milton’s life this poem is of interest, as in it he expresses his conception of the nature of the training necessary for the highest form of poetry. “For those who would speak of high matters, the deeds of heroes, and the counsels of the gods, for those whose poetry would rise to the prophetic strain, not wine and conviviality are fitted, but spare Pythagorean diet, the beechen bowl of pure water; a life even ascetic in its abstinence, and scrupulously pure—

Dis etenim sacer est vates, divumque sacerdos;  
Spirat et occitum pectus et ora Jovem.”

But it is not here alone that he expresses himself thus. Even in the Apology for Smectymnuus, written after he had embarked “in a troubled sea of noises and hoarse

1 Prefixed anonymously to the Shakespeare Folio of 1632.
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disputes,” afar “from the quiet and still air of delightful studies,” he reiterates in still stronger language his sublime idea of the poet’s mission: “He who would not be frustrate of his hope to write well hereafter in laudable things, ought himself to be a true poem; that is, a composition and pattern of the best and honourablest things; not presuming to sing high praises of heroic men, or famous cities, unless he have in himself the experience and the practice of all that is praiseworthy.” Few have approached this ideal perfection so closely as himself.

When Milton went to Cambridge, his father intended him for the Church; but during his college career great changes took place in the political condition of England. In 1632, Charles had been for four years governing without a parliament, and with Wentworth, Earl of Strafford, as Viceroy in Ireland, had been trying to bring the nation under the yoke of an iron despotism. In ecclesiastical matters a similar system was being introduced. Laud, Bishop of London, afterwards Archbishop of Canterbury, was engaged in rigidly suppressing every manifestation of Puritanism in doctrine and practice. He had not yet extended his operations to Scotland; but, dissatisfied with the shape matters had assumed under James, the zealous Prelate had in view a complete remodelling of the form of Church organization in that country also. His efforts to promote Prelacy and Ritualism throughout England were regarded by the Puritans as subversive of the privileges conferred on them by the Reformation, and while some of the braver spirits went into exile rather than submit, the great body of the people lay groaning under the Tyranny, as yet afraid even to protest against the encroachments of the King and his advisers. During the early part of Milton’s undergraduate career, his opinions do not seem to have been so decidedly anti-prelatical as they afterwards became; for at the age of seventeen he wrote a Latin Elegy (Elegia Tertia) on the death of Andrews, the learned and eloquent Bishop of Winchester. It is possible, however, that in commemorating one of the brightest intellects of the time, he ignored the fact that he was an ornament of the Prelacy. Be this as it may, we have his own words as to the state of his mind towards
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the close of his University course. Having explained that he had been destined to the service of the Church both by his friends and his own resolution, he tells us in The Reason of Church Government, that “on coming to some maturity of years, and perceiving what tyranny had invaded the Church, that he who would take orders must subscribe slave and take an oath withal, which, unless he took with a conscience that would retch, he must either straight perjure, or split his faith, he thought it better to prefer a blameless silence before the sacred office of speaking, bought and begun with servitude and forswearing.” Milton, therefore, in 1631, was in sympathy with the opponents of the Prelacy. But he appears to have had no definite future marked out for himself. A friend of his had remonstrated with him on the aimlessness of the merely studious life he was then leading, and the Sonnet on having arrived at the age of twenty-three is the result of the reflections thereby suggested. He is conscious that “the days are hastening on with full career, but his late spring no bud or blossom sheweth.” He is prepared to accept patiently “the lot, however mean or high, towards which Time leads him or the will of Heaven”—

“All is, if I have grace to use it so,
As ever in my Great Taskmaster’s eye.”

On leaving the University in 1632, in which year he obtained the degree of M.A., being then a B.A.

of three years’ standing, he fell back into the life of a layman, and went to live at Horton in Buckingham, with his father, who had meanwhile retired, having amassed a considerable fortune. Here he spent over five years, with an occasional visit to the City, as he tells us himself, “for the purpose of buying books, or for that of learning anything new in mathematics or in music.”

From other circumstances besides permission to devote himself wholly to literary pursuits, there is reason to believe that Milton was a favourite son, and the lines Ad Patrem, written about this time, record the grateful affection with which he regarded his indulgent parent. It is probable that his residence in this quiet country home was the happiest period of his life. During it he continued to cultivate his mind and accumulate those stores of knowledge that provoke the admiration
and wonder of his readers. Here in his walks through the lanes and "meadows trim with daisies pied," reclining in the "chequered shade" beneath some "hedgerow elm," or listening to the warbling of the nightingale "on the bloomy spray," he meditated those works which are full of the sights and sounds of external nature. *L'Allegro* and *Il Penseroso* are companion pictures, the two loveliest, most elaborate, and most perfect lyrics in our language, and like most of his youthful poems, the very essence of poetic fancy, both in imagery and expression. In them he represents two types of temperament, the cheerful and the pensive. *Il Penseroso*—to him even now a congenial theme—displays the thoughtful sadness that deepened into the severity of the author of *Paradise Lost* and *Samson Agonistes*; while in *Lycidas*, written still later, we find the first indications of that bold freedom of thought and expression which afterwards degenerated into the bitterness and coarseness of the controversialist. The exact date of the composition of *Il Penseroso* and *L'Allegro* is unknown, but, judging from the internal evidence, they were written shortly after his departure from Cambridge. The *Arcades* formed part of a masque presented before the Countess Dowager of Derby, at her country seat, Harefield. At this time masques were a fashionable and often very costly form of entertainment among the aristocracy and at the English court. We have an account of one in which Charles and his Queen took part, with fourteen of the chief nobles and the sons of noblemen. For it the machinery was constructed by Inigo Jones, the celebrated architect, and the music composed by Henry Lawes, whose "tuneful and well-measured song" Milton has immortalized in a sonnet. In honour of John, Earl of Bridgewater, stepson of the Countess Dowager of Derby, the heroine of *Arcades*, Milton wrote in 1634 the *Masque of Comus*, a composition full of the exuberant fancy and "divine enchanting ravishment" that characterized the early works of this latest son of the beauty-loving Renascence. According to Hallam, "this poem was sufficient to convince anyone of taste and feeling that a great poet had arisen in England, and one partly formed

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1 For an account of the *Masque*, consult Spalding's or Brooke's *English Literature*. Cf. also *P. L.*, B. 1, 1710, and note.
in a different school from his contemporaries. Many of them had produced highly beautiful and imaginative passages, but none had evinced so classical a judgment, none had aspired to so regular a perfection. It possesses an elevation, a purity, a sort of severity of sentiment which no one in that age could have given but Milton.” It has been supposed, with a good deal of plausibility, that Comus has a purpose aside from the ostensible one—that it is intended to allegorize the Romanizing tendencies of the Prelacy. One can readily understand how Milton, whose life purpose was Poetry, and whom Duty had not yet called forth from “the quiet air of delightful studies” to the defence of Liberty, should have chosen at this period a poetical allegory for the expression of his feelings. But in the author of Comus and Arcades, of the lines On Shakespeare and the Song on May Morning, we see Milton as yet removed in sympathy from the stern Puritans, to whom plays and play actors were an abomination, and the games round the May-pole an unholy thing. Comus, in particular, is a poetical protest against the bigotry of the extremists, of whom Prynne’s Histriomastix was the natural outcome. In Lycidas, however, we have the first unmistakable indication that Milton, the poet, was alive to the signs of the time:  

“The hungry sheep look up, and are not fed,  
But, swollen with wind and the rank mist they draw,  
Rot inwardly, and foul contagion spread;  
Besides what the grim wolf with privy paw  
Daily devours apace, and nothing said.  
But that two-handed engine at the door  
Stands ready to smite once, and smite no more.” —ll. 125–131.

1 "The Histriomastix of Prynne, a lawyer distinguished for his constitutional knowledge, but the most obstinate and narrow-minded of men, marked the deepening of Puritan bigotry under the fostering warmth of Laud’s persecution... This attack on the stage was as offensive to the more cultured minds among the Puritan Party as to the Court itself.”—Green.

2 "Hampden's resistance had roused England to a sense of the danger to her freedom, and forced into light the real character of the Royal claim. How stern and bitter the temper even of the noblest Puritans had become at last, we see in the poem which Milton produced at this time—his elegy of Lycidas.”—Green.

3 The English People.

4 Wind and rank mist refer to the "windy" and unwholesome misleading doctrines of the Clergy.

5 (a) By some, grim wolf is taken to mean Laud, in which case devour apace refers to the religious persecutions of the time; nothing said, to the
INTRODUCTION.

But Lycidas only "by occasion foretells the ruin of the corrupted clergy, then at its height." It has a higher poetical purpose. This "meed of a melodious tear" in memory of a fellow-student, for richness of colouring and musical sweetness, is unsurpassed by any of Milton's early poems. In it we have the sojourner at Horton and the generous-hearted friend:

"Ye valleys low, where the mild whispers use,
Of shades and wanton winds, and gushing brooks,
On whose fresh lap the swart-star sparely looks,
Throw hither all your quaint enamelled eyes,
That on the green turf suck the homed showers,
And purple all the ground with vernal flowers.
Bring the rathc primrose that forsaken dies,
The tufted crow-toe, and pale jessamine,
The white pink, and the pansy freak'd with jet,
The glowing violet.
The musk-rose, and the well attir'd woodbine;
With cowslips wan that hang the pensive head,
And every flower that sad embroidery wears:
Bid Amaranthus all his beauty shed,
And daffodilles fill their cups with tears,
To strew the laureate hearse where Lycid lies."—Ll. 136-152.

patient endurance of the people, and two-handed engine, to Laud's downfall: 
prive paw (= secret abduction) having apparently no point (for Laud and the High Commission Court were anything but secret in their acts), unless it refers to the secrecy of the meetings. This explanation is very improbable, for Lycidas was written about 1637, and Laud was executed 1645. (b) By others, prim wolf is, with more plausibility, supposed to refer to the Romanizing influences of the time, acting secretly (prive paw) and unchecked by the Court and Prelacy (nothing said), with which Milton may or may not have identified Laud; the two-handed engine—a metaphor based on the common simile of "the axe laid to the root of the tree"—being the hoped for reformation in the religious corruptions of the day, or the influence of the Scriptures—old and new—(two-handed) on which Milton fully relied. Masson supposes a possible reference to the two houses of Parliament that were to deliver England. Which Milton meant is immaterial, so far as the statement above is concerned.

1 From title added 1645. 2 Tear (by Meton.) = "elegy." 3 Use = "haunt."—"where the mild whispers of shades, &c.—use." 4 Swart-star = "the Dog Star"—swart (black), (f) from the effect of the heat on vegetation, or (z) = "injuriously." 5 Sparely = "rarely." 6 Enamelled = "curiously painted as if on enamel." 7 Rathe = "early," hence our comparative rather (= sooner). 8 Forsaken—a reference to the retiring nature of the flower that often fades unnoticed. Shakespeare calls it "unwedded." 9 Amaranthus, a Gr. word = "unfading"—a purple flower.

"Immortal amaranth, a flower which once
In Paradise, fast by the Tree of Life,

10 Laureate = (1) "decked with laurel"—in reference to King's poetical abilities; or (2) "mourned by the poets" (laureati). Hearsar = (1) "a platform decorated with black hangings, and containing an image of the departed one;" or (2) = "a tomb." Cf. with this quotation what Perdita says—Winter's Tale, iv. iii. The resemblance between the passages is very remarkable.
INTRODUCTION.

One of the most popular young men in Christ's College during Milton's residence there was Edward King, son of Sir John King, Privy Councillor for Ireland, and Secretary to the Irish Government. In the Long Vacation of 1637, King had arranged to visit his friends in Ireland. The vessel in which he took passage from Chester Bay to Dublin struck on a rock and foundered not far from land. A volume of memorial verses was published in King's honour from the University Press in 1638, containing various Latin and English poems of little value, except *Lycidas*, the last and longest. From a biographical point of view, *Lycidas* is the most important of Milton's early poems. We have reflected in it not only his dissatisfaction with Church matters and his fond affection for his friend, but his opinion of contemporary literature:

"Alas! what boots it with incessant care
To tend the homely slighted shepherd's trade,
And strictly meditate the thankless Muse?"

"Were it not better done, as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Necessa's hair?"

"Fame is the spur that the clear spirit doth raise
(That last infirmity of noble mind)
To scorn delights, and live laborious days."—Ll. 64-72.

The severer taste of the future author of *Paradise Lost* did not accord with the fashionable love poetry of the day: he had no sympathy with what flowed "from the pen of the vulgar amorist or the trenching fury of a raving parasite."* When Milton wrote *Comus* he did not intend to resume poetical composition until "the mellowing year" had ripened his talents; but "bitter constraint and sad occasion dear" altered his resolution for the time; and in

1 The thought in this passage and what follows (not quoted) is, "What use is there in the laborious pursuit of learning? Would it not be better to sing the love song as others do? The desire for fame makes one willing to labour, even though life is short;" and Phoebus answers—

"But not the praise;
Fame is a plant that grows on no mortal soil."

2 From *Reason of Church Government*. Shakespeare, Beaumont, Fletcher, Massinger, and other bright lights of the Elizabethan age, had for some years passed away. The last representative of that great race—Ben Jonson—had just been gathered to his fellows. The race of poets which had succeeded was of a different breed. The dramatic period was over. There arose a tribe of light lyric poets—Herrick, Suckling, Donne, Lovelace, Wither. It is easy to understand how, to one of Milton's high poetic theory and purpose, the popularity of these triflers must have suggested despair for himself and his time."—Hales's *Lycidas*. 
INTRODUCTION.

Lycidas we have the intimation that with the death of his friend he considers the joyous season of youth has come to a close, that 'on to-morrow he will seek “fresh woods and pastures new.”

It had long been Milton's desire to increase his knowledge by observing the manners and institutions of foreign nations; and on the death of his mother in 1637, he seems to have thought himself free to put into execution his long-cherished plan. Having obtained his father's consent, he set out for Italy in April of the following year. In Paris, he became acquainted with Hugo Groot, better known by his Latin name Grotius, then ambassador at the French court for the Queen of Sweden; but Paris seems to have presented few attractions, and after a brief visit he proceeded by way of Nice, Genoa, and Pisa, to Florence. Here he remained for over two months, delighted with the loveliness of the surrounding scenery and the character of the inhabitants, and in particular with the scholarly men to whom he was introduced, and with whom in after years he kept up a frequent correspondence. He next went to Rome, where he derived as much gratification from the libraries and remains of ancient greatness as from the living charms of Florence. Here, too, he became acquainted with the literary circles of the Eternal City, and had the exquisite pleasure of hearing the renowned Leonora Baroni sing. After visiting Naples, he was about to extend his travels to Sicily and Greece, when the news he received of the state of affairs in England induced him to return home, “deeming it,” he says, “a thing unworthy of him to be diverting himself in security abroad, when his fellow-citizens were fighting for liberty at home.” One of the dearest hopes of his youth had been to visit Athens, to see with the bodily eye the picture he has fondly imaged:

"The olive grove of Academe,
Plato's retirement, where the Attic bird
Trills her thick-warbled notes the summer long;
There flowery hill Hymettus, with the sound
Of bees' industrious murmur, oft invites
To studious musing; there Ilissus rolls
His whispering stream."—Paradise Regained, B. IV., II. 244-250:

But at the call of Duty he altered his purpose. Contrary
to the advice of his friends, who feared for his safety on account of his opinions on religious topics, he revisited Rome and Florence on his way to England, maintaining the same outspokenness, although he was aware that he had provoked the wrath of the English Jesuits then resident in these cities.

Some time subsequent to Milton's return to England (July or August, 1639), after an absence of fifteen or sixteen months, the Horton household was broken up, and he went to live in London, where he undertook the education of his two nephews, the Phillipses, and "the sons of gentlemen who were his intimate friends." He, in a pretty garden-house in Aldersgate Street, lived the future defender of the liberty of the English people, meditating on literary subjects, and watching with earnest interest the development of events, "trusting," to use his own words, "the issue of public affairs to God in the first place, and to those to whom the people had committed that charge." In the Latin poems Mensus, and Epitaphium Damoni, written about 1639, the latter an elegiac pastoral in memory of Charles Diodati, the schoolmate of his boyhood and the intimate friend of his later years, we are told that he had been planning an Epic Poem founded on the Arthurian legends; but he seems to have soon discarded the project, and to have been still undecided as to the form and subject of the great poem, "which posterity should not willingly let die."1 Standing at the head of a long list in his own handwriting, we have Paradise Lost, and there are other reasons for thinking that he was already inclined to this subject, though, owing to his love for Greek artistic forms, his first idea was to cast it in a dramatic mould. But at this juncture he was whisked into politics, and for nearly twenty years, though "led by the genial power of nature to another task," he was tossed about on "a troubled sea of noises and hoarse disputes." The course adopted by Milton, in view of the cruelties enforced by the Star Chamber on all that dared to thwart Laud or oppose the King, is a sufficient answer to critics like Johnson, who have sneered

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1 Cf. Note 1, page xv, Lycidas.
at him because he did not adopt the profession of arms. "The pen is mightier than the sword," 1 and it has never proved mightier or more powerful for good than in the hand of Milton. Two features in his character are markedly prominent throughout the whole of his career as a controversialist—his strong sense of Duty and the nobility of his aims. Even on his own shewing, he was not devoid of the honourable ambition to stand well in the estimation of his own age and of posterity, but he subordinated personal objects to the claims of Liberty. "That Englishmen should be free in mind and conscience, that their struggles after freedom should not be misrepresented—this is Milton's endeavour. . . . But the political strife of the time was an ungenial element to Milton. In this warfare he had but the use of his left hand, and often hastily took up the readiest, not the fittest weapon. His rage is often more violent than mighty or noble, and in the later stages of his controversial career his sense of fairness, his characteristic love of truth, occasionally forsake him. . . . We cannot but look on these pamphlets with a mixed feeling—of reverence for the self-sacrifice that would not turn aside from what seemed to be laid on him as a duty, of mitigating that after all the 'better part' for him would have been with those 'who only stand and wait.' Those passages in the Prose works recall most forcibly the true Milton which carry us into 'a region pure of calm and serene air.' There all coarseness, bitterness and vehemence slip from him like a robe soiled with dust and travel-stained, and he is clothed upon with power and gentleness, and radiance, as one of those who 'sing,' and singing in their glory, move." 2

Charles had already (1639) made an unsuccessful effort to restore Episcopacy among the Scots, whose leaders, supported by the mass of the people, had resolved on bitter opposition to Laud's new Liturgy, and had signed the famous Covenant (1638). Soon after Milton reached England, the King began to make preparations for setting out on his second expedition against the Scots. After eleven years' government without a Parliament, he had summoned

1 Bulwer Lytton's Richelieu.
2 Browne.
another (1640) to procure the money necessary to maintain the army of invasion; but his Parliament, Puritan to the core, and secretly in sympathy with the Covenants, preferred to ventilate its own grievances. After an existence of a few weeks, it was dismissed, and having obtained supplies from other sources, Charles marched against the Scots, to be once more unsuccessful. Having patched up a treaty at York, he returned to London to open in November (1640) his new Parliament, subsequently known as the Long Parliament. After the wholesome changes introduced by this Parliament—the trial and execution of Strafford, the imprisonment of Laud, the conclusion of a satisfactory treaty with the Scots, and the circumscription of the King's power—ecclesiastical matters began to occupy its attention. It was generally felt that the form of Church Government that had existed under Lauden could not be retained, but as to what should be substituted there was a marked diversity of opinion. The disputants were divided into two parties—those who were in favour of the maintenance of the Episcopacy with certain modifications, and those known as "Root and Branch Reformers," who were for its complete abolition and the assimilation of the English form of worship to that of the Scottish Presbyterians. Milton threw himself with all the earnestness of his nature into the controversy which then waxed hot, and published in all five pamphlets on the question. His first one, Of Reformation, touching Church Discipline in England, and the Causes that have hitherto hindered it, shewed with no uncertain sound that he had espoused the cause of the party of extermination. Of the others, the Apology for Smectymnuus is the most important, being a defence of the anti-prelatical views of five Divines, whose initials formed the above strange nom de plume. Charles finally agreed to exclude the Bishops from the House of Lords; but as he failed to come to terms with the Parliament on other questions, the Great Civil War began in 1642. With the Parliamentary Party War begins, 1642

Milton fully sympathized; but, though his works shew that he was well versed in military terms, which, indeed, was only to be expected from an intelligent observer of the great struggle, there is no ground for supposing that he ever thought of joining the army of the Roundheads.
His father, who had been living with his other son, Christopher, at Reading, until that city was taken by Essex, now (1643) came to reside with Milton. And another inmate was soon to be added. After a month's absence in the country, Milton returned a married man. His first wife was Mary, the daughter of Richard Powell, a wealthy Royalist, and justice of the peace in Oxfordshire. We have no record of the circumstances that led to this apparently hasty union, but we know that it was an unhappy one. They had lived together for only a month, when his bride asked for and received permission to spend the rest of the summer with her relations. As she did not come back at the time agreed upon, Milton sent several letters, but they remained unanswered, and a messenger dispatched to demand her immediate return was received with contempt. Used to dancing and merriment, she seems to have been unable to adapt herself to the grave Puritanism of her husband's household, while he did not make allowances for her youth—for she was little more than seventeen—and the gay life she had led in the society of her Royalist friends. This unhappy marriage must be regarded as the mistake of his domestic life. It not only darkened his home, but tinged the colour of his thoughts, and gave him that erroneous view of the marriage bond and of the wife's relation to the husband which we trace in his conception of the character of Eve. That he had much provocation cannot be gainsaid. In his _Doctrine and Discipline of Divorce_, he feelingly refers to a "mute and spiritless mate;" and there can be no doubt but that he has his own disappointment in view when he says that "the bashful muteness of the virgin may oftentimes hide all the unloveliness and natural sloth which is really unfit for conversation;" "that a man shall find himself bound fast to an image of earth and phlegm, with whom he looked to be the co-partner of a sweet and delightful society." Whatever may have been Mary Milton's reasons for her desertion, all his efforts to induce her to return proved ineffectual, and with bitter indignation he declared that he no longer considered her to be his wife. As an exposition of his views on the nature of the obligations involved in the marriage tie, he published, at first anonymously, his work _Separation_.

On the 3rd of June, 1644, when he was only twenty-one years old, he was called to the bar of the English House of Commons. This was the beginning of the public life of one who was to become justly famous and be destined to occupy a prominent place in the history of the world. The young lawyer, however, seems to have felt that he was not fitted for the practice of law, and in 1646 he returned to Cambridge, where he remained for three years, devoting himself to the study of literature, philosophy, and the physical sciences. He was engaged in writing a treatise on _Optics_ when he was interrupted by the news of the death of the Duke of Buckingham, which was followed by the outbreak of the Civil War. The young lawyer was called to the bar of the English House of Commons. This was the beginning of the public life of one who was to become justly famous and be destined to occupy a prominent place in the history of the world. 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On the Doctrine and Discipline of Divorce, in which he maintained that unsuitability of mind or temper was a lawful ground for divorce, and that, after complying with certain public formalities, such persons should be set at liberty, with permission to marry again. This led to various controversies, which he conducted with his usual ability. He was even accused by the Assembly at Westminster before the House of Lords, but, for some unexplained reason, the case was dismissed. The Presbyterian Divines, whose intolerance had forced on him the conviction that the overthrowers of tyrants might themselves prove tyrants—that

“New presbyter is but old priest writ large”—

were severe in their attacks on him; while the Independents, the other of the parties into which the Puritans had split, unwilling to defend his conduct, regarded it as merely the eccentricity of an able and honourable man. According to the account given by his nephew, Milton had even gone the length of making proposals of marriage to another lady; but fortunately at this juncture, when he was paying a visit to one of his relations, his wife suddenly appeared, and, knowing that she could not appeal to his sense of justice, threw herself in tears at his feet, and humbly besought his forgiveness. In reference to this change of feeling, it is well to remember that Charles's defeat at Naseby had altered for the worse the fortunes of the Powells. The Parliamentary successes had blighted the high hopes of 1643, and it is not improbable that her Royalist father now looked with less disfavour on his daughter's alliance with an influential Roundhead. At any rate there was a complete reconciliation; and so generously did Milton overlook the past, that he afterwards received his wife's family into his own house and exerted all his influence in their favour, when the final overthrow of the Cavaliers had involved them in ruin. After his father-in-law's death he even supported Mrs. Powell and her children, whose affairs were a source of trouble and annoyance to him for some years afterwards.

During the period of his wife's absence, Milton had produced other and more creditable works than those on
Divorce. One of these, *The Tractate on Education*, was addressed to his friend Samuel Hartlib, a philosopher of Polish descent, resident in London. In view of what may still be looked upon as recent changes of opinion in regard to proper modes of education, it is remarkable that this treatise was intended to strike at the root of the system that then prevailed, of devoting the whole time and energies of the young to the acquisition of a knowledge of Latin and Greek.

The Areopagitica, a Speech for the Liberty of Unlicensed Printing, addressed to Parliament, was published in November of the same year. From the first meeting of the Long Parliament to June, 1643, the Press had been practically free, but an ordinance of the latter date, really a re-enactment of a Star Chamber Decree, established an official censorship, from which, notwithstanding Milton's impassioned appeal, the Parliament refused a release; and it was not till 1694 that the restriction was allowed to lapse. Appropriately written after the model of the Areopagitie Discourse of the Greek Orator Isocrates—

*That dishonest victory At Chaeronea, fatal to Liberty*.

Milton's work is one of the noblest efforts in behalf of freedom of speech the world has ever seen. In it he mentions his visit to the "famous Galileo, grown old, a prisoner to the Inquisition," and a victim of the system that denied the free expression of opinion, against which his *Areopagitica* is a soul-stirring protest. When we remember that in this year (1644) the Parliament had achieved some marked successes, that the "New Model" was then proposed, and that the final issue of the struggle must have seemed not far off, it is easy to account for the tone of joyous hope and exultant pride that pervades the work. There is internal evidence to show that the author's sympathies were then with the Independents, and that he had broken with the Presbyterians, from whom his peculiar notions in the matter of Divorce had already estranged him. It is a curious commentary on this subject that

2 Sonnet to *The Lady Margaret Ley*. Isocrates is said to have starved himself to death when he heard the news of Philip's victory.
in the evil days of his later years, Milton had to suffer the same degradation which he so keenly opposes in the *Areopagitica*. His *Paradise Lost* narrowly escaped mutilation at the hands of the licensor, the Rev. Thomas Tompkins, and his *History of England* actually suffered the indignity of expurgation.

Within a year after his reconciliation to his wife, his family was increased by the birth of Anne, the eldest of his children, and his second daughter Mary was born in his house in the Barbican. After the departure of the Powells he moved (1647) to a smaller house in Holborn, opening into Lincoln's Inn Fields, where he continued to live, engaged in a variety of studies, until his appointment to the office of Latin Secretary, after the publication of his *Tenure of Kings and Magistrates*, made it convenient for him to live near the Council, whose meetings were generally held at Whitehall. During these years (1642-1649) another stirring act in the Drama of the Puritan Revolution had been performed, and the climax of the Second Civil War (begun May, 1648) had been reached in the death of King Charles (Jan. 1649.) England then proclaimed herself a Republic—to be governed henceforth by the Rump of the Long Parliament associated with a Council of State. So far as we know, Milton was in no way responsible for the sad issue of the struggle, but he viewed with disgust the efforts made by the Presbyterians to throw on the Independents the odium of a result which the former had long laboured to bring about.

*The Tenure of Kings and Magistrates*, published in Feb., 1649, defended the course of the English Army, and contained a severe criticism of the conduct and character of the fallen King. Milton's position in the matter may be learned best from his own words: "This work," he says, "was not published till after the death of the King, and was written rather to tranquillize the minds of men than to discuss any part of the question respecting Charles—a question the decision of which belonged to the Magistrate, and not to me, and which had now received its final determination."

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1 See Note, B. I., l. 599.
“Since the deed was done, Milton’s desire was that it should not have been done in vain, but that it should be held to signify, what it was for him, the central truth of the great struggle; that the Chief Magistrate of a nation, whatever he be called, has no power to dispense with laws which are the birthright of the people; that he is bound to govern in accordance with them, is himself under them, and is answerable for the breach of them. Milton sought to give so momentous an act its true interpretation, as a violent expression of the principle towards which the question of the limit of authority was tending, the principle that forty years later was to be finally established at the Revolution."

The *Eikon Basilike* (Royal Image), or *The Portraiture of His Sacred Majesty in His Solitude and Sufferings*, published immediately after the King’s death, and erroneously supposed to have been Charles’s own work during his last years, had created a great sensation amongst the people. To the Cavaliers it was an object of idolatrous reverence; and so much had monarchical England been shocked by the Whitehall Tragedy, that fears were entertained of a Royalist reaction. Milton, who had already, by the order of the Council, written *Observations on the Peace concluded by Ormond with the Irish*, replied in his *Eikonoclastes* (Image Breaker), in which he enumerates the King’s shortcomings, and with merciless logic refutes his apologists.

But a still more important duty lay before him. Charles II., now an exile, and anxious to vindicate his father’s memory, had intrusted the task to Claude de Saumaise, or, as he was called in Latin, Salmasius, the most renowned European scholar of the time. Milton’s *Defensio pro Populo Anglico* (Defence for the English), which he undertook by the express command of the Council of State, was a most triumphant reply to *Salmasii Defensio Regia pro Carolo I.* (Salmasius’ Royal Defence for Charles I.), the production of the Leyden Professor; but it is impossible
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The Defence was a continuation of Milton's great argument in behalf of popular liberty—against the "Right Divine" of Kings, and for their responsibility to the laws. He justifies the execution of Charles, and proudly maintains the integrity of the English nation: "For what king's majesty, sitting upon an exalted throne, ever shone so brightly as that of the people of England then did, when, shaking off that old superstition, which had prevailed a long time, they gave judgment upon the King himself, or rather upon an enemy who had been their king, caught as it were in a net by his own laws (who alone of all mortals challenged to himself impunity by a divine right), and scrupled not to inflict the same punishment upon him, being guilty, which he would have inflicted upon any other." The Englishman who had vanquished the literary champion of Europe at once leapt into fame, and honours were showered upon him with richest hand. After his refusal to accept a reward in money, the Council conferred upon him the rare distinction of a vote of thanks for his many good services to the State and Commonwealth, and "in particular for his Vindication of the Parliament and People against the calumnies and invectives of Salmasius."

His Defensio Secunda (Second Defence) was called forth by another Latin appeal, Regii sanguinis Clamor (The Cry of the King's blood), by Pierre Dumoulin. Milton, attributing the authorship to Alex. More, whose personal character was notoriously worthless, exposes most ruthlessly the scandals of his private life; "but, as in most of his Prose works, the magnificent episodes, expository of his own thoughts or narrative of his own career, engage the reader's attention far more deeply than the violent rhetoric about the venality of Salmasius or the frailties of More." It contains notices of Fairfax, Bradshaw, Fleetwood, Lambert, &c., and a glowing eulogium upon Cromwell, with a solemn warning, "if he should hereafter invade that liberty which he had defended."
He had devoted himself with so much assiduity to the composition of his Defence, though warned of the consequences by his physicians, that he now lost his eyesight, already impaired by protracted studies. No words can convey a proper conception of the character of this great poet and patriotic citizen more fitly than those he uses in reference to his blindness in his sonnet to his old pupil, Cyriac Skinner:

"What supports me, dost thou ask?  
The conscience, friend, to have lost them overplied  
In Liberty's defence, my noble task,  
Of which all Europe rings from side to side—  
This thought might lead me through the world's vain mask,  
Content, though blind, had I no better guide."

The birth of another daughter cost him the life of the mother; and in 1653 or 1654 Milton found himself blind and a widower, with three young children. In 1656 he married his second wife, Catharine Woodcock: but how his family were cared for in the interval is unknown. Domestic misfortunes, however, were not to cease, and in 1658 Catharine Milton also died. From his tribute to her memory, Sonnet on his Deceased Wife, we are to infer that he held her in loving remembrance:

"Love, sweetness, goodness in her person shined  
So clear as in no face with more delight."

So great was the power of his will, and so indomitable the spirit that "bore him up and steered right onward," that, though blind, he continued, with an assistant, to dictate all the more important dispatches of the Commonwealth. His life during this period is interwoven with that of the Republic; and we have good reason to believe that he took an active part in shaping the foreign policy of Cromwell, who had been Lord Protector since 1654. There is strong ground for the opinion that Cromwell possessed Milton's full sympathies during the whole of his career, even to the extent of approval of some of his high-handed acts; for, with the spirit of an ancient Roman, Milton must have regarded an English Dictator as the best means of securing that Liberty for which he had sacrificed so much. We can readily understand that he might have

1 In the motto to his work against the restoration of Kingship, Milton compares Cromwell to Sylla.
been unwilling to endorse his every act, and we know that the general outlines of the Protector’s policy, in spite of mistakes and “detractions rude,” met with the Secretary’s approval. It was Milton, the Secretary, who composed the indignant remonstrance that stayed the persecution of the Waldenses, and secured for them the withdrawal of Charles Emmanuel’s cruel edict; and it was Milton, the Poet, who commemorated the

“Slaughtered saints, whose bones
Lie scattered on the Alpine mountains cold.”

According to Dr. Johnson, “as Secretary to the Protector, Milton is supposed to have written the Declaration of the Reasons for a war with Spain. His agency was regarded as of great importance; for, when a treaty with Sweden was artfully suspended, the delay was publicly attributed to Mr. Milton’s indisposition; and the Swedish agent was provoked to express his wonder that only one man in England could write Latin, and that man blind.” In 1653, Philip Meadows was associated with him as Secretary, and about 1657 his friend Andrew Marvel was employed as his assistant. After the loss of his eyesight he seems to have seldom gone to his official rooms except when his presence was absolutely necessary, though he held the position of Latin Secretary till October, 1659, and even discharged some of its duties while Richard held the Protectorate. For two years before Cromwell’s death, Milton was almost silent as an author; but it has been established beyond reasonable doubt that in the last year of the Protectorate he had begun the composition of Paradise Lost. During the period of anarchy that immediately preceded the Restoration (1660), he seems to have doubted the utility of any further writing: “My country does not now stand in need of a person to record her intestine comotions, but of one qualified to bring them to an auspicious conclusion.” But when the crisis came, “when the whole multitude was mad with desire for a King,” he bravely made a final effort in the cause of Liberty by publishing a

1 Charles Emmanuel II., Duke of Savoy and Prince of Piedmont, instituted a persecution against his Protestant subjects of the Valleys of the Cottan Alps. Dreadful atrocities were perpetrated; but in the end the Vaudois Waldenses) were allowed the free enjoyment of religious liberty.
series of Pamphlets, the principal of which are
On the Removal of Hirelings out of the Church,
and On a Ready and Easy Way to Establish a
Free Commonwealth. In the latter, which was
written in the form of a letter to General Monk,
he warned the leaders against abandoning "this
goodly tower of a commonwealth which they had begun
to build," foretelling in forcible language the conse-
quences of placing Charles Stuart on the Throne. He
also wrote Notes on a Sermon, titled The fear of God and
the King, by the Royalist Divine, Dr. Griffiths, in which,
with a blindness bred of enthusiasm, he repudiated
the idea that Monk intended to "bring the late King's son.
But these productions, as their tone shews, were, even in
his estimation, the last words of expiring Liberty.
The country desired the change; Monk had
already taken his resolution; and the Common-
wealth was at an end (May 29th, 1660).

It is surprising that the man who had defended
the execution of the King, and who had assisted much in
building up the Republic, did not share the fate of the
Regicides at the Restoration. For a time, indeed, he was
in danger, and had to secrete himself in a friend's house
till the storm had blown over. There is a tradition that
the more effectually to screen him, a report of his death
was spread, and his friends followed his supposed corpse
to the grave. But even his funeral did not protect him, for
we find that a proclamation was issued for his arrest, and
immediately before the passing of the GENERAL ACT OF
OBLIVION, his two great works, The Eikonoclastes and
The Defence of the English People, were burned by the
common hangman, the same ceremony having been per-
formed at Paris in the case of the latter in 1651.

Although his name was not in the list of exceptions to
the ACT OF OBLIVION, he was arrested on his reap-
pearance, even after a concealment of four months.
Probably through the influence of the Poet Lau-
reate of Charles, Sir William Davenant, who had
owed his life to Milton's intercession during the
troubles of the Civil War, he was finally released from
custody (Dec. 15th, 1660), on payment of heavy fines.
Henceforth he sunk the Politician in the Poet.
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From 1660 to 1664, Milton, who was now over fifty years of age, lived first at Holborn and then in Jewin Street, London, visited occasionally by his Nonconformist friends and such foreigners as wished to see the writer with whose fame “all Europe had rung from side to side.” His life at this time must have been peculiarly sad. To blighted hopes and public scorn were added the loss of a large part of his property besides his official income, and, a still greater misfortune, the undutiful conduct of his daughters, on whom his blindness made him dependent for the management of his household. The glimpse we have of his domestic life during the first few years of the Restoration, shews us that in it he found some of his sharpest sorrows.

As his now reduced circumstances rendered a permanent amanuensis an impossibility, in addition to such occasional help as his friends were able to give him, he had employed his daughters as secretaries, and forced them to read to him in languages they did not understand—an accomplishment in which, by some means or other, he had made them proficient. But it was a task of which they bitterly complained, and against which they openly rebelled. As came out afterwards in evidence, owing to his will being disputed, he accused them in turn of being unkind and undutiful, of “combining to cheat him in marketings and of making away with some of his books, so that they would have disposed of the whole of them.” His second daughter, Mary, hearing one day of his intended marriage, said that his marriage was no news; the best news would be that of his death. But, though their heartless cruelty is inexusable, one cannot help pitying the lot of his motherless girls, the eldest of whom was only seventeen. Owing to their father’s blindness and family misfortunes, they had grown up uncared for and uneducated, and must have had little sympathy with a parent who passed his day among books, and lived in an ideal world in which they had no part. That there were faults on both sides—both of omission and commission—there is no reason to doubt; for their father was “not condescending to little things,” and probably ignored the small kindnesses that go far towards making the happiness of a home: but we know of nothing in his conduct that
would justify even in a degree the cruelty of his children. Milton seems to have had in his later years at any rate little personal sympathy. "His soul was as a star and dwelt apart;"¹ and neither his lot nor his nature meant him for domestic happiness.² Such a state of affairs must have almost forced him to supply his daughters' neglect by another marriage. His third wife, Elizabeth Minshull, is said to have been selected on the recommendation of his friend Dr. Paget, whose kinswoman she was. By those who were intimate with her, she is described as "a gentle person, of a peaceful and agreeable humour," and it is gratefully recorded that, though thirty years her husband's junior, she tended him in his declining years with affectionate care. The only book he published during this period was *Accidence commences Grammar*, and it is likely that this had been written for some time.

Shortly after his marriage he retired to a small house in the Artillery Walk, near Bunhill Fields, and here he continued to reside for the rest of his life (1664-1674). From his wife and his nephew Phillips, we have some interesting information as to his mode of life. He used to rise early—at four in summer and five in winter—had a chapter in the Hebrew Bible read to him, and was then left in meditation till seven. After breakfast he listened to the reading of such books as he wished to consult, and dictated till noon. In the afternoon he walked in his garden, and then till six he amused himself singing and playing the organ, or hearing his wife sing. From six to eight he spent in social chat with such friends as came to see him. We have it on his daughter Deborah's authority that "he was delightful company, the life of the conversation, not only on account of his flow of subject, but of his unaffected cheerfulness." At night he made "a supper of olives or some light thing," smoked a pipe, and then went to bed at nine. Dr. Paget introduced to him Thomas Ellwood, a Quaker, who ob-

¹ *Wordsworth.*

² "In its ultimate development Puritanism was anti-social."—*Browne.*

"The Puritan's bond to other men was not the sense of a common manhood, but the recognition of a brotherhood among the elect. ... A temper which had thus lost sympathy with the life of half the world around it, could hardly sympathize with the whole of its own life."—*Green.*
tained permission to come to his house and read to him. This Ellwood had an ardent love for knowledge, and received from Milton much encouragement and substantial aid in his studies. During the Plague Milton went for a time to live in a small house in the country. After Ellwood's release from prison, where he had been confined under a severe law directed against the meeting of the Quakers for worship, he paid his friend a visit. At this interview, as we learn from Ellwood's autobiography, Milton called for a manuscript of his which he bade him take home and read at his leisure. It turned out to be Paradise Lost. On Ellwood's returning it, Milton asked him his opinion, which "was modestly and freely told him," with the remark, "Thou hast said much of Paradise Lost, what hast thou to say of Paradise Found?"

Paradise Regained, undertaken on this hint, as Milton afterwards intimated to Ellwood, was completed probably in 1667, the date of the sale of the copyright of Paradise Lost to Samuel Simmons. On the publication of the latter, the general feeling amongst the nobler minds of the era was that a great work had been produced. Sir John Denham, who, besides being a senator and a soldier, had some reputation as a writer, entered the House of Commons with a proof-sheet of the Poem in his hand, and exclaimed, "This is part of the noblest poem that was ever written in any language or in any age," and Dryden, who was a frequent visitor at the house in Artillery Walk, and was now fast rising into fame, generously bore testimony to its merits: "This man cuts us all out, and the ancients too." He also speaks warmly of it in the preface to the dramatic poem of The State of Innocence, where he characterizes it as "one of the greatest, most noble; and most sublime poems which either this age or nation has produced." And in some lines written in Milton's honour, he asserts that he combines Homer's loftiness with Virgil's majesty of thought. Some of the meager spirits, of course, snarled at the author. "Serpent," "Blind adder," and so on, were for a time fashionable epithets with the Ultra-Royalists of Charles' court; but, for all this, it is hardly correct to say that, under the circumstances of its production, Paradise Lost met with an indifferent reception. It requires some time for a high-class poem of any sort to take hold of
the public mind; and it is not extraordinary that during the reaction which followed the Restoration, the Epic of Puritanism, written besides in a form distasteful to most, did not at first meet with a ready sale. Now, at last, after a long period of interruption, though "fallen on evil days and evil tongues, with darkness and with dangers compassed round," Milton completed the task he had set before him in the production of "a work not to be raised from the heat of youth or the vapours of wine." The high hopes of his early manhood had ended in bitter disappointment; the cause with which he had been so closely identified was now a fallen one; his youthful dream of an epic based on "what resounds in fable or romance of Uther's son" had faded away; and in the Fall of our Grand Parents, with loss of Eden, he had found a subject congenial to the sadness with which he looked back, not altogether hopelessly, on the seemingly fruitless efforts of his countrymen.

His History of England, begun 1649, appeared 1670, and, as the passages expurgated by the licensor were intrusted to the Earl of Anglesea, they are now to be found in their proper places. The next year he published Paradise Regained and Samson Agonistes, the former of which he always considered to be superior to Paradise Lost, though the judgment of critics is adverse to this opinion. In his tract on True Religion, Heresy, Schism and Toleration, we see a faint flash of the quondam controversialist, but it also shews the moderation of his views, for he speaks of the Church of England as our Church, and appeals to the Thirty-nine Articles. James, Duke of York, a Roman Catholic, was next heir to the throne, and the question of Religious Toleration again engaged the attention of thinking Englishmen. In this treatise, Milton propounds his views. He advocates union amongst Protestants, pleads for liberty of conscience, and regards punishment in person or property for faith's sake as at variance with the will of God;

1 French example had set English writers discussing the comparative merits of blank verse and rhyme, and the feeling of the period was strongly in favour of the latter. Dryden, though he holds both to be proper, evidently leans to the side of rhyme. This, as well as the striking contrast between the character of Milton and that of the French nation, may account for their non-appreciation of Paradise Lost even to-day.

2 The Test Act passed 1673.
but, as Romanists acknowledge a foreign supremacy, he declares against any toleration of their rites of worship, and favours such restraint as may conduce to their own and the general welfare. His posthumous Latin Treatise, *De Doctrina Christiana* (on Christian Doctrine), was discovered accidentally in 1823 among some State Papers, and translated by Dr. Sumner in 1825. It is chiefly valuable as an exposition of his theological tenets; for it proves him to have been an Arian in his conception of the Godhead. To us, however, it is of importance as the occasion of one of Macaulay's most brilliant essays.

As to Milton's religious sentiments, we know that he began by being a Presbyterian. He then joined the Independents, and during his latter years he attended no church, and belonged to no denomination; nor had he prayers in his family. What his matured opinions on these subjects were seems to have been a mystery even to his friends. For some time before his death his daughters did not live with him, having, on the recommendation of their stepmother, who no doubt had good reasons for her advice, been sent at their father's expense, "to learn some curious and ingenious sorts of manufacture that are proper for women to learn, particularly in gold and silver." We have a picture of the sunset of his life from the pen of the painter Richardson. "An aged clergyman of Devonshire found John Milton in a small chamber, with rusty green, sitting in an elbow chair, dressed neatly in black; pale but not cadaverous hands and fingers gouty and with chalk-stones. He used also to sit in a grey cloth coat at the door of his house near Bunhill Fields in warm sunny weather, and so, as well as in his house, receive the visits of people of distinguished parts as well as quality." At last the gout, with which he had long been troubled, proved too much for him, and he passed away "by a quiet and silent expiration," and was buried next his father in the Chancel of St. Giles, Cripplegate. His funeral was attended by "all his learned and great friends in London, not without a friendly concourse of the vulgar." (Nov. 12th, 1674).

No words can more fitly conclude a sketch of Milton's life than those of Macaulay, for no one has formed a truer
estimate of the man: "There are a few characters which have stood the closest scrutiny and the severest tests, which have been tried in the furnace and proved pure, which have been weighed in the balance and have not been found wanting, which have been declared sterling by the general consent of mankind, and which are visibly stamped with the image and superscription of the Most High. These great men, we trust, we know how to prize; and of these was Milton. The sight of his books, the sound of his name, are pleasant to us. His thoughts resemble those celestial fruits and flowers which the Virgin Martyr of Massinger sent down from the gardens of Paradise to the earth, and which were distinguished from the productions of other soils, not only by superior bloom and sweetness, but by miraculous efficacy to invigorate and to heal. They are powerful not only to delight, but to elevate and purify. Nor do we envy the man who can study either the life or the writings of the great poet and patriot, without aspiring to emulate, not indeed the sublime works with which his genius has enriched our literature, but the zeal with which he laboured for the public good, the fortitude with which he endured every private calamity, the lofty disdain with which he looked down on temptations and dangers, the deadly hatred which he bore to bigots and tyrants, and the faith which he so sternly kept with his country and his fame."

"Milton is not only the highest, but the completest type of Puritanism. His life is absolutely contemporaneous with that of his cause. He was born when it began to exercise a direct power on English Politics and English Religion; he died when its effort to mould them into its own shape was over, and when it had sunk into one of the many influences to which we owe our English character. His Early Verse, the Pamphlets of his riper years, the Epics of his age, mark with a singular precision the three great stages in its history."—GREEN.

1 Dorothea, one of the characters in Massinger's tragedy of The Virgin Martyr. The fruits and flowers are represented to have been sent after her martyrdom to Theophilus, who had until then been a zealous persecutor of the Christians.
Milton’s works may, therefore, be classified under three heads:—[The more important works have been indicated in INTRODUCTION, I.]

A.

THE PERIOD OF HIS EARLIER VERSE. 1608-1640.

PURITANISM, when Milton began to write, was still in the first stages of development as a national force, and though gradually gaining strength, it did not obtain preponderance till about the time of his return from Italy.

WORKS. Virtue is the ideal of Milton’s Earlier Poems. We have it on his own authority that God had instilled into his mind an intense love of moral beauty, and, in Comus in particular, the references to Virtue are frequent. He is never more earnestly eloquent than when he praises

"The virtuous mind, that ever walks attended
By a strong sidelong champion, Conscience."

In Comus, Dr. Johnson sees “the dawn or twilight of Paradise Lost,” as much in the vigour of sentiment employed in the praise and defence of Virtue, as in his system of diction and power of description. Milton’s aesthetic culture, however, saved him from degenerating into the stern, often morose, Puritan of the Commonwealth. Although, towards the close of this period of preparation, the tone of his thoughts deepened, as the prevailing influences strengthened their hold upon him, his predilections were not at first so marked that, had he chosen a different course of life, we should have been justified in regarding his action with surprise.¹ “His youth shews how much of the gaiety, the poetic ease, the intellectual culture of the Renascence, lingered in a Puritan home,” and to its tempered piety he owed in some measure the dignity and calm beauty of his earlier poems. “In the L’Allegro and Il Penseroso we catch again the fancy and melody of the Elizabethan verse, the wealth of its imagery, its wide sympathy with nature and man. There is a loss, perhaps, of the older freedom and spontaneity of the Renascence, a rhetorical rather than passionate turn in the young poet, a striking absence of dramatic power,

¹Christopher, his brother, had always been a Royalist, and having pushed his compliance so far as to turn Roman Catholic, became, in the reign of James II., a knight and a judge.
and a want of precision and exactness even in its picturesque touches. Milton's imagination is not strong enough to, identify him with the world which he imagines: he stands apart from it, and looks at it as from a distance, ordering it and arranging it at his will. But if in this respect he falls both in his earlier and later poems far below Shakespeare and Spenser, the deficiency is all but compensated by his nobleness of feeling, the severity of his taste, his sustained dignity, and the perfectness and completeness of his work. The moral grandeur of the Puritan breathes, even in these lighter poems of his youth, through every line. His first literary efforts show unmistakably the circumstances of his life and education, and in form at least are somewhat imitative. It is easy to trace in them their author's love for Spenser, Shakespeare, Chaucer, the Fletchers, Ben Jonson, the Italian Poets and the Ancient Classics.

**CHRONOLOGY.**—Paraphrases of Two Psalms (1624). On a Fair Infant (1626). Vacation Exercise (1628). Nativity Ode (1629). On the Circumcision; On the Passion; On Shakespeare (1630). Epitaphs on Hobson and the Marchioness of Winchester; Sonnet (1631). Time; Solemn Music; May Song; Sonnet; L'Allegro; Il Penseroso; Arcades (1632?). Comus (1634). Lycidas (1637). Italian Sonnets (1638). Epitaphium Damonis (1639).—[Most of the Italian Sonnets were composed during his Continental Journey; Epitaphium Damonis was written, probably at Horton, immediately after his return to England.]

**Lycidas** (See **INTRODUCTION, I., p. xiii.**) connects this period with

**B.**

**THE PERIOD OF HIS CONTROVERSIAL WORKS. 1640-1660.**

Puritanism had now obtained the ascendancy, and Puritan modes of thought shaped matters, political, religious, and literary.

**WORKS.**—Poetical composition almost wholly ceased in England; for the higher minds of the nation were drawn into the controversies of the day. Milton's career exemplifies in a marked manner the general tendency, and

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*Green.*
for twenty years he rarely breathed “the quiet and still air of delightful studies.” Liberty is the cardinal idea of all his Prose Works. Whether he writes of Episcopacy, Education, Divorce, Individual Freedom, or Freedom of the Press, his ideal is Liberty. So far as his public life is concerned, his opinions moved in the direction taken by the leading spirits amongst the Puritans. At first a Presbyterian, he afterwards became an Independent and an Oliverian.

“Passages of great poetic splendour occur in some of his Prose Works, and a fervid and fiery spirit breathes in all of them, though the animation is as apt to take the tone of mere coarse objuration and abuse as of lofty and dignified scorn or of vigorous argument; but, upon the whole, it cannot be said that Milton’s English Prose is a good style. It is, in the first place, not perhaps in vocabulary, but certainly in genius and construction, the most Latinized of English styles; but it does not merit the commendation bestowed by Pope on another style which he conceived to be formed after the model of the Roman eloquence, of being ‘so Latin, yet so English all the while.’ It is both soul and body Latin, only in an English dress. Owing partly to this principle of composition upon which he deliberately proceeded, or to the adoption of which his education and tastes or habits led him, partly to the character of his mind, fervid, gorgeous and soaring, but having little involuntary impulsiveness or self-abandonment, rich as his style often is, it never moves with any degree of rapidity or easy grace even in passages where such qualities are most required, but has at all times something of a stiff, cumbrous, oppressive air, as if every thought, the lightest and most evanescent as well as the gravest and stateliest, were attired in brocade and whalebone. There is too little relief from constant striving and striving; too little repose and variety; in short, too little nature. Many things, no doubt, are happily said; there is much strong and also some brilliant expression; but even such imbedded gems do not occur so often as might be looked for from so poetical a mind. In fine, we must admit the truth of what he has himself confessed—that he was not naturally disposed to ‘this manner of writing,’ ‘wherein,’ says he, ‘knowing myself inferior to myself, led by the genial power of nature
to another task, I have the use, as I may account it, but of my left hand.' With all his quick susceptibility for whatever was beautiful and bright, Milton seems to have needed the soothing influences of the regularity and music of verse fully to bring out his poetry, or to sublimate his imagination to the true poetical state. The passion which is an enlivening flame in his verse half suffocates him with its smoke in his prose.”

The few Sonnets he now wrote show that, though embarked in a sea of hoarse disputes, he had not forgotten the aspirations of his youth. They indicate lyrically his personal feelings on a variety of subjects.


**Educational:**—*The Tractate on Education—a letter addressed to Hartlib* (1644). **Divorce Controversy:**—*The Doctrine and Discipline of Divorce, Martin Bucer’s Judgment concerning Divorce* (1644); *Tetrachordon, Colasterion* (1645). *Areopagitica* (1644); *Tenure of Kings and Magistrates* (1649); *Observations on Ormond’s Peace* (1649); *Eikonoclastes* (1649). **Salmasian Controversy:**—*Defensio pro populo Anglicano* (1651); *Defensio Secunda* (1654); *Defensio pro se contra Alexandrum Morum* (1655). **Anti-Restoration Pamphlets:**—*Civil Power in Ecclesiastical Causes* (1659); *Way to remove Hirelings* (1659); *Letter to a Friend* (1659); *Brief Declaration of a Free Commonwealth* (1659); *Ready and Easy Way to Establish a Free Commonwealth* (1660). *Notes on a Sermon, titled The fear of God and the King* (1660). **Poetical:**—*Sonnets* (1642, 1644, 1645, 1658). *Psalms* (1643).

The Sonnets form the connecting link between his Earlier Verse and

C.

**The Period of his Later Verse. 1660–1674.**

Puritanism, now a fallen cause, was succeeded by the Anti-Puritan reaction in Literature as well as in Morals and Politics.

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1 Craik.
INTRODUCTION.

Works. — Amidst the reactionary authors of the Restoration, Milton "stood like a tower," disowned by them and in turn despising them. Separated by his religious faith from the Nonconformists, and by his political opinions from the dominant party, he now devoted himself "in solitude" to the completion of his great work, ennobled by his trials, "arguing not against Heaven's hand or will, but bearing up and steering right onward."

The author of *Paradise Lost* is the Elizabethan and the Puritan in their highest forms: the poem is the product of Puritanism and the Renascence.

"The Renascence, the gorgeous fancy, the daring imagination which he shared with the Elizabethan poets, the large but ordered beauty of form which he had drunk in from the Literature of Greece and Rome, the sublimity of conception, the loftiness of phrase which he owed to the Bible, blended in the story 'of man's first disobedience and the fruit of that forbidden tree, whose mortal taste brought death into the world and all our woe.' It is only when we review the strangely mingled elements which make up the poem that we realize the genius that fused them into a perfect whole. The meagre outline of the Hebrew legend is lost in the splendour and music of Milton's verse. The stern idealism of Geneva is clothed in the gorgeous robes of the Renascence. If we miss something of the free play of Spenser's fancy, and yet more of the imaginative delight in their own creations which gives so exquisite a life to the poetry of the early dramatists, we find in place of these the noblest example which our literature affords of the ordered majesty of classic form."

"Whatever was highest and best in the Puritan temper spoke in the nobleness and elevation of the poem—in its purity of tone, in its grandeur of conception, in its ordered and equable realization of a great purpose." But it has the Puritan defects. "We feel almost painfully a want of the nobler and finer sympathies, of a large and genial humanity, of a sense of spiritual mystery," which characterized the poetry of the Renascence. "Dealing, as Milton does, with subjects the most awful and mysterious that
poet ever chose, he is never troubled by the obstinate questionings of invisible things which haunted the imagination of Shakespeare. 'Man's disobedience,' and the scheme for man's redemption, are laid down as clearly and with just as little mystery as in a Puritan discourse. On topics such as these even God, the Father (to borrow Pope's sneer), 'turns a school divine.'

Paradise Regained shows us Milton grown older and calmer, and, though full of passages of great beauty, it wants the force and vigour of the earlier Epic.

Samson Agonistes, a choral drama full of the expression of his own feelings, and a congenial theme to the blind poet in his evil days, is generally regarded as an allegorical representation of the failure of the Puritan movement; and the blind athlete's victory in death is supposed to symbolize the author's confidence in the ultimate triumph of the cause which, we know, has lent a seriousness and purity to English Literature and Morals.

"In nearly all the poetry of this last period of Milton's life, the grandeur of the poet's thought and his supreme skill in the use of language, caused him almost wholly to put aside the ornaments of rhyme—'invention,' as he now called it, 'of a barbarous age to set off wretched matter and lame metre.'"

Besides a few minor compositions and new editions of some of his earlier works, Milton published a theological Pamphlet, Of True Religion, Heresy and Schism, which connects the Puritan Poet and the Puritan Controversialist.


1 GREEN.
2 The silent effects of Puritanism on the characters of Englishmen appeared (1) Politically, in the Revolution of 1688; (2) Religiously, in the Wesleyan revival; and (3) Morally, in the increasing purity of English literature and honesty of English politics.—After Green.
3 MORLEY.
SECTION II.
CRITICAL COMMENTS.

[The following selections have been inserted as a supplement to those given elsewhere, to put the senior student in possession of the views of standard writers on the main points of Miltonic criticism—not to provide him with opinions, but to enable him to form them for himself. Those quoted occasionally in the Notes, &c., may aid the junior student in forming an independent criticism of the work while under personal. The selections might also be used with advantage as topics for discussion in the school classes.]

I.—"Satan is the most heroic subject that ever was chosen for a poem; and the execution is as perfect as the design is lofty. He was the first of created beings, who, for endeavouring to be equal with the Highest, and to divide the empire of Heaven with the Almighty, was hurled down to Hell. His aim was no less than the throne of the Universe; his means, myriads of angelic armies bright, who durst defy the Omnipotent to arms. His strength of mind was matchless, as his strength of body: the vastness of his designs did not surpass the firm, inflexible determination with which he submitted to his irreverable doom, and final loss of all good. His power of action and of suffering was equal. He was the greatest power that was ever overthrowed, with the strongest will left to resist or to endure. He was baffled, not confounded. The fierceness of tormenting flames is qualified and made innocuous by the greater fierceness of his pride: the loss of infinite happiness to himself is compensated in thought by the power of inflicting infinite misery on others. Yet Satan is not the principle of malignity, or of the abstract love of evil, but of the abstract love of power, of pride, of self-will personified, to which last principle all other good and evil, and even his own, are subordinate. He expresses the sum and substance of ambition in one line, 'Fallen Cherub, to be weak is miserable, doing or suffering.' He founds a new empire in Hell, and from it conquers this new world, whether he bends his undaunted flight, forcing his way through nether and surrounding fires. The Achilles of Homer is not more distinct from the Titans were not more vast; Prometheus, chained to his rock, was not a more terrific example of suffering and crime. Whenever the figure of Satan is introduced, whether he walks or flies, 'rising aloft incumbent on the dusky air,' it is illustrated with the most striking and appropriate images: so that we see it always before us, gigantic, irregular, portentous, uneasy, and disturbed, but dazzling in its faded splendour, the clouded ruins of a god. The deformity of Satan is only in the depravity of his will; he has no bodily deformity, to excite our loathing or disgust."—Hazlitt's Lectures.

"The character of Satan is pride and sensual indulgence, finding in itself the motive of action. It is the character so often seen in little on the political stage. It exhibits all the restlessness, temerity and cunning which have marked the mighty hunters of mankind from Nimrod to Napoleon. The common fascination of man is, that these great men, as they are called, must act from some great motive. Milton has carefully marked in his Satan the intense selfishness, the alcohol of egotism, which would rather reign in Hell than serve in Heaven. To place this lust of self in opposition to denial of self or duty, and to show what exertions it would make, and what pains endure, to accomplish its end, is Milton's particular

1 But see B. I., II. 215-317.
2 Cf. with this the last selections from Green and Macaulay.
INTRODUCTION.

object in the character of Satan. But around this character he has thrown a singularity of daring, a grandeur of suffering, and a ruined splendour, which constitute the very height of poetic sublimity."—COLOU'IDE'S REMAINS.

[For Taine's estimate, see B. I., i. 109; for Addison's, B. I., ii. 124 and 192, and B. II., i. 11.]

[See THE SCHEME.—PRELIMINARY NOTES, p. 1.]

II.—"What can be more majestic than the first two books which open this great drama? It is true that they rather serve to confirm the sneer of Dryden, that Satan is Milton's hero, since they develop a plan of action in that potentate, which is ultimately successful; the triumph that he and his host must experience in the fall of man being hardly compensated by their temporary conversion into serpents, a fiction rather grotesque. But it is, perhaps, only pedantry to talk about a hero; as if a high personage were absolutely required in an epic poem to predominate over the rest. This conception of Satan is doubtless the first effort of Milton's genius. Dante could not have ventured to spare so much lustre for a ruined Archangel, in an age when nothing less than horns and a tail was the orthodox creed."—HALLAM'S LIT. OF EUROPE.

"Satan, as all critics have perceived, and in a wider sense than most have perceived, is the real hero of the poem. He and his actions are the link between that new World of Man, the infancy of which we behold in the poem, and that boundless antecedent Universe of Pre-human Existence which the Poem assumes. For he was a native of that Pre-human Universe—one of its greatest and most conspicuous natives; and what we follow in the poem, when its story is taken chronologically, is the life of this great being from the time of his yet unimpaired primacy or archangelship among the Celestials, on that to that time when, in pursuit of a scheme of revenge, he flings himself into the new experimental World, tries the strength of the new race at its fountain head, and by success in his attempt, vitiates Man's portion of space to his own nature, and wins possession of it for a season."—MASSON'S LIFE AND TIMES OF MILTON.

"The Paradise Lost is an epic, or a narrative poem, and he that looks for a hero in it, searches for that which Milton never intended; but if he will needs fix the name of a hero upon any person in it, it is certainly the Messiah who is the hero, both in the principal action, and in the chief episodes."—ADDISON'S SPEAC'CTOR.

"Dryden petulantly and indecently denies the heroism of Adam, because he was overcome; but there is no reason why the hero should not be unnecessary, except established practice, since success and virtue do not go necessarily together. . . . However, if success be necessary, Adam's deceiver was at last crushed; Adam was restored to his Maker's favour, and may therefore securely resume his human rank."—JOHNSON'S LIFE OF MILTON.

III.—"It is owing in part to his blindness, but more perhaps to his general residence in a city, that Milton, in the words of Coleridge, is 'not a picturesque but a musical poet,' or, as I would prefer to say, is the latter more of the two. He describes visible things, and often with great powers of rendering them manifest, . . . but he feels music. The sense of vision delighted his imagination; but that of sound wrapped his whole soul in ecstasy. One of his trifling faults may be connected with this, the excessive passion he displays for stringing together sonorous names, sometimes so obscure that the reader associates nothing with them. . . . In this there was also a mixture of his pedantry. But, though he was rather too ostentatious of learning, the nature of his subject demanded a
INTRODUCTION.

IV.—"We often hear of the magical influence of poetry. The expression in general means nothing; but, applied to the writings of Milton, it is most appropriate. His poetry acts like an incantation. Its merits lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment. No sooner are they pronounced than the past is present and the distant near. New forms of beauty start at once into existence, and all the burial grounds of the memory give up their dead. Change the structure of the sentence; substitute one synonym for another, and the whole effect is destroyed."—Macaulay.

[See also B. L., I. 202, and Hazlitt's criticism, B. L., I. 467].

"Milton's blank verse, both for its rich and varied music and its exquisite adaptation, would in itself almost deserve to be styled poetry, without the words; alone of all our poets, before or since, he has brought out the full capabilities of the language in that form of composition. Indeed, out of the drama, he is still our only great blank verse writer. . . . What other has the true organ tone which makes the music of this form of verse—either the grandeur or the sweetness?"—Craig.

[The student will find in the Spectator, the Rambler, De Quincey's Essays, Johnson's Life of Milton, and Landor's Imaginary Conversations, a full discussion of the peculiarities and alleged defects of Milton's versification, &c., &c.]

V.—"Another inconvenience of Milton's design, is, that it requires the description of what cannot be described, the agency of spirits. He saw that immateriality supplied no images, and that he could not shew angels acting, but by instruments of action; he therefore invested them with form and matter. This being necessary was, therefore, defensible; and he should have secured the consistency of his system by keeping immateriality out of sight, and enticing his reader to drop it from his thoughts. But he has unhappily perplexed his poetry with his philosophy. His infernal and celestial powers are sometimes pure spirits and sometimes animated body."—Johnson's Life of Milton.

"Of all the poets who have introduced into their work the agency of supernatural beings, Milton has succeeded best. . . . He has been often censured for ascribing to spirits many functions of which they must
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The great mass of men must have images. Logicians may reason about abstractions. No poet who should affect that metaphysical accuracy for the want of which Milton has been blamed, would escape a disgraceful failure. Still, however, there was another extreme, which, though far less dangerous, was also to be avoided. The imaginative men are in a great measure under the control of their opinions. The most exquisite art of poetical colouring can produce no illusion, when it is employed to represent that which is once perceived to be incongruous and absurd. Milton wrote in an age of philosophers and theologians. It was necessary, therefore, for him to abstain from giving such a shock to their understandings as might break the charm which it was his object to throw over their imagination. It was impossible for the poet to adopt altogether the materialism of the immaterial system. He therefore left the whole in ambiguity.

The peculiar art which he possessed of communicating this meaning disconformably through a long succession of associated ideas, and of intimating more than he expressed, enabled him to disguise those incongruities he could not avoid.—MACAULAY.

VI.—"In the preface to the 'Fables,' Dryden wrote: 'Milton is the poetical son of Spenser.' Milton has confessed to me that Spenser was his original.' Spenser and Milton, indeed, have a distinct relation to each other as combatants on the same side in the same battle at two different points. Each, with his own marked individuality, expresses also, as a representative Englishman, the life of his own time. Different as these two great poems are in form and structure, there is likeness in the difference; for the Faerie Queen, in which all qualities of mind and soul are striving heavenward, was a religious allegory on the ways of men to God. Paradise Lost was designed to approach the national religion from the other side, and shew the relation, justify the ways, of God to men."—MORLEY.

"Paradise Lost is not to be judged prosaically by the standard of each reader's personal opinion on points of faith. It is the religion of the time, intensely Biblical, and deals only with great features of national theology. . . . The reader whose form of religion is not Milton's may find its spirit at the heart of Paradise Lost, in the predominant conviction that God is supreme in Wisdom and Benificence, and the resolve to draw for him and his countrymen this truth of truths out of the national Theology."—MORLEY.

V.I.—To the charge that "the great realities of angels and archangels are continually combined into the same groups with the fabulous impersonations of the Greek Mythology," the following reply is made: "But this objection does not apply to Milton; it glances past him; and for the following reason: Milton has himself laid an early foundation for his introduction of the Pagan Pantheon into Christian groups: the false gods of the heathen world were, according to Milton, the fallen angels. . . . They are not false, therefore, in the sense of being unreal, baseless, and having a merely fantastical existence, like our European Fairies, but as having drawn aside mankind from a pure worship. As ruined angels under other names, they are no less real than the faithful and loyal angels of the Christian Heavens."—De Quincey.

"The mythological allusions have been justly censured, as not being always used with notice of their vanity; but they contribute variety to the narrative, and produce an alternate exercise of the memory and the fancy."—Johnson's Life of Milton.

[See Campbell's criticism, B. I., 375, and Masson's remarks, B. I., 1. 364.]
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VIII.—"If ever despondency and asperity could be excused in any man, they might have been excused in Milton. But the strength of his mind overcame every calamity. Neither blindness, nor youth, nor age, nor penury, nor domestic afflictions, nor political disappointments, nor abuse, nor prescription, nor neglect, had power to disturb his sedate and majestic patience. His spirits do not seem to have been high, but they were singularly equable. His temper was serious, perhaps stern; but it was a temper which no sufferings could render sullen or fretful. Such as it was when, on the eve of great events, he returned from his travels, in the prime of health and manly beauty, loaded with literary distinctions and glowing with patriotic hopes, such it continued to be, when, after having experienced every calamity which is incident to our nature—old, poor, sightless and disgraced—he retired to his hovel to die. Hence it was that, though he wrote the Paradise Lost at a time when images of beauty and tenderness are in general beginning to fade, even from those minds in which they have not been effaced by anxiety and disappointment, he adorned it with all that is most lovely and delightful in the physical and the moral world."—Macaulay.

IX.—"The four great Epic Evangelists, if we may call them so without irreverence, respectively symbolize the four great phases of the history of mankind. Homer is the poetical representative of the boyhood of the human race, Virgil of its manhood. These two typify the glory and the greatness of the antique world, as exhibited under its two most splendid forms—the heroic age in Greece, and the majesty of Roman empire. Christianity is the culminating fact in the history of mankind: it is like the mountain ridge from which diverge two rivers running in opposite directions. As the antique world produced two great epic types, so did Christianity—Dante and Milton. Dante represents the poetical side of Catholic, Milton of Protestant Christianity; Dante its infancy, its age of faith and heroism; Milton its virile age, its full development and exaltation. Dante is the Christian Homer, Milton the Christian Virgil. If the predominant character of Homer be vivid life and force, and of Virgil majesty and grace, that of Dante is intensity, that of Milton is sublimity. Even in the mode of representing their creations a strong contrast may be perceived: Dante produces his effect by realizing the ideal, Milton by idealizing the real."—Shaw.

After excepting the Prometheus Vinctus and the Hebrew poetry of Isaiah and Ezekiel, De Quincey says: "We may affirm that there is no human composition which can be challenged as constitutionally sublime—sublime equally by its conception and its execution, or as uniformly sublime from first to last, excepting the Paradise Lost."—In No. 288 of the Spectator, Addison shows by what "helps" Milton "has carried our language to a greater height than any of the English poets have ever done."

X.—"Obedience, and obedience of a negative kind, is set forth as the tenure by which man held his original happiness. So far there is nothing distinctively Puritan. But in the long ing retrospective to the state of innocence as the state of perfection, in the presentation of the solitary pair as the type of human society, we see the working of the spirit which, aiming at noble simplicity, had achieved barren nakedness, and which induced Milton to disparage all human arts and wisdom as vain and corrupt. Again, as in Puritan preaching the main emphasis is laid on the future world, the existing state of things being regarded as the insignificant point between two eternities, we cannot expect from the Puritan poet any such proclamation of a present order and kingdom of a reigning God, as we find in Dante, who resembled him in his stern firm belief in his own inspiration. In Milton, accordingly, the action takes place in the far away past and
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refers to the far away future; while in his Hell, Purgatory and Paradise, Dante describes three phases of existence, as present and real as the life in Florence streets, and the revelation of them is made in the most matter-of-fact tone, by one who had himself performed the awful journey."—Brown.

"Its historic importance lies in this, that it is the Epic of Puritanism. Its scheme is the problem with which the Puritan wrestled in hours of gloom and darkness, the problem of sin and redemption, of the worldwide struggle of evil against good. The intense moral concentration of the Puritan had given an almost bodily shape to spiritual abstractions before Milton gave life and being to the forms of Shi and Death. It was the Puritan tendency to mass into one vast 'body of sin' the various forms of human evil, and by the very force of a passionate hatred to exaggerate their magnitude and their power, to which we owe the conception of Milton's Satan. The greatness of the Puritan aim in the long and wavering struggle for justice and law and a higher good; the grandeur of character which the contest developed; the colossal forms of good and evil which moved over its stage; the debates and conspiracies and battles which had been men's life for twenty years; the mighty eloquence and magnificent ambition which the war had roused into being—all left their mark on the Paradise Lost."—Green.

XI.—"Milton is not an author amongst authors, not a poet amongst poets, but a central force amongst forces... If the man had failed, the power would have failed. In that mode of power which he wielded, the function was exhausted in the man—the species was identified with the individual—the poetry was incarnated in the poet."—De Quincey. [De Quincey illustrates this by reference to Burke. "Puritanical sanity, in collision with the ordinary interests of life, and with its militant propensities, offered too striking a field for the Satiric Muse, in any case, to have passed in total neglect."]

XII.—"From this imprisonment within himself Milton never escapes either in his dramatic or other poetry; it is the characteristic which distinguishes him not only from our great dramatists, but also from other great epic and narrative poets. His poetry has sometimes been described as to an unusual degree wanting in the expression of his own personal feelings; and, notwithstanding some remarkable instances of exception, not only in his minor pieces but in his great Epic, the remark is true in a certain sense. He is no habitual brooder over his own emotions, no self-dissector, no systematic ressorter for inspiration to the accidents of his own personal history. His subject in some degree forbade this; his proud and lofty nature still more withheld him from it. But, although disclaiming thus to picture himself at full length either for our pity or admiration, he has yet impressed the stamp of his own individuality—of his own character, moral as well as intellectual—as deep on all he has written as if his theme had been ever so directly himself. Compare him in this respect with Homer. We scarcely conceive of the old Greek Poet as having a sentient existence at all, any more than we do of the sea or the breezes of heaven, whose music, his continuous, undulating verse, ever various over the same, resembles. Who in the delineation of the wrath of Achilles finds a trace of the temper or character of the delineator? Who in Milton's Satan does not recognize much of Milton himself?"—Clairk.

"It is to this intense self-concentration that we must attribute the strange deficiency of humour which Milton shared with the Puritans generally, and which here and there breaks the sublimity of his poems with strange slips into the grotesque. But it is above all to this Puritan de-
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iciency in human sympathy that we must attribute his wonderful want of
dramatic genius. Of the power which creates a thousand different charac-
ters, which endows each with its appropriate act and word, which loses
itself in its own creations, no great poet ever had less.”—Green.

“He had not the 'myriad-minded' nature of Shakespeare—the all pen-
etrating sympathy by which the greatest of dramatists could transform him-
self for the time into any one of the other existences around him, no matter
how high, no matter how low. Conceive the haughty genius of Milton
employed in the task of developing such a character as Justice Shallow, or
Bottom the weaver, or a score of others to be found in the long, various,
brilliant procession headed by Falstaff and ending with Dogberry. Nothing
of this kind could he have performed much better than the most ordinarily
gifted of the sons of men; he had no more the wit or humour requisite for
it than he had the power of intense and universal sympathy. But his pro-
per region was still a vast one; and there, his vision, though always tinged
with the colour of his own passions and opinions, was, notwithstanding,
both as far reaching and as searching as any poet's ever was.”—Craig.

“Milton would not have excelled in dramatic writing; he knew human
nature only in the gross, and had never studied the shades of character, nor
the combinations of contrasting, or the perplexity of contending passion.
He had read much, and knew what books could teach; but had mingled
little in the world, and was deficient in the knowledge which experience
must confer.”—Johnson.

[See notes to B. I., p. 202, 290; and to B. II., p. 631, 636, 666].

As in his earlier poems he had ordered and arranged nature, so in
Paradise Lost Milton orders and arranges Heaven and Hell. His mightiest
figures, Angel and Archangel, Satan or Beelzebub, stand out colossal but dis-
tinct.”—Green.

[Green in this passage must mean by figures not “bodily forms,” but
“characters.”]

XIV.—“To this metre (blank verse), as used in the Paradise Lost, our
country owes the glory of having produced one of the only two poetical
works in the grand style which are to be found in the modern languages;
the Divine Comedy of Dante is the other. England and Italy here stand
alone; Spain, France, and Germany have produced great poets, but
neither Calderon, nor Corneille, nor Schiller, nor even Goethe, has pro-
duced a body of poetry in the true grand style, in the sense in which the
style of the body of Homer's poetry, or Pindar’s, or Sophocles, is grand.
But Dante has, and so has Milton; and in this respect Milton possesses a
distinction which even Shakespeare, undoubtedly the supreme poetical
power in our literature, does not share with him. Not a tragedy of Shakes-
peare but contains passages in the worst of styles, the affected style; and
the grand style, although it may be harsh, or obscure or cumbrous, or
over laboured, is never affected. In spite, therefore, of objections which
may be justly urged against the plan and treatment of the Paradise Lost;
in spite of its possessing, certainly a far less enthralling force of interest
to attract and to carry forward the reader than the Iliad or the Divine
Comedy, it fully deserves—it can never lose—its immense reputation; for,
like the Iliad and the Divine Comedy, may in some respects to a higher
degree than either of them, it is in the grand style.”—Arnold's Essays in
Criticism.
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XV.—"The grandeur of Milton is one thing, and the grandeur of Homer is another. Homer's movement is a flowing, a rapid movement. Milton's, on the other hand, is a laboured, a self-retarding movement. In each case, the movement, the metrical cast, corresponds with the mode of evolution of the thought, with the syntactical cast, and is indeed determined by it. Milton charges himself so full with thought, imagination, knowledge, that his style will hardly contain them. He is too full stored to show us in much detail one conception, one piece of knowledge; he just shows it to us in a pregnant allusive way, and then presses on to another; and all this fulness, this pressure, this condensation, this self-constraint, enters into his movement, and makes what it is—noble, but difficult and austere. Homer is quite different; he says a thing, and says it to the end, and then begins another, while Milton is trying to press a thousand things into one. So that, whereas, in reading Milton, you never lose the sense of laborious and condensed fulness, in reading Homer you never lose the sense of flowing and abounding ease. With Milton line runs into line, and all is straitly bound together; with Homer line runs off from line, and all hurries away onward."—ARNOLD'S Essays in Criticism.

SECTION III.

PRELIMINARY NOTES TO THE POEM.

THE ORIGIN.—So far as the Subject is concerned, we have already seen that Milton did not select it without deliberation, and that in early years he had inclined to the Legendary History of Britain. Even before the Restoration he had selected Paradise Lost, and his fallen fortunes, though they tinged the colour of his thoughts, did not determine the subject of the Epic. In 1727, Voltaire expressed the opinion that it might have been suggested during his Continental journey by Adamo, "an absurd Scriptural Drama," which was popular in Italy at that time. Masson regards it, on chronological grounds, as possible that M. may have seen it acted. In 1746, M. was openly accused of plagiarism, and thereafter for a time the matter was fully discussed, no less than thirty books being cited as having contributed in some measure to the conception of the Poem. In this connection Sylvester's Translation of the works of Du Bartas has been specially mentioned. The conclusion Masson draws, after a full consideration of the charge, is that M. "inherited the subject as one with which the minds of Christendom had long been familiar," and that there is no possible ground for the charge of plagiarism.

But so far as the Materials are concerned, Milton utilized the products of his "industrious and extensive reading, steady observation, and insight into all seamy and generous arts and affairs." 1

The parallel passages cited by industrious commentators show that he must have had the Bible almost off by heart, and that he was well read in Homer, the Greek Tragedians, Plato, Demosthenes, &c.; in Lucrétius, Virgil, Ovid, Cicero, &c.; in Dante, Tasso, Ariosto, &c.; and in the chief English writers, particularly Spenser and Shakespeare—in a word, in the whole range of Latin, Greek, Italian, Hebrew and English Literature.

As to the Form of the Poem, we know that he first thought of a Drama; but the change of feeling that grew up within him during the Commonwealth, the passing in 1642 of the ordinance suppressing stage-plays "while the public troubles last," and the cessation of the Drama for the next eighteen years, probably decided his mind in favour of the Epic, though Samson Agonistes shows that he had not completely given up his original design.

1 From The Reason of Church Government.
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The Title, Paradise Lost, explains itself; Gr. παραδείσος, a word of Persian origin, signifying "a park" or "pleasure ground," used to translate the Hebrew for "The Garden of Eden."

THE FORM.—Paradise Lost is a SACRED EPIC.—Epic poetry deals with outward objects, of which it gives an imaginative narrative in metre. The events described may be partly real and partly fictitious, or they may be wholly of the latter class. It is therefore OBJECTIVE (i.e., dealing with things exterior to the mind). The longer poems of this class embrace an extensive series of events and the actions of numerous characters. The term Heroic POEM or Heroic Epic is properly applicable to such Epics as record in elevated style the achievements of national heroes. The principal compositions of this class are Homer's Iliad and Odyssey, Virgil's Aeneid, Aristotle's Orlando Furioso, Tasso's Jerusalem Delivered, Voltaire's Henriade, the Old Romances, and the Nibelungenlied.

Paradise Lost, Paradise Regained, and Dante's Divina Commedia are SACRED EPICS—poems that treat of religious or sacred subjects. (See Masson's estimate, p. xli.) Heroic and Sacred Epics are Epic Poems in the specific sense of the term. Length, and sublime language and thoughts expressed in Heroic verse, are essential to this form of composition. According to Aristotle, the story of an Epic Poem must be on a great and noble theme: it must be on itself, and it must be complete, that is, it must have a regular development from beginning to end. Addison in the Spectator and Johnson in his Life of Milton have examined Paradise Lost according to the strict rules of Art and in the critical spirit of their times. The judgment of both critics is in Milton's favour.

[All poetical compositions are classed as EPIC, LYRIC, or DRAMATIC, according to the mode of treatment that predominates. These terms, it must be remembered, are, in this classification, used in a generic sense, and we often find them loosely employed. Hallam, for instance, calls Macbeth a "great Epic Drama," and Byron's Childe Harold, which has the length and narrative structure of an Epic, abounds in reflections, satire, and emotional outbursts, and is, therefore, Lyric as well as Epic.

In the generic sense of the term, some minor productions are, from their OBJECTIVE nature, placed in the Epic class, e.g., the IDYLL, or PASTORAL POEM, the BALLAD, various forms of DIDACTIC poetry, the METRICAL ROMANCE, &c.

LYRICAL POETRY—called Lyric because at first accompanied by the music of the Lyre, and commonly spoken of by the Greeks as Meleic (sung) sets forth the inward occurrences of the composer's own mind, his feelings and reflections; and outward objects are regarded mainly as they produce emotions. Hence it is SUBJECTIVE (i.e., dealing with the thinking subject). Lyric poems are shorter than Epics. Few compositions are purely Epic or Lyric, but the prevailing element decides the class of the poem.

DRAMATIC POETRY "consists of an impersonal representation by the dramatist, of an animated conversation of various individuals, from whose speech the movement of the story is to be gathered." In Epic, as also in

1 ORIGIN OF THE TERM EPIC.—"Epic is the Greek ἔπος, 'a saying' or 'word.' Ἐπος came to be used especially of an oracle, since a god's answer was the most important sort of saying. Then as oracles came to be given in verse, ἔπος came to mean 'a verse,' and the plural, ἔποι, 'verses,' could be used either of poetry generally or of a single poem. Later, when Lyric songs set to music were called μελές, 'things sung,' all poems which were not accompanied by music, but merely recited, were distinguished as ἔποι, 'spoken verses.' The chief kind of poetry which was thus merely recited was, like the Homeric, narrative poetry in heroic verse. This kind of poetry was, therefore, especially called Epic Poetry."—Jebb's Greek Literature.
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Lyrical, poetry, persons are frequently introduced in lively conversation; in other words, the Dramatic element enters into their composition. The two main divisions of the Drama are Tragedy and Comedy, but there are many varieties.

Milton's Dramatic works (See Critical Comments, XII.) are Comus, Arcades, Samson Agonistes; his Lyrical ones, Ode on the Nativity, Psalms, Sonnets, Il Penseroso, D'Allegro, &c.

THE SCHEME.—In conformity with the practice of the other great Epic Poets, Milton "hurries his reader into the midst of events," bringing in as Epistles, secondary and supplemental parts of the story.

In the first four books an account is given of various actions that take place in Hell and Chaos (Bks. I. & II.), and in Heaven (Bk. III.), where God, sitting on his throne and seeing Satan flying towards this world, foretells the Tempter's success and declares his gracious purpose towards our first parents. Book IV. contains a description of Satan's first view of Adam and Eve, and of his preparations for the accomplishment of his design, "to confound the race of mankind in one root." Man is also in these Books represented as placed at his creation between the contending powers of good and evil, but free and able to withstand the Evil One. In the next two Books (V. & VI.), we have Raphael's narrative of the past, from the first revolt in Heaven to the final triumph of the Messiah over the rebellious angels, whom he drives in horror and confusion into the place of punishment prepared for them in the deep. At Adam's request Raphael further tells him (B. VII.) how and why the world was created—that God having declared his intention to shew his power by creating another world, sent his Son with glory and attendance of angels to perform this work in six days. Adam's inquiry (B. VIII.) concerning the celestial motions is doubtfully answered (for Milton seems to hesitate between the Ptolemaic and Copernican systems), and he is exhorted to seek after things more worthy of knowledge. Desirous of detaining him, Adam gives the archangel an account of his being placed in Paradise, his talk with God concerning solitude and fit society, and his first meeting and nuptials with Eve. In the last four Books (IX.-XII.), we have the history of Man's Fall, Satan having accomplished his purpose by assuming the appearance of a Serpent, and deluding Eve by an appeal to her vanity. His wife's act at first astonishes Adam, but through excess of love he resolves to perish with her, and he too eats of the forbidden fruit. On man's transgression being known, the guardian angels leave Paradise, and God's Son being sent as judge, condemns them both, but in pity clothes their nakedness. On his return to Hell, "successful beyond hope," Satan boastfully recounts his achievements to the assembled demons, and thereon finds himself and them suddenly changed into hissing serpents. God foretells the final victory of the seed of the woman; and Adam, who meanwhile has become painfully conscious of his fallen state and misery, conceives better hopes, and comforts and advises with Eve, who, in her despair, has been suggesting violent expedients. The Son intercedes for them, and God accepts his prayers, but refuses to allow them to remain in Eden. The Archangel Michael is sent with a band of cherubim to dispossession them; but, before doing so, he leads Adam to the top of a high hill, and sets before him in a vision what is to happen both before and after the Flood, till the incarnation and final resurrection of our Saviour, with an account of the state of the Church till his second coming.

Adam,

"though sad
With cause for evils past, yet much more checred
With meditation on the happy end,"

descends the hill and meets Eve, who, "wearing with sorrow and heart's distress," had fallen asleep, but is now soothed to calmness and submission by gentle dreams. "In either hand the hastening angel catches our linger-
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"They looking back, all the eastern side beheld
Of Paradise, so late their happy seat,
Waved over by that flaming brand, the gate
With dreadful faces thronged and sly arms.
Some natural tears they dropped, but wiped them soon
The world was all before them, where to choose
Their place of rest, and Providence their guide.
They, hand in hand, with wandering steps and slow,
Through Eden took their solitary way."

From the preceding outline, and his knowledge of the first two Books, the student will be able to appreciate the following estimate of the Poem by Prof. Marson: "Paradise Lost is an Epic, but it is not, like the Iliad or the Aeneid, a national Epic; nor is it an Epic after any other of the known types. It is an Epic of the whole human species—an Epic of our entire planet, or indeed of the entire astronomical universe. It is, in short, a poetical representation, on the authority of hints from the Book of Genesis, of the historical connection between human time and aboriginal or eternal identity, or between our created world and the immeasurable Universe of Pre-human existence."

EDITIONS DURING MILTON'S LIFETIME.—Begun in 1658, and, as we learn from Ellwood, finished before the end of 1665, Paradise Lost was published in 1667. M. sold the copyright to Samuel Simmons for £5, with conditional payment of £5 more after the sale of the same number of the second edition, and so on with the third, &c. The author received only £10 for the work, and his widow sold her interest in the copyright for £8. At first it consisted of ten Books, without Preface or note of any kind, and had no "arguments." In 1674 the second edition appeared, containing the arguments that are now prefixed to each Book, the number of Books being changed to twelve. This M. effected by dividing what had been his seventh and tenth Books into what are now the seventh and eighth, and eleventh and twelfth, and, besides a few minor changes, prefixing three new lines to B. VIII. and five to B. XII.

MILTON'S ORTHOGRAPHY.—In this edition the orthography has been to some extent modernized. Besides the frequent elision or addition of a final e, the doubling of final letters, the omission of e (see below), and the change of ed into t when it is not to be pronounced as a separate syllable, Milton often spells the same word in two or three different ways. The following are the principal peculiarities that occur in Books I. & II.: archie and achieve; air, ayr and aire; appear, appear and appere; aught and ought; baum and baim; battle and battle; blood and bloud; buzzom and bussakes; career and career; centre and center; cheerful and chearful; council and couned; despair and despare; eye and ey; flower and flower; further and furder; hoarse and hoarse; height (= height); imdowr; imbattel; isle and ile; lost and loose; near and near; pretence and pretend; rhyme, rime and rhyme; road and rode; seize, seise and sease; surfe (= subtle); wrath and wrath. Such forms as chy, showers, wandring, ingendring, &c., are common. Other peculiarities are indicated in the Notes to Bks. I. & II. For a specimen of M.'s mode of spelling, see The Verse of "Paradise Lost,"

THE METRE OF THE POEM (see The Verse of "Paradise Lost," Text, p. 1). This Preface was added when a new title page was prefixed in 1868, with a notice from the Printer to the effect that it was to explain "why the Poem rimed not"—a fact that "had troubled many."

1. The Measure is English Heroic Verse without Rime.—The general scheme of the metre (measure) of the Poem is that of five accents and ten syllables to each line, i.e., IAMBIC PENTAMETER VERSE, also called BLANK (unrhymed) Verse. There are regularly five Iambi in each Verse, but M. occasionally substitutes other feet—Spondees, Trochees, Dactyles, and Anapaests. The
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The number of syllables also varies: we find syllables over the metre (metrical), (a) at the beginning of a line (B. II., ii. 889, 968 and 740); (b) in the middle (B. I., i. 6, 9, 17, 141, 171, 202, 406, &c.; B. II., ii. 567, 620, 692, &c., in which cases the extra syllables are disposed of by Slurring, Elision, or Contraction); (c) at the end (B. I., i. 88, &c.). "The use of two extra syllables at the end of a line is uncommon in Milton. The license of using extra syllables in different positions is in strict accordance with the traditions of early English alliterative poetry, when no rule was laid down about the number of syllables in each line. As a general rule, it may be stated that the modern blank verse is, for the most part, more strict than that of Milton, and Milton is more strict than Shakespeare in limiting the syllables in a line."—Abbott and Séeley.

In using such irregularities, M. often aims at some metrical effect, and always intends to break the monotony that would follow from a slavish adherence to the normal scheme.

Note that it is more important to have the number of accents invariable than the number of syllables.

According to rule, there may be three kinds of pauses in a verse: (1) the punctuation pause; (2) the Caesural pause (a break in a line to afford a rest for the reader's voice, the position of which, to secure variety, is movable); (3) the final pause, to mark slightly the end of a line—a pause which is often very difficult to mark in Milton (see VIII., p. l.iii.). In reading Blank Verse, it is very important to observe these where they occur: many verses contain all—a few even two Caesural pauses—but some have none. In the following, the verses are scanned (divided into feet), the feet marked off by single lines and the Caesural pauses by double ones. In each foot the accent is on the second syllable, except in the last two lines, which may be regarded as beginning with a Trochee; each line has a final pause:

Of Man's | first dis | obed | ionce | and | the fruit
Of that | so-bid | den tree, | whose mor | tal taste
Brought death | into | the world | and all | our woe,
With loss | of E | den, | till | one great | er Man
Restore | us | and | regain | the bliss | full seat,
Sing, Heaven | by Muse, | that on | the se | cret top
Of O | reb or | of S | na1. | did'st | inspire
That Shep | herd, | who | first taught | the chos | en seed
In the | begin | ning | how | the heavens | and earth
Rose out | of Cha | or ——

Notice from the preceding (1) that, in scanning or measuring the line, some syllables receive accents which do not naturally possess them; (2) that among accented syllables some have a stronger accent than others; hence the classification of accents into emphatic and unemphatic; and (3) that the emphasis on certain words, required by the sense, affects materially the stress laid on the accented syllable. The junior student should not confound scanning poetry with reading it. Scanning poetry bears to reading it the same relation that beating time or dividing a musical composition into bars bears to the piece; and though the rule is that the time of the lines in poetry and of the bars in a musical composition should be uniform throughout, the character of a passage will often hurry or retard the movement in both.

[As an exercise the student should scan the following lines and point out the metrical peculiarities:—B. I., ii. 9, 17, 38, 39, 54, 91, 98, 102, 115, 123, 141, 143, 154, 156, 161, 165, 202, 218, 239, 245, 246, 276, 318, 323, 338, 370, 402, 439, 502, 588, 632, 675, 746, 749, 701, and 789; B. II., ii. 44, 91, 98, 147, 182, 207, 256, 270, 297, 322, 449, 470, 494, 516, 518, 564, 615, 621, 623, 626, 715, 740, 755, 890, 924, 963, 954, 1021, nd 1032.]

II. The invention of a barbarous age.—Is this remark just? Who introduced rhyme into English Poetry? Lycidas was the last poem M. wrote in rhyme, except his Sonnets, and the exquisite cadences and the skilful

arrangement of those poems prove that M. was pleased with the change, and that he regarded the introduction of rhyme as a great improvement.

III. Another refers. M. is very fond of rhymes in the Restoration Age.

IV. In blank verse there were three kinds of pauses: the punctuation pause, the Caesural pause, and the final pause. The punctuation pause was the most common, and was used to mark the end of a sentence. The Caesural pause was used to mark the end of a line, and the final pause was used to mark the end of a poem. The use of these pauses was governed by the sense of the poem, and was not subject to any fixed rule.

V. There were also two kinds of foot: the trochee and the iambus. The trochee was used to mark the end of a line, and the iambus was used to mark the beginning of a line. The use of these feet was governed by the sense of the poem, and was not subject to any fixed rule.

VI. M. was a stickler for the rules of grammar, and he believed that the rules of grammar should be followed in all cases. He believed that the rules of grammar were the foundation of all good writing, and that they should be observed in all cases.

VII. M. also believed that the rules of grammar were the foundation of all good writing, and that they should be observed in all cases. He believed that the rules of grammar were the foundation of all good writing, and that they should be observed in all cases.

VIII. M. believed that the rules of grammar were the foundation of all good writing, and that they should be observed in all cases. He believed that the rules of grammar were the foundation of all good writing, and that they should be observed in all cases.

IX. M. believed that the rules of grammar were the foundation of all good writing, and that they should be observed in all cases. He believed that the rules of grammar were the foundation of all good writing, and that they should be observed in all cases.
INTRODUCTION.

arrangement of the rhymes in the former shew how much certain classes of poems can be embellished by the artifice. In his earlier years M. was fond of what he here despises. Would rhyme suit an English Epic?

III. Some famous modern poets. — Name those to whom he probably refers. Account for the fact that after M.'s time the rhyming couplet was very fashionable. What influences affected English Literature after the Restoration?

IV. Italian and Spanish poets of prime note. — The taste for unrhymed verses was new even in Italy at this time. The following Italian poets were the first to use this kind of metre, and it is likely that M. had them in view: FRANCESCO MARIA MOLZA (died 1544) in his translation of two Books of Virgil; ARIOSTO in his Comedies; TRISSINO in his tragedy of Sofonisba (published 1529), and his Epic, Italia Liberata; and ALAMANNI in his Opere Toscane (1532). The first blank verse in Spain was the version of Hero and Leander (1543), by JUAN BOSCA-ALMOGAVER, who was also the creator of the Spanish sonnet.

V. Our best English tragedies. — Name them.

VI. Apt numbers. — By these he means sounds suited to the sense. Few poets have succeeded so well in this respect as Milton. In the arrangement of the pauses, the flow of the rhythm, the quality of the letter sounds, his sense uts his subject so admirably that it often seems difficult to say whether the pleasure we derive is owing to the thought itself or the felicity of expression. Explain the use of numbers here.

VII. Fit quantity of syllables. — That is, there should be no strain upon the natural rhythm of the language. As a general rule M. observes this, but we often find him accenting words in an unusual manner, particularly words of classical origin. (Cf. B. I., ll. 58, 123, 406, &c.; B. II., ll. 122, 297, 693, &c.) This may be accounted for in various ways: (1) Such a poetic license often adds to the sublimity of the style. (2) His contemporaries were lax in this respect: (see SHAKESPEARE—Macbeth, &c.) (3) In many words the accentuation was then unsettled, and what may have been regular when he wrote, is now archaic. So far as poetic license is concerned, M. generally conformed to the usages of his age.

VIII. The sense variously drawn out from one verse into another. — This M. fully exemplifies in his Poem. JOHNSTON'S judgment is that "this practice changes the measures of a poet to the period of a declamer." But ARNOLD in his Essays in Criticism (On translating Homer), regards it as the crowning glory of M.'s style. This, however, is an inherent quality of involved sentences, and conduces to the sublimity of the verse. The classical student should compare this peculiarity of English Heroic Verse with what is usual in the Latin or Greek Hexameter and Pentameter. Milton occasionally goes the length of even separating the parts of a compound word by the ending of a line, thus imitating what the classical student knows as SYNAPHEIA (continuous scansion). It is noticeable that to assist in "drawing the sense out variously from one verse into another," he frequently takes away something from the sharpness of the final accent by introducing at the end of a line two monosyllables, the first of which, though unaccented, is long in quantity. (See B. I., ll. 30, 61, 62, 82, &c.)

IX. An example set the first in English. — This statement seems somewhat strange. We really owe the introduction of Blank Verse to SURREY. He translated two Books of the Aeneid ("drawn in a straungue metre") into ten syllabled lines without rhyme—avowedly in imitation of the Italian fashion; but his verses want both the true form and harmony. In one way M.'s statement is correct, for he not only perfected Blank Verse, but created it in Poetry proper. By SACKVILLE it was introduced into the Drama, and MARLOWE made it the proper verse of this kind of composition. In making the statement in the text M. must have ignored SURREY's work as being a mere translation, for he could not have been unaware of its existence. (For ARNOLD'S estimate of M.'s style, see Introduction—CRITICAL COMMENTS, XIV.)
"The Ornamentation of a Custom, indeed signify to Custom, express nature, would have been and Spaniard shorter Words thing of it which commonly variously of like ends all good Cause of defect, those be esteemed to Heroic

This Firs bedience, and touches the pent; who, Angels, was into the great midst of this described he yet not made fitliest called thunderstructure confusion; calls
PARADISE LOST.

THE VERSE OF "PARADISE LOST."

"The measure is English Heroic Verse, without Rime, as that of Homer in Greek, and of Virgil in Latin; Rime being no necessary Adjunct or true Ornament of Poem or good Verse, in longer Works especially, but the invention of a barbarous Age to set off wretched matter and lame Meeter; gran't indeed since by the use of some famous modern Poets, carried away by Custom, but much to their own vexation, hindrance, and constraint, to express many things otherwise, and for the most part worse, than else they would have express'd them. Not without cause, therefore, some both Italian and Spanish Poets of prime note, have rejected Rime both in longer and shorter Works, as have also, long since, our best English Tragedies, as a thing of itself, to all judicious ears, trivial and of no true musical delight; which consists only in apt Numbers, fit quantity of Syllables, and the sense variously drawn out from one verse into another; not in the jingling sound of like endings, a fault avoyded by the learned Ancients both in Poetry and all good Oratory. This neglect then of Rime, so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English, of ancient liberty recover'd to Heroic Poem from the troublesom and Modern bondage of Rimeing."

FROM MILTON'S OWN EDITION, 1668.

BOOK I.—THE ARGUMENT.

This First Book proposes, first in brief, the whole subject, Man's disobedience, and the loss thereupon of Paradise, wherein he was placed: then touches the prime cause of his fall, the serpent, or rather Satan in the serpent; who, revolted from God, and drawing to his side many legions of Angels, was by the command of God driven out of Heaven with all his crew into the great Deep. Which action passed over, the Poem hastes into the midst of things, presenting Satan with his Angels now fallen into Hell, described here, not in the centre, for Heaven and Earth may be supposed as yet not made, certainly not yet accursed, but in a place of utter darkness, fitliest called Chaos. Here Satan with his Angels lying on the burning lake, thunderstruck and astonished, after a certain space recovers, as from confusion; calls up him who next in order and dignity lay by him; they confer
of their miserable fall. Satan awakens all his legions, who lay till then in
the same manner confounded; they rise; their numbers; array of battle;
their chief leaders named, according to the idols known afterwards in
Canaan and the countries adjoining. To these Satan directs his speech;
comforts them with hope yet of regaining Heaven; but tells them lastly of a
new world and new kind of creature to be created, according to an ancient
prophecy or report in Heaven: for that Angels were long before this visible
creation, was the opinion of many ancient Fathers. To find out the truth of
this prophecy, and what to determine thereon, he refers to a full Council.
What his associates thence attempt. Pandæmonium, the palace of Satan,

BOOK I.

Of Man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought Death into the World, and all our woe;
With loss of Eden, till one greater Man
Restore us and regain the blissful seat,
Sing, Heav'ly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd who first taught the chosen seed,
In the beginning how the heav'ns and earth
Rose out of Chaos; or if Sion hill
Delight thee more, and Siloa's brook that flow'd
Fast by the oracle of God, I thence
Invoke thy aid to my advent'rous song,
That with no-middle flight intends to soar
Above th' Aonian mount, while it pursues
Things unattempted,yet in prose or rhyme.
And chiefly Thou, O Spirit, that dost prefer
Before all temples th' upright heart and pure,
Instruct me, for Thou know'st; Thou from the first
Wast present, and with mighty wings outspread,
Dove-like sat'st brooding on the vast Abyss,
And mad'st it pregnant: what in me is dark
Illumine, what is low raise and support;
That to the height of this great argument
I may assert Eternal Providence,
And justify the ways of God to men.
Say first, for Heav'n hides nothing from thy view,
Nor the deep tract of Hell; say first, what cause
Moved our grand Parents in that happy state,
Favour'd of Heaven so highly, to fall off
From their Creator: and transgress his will
For one restraint, lords of the World besides?

Who first seduced them to that foul revolt?

Th' infernal Serpent; he it was whose guile,

Stirred up with envy and revenge, deceived

The mother of mankind, what time his pride

Had cast him out from Heav'n, with all his host

Of rebel Angels, by whose aid aspiring

To set himself in glory above his peers,

He trusted to have equal'd the Most High,

If he opposed; and with ambitious aim

Against the throne and monarchy of God

Raised impious war in Heav'n, and battle proud,

With vain attempt. Him the Almighty Power

Hurl'd headlong flaming from th' ethereal sky

With hideous ruin and combustion down

To bottomless perdition, there to dwell

In adamantine chains and penal fire,

Who durst defy th' Omnipotent to arms.

Nine times the space that measures day and night

To mortal men, he with his horrid crew

Lay vanquished, rolling in the fiery gulf,

Confounded though immortal: but his doom

Reserved him to more wrath; for now the thought

Both of lost happiness and lasting pain

Torments him: round he throws his baleful eyes,

That witness'd huge affliction and dismay

Mix'd with obdurate pride and steadfast hate.

At once, as far as Angels ken, he views

The dismal situation waste and wild;

A dungeon horrible on all sides round,

As one great furnace, flamed; yet from those flames

No light, but rather darkness visible

Served only to discover sights of woe,

Regions of sorrow, doleful shades, where peace

And rest can never dwell, hope never comes

That comes to all; but torture without end

Still urges, and a fiery deluge, fed

With ever-burning sulphur unconsum'd.

Such place Eternal Justice had prepar'd

For those rebellious, here their prison ordain'd,

In utter darkness, and their portion set

As far removed from God and light of Heav'n

As from the centre thrice to th' utmost pole.
PARADISE LOST.

O how unlike the place from whence they fell!
There the companions of his fall, o'erwhelm'd
With floods and whirlwinds of tempestuous fire,
He soon discerns; and welt'ring by his side
One next himself in power, and next in crime,
Long after known in Palestine, and named
Beelzebub. To whom th' Arch-enemy,
And thence in Heav'n called Satan, with bold words
Breaking the horrid silence, thus began.

"If thou beest he—But O how fallen! how changed
From him, who in the happy realms of light,
Clothed with transcendent brightness, didst outshine
Myriads, though bright!—If he, whom mutual league,
United thoughts and counsels, equal hope
And hazard in the glorious enterprize,
Join'd with me once, now misery hath join'd
In equal ruin: into what pit thou seest
From what height fall'n; so much the stronger proved
He with his thunder: and till then who knew.
The force of those dire arms? Yet not for those,
Nor what the potent Victor in his rage
Can else inflict, do I repent, or change,
Though changed in outward lustre, that fix'd mind,
And high disdain from sense of injured merit,
That with the Mightiest raised me to contend,
And to the fierce contention brought along
Innumerable force of Spirits arm'd
That durst dislike His reign, and, me preferring,
His utmost power with adverse power opposed
In dubious battle on the plains of Heav'n,
And shook His throne. What though the field be lost?
All is not lost; th' unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield,
And what is else not to be overcome;
That glory never shall His wrath or might
Extort from me: to bow and sue for grace
With suppliant knee, and deify His power,
Who from the terror of this arm so late
Doubted His empire; that were low indeed;
That were an ignominy and shame beneath
This downfall; since by fate the strength of gods
And this empyreal substance cannot fail;
Since through experience of this great event,
In arms not worse, in foresight much advanced,
We may with more successful hope resolve
To wage by force or guile eternal war,
Irreconcilable to our grand Foe
Who now triumphs, and in th' excess of joy
Sole reigning holds the tyranny of Heaven."

So spake th' apostate Angel, though in pain,
Vaunting aloud, but rack'd with deep despair:
And him thus answer'd soon his bold compeer.

"O Prince, O Chief of many throned Powers,
That led th' embattled Seraphim to war
Under thy conduct, and, in dreadful deeds
Fearless, endanger'd Heav'n's perpetual King,
And put to proof His high supremacy,
Whether upheld by strength, or chance, or fate!
Too well I see and rue the dire event,
That with sad overthrow and foul defeat
Hath lost us Heav'n, and all this mighty host
In horrible destruction laid thus low,
As far as gods and heavenly essences
Can perish: for the mind and spirit remains
Invincible, and vigour soon returns,
Though all our glory extinct, and happy state
Here swallowed up in endless misery.
But what if He, our Conqueror, whom I now
Of force believe almighty, since no less
Than such could have o'erpower'd such force as ours,
Has left us this our spirit and strength entire,
Strongly to suffer and support our pains,
That we may so suffice his vengeful ire,
Or do him mightier service as his thralls
By right of war, whate'er his business be,
Here in the heart of Hell to work in fire,
Or do His errands in the gloomy Deep?
What can it then avail, though yet we feel
Strength undiminish'd, or eternal being
To undergoing punishment?"

Where to with speedy words th' Arch-fiend replied.

"Fall'n Cherub, to be weak is miserable,
Doing or suffering; but of this be sure,
To do aught good never will be our task,
But ever to do ill our sole delight,

BOOK I.  

Since through experience of this great event,  
In arms not worse, in foresight much advanced,  
We may with more successful hope resolve  
To wage by force or guile eternal war,  
Irreconcilable to our grand Foe  
Who now triumphs, and in th' excess of joy  
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BOOK I.
As being the contrary to His high will,
Whom we resist. If then his providence
Out of our evil seek to bring forth good,
Our labour must be to pervert that end,
And out of good still to find means of evil;
Which oft-times may succeed, so as perhaps
Shall grieve him, if I fail not, and disturb
His inmost counsels from their destined aim.
But see! the angry Victor hath recall'd
His ministers of vengeance and pursuit
Back to the gates of Heav'n: the sulphurous hail
Shot after us in storm, o'erblown, hath laid
The fiery surge, that from the precipice
Of Heav'n received us falling; and the thunder,
Wing'd with red lightning and impetuous rage,
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless Deep.
Let us not slip th' occasion, whether scorn
Or satiate fury yield it from our Foe.
Seest thou yon dreary plain, forlorn and wild,
The seat of desolation, void of light,
Save what the glimmering of these livid flames
Casts pale and dreadful? Thither let us tend
From off the tossing of these fiery waves,
There rest, if any rest can harbour there,
And, reassembling our afflicted powers,
Consult how we may henceforth most offend
Our Enemy, our own loss how repair,
How overcome this dire calamity,
What reinforcement we may gain from hope,
If not, what resolution from despair.
Thus Satan talking to his nearest mate,
With head up-lift above the wave, and eyes
That sparkling blazed; his other parts besides
Prone on the flood, extended long and large,
Lay floating many a rood; in bulk as huge
As whom the fables name of monstrous size,
Titanian, or Earth-born, that warr'd on Jove,
Briareus, or Typhon, whom the den
By ancient Tarsus held, or that sea-beast
Leviathan, which God of all His works
Created hugest that swim th' ocean stream;
Him haply slumb'ring on the Norway foam,
The pilot of some small night-founder'd skiff
Deeming some island, oft, as seamen tell,
With fixed anchor in his scaly rind
Moors by his side under the lee, while night
Invests the sea, and wished morn delays:
So stretched out huge in length the Arch-fiend lay
Chained on the burning lake; nor ever thence
Had risen or heaved his head, but that the will
And high permission of all-ruling Heaven
Left him at large to his own dark designs;
That with reiterated crimes he might
Heap on himself damnation, while he sought
Evil to others, and enraged might see
How all his malice served but to bring forth
Infinite goodness, grace and mercy shown
On Man by him seduced; but on himself
Treble confusion, wrath and vengeance pour'd.
Forthwith upright he rears from off the pool
His mighty stature; on each hand the flames
Driven backward slope their pointing spires, and roll'd
In billows leave i' th' midst a horrid vale.
Then with expanded wings he steers his flight
Mofft, incumbent on the dusky air
That felt unusual weight, till on dry land
He lights; if it were land that ever burn'd
With solid, as the lake with liquid, fire,
And such appeared in hue, as when the force
Of subterranean wind transports a hill
Torn from Pelorus, or the shattered side
Of thundering Etna, whose combustible
And fuelled entrails thence conceiving fire,
Sublimed with mineral fury, aid the winds,
And leave a singed bottom all involved
With stench and smoke: such resting found the sole
Of unbless'd feet. Him follow'd his next mate,
Both glorying to have 'scaped the Stygian flood
As gods, and by their own recovered strength,
Not by the sufferance of Supernal Power.
"Is this the region, this the soil, the clime,"
Said then the lost Arch-angel; "this the seat
That we must change for Heav'n? this mournful gloom
For that celestial light? Be it so, since He
Who now is Sov'reign, can dispose and bid
What shall be right: farthest from Him is best,
Whom reason hath equal'd, force hath made supreme
Above His equals. Farewell happy fields
Where joy for ever dwells. Hail horrors; hail
Infernal World; and thou profoundest Hell
Receive thy new possessor; one who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n.
What matter where, if I be still the same,
And what I should be, all but less than He
Whom thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure, and in my choice
To reign is worth ambition, though in Hell:
Better to reign in Hell, than serve in Heav'n.
But wherefore let we then our faithful friends,
Th' associates and copartners of our loss,
Lie thus astonished on th' oblivious pool,
And call them not to share with us their part
In this unhappy mansion, or once more
With rallied arms to try what may be yet
Regain'd in Heav'n, or what more lost in Hell?"

So Satan spake, and him Beelzebub
Thus answer'd: "Leader of those armies bright,
Which but th' Omnipotent none could have foil'd,
If once they hear that voice, their liveliest pledge
Of hope in fears and dangers, heard so oft
In worst extremes, and on the perilous edge
Of battle when it raged, in all assaults
Their surest signal, they will soon resume
New courage and revive, though now they lie
Groveling and prostrate on yon lake of fire,
As we erewhile, astounded and amazed;
No wonder, fall'n such a pernicious height."

He scarce had ceased, when the superior Fiend
Was moving toward the shore; his ponderous shield,
Ethereal temper, massy, large and round,
Behind him cast; the broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At ev'ning, from the top of Fesole
Or in Valdarno, to descry new lands,
Rivers or mountains in her spotty globe.
His spear, to equal which the tallest pine,
Hewn on Norwegian hills to be the mast
Of some great Ammiral, were but a wand,
He walked with to support uneasy steps
Over the burning marle, not like those steps
On Heaven's azure; and the torrid clime
Smote on him sore besides, vaulted with fire:
Nathless he so endured, till on the beach
Of that inflamed sea he stood, and call'd
His legions, Angel Forms, who lay entranced
Thick as autumnal leaves that strow the brooks
In Vallombrosa, where th' Etrurian shades
High overarch'd embower; or scatter'd sedge
Afloat, when with fierce winds Orion arm'd
Hath vex'd the Red-Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry,
While with perfidious hatred they pursued
The sojourners of Goshen, who beheld
From the safe shore their floating carcases
And broken chariot wheels: so thick bestrown,
Abject and lost lay these, covering the flood,
Under amazement of their hideous change.
He called so loud, that all the hollow deep
Of Hell resounded; "Princes, Potentates,
Warriors, the Flower of Heav'n, once yours, now lost,
If such astonishment as this can seize
Eternal Spirits; or have ye chosen this place
After the toil of battle to repose
Your wearied virtue, for the ease you find
To slumber here, as in the vales of Heav'n?
Or in this abject posture have ye sworn
To adore the Conqueror? who now beholds
Cherub and Seraph rolling in the flood
With scattered arms and ensigns, till anon
His swift pursuers from Heav'n gates discern
Th' advantage, and descending tread us down
Thus drooping, or with linked thunderbolts
Transfix us to the bottom of this gulf.
Awake, arise, or be for ever fall'n;
They heard, and were abash'd, and up they sprung
Upon the wing, as when men wont to watch,
On duty sleeping found by whom they dread,
Rouse and bestir themselves ere well awake.
Nor did they not perceive the evil plight
In which they were, or the fierce pains not feel;
Yet to their General's voice they soon obeyed,
Innumerable. As when the potent rod
Of Amram's son, in Egypt's evil day
Waved round the coast, up call'd a pitchy cloud
Of locusts, warping on the eastern wind,
That o'er the realm of impious Pharaoh hung
Like night, and darken'd all the land of Nile:
So numberless were those bad angels seen
Hovering on wing under the cope of Hell,
'Twixt upper, nether, and surrounding fires;
Till, as a signal given, th' uplifted spear
Of their great Sultan waving to direct
Their course, in even balance down they light
On the firm brimstone, and fill all the plain;
A multitude like which the populous North
Pour'd never from her frozen loins, to pass
Rhene or the Danaw, when her barbarous sons
Came like a deluge on the South, and spread
Beneath Gibraltar to the Libyan sands.
Forthwith from ev'ry squadron and each band
The heads and leaders thither haste where stood
Their great Commander; God-like Shapes and Forms
Excelling human, Princely Dignities,
And Powers, that erst in Heaven sat on thrones;
Though of their names in Heavenly records now
Be no memorial, blotted out and razed
By their rebellion from the Books of Life.
Nor had they yet among the sons of Eve
Got them new names; till wandering o'er the Earth,
Through God's high sufferance for the trial of man,
By falsities and lies the greatest part
Of mankind they corrupted to forsake
God, their Creator, and th' invisible
Glory of Him that made them, to transform
Oft to the image of a brute, adorn'd
With gay religions full of pomp and gold,
And Devils to adore for Deities:
Then were they known to men by various names,
And various idols through the Heathen World.
Say, Muse, their names then known, who first, who last,
Roused from the slumber on that fiery couch
At their great Emp'ror's call, as next in worth
Came singly where he stood on the bare strand,
While the promiscuous crowd stood yet aloof?
The chief were those, who, from the pit of Hell
Roaming to seek their prey on Earth, durst fix
Their seats long after next the seat of God,
Their altars by His altar, gods adored
Among the nations round, and durst abide
Jehovah thund'ring out of Sion, throned
Between the Cherubim; yea, often placed
Within His sanctuary itself their shrines,
Abominations; and with cursed things
His holy rites and solemn feasts profaned,
And with their darkness durst affront His light.
First Moloch, horrid King, besmeared with blood
Of human sacrifice, and parents' tears,
Though for the noise of drums and timbrels loud
Their children's cries unheard, that passed through fire
To his grim idol. Him the Ammonite
Worshipp'd in Rabba and her wat'ry plain,
In Argob and in Basan, to the stream
Of utmost Arnon. Nor content with such
Audacious neighbourhood, the wisest heart
Of Solomon he led by fraud to build
His temple right against the temple of God
On that opprobrious hill; and made his grove
The pleasant valley of Hinnom, Tophet thence
And black Gehenna call'd, the type of Hell.
Next Chemos, th' obscene dread of Moab's sons,
From Aroer to Nebo, and the wild
Of southmost Abarim; in Hesebon
And Heronaim, Seon's realm, beyond
The flow'ry dale of Sibma clad with vines,
And Eleăle, to th' Asphaltic pool:
Peor his other name, when he enticed
Israel in Sittim, on their march from Nile,
To do him wanton rites, which cost them woe.
Yet thence his lustful orgies he enlarged
Even to that hill of scandal, by the grove
Of Moloch homicide, lust hard by hate;
Till good Josiah drove them thence to Hell.
With these came they, who, from the bord'ring flood
Of old Euphrates to the brook that parts
Egypt from Syrian ground, had general names
Of Baalim and Ashlaroth—those male,
These feminine: for Spirits when they please
Can either sex assume, or both; so soft
And uncompounded is their essence pure;
Nor tied or manacled with joint or limb,
Nor founded on the brittle strength of bones,
Like cumbrous flesh; but in what shape they choose,
Dilated or condensed, bright or obscure,
Can execute their airy purposes,
And works of love or enmity fulfil.
For those the race of Israel oft forsook
Their Living Strength, and unfrequented left
His righteous altar, bowing lowly down
To bestial gods; for which their heads as low
Bow'd down in battle, sunk before the spear
Of despicable foes. With these in troop
Came Astoreth, whom the Phoenicians call'd
Astarte, queen of Heaven, with crescent horns;
To whose bright image nightly by the moon
Sidonian virgins paid their vows and songs,
In Sion also not unsung, where stood
Her temple on th' offensive mountain, built
By that uxorious king, whose heart, though large,
Beguiled by fair idolatresses, fell
To idols foul. Thammuz came next behind,
Whose annual wound in Lebanon allured
The Syrian damsels to lament his fate
In amorous ditties all a summer's day,
While smooth Adonis from his native rock
Ran purple to the sea, supposed with blood
Of Thammuz yearly wounded: the love-tale
Infected Sion's daughters with like heat,
Whose wanfon passions in the sacred porch
Ezekiel saw, when by the vision led
His eyes surveyed the dark idolatries
Of alienated Judah. Next came one
Who mourned in earnest, when the captive ark
Maim'd his brute image, head and hands lopt off
In his own temple, on the grunsel edge,
Where he fell flat, and shamed his worshippers:
Dagon his name, sea monster, upward man
And downward fish; yet had his temple high
Reared in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And Accaron and Gaza's frontier bounds.
Him follow'd Rimmon, whose delightful seat
Was fair Damascus, on the fertile banks
Of Abbana and Pharphar, lucid streams.
He also against the house of God was bold:
A leper once he lost, and gained a king,
Ahaz his sottish conqueror, whom he drew
God's altar to disparage, and displace
For one of Syrian mode, whereon to burn
His odious off' rings, and adore the gods
Whom he had vanquish'd. After these appear'd
A crew who under names of old renown,
Osiris, Isis, Orus, and their train,
With monstrous shapes and sorceries abused
Fanatic Egypt and her priests, to seek
Their wand'ring gods disguised in brutish forms
Rather than human. Nor did Israel 'scape
Th' infection, when their borrow'd gold composed
The calf in Oreb, and the rebel king
Doubled that sin in Bethel and in Dan,
Lik'ning his Maker to the graz'd ox—
Jehovah, who in one night, when he pass'd
From Egypt marching, equall'd with one stroke
Both her first-born and all her bleating gods.
Belial came last, than whom a Spirit more lewd
Fell not from Heaven, or more gross to love
Vice for itself: to him no temple stood
Or altar smoked; yet who more oft than he
In temples and at altars, when the priest
Turns atheist, as did Eli's sons, who fill'd
With lust and violence the house of God?
In courts and palaces he also reigns,
And in luxurious cities, where the noise
Of riot ascends above their loftiest towers,
And injury and outrage: and when night
Darkens the streets, then wander forth the sons
Of Belial, flown with insolence and wine.
Witness the streets of Sodom, and that night
In Gibeah, when the hospitable door
Exposed a matron to avoid worse rape.
These were the prime in order and in might;
The rest were long to tell, though far renown'd;
Th' Ionian gods, of Javan's issue held
Gods, yet confess'd later than Heav'n and Earth,
Their boasted parents; Titan, Heav'n's first-born,
With his enormous brood and birthright seized
By younger Saturn; he from mightier Jove,
His own and Rhea's son, like measure found;
So Jove usurping reign'd; these first in Crete
And Ida known, thence on the snowy top
Of cold Olympus ruled the middle air,
Their highest Heaven; or on the Delphian cliff
Or in Dodona, and through all the bounds
Of Doric land; or who with Saturn old
Fled over Adria to th' Hesperian fields,
And o'er the Celtic roam'd the utmost isles.
All these and more came flocking; but with looks
Down-cast and damp, yet such wherein appear'd
Obscure some glimpse of joy, to have found their Chief
Not in despair, to have found themselves not lost
In loss itself; which on his countenance cast
Like doubtful hue: but he, his wonted pride
Soon recollecting, with high words that bore
Semblance of worth, not substance, gently raised
Their fainting courage, and dispell'd their fears:
Then straight commands, that at the warlike sound
Of trumpets loud and clarions be uprear'd
His mighty standard: that proud honour claim'd
Azazel as his right, a Cherub tall;
Who forthwith from the glittering staff unfurl'd
Th' imperial ensign, which, full high advanc'd,
Shone like a meteor, streaming to the wind,
With gems and golden lustre rich emblazed,
Seraphic arms and trophies; all the while
Sonorous metal blowing martial sounds;
At which the universal host up-sent
A shout that tore Hell's concave, and beyond
Frighted the reign of Chaos and old Night.
All in a moment through the gloom were seen
Ten thousand banners rise into the air
With orient colours waving: with them rose
A forest huge of spears; and thronging helms
Appeared, and serried shields in thick array
Of depth immeasurable: anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as raised
To height of noblest temper heroes old
Arming to battle, and instead of rage
Deliberate valour breath’d, firm, and unmoved
With dread of death to flight or foul retreat;
Nor wanting power to mitigate and swage
With solemn touches troubled thoughts, and chase
Anguish, and doubt, and fear, and sorrow, and pain,
From mortal or immortal minds. Thus they,
Breathing united force with fixed thought
Moved on in silence to soft pipes that charm’d
Their painful steps o’er the burnt soil: and now
Advanced in view they stand, a horrid front
Of dreadful length and dazzling arms, in guise
Of warriors old with order’d spear and shield,
Awaiting what command their mighty Chief
Had to impose: he through the armed files
Darts his experienced eye; and soon traverse
The whole battalion views, their order due,
Their visages and stature as of gods;
Their number last he sums. And now his heart
Distends with pride, and hard’ning in his strength
Glories; for never, since created man,
Met such embodied force, as named with these
Could merit more than that small infantry
Warr’d on by cranes; though all the giant brood
Of Phlegra with th’ heroic race were joined
That fought at Thebes and Ilium, on each side
Mix’d with auxiliar gods; and what resounds
In fable or romance of Uther’s son,
Begin with British and Armoric knights;
And all who since, baptized or infidel,
Josted in Aspramont or Montalban,
Damasco, or Marocco, or Trebisond;
Or whom Biserta sent from Afric shore,
When Charlemain with all his peerage fell
By Fontarabbia. Thus far these beyond
Compare of mortal prowess, yet observed
Their dread commander: he above the rest
In shape and gesture proudly eminent.
Stood like a tow'r; his form had yet not lost
All her original brightness, nor appear'd
Less than Arch-angel ruin'd, and th' excess
Of glory obscured: as when the sun new-risen
Looks through the horizontal misty air,
Shorn of his beams, or from behind the moon,
In dim eclipse, disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs: darken'd so, yet shone
Above them all th' Arch-angel: but his face
Deep scars of thunder had intrench'd, and care
Sat on his faded cheek, but under brows
Of dauntless courage, and considerate pride
Waiting revenge: cruel his eye, but cast
Signs of remorse and passion to behold
The fellows of his crime, the followers rather,
Far other once beheld in bliss, condemn'd
For ever now to have their lot in pain,
Millions of spirits for his fault amerced
Of Heav'n, and from eternal splendours flung
For his revolt, yet faithful how they stood,
Their glory wither'd: as when Heaven's fire
Hath scath'd the forest oaks or mountain pines,
With sing'd top their stately growth, though bare,
Stands on the blasted heath. He now prepared
To speak; whereat their doubled ranks they bend
From wing to wing, and half inclose him round
With all his peers: attention held them mute.
Thrice he assay'd, and thrice in spite of scorn
Tears, such as Angels weep, burst forth; at last
Words interwove with sighs found out their way.
"O myriads of immortal spirits, O Powers
Matchless, but with th' Almighty; and that strife
Was not inglorious, though th' event was dire,
As this place testifies, and this dire change
Hateful to utter: but what power of mind,
Foreseeing or presaging, from the depth
Of knowledge past or present, could have fear'd,
How such united force of gods, how such
As stood like these, could ever know repulse?
For who can yet believe, though after loss,
That all these puissant legions, whose exile
Hath emptied Heav'n, shall fail to reascend
Self-raised, and repossess their native seat?
For me, be witness all the host of Heav'n,
If counsels different or danger shunn'd
By me have lost our hopes: but he who reigns
Monarch in Heav'n, till then as one secure
Sat on his throne, upheld by old repute,
Consent or custom, and his regal state
Put forth at full, but still his strength conceal'd;
Which tempted our attempt, and wrought our fall.
Henceforth his might we know, and know our own,
So as not either to provoke, or dread
New war, provoked; our better part remains
To work in close design by fraud or guile,
What force effected not; that he no less
At length from us may find, Who overcomes
By force, hath overcome but half his foe.
Space may produce new Worlds; whereof so rife
There went a fame in Heav'n, that He ere long
Intended to create, and therein plant
A generation whom his choice regard
Should favour equal to the Sons of Heaven:
Thither, if but to pry, shall be perhaps
Our first eruption, thither or elsewhere;
For this infernal pit shall never hold
Celestial Spirits in bondage, nor th' Abyss
Long under darkness cover. But these thoughts
Full counsel must mature: peace is despair'd;
For who can think submission? War then, war
Open or understood, must be resolved."
He spake, and to confirm his words outflew
Millions of flaming swords, drawn from the thighs
Of mighty Cherubim; the sudden blaze
Far round illumined Hell: highly they raged
Against the Highest, and fierce with grasped arms
Clash'd on their sounding shields the din of war,
Hurling defiance toward the vault of Heav'n.
There stood a hill not far, whose grisly top
Belch'd fire and rolling smoke; the rest entire
Shone with a glossy scurf; undoubted sign
That in his womb was hid metallic ore,
The work of sulphur. Thither, wing'd with speed,
A numerous brigade hasten'd; as when bands
Of pioneers, with spade and pickaxe arm'd,
Forerun the royal camp, to trench a field,
Or cast a rampart. Mammon led them on,
Mammon, the least erected Spirit that fell
From Heav'n; for ev'n in Heav'n his looks and thoughts
Were always downward bent, admiring more
The riches of Heav'n's pavement, trodden gold,
Than aught divine or holy else enjoy'd
In vision beatific. By him first
Men also, and by his suggestion taught
Ransack'd the Centre, and with impious hands
Rifled the bowels of their mother Earth
For treasures better hid. Soon had his crew
Open'd into the hill a spacious wound,
And digg'd out ribs of gold. Let none admire
That riches grow in Hell; that soil may best
Deserve the precious bane. And here let those
Who boast in mortal things, and wond'ring tell
Of Babel and the works of Memphian kings,
Learn how their greatest monuments of fame,
And strength and art are easily outdone
By Spirits reprobate, and in an hour
What in an age they with incessant toil
And hands innumerable scarce perform.
Nigh on the plain in many cells prepared,
That underneath had veins of liquid fire
Sluiced from the lake, a second multitude
With wond'rous art founded the massy ore,
Severing each kind, and scumm'd the bullion dross.
A third as soon had formed within the ground
A various mould, and from the boiling cells
By strange conveyance fill'd each hollow nook;
As in an organ from one blast of wind
To many a row of pipes the sound-board breathes.
Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple, where pilasters round
Were set, and Doric pillars overlaid
With golden architrave; nor did there want
Cornice or frieze with bossy sculptures graven;
The roof was fretted gold. Not Babylon,
Nor great Alcairo such magnificence
Equall'd in all their glories, to inshrine
Belus or Serapis their gods, or seat
Their kings, when Egypt with Assyria strove
In wealth and luxury. Th' ascending pile
Stood fixt her stately height, and straight the doors
Op'ning their brazen foids, discover wide
Within, her ample spaces, o'er the smooth
And level pavement: from the archéd roof,
Pendent by subtle magic many a row
Of starry lamps, and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky. The hasty multitude
Admiring enter'd, and the work some praise,
And some the architect: his hand was known
In Heav'n by many a towered structure high,
Where sceptred Angels held their residence,
And sat as Princes; whom the supreme King
Exalted to such power, and gave to rule,
Each in his hierarchy, the Orders bright.
Nor was his name unheard or unadored
In ancient Greece; and in Ausonian land
Men called him Mulciber; and how he fell
From Heav'n they fabled, thrown by angry Jove
Sheer o'er the crystal battlements; from morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropt from the Zenith like a falling star,
On Lemnos th' Ægean isle; thus they relate,
Erring; for he with this rebellious rout
Fell long before; nor aught avail'd him now
To have built in Heav'n high towers; nor did he 'scape
By all his engines, but was headlong sent
With his industrious crew, to build in Hell.
Meanwhile the wingéd heralds by command
Of sovran power, with awful ceremony
And trumpets' sound throughout the host proclaim
A solemn council forthwith to be held
At Pandæmonium, the high capital
Of Satan and his peers: their summons call'd
From every band and squaréd regiment
By place or choice the worthiest; they anon
With hundreds and with thousands trooping came
Attended: all access was throng'd, the gates
And porches wide, but chief the spacious hall,
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(Though like a covered field, where champions bold
Wont ride in arm'd, and at the Soldan's chair
Defied the best of Panim chivalry
To mortal combat or career with lance,)
Thick swarm'd, both on the ground and in the air,
Brush'd with the hiss of rustling wings. As bees
In spring-time, when the Sun with Taurus rides,
Pour forth their populous youth about the hive
In clusters; they among fresh dews and flowers
Fly to and fro, or on the smooth'd plank,
The suburb of their straw-built citadel,
New rubb'd with balm, expatiate, and confer
Their state affairs. So thick the airy crowd
Swarm'd and were straiten'd; till, the signal giv'n,
Behold a wonder! they, but now who seem'd
In bigness to surpass Earth's giant sons,
Now less than smallest dwarfs, in narrow room
Throng numberless, like that Pygmean race
Beyond the Indian mount, or Fairy Elves,
Whose midnight revels by a forest side
Or fountain, some belated peasant sees,
Or dreams he sees, while over head the Moon
Sits arbitress, and nearer to the Earth
Wheels her pale course; they on their mirth and dance
Intent, with jocund music charm his ear;
At once with joy and fear his heart rebounds.
Thus incorporeal Spirits to smallest forms
Reduced their shapes immense, and were at large,
Though without number still, amidst the hall
Of that infernal court. But far within
And in their own dimensions like themselves,
The great Seraphic Lords and Cherubim
In close recess and secret conclave sat;
A thousand Demi-gods on golden seats,
Frequent and full. After short silence then
And summons read, the great consult began.
PARADISE LOST.

BOOK II.—THE ARGUMENT.

The consultation begun, Satan debates whether another battle be to be hazarded for the recovery of Heaven: some advise it, others dissuade. A third proposal is preferred, mentioned before by Satan, to search the truth of that prophecy or tradition in Heaven concerning another World, and another kind of creature, equal, or not much inferior, to themselves, about this time to be created: their doubt who shall be sent on this difficult search: Satan, their chief, undertakes alone the voyage, is honoured and applauded. The Council thus ended, the rest betake them several ways, and to several employments, as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to Hell-gates, finds them shut, and who sat there to guard them, by whom at length they are opened, and discover to him the great gulf between Hell and Heaven: with what difficulty he passes through, directed by Chaos, the Power of that place, to the sight of this new World which he sought.

BOOK II.

High on a throne of royal state, which far Outshone the wealth of Ormus and of Ind, Or where the gorgeous East with richest hand Show'ds on her kings barbaric pearl and gold, Satan exalted sat, by merit raised To that bad eminence; and, from despair Thus high uplifted beyond hope, aspires Beyond thus high, insatiate to pursue Vain war with Heaven, and by success untaught, His proud imaginations thus display'd. "Powers and Dominions, Deities of Heaven, For since no deep within her gulf can hold Immortal vigour, though oppress'd and fall'n, I give not Heav'n for lost. From this descent Celestial Virtues rising, will appear More glorious and more dread than from no fall, And trust themselves to fear no second fate. Me though just right, and the fix'd laws of Heav'n
Did first create your leader, next free choice,  
With what besides, in council or in fight,  
Hath been achieved of merit, yet this loss  
Thus far at least recover'd, hath much more  
Establish'd in a safe unenvied throne  
Yielded with full consent. The happier state  
In Heav'n, which follows dignity, might draw  
Envy from each inferior; but who here  
Will envy whom the highest place exposes  
Foremost to stand against the Thunderer's aim  
Your bulwark, and condemns to greatest share  
Of endless pain? Where there is, then, no good  
For which to strive, no strife can grow up there  
From faction; for none sure will claim in Hell  
Precedence; none, whose portion is so small  
Of present pain, that with ambitious mind  
Will covet more. With this advantage, then,  
To union, and firm faith, and firm accord,  
More than can in Heav'n, we now return  
To claim our just inheritance of old,  
Surer to prosper than prosperity  
Could have assured us; and by what best way,  
Whether of open war or covert guile,  
We now debate; who can advise, may speak."
He ceased; and next him Moloch, scepter'd king,  
Stood up, the strongest and the fiercest spirit  
That fought in Heaven, now fiercer by despair:  
His trust was with th' Eternal to be deem'd  
Equal in strength, and rather than be less  
Cared not to be at all; with that care lost  
Went all his fear; of God, or Hell, or worse,  
He reck'd not; and these words thereafter spake.  
"My sentence is for open war: of wiles,  
More unexpert, I boast not: them let those  
Contrive who need, or when they need; not now:  
For, while they sit contriving, shall the rest,  
Millions that stand in arms and longing wait  
The signal to ascend, sit ling'ring here  
Heav'n's fugitives, and for their dwelling-place  
Accept this dark opprobrious den of shame,  
The prison of His tyranny who reigns  
By our delay? No! let us rather choose,  
Armed with Hell-flames and fury, all at once
O'er Heav'n's high towers to force resistless way,
Turning our tortures into horrid arms
Against the Torturer; when, to meet the noise
Of his almighty engine, he shall hear
Infernal thunder, and for lightning see
Black fire and horror shot with equal rage
Among his Angels: and his throne itself
Mixt with Tartarean sulphur and strange fire,
His own invented torments. But perhaps
The way seems difficult, and steep to scale
With upright wing against a higher foe.
Let such bethink them, if the sleepy drench
Of that forgetful lake benumb not still,
That in our proper motion we ascend
Up to our native seat: descent and fall
To us is adverse. Who but felt of late,
When the fierce foe hung on our broken rear
Insulting, and pursued us through the Deep,
With what compulsion and laborious flight
We sunk thus low? Th' ascent is easy then;
Th' event is feared; should we again provoke
Our stronger, some worse way his wrath may find
To our destruction, if there be in Hell
Fear to be worse destroy'd: what can be worse
Than to dwell here, driven out from bliss, condemn'd
In this abhorred deep to utter woe;
Where pain of unextinguishable fire
Must exercise us without hope of end
The vassals of his anger, when the scourge
Inexorably, and the torturing hour
Calls us to penance? More destroy'd than thus,
We should be quite abolish'd and expire.
What fear we then? what doubt we to incense
His utmost ire? which to the height enraged,
Will either quite consume us, and reduce
To nothing this essential; happier far,
Than miserable to have eternal being.
Or, if our substance be indeed divine,
And cannot cease to be, we are at worst
On this side nothing; and by proof we feel
Our power sufficient to disturb his Heav'n,
And with perpetual inroads to alarm,
Though inaccessible, his fatal throne;
Which, if not victory, is yet revenge.
He ended frowning, and his look denounced
Desperate revenge and battle dangerous
To less than gods. On th’ other side up rose
Belial, in act more graceful and humane;
A fairer person lost not Heav’n; he seem’d
For dignity composed, and high exploit:
But all was false and hollow; though his tongue
Dropp’d manna, and could make the worse appear
The better reason, to perplex and dash
Matusest counsels; for his thoughts were low;
To vice industrious, but to nobler deeds
Timorous and slothful: yet he pleased the ear,
And with persuasive accent thus began.
“I should be much for open war, O Peers,
As not behind in hate, if what was urged
Main reason to persuade immediate war,
Did not dissuade me most, and seem to cast
Ominous conjecture on the whole success;
When he who most excels in fact of arms,
In what he counsels and in what excels
Mistrustful, grounds his courage on despair
And utter dissolution, as the scope
Of all his aim, after some dire revenge.
First, what revenge? The towers of Heaven are filled
With arm’d watch, that render all access
Impregnable; oft on the bordering Deep
Encamp their legions, or with obscure wing
Scout far and wide into the realm of Night,
Scorning surprise. Or, could we break our way
By force, and at our heels all Hell should rise,
With blackest insurrection to confound
Heav’n’s purest light, yet our great Enemy,
All incorruptible, would on his throne
Sit unpolluted; and th’ ethereal mould,
Incapable of stain, would soon expel
Her mischief, and purge off the baser fire,
Victorious. Thus repulsed, our final hope
Is flat despair: we must exasperate
Th’ Almighty Victor to spend all his rage;
And that must end us; that must be our cure,
To be no more. Sad cure! for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallowed up and lost
In the wide womb of uncreated Night,
Devoid of sense and motion? And who knows,
Let this be good, whether our angry Foe
Can give it, or will ever? How he can,
Is doubtful; that he never will, is sure.
Will He, so wise, let loose at once his ire,
Belike through impotence, or unaware,
To give his enemies their wish, and end
Them in his anger, whom his anger saves
To punish endless? 'Wherefore cease we then?'
Say they who counsel war: 'we are decreed,
Reserved, and destined to eternal woe;
Whatever doing, what can we suffer more,
What can we suffer worse?' Is this, then, worst,
Thus sitting, thus consulting, thus in arms?
What, when we fled amain, pursued and struck
With Heav'n's afflicting thunder, and besought
The Deep to shelter us? This Hell then seemed
A refuge from those wounds. Or when we lay
Chain'd on the burning lake? That sure was worse.
What, if the breath that kindled those grim fires,
Awaked, should blow them into sevenfold rage,
And plunge us in the flames? or from above
Should intermitted vengeance arm again
His red right hand to plague us? What, if all
Her stores were open'd, and this firmament
Of Hell should spout her cataracts of fire,
Impendent horrors, threatening hideous fall
One day upon our heads; while we, perhaps
Designing or exhorting glorious war,
Caught in a fiery tempest, shall be hurl'd
Each on his rock transfix'd, the sport and prey
Of racking whirlwinds, or for ever sunk
Under yon boiling ocean, wrapt in chains,
There to converse with everlasting groans,
Unrespitied, unpitied, unreprimed,
Ages of hopeless end? This would be worse.
War, therefore, open or conceal'd, alike
My voice dissuades; for what can force or guile
With Him, or who deceive His mind, whose eye
Views all things at one view? He from Heav'n's height
All these our motions vain, sees and derides;
Not more almighty to resist our might,
Than wise to frustrate all our plots and wiles.
Shall we, then, live thus vile, the race of Heav'n
Thus trampled, thus expell'd, to suffer here
Chains and these torments? Better these than worse,
By my advice; since Fate inevitable
Subdues us, and omnipotent decree,
The Victor's will. To suffer, as to do,
Our strength is equal, nor the law unjust
That so ordains: this was at first resolved,
If we were wise, against so great a foe
Contending, and so doubtful what might fall.
I laugh, when those who at the spear are bold
And vent'rous, if that fail them, shrink, and fear
What yet they know must follow—to endure
Exile, or ignominy, or bonds, or pain,
The sentence of their conqueror. This is now
Our doom; which if we can sustain and bear,
Our Supreme Foe in time may much remit
His anger, and perhaps, thus far removed,
Not mind us not offending, satisfied
With what is punish'd: whence these raging fires
Will slacken, if his breath stir not their flames.
Our purer essence then will overcome
Their noxious vapour, or enured not feel;
Or changed at length, and to the place conform'd
In temper and in nature, will receive,
Familiar, the fierce heat, and void of pain;
This horror will grow mild, this darkness light;
Besides what hope the never-ending flight
Of future days may bring, what chance, what change
Worth waiting, since our present lot appears
For happy though but ill, for ill not worst,
If we procure not to ourselves more woe."
Thus Belial, with words cloth'd in reason's garb,
Counseld ignoble ease, and peaceful sloth,
Not peace: and after him thus Mammon spake.
"Either to disenthrone the King of Heav'n
We war, if war be best, or to regain
Our own right lost: Him to unthrone we then
May hope, when everlasting Fate shall yield
To fickle Chance, and Chaos judge the strife:
The former, vain to hope, argues as vain
worse,
The latter: for what place can be for us
Within Heav'n's bound, unless Heav'n's Lord Supreme
We overpower? Suppose he should relent,
And publish grace to all, on promise made
Of new subjection; with what eyes could we
Stand in his presence humble, and receive
Strict laws imposed, to celebrate his throne
With warbled hymns, and to his Godhead sing
Forced Hallelujahs; while he lordly sits
Our envied Sovran, and his altar breathes
Ambrosial odours and ambrosial flowers,
Our servile offerings? This must be our task
In Heav'n, this our delight; how wearisome
Eternity so spent in worship paid
To whom we hate! Let us not then pursue,
By force impossible, by leave obtain'd
Unacceptable, though in Heav'n, our state
Of splendid vassalage; but rather seek
Our own good from ourselves, and from our own
Live to ourselves, though in this vast recess,
Free, and to none accountable, preferring
Hard liberty before the easy yoke
Of servile pomp. Our greatness will appear
Then most conspicuous, when great things of small,
Useful of hurtful, prosperous of adverse,
We can create; and in what place soe'er
Thrive under evil, and work ease out of pain
Through labour and endurance. This deep world
Of darkness do we dread? How oft amidst
Thick clouds and dark doth Heav'n's all-ruling Sire
Choose to reside, his glory unobscured,
And with the majesty of darkness round
Covers his throne, from whence deep thunders roar
Must'ring their rage, and Heav'n resembles Hell!
As He our darkness, cannot we His light
Imitate when we please? This desert soil
Wants not her hidden lustre, gems and gold;
Nor want we skill or art, from whence to raise
Magnificence; and what can Heaven shew more?
Our torments also may in length of time
Become our elements, these piercing fires
As soft as now severe, our temper changed
Into their temper; which must needs remove
The sensible of pain. All things invite
To peaceful counsels, and the settled state
Of order, how in safety best we may
Compose our present evils, with regard
Of what we are and were, dismissing quite
All thoughts of war. Ye have what I advise."

He scarce had finished, when such murmur filled
Th' assembly, as when hollow rocks retain
The sound of blustering winds, which all night long
Had roused the sea, now with hoarse cadence lull
Seafaring men o'erwatched, whose bark by chance
Or pinnacle anchors in a craggy bay
After the tempest: such applause was heard
As Mammon ended, and his sentence pleased,
Advising peace: for such another field
They dreaded worse than Hell: so much the fear
Of thunder and the sword of Michael
Wrought still within them; and no less desire
To found this nether empire, which might rise
By policy and long process of time,
In emulation opposite to Heav'n.
Which when Beelzebub perceived, than whom,
Satan except, none higher sat, with grave
Aspect he rose, and in his rising seem'd
A pillar of state: deep on his front engraven
Deliberation sat and public care;
And princely counsel in his face yet shone,
Majestic, though in ruin: sage he stood,
With Atlantean shoulders fit to bear
The weight of mightiest monarchies; his look
Drew audience and attention still as night
Or summer's noontide air, while thus he spake.

"Thrones and Imperial Powers, Offspring of Heav'n, Ethereal Virtues! or these titles now
Must we renounce, and changing style, be call'd
Princes of Hell? for so the popular vote
Inclines, here to continue, and build up here
A growing empire: doubtless! while we dream,
And know not that the King of Heav'n hath doom'd
This place our dungeon, not our safe retreat
Beyond his potent arm, to live exempt
From Heav'n's high jurisdiction, in new league
Banded against his throne, but to remain
In strictest bondage, though thus far removed,
Under the inevitable curb, reserved
His captive multitude: for He, be sure,
In height or depth, still first and last will reign
Sole King, and of his kingdom lose no part
By our revolt, but over Hell extend
His empire, and with iron sceptre rule
Us here, as with his golden those in Heav’n.
What sit we then projecting peace and war?
War hath determined us, and foil’d with loss
Irreparable; terms of peace yet none
Vouchsafed or sought; for what peace will be giv’n
To us enslaved, but custody severe,
And stripes, and arbitrary punishment
Inflicted? and what peace can we return,
But to our power, hostility and hate,
Untamed reluctance, and revenge, though slow,
Yet ever plotting how the Conqueror least
May reap his conquest, and may least rejoice
In doing what we most in suffering feel?
Nor will occasion want, nor shall we need
With dangerous expedition to invade
Heav’n, whose high walls fear no assault, or siege,
Or ambush from the Deep. What if we find
Some easier enterprize? There is a place,
(If ancient and prophetic fame in Heav’n
Err not,) another World, the happy seat
Of some new race call’d Man, about this time
To be created like to us, though less
In power and excellence, but favour’d more
Of Him who rules above; so was His will
Pronounced among the gods, and by an’oath,
That shook Heav’n’s whole circumference, confirmed.
Thither let us bend all our thoughts, to learn
What creatures there inhabit, of what mould.
Or substance, how endued, and what their power
And where their weakness; how attempted best,
By force or subtlety. Though Heav’n be shut,
And Heav’n’s high Arbitrator sit secure
In his own strength, this place may lie exposed,
The utmost border of his kingdom, left
To their defence who hold it: here, perhaps,
Some advantageous act may be achieved
By sudden onset either with Hell fire
To waste his whole creation, or possess
All as our own, and drive, as we were driven,
The puny habitants; or, if not drive,
Seduce them to our party, that their God
May prove their foe, and with repenting hand
Abolish his own works. This would surpass
Common revenge, and interrupt His joy
In our confusion, and our joy upraise.
In His disturbance; when His darling sons,
Hurl'd headlong to partake with us, shall curse
Their frail original, and faded bliss;
Faded so soon! Advise if this be worth
Attempting, or to sit in darkness here
Hatching vain empires."—Thus Beelzebub
Pleadèd his devilish counsel, first devised
By Satan, and in part proposed; for whence,
But from the Author of all ill, could spring
So deep a malice, to confound the race
Of man ind in one root, and Earth with Hell
'To mingle and involve, done all to spite
The great Creator? But their spite still serves
His glory to augment. The bold design
Pleased highly those Infernal States, and joy
Sparkled in all their eyes; with full assent
They vote: whereat his speech he thus renewes.
"Well have ye judged, well ended long debate,
Synod of gods, and, like to what ye are,
Great things resolved; which from the lowest deep
Will once more lift us up, in spite of Fate,
Nearer our ancient seat; perhaps in view
Of those bright confines, whence, with neighbouring arms,
And opportune excursion, we may chance
Re-enter Heav'n: or else in some mild zone
Dwell, not unvisited of Heav'n's fair light,
Secure, and at the bright'ning orient beam
Purge off this gloom; the soft delicious air,
To heal the scar of these corrosive fires,
Shall breathe her balm. But, first, whom shall we send
In search of this new World? whom shall we find
Sufficient? who shall tempt with wand'ring feet
The dark, unbottom'd, infinite Abyss,
And through the palpable obscure find out
His uncouth way, or spread his airy flight,
Upborne with indefatigable wings,
Over the vast Abrupt, ere he arrive
The happy Isle? What strength, what art can then
Suffice, or what evasion bear him safe
Through the strict senteries and stations thick
Of Angels watching round? Here he had need
All circumspection, and we now no less
Choice in our suffrage; for on whom we send
The weight of all and our last hope relies.”

This said, he sat; and expectation held
His look suspense, awaiting who appear’d
To second, or oppose, or undertake
The perilous attempt: but all sat mute,
Pondering the danger with deep thoughts; and each
In other’s count’nance read his own dismay,
Astonish’d. None among the choice and prime
Of those Heav’n-warring champions could be found
So hardy as to proffer or accept,
Alone, the dreadful voyage; till, at last,
Satan, whom now transcendent glory raised
Above his fellows, with monarchical pride,
Conscious of highest worth, unmoved thus spake.

"O Progeny of Heav’n, Empyreal Thrones,
With reason hath deep silence and demur
Seized us, though undismay’d: long is the way
And hard, that out of Hell leads up to Light;
Our prison strong, this huge convex of fire,
Outrageous to devour, immures us round
Ninefold; and gates of burning adamant,
Barr’d over us, prohibit all egress.
These pass’d, if any pass, the void profound
Of unessential Night receives him next,
Wide gaping, and with utter loss of being
Threatens him, plunged in that abortive gulf.
If thence he escape into whatever world,
Or unknown region, what remains him less
Than unknown dangers and as hard escape?
But I should ill become this throne, O Peers,
And this imperial sov’reignty, adorned
With splendour, arm’d with power, if aught proposed
And judged of public moment, in the shape
Of difficulty or danger, could deter
Me from attempting. Wherefore do I assume
These royalties, and not refuse to reign,
Refusing to accept as great a share
Of hazard as of honour, due alike
To him who reigns, and so much to him due
Of hazard more, as he above the rest
High honour'd sits? Go, therefore, mighty Powers,
Terror of Heav'n, though fall'n! intend at home,
While here shall be our home, what best may ease
The present misery, and render Hell
More tolerable; if there be cure or charm
To respite, or deceive, or slack the pain
Of this ill mansion. Intermit no watch
Against a wakeful foe, while I abroad
Through all the coasts of dark destruction seek
Deliverance for us all: this enterprize
None shall partake with me." Thus saying, rose
The Monarch, and prevented all reply;
Prudent, lest from his resolution raised,
Others among the chief might offer now,
Certain to be refused, what erst they fear'd;
And, so refused, might in opinion stand
His rivals, winning cheap the high repute,
Which he through hazard huge must earn. But they
Dreaded not more the adventure than his voice
Forbidding; and at once with him they rose:
Their rising all at once was as the sound
Of thunder heard remote. Towards him they bend
With awful reverence prone; and as a god
Extol him equal to the Highest in Heav'n:
Nor fail'd they to express how much they praised,
That for the general safety he despised
His own; for neither do the Spirits damn'd
Lose all their virtue, lest bad men should boast
Their specious deeds on earth, which glory excites,
Or close ambition varnish'd o'er with zeal.
Thus they their doubtful consultations dark
Ended, rejoicing in their matchless Chief:
As when from mountain tops the dusky clouds
Ascending, while the North-wind sleeps, o'erspread,
Heav'n's cheerful face, the lowering element
Scowls o'er the darken'd landscape snow, or shower;
If chance the radiant Sun with farewell sweet
Extend his ev'ning beam, the fields revive,
The birds their notes renew, and bleating herds
Attest their joy, that hill and valley rings.
O shame to men! Devil with devil damn'd
Firm concord holds; men only disagree
Of creatures rational, though under hope
Of heav'nly grace; and, God proclaiming peace,
Yet live in hatred, enmity, and strife
Among themselves, and levy cruel wars,
Wasting the Earth, each other to destroy;
As if, which might induce us to accord,
Man had not hellish foes enow besides,
That day and night for his destruction wait!
The Stygian council thus dissolved; and forth
In order came the grand Infernal Peers;
Midst came their mighty Paramount, and seem'd
Alone the antagonist of Heav'n, nor less
Than Hell's dread Emperor, with pomp supreme
And God-like dread Emperor, with pomp supreme
A globe of fiery Seraphim inclosed
With bright emblazonry and horrent arms.
Then of their session ended they bid cry
With trumpets' regal sound the great result:
Toward the four winds four speedy Cherubim
Put to their mouths the sounding alchemy,
By heralds' voice explained: the hollow Abyss
Heard far and wide, and all the host of Hell
With deaf'ning shout return'd them loud acclaim.
Thence more at ease their minds, and somewhat raised
By false presumptuous hope, the rang'd Powers
Disband, and, wand'ring, each his several way
Pursues, as inclination or sad choice
Leads him perplex'd, where he may likeliest find
Truce to his restless thoughts, and entertain
The irksome hours, till his great Chief return.
Part on the plain, or in the air sublime,
Upon the wing or in swift race contend,
As at the Olympian games, or Pythian fields;
Part curb their fiery steeds, or shun the goal
With rapid wheels, or fronted brigades form:
As when, to warn proud cities, war appears
Waged in the troubled sky, and armies rush
To battle in the clouds; before each van
Prick forth the airy knights, and couch their spears
Till thickest legions close; with feats of arms
From either end of Heav’n the welkin burns.
Others, with vast Typhœan rage, more fell,
Rend up both rocks and hills, and ride the air
In whirlwind: Hell scarce holds the wild uproar:
As when Alcides from Æchalia crown’d
With conquest, felt th’ envenom’d robe, and tore
Through pain up by the roots Thessalian pines,
And Lichas from the top of Æta threw
Into th’ Euboic sea. Others more mild,
Retreated in a silent valley, sing
With notes angelical to many a harp
Their own heroic deeds, and hapless fall
By doom of battle; and complain that Fate
Free Virtue should enthral to Force or Chance.
Their song was partial; but the harmony—
What could it less when spirits immortal sing?—
Suspended Hell, and took with ravishment
The thronging audience. In discourse more sweet—
For eloquence the soul, song charms the sense—
Others apart sat on a hill retired,
In thoughts more elevate, and reason’d high
Of providence, foreknowledge, will, and fate,
Fix’d fate, free will, foreknowledge absolute;
And found no end, in wand’ring mazes lost.
Of good and evil much they argued then,
Of happiness and final misery,
Passion and apathy, and glory and shame;
Vain wisdom all, and false philosophy;
Yet with a pleasing sorcery could charm
Pain for a while or anguish, and excite
Fallacious hope, or arm th’ obdured breast
With stubborn patience as with triple steel.
Another part in squadrons and gross bands,
On bold adventure to discover wide
That dismal world, if any clime perhaps,
Might yield them easier habitation, bend
Four ways their flying march, along the banks
Of four infernal rivers, that disgorge
Into the burning lake their baleful streams:
Abhorre’d Styx, the flood of deadly hate;
Sad Acheron of sorrow, black and deep;
Cocytus, named of lamentation loud
Heard on the rueful stream; fierce Phlegethon,
Whose waves of torrent fire inflame with rage.
Far off from these a slow and silent stream,
Lethe, the river of oblivion, rolls
Her wat'ry labyrinth, whereof who drinks,
Forthwith his former state and being forgets,
Forgets both joy and grief, pleasure and pain.
Beyond this flood a frozen continent
Lies, dark and wild, beat with perpetual storms
Of whirlwind and dire hail; which on firm land
Thaws not, but gathers heap, and ruin seems
Of ancient pile; all else deep snow and ice;
A gulf profound as that Serbonian bog
Betwixt Damiata and Mount Casius old,
Where armies whole have sunk: the parching air
Burns fore, and cold performs th' effect of fire.
Thither by harpy-footed Furies haled,
At certain revolutions all the damn'd
Are brought; and feel by turns the bitter change
Of fierce extremes, extremes by change more fierce,
From beds of raging fire to starve in ice
Their soft ethereal warmth, and there to pine
Immovable, infix'd, and frozen round,
Periods of time; thence hurried back to fire.
They ferry over this Lethean sound
Both to and fro their sorrow to augment;
And wish and struggle, as they pass to reach
The tempting stream, with one small drop to lose
In sweet forgetfulness, all pain and woe,
All in one moment, and so near the brink:
But Fate withstands, and to oppose th' attempt,
Medusa with Gorgonian terror guards
The ford, and of itself the water flies
All taste of living wight, as once it fled
The lip of Tantalus. Thus roving on
In confused march forlorn, th' advent'rous bands,
With shudd'ring horror pale, and eyes aghast,
View'd first their lamentable lot, and found
No rest: through many a dark and dreary vale
They pass'd, and many a region dolorous,
O'er many a frozen, many a fiery Alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death;
A universe of death, which God by curse
Created evil, for evil only good,
Where all life dies, death lives, and Nature breeds,
Perverse, all monstrous, all prodigious things,
Abominable, inutterable, and worse
Than fables yet have feign'd, or fear conceived,
Gorgons, and Hydras, and Chimaeras dire.

Meanwhile the Adversary of God and Man,
Satan, with thoughts inflamed of highest design,
Puts on swift wings, and toward the gates of Hell
Explores his solitary flight; sometimes
He scours the right-hand coast, sometimes the left;
Now shaves with level wing the deep, then soars
Up to the fiery concave towering high:
As when far off at sea a fleet descried
Hangs in the clouds, by equinoctial winds
Close sailing from Bengal, or the isles
Of Ternate and Tidore, whence merchants bring
Their spicy drugs: they on the trading flood,
Through the wide Æthiopian to the Cape,
Ply stemming nightly toward the pole: so seem'd
Far off the flying Fiend. At last appear
Hell-bounds, high reaching to the horrid roof;
And thrice threefold the gates; threefolds were brass,
Three iron, three of adamantine rock,
Impenetrable, impaled with circling fire,
Yet unconsumed. Before the gates there sat
On either side a formidable Shape;
The one seem'd woman to the waist, and fair,
But ended foul in many a scaly fold
Voluminous and vast, a serpent arm'd
With mortal sting: about her middle round
A cry of Hell-hounds never ceasing bark'd
With wide Cerberian mouths full loud, and rung
A hideous peal: yet when they list, would creep,
If aught disturb'd their noise, into her womb,
And kennel there; yet there still bark'd and howl'd,
Within unseen. Far less abhorr'd than these
Vex'd Scylla bathing in the sea that parts
Calabria from the hoarse Trinacrian shore:
Nor uglier follow the Night-hag, when call'd
In secret, riding through the air she comes
Lured with the smell of infant blood, to dance
With Lapland witches, while the labouring Moon
Eclipses at their charms. The other Shape,
If shape it might be call'd that shape had none
Distinguishable in member, joint or limb,
Or substance might be called that shadow seem'd,
For each seem'd either; black it stood as Night,
Fierce as ten Furies, terrible as Hell,
And shook a dreadful dart; what seem'd his head
The likeness of a kingly crown had on.
Satan was now at hand, and from his seat
The monster moving onward came as fast
With horrid strides; Hell trembled as he strode.
The undaunted Fiend what this might be admired;
Admired, not feared; God and his Son except,
Created thing naught valued he, nor shunn'd;
And with disdainful look thus first began.
"Whence and what art thou, execrable Shape,
That dar'st, though grim and terrible, advance
Thy miscreant front athwart my way
To yonder gates? Through them I mean to pass,
That be assured, without leave asked of thee.
Retire, or taste thy folly, and learn by proof,
Hell-born, not to contend with Spirits of Heav'n."
To whom the Goblin, full of wrath, replied:
"Art thou that Traitor-angel, art thou he,
Who first broke peace in Heav'n and faith, till then
Unbroken; and in proud rebellious arms
Then after him the third part of Heav'n's sons
Fell against the Highest; for which both thou
Art now an outcast from God, are here condemn'd
To the eternal days in woe and pain?
And reckon'st thou thyself with Spirits of Heav'n,
Hell-doom'd, and breath'st defiance here and scorn
Where I reign king, and, to enrage thee more,
Thy king and lord? Back to thy punishment,
False fugitive, and to thy speed add wings,
Lest with a whip of scorpions I pursue
Thy lingering, or with one stroke of this dart
Strange horror seize thee, and pangs unselt before."
So spake the grisly Terror, and in shape,
So speaking and so threat'ning, grew tenfold
More dreadful and deform: on the other side,
PARADISE LOST.

Incensed with indignation, Satan stood
Unterrified; and like a comet burn’d,
That fires the length of Ophiucus huge
In th’ Arctic sky, and from his horrid hair
Shakes pestilence and war. Each at the head
Levell’d his deadly aim; their fatal hands
No second stroke intend, and such a frown
Each cast at the other, as when two black clouds,
With Heav’n’s artillery fraught, come rattling on
Over the Caspian, then stand front to front
Hov’ring a space, till winds the signal blow
To join their dark encounter in mid-air;
So frown’d the mighty combatants, that Hell
Grew darker at their frown; so match’d they stood;
For never but once more was either like
To meet so great a foe: and now great deeds
Had been achieved, whereof all Hell had rung,
Had not the snaky Sorceress that sat
Fast by Hell-gate, and kept the fatal key,
Ris’n, and with hideous outcry rush’d between.

"O father, what intends thy hand," she cried,
"Against thy only son? What fury, O son,
Possesses thee to bend that mortal dart
Against thy father’s head? and know’st for whom?
For Him who sits above, and laughs the while
At thee ordain’d his drudge, to execute
Whate’er his wrath, which He calls justice, bids;
His wrath, which one day will destroy ye both."

She spake, and at her words the hellish Pest
Forbore; then these to her Satan return’d:

"So strange thy outcry, and thy words so strange
Thou interpositest, that my sudden hand
Prevented spares to tell thee yet by deeds
What it intends; till first I know of thee,
What thing thou art, thus double-form’d, and why
In this infernal vale first met, thou call’st
Me father, and that phantasm call’st my son:
I know thee not, nor ever saw till now
Sight more detestable than him and thee."

To whom thus the Portress of Hell-gate replied:

"Hast thou forgot me then, and do I seem
Now in thine eyes so foul, once deem’d so fair
In Heav'n? when at th' assembly, and in sight
Of all the Seraphim with thee combined
In bold conspiracy against Heav'n's King,
All on a sudden miserable pain
Surprized thee, dim thine eyes, and dizzy swum
In darkness, while thy head flames thick and fast
Threw forth, till on the left side op'ning wide,
Likest to thee in shape and countenance bright,
Then shining heav'nly fair, a goddess arm'd,
Out of thy head I sprung: amazement seized
All the host of Heav'n; back they recoil'd afraid
At first, and call'd me Sin, and for a sign
Portentous held me: but familiar grown,
I pleased, and with attractive'graces won
The most averse, thee chiefly, who, full oft
Thyself in me thy perfect image viewing,
Becam'st enamour'd, and such joy thou took'st
With me in secret, that my womb conceived
A growing burthen. Meanwhile war arose,
And fields were fought in Heaven; wherein remain'd,
(For what could else?) to our Almighty Foe
Clear victory; to our part loss and rout
Through all the Empyrean: down they fell
Driv'n headlong from the pitch of Heav'n, down
Into this Deep, and in the general fall
I also: at which time this powerful key
Into my hand was giv'n, with charge to keep
These gates for ever shut, which none can pass
Without my op'ning. Pensive here I sat
Alone, but long I sat not, till my womb
Pregnant by thee, and now excessive grown,
Prodigious motion felt and rueful throes.
At last this odious offspring whom thou seest,
Thine own begotten, breaking violent way,
Tore through my entrails, that, with fear and pain
Distorted, all my nether shape thus grew
Transform'd: but he my inbred enemy
Forth issued, brandishing his fatal dart,
Made to destroy: I fled, and cried out, Death!
Hell trembled at the hideous name, and sigh'd
From all her caves, and back resounded, Death!
I fled; but he pursued, though more, it seems,
Inflamed with lust than rage, and swifter far
Me overtook his mother all dismay'd,
And, in embraces forcible and foul
Engend'ring with me, of that rape begot
These yelling monsters, that with ceaseless cry
Surrounded me, as thou saw'st, hourly conceived,
And hourly born, with sorrow infinite
To me; for, when they list, into the womb
That bred them they return, and howl, and gnaw
My bowels, their repast; then bursting forth
Afresh, with conscious terrors vex me round,
That rest or intermission none I find.
Before mine eyes in opposition sits
Grim Death, my son and foe, who sets them on,
And me his parent would full soon devour
For want of other prey, but that he knows
His end with mine involved; and knows that I
Should prove a bitter morsel, and his bane,
Whenever that shall be; so Fate pronounced.
But thou, O father, I forewarn thee, shun
His deadly arrow; neither vainly hope
To be invulnerable in those bright arms,
Though temper'd heavenly; for that mortal dint,
Save He who reigns above, none can resist."
She finish'd, and the subtle Fiend his lore
Soon learnt, now milder, and thus answer'd smooth:
"Dear daughter—since thou claim'st me for thy sire,
And my fair son here show'st me, the dear pledge
Of dalliance had with thee in Heaven, and joys
Then sweet, now sad to mention, through dire change
Befall'n us, unlook'd, unthought of—know
I come no enemy, but to set free
From out this dark and dismal house of pain,
Both him and thee, and all the Heav'nly host
Of Spirits that, in our just pretences arm'd,
Fell with us from on high: from them I go
This uncouth errand sole, and one for all
Myself expose, with lonely steps to tread
Th' unfounded Deep, and through the void immense
To search with wand'ring quest a place forelold
Should be, and, by concurring signs, ere now
Created, vast and round; a place of bliss
In the purfleus of Heaven, and therein placed
A race of upstart creatures, to supply
Perhaps our vacant room, though more removed,
Lest Heav'n surcharged with potent multitude,
Might hap to move new broils. Be this, or aught
Than this more secret, now designed, I haste
To know, and, this once known, shall soon return,
And bring ye to the place where thou and Death
Shall dwell at ease, and up and down unseen
Wing silently the buxom air, embalm'd
With odours; there ye shall be fed and fill'd
Immeasurably; all things shall be your prey."

He ceased, for both seem'd highly pleased, and Death
Grinn'd horrible a ghastly smile, to hear
His famine should be fill'd, and blest his maw
Destined to that good hour: no less rejoiced
His mother bad, and thus bespake her sire:
"The key of this infernal Pit by due,
And by command of Heav'n's All-powerful King,
I keep, by Him forbidden to unlock
These adamantine gates; against all force
Death ready stands to interpose his dart,
Fearless to be o'ermatched by living might.
But what owe I to His commands above,
Who hates me, and hath hither thrust me down
Into this gloom of Tartarus profound,
To sit in hateful office, here confined,
Inhabitant of Heav'n and heav'nly-born—
Here, in perpetual agony and pain,
With terrors and with clamours compass'd round
Of mine own brood, that on my bowels feed?
Thou art my father, thou my author, thou
My being gav'st me; whom should I obey
But thee? whom follow? Thou wilt bring me soon
To that new world of light and bliss, among
The gods who live at ease, where I shall reign
At thy right hand voluptuous, as beseems
Thy daughter and thy darling, without end."

Thus saying, from her side the fatal key,
Sad instrument of all our woe, she took;
And, towards the gate rolling her bestial train,
Forthwith the huge portcullis high up drew,
Which but herself not all the Stygian Powers
Could once have moved; then in the keyhole turns
Th' intricate wards, and every bolt and bar
Of massy iron or solid rock with ease
Unfastens. On a sudden open fly
With impetuous recoil and jarring sound
Th' infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus. She open'd; but to shut
Excell'd her power; the gates wide open stood,
That with extended wings a banner'd host
Under spread ensigns marching might pass through
With horse and chariots rank'd in loose array;
So wide they stood, and like a furnace mouth
Cast forth redounding smoke and ruddy flame.
Before their eyes in sudden view appear
The secrets of the hoary Deep, a dark
Ilimitable ocean, without bound,
Without dimension, where length, breadth, and height,
And time, and place are lost; where eldest Night
And Chaos, ancestors of Nature, hold
Eternal anarchy amidst the noise
Of endless wars, and by confusion stand:
For Hot, Cold, Moist, and Dry, four champions fierce,
Strive here for mast'ry, and to battle bring
Their embryo atoms; they around the flag
Of each his faction, in their several clans,
Light-arm'd or heavy, sharp, smooth, swift, or slow,
Swarm populous, unnumber'd as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise
Their lighter wings. To whom these most adhere,
He rules a moment; Chaos umpire sits,
And by decision more embroils the fray
By which he reigns: next him high arbiter
Chance governs all. Into this wild Abyss,
The womb of Nature and perhaps her grave;
Of neither Sea, nor Shore, nor Air, nor Fire,
But all these in their pregnant causes mix'd
Confusedly, and which thus must ever fight,
Unless th' Almighty Maker them ordain
His dark materials to create more worlds—
Into this wild Abyss the wary Fiend
Stood on the brink of Hell, and look'd a while,
Pondering his voyage; for no narrow frith
He had to cross. Nor was his ear less peal'd
With noises loud and ruinous, to compare
Great things with small, than when Bellona storms,
With all her battering engines bent to raze
Some capital city; or less than if this frame
Of Heav'n were falling, and these elements
In mutiny had from her axle torn
The steadfast Earth. At last his sail-broad vans
He spreads for flight, and in the surging smoke
Uplifted spurns the ground; thence many a league
As in a clouded chair ascending rides
Audacious; but, that seat soon failing, meets
A vast vacuity: all unawares
Flutt'ring his pennons vain, plumb down he drops
Ten thousand fathom deep, and to this hour
Down had been falling, had not by ill chance
The strong rebuff of some tumultuous cloud
Instinct with fire and nitre, hurried him
As many miles aloft: that fury stay'd—
Quenched in a boggy Syrtis, neither sea,
Nor good dry land—nigh foundered on he fares,
Treading the crude consistence, half on foot,
Half flying: behaves him now both oar and sail.
As when a gryphon, through the wilderness,
With wing'd course, o'er hill or moory dale
Pursues the Arimaspi'an, who by stealth
Had from his wakeful custody purloin'd
The guarded gold; so eagerly the Fiend
O'er bog or steep, through strait, rough, dense, or rare,
With head, hands, wings, or feet, pursues his way,
And swims, or sinks, or wades, or creeps, or flies.
At length a universal hubbub wild
Of stunning sounds and voices all confused,
Borne through the hollow dark, assaults his ear
With loudest vehemence: thither he plies
Undaunted, to meet there whatever Power
Or Spirit of the nethermost Abyss
Might in that noise reside, of whom to ask
Which way the nearest coast of darkness lies,
Bordering on light; when straight behold the throne
Of Chaos, and his dark pavilion spread
Wide on the wasteful Deep: with him enthroned
Sat sable-vested Night, eldest of things,
The consort of his reign; and by them stood
Orcus and Ades, and the dreaded name
Of Demogorgon; Rumour next, and Chance,
And Tumult, and Confusion, all embroil'd,
And Discord with a thousand various mouths.
To whom Satan turning boldly, thus: "Ye Powers,
And Spirits of this nethermost Abyss,
Chaos and Ancient Night, I come no spy,
With purpose to explore or to disturb
The secrets of your realm; but by constraint
Wand'ring this darksome desert, as my way
Lies through your spacious empire up to light,
Alone, and without guide, half lost, I seek
What readiest path leads where your gloomy bounds
Confine with Heav'n: or if some other place,
From your dominion won, th' Ethereal King
Possesses lately, thither to arrive
I travel this profound. Direct my course;
Directed, no mean recompense it brings
To your behoof, if I that region lost,
All usurpation thence expell'd, reduce
To her original darkness and your sway
(Which is my present journey), and once more
Erect the standard there of ancient Night.
Yours be th' advantage all, mine the revenge!"
Thus Satan; and him thus the Anarch old,
With falt'ring speech and visage incomposed,
Answer'd: "I know thee, stranger; who thou art—
That mighty leading Angel, who of late
Made head against Heaven's King, though overthrown.
I saw and heard; for such a numerous host
Fled not in silence through the frighted Deep,
With ruin upon ruin, rout on rout,
Confusion worse confounded; and Heav'n gates
Pour'd out by millions her victorious bands
Pursuing. I upon my frontiers here
Keep residence; if all I can will serve
That little which is left so to defend,
Encroach'd on still through your intestine broils
Weak'ning the sceptre of old Night: first, Hell,
Your dungeon, stretching far and wide beneath;
Now lately Heaven and Earth, another world,
Hung o'er my realm, link'd in a golden chain
To that side Heav'n from whence your legions fell!
If that way be your walk, you have not far;
So much the nearer danger. Go and speed;
Havock, and spoil, and ruin are my gain."

He ceased; and Satan stay'd not to reply;
But glad that now his sea should find a shore,
With fresh alacrity and force renew'd
Springs upward like a pyramid of fire,
Into the wild expanse, and through the shock
Of fighting elements, on all sides round
Environ'd, wins his way; harder beset
And more endanger'd, than when Argo pass'd
Through Bosphorus betwixt the justling rocks:
Or when Ulysses on the larboard shunned
Charybdis, and by th' other Whirlpool steer'd:
So he with difficulty and labour hard
Moved on, with difficulty and labour he;
But he once past, soon after, when Man fell,
Strange alteration! Sin and Death amain
Following his track (such was the will of Heav'n)
Paved after him a broad and beaten way
Over the dark Abyss, whose boiling gulf
Tamely endured a bridge of wond'rous length
From Hell continued, reaching the utmost Orb
Of this frail World; by which the Spirits perverse
With easy intercourse pass to and fro
To tempt or punish mortals, except whom
God and good Angels guard by special grace.
But now at last the sacred influence
Of light appears, and from the walls of Heav'n
Shoots far into the bosom of dim Night
A glimmering dawn: here Nature first begins
Her farthest verge, and Chaos to retire
As from her utmost works, a broken foe;
With tumult less and with less hostile din;
That Satan with less toil and now with ease
Wafts on the calmer wave by dubious light,
And like a weather-beaten vessel, holds
Gladly the port, though shrouds and tackle torn:
Or in the emptier waste, resembling air,
Weighs his spread wings, at leisure to behold
Far off th' Empyrean Heav'n, extended wide
In circuit, undetermined square or round,
With opal towers and battlements adorn'd
Of living sapphire, once his native seat;
And fast by hanging in a golden chain
This pendent World, in bigness as a star
Of smallest magnitude close by the Moon.
Thither, full fraught with mischievous revenge,
Accursed, and in a cursed hour, he hies.
NOTES.

BOOK I.

The poem opens with an invocation of the Muse of Sacred Song and History, who inspired David, the psalmist (I. 10), and Moses (I. 8), the historian and leader of the children of Israel in the wilderness. But in accordance with the character of his proposed work—a SACRED EPIC—Milton invokes also the aid of the Holy Spirit, as the true source of knowledge ("for Heaven hides nothing from thy view, &c.") and strength ("what is low, raise and support"). In beginning his poem in this way he has imitated Virgil and Homer, the two great epic poets of antiquity. "His invocation to a work which turns in a great measure upon the creation of the world, is very properly made to the Muse who inspired Moses in those books whence our author drew his subject, and to the Holy Spirit who is therein represented as operating after a particular manner in the first production of nature. This whole exordium rises very happily into noble language and sentiment."—Addison. In accordance with the custom of other epic poets, Milton states at the outset the subject of his poem:

"Of Man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden."—

These lines by themselves are not sufficiently descriptive of what is to follow, but in them he enunciates the central ideas on which the whole of Paradise Lost hinges. (See Preliminary Notes—The Scheme.)

1. "Heavenly Muse, that on the secret top, &c., sing of Man's first disobedience, &c." By inverting the order of the words (Hyperbaton), of which licence he avails himself very often, Milton raises his language out of the domain of Prose, gives in this instance prominence to the leading idea of the poem, "Man's disobedience," and attracts the reader's attention by suspending the sense. Why are Man in I. 1, and Man in I. 4, written with capitals?

Disobedience. Dis (not) and obedience, which, through the French obedience, comes from Lat. obedientia (ob, audire). Fruit: Fr. fruit; Lat. fructus.

2. That, like Lat. ille, here means "the well known."

Forbidden. For—same rt. as for; Lat. foris (abroad); Lat. and Gr. pro; Ger. ver, vor, and fur; radical meaning, "forth;" hence "separation" and then, as in dis (radical meaning, "apart"), "negation," which last meaning it bears here—"bidden not." In forlorn, the prefix is the same; but as in utter (outer), it means "completely" (forth—outside); torn, same rt. as lose; forlorn (utterly lost).

Whose. Is it the fruit whose taste, or the tree whose taste?—Cf. Genesis, c. ii. v. 17, and c. iii. v. 6. Mortal, = "deadly,"—a meaning the Lat. mortalis sometimes has. Cf. "with twenty mortal murders on their crowns."—Macbeth. The use of words in unusual senses is another means of raising the language of poetry above that of prose.—Cf. seat, l. 5; secret, l. 6; middle, l. 14, &c.
4. With loss of Eden. This phrase may belong to the prin. sent. thus:—
(1) Sing of Man's first disobedience and the fruit of that forbidden tree, with
loss of Eden; or to the subord. clause, thus:—(2) Whose mortal taste
brought death into the world and all our woe, with loss of Eden. Which is
preferable, considering the position of the phrase? The phrase is an adjunct
of ACCOMPANIMENT in (1) to disobedience and fruit, and in (2) to death and
woe. Till one greater Man restore us and regain (for us), etc., is subord.
adv. of time to the verbal notion in loss; meaning that Eden is lost until
Christ restore us. By Eden is here meant part of Eden—the Garden of
Eden—Paradise. (SYNCRETIC puts the whole for the part or the part for
the whole). The subjunctive in restore and regain implies that the resto-
ration is not yet complete. From l, 463, B. XII., Milton would seem to
think that after the general conflagration the whole earth will be formed
into another Paradise. There is therefore no necessity for supposing, as
some do, that the subj. is here used for the indicative. Landor says lines
4 and 5 are deadeners and incumbrances of the harmony, also lines 14-16.
Criticize this.

5. Regain. Gain, Fr. gagner (orig. to make profit out of cultivation);
L. Lat. gainare (to plow.) Seat used like Lat. sedes; equivalent to “abode.”

6. Muse. The Muses are usually regarded as nine in number—Clio,
Enterpe, Thalia, Melpomene, Terpsichore, Erato, Polyphoea, Urania, and
Calliope. The first poets were perfectly sincere in their invocation of these
deities, but in later times, even amongst the ancients, it became only a
formal imitation of an early custom. They were regarded by the earliest
writers amongst the Latins and Greeks as the inspiring goddesses of song;
and according to later notions they were divinities presiding over the dif-
ferent kinds of poetry and over the arts and sciences, the function of each
being different. Calliope, the Muse invoked by other-Epic poets, was
represented in works of art with a tablet and pen, and sometimes with a
roll of paper. The “Heavenly Muse” invoked here must not be identified
with any of the classical Muses, for in the beginning of P. L., B. VII.,
Milton calls her Urania, and explains what he means—“The meaning
(Urania = ‘heavenly’) not the name I call.” Under the classical name
Milton invokes a heavenly imaginary being, and, although we are to regard
the form of his address as an imitation of the classical usage, our know-
ledge of his character justifies us in believing in the sincerity of his prayer
for aid in his “adventurous song.” Sacred has been by some substituted
for secret; but the latter has an appropriate meaning here—that of the
Lat. secretus (remote or retired); for the Israelites were not permitted to
ascend the mountain while the Law was being delivered to Moses.

7. Oreb, Sinai—mountains near each other in Arabia Petraea. The
Sacred law is said to have been given on the former and promulgated
from the latter. Why does Milton invoke the Muse thence?

8. That shepherd.—Cf. 1. 2. Who first taught: the regular Eng. idiom
would be who was the first to teach: Lat. qui primus. First, adj. to who.
For constr. of verbs of teaching, &c., consult Grammar. Sord is the near,
and the clause, “in the beginning—Chaos,” the remote or complementary
object.

9. How; interrog. adv. of manner used in a subord. sentence; sometimes
called the dependent use of the interrogative. The punctuation shows the
relation of the phrase in the beginning. Out of to be parsed together.—If
taken separately, out is adv. to rose, the rad. meaning of of being separation.

10. Chaos.—Gr. rt. χάος (in χαζόν) “to gape;” means “immeasurable
space”—the “rude, unformed mass” out of which the world was created.
Or, alternative co-ord. conj., connects the whole sentence before with the
succeeding one. The thought is, “I invoke thee from the wilderness
where thou didst inspire Moses, or, if Sion Hill, where thou didst inspire
David, delight thee more, I invoke thee thence.” Sion, Mt., opp. to Mt.
Moriah, where the temple (Oracle of God) was built. In the valley was
NOTES—BOOK I.

49

Siloam, a well and brook that ebbed and flowed at uncertain intervals. In mentioning these mountains, Milton has in view Mt.s. Helicon and Parnassus, sacred to the Greek Muses, where also there were sacred streams. The oracle of Delphi was built on the slope of Mt. Parnassus. Cf. with this passage Bk. III.

"But chief
Thee Sion, and the flowery brooks beneath,
That wash thy hallowed feet, and warbling flow,
Nightly I visit."

11. Delight. O. Fr. delit; Lat. delectare. Brook: A. S. brœ, same rt. as break—water breaking through and over the earth.

Flow'd. "In Milton, preterites and p. participles are almost uniformly spelt with the apostrophe. The forms in -t are sometimes with and sometimes without the apostrophe. The use of this sign began nearly about Milton's time, and continued to be usual till quite lately. Spenser seldom employs it; he generally omits the e altogether. Originally, as in Chaucer, whenever ed was written, it was meant to be sounded; hence arose contrivances to show when it was mute."—JERROLD'S Lydidas.

12. Fast by. The rad. meaning of by is "beside;" fast (close) adv. modifying fol. phrase. Thence.—Meaning of -to? Thence itself has here a PREGNANT FORCE, i.e. it implies more than the word itself alone expresses. It is equivalent to "to send thine inspiration hence."

13. Aid. Fr. aide; Lat. adjutare (to help); L. Lat. ajutare, and (as j between two consonants is equivalent to t) hence aitutare. U without an accent is dropped, and t becomes d, by LAW OF LEAST ACTION. The Laws on which the changes of the Latin letters into French rest are (1) the Law of LEAST ACTION, it being characteristic of every human effort to exert itself with the least expenditure of energy; and (2) that of TRANSITION; for the changes are made gradually, and there are generally transitional forms. "Permutation (change of letters) moves on step by step, and never more than one step at a time."—BRACHET.

14. With no middle flight = "with a lofty flight." (LITOTES or MELOYSIS— the suggestion of a strong notion by the use of an over-weak form of expression.) Soar, Fr. essore, which in O. Fr. meant "to balance in air;" Lat. ex (out) and aura (the air): to soar, indef. infl., obj. of intends.—Note that to has here lost its meaning, and we have a form, originally a dative, turned into a direct obj. by ETYMOLOGICAL CONVERSION. (See Mason, par. 192.) What figure in flight and soar?

15. Aonian Mount. Aonia, in Greece, the part of Boeotia which was near Phocis. In Aonia were Mount Helicon and the fountains Aganippe and Hippocrene, the haunts of the Muses—"the sisters of the sacred well."

"The Aonian Mount is here by METONYMY used for the productions of the Greek poets, which M. intends to surpass in boldness of conception."—BROWNE. Pursues, Fr. poursuivre; O. Fr. poursuivre; Lat. prosequi. It—what?

16. The similarity between Paradise Lost and any previous production is too inconclusive to invalidate M.'s claim in the use of the adj. unattempted. (See Preliminary Notes—THE ORIGIN.) Prose, Lat. prorsa or prosa—what is written straight forward. Rhyme, in O. E. rym (number).—No doubt this O. E. word and the Gr. ρυθμός are from the same root (rμ); but the question is whence rhyme first came into our language. Change of spelling (1) due to the influence of the word rhythm, and (2) maintained to distinguish it from rime (hoar frost.) (ETYMOLOGICAL CONFUSION.)

17. And connects with what follows all the invocation preceding. ConJs. are often used in this way to begin new sentences when the connection with what precedes is not very close. Chief-ly; chief.—Fr. chef; Lat. caput. The Lat. c before a becomes ch in a great many Fr. words, e.g. campus
champ; canis, chien; causa, chose; carnalis, charnel, &c. (See Mason, 
par. 333) What does chiefly modify?

COLERIDGE says, "Milton is himself in every line of Par. Lost." What in 
his character does this passage illustrate?

18. Note the order.—Upright heart and pure—common in poetry; 
emphasizes the adjectives.

19. Instruct. Lat. instruere: "to build up," by metaphor "to build up 
knowledge." For a full account of the laws that enunciate the principles 
effecting changes in meaning, see Abbott's English Lessons for English 
People, p. 48.

21. Brooding on the vast abyss (chaos). (See Mosaic account of the 
Creation.) This phrase is a participial extension of sat'st, qualifying also 
there. Dove-like; adj. extens. of sat'st brooding, also qual. thou. The like-

teness to the dove consists in sitting brooding. Note, an adjectival word 
may extend the pred. as well as qual. the subject, e.g., "He came run-
ing."--Running tells the manner of the act and also a quality of the actor.—Such 
words are called by Mason SUBJECTIVE COMPLEMENTS.

22. Pregnant, qual. it, and is the remote or factitive subj. after made. 
(See Gram. on FACTITIVE or APPOSITIVE VERBS.) The factitive subj. is 
sometimes, when an adj., called the complementary adj.—By Mason they 
are called OBJECTIVE COMPLEMENTS. Fr. prégant; Lat. prae-gen-ans.

What, neuter of who, a simple relative, used in Eng. generally without 
an antecedent, and hence equivalent in function to "that which." When 
can it have an antecedent? Note, "What thou dost, that do well."

23. The Casual pause is after Illumine.

24-26. "That to the furthest limit of this great subject I may prove the 
existence of God's eternal forethought, and convince mankind of the justices 
of his actions, or "justify his actions towards mankind." The position 
of the phrase to men suggests a preference. We have here stated the 
MORAL PURPOSE of the Epic.

24. Argument here means "subject;" properly "something intended 
(-ment), to prove (arg-ure) a statement;" also "the subject-matter of 
a discourse;" hence "the subject itself."

25. May assert, subj. mood. May is indic. only when it has its original 
meaning, "to be at liberty." Here it implies "possibility." Assert, Lat. 
asserere (to fasten to oneself); hence by metaphor "to claim," "to main-
tain." Cf. avow from avocare (to call away to one's side, to take under one's 
protection). Note the marked preponderance in Milton of words of classical 
origin. Account for this (1) from the nature of the poem and (2) from the 
peculiarity of M.'s style. What was the tendency of the age in the style of 
prose-writing?

28. Nor. For a discussion of the use of this word, see last paragraph of 
FLEMING's Analysis. M. uses nor here mainly because the preceding 
negative is in composition, so that it is separated from the verb. Nor is =
"and not." What case is tract?

Tract = region. Lat. trahere and -t (something drawn out). Note, trail 
is from the same root, but through the Fr. When we have two words from 
the same Lat. root, they assume dif. meanings.—Cf. fact and feat.

29. What dif. meanings may be assigned to grand?

30. Favoured, p. part. passive, qual. parents. In parsing avoid the com-
mon error of substituting a predicative statement for an attribute. In 
the condensed style of M., we often find the latter mode of expression, 
where modern usage would require the former. In other words, M. imitates 
the classical synthetical structure of sentence. To fall, gerundial in-
finite. In this kind of infinitive the prep. to (see L. 14) retains its ordinary 
or a kindred meaning. Even in Modern Eng. to in the gerundial infinitive 
may be parsed as a prep. and the verb as infin. mood governed by it.
32. For one restraint. If there is no comma after will, (1) for relates
transgress and restrain, and means "on account of." If there is a comma
after will, (2) for is equivalent to "except for," and the clause means "except
for one restraint lords of the world besides." Lords— besides is a noun
phrase in app. to parents, and for one restraint is in (2) a complement of
lords— besides, which is made emphatic by separation from parents. In sense
the phrase also extends implied, being = "when, except for one restraint, they
were lords of the world."—What was the restraint? Note the PLEONASM
(see the use of more words than are required for the sense) in the Text.

35. Envy. Fr. envie; Lat. invidia, "a looking upon (with feelings
of desire)." Fr. vie = vidiia. The omission of d in the middle of a word is
common in Fr. derivatives from Latin. Cf. Lat. assevera, benedicere,
crudelis, gaudere, with Fr. asseoir, béni, cruel, fourir; also here, revenge,
Fr. re-venger = Lat. re-vindicare.

36. What time.—Lat. quo tempore; for "at the time when." M. follows
the Lat. idiom in omitting the proposition, and placing the antecedent in the
clause containing the relative. Time, obj. of time.

37. Cast. A causative verb = "had caused him to be cast." Scan this line.

39. To set. See I. 30. Peers (equals); Lat. par; O. Fr. peer; N. Fr. pair.
Peers were the chief vassals of a lord, and had equal rights with one
another. Can you draw any conclusion as to when the word was intro-
duced into English?

40. To have equalled; for "to equal." English idiom generally requires
after trust the pres. inf.; the Lat the future inf. The expression here may
be defended if the act of equalising be regarded as occurring in the time of
which the narrator's present forms a part. But this is not modern English.
"In the Elizabethan, as in early English authors, after verbs of hoping,
intending, or verbs signifying that something ought to have been done but
was not, the complete pres. inf. is used. We still retain this idiom in the
expression 'I would (i.e., wished) to have done it.' 'I ought (i.e.,
wish) to have done it.'"—ABBOTT's Shakespearean Grammar.

41. Aim. Provencal Fr. amer; O. Fr. asmer; from Lat. aestimare (to
value). In aim there is still the notion of "calculation."

42. Monarchy = "sole authority."

44. "The Almighty Power hurled him headlong flaming from the ethereal
sky, with hideous ruin and combustion, down to bottomless perdition, to
dwell there in adamantine chains and penal fire— (him) who durst defy the
Omnipotent to arms."

45. Note Alliteration (the repetition of the same letter at the begin-
ing of two or more words immediately succeeding one another, or at short
intervals). Headlong, adj., and flaming, part., both qual. him, the former
being also the complement of hurled. Ethereal, consisting of Ether, the
pure, upper air of the Greeks.

46. Hideous. Fr. hideux; O. Fr. hisideux; Lat. hispidus (prickly or
shaggy).—Note Extension. Shew from their etymology the proper force of
words from which it.

48. Adamantine. Lat. adamas; Gr. ἀδάμας; name given to the hardest
kind of steel; from Gr. a (not) and ἀδαμέω (to subdue). Adamant and
diamond are etymologically the same. Observe that Satan is afterwards
described as leaving Hell, although thus bound. Cf. "To bind this daring
wretch to the high-cragged rocks, in fetters of adamantine chains that
cannot be broken."—Prom. Vinet.

49. Who—arms. Subord. adj. to him; also expresses the cause of his
punishment, who being equivalent to "because he." Defy: O. Fr. desfer;
21. Fr. désir; late Lat. dis[s]dare (literally, to withdraw one's trust from). For PERMUTATION, see ll. 36 and 13.

50. Times: obj. of REPEITION; space, objective of EXTENT. Nine times, adv. phrase of repetition to the space, which is adv. of extent to lay. Nine times may also be parsed as adverbial to taken—understood—the space (taken or computed) nine times. Observe how M. measures time here.—The sun had not at that time an existence.

61. Horrid. Lat. horridus (bristly).—See l. 46.

64. For now, &c. In Lat. this for would be namque or etenim. Gr. καὶ ἁγ. In Eng. it is equivalent to "and (I say so) for."

55. Criticize the position of both. What figure in the line?

56. Baleful may mean "woeful," or "destructive." Note the force of throws.

57. Witnessed = "bore witness to," "expressed."—the usual sense in Shakespeare. Cf.

"Which was to my belief witnessed (evidenced) the rather, For that I saw the tyrant's power afoot."

In what other sense used now?

59. Written angels ken, and angels' ken.—Distinguish. Ken; same root as know. Lat. gno-ω; Gr. γιγυ-σκω, &c.

60. What figure? Dismal, originally a noun: Lat. dies (day), malus (bad). Also derived from Goth. Dis (an avenging goddess), and mal or mel (an appointed time); hence "the day of vengeance."—But the Etymo. is doubtful.

61. Dungeon. Prov. Fr. domptain; Medieval Lat. dominium (a tower which dominates). For PERMUTATION, cf. Fr. conge, from Lat. commensus.

62. "As one great furnace (flames)." Observe the means M. takes to increase the horror of this horrible picture. Cf. ll. 180-183. "Yet from those flames (there was) no light."—A common Lat. idiom, the omission of the copula.

63. Darkness visible = "gloom."—An adj. and a noun of opposite meanings joined together.—OXYMORON (the joining together of words of opposite meanings). Cf. Cruel kindness, Idly busy, and HORACE'S Insanens sapientia.

64. Discover. Note unusual meaning. Cf. l. 724. Fr. decouvrir; O. Fr. discourir; Lat dis (apart) and coopetere (to cover wholly). What inference as regards approximate date of introduction can be drawn from the fact that our word resembles the O. Fr. more than the N. Fr. form? What form of infinitive?

65. Doleful. Dole, Lat. dolere (to grieve); ful, Sax. term. What is meant by hybrids in grammar? See Mason, par. 3415.

66. "Leave all hope, ye that enter"—part of the inscription Dante saw over the gate of Hell.—Inferno, Canto III. 9.

68. Urges. Lat. urge (to press or oppress) generally means "to press;" here "to oppose," "to harass." Deluge: Fr. deluge; Lat. dilutium (flood). Fed, p. part, pass., qual. deluge, which is now to urge understood. Note abundance of descriptive terms in this passage.

71. Ordain. Fr. ordonner; Lat. ordinare (to direct).

73. Removed. Adj. to portion, and complementary obj. of set.

74. "As thrice (the distance) from the centre to the utmost pole (is far removed)." Subord. adv. of degree as to as in as far.—See l. 50. According to Milton, before the Fall of the angels the universe consisted of two parts, Heaven above, and Chaos below; after the Fall, of three, Heaven above,
Hell below, and Chaos between; and after the Creation, the Universe was hung drop-like into Chaos by an attachment to Heaven at the north pole or zenith. (See P. L., B. II., last five lines.) The distance from its lowest point to the upper boss of Hell is exactly equal to its own radius; so that the distance from Heaven to Hell was three semi-diameters of the Created Universe.—After Masson. Milton, who follows the Ptolemaic system, makes the Earth the center of the Universe. Another explanation is that M. means by Centre in this passage, not the Earth, but the centre of the Universe, which is, of course, the centre of the Earth too, according to the Ptolemaic system. “In Milton’s case we are presented with the interesting phenomenon of a mind apparently uncertain to the last which of the two systems—the Ptolemaic or the Copernican—was the true one, or perhaps beginning to be persuaded of the higher probability of the Copernican, but yet retaining the Ptolemaic for poetical purposes.”—Masson. Homer locates Hades as far below the deepest pit of Earth as Heaven is above the Earth. Virgil makes it twice as far.

75. What change in this line would modern usage suggest? Notice the climax (ascent from a lower to a higher interest) and contrast expressed by this line, and the additional force of the exclamatory form. Referring to M’s description, Masson observes: “Little wonder that it should now be Milton’s Satan, and Milton’s narrative of the Creation, in its various transcendental connections, that are in possession of the strict Biblical accounts from which Milton so scrupulously derived the hints to which he gave such marvelous expansion.”

76. Companions: Fr. compagnon; Merov. Lat. companionem; Con (together) and parnis (bread) = “Those that eat together.” Cf. comrade; Fr. camarade; Lat. camera (a chamber) = “Occupants of the same chamber.”

77. Welter. A. S. welan (to roll). Lat. volvere.

79. Next may be taken as adj. to one, and himself as obj. after it; or next himself a prep. phrase adj. to one. In crime, adv. to next.

81. Beelzebub. Facitive or appositive verbs (verbs involving the idea of making) take in the pass, voice the same case after them as before them. Here one is obj., qualified by named, and Beelzebub is subj. after it; named and known being participial enlargements of one. Beelzebub, God of Flies, was worshipped in Ekron, a city in Palestine, on a moist soil in a hot climate, and infested with flies, against which the protection of the idol was invoked.

82. And thence in Heaven called Satan. This phrase is in sense parenthesis. And often, as here, expresses the parenthetical introduction of an additional particular. Satan (the enemy), nom. after p. part. called. (See rule; l. 81.)

84. In the beginning of Satan’s address, the poet designedly introduces some grammatical confusion, which may be accounted for from the fact that the former speaks, dazed by calamity and under the influence of strong emotion. “If thou art—he—but O how fallen (art thou), how changed from him who, clothed with transcendent brightness, didst, in the happy realms of light, outshine myriads though (they were) bright. If (thou art) he whom mutual league, &c., joined with me once—(whom) now misery hath joined in equal ruin.” The conditional clauses with which Satan begins have no principal one expressed. We may imagine that he would have used such an apodosis (conclusion, as “Hear me,” had he intended to express doubt; but he goes on assuming that there is none. Such irregularities of construction are known by Grammarians as anacoluthions. (See B. I., 1. 519.) Beest, indie. He expresses no real doubt as to the identity of Beelzebub: What would be the subjunctive of this word? “The verb be was conjugated in the pres. tense sing., and pl. indie., as late as Milton’s time.”—Morris. Cf. “We be twelve brethren.”

Gen. xiii. 32. “There be more marvels yet.”—Childe Harold.
PARADISE LOST.

85. Realms. L. Lat. regalim, from regalis; O. Fr. realme and royalme; N. Fr. royau. See I. 64.

86. Didst outshine is 2nd sing.; should regularly be 3rd to agree with subjoined, the antecedent of which is him. This is the result of attraction (a species of anacoluthon). When a word has not the form the strict rules of syntax would require, but is affected in form by some other word in the sentence with which it has some connection, it is said to be attracted by that word. Here the principal idea (the one put first) is thou, and the verb in the next clause is attracted to agree with it. See I. 84.—Remarks.

87. If he is repeated here on account of the insertion of the long parenthetical clause, but O—bright.

89. Hazard. Fr. hazard; Provencal, azar (an unforeseen disaster, an unlucky throw at dice).

91. “Thou seest (ns) fallen into what pit from what height.” This would be in ordinary English, “Thou seest from what height we have fallen and into what pit.” Fallen is used in the text in imitation of a Lat. and Gr. idiom. What height = “how great a height,” and what pit = “how deep a pit.” The sense is, “Thou seest the immense distance we have fallen.” So in so much refers to this measure. According to another mode of punctuation there is a comma after seest, and the expression must be regarded as an absolute statement of the measure, preparatory to, and explanatory of the so, thus:—“(The distance) into what pit thou seest (= into the pit which thou seest) from what height (we are) fallen.” But this would be extremely awkward and very unnecessary. That the final pause in the line separates seest from its object is no reason why the first explanation given should not be the proper one, for such a break is very common in the Epic Pentameter.—Cf. Pref. Notes. Note that what is a depend. interrog. adj.

92. For use of the with a comparative, see Grammar.

93. With his thunder. Adjunct of accompaniment to He. By adding this phrase, Satan (1) avoids directness by not naming the Almighty, and (2) implies that his overthrow was due to superiority of armament, not to any personal merit. Till, a prep. ; then, an adv., used as a noun. Syntactical conversion (the temporary use of one part of speech for another).

94. “Yet I do not repent, or, though (I am) changed in outward luster, (do I) change for those nor (for) what the potent, &c.—that fixed mind and high disdain from sense of inferior merit that raised me to contend with the Almighty, and brought along to the fierce contention innumerable force of armed spirits that durst dislike his reign, and preferring me, opposed his utmost power with adverse power in dubious battle on the plains of Heaven, and shook his throne.”

96. Else. O. E. elles, a genitive of el.—Lat. alias (another). It here means “besides.”

97. Scan. Cf. li. 38, 102, &c.

98. Disdain. Fr. dédain; O. Fr. désain; Lat. dis (not), dignus (worthy). From relates disdain and sense. Satan means “disdain arising from the knowledge that his abilities had been slighted by the Almighty.”

99. Has to in to contend its proper meaning?

101. Force, used by metonymy, for “body,” like Lat. vis. What change would prose require in this line?

103. Utmost = “Outmost.” Note that the suffix most is compounded of m (ema) and ost. See Mason, parag. 117.

105. What, an interjection, equivalent to “what matters it?” Though—lost subord. adv. of concession to what, which stands for a prin. sent. Is be lost subj. or indic.? Could Satan have had any doubt on the subject?
This page contains a text discussing the use of language in religious contexts, particularly the use of words like "conquer," "unconquerable," and "study" in religious literature. The page also includes notes and references from Taine's "History of English Literature."
word is an Etymological corruption. With more successful hope—"with hope of more success."

121. War corresponds in Eng. to Fr. guerre, which is of Germ. origin; Old High Germ. werro (a quarrel). Observe that the inability of the French to pronounce w made them change the form. Cf. Fr. guise, Eng. wise; Fr. guarde, Eng. word; Fr. garant, Eng. warrant, &c. Account for the double forms in Mod. Eng. and for the fact that they are not synonymous. Note that DESEMINYMSION keeps pace with the literary advancement of a people: fine distinctions by means of words become necessary, as thought develops in power and breadth. The vocabulary also increases.

123. Scan this line.

124. Tyranny in the classical sense meant "supreme power obtained in an unconstitutional way," and the modern meaning has been derived from the use some tyrants made of this authority. M. uses the word here evidently to express Satan's abhorrence of the power of the Almighty, whom he regards as a usurper—which meaning the present use of the word illustrates.

"Amid those impieties which this enraged spirit utter in various parts of the poem, the author has taken care to introduce none that is not big with absurdity, and incapable of shocking a religious reader. He frequently confesses His omnipotence, that being the perfection He was forced to allow, and the only consideration which could support his pride under the shame of his defeat."—ADDISON. Justify this criticism from what Satan has said (li. 84-124).

125. Apostate. Lat. apostata; Gr. ἀπόστολος (away) and ἀπόστασις (I stand); "one who has deserted his faith or principles." Though he was in pain; Sub. adv. of CONCESSION to spins.—Why not to vowing?

126. Vaunting and racked. Participial extens. of spin, qual. angel. Fr. vanter; Lat. vanus (empty); L. Lat. vanitare. Rack, A. S. ræcum, to extend or stretch (on the rack). Why is Satan represented as vaunting?

129. Embattled = "Armed for battle." What is the force of em-? M. spells it imbattled.

130. In dreadful deeds = "in the commission of dreadful deeds."

131. Endangered. En (in), Fr. danger.—The French word originally meant "power." Etre en danger de l'ennemie meant, in the Middle Ages, "to be in one's enemy's power." From this meaning was derived that of peril. Cf. "You stand within his danger, do you not?"—Merchant of Venice, iv. 1. 176. O. Fr. dongier; L. Lat. dominarius, from dominium (sovereignty). Perpetual may be used in the sense of the Lat. perpetuus (lasting in unbroken connection); so that the speaker does not admit God's eternal reign. This may be the meaning here; but M. uses perpetual elsewhere in the sense of "eternal."

132. The prose constr. would be, "And put to proof whether his high supremacy was upheld by strength, or chance, or fate." In imitation of Latin and Greek, M. makes supremacy, which is the subject of the dep. noun clause, the object of the principal clause.—(Accession). Supremacy is to be taken in the text as the obj. of put, and the clause whether (it was) upheld by strength, or chance, or fate, as a noun in the objective used adverbially to more closely define the meaning of put to proof his high supremacy. Such objectives are called in Lat. and Greek objectives of closer definition, and are, as here, adverbial in force. For whether (a conj. antecedent to or), see Mason, paragraphs 155 and 2380.

134. Event here means "result."

135. What figure here? Defeat, Fr. défaite; Lat. de (un) factus (done).

136. Lost us heaven = "Lost heaven for us." Heaven direct; us, indirect object after lost, which is used in the sense of "caused the loss of."
NOTES—BOOK I.

57


139. Note remains. When two or more sing. nouns, nearly synonymous, or so nearly identical as to form one idea, are subjects of a verb, it is often made singular to agree in sense. Note Tennyson's application of this principle: "I should know what God and man is," where God and man means "the nature of God and man." If we find singular verbs in like constrs. in Shakespeare and other early writers, the verbs are often really examples of the old northern plural in -s.

141. "Though all our glory (is) extinct and our happy state (is) swallowed up here in endless misery."—Adv. of concession. Scan this line.

143. "But what (can be done) if he," &c. But expresses contrast between the survivals that follow and what precedes. What: Cf. I. 105. From: if to deep is a complex adverbial clause of condition to what.

144. Whom I am now forced to believe Almighty. Of force = "perforce." See quotation in note on I. 170. Almighty: adj. to whom, and part of the complex object after the factitive verb believe.

145. Less. Adj. to force understood; or adj. used as a noun, nom. to could have overpowered. Completed, the clause reads: "Since no less (force) than such (is not little) could have overpowered such force as ours (is or was)."

146. This our spirit and strength = "This spirit and strength of ours. Us, indirect obj.; and entire, compl. object. "But what, if our conqueror have left us this spirit and strength of ours undiminished, to enable us to endure our pain with firmness, that we may by our sufferings (do) satisfy his revengeful wrath, or, as his bondsmen by right of war, perform any more arduous service and may require—to work in fire here in the heart of Hell, or do his errands in the gloomy deep." Completing the ellipsis, the latter part in the text will read—"What'er his business be (if his business be) here in the heart of Hell to work in fire, or (if his business be) to do his errands in the gloomy deep," the of clauses being explanatory of the preceding one. Notice that from to enable to firmness is the reason for which he supposes the spirit and strength to be left undiminished, and from that we may to deep is the reason for this being done.

150. What'er his business be. A subord. adv. clause of concession.

Gloomy deep = "Chaos."

153. What. Adv. to avail; really an interrog. pronoun in the obj. used adverbially. What does it refer to?

154. Observe the contrast. —Eternal being; eternal punishment.

155. To undergo eternal punishment; gerundial infin., adj. to strength and being.

156. Satan uses speedy words on account of Beelzebub's despotic and fear of further misfortune.

157. Weak. An adjective in this position—after to be without a subject—expresses quality generally without specifying the particular object that possesses it. If to be had a subject expressed, weak would qualify it. Such an expression as "to be weak" really corresponds to the infinitive of what some Grammarians call Adjective Verbs. —(See Fleming's Ana., c. vi. §1, i.) This line begins with an amapce. Scan.

158. Doing or suffering. Pres. participles, extending to be weak; and, like weak, they have no noun (expressed) to qualify. The full constr. will be seen by supplying a subject for to be: "For one doing or suffering to be weak when he is doing or suffering." In the sentence, "He is busy doing his work," doing is a gerund, objective of closer definition, modifying busy. A comparison

159. This (done).

161. boom, as, indirect object phrase of."
of this sentence with that in the text will show that the words in -ing are
different in function. "He is busy doing his work," is not the same as
"He is busy when (or while) he is doing his work." In reference to Satan's
character as here portrayed, Hazlitt says: "Satan is not the principle
of malignity or of the abstract love of evil, but of the abstract love of
power, of pride, of self-will personified—to which last principle all other
good and evil, and even his own, are subordinate. He expresses the sum
and substance of all ambition in this one line." Develop this criticism.

161. As being. "The participle is often ambiguous. 'Walking' may
mean 'though he walked,' 'because he walked,' 'when he walked,' &c. To
prevent this ambiguity and by confusion of constr. we blend together,
(1) 'Walking on the ice I slipped,' and (2) 'While I was walking on the ice
I slipped,' combining the clearness of (2) with the brevity of (1), we say,
'While walking on the ice I slipped.'—Abbott's How to Parse. Here the
forms are (1) "Ever to do ill, being the contrary, &c., will be our sole
delight," and (2) "Ever to do ill, as it is the contrary, &c., will be our sole
delight." By contraction and confusion we get the form in the text.
Parse being as participle qual. to do ill, and as an adverbial particle
connecting to do ill and being, and expressing reason. Particle is the name
given to an uninflected word that has a subordinate place in a sentence.
Compare with this use of as of that the Gr. subjective οι.

The first foot in this line has a Hypermetrical syllable. Scan.

166. So as. Modern English would require "so as perhaps to grieve him."
This use of so as, with and without a subject for the following verb, where
we should use so as to or so that, is found in English of the 16th and 17th
centuries, but does not go further back into Old English. We also find as
that: "Man cannot so far know the connection of causes and events as that
he may venture, &c."—Johnson. Robertson in his History of Charles V
says: "He preserved so admirably his usual appearance as imposed not
only on the generous mind, &c." The form so as, followed by the indic.
without a subject, is evidently a transitional form to so as followed by the
infinitive—the part of the verb that can regularly be used without a subject.
There is also a change from manner indicated by so as to consequence in so
as to.—After Maetzner. In the sentence in the text, parse so as an adv. of
manner, as a subord. conj., and shall grieve as a verb used idiomatically
without a subject, which, of course, may be easily supplied from the pre-
ceding context.

167. If I fail not may be equivalent to the Lat. non fallor, "unless I am
mistaken," or it may possibly mean, "unless my efforts prove unsuccessful."
Disturb: O. Fr. destourer; Lat. dis (apart or in different), turbare (to form a crowd). Note, N. Fr. has no representative from this
form of the root.

172. "The sulphurous hail shot after us in storm, (now) overblown hath
laid (settled) the fiery surge that resulted from falling from the precipice of
Heaven." Compare shot and overblown as regards the time of the acts
they express.

175. Observe that winged is used in one sense with lightning, and in
another with rage (Zeus)—a verb, &c., applicable to only one clause, does
duty for both; the meaning being, "having for wings the red lightning,
and impelled (as if on wings) with impetuous rage." Or the phrase may be
"winged with red and impetuously raging lightning."—(Hendiadys
one idea expressed as if it were two).

176. His shafts. The form his was a true neuter, as well as masculine,
possessive; its is not older than 1560, and did not obtain currency till
1660. It does not occur in the Eng. translation of the Bible (it is found
once, owing to a misprint), and only ten instances are found in Shakes-
peare. It is not found in Spenser or Bacon, and is common in Dryden.
In—inf. 

Walking’ may be linked,” &c. To extend together, the facts on the ice 

Here the will be our sole 

and particle con 

is the name in a sentence.

to grieve him.” 

verb, where 

We also find as 

of Charles V. 

imposed not 

by the Indic. 

followed by the 

as an adv. of 

idiomatically 

from the pre 

unless I am 

unsuccessful 

directions), 

ative from this 

perblown hath 

precipice of 

the acts 

ning, and in 

the clause, does 

lightning, 

phrase may 

HENDIADYS— 

masculine, 

occurrence till 

it is found 

Shakes 

in Dryden.

(See MASON, par. 140.) Milton uses its three times in his poems. (P. L., B. I., l. 254; IV. 813, “but returns of force to its own likeness;” and ode 

on the Nativity, 100). According to Prof. Craik, “M. never uses his in a 

neuter sense. As a matter of fact, M. generally avoids the use of its by 
genuine personification. (See I., l. 723; II., l. 4, 175, &c.) No doubt M. uses 

personification largely, and, when this is not evident, it will be found that 

the grammatical gender is often determined by the gender of the Lat. or 

Gr. root. The sublimity of his language is increased by the device he has 

adopted. Further, he must have been disinclined to use in his Epic a word 

not sanctioned by established usage, and one which must have been 

in coloquial language for some time before its introduction into literary 

works.

177. Bellow, A. S. bellan; a word (like many similar Lat. and Greek 

words) formed to resemble in sound the sound it stands for (ONOMATOPEIA, 
or Imitative Harmony, in which the sound echoes the sense). Vast, 

owing to its connection with boundless, is here used in the obsolete sense 
of “waste” or “desolate.” Cf. SHAKESPEARE’s “The empty, vast, and 

wandering air.”—Vast is the Latin, and vast the Teutonic, form of the 

same root.


“I have almost slipped the hour.”—Macbeth, II. iii.

Give two reasons that probably induced M. to omit let.

179. Whether introduces a concessive clause. Satiate = “satiated.”— 

This form occurs often in Elizabethan writers, with participles of Lat. 

origin. Cf. l. 193 and B. II., l. 558. Yield?—Mood?

180. What is peculiar in this use of forlorn?

182. What form of glean is gimmer? Give corresponding forms from 

strive, stray, climb and beat. Save, originally used like a passive participle; 

now, as here, a preposition. (See MASON, par. 282.) Cf. except and B. II., 

l. 675. For what read carefully MASON, par. 160, and especially 160b. Cf. 

this passage with l. 64.

185. How can words be made emphatic? Harbour = “find refuge.”— 

Note its force here. Originally hereberga (a place where an army halted 

on the march).—A. S. here (army) and beorgan (to protect).

186. “And let us reassembling our routed forces deliberate how we may 

evertheless most annoy our enemy; how (we may) repair our own loss,” &c. 

Consult, afflicted and offend are used in the senses of the Lat. words 

from which they are derived. This is characteristic of early derivatives (cf. 

Elizabethan usage), and serves another purpose here.—See l. 2.

187. How we may, &c., is an objective of CLOSER DEFINITION. Offend = 

“Injure.”

188. Calamity. Fr. calamité; Lat. calamitas, for cadamites, from cadere 

to fall).

191. If not, adv. of condition to what—despair. Complete these sen 

tences from the preceding clauses. How and what are interrogatives in 

independent clauses.

192. “The whole part of this great enemy of mankind is filled with such 

incidents as are very apt to raise and terrify the reader’s imagination. Of 

this nature is his being the first that wakes out of the general trance, 

with his posture in the burning lake, his rising from it, and the descrip 

tion of his shield and spear. To this may be added his call to the fallen 

angels that lay plunged and stupefied in the sea of fire.”—ADDISON. “Thus Satan 
said,” a common omission in the higher forms of poetry.—Talking, partic 

ipal extension of (said), and qualifies Satan.

193. Up-lift. What would the usual form be? Account for this form.
194. Sparkling. Cf. talking. 1. 192. The root meaning of spark is “to scatter.” Give the Lat. and Gr. forms of this root. The A. S. is spearcæ (a spark). Besides, i. e., “in addition to his head.” —PLEONASM.

195. “His other parts besides, prone on the flood and extended long and large, lay floating many a rood, as huge in bulk (as those were huge in bulk) whom the fables name of monstrous size—Titanian, or Earth-born, that warred on Jove; Briareos, or Typhon, whom the den by ancient Tarsus held; or that sea-beast Leviathan, which God created hugest of all his works that swim the ocean stream. The pilot of some night-foundered skiff, haphazard deeming him (while) slumbering on the Norway foam, some island, oft, as seamen tell, moors with fixed anchor in his scaly rind, by his side under the lee, while night invests the sea, and wished morn delays. So, the arch-fiend, chained on the burning lake, lay stretched out huge in length,” &c. Prona, extended, enlargements of parts. Cf. Virg. Æn. II. 206.

“Pectora quorum inter fluctus arrecta, jubaeque
Sanguineae exsurpam undas; pars cetera pontum
Pone legit.”

Long, large, adj. to parts, and complements of extended. What meaning does the use of long give large in this passage? Cf. Fr. large; Lat. largus. Titianian, &c., are nom. appositives to (those).

196. Floating. Root, flō or plu, from which come numerous derivatives; A. S. floetan; Eng. flow, fly, fee, flood, &c.; Lat. flō, flū, plū; Gr. πλοώ, &c. Float is directly from the A. S. branch of the Aryan division of languages. (See Mason, Preliminary Notice.) Rood, same as rod; at first a measure of not very definite extent.—Cf. furlong, from furrow-long, and acre from ager (a field). Many a. (See Fleming, § 5: Words.) Many a rood is an adv. extension; rood being obj. of distance. In such constrs, NEVER SUPPLY PREPOSITIONS. Another sentence might be begun here, [In bulk (he was) as, &c.] but this is unnecessary.

197. Of monstrous size; a phrase adj. to whom, and remote obj. of factitive verb name, which is used in the sense of “state to be.” Fables—What? If M. regards the Lat. and Greek myths as fables, how can you defend him against the charge of blending Pagan and Christian forms? See Introduction—CRITICAL COMMENTS, VII.

198. Titanian, or Earth-born—adjectives used as nouns. The Titans were the gigantic offspring of Uranus (Heaven) and Ge (Earth), twelve in number. They were driven into a cavity below Tartarus (Hell) by Jupiter, after a ten years' contest, called Titanomachia. The Earth-born Giants or Gigantes that warred on Jove were said to have sprung from Earth itself. They rebelled against Jupiter, and were overthrown after making an abortive attempt to reach Heaven by placing Mt. Ossa on Pelion. Late classical writers confound the Titans and the Giants. What is the Biblical account corresponding to this fable?

199. Briareos, or Ægeon, was a Titan with a hundred hands and fifty heads. According to the oldest myths, Ægeon and his brothers were Gigantes, who fought against the Titans, and secured the victory for Jove. They afterwards took part in the rebellion of the Giants, and were in turn conquered. Typhon, or Typhæus (one of the Gigantes), also the son of Earth, is described as a monster with a hundred heads; he wanted to acquire the sovereignty of gods and men, but was subdued by Jupiter after a fearful struggle. He was buried in Tartarus, under Mt. Ætna. His den, according to the Greek poets, was near Tarsus, in Cilicia, in Asia Minor. These myths are the result of the Greek tendency to personify nature and natural phenomena. They are evidently connected with earthquakes and volcanic eruptions.

200. M. apparently identifies the Leviathan with the Kraken, a huge monster said to frequent the sea on the coast of Norway. In M.'s descrip-
tion the scaly rind suits the crocodile, but slumbering on the Norway foam will apply to the Kraken only. The Leviathan of the Bible is supposed by some to have been the whale or the crocodile.

202. Hugest. For constr. cf. l. 197. According to Homeric Geography, the earth, which was considered to be a flat disk, was surrounded by a river called the Ocean stream. As geographical knowledge advanced, the name was given to the great outer waters of the earth in contradistinction to the inner seas. — Smith. Referring to M.'s use of this term, Hazlitt says: "What form of imagination is there in this last expression? What is the sentiment of that hugest of created beings, as if it shrunk up the ocean to a stream? Is this criticism correct? The picture is, like many of M.'s, suggestive more than simply descriptive. "The most striking characteristic of the poetry of Milton is the extreme remoteness of the associations by means of which it acts on the reader. Its effect is produced not so much by what it expresses as by what it suggests; not so much by the ideas which it directly conveys, as by other ideas which are connected with them. He electrifies the mind by conductors. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operate with that of the writer. He does not paint a finished picture, or play for a mere passive listener. He sketches and leaves others to fill up the outline. He strikes the key note, and expects his hearer to make out the melody."—Macaulay's Essay. Cf. ll. 62 and 63, and l. 209. Swim the ocean stream.—Cf. l. 321. In early editions of M. this line was printed as in the text, and must be scanned thus:

Crea | led hu | gest || that | swim th' o | cean stream.

Another way is to retain the e in the, and scan by SLURING:

Crea | led hugest || that swim | the o | cean stream.


204. Night-foundered = "Lost in the darkness," or "benighted." Founder: Fr. fondre (to go to the bottom); Lat. fundus (the bottom).

205. Island. For constr. cf. l. 202. What is the near or direct obj. of this word? This word is an instance of etymological confusion. It is of A. S. origin; first land, gray; afterwards, by confusion with the Fr. ile (Lat. insula), an s was inserted, though the old pronunciation was retained. Cf. could and would, and time and rhyme. According to the commentators this description is after Olafus Magnus, who makes a similar statement in reference to the whale. The student, no doubt, will remember the story of Sinbad the Sailor.

207. Lee: A. S. hleo (refuge). Moor: A. S. merran (to hinder); same rt. as Eng. war.

208. Invests. For force, cf. use of afflicted, l. 187.—What figure? What is the subject of delayed? Give the modern form for wished? — Such expressions as that in the text were common in the Elizabethan age.

209. Observe how M. has made the sound of this line resemble the sense; (1) by using monosyllables, and (2) by the use of aspirated letters, and so impeding the movement. Cf. the following typical line from Pope:

"The hoarse, rough verse should yield to the torrent roar."

210. Chained on the burning lake. As M. has borrowed much from the Greeks, it is probable that in this description of Saturn there is an allusion to Prometheus, one of the Titans (see l. 190), who having taught mortals the use of fire, was punished by being chained to a rock, where a vulture continually devoured his liver. The myth is dramatized by Eschylus in
his poem, *Prometheus Bound*. M. may also be thinking of the scriptural account of the fallen angels. The use of *chained* here is incongruous with the rest of the description.

In connection with M.'s evident imitation of other writers in very many parts of this poem, it is worth while to note what he himself considers plagiarism. In his *Eikonomastes* he says: "Such borrowing as this (i.e., taking a thought or phrase from another author), if it be not bettered by the borrower, among good authors is considered plagiarism."

211. Had risen. Indic. form for subj. *would have risen*. Note that the form is really indicative, and represents as a fact what the subjunctive would represent as contingent. Hence the form in the Text is used to give vividness to the *Apodosis*. But that = "were it not that."—But a prep., that a subord. conj. introducing a noun sentence.

217. "And (that he) enraged might see how all his malice served but (= 'only'). For the origin of this *but* see Mason, par. 505) to bring forth infinite goodness, grace and mercy shewn on Man seduced by him, but [= 'and on the other hand,' advers. con.] (to bring forth) treble confusion, wrath and vengeance poured on himself."

218. Mercy. Fr. *merci*; Lat. *merces*. The original idea was "a reward" or "ransom" offered by the fallen soldier; thence the feeling that would induce the conqueror to accept it, and by extension, the moral term *mercy*.

219. What change would modern usage make in this line? Account for the form here.

220. Treble confusion. Cf. Horace's *aes treplex* and Virgil's *ter felices*. Treble is the definite used for the indefinite to give greater vividness. O. Fr. *treble*; N. Fr. *triple*; Lat. *triplex* (threelfold).


224. M. here describes the appearance presented by the spot where Satan had lain on the fiery lake. The "vale" is not supposed to have become a permanent depression.

225. Aloft. *A* (at or on), *aft*; A. S. *lht* (air, cloud); same rt. as our *lift*. Dusky air: cf. "When Jove in dusky clouds involves the sky."—D Dryden.

228. That. Antecedent it. "That ever burned with solid (fire), as the lake (burned) with liquid fire."

229. "And (that) appeared such in hue as (the bottom at Pelorus or Etna appears in hue) when, &c., smoke."

232. Pelorus. The N. E. point of Sicily, one of the three promontories from which the island was anciently called Trinacria. Modern name, Cape Faro.

233. Why did M. choose these localities for his *simile*?


235. Sublimed with mineral fury. Sublimed, "changed by heat into a gas" (a chemical term applied to solids), and hence "raised aloft in the form of gas."—Note the etym. sense of sublimed. With mineral fury, "with the violence of chemical action." Aid: cf. 1. 13.

236. All = "completely." Involved = "enveloped." What preposition should we use after involved?

When M. alludes to things or persons, he never quits his *simile* until it rises to some very great idea, which is often foreign to the occasion that gave it birth. The simile does not perhaps occupy above a line or two, but
the poet runs on with a hint until he has raised out of it some brilliant image or sentiment adapted to influence the mind of the reader, and to give that sublime kind of entertainment which is suitable to the nature of a heroic poem."—ADDISON. How far are these remarks applicable to this simile? In what way does this use of the simile tend to embellish M.'s poem? Cf. M.'s treatment of his subject in ll. 61-89 of this poem.

237. What form is stench?

238. Both. Indef. pron.; nom. abs. To have 'scaped, gerund. inf. = "in having escaped," or "because they had escaped." Escape: O. Fr. échapper; properly "to get out of a cape or robe." (Lat. ex cappa.) Styx: Styx, according to the Greeks and Romans, the principal river in Hell, around which it flows seven times; called in l. 210, "the burning lake." Scan this line.

239. As gods. Gods; nom.—Complete this from the preceding. Cf. l. 161.

240. Supernal, "belonging to a higher region," or "celestial." Lat. supersumus.

241. EMPIRE is secured by repeating the same idea in different forms, region, clime, soil, seat, mournful gloom.

242. Change, like Lat. mutare, = "to take in exchange." (Must we exchange) this mournful gloom for that celestial light?

243. Be, imp. 3rd pers.; also called subj. used imperfectly. Give the prose equivalent.

244. Sovereign, also written Soverain.—Cf. l. 753. By ETYMO. CONFUSION with reign we get the form in the text.

245. Farthest from him is best = "(It) is best (to be) farthest from him." Farthest, therefore, being all that is present of what should properly be an infin. phrase, is a noun, nom. to is. M. spelt this word tardest. Give the force of shall be.

246. In some editions a semicolon is placed after best, in this way making l. 248 begin a new sent., whom being equivalent to (him) whom. Better read a comma after best, and make him the antecedent of whom, and being omitted (ASYNDON) before force.—Cf. l. 90. What does reason mean when opposed to force? The first foot of this line contains a Hypermetrical syllable.

247. See ADDISON's criticism, l. 124. "The ruined archangel gathers into himself the sublimity of the scene that surrounds him."—CHANNING. Hall: interj., originally an imperative, meaning, "Be of good health." Cf. the use of the Lat. salve; A. S. hale (safety), same root as Eng. hole, heal, whole (A. S. häl); Gr. ἰατρός.—Cf. our Farewell, Good-bye, and the Fr. Adieu.

248. "(Receive) one who," &c. To be changed: pass. gerundial infinitive, adjectival to mind. Mind, rt. ma (to measure): cf. moon (the measurer), mouth, &c.; Lat. mens, mensis, mensis, &c.; Gr. μήν (the moon), μήν (a month), &c. In this passage M. puts into Satan's mouth some of the doctrines of the Stoics, according to whose system of morality the mind should be free from passion, and should submit without murmur to the unavoidable necessity by which all things are governed. SHAKESPEARE, in Hamlet, says:

"There is nothing either good or bad, but thinking makes it so."

249. Its. Read carefully note to l. 170.

250. "What matter where (I be), if I be still the same and what I should be, although (all but) less than he whom thunder hath made greater?"

251. All but. This expression may be explained thus:

NOTES—BOOK I. 63

...
(1) In Old Eng. all occurs alone in a connective sense; it is found in Old and Modern Eng. as a strengthening particle prefixed to other particles, e.g., although, albeit; and in O. E. even to if—all if, and to—all to.—Judges ix. 52. All but may then be taken as a conj. phrase formed on the analogy of although, and having nearly the same meaning. It is to be observed further that the modern though was originally adversative, and not connective as it is now. But better:

(2) All may be equivalent to “altogether,” and adverbial to the same and what I should be; and but = “except;” so that the passage would read “if I be still the same and what I should be—altogether, except that I am less than,” &c. What does a “but” mean in Modern English?

260. For his envy = “To furnish him with cause for indulging in envy.”

Note the irony in this passage.

261. Secure. For constr. see l. 21. Choice: O. E. and O. Fr. choix; N. Fr. choix. The Fr. verb choisir originally meant “to see,” from Gothic kaussan (to see). Here in my choice = “in my estimation.” What would the modern form of this phrase be?

262. Ambition. Constr. (1) gen. obj. after adj. worth (the A.S. constr.); or (2) the objective of value. Trace the meaning of ambition.

263. “To reign in Hell is better than (to) serve in Heaven (is good).” This line expresses the distinguishing characteristic of Satan.—Cf. ll. 157 and 158. A similar sentiment is attributed to Julius Cæsar, who, when passing through a small town, is said to have remarked that he would rather be first there than second at Rome.

264. But. For use, cf. l. 17. Let we = “do we let.” Account for the common form. What would prevent the form in the Text from being generally used? Give the force of then.

265. Astonished. O. Fr. estonner; N. Fr. étonner; Lat. extonare. Literally “thunderstruck.” Here it is equivalent to “struck senseless.” Cf. (to Fluellen, who has struck Pistol) “Enough, Captain, you have astonished him.”—Henry V. Oblivious pool: “The pool that causes forgetfulness,” Cf. “forgetful lake,” P. L., II., 1. 74; and “mortal taste,” I., 1. 2.

267. “And (do we) call them not, &c.” Rally: Fr. rallier, re and aller (to ally); Lat. re (again), ad to ligare (to bind): the Lat. g disappears when the word becomes Romance. Cf. Lat. augustus (month of August); Fr. août. For Fr. changes in Romance words, see Mason, par. 533.

270. Contrast the hope that breathes in this speech of Belchibub’s with the despair in his former one.

273. Foil. Fr. fouler; L. Lat. fællare (to trample).

274. “(a) If once they hear that voice, (1) their liveliest pledge of hope in fears and dangers, (2) heard so oft in worst extremes and on the perilous edge of battle when it raged, (3) their surest signal in all assaults, (b) they will soon resume new courage and revive; (c) though they now lie grovelling and prostrate in yon lake of fire, astonished and amazed, (d) as we crewhile (lay); (e) this is or which is no wonder, (we having) fallen such a pernicious height.” (a) subord. adv. sent. of condition to (b), (1), (2), (3) being enlargements of voice; (b) prin. declar. sent.; (c) sub. adv. of concession; (e) prin. declar. (which, if used, being continuous. See Mason, par. 413), we to height being the extension of reason. No wonder might be regarded as parenthetical, and the latter part would then read: “As we crewhile (lay), no wonder, fallen such a pernicious height,” in which fallen qualifies the subject of (lay) and the semicolon after amazed is changed into a comma.

276. Edge. Some take this as equivalent to Lat. acies “a battle line,” and by Syncopation used for the whole battle. It may also mean simply the front line in which the combatants are engaged; and hence “the place of danger.” Cf. P. L., B. VI., 1. 108; “On the rough edge of battle ere it
joined." In Paradise Regained he uses edge again—"On the utmost edge of hazard."—The student will remember a phrase which is now frequent—"The ragged edge of despair." In scanning this line the i in perilous is elided. Parolus was a common form of this word amongst the Elizabethan writers.—Cf. Shakespeare passim. From the rt. ac (sharp); A.S. edg; Ger. ecke; Lat. acies, acutus, &c.; Gr. ἀκή and ἅκη.

278. Surest. N. Fr. sûr; O. Fr. sûr; Lat. securus (secure). Note that when we have two Eng. words from a Lat. root, one through the Fr. and one directly from the Lat., or having the uncontracted form, the latter has a meaning nearer that of the Latin word than the former; so that contraction and change of meaning often accompany each other. Why is this to be expected? Cf. fact and feat; preach and predicate; couch and cullote, &c.

281. Erewhile = "before."

282. Height. Obj. of DISTANCE, adverbial to fallen. We have fallen = "since we have fallen," which force fallen has, whichever constr. we take for no wonder. Pernicious, in the sense of the Latin pérniciosus (destructive). Why has M. used the elliptical form, "no wonder?" In what kind of sentences do we use ELLIPSIS frequently?

283. Scarcé. O. Fr. escarcé; L. Lat. sarcépus and exsarcépus; Lat. excerptus (contracted). Distinguish scarce and hardly. Is scarce the proper term to use here? See Fleming's Ana., c. vii., § 4; see also Mason, par. 269.

284. Shield, nom. absolute. The independent phrase (his to cast) is adverbial to was moving. Shield. A.S. scild, is from a root which shows itself in the forms sciu and ku (to cover); e.g. sky, skin, cover, cave, &c.; Lat. caelum, campus, cutis, obscurus, &c.; Gr. σκότος, σκότος, &c., in all of which the root meaning may be seen. Note the effect of the tense in was moving.

285. Ethereal temper, for "of ethereal temper," apparently an uninflected imitation of the Lat. gen. or abl. of QUALITY. Temper should be parsed as an objective used with ethereal attributively to shield. Ethereal: see l. 117. Massey, poetic for massive.

288. Optic glass. The telescope is said to have been called so at first. But the form may possibly be a PERIPHRAsis. Tuscan artist: Galileo, who was born at Pisa in 1564. He invented the astronomical telescope, and may be regarded as the founder of experimental science. From his investigations, many of which were carried on at Padua, where he was professor of mathematics, he was led to conclude that the moon, instead of being a self-luminous and perfectly smooth sphere, owed her light to reflection, and presented an uneven (spotty) surface, deeply furrowed by valleys and mountains of great extent. He was an open advocate of the Copernican system, and was in consequence denounced as an expositor of heretical views. After various vicissitudes he was summoned at last, when seventy years of age, before the tribunal of the Inquisition, and forced to abjure on his knees the doctrine he had advocated. His sentence of imprisonment was afterwards commuted into permission to live at Siena, and finally at Florence. He died in 1642, having spent a lifetime in arduous study, and having made many important contributions to physical science. His name is associated with the famous remark, "But nevertheless it does move," which he is said to have whispered immediately after his enforced recantation. Note the force of artists. Give the modern equivalent.

In his Areopagita; or, The Liberty of Unlicensed Printing, M., speaking of the servile condition into which learning had been brought in Italy, refers to his visit to Galileo, whose imprisonment he attributes to "thinking in astronomy otherwise than the Franciscan and Dominican licensors thought."
289. Fesolé, a town in Tuscany, whence can be seen the valley of the Arno (Val d'Arno), in which Florence is situated.

291. In describing Satan's shield, M. has followed the example of Homer, who gives an elaborate account of the arms made by Vulcan for Achilles, to replace those taken by Hector from the slain Patroclus. "M's great excellence in his similes is amplitude, and he expands the adventurous image beyond the dimensions which the occasion requires. Thus, comparing the shield of Satan to the orb of the moon, he crowds the imagination with the discovery of the telescope and all the wonders which the telescope discovers."—Johnson's Life of Milton.—Cf. B. I., l. 236.

292. "He walked with his spear (to equal which, the tallest pine hewn on Norwegian hills, to be the mast of some high amiral, were but a wand), to support uneasy steps over the burning marble—not like those steps on Heaven's azure; and the torrid clime, vaulted with fire, smote on him sore besides, &c." Note M's imitation of the Lat. and Gr. order of words. See Craig's criticism, Introduction, p. xxxv.

Spear. A. S. spher. Same rt. as Eng. spar; Lat. spar. To equal a gerundial infn.; et were but a wand.—It is here used in the sense of the Lat. agnisse, "to compare with," and is therefore equivalent to "in comparison with."

293. Why Norwegian? To be the mast: mast, nom. after to be; the same case as pine.

294. Admiral = "The principal vessel in the fleet." This word was introduced into Europe soon after the Crusades, and is found in slightly different forms in L. Lat., Spanish, Italian, &c. There is reason to believe that it is of Arabic origin, and it may be from Ar. amir-al-bahr (commander of the sea). Were: Mood? Express the condition in the form of a subord. prop. But.—What other adverbs can be used in this way?

296. It is noticeable that M. succeeds in impressing on our minds an idea of Satan's immense proportions by vagueness of description. By this mode of treating his subject, he far exceeds the effect produced by mere details. A very remarkable instance of this occurs in B. II., l. 606-673.

Marle. In what sense does M. use this word here? Steps: objective, governed by the adj. like. What other modern Eng. adj. are used in this way? Observe the force of those in those steps—removal in point of time.

297. Azur. Fr. azur; is of Eastern origin, can be traced back to the eleventh century, and is a corruption of the Low Latin lazurum, lazur, the Persian lâzur, the stone we call lapis lazuli.

298. Sore. (See Mason, par. 269). Vaulted: O. Fr. volte and vaule; N. Fr. volte; L. Lat. voluta, volvere (to roll); Gr. ἀλοξίω, the root presenting the idea of "rotundity."

299. Nathless in A. S. = na (not) the-less. Modernized form, "netherless." So = "under these circumstances."

303. Observe this additional example of the influence on M's mind of his Italian travels. In which of his other works does he introduce largely poetry of natural description? What contemporary poets resemble him in this respect? Name some of the modern writers of descriptive poetry.

Vallombrosa. A beautiful valley not far from Florence, which it is probable M. visited when in the neighbourhood. Literally it means "the shady valley." Notice how the very sound of the Italian words in this and a foregoing passage (l. 239, 290) adds to the beauty of the description. About what time of the year was M. at Florence? See Introduction—Critical Comments, III.

304. High overarched, &c. = "where the Etrurian shade-trees arched high above form bowers." According to commentators M's description does not exactly suit the Vallombrosa, but rather a valley that lies near
305. Adloat.—Adj. to sedge. Constr. "(as) thick as scattered sedge adloat (is thick), &c." Note the onomatopoeia in "adloat, when with fierce winds," produced by monosyllables and aspirated consonants. Orion, a constellation called "armed," as he was represented as a warrior with sword, club, a lion's skin and a girdle. The constellation set about the beginning of November; hence the allusion in the Text: "When armed Orion hath vexed the Red Sea coast with fierce winds."

306. Vexed. In sense of Lat. vexare. The Red Sea is noted for its sedge; the Hebrew name of the sea is Sea of Sedge. What is the antecedent of whose?—Cf. l. 113.

307. Bustris, &c. "An Egyptian king of this name figures in Greek legends as noted for his hostility to foreigners; and Milton follows Ralhk in his History of the World in making him the Pharaoh who oppressed the Israelites."—Brown. Memphian, by Synecdoche (the part for the whole) for Egyptian. Memphis, a city of Lower Egypt, after the fall of Thebes became the capital of the country. Chivalry: suffix ry; chival, Fr. cheval; L. Lat. caballus (a horse). In what sense must the word be taken here? What other form from the Lat. have we?

308. Perfidious. Referring to Pharaoh's first permitting the Israelites to leave and afterwards pursuing them.—(See Exodus.) Sojourn: O. Fr. sejourn, N. Fr. sejourner; N. Fr. sejourner; L. Lat. subdiurnare (to remain for a time). Why is this epithet used?

309. Goshen. The country in which the Israelites dwelt—between Palestine and the Delta.

310. Who—safe shore—"who safe beheld from the shore." By poetic license, the adj. safe is transferred from who to shore. (Hypallage, which is properly applied to an interchange of cases. Here it is the attraction of the adj. to a noun which it does not really qualify.)—Cf. l. 430.

311. Bestrown. Be, here intensive; strew: rt. star (to scatter) which shows itself in Lat. sternere, and Gr. στυπεύνειν.

312. Observe M.'s use of object in the original etymo-signification.—Lat. adjunctus (thrown away). Cf. our metaphorical use of "cast down."

313. Of their hideous change. Imitation of Lat. objective genitive. Modernize this.

314. What rhetorical figure here. What artifice does M. use to secure it?


317. If—spirits. Subord. adv. of condition to lost. Seize: Fr. saisir; Medieval Lat. sacire, which is of Teutonic origin; O. H. G. sazuon (to seize).—For astonishment, cf. l. 266.

318. Or—or. Alternate consj. The first or supposes a preceding alternative.—State it. Satan accounts for the condition of the angels by sarcastically supposing (1) that they are astounded; (2) that they have chosen this spot to rest in; or (3) to adore their conqueror.

320. Virtus. In the sense of Lat. virtus (valour). Virtus originally meant "those qualities that characterized a man (vir)." What does this change to the present meaning indicate?

321. To slumber may be construed in three ways: (1) gerundial infn. adv. to find, being equivalent to "on account of the ease you find when you slumber here;" (2) indef. infn. near obj. of find, "on account of the ease you find slumbering here to be;" or (3) gerund. infn. adj. to ease, "on
account of the case in slumbering you find here."—(1) is to be preferred as being the most natural. "As (you would repose) in the vales of Heaven," adv. to repose. Slumber: cf. clamber, batter, &c. There is a Provincial form, sloom (to sleep).

324. A cherub was next in rank to a seraph.

325. Till anon, &c., &c., is adv. to adore. Anon: O. E. anon. From A.S. an (in) and on or an (one), "in a moment," "shortly." There is reason to believe that our one was at one time pronounced un (as now vulgarly.) Cf. Macbeth, v. viii. 74. Note that what are now vulgar modes of pronunciation were in many cases at one time correct. This is particularly noticeable in the cases of several Irish and American vulgarisms. What, therefore, is a strong force in change of pronunciation?

326. Observe that discern = "see clearly."

329. Cf. Virg. Æn. I. 44 and 45:

"Illum, expirantem transfixo pectorc flammis
Turbina corripuit, scopulique infixit acute."

Gulf: Fr. golfe, same root as Gr. κόλπος; Lat. globus.

331. Abashed. Fr. abaisser; I. Lat. abassare = ad bassare (to lower); same rt. as Eng. base, abase; Fr. bas, &c. Abashed means here "struck with sudden shame." Sometimes it is equivalent to "struck with a humbling sense of inferiority." Distinguish it from confused and confounded. Note that abashed is a participial adjective, and that were is the verb. Distinguish the meaning of this predicate from that of the verb were abashed.

332. As (men rouse and bestir themselves, &c.) when men wont to watch, found sleeping on duty by (him) whom they dread, rouse, &c. Wont: past part. from the old verb wonen, "to inhabit," and hence "to do habitually," "to be accustomed;" A. S. wunian; Ger. wohnen. Cf. P. L., L. 764, and

"That youthful maidens wont to fly."—Lady of the Lake, I. 90.

"Out of the ground uprose
As from his lair, the wild beast where he wonen."—P. L., B. VII.

Wont is now attributive only. Cf. the etymo. of our word habit.

335. Nor did they not perceive. Emphatic Periphrasis (Litotes) for "and they perceived." Flight: A. S. plith (danger, obligation), same rt. as pledge, and, probably, as Lat. pleitere (to twist or weave) and pletere (to hold); Eng. plight (to pledge). Milton in this poem speaks of "plighted (i.e. closely joined) clouds." The rt. meaning, "to bind," can be traced in all the significations.

337. Obey to. Possibly a Lat. idiom (dat. after obedire, &c.). Cf. Fr. obéir à; Lat. ob, audire (to listen to). But to obey used to take a dative in O. E.: so that M. may be imitating an Old English Form.

339. Amram's son: Moses. Egypt's evil day; referring to the ten plagues.

How is day used here? Note in this line the Vowel Alliteration.

341. Warping. To warp is a nautical term applied to the operation of drawing a vessel by a rope towards the anchor, which has been sunk at some distance further on her course. The term is used here to represent the slow and undulating motion of the large body of locusts when moving in the wind. A similar metaphor is used when we speak of a cloud sailing.

343. Observe the means by which M. indicates the vastness of the number of locusts.

344. Numberless. For less, which must not be confounded with the adj. and adv. less, see Mason, par. 315.
NOTES—BOOK I.

345. Hover. Same rt. as heave; A.S. hefan. What form is hover? Cope (same rt. as cap). "anything extended as a covering;" here "the root." For root, see l. 284.

347. "Till, the uplifted spear of their great sultan waving to direct their course (absolute constr.), they light at a given signal in even balance down on the firm brimstone, and fill the plain; a multitude (obj. of poured) like (adj.) which the populous North never poured from her frozen loins," &c.; which is here continuative. "As a signal given" — the reading in the Text — is to be taken as adverbial to uplifted. What circumstance connected with the previous simile possibly suggested to M. the idea of representing Satan as directing their movements with his spear?

349. In even balance = "evenly balanced." In reference to the regularity of their movements. Balance: Fr. balance; Lat. bl (two) and lana (a scale).

350. Brimstone; O. E. brystone; from A. S. brystan (a fire) and stone.

351. Populous. Why this epithet? North for "Northern regions," by metonymy. The invasion of Southern Europe by the Barbarian Hordes from the North took place mainly in the fifth century. The chief tribes were the Goths, Huns, Vandals and Franks. The Vandals made a lodgment in Spain, and thence pushed over into Africa (A.D. 439) under their king, Genseric. They remained masters of Africa till 535, when their kingdom was annexed to the Byzantine Empire.

352. Cf. Gen. xxxv. 11. Loin: O Fr. logne; N. Fr. longe; Lat. lumbus; Ger. lende. Frozen: A.S. freezan, same root as Lat. frigus and rigor; Gr. φισσων and πρίσω.


355. Beneath = "south of," used like Lat. infra.

The three similes illustrate in a familiar and forcible way the different states in which the legions of Satan are presented. (1) The leaves of autumn (l. 302) indicate their number, confusion and abject condition; (2) a cloud of locusts (l. 341), their motion when summoned, and their destructive character; and (3) "The barbarous sons" (l. 353), their number when assembled on firm ground as warriors, and also their character.

356. Squadron. Fr. escadron, from Italian squadron (a square). Cf. squad. See l. 758, "From every band and squared regiment." So that squadron is literally "a square of soldiers." The word is an indication of the fact that the Italians were the authors of military strategical movements in the Middle Ages. Band: rt. of bind; A.S. bindan.

358. According to the Jews there were nine different orders of angels:— Seraphim, Cherubim, Dominations, Virtues, Powers, Principalities, Archangels and Angels. It will be seen that M. avails himself freely of these titles for the fallen angels.

360. Shapes, forms, dignities, powers. Noms. in app. to heads and leaders. Erst superl. of the comparative ere = "at first."

381. Though — life. Adv. of concession to preceding clause. Is be indic. or subj.? What is the modern tendency as regards subjunctive forms?

382. Blotted, razed. P. part. qual. names: = "since they have been blotted out and razed;" and therefore an extension of the predicate as well. Give the diminutive form of blot.

384. Nor. Note that nor, being often equivalent to "and not," is copulative in force. The sons of Eve: what fig. does this phrase exemplify?

"Observe in this passage M.'s adoption for his poem of the medieval belief that the devils or fallen angels became the gods of the various heathen or polytheistic religions."—MASSON.
365. New names. Cf. l. 361; from which we infer that they had names before the Fall. New: A. S. nàwe; Ger. neu; Lat. novus; Gr. νέος.
Name: A. S. namu; Lat. novus; Gr. νέος.

"Till they, wandering o'er the earth through God's high sufferance for the trial of man, corrupted by falsities and lies the greatest part of mankind to forsake God their creator, and to transform in the invisible glory of them that made them to the image of a brute, adorned with gay religions full of pomp and gold, and to adore devils for deities."

Wander. A. S. wrend; Eng. wend, wind. What form is wander, and what is its force in this connection?

366. For the trial. For relates wandering and trial, or sufferance and trial.

367. Falsity means "the state or quality of being false." Falsehood is a designedly false statement. A lie is an unblushing falsehood. We speak of the falsity of a statement, referring to its character, but it would be improper to use the expression, "to tell a falsity." So that there may be no redundancy here.

368. Mankind. Kind: Cf. kín; Lat. genus, &c.; Gr. γένος. By Grimm's Law the classical g becomes the Eng. k. (See Abbott's Eng. Lessons for Eng. People, par. 27.) To forsake: gerund, infin., extends corrupted: for (not—see l. 2.) and sake; A. S. socan (to contend or strive); Eng. seek; sequ-or Gr. έια-ομα. So that forsake literally means "not to seek."

370. How does M. indicate man's ingratitude?

371. Image. Fr. image; Lat. imitari, simul, semel, simulare, &c.; Gr. áμοι, áμος; Eng. same, rt. sim or sim. Observe that, as often happens, the Gr. aspirate becomes the Lat. and Teutonic s.

372. Religions is here = the Lat. religiones (religions rites).

373. Note that, in the clause till—deities, and and is used to connect the two phrases of which to forsake and to transform are the leading words, the acts being closely associated, and that another and introduces another and separate idea. There is no Polysyndeton (use of many cons). Note also an irregularity in the use of tense in had got and corrupted. To make this grammatically complete, we must supply "nor did they get them," before till.

375. Idols is here = the Gr. εἰςωλάν (images or false appearances). Heathen. Lit. " dwellers on the heath," i.e. the last influenced by Christianity. Cf. pagan, from Lat. pagus (a country district). Cf. also B. 1. 765.

"The theme (the origin of evil) of Paradise Lost was in its nature connected with everything important in the human history; and amidst these circumstances, Milton saw that the fables of Paganism were too important and poetical to be omitted. As a Christian he was entitled wholly to neglect them; but, as a poet, he chose to treat them not as dreams of the human mind, but as the delusion of infernal existences."

—CAMPBELL'S Essay on Eng. Poetry. --See also Introduction—CRITICAL COMMENTS, VII.

376. The following enumeration of the fallen angels was evidently suggested to M. by Homer's catalogue of the Grecian ships that sailed against Troy, and by Virgil's list of warriors. Addison attributes a good deal of the beauty of the catalogue to M.'s describing the places where the idols were worshipped and those pleasing marks of rivers so frequent amongst the ancient poets.—Had no such artifice been adopted, the list would have been utterly inadmissible in a poem. Something had to be done to relieve the prosaic nature of the details, and M. has selected the most natural and poetical mode of accomplishing his purpose. M. himself says that poetry
should be "simple, sensuous (appealing to the senses) and passionate."
Hence poetry prefers picturesque images to the enumeration of dry facts.


378. What other titles for Satan does M. use? As next in worth, cf. I, 101. M. mentions these as next in worth to Satan, because they boldly "affronted" God.—The reason is stated in ll. 381-391.

379. Strand. For rt. cf. I, 11.—Hence it is "The place where the sand is strewed."

380. Aloft; O. E. a-luffe, on the luff or windward side of a vessel; hence "out of reach." Cf. aloft, a (on) and luff; Ger. luff (alt), our left (above). Stood: A. S. standan; Lat. sto; Gr. ἵστος.

381-505. "In this splendid passage of 125 lines, Milton enumerates the first principal idols of the Semitic nations round about the Israelites. In what he says of each god in turn—Moloch, Chemosh, &c.—he takes his hints punctually from Scripture texts; and the texts thus fused into the entire passage are very numerous." 507-521. "Having enumerated those great leading spirits who afterwards became the chief gods of the Semitic or Oriental nations, Milton does not think it necessary to be equally minute about those others, imagined by him probably as of inferior rank, who became afterwards the gods of what we should now call Indo-European Polytheisms. At one of these Polytheisms, the Greek or classical or Mediterranean, he does glance because of its renown; and he just suggests the Celtic or West of Europe Theogony as an offspring from the classical in its earlier or Saturnian stage. Of the Teutonic or Slavonian mythologies he says nothing, any more than of those of the Mongolian and Negro races. The foundries of these were as yet, we are to suppose, among the obscurest of devils."—Masson.

382. Cf. I, 385. Roaming: O. Fr. romier; It. and Sp. romero (a pilgrim to Rome); hence "to wander." Cf. saunter, from Fr. aller à la sainte terre (to go to the Holy Land).


385. Among. A (on); mong: A. S. mengian (to mingle). Cf. Lat. miscere; Gr. μειγνύειν; Eng. mix. Round, adjectival to nations.—The expression is attributive for the predicative "which were round."

387. See Exodus xxv. 18-22, and 2 Kings xix. 15. Yea: an affirmative sentence word used emphatically. See Fleming's Anal. Syntax, c. 5, § 13. 389. Abominations. Lat. ab (away) and omen (an omen); hence the Lat. verb abominari means "to depreciate as a bad omen." By Extension, abomination signifies "anything detestable." Curse: A. S. cursian, possibly in reference to imprecations made in the name of the cross. In the expression "not to care a curse," curse is probably another form of A. S. cerse (our water-cress). Even Chaucer, in the Miller's Tale, says "of para-
mours he raught he not a kera."

390. Feast. O. Fr. feast and feste; N. F. fête; Lat. festum (a holiday). The root is fas (to bind); hence Eng. fast in all its senses; Lat. fastus, &c.

391. Affront = "confront" or "face." But in M.'s time, and for many years before, the word had its modern meaning. Account for M.'s use of it here. Shakespeare uses it as M. does here.—Cf.

"Unless another,
As like Hermione as in her picture,
Affront his eye."—Winter's Tale, v. I, 75.

Distinguish affront, insult, and outrage.
392. Moloch, or Molech (king). The national god of the Ammonites. In another poem M. calls him "sullen Moloch." See 1 Kings xi. 7; 2 Kings xxii. 10.

394. Though—unheard. Fill up the ellipsis, comparing this clause with i. 141. What is the antecedent of that?

397. Rabbah. Chief city of the Ammonites, on the Jabbok; called in 2 Sam. xii. 27, "The City of Waters," of which M. may have been thinking when he speaks of "her waf'try plain." Argob and Bashan are districts to the east of the Sea of Tiberias. The Arnon flows westward into the Dead Sea, and formed the southern boundary of Tiberias. Why utmost? Stream: for rt. cf. l. 311.—Stream = "water scattered over the earth." Cf. brook.

400. Audacious neighbourhood = "Ammonitis;" Judea being on the west side of the Jordan. The wisest heart = "the very wise heart," the superl. rel. being used for the superl. absolute. See 1 Kings xi. 7, where we are told that Solomon built a "high place" for Moloch "in the hill that is before Jerusalem" (that approbatory hill), which may be the hill south of the Mt. of Olives, which was east of Mt. Moriah, where the Temple stood. But M. may have meant a portion of the Mt. of Olives. Moloch's worship continued there, or in Tophet, until Josiah, with the intention of stopping the idolatry, defiled both places, "so that no man might make his son or daughter to pass through the fire to Moloch." Cf. l. 395. See 2 Kings xxii. 10-13.

402. Right against. Cf. fast by, l. 12.

404. Hinnom. South of Sion Hill; called pleasant, because the King's Garden was there Tophet: from a word signifying a "timbrel" (see l. 394), in reference to the sounds that accompanied the infant sacrifices.

405. Gehenna. As a fire is supposed to have been kept up continually in the valley, in which the refuse of the city and the bodies of dead animals were burned, under the name Gehenna, the place became amongst the later Jews "the type of hell."

406-411. Chemos or Chemosh. A god of the Moabites and Ammonites. See 1 Kings xi. 7. Some have, from the similarity of modes of worship, identified this god with Baalnusa or Priapus, as also Moloch with Saturn. Aroer: a town a little north of the Arnon, which formed the northern limit of the country of the Moabites, Mt. Nebo being still further north. Hesebon is 21 miles east of the mouth of the Jordan; Abarim, a mountain range east of the Dead Sea, running north and south; Sion was a king of the Amorites; Sibma and Eleale were within a short distance of Hesebon. It is not known where Horeasm was situated. M. has, with a disregard for geography which is not unusual amongst poets, somewhat confused matters; for in i. 399 he speaks of "utmost Arnon" for the Ammonites; and these places and all enumerated as far as l. 411 are north of the Arnon. The Asphaultic Pool, or Dead Sea, is also called Lake Asphaultic, from the bituminous nature of its waters. From from Aroer to Asphaultic Pool is adjectival to dread. Observe how smoothly this passage reads. Cf. xxv. 302, 303, and has secured mainly by the use of broad vowel sounds. Cf. l. 302, 303, and the change in 305. We have here another instance of M.'s love of nature: "the flow'r'ry dale of Sibma clad with vines." Almost the only traces of a pleasure in rural things amongst poets before Pope's time are to be found in the writings of Puritans. Account for this by reference to Milton's life. See Introduction—Critical Comments, III.

412. Peor (was) his other name. In Numbers xxv. we have an account of the idolatrous worship of the Moabish Baal-peor by the Israelites. M. here identifies him with Chemos. Peor means "naked," the god being so represented. Enivic: O. Fr. enticer (to provoke); O. E. enyce, from en (on) and stean (to goad)—our "to stick."
NOTES—BOOK I.

413. Sittoh. On the plains of Moab; see Numbers xxv. March: Fr. marche; Lat. marcus, a hammer; so literally "to tread down."

414. To do him wanton rites. The phrase is equivalent to the Lat. sacra facere, and the Gr. ἱερὰ πλῆκτρον. Cost them not. For meaning of Num. xxv. 8, 9; for constr. cf. 1. 365. Cost: O. Fr. couster; N. Fr. couler; It. costare; Lat. constare (to stand one in).

415. Enlarged—"extended." Orgies: Gr. ἐργα; first applied to the secret worship of Demeter at Eleusis; later to the rites of Bacchus; then generally to any worship characterized by wild and frantic revelry. From Gr. ἐργα (a work) or ἐργα (anger).

416. Hill of scandal, called in 1. 403, "that opprobrious hill." See 2 Kings xxiii. 13. Scandal: Fr. scandale; Gr. σκάνδαλον (a snare, a stumbling block, an offence).

417. Lust hard by hate. Cf. 1. 402. Lust: A. S. lust and yst; in English. It is here non. in EXPLANATORY APPPOSITION to the preceding clause. By appending this explanation M. possibly meant to imply that the position of the temples of these gods is emblematic of the moral truth that lust and hatred go together. It has been supposed that he may have had in view Spenser's Mask of Cupid, where Anger, Strife, &c., are represented as immediately following Cupid in the procession. See Numbers xxv. 9.

419. Bordering. God promised Abram "the land from the river of Egypt unto the great river, the river Euphrates." The reference here then is to the promised land—not to Palestine.

420. Why old? What brook M. refers to is uncertain. Some suppose it to be Besor; others, the Sihor; both being near Gaza, to the south of Syria.

422. Baalim and Ashtaroth; plural forms of Baal and Ashtoreth. Under these names the sun, moon, and stars are supposed to have been worshipped. Those = "the former;" these = "the latter." Those and these are in EXPLANATORY APPPOSITION to names. Note a peculiar use of words in this and the next line.

425. Un-com-pound-ed. This word probably illustrates the common tendency to strengthen a by adding a d.—Drowned is not sanctioned by usage, but uncompounded is. (ETYMOLOGICAL CORRUPTION.)

426. Manacle: Fr. manacle, contr. form manche; Lat. manicula, from manic (a bond for the manus or hand). The word is here used in a general sense.


428. Like cumbersome flesh. Adv. phrase to founded. Cumbersome = "burdensome." L. Lat. combrus; Lat. cumulus (a heap). "But they can execute their airy purposes and fulfill works of love or enmity in what shape they choose—dilated or condensed, bright or obscure." In what shape: what may be taken as = "whatever." What is to be parsed as adj. to shape, and what shape they choose is the obj. of in.

429. Taking shape as = "form" (see 1. 790), the attributes in this line may be regarded as explanatory of what, enumerating some of the states that may be assumed. The contracted and elliptical form of expression is very common in this Epic. M.'s style is emphatically laborious and condensed. It has none of the easy flow of Homer or Virgil. Dilated and condensed: are these attributes properly contrasted? See INTRODUCTION—CRITICAL COMMENTS, XV.
430. Contrast the rhythmical movement of this line and 1. 431 with the preceding ones. Their airy purposes. — Airy, an epithet transferred (HYPALLAGE, see l. 310) from the beings themselves to purposes, the expression being equivalent to “the purposes of these airy beings.” Airy = unsubstantial. SHAKESPEARE speaks of “airy spirits.” Purpose: O. Fr. purpo.; Lat. propositum (what is set before one). See last ten lines of Book X.

432. Those. Observe the force of this word.

433. Their Living Strength. The attribute for the object (METONYMY). Observe that this allusive expression conveys the reason why they should not have acted thus.

434. Righteous. An example of ETYMOLICAL CONFUSION. Cf. island and could. The word was in O. E. rightwise (having right wisdom). The wise was confounded with ours.

436. Make bowed the principal verb, as it is the principal notion.

438. Astoreth. See 1 Kings xi. 5; Jer. vii. 18; xliv. 17, 18; 1 Samuel xxxi. 10. In the Hymn on the Nativity, M. speaks of “mooned Ashtaroth” (Lat. lunatus).

439. Queen. See Jer. vii. 18. Who is meant here? “The ancient even (A. S.), once used in contrast with gom, as woman with man, has, from an expression of the mere difference in sex, risen to designate the woman by eminence, the queen, as cyming, of the kin, gave us king, and as the royal children of Spain and France to this day are called, fils de France and enfants de Espana.”—Schele de Vere. Others derive king from cunnan (to know). Crescent = “increasing in size.” Sidon, for a long time the most powerful city in Phoenice; on the Mediterranean coast, north of Tyre. It was eventually eclipsed by its colony Tyre.


443. Offensive mountain. By what other names does M. call this mountain?

444. Uxoriotus = “Excessively fond of his wives.” Large.—See 1 Kings iv. 29.

445. See 1 Kings xi. 4.

446. Thammuz. A Syrian god, identical with the Phoenician Adonis; supposed on account of similarity of worship, to be the Egyptian Osiris. Adonis was a youth beloved by Venus, with whom, while he was alive, he spent a considerable portion of the year. His death (of a wound received while hunting) grieved the goddess so much that at her urgent request he was allowed to spend six months of every year with her on earth. Adonis is also the name of the river on the banks of which he was supposed to have been killed. At certain periods the particles of earth carried down by the current gave it a red appearance. As this was supposed to happen out of sympathy for Adonis, his festival was held at this season. The Adonis (his festival) consisted of two parts, in one of which they mourned his disappearance, and in the other they rejoiced at his return. The Adonis rises in the Libanus (Lebanon) range. The myth is of Phoenician origin, and symbolizes the changes of the seasons.

448. Damsels. Fr. damoiselle; Lat. dominicella (dim. of domina, mistress). Ditty: A. S. dith (something said); Lat. dictum; Fr. dit.

450. Why native rock?

451. (1) “Supposed (to run purple) with blood of Thammuz yearly wounded,” or (2) supposed may be made parenthetical by punctuation, in which case with relates purple and blood. Observe again M.’s compressed modes of writing. Expand into prose.
NOTES—BOOK I.


456. Survey. O. Fr. surveuir, surveur, &c.; Lat. super (over), and videre (to see). Dark idolatry. —Cf. i. 391: “And with their darkness durst aroth his light.” In reference to i. 450 and 451, observe that “Milton often tones down the alliterative effect by alliterating unaccented syllables. Often the alliterative syllables are not initial. This figure is often disguised (1) when the consonants are of the same order but not identical, (2) when initial syllables alliterate with syllables that are not initial, and (3) when the alliterative syllables are not in the same line.” (Eng. Lessons for Eng. People.)

457. For an account of Dagon, see 1 Samuel v. In the Hymn on the Nativity, Dagon is called “That twice battered God of Palestine.”

458. In earnest. Note the contrast implied in the use of this phrase.

459. Maimed. O. Fr. mahaljener—probably of Celtic origin—“deprived of the use of a limb.” The noun is written in law language mayhem and maitem. Head and hands, nom. absolute.

460. Grundsel = “groundsel” or “groundsill.” A. S. grund (ground) and syl (sill), “The timber on a building that lies next the ground.” The plant grundsel was in O. E. grandeswicge, because the ground swells everywhere with it, i.e., it grows everywhere.

461. Fell flat. Flat: an adj. qual. he, and completing the pred. An adj. used in this way expresses a quality of the state of the subject after the act expressed by the verb is completed. Here the meaning is that he was flat after the act of falling was over. —Cf. “The letter came safe.” Observe that in “He came running,” the participle expresses a quality of the state of the subject while the act expressed by the predicate is going on. Worshippers: worship = “worth-ship.” For ship, see Mason, par. 313. The noun meant originally “the state of worth.”

462. For constr. cf. l. 412. Here we have a well-marked instance of M.’s compressed style — a style more suited to an inflectional language like Latin and Greek than to our uninflectional or analytical language. “(He was) sea monster, upward man and downward fish.” Observe that, by the omission of an article, see monster, man and fish become adjectives, the last two explaining the first. Upward is adv. to the predicative man, &c.

464. Reared. Past part. qual. temple. From this form of expression has originated the modern pres. perf. (See Mason, par. 198.) In imitation of the classical idiom, M. has omitted the subj. of hoo. Azotus = Ashdod.


467. Damascus. One of the most ancient cities in the world, mentioned as existing in the time of Abraham. Its fruits were celebrated in ancient as they are in modern times, and its situation is one of the finest on the globe. During King David’s time it was subject to the Hebrews, but, except then, it was the capital of an independent state until subdued by the Assyrians. Ultimately it fell into the hands of the Romans, under whose emperors it flourished greatly. Diocletian established in it a manufactory for arms; hence the celebrated Damascus blades.


“Milton’s learning has all the effect of intuition. He describes objects of which he could only have read in books with the vividness of actual observation. His imagination has the force of nature. He makes words tell as pictures, as in these lines. The word lucid, here used, gives us all the sparkling effect of the most perfect landscape. There is great depth of impression in his descriptions of the objects of all the different senses,
whether colours, or sounds, or smells; the same absorption of mind in whatever engaged his attention at the time. He forms the most intense conception of things, and then embodies them by a single stroke of his pen.”—Hazlitt. “Whatever be his subject he never fails to fill the imagination. But his images and descriptions of the scenes or operations of Nature do not seem to be always copied from original forms, or to have the freshness, raciness and energy of immediate observation. He sees Nature, as Dryden says, ‘through the spectacles of books,’ and on most occasions called learning to his assistance.”—Johnson.

Are M.'s descriptive powers the product of his book-learning alone? Consider in reference to this his life at Horton, and the character of the works he produced there.

471. Naaman, the Syrian, and Ahaz. See 2 Kings v. 17, and xvi. 11-18; 2 Chron. xxviii. 23. Leper: Fr. lèpre; Lat. lepra; Gr. λέπρα (scaly).

473. Disparage. O. Fr. desparager; L. Lat. disparagere, from dis (not) and pars (part); and parsium (equality of birth), from par (equal); hence literally "not to consider equal," and by extension, "to dishonour by a comparison with what is inferior," "to dishonour." 

474. Whereon to burn. "There seems to have been an old interrogative use of the infinitive, retained in such elliptical expressions as "Where to begin?" "How to excuse myself." In dependent intrans., this was, and is, very common, e.g., "I know not where to begin or how to excuse myself," and here, "one whereon to burn."—Abbott's How to Parse. Of course, whereon to burn is adj. to one, and an idiomatic contracted form for "whereon (he was) to burn."

"This elliptical infinitive, familiar to the Romance, and not unknown to the more ancient Germanic languages, seems, like the infinitive, used for a principal sentence (see preceding from Abbott) wholly unknown to Anglo-Saxon."—Maetzner.

476. We have here, and in what precedes, the reason for the epithet sottish. Distinguish this appeared from appeared in "he appeared wise."

478. Osiris. The husband of Isis and father of Osiris or Horus. Osiris and Isis were the only deities worshipped by all the Egyptians. Owing to the influence of Eastern modes of worship, they became gradually identified with the Sun and Moon. Horus was the Egyptian Sun-god. These and their other gods (their train), which were very numerous, were worshipped by the Egyptians under the forms of oxen, dogs, sheep, &c. There is a myth to the effect that when the Giants invaded Heaven, some of the gods fled in a fright to Egypt and concealed themselves there in the forms of these animals.

479. Sorcerer. Fr. sorcier; Lat. sortiarius (a teller of fortune by lot, sors). 480. Fanatic. Lat. fanum (a shrine or temple). Explain this epithet.

481. Wandering. What form? Explain the force of the epithet. In the H. on N. M. calls these gods "The bruitish gods of Nile."


486. For constr. of likening, cf. ll. 21 and 488.

487. The Almighty is here represented as marching with the Israelites out of Egypt.

488. See Exodus xii. 29-31. Explain equalled.

490. Than whom. For this constr. see Fleming's Analysis, §§ 5, 11. The use of the objective whom after than is in point of syntax incorrect,
but it is a blunder apparently rendered idiomatic by usage. The natural but ungrammatical tendency, when we use even other pronouns in the same position, is to put them in the objective, the mind regarding what follows than as the object with which comparison is made; e.g., "He is greater than me," being apparently taken as equivalent to, "He is greater compared with me." There is no good ground, however, for regarding than as a preposition in the case in the Text, though it may be described as a quasi-preposition (acting like a preposition). M. cannot be said to use a Lat. idiom here, for the ablative is not used to express the second term of the comparison when quam (than) is expressed.


491. More gross to love. To love, gerund. infin. depending on gross.

492. Observe the PREGNANT force of stood to, meaning "stood built to." An expression or word is said to have a pregnant force when it implies more that is said or appears. The desire for brevity often produces such constructions.

493. Yet—altars. This sentence is to be completed from the meaning of the previous one.

495. 1 Samuel ii. 12, 22. Atheist.—Note the case of this word.

499. The first foot of this line has a Hypermetrical syllable. Scan.

500. "Where the noise of riot and injury and outrage." Explain the arrangement in the Text. Outrage: O. Fr. outrage; L. Lat. ultragium, from ultra (beyond); literally, "something beyond bounds." There can be little doubt that M. has in view the condition of London after the Restoration, and that in some of the dullest characters of that period we may find the type of Bejall—Wycherly, for instance.—See note to l. 485, B. II., and Green's Eng. Hist. p. 583.

505. Flowed. Some regard this word as equivalent to "flowed" or "overlooked;" others to "flushed;" and others again suggest "blown" as another reading. Since the r. is the same in flow, fly, fix, flush, etc., the probability is that M. uses this word in a sense akin to flushed, flown being an irregular form from flow, and irregularly used here in the passive voice.

503. Witness. Imperative, 3rd. pl. subj. streets. Some such forms subjunctives used imperatively.

506. The prime = (1) "the chief ones," or (2) "the earliest mentioned," i.e., "those occurring in the oldest records." The Lat. primus conveys both meanings.—(1) is to be preferred as being the most natural. Which of the "prime" has M. left out in this enumeration? Account for the omission.

507. "The rest were long to tell." Were, subjunctive = the periphrastic form "would." To tell = "to enumerate." Gerund. infin. depending on long, and equivalent to the Lat. supine in. In modern Eng., besides this active infinitive, we can use a passive one. We say both, "This is hard to describe," and "This is hard to be described."—Distinguish between the meaning of these forms.

508-521. "Though (they were) far renowned, the rest were long to tell—

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all the bounds of Doric land; or (these ruled) who fled with old Saturn over Adria to the Hesperian fields, and (having passed) o'er the Celtic roam'd the utmost isles." The latter part may also possibly be taken thus: "or (those were long to tell) to rest in 'The rest were long to tell;' being parallel in constr. to 'The Ionian gods,' who fled, &c." —But the use of or here seems to be the result of confusion.

508. "The Ionian gods of Javan's issue." *Gods:* nom. in app. to rest. "Of Javan's issue." — *Of:* "by" — a force it has sometimes in older English (and its equivalent εκ often in Greek), implying here that the belief originated with (rt. meaning of) Javan's issue. *Cf. "favour'd of." B. l. l. 38. Javan (see Genesis x. 4, 5), was supposed to have settled in the west of Asia Minor. The gods worshipped by his descendants—the Ionians and Greeks—were Heaven and Earth (the ancestors of the gods) and their offspring. *Issue:* O. Fr. iesir; Lat. exire (to go forth).

509. *Gods.* Complementary nom. after the factitive past participle held; later complementary adj. to the factitive past participle confessed, qualifying gods in Ionian gods.

510. See I. 198. The Latins identified their god Saturn with the Greek Chronos, a younger Titan, who obtained possession of the chief power in Heaven, according to the account M. has followed, by despoiling the elder Titan of it.


512. *Jove* (Jupiter), son of Saturn and Ops or Rhea, wrested the sceptre from his father, who is here said to have fled from Greece westward, and to have thus founded the heathenism of Western Europe. *Cf. II. 629 and 521.

514. *Usurping.* Fr. usurper; Lat. usus (use), and rapere (to take by violence). Crete, now Candia. Ida, a mountain in the centre of Crete, closely connected with the worship of Jupiter, which is said to have been brought up in a cave there when hidden from his father Saturn, who wist to destroy him. The Cymbanites, Curetes, and Daculi were spoken of in fable as his priests in the island, and the myth justifies M.'s statement that Jupiter and his associate gods were first known there.

515. Observe the *Pregnant force of hence.*

516. *Olympus,* a mountain in Thessaly. "In the Greek mythology, Olympus was the chief seat of the third dynasty of gods (Uranus, head of the first; Saturn, of the second), of which Zeus (Jupiter) was the head. Homer describes the gods as having their several palaces on the summit of Olympus, and as spending the day in the palace of Zeus, round whom they sit in solemn conclave, while the younger gods dance before them, and the Muses entertain them with lyre and song." —Smith. *Middle air:* this air lay beneath the ether, or highest part of the atmosphere, and above the aer, or lowest stratum. Homer describes the ether as extending over the abode of the gods. *Cf. Iliad, II. 412; Odyssey, VI. 41-49. —After Browne."

517. *Delphian cliff.* Delphi, the capital of Phocis, a country in northern Greece, was built on the south slope of Mt. Parnassus. It was the principal seat of the worship of Apollo, whose famous oracle was situated there.

518. *Dodona,* in Epirus, in the N. W. of Greece, was founded by the Pelasgians (the ancient inhabitants), and dedicated to Zeus, whose oracle it was. *Bound:* b. bind, band, bond.

519. *Doric land = "Greece."
In Homeric times there was no name for all Greece, as it was divided up into separate states that had no bond of union. M. imitates the ancient classical poets in representing Greece by the name of one of the chief tribes—here the ruling class in the Peloponnesus. Or who. According to the first explanation given in note to I. 508-521 we have here a want of correspondence in construction (anacolouetion), apparently the result of confusion. M. ends this passage (these first—utmost isles) with
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a relative clause (who with Saturn old, &c.), as if the clause of which ruled is the verb were also relative. In a regular constr, we should expect the who to be omitted. Such modes of expression are common in M.'s prose works, as also in others of the seventeenth century. Daubeny introduced a more correct style. These in l. 514 means the Ionian gods, and M. goes on to say that they were first known in Crete; thence some passed over to Greece, where, under the sway of Jupiter, they ruled, and others fled with Saturn, and were worshipped in Western Europe. If the who is to be retained, the ellipsis must be filled up as in the note to l. 508–521.

550. Adriæ: the Adriatic. Hesperian fields: Italy, "the western (Hesperus) land," as it was called by the poets, because it lay west of Greece. M. here departs from the usual account, which represents Saturn as fleeing alone. Fields, like Lat. agrí, or campi.

551. O'er the Celtic.—Cf. thence in l. 515. By the Celtic, M. means the Celtic countries in the west of Europe, including in the phrase utmost isles, the islands west of Europe. By the Greeks, Gaul was called "The Celtic land." Roamed the utmost isles.—Isles is the objective after roamed, and the constr. may be stated thus: (1) isles is the obj. of the space-moved through—a constr. which was very common in Greek poets, with many verbs expressing motion; or (2) isles is the direct obj. governed by roamed, which is used in the sense of "roamed through." M. is fond of this constr. Cf. l. 292, "Swim the ocean stream," and l. 842; B. II:

"And up and down unseen
Wing silently the buxom air.

522. Parse flocking. Flock: A. S. fæoce; Lat. focus; Eng. flock and possibly folk (by Metathesis, i.e., transposition of letters, cf. barn and brand).

523. Damp = "dejected." Lit. "looking dim and lustreless like a damp object." In a similar sense the noun is used by Addison:

"A secret damp of grief comes o'er my soul."

Appeared forms a complete predicate here. Modernize such wherein.

524. Compare gleam and glimpse, and give the force of -se. Can you account for the insertion of p in the latter? Pronounce the word. (See Felton's Etymology.) To have found = "because they had found."

525. Parse not in both places.


558. Recollecting. Pronounce this word. Can you account for recollecting taking the METAPHORICAL meaning?

529. "Semblance of worth not substance (of worth)." Gently in its ordinary meaning seems, according to Nightingale, inconsistent with "high words" in l. 522. It has therefore, been proposed to take it as = "noble."

530. From the Lat. fingere (to contrive or make) we have two words through the French—fique, (pretence), from feindre; and fait, from the O. Fr. fainz, which meant "sluggish or lazy;" feindre, meaning "to pretend" or "shame;" hence "to work negligently." In this case the Eng. word that resembles the mod. French word takes its meaning, and that which is derived from the O. Fr. form takes the METAPHORICAL meaning.

532. "That his mighty standard be upreared."

534. Aascal means "brave in retreat," or, some say, "a scape-goat."

535. Advanced = "brought to the front," "brought out in full view." Note M.'s application of the original meaning of advanced. Cf. B. II., l. 499: arrive = "reach the shore of." (Ad-ripa.)
PARADISE LOST.

538. "Rich emblazoned with gems and golden lustre, seraphic arms and trophies." For order, cf. 1. 500. See also in reference to this passage the note to I. 456. Rich = "richly" (by ENLARGMENT); emblazoned = "emblazoned." Trace the root of blaze. Rich emblazoned may also be taken as a sort of compound adj. a usage of which we have several examples further on.

539. Trophies = "armorial bearings."

542. Observe the PREGNANT force of beyond; = "having gone beyond."

543. Reign is used in the sense of "dominion." Cf. Gray's Elegy, "Her ancient solitary reign." Frighted. — This trochaic word shows M.'s exquisite taste in the choice of language. The very sound conveys the idea of suddenness, especially as it begins the line and, as it were, at once plunges us into the second foot. In the ancient accounts of the creation, Night (Lat.nox Gr. νυξ) is described as the daughter of Chaos, and the very first of created things. Cf. B. II., I. 982.

545. Banner. Same rt. as band; originally "a long band or streamer."

546. Orient in M.'s poems has three meanings: (1) "Rising," (2) "eastern," and (3) "bright" as here. — BROWNE. It means "bright as the rising sun," a favourite mode with poets of expressing brightness and beauty. Cf.

"Fair as the earliest beam of eastern light—
And silvers o'er the torrent's foaming tide." — SCOTT.

548. Serried = "sharply pressed." Some take serried as referring to the Roman Testudo, in which the soldiers held their shields over their heads, interlocked in such a way that they could support men and even chariots. But the expression thro'g)ing helms and I. 565 would seem to point to "Close order" only, helms and shields being mentioned to show the compact formation of the troops. Serry: Fr. serré; Lat. serrare (to lock), which in mediaeval Latin becomes serrare.

549. Depth in the case of a body of troops is the extent measured from front to rear.

550. "Milton was here thinking of the advance of the Spartans at Mantineia. The general type of Greek military organization was the close array of the phalanx. The Spartans, of Dorian descent, used the solemn Dorian mood." — HEIGHTLEY. There were three varieties of music amongst the Greeks: The Dorian, the most majestic; the Lydian, the softest; and the Phrygian, the most sprightly. The reader will observe throughout, M.'s apparent fondness for the Dorian tribe. Why should his sympathies be with them?

551. Recorders. Wind instruments resembling flageolets. Such, adj. to mood; as, in function a relative pronoun. See MASON, par. 167.

555. "And instead of rage breathed deliberate valour, firm and unmoved (= immovable) to flight or foul retreat, with (= by) dread of death." Instead of: a compound prep. phrase = "in stead (place) of." — The whole phrase is adv. of substitution to breathed. Breathed = "infused."

556. Nor = "and not." Wanting refers to mood. To mitigate and prevail: gerund. infns. depending on power. Assuage: O. Fr. assouager; Lat. ad and suavis, literally "to give sweetness to," "to soothe." To mitigate is to lessen in harshness; to assuage, "to be active in lessening pain." A judge mitigates a sentence; a friend assuages grief. In reference to this passage, cf. note to I. 466.

557. Explain the origin of the meaning of touches. Fr. toucher. — Probably from the same rt. as tangere. Chase: Fr. chasser; L. Lat. capitare, from caput (to catch at).

558. Scan this line, and name the figures.

541. Charm. Fr. charme; Lat. carmen (a song). Note EXTENSION of meaning.

542. The CASUAL PAUSE in this line is at the end of the fourth foot—a pause which we often find in SHAKESPEARE:—He places his Casura occasionally even before the last syllable.

543. Herod. Cf. note to l. 61. PAUSE front.

544. Dazzle. What form?

545. "Ordered spear and shield." There are many passages in the P. L. which, along with this one, shew that M. was well acquainted with military terms. Account for this. Ordered means "brought down in front with one end resting on the ground," or, if not used in a technical sense, it means simply "in military array." Explain the expression in guise of warriors old.


547. Had what command to impose. "Wherever an objective (command) is added, which must at the same time be regarded as the natural object of the infinitive (to impose), it may appear doubtful whether that case is original to be referred immediately to the verb of the predicate or to the infinitive, although the English language, by the collocation of its words, decides preponderantly for the former reference."—MACTZNER. We are to take command as the obj. of had, and to regard to impose as a gerund, infinitive, depending on it and adjectival to it. The double reference of the object can be seen in such forms as Deuter. v. 31: "In the land which I give them to possess it." According to present idiom, we should regard it as a redundant object.

548. Feile. Fr. fîle (a row); Lat. filium (a thread); cf. the meaning of the Lat. actes; hence military term, "to deflect," and "a defile" (in a mountain). Defile (to pollute) is from the same root as filum and soul.

549. Traverses—"crosswise." According to an old mode of punctuating this passage, there was no comma after view. Dr. Johnson, following this rendering, took traverses to be a prep. In imitation of a common HOMERIC idiom, M. makes order, visages, and stature EXPLANATORY APPOSITIVES to battalions. Battalion: It. battagione; Fr. bataillon; L. Lat. battalia (a fight). Cf. SCOTT'S "The stern battalia crowded.

550. As. Note that the antecedent is here omitted. Supply it, and complete the subord. clause.

551. Iûs. See note to l. 176.

552. Since created man—"since the creation of man," or "since man was created," a common Lat. idiom. Cf. ante and post urbem conditam. Since is here a prep. Cf. l. 783. The CASUAL PAUSE is here after glories.

553. Named, p. part. pass; qualifying as—which is in function a rel. pronoun—and extending could merit.—Express named with these as a subord. prop. Named—"compared."

554. "That small infancy warred on by cranes." ADDISON quotes this to illustrate his remark that "several of Milton's sentiments are too pointed, and some degenerate into puns." If M. really meant a pun, he deserves Addison's strictures. "The Pygmies or Pygmies (men of the height of a pygme, 13 inches), a fabulous people first mentioned by Homer as dwelling on the shores of ocean, and attacked by cranes in the spring time. The fable is repeated by numerous writers in various forms, especially as to locality. Some place them in Ethiopia; others in India, and others in the extreme north of the Earth."—SMITH. Cf. l. 780.
502. **Though,** by Fonsarabbia, subord. adv. of concession to met. What **resounds,** knights, a noun clause (1) the obj. of (with), or (2) the subj. of (joined). This clause must be regarded as an instance of **metonymy,** for he means not “the fame of these men,” but “the men themselves.”

503. **Pleiades.** A name (Gr. φαίης, to burn) given to the volcanic plains in Campania (in Italy), and Thrace and Macedon (in Greece). The latter plains were said to have been the scene of the struggle of the gods and giants.

504. **Thebes,** in Boeotia in Greece. Ilion, in Mysia, in Asia Minor. **Heroic race** refers (1) to the Argive chiefs that fought in behalf of Polyneices, who had been driven from Thebes by his brother Eteocles; and (2) to the Greek heroes under Agamemnon, who for ten years fought against the Trojans for the recovery of Helen, who had been abducted by Paris, a son of Priam, the Trojan king. According to the Greek poets, with whom these wars were favorite subjects, the gods took sides, and fought on the battlefields.

505. **Auxillary** — “auxiliary.” Observe the literal force of resounds. Note that M. employs frequently unusual words and words in unequal senses.

506. **Fable or romance.** “In fabulous story or formal romance.” Uther’s son Arthur, King of the Silures of South Wales, the reputed son of Uther, the Pendragon or chief commander of the Britons, and Igrerna, wife of Gorlois, Duke of Cornwall, was born about 501. On the death of his father, Arthur rallied round him the remains of the British tribes, and bravely defended the liberty and faith of his people against the Saxons under Cedric. He was slain in battle with his nephew Mordred, who had revolted. According to the popular account he did not die, but his soul went into a raven, and his return in the flesh was expected by his people for a long time. Tennyson gives a different account of his disappearance. (See Morte d’Arthur.) This last struggle of the Celts before their nationality was lost, became the basis of a multitude of heroic legends (fable) that spread from Wales and Bretagne (Armorica) over the whole Teutonic and Romance worlds, and for many centuries it was the theme of the poets of the Middle Ages. Arthur, according to the common myth, established an order called “The Knights of the Round Table,” and, according to the Romances, made victorious expeditions to Scotland, Ireland, Denmark, Norway, and even to France, where he defeated a Roman army. In France, where the subject first found its way, the Knights of the Round Table became the ideal of that splendid and courtly chivalry which reached its acme in the twelfth century. Romances were so called because first written in the vulgar French tongue which was derived from the Roman. In the end of the twelfth, and the beginning of the thirteenth century, great numbers of French Metrical Romances were written in England and France, principally on the subject of Arthur and his Knights; so that the accounts of this prince are an admixture of French and British tradition. Hence he is here represented as “begirt with British and Armoric knights.” Armorica = “from Armorica (Bretagne or Brittany, which is believed to have received its name from the Britons who were expelled from England and took refuge there about the fifth century. The Bas-Bretons speak a dialect of the British.” The early English Metrical Romance was revived by Scott in one phase, while Tennyson’s Idyls of the King is the embodiment of the ideal chivalry of the Arthurian Romance. Milton himself at one time thought of composing an epic with Arthur as hero.

507. **All is either the nom. or the obj. — Cf. I. 576.**

508. **Jousted. Joust.** — O. Fr. joust; N. Fr. jouster; L. Lat. juxta (to fight near, juxta). Aspromont, a town in the Netherlands, south of Liege. Montalban, in Languedoc, in France. Trebisond, a city of Pontus. Du-
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marco = Damascus. Marocco = Morocco. All these places were famous in Romance for tilt and tourney. Observe M's choice of sonorous names—See Introduction—CRITICAL COMMENTS, III.

585. Or (those) whom, &c., in which those is a nom. or obj. as in the preceding parallel clause.—See I. 576. Biserta (Utica), in the north of Africa. From this place many of the Saracens (Arabs) passed into Spain, who, according to some accounts, fought with Charlemagne when he invaded that country.

586. Charlemain. Charles the Great, son of King Pippin. Under him the power of the Franks rose to its highest pitch. He made himself master of all Germany and Gaul, having forced the Saxons to embrace Christianity. As Emperor and King of the Lombards he held the greatest part of Italy, and ruled over Spain as far as the Ebro. With nations bordering on Germany he had a good deal of fighting, but most of them were brought more or less under his sway. The Western Empire was through him more powerful than it had ever been since the division after the death of Theodosius. Throughout his vast dominions Charles did all he could to promote the growth of literature and religion, by founding monasteries, &c., and by making wise laws for the regulation of his kingdom. He was the first Frankish King that became Roman Emperor, and united Germany under one name. He lived from 742 till 814 A.D. His distinguished exploits made him a favourite subject for the French Carolinian Romances. On his victorious return from Spain, whither he had gone to meet the Saracens who had established themselves there, he met with the disaster referred to in the Text. At Roncesvalles, one of the valleys in Navarre, on the south slope of the Pyrenees and near Fontarabia, his rear guard was cut in pieces and most of his generals slain, by a combined force of Saracens, Navarrese and French Gascons. Among those who fell was Roland, the famous paladin. But, though beaten, Charlemagne himself survived, and according to the most authentic accounts, died a long time afterwards, at Aix la Chapelle. Milton follows the Spanish authorities in making the statement in this line. The battle afforded abundant material for composition to the older poets, there being ranged on one side the most distinguished chivalry of the time, and on the other the Navarrese, the brave defenders of their country. A reference to this occurs in Marlow, vi. 33, and a very fine description of the death of Roland is to be found among the poems of Robert Buchanan. M's choice of sounding names in this passage, in which he connects the great wars of Epic legend of ancient and modern times, is in perfect keeping with the nature of the subject. Cf. ll. 468, 469 and 404-11.

587. "These thus far beyond com. ye (= comparison) of (= with) mortal prowess, yet (= nevertheless) observed their dread commander." Thus—prowess is adj. to these.

588. Observed = "watched, ready to obey."—Cf. Lat. observare.

592. Her. See I. 178.—The Lat. forma is feminine. Nor = "and not."

593. Ruined = "though it was ruined;" qualifies form. Excess, nom. absolute, qualified by observed.—The independent phrase is co-ordinate with ruined. The excess of glory must be taken as "The very great glory."

594. Scan ll. 591, 592, 593 and 594, and note how M. increases the effect of his verse by the use of additional syllables.

595. What peculiarity in the use of horizontal in this line.—Cf. I. 310.

596. Behind the moon. A noun phrase.—It represents "(the position) behind the moon."

597. Disastrique. This is one of the words that shew a former prevalent belief in astrology. Cf. influence, ill-starred, ascendancy, jovial, mercurial, saturnine, &c. Justify M.'s use of the word in this passage.
609. When M. sought to publish this poem, the Rev. Thos. Tompkins, the licensor, made some difficulty in according permission, on the ground that he meant to publish in the form of the sun eclipsed. M.'s History of England suffered in a similar way from the suspicions of this official. In reference to M.'s mode of dealing with this similar, cf. last remark in note to l. 202. Here, however, M. produces the impression of Satan's harmless greatness by a succession of images, some of which are not essential to the simile—a tower, the rising sun, an eclipse, widespread disaster, and threatened revolution.

Darkened so, &c.—For constr. cf. l. 587.

601. Intrenched—"cut into." Trench: Fr. trancheur; O. Fr. trencher; possibly Lat. truncare. Cf. "Safe in a ditch he hides

With twenty trenchered gashes on his head."—Macbeth.

603. Dauntless. Daunt: O. Fr. douter; N. Fr. domper; Lat. domtare, from domare (to subdue) domtare. For p see l. 524. Considerate—"controlled by prudence," further explained by "waiting revenge." 605. Remorse. For what? Passion — "suffering." To behold — "on beholding," or "when he beheld." 606. Fellow, followers. Both from A. S. folian (to follow). The substitution of the stronger term followers for fellows shows why Satan's "passion" was so intense—why,

"In spite of scorn,

Tears, such as angels weep, burst forth."

The figure is a combination of Alliteration and a minor kind of Epänorthosis (correction). A Hypermetrical line. What peculiarity in M.'s conception of Satan have we here brought out?

607. Other. Adj. compl. of behold, both qualifying followers.

609. Millions. In app. to fellows. "Amerced (punished by loss) of Heaven for (on account of) his fault." Amercer: Fr. amerecer (to impose a fine). "Mercy" was originally the sum exacted in commutation for life forfeited by law or in battle. The word is a judicial term, and is therefore properly used here. Cf. l. 218. Fault: from fail; Fr. faillir; Lat. fallere; Gr. σφαλλειν. Cf. also the Eng. lack, fail, fall, &c.

611. "Yet (to behold) how they stood faithful." To behold, in l. 605, governs the subj. interrogative clause, how—faithful.

612. Their glory withered. Abs. construction.


619. Cf. Ovid's "Ter comita locut, ter siletibus ora rigavit." Assay — "tried," in this sense obsolete for essayed. O. Fr. asaire; N. Fr. essayer; Lat. exagium (a trial of exact weight). Observe that we have two forms in English, essay and assay, both imported from the French, but at different periods. Account for the difference in meaning. Scorn—of what? Scorn: O. Fr. escorne (affront), escorner; N. Fr. escornier (to break the horns off, to curtail, to diminish); Lat. ex (from corum (a horn); It. scorrare (to break off the horns, to scorn).

620. Such as angels weep. How is this justifiable as applied to Satan? Is M.'s conception of Satan the purely Biblical one? See also l. 606 and Introduction—Critical Comments, II.

621. Intepepse = "interwoven." During the Elizabethan period, and for some time afterwards, owing to the tendency to drop en, the past participle was often of the same form as the past tense. Lat. inter (between)
and weare. A. S. wefan. HYBRIDISM is a violation of the rule that all the parts of a compound should be from the same language. Hybrids are numerous in English and hybridism is an important element in the growth of our language, as the power of forming new words out of the Saxon element is almost extinct, and our prepositions are nearly useless for this purpose. The breaks in the introductory part of Satan's address show what this means by "words interwoven with sighs."

623. Matchless, but with the Almighty. Match, same rt. as make. But with the Almighty is adv. except in to matchless. But is a prep. relating matchless and the phrase with the Almighty. The expression will be understood from the following, for which it is a contraction: "without (-less) match except (but) the match with the Almighty." Contractions with but, and common ends, are idiomatic, and are very frequently found in English.

625. As. "Sometimes the dependent sentence introduced by as serves to condition or restrict a predicate, becoming often an incidental, illustrative remark, even an explanation of an expression used."—MARTZNER. In such cases the as resembles the CONTINUATIVE rel. pronoun.

626. See note to I. 507. Utter: A. S. uter, same rt. as out.

628. Feared = "apprehended."

631. The speaker here appears to the judgment of his audience, as if they had feelings common with his own.—(Anacronism). This is a question of appeal, and = a NEGATIVE DECLARATIVE sentence.

632. Puissant, a naturalised Fr. word; Lat. potens. Exile—Even during the Elizabethan period the influence of Fr. accentuation was felt, though not to nearly the same extent as when Chaunc wrote. The varying accentuation of many words during the former period is attributable to the then unsettled condition of the language. Cf. B. I. 708; and also,

"Grief of my son's exile hath stopped her breath."—Romeo and Juliet.

Exile: Lat. exilium or exilem. Ex and solum (the soil—one's native soil). Cf. I. 634.

633. Empty. Exaggeration (Hyperbole), for in B II, I. 692, we are told that he,

"I'm proud rebellious arms,"


635. For me. Another form of this is, "As for me." The phrase in the Text is a complement of the whole sentence that follows. It is ELLIPTICAL for such an expression as "Speaking for me (myself)." When used in this way at the beginning of a sentence, for generally makes emphatic the subject of the following statement, and may be regarded as used absolutely. Here it makes emphatic the prominent word in the following statement.

636. Counsellor different. Different = "different from what would suit the general welfare," "soulful."—Cf. the compound "indifferent." Counsel: Fr. conseil; Lat. consilium. In some words change of orthography accompanies change of accent. The accented syllable receives a greater stress of the voice, and to increase this a short sound becomes a long one. Cf. counsell and conseil; montanus and montagne; fountain and fontaine, &c. But this is by no means an invariable rule.

637. Cf. I. 136. Note also the emphatic repetition of me. Lost = "caused the loss of."


Lat. se (apart) and cura (care).

640. Custom. O. Fr. coutume; Med. Lat. costa; Lat. constutudo. In the light of the remarks on counsel (l. 636), cf. custom and costume, bearing in mind that the latter was at one time—and is often even now—accented on the last syllable.
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642. Which is here CONTINUATIVE. Tempted our attempt. "A second fault in M.'s language is that he often affects a kind of jingle in his words, as in the following passages and many others:

"And brought into the world a world of woe."

"Begirt the Almighty throne Beseeching or besieging."

"Which tempted our attempt."

"At one slight bound high overleapt all bound."—ADDISON.

Addison further states that this figure of speech (ANTANACLASIS—a play on words) is in itself poor and trifling—ANTANACLASIS and PARONOMASIA both mean "a play upon words." The former is by some restricted to common nouns, and the latter to proper nouns. This conceit was very common in the Elizabethan age and for some time afterwards. To what influence is this attributable? Who and what were the METAPHYSICAL poets? What figure of Etymology is there in this line?

644. So as not, &c., "in such a way as not to provoke new war or dread it (when) provoked." In reference to this constr. (which also occurs in Greek) MAEITZER says: "In this the infinitive, although it might be connected with the predicate without these determinations (so, as, such followed by as with the infinitive), enough, too, more than), is to be referred immediately to them. The infinitive expresses a Succession or Successive result to which a determination set in the predicate is adequate or inadequate." As a matter of history we find infinitives (1) used in the same sense without so as, (2) with so and without as, (3) with so as, in which as seems to have been inserted with its correlative so to join together the different parts. Parse the infinitive as governed by so as, meaning that this combination is, according to modern idiom, necessarily followed by the infinitive. Cf. the constr. of the Gr. ὄργαν. Read carefully remarks on I. 166, and see Abott's How to Parse, par. 397. Note that the obj. of provoke is understood from the obj. of dread.

646. To work. Nom, after remains. Close = "secret;" Fr. clos; Lat. clausus. Cf. B. II., I. 485.

647. No less (than if we had worked by force).

648. Who. Antecedent omitted.—Explain the origin of this use.

651. Fame = Lat. fama, "a report." We have in this line an instance of SYNTACTICAL CONVERSION (the temporary use of one part of speech for another).

653. Choice regard = "deliberately exercised affection."

654. Equal, qual. whom, and is the compl. obj. after the factitive verb favour. The expression = "whom he shall make equal in favour."

655. "Our first eruption shall perhaps be thither—thither or elsewhere if (it be) but (= only) to pry; for this infernal Pit shall never hold celestial spirits in bondage, nor the abyss long cover (them) under darkness."

656. Abyss. Lat. abyssus, from the Gr. ἄβυσσος (a bottom).

659. Note the omission of the obj. of cover in imitation of the Latin.


661. What figure here? Distinguish the transitive to think from to think of. Note M.'s expression.—But see also I. 208.


663. For figure, cf. note to I. 456.
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664. Drawn from the thighs. A Homeric expression; but the uninflected English fails to convey the force of the genitive (from beside) which in Greek follows the preposition.

665. Note highly and highest—an Antanaclasis. Grasp, cf. grab and grip; rt. same as Lat. rapt; Gr. ἀφαντός.


"He knew the battle's dōn afar."—Scott.

Clashed—shields. This was the Roman mode of applauding an Imperator's harangues.

667. Hurl. Probably same rt. as whirl. But cf. Fr. hurler (to bowl); Lat. ululare; O. Fr. urler. If this is the origin of hurl, there is a transfer from a confusion of voice to noisy throwing. According to the latter etymology, M.'s use of the word here is very appropriate.

668. Grisly. A. S. grisly: from grisean (to dread); Ger. graslich.

669. Beleched. Virgil, in describing Aëna, uses the equivalent Latin term, eructane. Entire.—Cf. the use of omnis and totus in Latin. We should say "all the rest," or "the whole of the rest." Or it may here mean "unbroken," in contrast to the grisly top, &c. Entire: Fr. entier; Lat. integrum. Observe the respective meanings of the doublets in French, English, and Latin.


671. "Metals were supposed to consist of two essential principles: mercury as the basis or metallic matter, and sulphur as the cement that fixed the fluid mercury into coherent mass."—Browne. "Mercury and sulphur are the principal materials of metals."—Bacon.

"It turns to sulphur, or to quicksilver, Who are the parents of all other metals."—Jonson.

Quote other examples in M. of the introduction of what are now known to be erroneous doctrines. Winged with speed.—What is the force of winged here? Observe the meanings of the term in Shakespeare's "winged haste," and M.'s "the winged air darked with plumes."—Cf also "winged with impetuous speed."

675. Scan this line. Brigade: a body of troops, consisting of two or more regiments. Fr. brigue; It. brigata (division of an army). The rt. is said to be the Low Lat. briga = "strife," which is probably of Celtic origin.

676. Pioneers; Fr. pionnier, from pion (a foot soldier); Sp. peón; It. pedone, from L. Lat. pedonem (L. pes; pedis, a foot). Hence, also, Eng. pawn (a piece of the lowest rank in chess). Spada: A. S. spadu; Lat. spatha; Fr. épée; O. Fr. espe. Account for the initial vowel in espée. See note to l. 775.

677. Camp (by Metonymy) = "army." Cf. Gr. στρατοπέδου.

678. Rampart: Fr. rempart, from remparer (to fortify oneself); from re-emparer = en and parer (Lat. parare, to prepare).

Mammon in Syriac means "riches."

679. Erected = "upright," "directed upward"—one sense of Lat. erectus.

680. Else = "besides," i.e. in addition to the sight of Heaven's pavement; but the word is unnecessary to the sense. What figure?
684. *Vision beatific—* "The sight of God face to face;" or in a general way "The pleasures of Heaven." Called in M.'s poem, *On Time," "happy-making sight"—the Saxonized form of the expression in the Text. Cf. also,

"About him all the sanctities of Heaven
Stood thick as stars, and from his sight received
Beatitude past utterance."

By him men also (were led).—For the proper word to supply the ellipsis, cf. l. 678. Or the sentence may be taken thus: "Men also taught first by him and by his suggestion, &c.," in which "by his suggestion" is an *explanation* (additional explanation)—a common Homeric constr. known also as "The whole and part figure." But the former explanation is preferable.

686. *Ransack.* *Ransack,* probably same rt. as A. S. *ran* (to plunder), and *rack* = *sake* in *forsake,* i.e. *seek* (Lat. *sequi*) Icelandic, *ransaka* (to explore). *Centre* — "the earth."—a meaning the word often has in the older poets—based on the Ptolemaic conception that the earth is the centre of the universe. *Shakespeare* and *Bacon* held to this system of astronomy. *Polonius* (*Hamlet, ii. ii. 160*) says:

"If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the centre."

Also *Troilus and Cressida:*

"The heavens themselves, the planets and this centre," &c.

In l. 636 and the preceding ones M. refers to a superstition then prevalent amongst miners, to the effect that there are spirits in the earth that frequent the mines. Such a belief would naturally result from working in gloom, and from the violent explosions that often take place, which many attributed to angry demons.

See note to l. 674.

687. Note *impious* and *mother earth,* so that the former—the Lat. *impious* (undutiful).

688. *Better hid.—* Cf. *Horace's* "*Aurum irrepertum et sic melius situm.*"

Od. III. iii. 49. *Crew.* O. E. *crue;* Fr. *crue* (increase), from *croître;* Lat. *crescere* (to increase). Hence a large number collected together. *Spenser* uses it in this sense simply:

"There a noble crew
Of lords and ladies stood on every side."

Technically used, nowadays it means "a ship's company;" but (by the law of *Deterioration*) we often intend disparagement by applying it, e. g., "a noisy crew." How does M. use it?

690. *Wound* and *ribs* carry out the *metaphor* in l. 687. *Wound* is of Saxon origin (*wound*). Notice that most words of A. S. origin in *ow* retain the O. E. sound of *ow,* while words in *ow* of Fr. origin take the Fr. sound of *oo.* Cf. *sound,* ground, &c., on the one hand, and *soup,* group, &c., on the other. What causes led to the present pronunciation of *wound* (which had at one time the *ow* sound)? Observe the general effect of an initial *w,* and of *wound* from *wind.* *Admire*—"wonder;" Lat. *admirari.*

692. *Bane.* A. S. *bana* (destruction); Gr. ἐφον and *φένεα;* Lat. *fanum.* See *Grimm's Law, Abbott,* and *Mason,* Appendix C.

694. *Babel,* some say, means Babylon, the capital of Chaldea, the walls of which were very massive and extensive; others the temple of Belus, supposed to have been built by Semiramis (about 2200 B.C.); but it is possible that M. refers merely to the tower of Babel. *Works of Memphian*
kings: the pyramids. According to the ancient historians, 866,000 men were employed for nearly twenty years on one pyramid. Hence "hands innumerable." Tor Memphian i. 307.

696. Strength and art. Are these in co-ordination with fame or with monuments?

697. "And (how) what they scarce perform in an age with incessant toil and hands innumerable is easily outdone in an hour by spirits reproube.'

698. Give the force of the tense of perform, and note the ZEUGMA.

700. For position of nigh, cf. here, i. 692.

702. Sluiced = "let forth by floodgates."—Cf. rear'd, i. 464.

703. (1) Founded, or (2) (the reading of the second edition) found out. In (1) and (2) found is "to melt as in a foundry." Fr. fondre; Lat. fundere.

704. Various = "of different shapes." Mould: Fr. moulé; Lat. modulare; hence also Eng. module and model. Mould (earth) is from the A.S. mōlde; Gr. μύλος (dust), hence our mill; the Lat. molere (to grind).

707. Strange. Fr. étrange; Lat. extranx (outside).

709. Taylor, quoted by Browne, says: "The wind produced by the bellows is driven into a reservoir, called the wind-chest (above which is placed the sound-board), and then by intricate contrivances conveyed to each row of pipes. When a stop is drawn, the supply of wind is prepared for every pipe in it, and it is admitted when the organist presses the key he wishes to speak." Why should M. so often draw his illustrations from music?

710. "On twelfth night, 1637, at a court masque, a palace with 'Doric pillars,' &c., rose out of the Earth, of course to music, which was the invariable accompaniment of such scenic effects. 'Pilasters' are the flat pillars sunk in the walls of buildings. On the summit of the row of columns rests the architrave (or chief beam); above this is the frieze, which (except in the Doric order) is a flat surface, frequently ornamented by figures in relief. Above the frieze projects the cornice."—Browne. Note M.'s introduction into this poem of characteristics of the age he lived in.

711. Note that like should never be used as a conjunction. Parse like in i. 711 and in i. 713.

715. Architrave. From Latinized Gr. arcoh (chief) and trave, Lat. trabs (a plank); Gr. τράπεζα.
interlace, as the bars of trellis-work. Etymologically, these interlacing bands or "beads" were of iron (ferrum). *Ferrata* in It. = an iron grating.

Cf.

"This majestical roof fretted with golden fire."—Hamlet.

Also Gray's

"Long drawn aisle and fretted vault."—After Hales.

But cf. A. S. *fretewan* (to adorn), and It. *fratello* (broken) in reference to the appearance of the ornament. *Fret* (to grieve) is from the Lat. *friarc* (to rub), through the O. Fr. *fretter; N. Fr. *fretter*.

718. *Alcatra*. Grand Cairo, built on the ruins of Memphis, to which ancient city M. here refers. Alcario was founded by the Moslems, 909 A.D.

719. Can you defend the plural form their?—Note the force of nor in l. 718.

720. Belus, an Assyrian god, identified with the Hindoo Bala and with the Scriptural Baal. Serapis, the name of an Egyptian god; properly accentuated on the penult, but M. ignores the quantity and follows the Gr. accent. This deity is supposed to have been the same as Osiris orApis, and to have typified the Nile and fertility.

721. To what period of ancient history does M. here refer.

722. Ascending.—Note the graphic use of the imp. for the perf. participle (ENALLAGE—the use of one form of a word for another). Her state ly height. Height, obj. of CLOSER definition, the phrase being adverbial to fixed. KEIGHTLEY makes this an abs. constr.—"fixed her stately height."

724. Discover, used in the original etymological sense.

725. Wide, adj. to spaces; within, adv. to wide. Cf.

"Apparat domus intus et atria longa patecunt."—En. II. 458.

726. Level. A. S. adj. *lafialf*; noun from the O. Fr. *liveau*; N. Fr. *niveau*; Lat. *libella* (level), from *libra* (a balance).

727. Contrast subtle and subtle. Account for the difference in meaning. What correspondence is their generally between meaning and contraction in form?

728. Cresses. A cresset was an open iron cage in an open iron pot, in which tarred ropes were burned. It was placed on a beacon or carried on a pole, or, as here, suspended from a ceiling. By extension, it means a great light of any kind. Fr. *croisette*, dim. of *crois*, because beacon formerly had crosses on their tops. Others take it from the Ger. *krug* (-r), or from the Fr. *crochet* (grease), because it was a vessel filled with oil and other combustibles. "Many a row of starry lamps and blazing cresses pendant by subtle magic from the arched roof, (and) fed by naphtha and asphaltus, yielded light as (light would be yielded) from a sky."

731. Praise. O. Fr. *preiser*; N. Fr. *priser*; Lat. *pretiare* (to put a value on).

734. Sceptered angels. Cf. sceptered king, B. II., 1. 43. The expression is Homeric.

736. Whom, direct obj. of *exalted*; and it (by *Zwoma*), or whom understood is the indirect obj. of *gave*, of which to rule is the direct obj. Cf.

"Thou hast given me to possess
Life in myself for ever."—B. III., 1. 243.

And

"Eole, namque tibi divum pater, atque hominum rex,
Et vulnere dedit fluctus et tollere vento."—En., B. I., 1. 66.

737. Each, distributive app. to whom. Hierarchy properly means (1) authority in sacred matters; (2) a sacred body of rulers; and (3) a form of government administered by the priesthood. Here M. means a division of Heaven under the rule of one of the "sceptered angels."
NOTES—BOOK I.
91

740. *Molycber,* a name given by the Romans to *Vulcan,* from his skill in working (*molere,* to soften) metals, and on this account selected by M. as the "new name got among the sons of Eve" by *Mammon,* the architect of the infernal palace. *Vulcan,* the Greek Hephaestus, was, according to one myth, the son of *Jupiter* (*Zeus*) and *Juno* (*Hera*); according to another, the son of *Juno* only. Homer describes him as lame from his birth, but later writers attribute his lameness to his fall. According to the Homeric myth, which M. has followed, *Vulcan* having taken his mother's part in one of her quarrels with *Jupiter,* was by him

"Hurled headlong from the ethereal height;  
Tost all the day in rapid circles round;  
Nor till the sun descended touched the ground."

He fell on the "Lemnian coast," where he was hospitably entertained by the Sintians. Originally the god of fire only, from its effect on metals it was afterwards regarded as an artist. According to later accounts, the Cyclopes were his workmen, and his workshop was some volcanic island—Lemnos, Lipara, Hiera, Imbros, Sicily, &c. Amongst the Greeks, he was considered to be the architect of the palaces of the gods.—Hence M.'s use of the myth here. *Au zostian land,* Italy, called so from the Auseones, one of the aboriginal tribes.

741. *Sheer.* Adv. to the phrase that follows; A. S. *seor.* It meant originally, "separated from anything foreign;" used here in the secondary sense of "completely." For change, cf. *utter from out.*

744. Observe how in this description of *Vulcan's* descent, M. by a *peri- 

feras* allows the mind to dwell on the immense height from which he fell, and in with the setting—*Egean* isle, he *onomatopoetically* indicates the quickness of the fall. Cf. l. 449.

746. Note that M. here accents *Egean* on the first syllable instead of on the second, as the classical quantity would require. Or the accent might be placed on the penult, as in Lat. and Gr., and *On Lemnos* be made the first foot.—Cf. B. II. ll. 880 and 983.

747. *Rout,* according to some, is = O. Fr. *route*; Lat. *ruptus* (broken), "disorder" being the radical meaning. *Route* is from the same root, being literally "the broken or rent way." *Rout," "disorder," is said by others to be of German origin—Dutch, *rot*; Ger. and Dan. *rolle*; Fr. *raout, rout.*

748. *Aught.* Obj. of *CLOSED DEFINITION,* used adverbially to *await.*


752. *Herald*; spelt by M. *harald,* probably in imitation of the Italian.

753. *Souren* = "sovereign;" O. E. *souvenir*; O. Fr. *souverain,* *severain*; N. Fr. *souverain*; It. *soriano,* from which comes the form in the Text, and the musical term, *soprano.* The form of the word in the Text shows the influence of the Italian poets on early English literature. When was this influence most marked?

755. *To be held.* Gerundial infin. adj. to *council;* equivalent to the Lat. participle in *dus.*

756. *Pandemonium.* A word formed on the analogy of the Lat. *Pantheon,* and signifying "a place of meeting for all the demons;" or, as M. calls it, "the high capital of Satan and his peers."

757. *Summons.* O. Fr. *seanons,* and *sonence;* Lat. *submonere* (to give a hint). Some give it as a contr. for the legal term "sum moneneas." Properly it is sing. number, though WALLER says,

"Love's first summons

Seldom are obeyed."
769. Parse trooping. Troop: Fr. troupe; L. Lat. troppus, possibly from turba (a crowd), by METATHESIS.
770. All access, by METONYMY, for "every way leading to the place." Gates, nom. to swarmed.
771. Porches. - Fr. porche; Lat. porticus.
772. Covered must be taken as meaning "inclosed," for the "champ clos," or "lists," were inclosed, not covered.
774. Panim, spelt also Paynim and Palim. O. E. Paynym; O. Fr. Paynim; N. Fr. palen; Lat. paganus; hence = "heathen." In this passage, as well as elsewhere, we can see how M.'s imagination was influenced by the Romances.—In them, the references to single combats between Christian and Saracen knights are very frequent.
775. M. here indicates the two kinds of jousting, (1) d'entrance (to mortal combat), before engaging in which the challenger touched his adversary's shield with the point of his lance, and (2) carrière, in which there was merely a trial of skill, the butt end of the lance being used in making the challenge.
776. Brushed with the hiss of rustling wings.—In this expression (1) the hiss of the wings may be by METONYMY, for the hissing wings themselves; so that the hiss of rustling wings may be = "the rustling hissing wings," or (2), it may be by HYPOALLAGUE for "hissed (=made to hiss) with the brush of rustling wings." Rustle: cf. rattle—Teutonic ONOMATOPOETICAL words. The following simile is a favourite one amongst the ancient poets. Cf.
"Quails aper estate nova per florea rura
Exercet sub sole labor," &c.—En., B. I., 1. 430.
Cf. also,
"As from some rocky cleft the shepherd sees
Clustering in heaps on heaps the driving bees,
Rolling and blackening, swarms succeeding swarms
With deeper murmurs and more hoarse alarms;
Dusky they spread, a close embodied crowd,
And o'er the vale descends the living cloud;
So," &c.—Iliad, B. II., 1. 87.

Observe how M. manages ALLITERATION in the passage in the Text.
779. With Taurus, that is, in April, on the 20th of which month the Sun-god enters this sign of the Zodiac. Why rides?
781. New rubbed with balm.—VIRGIL (Georgics, IV.) recommends "bruised leaves of balm" as a means of inducing a swarm of bees to settle. Expatiate may mean (1) "fly to and fro," = Lat. expatiari (to spread forth); or, better, (2) "expatiate on," i.e., "discuss at length," used transitively, like "confer," which, however, may be used here in the literal etymo. sense = "to bring together." There are many instances in M. of the omission after the verb of the preposition which modern usage requires. Quote from B. I.
782. State. Shortened form by (APHELESIS) of estate; O. Fr. estat; N. Fr. état; Lat. status. The initial consonants sc, sp, sm and st, being somewhat hard to pronounce, the Romans early prefixed the letter t to separate in pronunciation these consonants. In the 4th century we find spatium, ispatium; for stare, ēstare, ētā. Hence the frequent occurrence in many French words of an introductory e (the form is assumed—cf. mettre, from mittère), which had no representative in classical Latin. To
On the same principle, many prothetic vowels may be accounted for.

776. Straitened. Strait: O. Fr. estroit (see remark on l. 775); N. Fr. estroit; Lat. strictus (drawn together): cf. strait. The signal given, absolute constr. After all, by an anacoluthon we have a principal exclamation clause instead of the subordinate form we should expect.

780. For a discussion of this peculiarity of spirits, see l. 423 and following.

781. Fairy. Also written faéry. O. Fr. faerie; N. Fr. fêrie (enchantment); N. Fr. fée (a fairy); Lat. fata (a fate). According to mediæval mythology the fays or fairies, like the ancient Parce, preside over our destinies. Elf: A. S. elf and elf; O. H. Ger. elp.—Possibly originally a spirit or demon of the mountains. As fairy and elf are generally synonymous, the expression fairy elves must be (1) as a pleonasm, or (2) fairy must = "enchanted," for the word has a special reference to their powers of enchantment. Indian mount = Mt. Imus, one of the Himalayan range. Its position was not fixed by the ancient geographers. According to the most definite application, it appears to have meant the western part of the Himalayan range.

782. Revel. Same r. as rebel; Lat. rebellare (to make war). "Disorder" is the radical meaning. The O. Fr. revell meant "disorder," "sport."

783. Related = be (made) and late. Cf. a similar idea in l. 204.

784. Dreams he sees. Cf.

"Qualem primo qui surgere mense
Aut videt, aut vidisse putat per nubila Lycan."—An., VI. 454.

785. Arbitress. Nom. after sit = "witness." Cf. the witch Cassidia's address:

"O rebus meis
Non infideles arbitres
Nox, et Diana, qua silenium regis," &c.—Hor. Ep., V. 44.

Overhead = Horace's "imminente luna."

786. Her pale course. Note transference of pale to course (Hypallage). The Moon is here described as wheeling her course nearer to the Earth, which was one influence incantations were supposed to have on her. Cf.

"To dance
With Lapland witches, while the labouring Moon
Eclipses at their charms."—B. II., l. 664.

787. Jocund = Lat. jocundus (or jucundus). An epithet confined to poetry chiefly, but often used with good effect.

790. At large = Fr. au large.—Cf. "Left him at large to his own dark designs."—B. I., l. 213.

795. Close recess and secret conclave. A supposed allusion to the meeting of the College of Cardinals to elect a new Pope. M. seems to enjoy a hit at Roman Catholicism. Cf. also B. II., l. 90:

"When the scourge
Inexorably, and the torturing hour
Calls us to penance."

For close, cf. 646, and secret, cf. l. 6. Recess = "seclusion" Conclave: con and clavis (a key), literally "a room that may be locked up;" hence "a private meeting."
797. *Frequent* - Lat. *frequens in frequens senatus*, which means "a crowded senate." *Full* seems to be added to explain the meaning still more definitely, and may be regarded as a poetical pleonasm, unless we take *frequent* = "numerous," which is allowable. *Frequent and full* refers to *demigods*; or, in imitation of a Lat. idiom, it may possibly refer to *class.* The inflectional Latin would shew what the uninflectional English leaves doubtful.

798. Summons read. For constr. cf. B. I., l. 573, and B. II., l. 48. *Consult* - Lat. *consulatum*, "a consultation." As the verb is accented on the last syllable, we should expect the word to be *consul*; but M. has deviated in many instances from the general principle. For illustrations of the effect of accent in English, see *Fleming's Analysis*, Appendix II.
NOTES.

BOOK II.

1. Cf.

"High above all, a cloth of state was spread,
And a rich throne, as bright as sunny day:
On which there sate, most brave embellished
With royal robes and gorgeous array.
A maiden queen that shone, as Titan's ray,
In glistening gold and perelesse pretious stone," &c.

Fabre Queen, I. vi. 8.

"Of the English poets, M. set most value upon Spenser, Shakespeare,
and Cowley. Spenser was apparently his favourite."—Johnson's Life of
Milton. "The all-enduring, all-defying pride of Satan, assuming so majes-
tically Hell's burning throne, and coveting the diadem which scorches his
thunder-blasted brow, is a creation requiring in its author almost the
spiritual (mental) energy with which he invests the fallen seraph."—
CHANNING.

2. Ormus or Hormus, an island near the entrance to the Persian Gulf.
The Portinguese held it in the sixteenth century, and it was at one time a
mart for East Indian products, especially diamonds; but when this poem
was written, it had lost its importance. There were also extensive pearl
fisheries in the Gulf. Ind. poetic for "India."

3. Where = "(of the place) where." Gorgeous: O. Fr. gorgias (beautiful,
xurious), from gorgias and gorgière (our "gorget"), "a ruff," "a ker-
chief for the neck."—Lat. gorges (the throat). Trace the METAPHOR. What
are we to understand by East here? Note that Ormus and Ind are
Eastern.

4. M. here ALLUDES to the Eastern custom of showering gold dust and
seed pearls on kings at their coronation; or he may simply refer to the
lavish supply of riches the East produces. Barbaric. Cf. AEn. II. 504,
"Barbaric auro"—an imitation of the Greek mode of speaking, according
to which everything not Greek is barbarian—Cf. Gentile. As to constr.,
this is an instance of what the French call CONSTRUCTION LOUCHE (squinting
or ambiguous construction), where words or clauses are placed so as to
have a double reference—barbaric may be referred to kings or to pearl
and gold. Preference should be given to the latter constr., (1) because
"barbaric gold" is a classical expression, and M. imitates Homer and
Virgil very frequently; and (2) because the CESURAL PAUSE in ll. 3, 5 and 6
is after the third foot; so that monotony is avoided by separating barbaric
from kings.

5. By merit. Cf. ll. 20 and 21, B. II.

6. From despair. Cf. B. I., 1. 128. From = "after." Cf. the use of from
in B. II., 1. 14.

7. Beyond hope. Cf. B. I., ll. 190, 191. Satan was now acknowledged
King of Hell, "established in a safe unenvied throne, yielded with full
consent."
8. Beyond thus high. Cf. B. I., II. 37-39. What part of speech is thus high? Insatiate to pursue = "insatiable in pursuit of." To pursue gerund infin., depends on insatiate, to which it is adverbal. Note the form of insatiate.

9. Success = Lat. successus (result or consequence). For Shakespeare's use of this word in the same sense, cf. Two Gent. of Verona, i. I.; Measure, i. v.; Troilus and Cressida, i. H. For M.'s use, cf. "Some with doubt of what will be the success."—Areopagitica. "Our happy success and victory."—Ibid.

"Perplexed and troubled at his bad success
The Tempter stood."—P. R., B. IV., I. 1.

In the modern sense observe the effect of the Law of Amelioration. Contrast accident.

10. Display. O. Fr. desployer; N. Fr. déployer—from des (dis-) and plier = piler = Lat. pilcare (to fold); so that the Saxon equivalent is "unfold."

11. Cf. Coloss. i. 16: "Thrones, or dominions, or principalities, or powers." Cf. also B. I., I. 358.—That superior greatness and mock-majesty which is ascribed to the prince of the fallen angels is in this book admirably preserved. His opening and closing the debate; his taking on himself that great enterprise at the thought of which the whole internal assembly trembled; &c., &c., are instances of that proud and daring mind which could not brook submission, even to OmnipoTence."—Addison.

12. For, &c., assigns the reason for so addressing them. For her, see B. I., I. 176.


14. For lost = "as lost."—Cf. use of Lat. prep. pro. The radical meaning of both Eng. and Lat. prep. is "in front of;" hence "in defence of," "in place of," "equivalent to," "as good as," "as" (cf. Cicero's id sumunt pro certo, "They assume this as certain"). The complete expression would be, "I give not (w. is often added to give in this sense) Heaven (=the condition of Heaven in relation to us) for (being a) lost (condition)," or "I give not Heaven for (being a) lost (Heaven)."

15. "Celestial virtues rising from (= after) this descent, will appear more glorious and more dread than (they would appear glorious and dread from) no fall." Virtues: Metonymy. Note "trust themselves."—Cf. B. II., I. 811, and B. I., I. 320.

17. Trust themselves to fear no second fate. Cf. the expression, "He did this to find himself mistaken"—a peculiar use of the gerundial infinitive. To fear no second fate, is equivalent to "having no second fate to fear after having trusted in themselves;" extends the pred., and is adj. to the subject. Fate = "ill fate." Deterioration.—Why? Cf. success, B. II., I. 9.

18. Cf. the conversation in B. II., II. 559, 560. Satan bases his claim partly on the eternal decrees of Heaven (fate, destiny) and free choice (free will)—frequent subjects of theological discussion in Milton's time. In his Treatise on Christian Doctrine, he devotes considerable space to this vexed question, and very curiously, in P. L., B. III., the Almighty is represented as defending the bearing of these doctrines on Man's and the Angels' Fall.

Me. Note emphatic position, suitable to the arrogant character of the speaker (cf. B. I., I. 44); also the synthetic nature of the sentence. See note to B. I., I. 30. Law: A. S. lag (law). In the Teutonic language there is a tendency to interchange g and w. Cf. daeg, day, dawn; drag, draw, draw; A. S. sagan, Eng. say, saw. This, however, is a different change from that in the case of the Fr. g and Sax. w in war and guerre, &c. So strong was this tendency at one time (note the time) that we find...
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... thus pursue... note the

18. PEARCE'S... for... with... success.

20. What of merit... On merit is... the... is... "by."—Ct. B. 1, 1. 402. See also note to B. 1, 1. 25.

21. Achieve. Fr. achever; Lat. ad, causis, "to bring to a head."

22. Established. O. Fr. establir. Lat. stabilis; N. Fr. stahler. See Note to H. 1. 775. In imitation of the Lat. M. omits the obj. of established.

24. Fied. A. S. gidan, gided (to pay); Ger. gelt; in Eng. guild (a company where payment was made for its support); also gold. Note change of g to y. Cf. may from A. S. magan, &c.

Happier state. Happier than the state before the acquisition of additional dignity or honour, increase of happiness being supposed to accompany increase of dignity.

25. But who, &c. A question of appeal, and equivalent to the negative declarative sentence. "No one here will envy," &c. The speaker appeals to the judgment of his audience on the point, as if they had feelings common with his own. (Annalgesia.)

28. Thunder. A. S. thunor; thunder; Ger. donner; Lat. sinistro; Fr. tonnerre; Gr. e prásw. Cf. with this passage B. L. 1. 93. Note in both how Satan speaks of God.

43. Bulwarke. O. Fr. bullebord, "a rampart," a work made of stones (hales); Fr. bullebord (a public walk occupying the site of demolished fortifications). Bulwark is the adj. complement after the intrans. to stand, the same case as whom before the verb.

31. For which to strike—an idiom. Ellipsis. See note to B. L. 1. 474.

32. Observe the Ellipsis here.

33. None, whose portion, &c. An Ellipsis for: "There is none (1) whose portion of present pain is so small (2) that with an ambitious mind will covet more." Clause (2) is adj. to none modified by clause (1). We should have expected instead of the constr. in (2) "that... with," &c. Observe that to be parallel in constr. with none whose, &c. covet more; the clause for some mere will claim, &c., should be: "for (there is) none sure (that) will claim," &c., and some have proposed to treat it in this way; but there is no need for assuming a similarity unnecessary to the sense.

35. Covet. O. Fr. covet; N. Fr. convoler; Lat. cupidus, from cupid (to desire).

36. What figures here? See note to B. L. 1. 45.

37. More than, &c. More adj. to advantage. Can be his no subject expressed. This is idiomatic in Eng. after than in contr. like that in the text. We often supply the expletive there, e. g., "more than (there) can be," &c. A subject can, of course, be supplied from the preceding context—"than (advantage) can be (much) in Heaven.

38. Explain of old.

39. Note the order of the words. (Arrisrómphé—repetition of words in inverse order.)—Cf. B. L. 1. 666, 667. Observe the ANTAN.

41. "And now we do debate by what best way (we may claim it) whether (we may claim it by a way) of open war." &c. Whether, a con. co-ordinate alternative, anteced. to er. What should we now say for what best way?

42. Whom—"whoever;" the omission of the antecedent makes it more indefinite. This use of the rel. shows a trace of its old interrogative nature.
"In early English who was the masc. or fem., and what the neut. interrog. (or used as the indef. rel. who-so, what-so), that being both demonstr. and rel., except in the oblique cases. Cf.

"O now who will behold
The royal captain of this ruined band?
Let him cry "Praise and glory on his head."—Henry V., iv.

This may easily become "now let him who will behold," &c. When who is = "whoever," it generally precedes the antecedent clause, thus exemplifying the transition stage. Another effect of this arrangement is to make the rel. emphatic.—After Anson's shakes. Gram.

48. "In the following speeches M. intended, doubtlessly, to represent poetically three very common types of human statesmanship. Some men, in emergencies, take the Moloch view of affairs, which recommends boisterous action at all hazards; others take the Belial view, which recommends altho' and epicurean acquiescence; and others the Mammon view, which believes in material industries and the accumulation of wealth. The angels in the council are evidently inclining to Belial's view, or to that as modified by Mammon, when a greater statesman than any of the three strikes in with a specific plan of action, not vague and blustering, like Moloch's, but subtly adapted to the exigencies."—Masson. It will be observed further that the speeches of the different angels are in complete accord with their characters as developed in B. I. Moloch there is "horr'd King, besmeared with blood of human sacrifice, and parents' tears," here his "the strik'est and darest spirit that fought in Heaven," is rash, daring, desperate and revengful. "There is a decided emphasis in the arguments and sentiments, an eloquent dogmatism, as if each person spoke from thorough conviction—an excellence which Milton probably borrowed from his spirit of partizanship, or else his spirit of partizanship from the natural firmness and vigour of his mind. In the aspect Milton resembles Dante (the only modern writer with whom he has anything in common), and it is remarkable that Dante as well as Milton was a political partizan."—Havelitt. See note's to B. I, II. 17 and 992; also Introduction.—Critical COMM., XII.

46. To be deemed; pred. compl. of was, which = "had been." The use of the past indef. here and in fought, l. 45, must be regarded as AGRISTIC; for in Gr. it was allowable to use the aorist for the p. perf. when the time marked was obvious from the context.

47. Constr. "(He) cared rather not to be at all than [he cared soon (i.e. restless to) be less."—Cf. Mason, par. 560.

48. "He," the omitted subj. of cared, is to be understood from his (as being implied therein). With that care lost.—Cf. B. I, I. 796.

49. Note POLYSYNDETON.—What is the effect of the figure?

50. Back'd or "cared for."—A. S. recan; obsolete, except in poetry, and used impersonally in Conus—"It recks me not." The on in the modern recan is evidently a case of misspelling for the infin. ending an. Thereafter may mean (1) "after having stood up," or (2) "in accordance with this character."


52-54. Or implies an afterthought. The grammatical structure of the beginning of Moloch's address brings out his character. Note the pithy, abruptly uttered conclusion, "My sentence is for open war," which he enunciates before his argument. See note to B. I, I. 28.

55. Linger. What form? Give other similar forms. To ascend = "for ascending."

56. Nuptiess. Nom. after sit; same case as rest. For their dwelling place.—For for, cf. note to l. 14. Give the force of the possessive Heaven's.
NOTES—BOOK II.

60. Cf. B. I., l. 124. Who; anteced. him implied in his. See note to B. I., l. 113.

60. The preceding passionate question (Enorisis) is designed to rouse the angry feelings of his audience, and make them averse to the counsel of those "who sit contriving." No is to be passed as a NEGATIVE SENTENCE WORD.—See Grammar.

61. Cf. note on l. 175, B. I. Observe also the effect of the letter r in this passage. R is sometimes called the canine letter, from the resemblance its sound has to the snaring of a dog. The ONOMATOPEIA is in perfect keeping with Moloeh's savagery. Armed is attributable to the unexpressed subj. of the infin. to force, which latter it also extends. The constr. will be seen in this form—"Let us rather choose that we armed, &c., should force," &c., or "for us armed, &c., to force."—Cf. B. I., l. 153. The subj. of to force is idiomatically omitted, being evident from the context. Hell flames and fury—(1) a HENDIADYS for "with the fury of Hell flames," or (2) there is a EXCEMIA in armed, which is used in a literal sense with Hell flames and a metaphorical one with fury.

64. (1) "When he shall hear infernal thunder meet the noise of his almighty engine." As the infinitive clause is put first (HYPERBATON), our idiom requires the insertion of to, which would be unnecessary in the ordinary form. Thunder to meet will thus form a complex obj. of hear. Or (2) to meet may be a FRENCH Constr. for "come to meet," in which "to meet" is gerundial. Prometheus, in P. Vinctus, makes a similar threat when he speaks of "an invincible portent who shall invent a flame more powerful than lightning, and a mighty din that shall surpass the thunder." A good many traits in the character of the daring rebel against Jove have been worked into those of the Miltonic fallen spirits.

65. Engine. See B. I., l. 750.

66. Trace the meaning of for in this passage.—See B. II., l. 14.

67. See B. I., II. 82 and 63; also l. 172. For black fire and horror shot cf. armed with Hell flames and fury, B. II., l. 61.

69. Mixed with = "confusedly filled with or enveloped in."

"At domus interior gemitu, miseroque tumultu
Miscetur."—Ad. II. 486.

Tartarean. In Homer, Tartarus is as far below Hades as Heaven is above the Earth. Later writers use it as synonymous with Hades, the abode of wicked spirits.

70. His own invented tortures. ALLUSION to instances of the inventor of a machine for torture being himself the first victim. A familiar example is that of Perillus, who was the first to be burned alive in the brazen bull which he had invented for Phalaris, the tyrant of Agrigentum, in Sicily. Cf.

"That we but teach
Bloody instructions, which, being taught, return
To plague th' inventor."—Macbeth, I. vii. 8-10.

Is there anything peculiar in the composition of perhaps?—Account for the s.

72. Either wing is used for "flight," or, better, the epithet upright has been transferred from to scale to wing. What figures?

73. What does such imply in the previous context? For behinh, see MASON, par. 517. 2. Drench; A. S. drench = "a draught," "a large dose of medicine poured down the throat." Shew its full force here. What form?

74. That forgetful lake.—Lethe = Gr. λήθη (oblivion), a river in Hades, a draught of whose waters produced oblivion. Cf. B. I., l. 266. Note the active force of sleepy and forgetful. The adj. expressing the effect is used for that signifying the cause. Cf. our "pale death," &c.
77. **Proper** = Lat. proprius (peculiar). According to M.'s notion of the physical nature of angels, they are not affected by gravitation; so that the rebel crew had not really *fallen* through Chaos to Hell, but had been driven down "with compulsion and laborious flight."

77. **Adverse** = "at variance with our nature."—Trace the meaning. Account for the number of *s*. Cf. B. II., l. 14.

Who but felt—"who (is there) who did not feel;" but, when used for "that not," is called the **Negative Relative**. The word is really a conj., the expression being an elliptical one—"who is there but he felt," and such forms actually occur in early English; but being—"unless" *of late.—

"With DETERMINATIONS of Time, of should denote the time from the point of time named. Yet in modern language, where *of* seldom appears with a notion of time, the reference to the starting point is obscured, and, as often with the Fr. *de*, the activity is transported to a tract of time."

Thus, "of a winter night," which should properly mean "from a winter night," = "during winter nights;" *of old* = "in the olden days;" *of late* = "in late days." The curious expression (Mark ix. 21) of a child="from childhood days," shows the expression in its original force. In all such constr. the *of* had at first its radical meaning of "separation or removal in this sense here.

80. **Woe** = Depend. interrog. adjective.

82. **Event** = Lat. eventus, "result."—Cf. B. I., l. 184. *Should provoke.*—Periphrastic subjunctive. Possibly *provoke* has a reference to the meaning of Lat. *provocare* (to call forth, to challenge).—Cf. B. I., l. 25.

83. **Our stronger.** Used as a noun.—Miltonic usage: May find.—May here denotes "possibility."—What mood?

85. Observe *worse way* and *worse destroyed*, and cf. ll. 39, 40, B. II. *To be destroyed*; gerund infin. depending on *fear*. Constr. "What can be worse (than for us) to dwell here, driven (qual. omitted subj.) of to dwell;* cf. B. II., l. 61) out from bliss, condemned to utter woe in this abhorred deep, where," &c.

87. *For utter*, cf. B. I., l. 2. *Woe*—A. *woe*; Lat. *vaec*; Gr. *obal.*—Some regard it as from the same r. as *worse* and *worst*. See Fleming's Analysis for *worse* and *worst.*

88. **Exercise** = Lat. *exercere* (to torment, to punish). Speaking of a man who is worried by anything, we still say, "He is very much exercised." *Without hope of end.*—Cf. B. II., l. 186.

89. Vassals of his anger.—It has been proposed to substitute vessels for *vassals*, in imitation of the scriptural "vessels of wrath fitted to destruction;" but as "servants to do what he in his wrath may command" suits the context, and is the natural meaning of the expression, the change is unnecessary. Besides, *vassals* carries out the idea that evidently pervades the minds of the fallen angels: *Cf. B. I., ll. 149, 150; B. II., l. 252.

Scurvy: Fr. *escouroy*; Lat. *escoria* (sc. scutia) from ex (off) and corium (leather or skin).

93. The Ghost in *Hamlet* speaks of his "hour" of torture (v. 1.); and "torturing hour" occurs in *Midsummer Night's Dream* (v. 1.)—Brown.

92. Explain the *Allusion* here: *Cf. B. I., l. 795.*

93. "We, more destroyed than thus, should be quite abolished and (should) expire." What grammatical irregularity in the use of *expire*? Express the condition of his Hypothetical sentence: *Than thus.*—Completed from the previous context, this would be, "Than (to be) thus (would be to be much destroyed)," subord. adv. of comparison to *more*. 
94. What doubt, &c. — what, an obj. of closer definition; adverbial to doubt; = our “why.” — Cf. Lat. quid. Incense. — Give the exact force, after reading l. 96.


97. This essential = “this existence.” — Cf. B. I., 1. 425. — Notice how extremely fond M. is of this idiom. Cf. I. 33 above.

98. Constr. “Far happier than (for us) miserable to have eternal being (would be happy).” Happier qualifies the state expressed in the previous context — a sense construction. In Mod. Eng. we should say, “Which (condition of matters) would be far happier than for us to have eternal being and live in misery.”

101. At worst on this side of nothing; i.e., “On this side of extinction” — “almost utterly destroyed.” For nothing, cf. I. 97. For the omission of of, cf. the compound in “beside him.”

102. To disturb. — Gerundial infin. depending on, and adv. to, sufficient.

103. Alarm, literally means “a call to arms.” It. arma. In Macbeth and other Shakespearean plays the alarums are trumpet calls to arms.


105. Is this clause co-ordinate or subordinate? Is which restrictive or continuous?

106. Frowning — a participial extension of ended, qualifying also He. Denounced = Lat. denuntiare (to announce threateningly).

108. Humane = Lat. humanus (refined).

109. Person has probably a covert reference to “all was false and hollow.” Lat. persona (a mask, a character).

110. His tongue dropped manna, — Exod. xvi. 31: “And the taste of it was like wafers made with honey.” — Cf. also Iliad, I. 249:

Τοῦ καὶ ἀπὸ γλῶσσης μέλιτος γυλείων πέντε αδόν.

Could make the worse, &c. — This is what the Sophists professed to be able to do. The σοφισταὶ (Sophists) were originally those who gave lessons at Athens in art and science for money. The earlier Sophists cannot be regarded as having being guilty of more than a false display of rhetorical power, but they gradually turned into perverters of the truth. In this character they were attacked by Socrates, Plato, Aristophanes, &c., and their profession fell into disrepute. — L. & S. Gr. Diet.

114. Dash = “cast down violently.”

118. Belial’s speech is in accordance with the description given of him in B. I., 1. 490. “Than whom a spirit more lewd fell not from Heaven,” and “he reigns in luxurious cities.” Here he is timorous, slothful, and cowardly, preferring to be miserable rather than “be swallowed up in the wide womb of uncreated night, devoid of sense and motion;” but his thoughts are so expressed as to fully justify his description in II. 109-118.

Accent = “mode of speaking.” — Cf. “a foreign accent.”

120. For a similar constr., cf. B. I., 1. 161.

121. Reason. Nom., after was urged. Fr. raison; Lat. rationem. Account for the change of ti into s. Main, rt. of may (A. S. magan; Lat. mag-num) — originally (as now also) “strength,” “the chief part;” hence the adj. force.

123. To cast ominous conjecture = “to throw foreboding suspicion.”

Success: cf. B. II., 1. 11.


125. In what excels = “in what (he) excels in.” — Account for the Ellipsis. — Note the effect of supplying the si.
137. Cf. B. I., 1. 106, and B. II., 1. 120. Scope; Lat. scopos; Gr. σκοπεως (a mark at which one looks), from σκοπεω (to view): hence "as the object of all his designs."

138. Passage. Cf. B. I., 1. 761. Watch, from wake.—What form?

139. Impregnable. Fr. imprenable; Lat. in (not), prehendere, prendere (to take). Account for the g in the Eng. form. See Philology Primer, Chap. II.

Bordering deep. "On the Deep (Chaos), that borders on Heaven." See B. I., 1. 526. Border; Fr. bord; A.S. bord. By Metathesis (transposition) we get the Fr. broder (to put a border on); hence Eng. embroidery.

140. Obscure wing. SHAKESPEARE sometimes accents obscure in this way. Cf. "the obscure bird."—Macbeth. Note the transference of obscure to wing. (Hypallagy.) But see note to B. II., 1. 72.

141. Scout. O. Fr. escoit and escoitter; N. Fr. écoutier (to listen); Lat. auscultare. Quote other Eng. words in which an initial s represents a lost syllable.

142. Could we break—"(though) we could break."

143. Blackest insurrection. See above, 1. 67. Note Antithesis here. Confound.—Of the idea in mixed, 1. 60 above.

144. Sit unpolluted. An answer to Moloch's threat in II. 60-70. Would—"substance." For etymo. see B. I., 1. 706. Some take it as—"soil."—Criticism.

145. Stain, for distain; O. Fr. destaindre (to take away colour); N. Fr. d'eiindre; Lat. die (away) and tingere (to dye). Cf. above, 1. 133, and B. I., 1. 556, etc.

146. Her mischief—"the mischief done to it." Her.—See note to B. I., 1. 176. Mischief: O. Fr. meschief,_mEYIf; mes = Lat. minus (less—without), and chef = caput (head). Apply the Law of Extension. Purge: Fr. purger; Lat. purgere = purum agere (to make pure). The boser fire.—What has suggested this to Belial?

147. Thus repulsed qualifies us—implied in our.—Cf. 1. 59 above. Expand into a conditional preposition. M. may have intended thus repulsed for an abs. constr., we being understood. Victorious.—The student will observe how in his compressed and pregnant style M., as here, makes one word do duty for a sentence.—See Introduction—Critical Comments, XV.

148. Note the Onomatopoetic effect of flat. Cf. a similar idea in Goldsmith's "One sink of level avarice." The letters p and t are sometimes used at the end of words to represent an abrupt or interrupted action. It is impossible to dwell on these letters, so that in the word they are used has a sudden and sharp termination.—Cf. B. II., 1. 933.

149. Note the emphatic repetition (Epizeuxis) of that.

150. To be no more. A noun, infin. phrase in app. to, and explanatory of, that. Note the Ammoniosis.

151. Show that we have here an example of Constr. Louche.

152. A reference to the boundless domain of thought. Note the force of wonder.

153. To perish. An adv. inf. of Purpose—has no subject expressed, so that swallowed, lost, and devoted refer to who, the subj. of would lose. See note to B. I., 1. 61. For a similar sentiment, cf.

"For who, to dumb forgetfulness a prey,
This pleasing anxious being ere resigned:
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind!"

GRAY'S Elegy, 11. 85-89.
150. *Uncrushed* — "not produced by creation."

151. Cf. with the preceding passage the quotation in note to B. II., l. 600.

152. Let this be good. Imper. in form, but in effect adv. of condition. This—what?

153. "Or (whether he) will ever (give it)."

155. Let loose his ire. *Loose* (see i11. 600-601), is sometimes used to indicate the relation of such objects to their verbs; thus, since *let loose* is nearly "loosen," *loose* is regarded as internal in reference to the act performed on *ire*. The relation of *rap* in "He hit him a rap," may be explained in the same way, *rap* being the internal object. Cf. Curtius' Greek Gram., par. 191, and note to B. I., l. 22.

156. Belike. Adv. to *through*—unaware. "Probably through weakness (—inability to restrain himself) or without head (—without knowing the probable effect of his act)." (Irony.)

159. *Endless*. (1) Adv. used for adv. (enamalage); probably in imitation of Lat. and Gr.; or (2) adj. to *whom* being used for another sentence, like victorious in B. II., l. 142. Expand. Note order in the passage in the Text. What figure?

162. "What can we, doing whatever (—whatever we may do), suffer more (—in addition), what can we suffer worse?" Note the frequent *EROSION*—Observe in this line the HYPERMETRICAL syllable.

164. "Is this—sitting thus, consulting thus, (being) thus in arms—worse then?" *Sitting, &c.* are gerunds in the nom. EXPLANATORY APPositives to this. Note the CLIMAX in *in arms*.

165. What! (was it not worse) when, &c." Amain—"with impetuous speed." Prefix *a* and *main.*—See B. II., l. 121. M. here spells *struck* *strokes*.

166. *Afflicting*. Used in the sense of the Lat. *afflicere* (to damage or ruin).

168. Give the meaning of *wounds*. What figure? Force of those?


171. *Sevenfold*. A common Hebrew scriptural multiple. What were the Lat. and Gr. equivalents?

172. Note SYNTACTICAL CONVERSION. *Plunge*: Fr. *plonger*; L. *plumbicare*, *plumbum* (lead).—See B. II., l. 933.—Note the ONOMATOPOEIA.

173. *Interrited*—"that has ceased for a time." Trace the meaning. Is vengeance personified here, or is his used for *his*?

174. Red *right* hand. Cf. *rubente dextera*.—Hor. Od., I. 2; used with a reference to the reflected glare of the lightning, with which M. arms the Almighty. *Jove* was represented in ancient statues with a thunderbolt in his right hand. Cf. "The thunder winged with red lightning," B. I., l. 175. Note the diff. forms of conditional prop. in the preceding passage.


177. Does he mean horrors which were impendent when he spoke, or horrors which would become so?

179. Note the SARCASTIC use of *glorious*.

180. Cf. "*Turbine corripit scopulique infictus acuto*."—Aen., I. 45. Although no doubt M. has Virgil’s language in view when he wrote, he may have alluded to the fate of Prometheus, who, by the order of Zeus, was chained to a rock in Scythia. Various passages in Bolla’s address suggest parallel ones in P. Vinctus.
181. The phrase each—eyes of hopelesness and an absolute constr., the whole expression forming a complement of shall be hurled. Just as in "The letter came safe," safe expresses a quality of letter after the act in the pred. is over, so the phrase each—eyes of hopelessness expresses a quality of what after the act in shall be hurled is completed. The expression is classical, and not English idiom. Present usage would resolve it into separate props. Transfixed and sunk qual. each; and over each, and is a complement of such—"sunk wrapped in chains; sport and prey bear a similar relation to transfixed. Cf. "repellis iniqua ventis."—Aes. VI. 75.

182. Review—"torturing;" for this meaning seems to suit the context. A. S. versus (to stretch); Lat. repers, &c.

184. Coward—"to become familiar with." Note our conversants.

185. Observe the emphatic repetition of the prefix in. Cf. "Inhonestis, unanointed (another reading, "disappointed"); unannealed." Similar passages are to be found even in classical writers. Cf. ὑπονόησα, ἀνατριβότα, ἀποθέων virgin, Antig. 1071 (quoted in Clarence Ed. of Hindu). Cf. also Goldsmith's "unenvied, unmolested, unconfined" (Deserted Village, l. 233); Burns "unheard, unvisited, unrelieved" (Lament); Scott's "unwept, unhonoured and unsung," and Bronte's "unknotted, unconfined and unknown." Un-re-prieved (Lat. specere); un-re-prieved (Fr. procé;—Lat. procere); unreplied, &c.—all refer back to each.


Cf. also l. 39, B. II. Observe that a Climax is reached here.

187. (G. I. 41 above.

188. Dissuades—Lat. dissuadere (to advise against). Can—"can do." Cf. l. 999. B. II. Explain etymologically.

189. What is the force of with here? Deceive—Mood?

190. Account for the repetition of view.

191. Cf. "He that sitteth in the heavens shall laugh: the Lord shall have them in derision."—Psalm xi. 4. These are motions—"the ordinary form. These motions of ours." Cf. "This our present act."—L. Cusar, iii. 1., and P. Z., B. I., 146.

193. "By (=according to) my advice, it is) better (to suffer) these than (to suffer) worse." By my advice, a complement of the sentence better these than worse.

200. "Our strength is equal to suffer (= capable of suffering) as (it is) to do, nor (is) the law," &c.

201. Was resolved—subjunctive form "were resolved"—an imitation of the Lat. use of the subj. in a Hypothetical sentence, to give greater Reality to the Apodosis (consequence).

202. 1) Contending—"since we are contending," a part qualifying we (understood); 2) what might fail (being) as doubtful—absolute causer. Both (1) and (2) extend the predicate was resolved;—(2) might also assume this form—"(we being) as doubtful," &c.; what might fail being obj. of CLoseH DEE.

204. "I laugh when those who are bold and venturous at the spear— if that fail them—think (from) and fear what yet (= nevertheless) they know must follow—to endure," &c. To endure, &c., a noun infin. phrase, in app. to the noun clause preceding.

207. Cf. l. 115, B. I.

218. "Our Supreme Fee may in time much reatt his anger, and satisfied with what is punished (= since he is satisfied with what punishment we have already received) being thus far removed (may) perhaps not mind us, not offending (as we do not offend him)." What is punished, a Lat. idiom, what being a kind of cognate subject. Scan this line.

219. *Whence* — "and then" — also a Lat. idiom. Cf. the use of the relative in l. 209. Observe then, in l. 215.

214. *Stakes.* What form?

219. Familiar and void — adj. complements of the completed predicate, qualifying essence, the subj. of will receive. The sentence is a characteristi cally condensed one. Cf. B. II, l. 120. Expanded, it would be, "Will receive the fierce heat, having become familiar with it, and suffering no pain." Another mode of punctuation omits the semicolon after pain, so that void qualifies horror; but this is inferior. Void: O. Fr. void; N. Fr. vide; Lat. videmus (deprived of). The French doublet is vider. The rt. id or void is found in different forms in Lat. (videre); Gr. (ideo); Ger. (wissen), and Eng. from the Saxon (wet, wait, &c.)

221. Besides what hope, a Latinism for "besides the hope which." For constr., cf. l. 84, B. I. Name the figure here.


224. "Since our present lot appears for happy ( = as a happy one) though (it is) but (= only) ill — for ill ( = as an ill one) it appears not worse." For for happy, cf. l. 14 above. For ill is a complement of the whole sentence, "It appears not worse."

According to another mode of punctuation, a comma is placed after appears for happy (as regards being an ill one), though (it appears) only ill for happy (in comparison with being happy).

226. Garb = "external appearance," "mode of dress." Cf. "What Denham says with great felicity of Cowley may be applied to Milton: 'He wears the garb but not the clothes of the ancients.'"—MACAULAY's Essay. Also justify Macaulay's estimate of M.

227. *Ignoble.* Does the g belong to the root or to the prefix?


234. Argue = "proves." Lat. arguer (to prove). The rt. arg. means "bright," hence argentum (the bright metal — silver) — arguer, "to make bright." Vain of hope. Adj. to the former; equivalent to meaning to "which is vain to hope," or "since it is vain to hope for it."


240. "How proper is that reflection of their being unable to taste the happiness of Heaven were they actually there, in the mouth of one who, while he was in Heaven, is said to have had his mind dazzled with the outward pomp and glories of the place, and to have been more intent on the riches of the pavement than in the beatific vision."—ADDISON. Cf. also l. 262-278, B. II.

Humble. For constr., cf. l. 181. Fr. humble; Lat. humilis. Account for the EPITHERIAL b (inserted in the middle of a word). Pronounce without the b. Cf. also chamber, from camera. See Ely. Primer, Chap. I.


245. What figure? Ambrosia, Gr. αμβρόσια (immortal), was, according to the Greeks, the food of the gods — and sometimes the drink, though the
latter was generally called nectar. It was supposed to confer eternal youth on those who partook of it, and was also used as an unguent. Cf. "Ambrosia, his dewy looks distilled." *Ambrosia* = "consisting of ambrosia," "delighting the senses," and as here, "delicious." *Odors*, cognate object.

His altar breathes ambrosial flowers.—There is either a *Zeuma* in breathes (in *Zeuma* a verb, &c., applicable to only one clause, does duty for two); or, better, flowers is used by *Meronymy* for "the scent of flowers," "breathes meaning "to emit" or "exhale." It has been proposed to read from *ambrosial flowers*; but licenses similar to the one in the Text are not unusual in poetry. Cf. the full form in

"Air, vernal air,
Breathing the smell of field and grove, attune
The trembling leaves."—B. IV., II. 264-266.

247. Note that the suffix *some* is not our pron. *some.


249. "Let us not then pursue (= follow = sue) with a view to regain (pur) our state of splendid vassalage—(a thing) impossible by force, unacceptable, though in Heaven, (if) obtained by leave."

250. Vassalage. Cf. I. 90, B. II. *Vassal*: Fr. *vassal*; L. *vassalis* from *vassus*, of Celtic origin. *Kymric* *gwaes* (a servant). Cf. *valet* = *valet*; also *vassal*. For interchange of *r* and *s*, see *Et. Primer.

251. "But rather (let us) seek our own good from ourselves, and from our own (= by means of our own) (1) good or (2) resources (let us) live to ourselves (= apart from all others, free and accountable to none—though in this vast resea (i.e., even with this drawback)—preferring hard liberty," &c.—Criticis the morality of these sentiments. What meanings may be assigned to vast?"


What change would modern usage make in this line? Account for the form in the Text.—Note the derivation of *prey*.

253. In what place see &c.—Thesis (the division of a compound word by the intervention of one or more words).

254. Quote other passages in which M. adopts the order of words in the Text.

255. The imagery of this magnificent passage is borrowed from the Bible. Cf. Ps. xviii. 11-13, and xvii. 2; 1 Kings viii. 12; Rev. iv. 5; 2 Sm. xxii. 12. Observe how aptly M. expresses the *onomatopeia*.


257. *Wants not* = "is not destitute of;" = Lat. *agere*. Her.—See Note to B. I., l. 176.

258. Cf. note to l. 240, B. II.


261. *Needs* = "of necessity."—Note *se* = "of." Quote similar forms.

262. *Sensible* = "sensation." One of M.'s favourite idioms.

263. How we may best compose, &c.—A noun clause objective after to consider understood, which is implied in, and explanatory of, *counsel*.

264. *Compose* = (Lat. *componere*) "allay." *With regard of* = "taking into account."

265. Read B. II., II. 35-42, and B. I., II. 645-662. Has the debate so far been in accordance with Satan's scheme? Why does M. represent Belial as the next speaker? Compare the advice given by Bellal and by Mammon, and account for the effect of that of the latter.
NOTES—BOOK II.

284. For this simile M. is indebted to Homer (Il. ad. II. 144) and Virgil (Aen. X. 93). Note how admirably M. adapts it to illustrate the effect ofMMon's speech.

285. All night long. Long, an adverb to all night. This post-positive long appears in some Teutonic languages as an accusative (denoting duration) and prepositional adverb, and is used to emphasize uninterrupted duration throughout an extent of time—After Marten. The phrase is approximately equivalent to "all night throughout the whole duration;" or, as we may say, "all night from beginning to end."

287. The adversative particle is omitted, now indicating the contrast. Lati, an onomatopoeic word.

288. O'erwatched = "who have kept watch too long," and are consequently "tired out."

289. Pinnace. Fr. pinnace; Lat. pinus. See note to B. I., I. 296.


291. CS. In B. VI. we have an account of the battle of the angels, Satan and his legions on one side, and Michael, "of celestial armies prince," and Gabriel, "in military prowess next," on the other. We learn also that Michael's sword

"Smote and fell
Squadrons at once: with huge two-handed sway
Brandished aloft, the horrid edge came down
Wide wasting."

In the single combat between Satan and Michael, the latter was victorious. The Messiah, who completes the rout of the rebellious angels, rides in

"The chariot of paternal Deity,
Flashing thick flames."

"In his right hand
Grasping ten thousand thunders."

295. "And desire (wrought) no less (within them) to found." &c.

297. Scan this line. What is unusual here?

298. Is it "emulation opposite to Heaven," or "might rise opposite to Heaven?"


300. See Mason, par. 282, and note to 1. 678, B. II.


302. The peers of England are called "pillars of state" in Shakespeare (3 Henry VI., I. 1.)—Brownie. The metaphor has become very common.


308. Atlas. M. refers to Atlas, the Titan, who made war with his brothers on Zeus, and being conquered, was condemned to bear Heaven on his head and hands. The myth seems to have arisen from the idea that lofty mountains support the heavens, and occurs in various forms in old writers.—Smith. The magnificence of this description of Satan is unsurpassable. Contrast M.'s conception of Satan with others you know of.

309. What is meant by audacious?"
310. Note the IRONY in the use of these titles. In B. V. the angels are
described as

"The birth mature
Of this our native Heaven, ethereal sons."

311. Ethereal virtues. Cf. B. II., l. 15. Or these, &c. Or is — the Lat. est
—show that this is the second part of a double question, the first part
not having the interrogative form.

312. Style. Fr. style; Lat. stylum; Gr. στυλον. The style (or stylum) was
the iron pen, pointed at one end and flattened at the other, with which
the Romans wrote on their wax-covered tablets. The word came to mean
"manner of writing," our "style;" hence, generally, "mode of expression;" and also "the phrase by which anything is formally designated;"
"a title."

314. Here to continue, &c., is explanatory of so. Note the order of the words—sometimes called ANTISTROPHE. Cf. B. II., l. 38. Why does M.
repeat here?

315. Doubtless is IRONICAL. The clause while we dream, &c., is (1)
adverbial of time to build in l. 314—doubtless being parenthetical and used
interjectionally, and there being a semicolon after empire; or (2) it is ad
verbial to a clause understood after doubtless, representing this idea, e.g.,
"This to be done," or "This is to happen."

318. To lile. Gerundial infin. adj. to retreat, the relative notion "in
which" being omitted.

320. "But (our dungeon in which) to remain in strictest bondage—though
so far removed (cf. B. II., l. 254)—under the inevitable curb, reserved
his captive multitude." Our dungeon in which to remain, is for "the
dungeon which we are to remain."

323. Multitude. The complementary obj. after reserved which qualifies
us, implied in the previous scene. See l. 330. Reserved his captive
multitude in this clause corresponds to banded against his throne, in
the preceding one. Observe M.'s compressed style. See Introduction—Cri
tical Comments, XV.

31. Isaiah xlv. 6: "I am the first, and I am the last; and beside me
there is no God."

329. What = Lat. quid (why).

330. Determined = "assigned us our position." Literally—"marked out
our limits." Trace its present significations.

331. An abs. constr. None is often united attributively with a preceding
substantive. The preservation of the full form in such cases rests upon
the sharper accenting of the word, partly from grammatical and partly
from rhetorical necessity.—MANTZEN.

A compound of a verb and a complimentary adjectival—Explain.

333. But custody severs. This use of but (see also l. 330), which apparently
marks an exception to something of a different kind from what follows it,
may be an imitation of a similar Lat. constr. with nisi. The evident
intention, however, is to show strikingly the Antithesis by putting in the
form of an exception what is really a contrast.

336. To our power. Cf. to in "He spoke to the best of his ability:" also B. L., l. 24. Trace the radical meaning of to in this constn. See
Mason, par. 294.

337. Reluctance = "resistance." Lat. reluctare (to struggle against).

338. Plot. Short form of the obsolete complect. Fr. complect; Lat. comple
ctum (lit. something folded up). For instances of a similar tendency,
ct. bus, van, cab, &c. Plot or plat (platform) is from the same rt. as flat;
NOTES—BOOK II.

Gen. platt; Gr. χλόαν-υγ. The radical meaning is "level," in which sense the early English platt is used. See Graeme's Law.

The root is in which sense the early English platt is used. See Graeme's Law.

340. "In doing that in suffering which we feel most." What—"that which" in function only.


344. Ambush Fr. embuscade; Low Lat. emboscate (to entice into the woods). Lat. boscus (bush); Fr. bosc; O. E. bos, bush; Eng. bush.

345. "There is, I think, something wonderfully beautiful, and very apt to affect the reader's imagination, in this ancient prophecy or report in heaven concerning the creation of man. Nothing could show more the dignity of the species, than this tradition which ran of them before their existence. Virgil, in compliment to the Roman commonwealth, makes the heroes of it appear in their state of pre-existence; but Milton does a far greater honour to mankind in general, as he gives us a glimpse of them even before they are in being."—ADDISON.

346. Fame. See B. I., I. 651.

347. Can the seat be happy? What figure?

349. To be created. Pass. gerund. infin., attr. to race;—Lat. participle in -tus.


355. Copulas omitted. Mould, cf. B. II., I. 139. Note that How, Where are depend. interrogatives. "What creatures inhabit (= live) there, of what mould or substance (adj. phrase) (they are), how (they are) ended, and what their power (is), &c. how (they may be) best attempted, (whether) by force or subtlety." Attempted = "made trial of."—Cf. B. II. I. 404.


364. Sudden. A. S. sodan; O. Fr. soudain and soudain; N. Fr. soudain; Lat. subitus, from sub (under) and ire (to go). Trace the metaphor.


367. Puny. Fr. puniit; O. Fr. puniit = Lat. postnatus (born afterwards); hence, as here, "of later origin."

In reference to inferior judges, the technical word is still spelt puniit,—Account for this. SHAKESPEARE uses the word in the same sense as our puny. Trace the mod. meaning.


371. How would this differ from common revenge?

374. Pariahs = part and takers.

375. Original—(1) "originator," or (2) "origin." Faded. Fade = Fr. fade; Lat. rapidus (flat or tasteless; having no scent). An O. E. form was fade. Cf. Fr. foids, from Lat. vicem. The strengthening of v into f is unusual, and was due more to Latin than French influence. Whose words are faded so soon?—Cf. B. II., II. 607-609 and note to I. 609.

376. Advise—"counsel;" Fr. avertis. Cf. "lay hand on heart; advise" (ROMEO and JULIET), and use of advice for consideration in Henry V., II. II.

377. "Or (it) to sit, &c. (be better)."
379. "Baalzabub, who is reckoned the second in dignity that fell, and is in the first book the second that awakens out of the trance and confesses with Satan on the situation of their affairs, maintains his rank in B. II. He acts as kind of moderator between the two opposite parties, and proposes a third undertaking, which the whole assembly gives into. This he grounds on a project devised by Satan, B. I., ii. 450-655. The reader may observe how just it was not to omit in the first book the project upon which the whole poem turns, as also that the prince of the fallen angels was the only proper person to give it birth, and that the next to him in dignity was the fittest to second and support it."—Addison.

379. See B. I., 1. 650-659.

384. Spite. For etymo. cf. plot, 1. 336 above. Done all. For order, cf. 331 above.

385. How did it serve in this case?

387. Please. O. E. pleasen; O. Fr. pleistir; N. Fr. pleatre, and the noun pleistir; Lat. placere. States here—"the principal persons in authority," which meaning it had in O. E. Also, "a person of high rank." Account for the existence of the doublet estate.

391. Synod. It is noticeable that M. in describing the Council of the fallen angels uses ecclesiastical terms—possibly with intent. Account for this from his life.—Cf. B. I., 1. 795.

392. Which is CONTINUATIVE.


Possibly it may here be a verb, to being omitted before re-enter.

399. Orient. Cf. B. I., 1. 546. From the description of Satan's approach to the Earth in B. III., neither he nor the fallen angels could have known at this time of the existence of the Sun. Does brightening mean "making bright" or "becoming bright?"—Note the CONTRAST.

402. Breathe her balm. Cf. B. II., 1. 245.

403. Search. O. Fr. chercher; N. Fr. chercher; L. Lat. cercare, cercare, from cercum (about), Lit. "to go about." Cf. "Fontis ogena cerro circro sonantia lympha."—Propertius.

404. Tempt—"endeavour to travel through,"—"attempt," which in mod. English has often a PREGNANT force, Cf. "to attempt his life," for "to attempt to take his life," "to attempt to make a journey," and even in good writers, "to attempt the enemy's camp." Wandering feet.—Cf. B. II., 1. 148.

405. Reconcile the associated use of the expressions, unbottomed and abyss.—Cf. B. II., 1. 947.

406. Palpable obscure— the scriptural "darkness that may be felt."-

407. His unouch way—"his unknown way." Unouch—un and ech, from omen (to know). M. uses it in the modern sense also. Cf. Thus sang the unouch swain.—Lyricidas; where it may have either meaning.


"Sorbet in abruptum fluctus."—An., III. 432.

Arrive. Quote from M. instances of similar constra. For meaning, see note to 1. 535, B. I. Note M.'s felicity in the choice of words. Cf.

"But are we could arrive the point proposed,
Cesar cried, 'Help me, Cassius, or I sink.'"—Julius Cesar, i. ii.

and

"The calamity which lately arrived you."—Evelyn.
NOTES—BOOK II.

410. The happy isle. "Not 'the Earth hanging in the sea of air,' as Bishop Newton and other commentators have supposed, for the Angels knew nothing as yet of the Earth or its environment. They knew only vaguely of some kind of starry world about to be created, or perhaps created already; and this world, the whole mundane universe as it proved, hung somewhere in Chaos between Heaven and Hell, is what Beelzebub imagines as 'the happy isle' that might be reached."—Mason. Happy. 

411. Evasion = "means of evading."

412. Sentry and sentry may be corrupted forms from sentinele; L. Lat. sentinele, which, according to some, is from sentinace, the officer in the navy whose duty it was to prevent the amount of bilgewater (sentinale) in the bottom of the ship from becoming excessive; according to others, from sentire (to perceive, to keep a look out); and again from O. Fr. sentier, Lat. semita (a path), in reference to the bottom again of the ship. It is evident that sentinelle is no derivative from sentinace, but that, if connected with it at all, it must come from the simple form sentire, which would be insufficient to account for the meaning. The choice seems to lie between sentire and semita; and as we have Sentinace, the name of a god (from sentire), and as the idea of keeping watch is the prominent one, sentire should be preferred. Stations—Lat. stationes (guard-posts or guards). Cf. II. 131-134, B. II.

413. Had need all circumspection. Had indic. form for "would have." We should now insert "of" after need.—M. is imitating a Latin idiom. Circumspection: here the obj. after the expression had need, which is functionally = "would require."

414. What is meant by circumspection here? — "and we now less (had need of) choice (= careful selection) in our suffrage," or, "we now (had need of) no less choice," &c.

415. Suffrage: Fr. suffrage; Lat. suffragium, supposed to be from suffrato (the upper part of the hind leg, or any small bone), because such bones were often used for voting. Cf. our ballot paper, ballot being from ballot.

416. Reifies—to agree with the nearer and more important subject, which is far better than to take the expression as = "The weight of all our hopes" and (of) our last hope." The idiom is classical, but is frequently found in authors of this period.—It is owing to ATTRACTION.

417. Note the abruptness—"This said, be sat."

418. Looks suspense — "his looks expressive of suspense." Awaiting qualifies the one implied in his. Who appeared—who a dependent interrogative. Appeared is apparently the simple subjunctive form for the periphrastic "should appear."

422. Dismay = dis (not) and magan (to be able)—hence literally "weakness."

423. What is the meaning of astonished here? See note to B. I., l. 266.

425. Hardy—adj. complement to could be found. Cf. its place in the active constr. So as, &c. For constr., cf. B. I., l. 644.

428. Give the other forms of monarchical.

429. Unmoved. Does this mean "unmoved by dismay" (cf. l. 420, "all sat mute, &c."), or "unmoved from his seat" (cf. l. 466, "Thus saying, rose," &c.)? Which meaning is more suitable to the context? Would there be any point in a reference to Satan's retention of his seat?


431. Demur; O. F. demurer; N. F. demurer; Lat. demorari (to delay).
432. M. has here imitated Virgil's

"Sed revocare gradum, superasque evadere a mari
Hoc opus, hic labor est."—En., VI. 128.

And Dante's

"The way is long, and difficult the road."—Infer., xxxiv. 93.

434. Conver—not from Satan's standpoint. The expression is common in Latin. See I. 425, in which conver would, from the context, be inadmissible. For derivation, cf. the idea in scutum.

435. Immiseris. With a reference to the literal meaning.

436. Ninefold. For full description, see II. 464-468, E. II.

438. These passed. An abs. constr. Pass.—Subjunct; or the clause is—"if (there be) any pass." Which is the adj.—void or profound?—Note M.'s usual arrangement, and the epithet "unnecessary" in I. 439.

439. Unnecessary night.—"night void of real being."

440. Quote other epithets M. uses for gaping wide. Wide, adj. complement to gaping.

Note the Latin synthetical constr. in this passage. See note to B. I. I. 39. Give the predicative equivalents of the attributives. Abortive—"producing nothing perfect"—hence "unproductive." Cf. (ll. 150 and 439) "unread," and "unessential." It may possibly mean "rendering his efforts abortive."

441. Whatever world = "any world whatever." Like the Lat. qualitatumque.

442. Resuma him. Take him either as a direct object in imitation of the Lat. eum munere, or as used for an indirect object, to being omitted. Cf. Lat. tibi munere.

443. Distinguish this use of becowe from its use in "He becomes a wise man." Account for both meanings.

450. Observe the emphatic positions of me and I (scan the line), in accordance with Satan's egotistical character. Cf. B. II. I. 18. Attempting. As is common in Lat. and Gr., the object is omitted, being easily supplied from the previous context; or attempting may be used as = "making an effort."


452. Refusing. Fr. refuser; L. Lat. refusare for refutare (to push back). Cf. praise from pretare.

453. Duce refers to share of hazard and (share) of honour.

455. Constr. "Wherefore do I assume these royalties, and (wherefore do I) not refuse to reign, refusing (= if I refuse) to accept as great a share of hazard as (the share) of honour (is great)—due (which shares are due) alike (= equally) to him who reigns, and so much more of hazard due to him, as he sits high-honoured above the rest?" The constr. of the end of this sentence is not regular (anacolouthison). We should have expected no and before so much, the constr. of the phrase being absolute (so much, &c., (being) due, &c.); or if the end were expressed "and (refusing to accept) so much more of hazard due to me as I sit high-honoured above the rest."

457. Intend. Lat. intendeo, utinam, considerationem, &c. (to direct the attention, &c., to), what best, &c., being its object. Cf. "Having no children, she did, with singular care and tenderness, intend the education of Philipp."—Bacon.

458. Give the force of shall in this line.
NOTES—BOOK II.

460. Charm: F. charmes; Lat. carmen (a song); originally an incantation.

462. Mansion; O. F. maison; N. Fr. maison; Lat. manerius (to remain); properly, as here, "a temporary place of abode," but used by M. to mean also "a permanent residence." Here Satan evidently uses the term designedly. Cf. B. II., l. 368. Account for the present meaning of the word. Cf. manse and manner.

464. Coast — "region"— Lat. ora (a coast, or region). O. Fr. côte; Lat. costa (a rib); literally "the outside limit."

466. Partsake. Cf. need (l. 418), remains (l. 443), &c.

468. Prudent — "exercising this foresight"— Lat. prudentes (pro-vident). "Lest others among the chief, raised (— having their courage raised) from (— our 'by,' but in its radical meaning of 'Origin') his resolution, &c." For this use of raised, cf. the Lat. derivative elatus from (forth or up) and latus (carried). What is the general rule as to meaning when we have two synonyms—one of A. S. and one of Lat. origin?

470. Certain to be refused; adjective to others; used parenthetically.

471. "Opinion is here used for 'public opinion;' so in Shakespeare, King Henry speaks of the descent of his crown to his son, 'with better opinion, better confirmation' (2 Henry IV., iv. iv.); and 'opinion' is personified in Troilus and Cressida, i. iii., as crowning Achilles with an imperial voice."—Brown.

472. Rivalry. Fr. rivalry; Lat. rivalis (those who live on opposite sides of the same river, "river"); originally "persons having a common privilege," "partners." In this sense (now obsolete) Shakespeare uses it in one passage.

"If you do meet Horatio and Marcellus, the rivalry of my watch, Bid them make haste."—Hamlet, i. 1. 13.

It is not difficult to imagine how the word came to have its present signification.

474. Dread not more.—Figure? Voice forbidding. Forbidding, a particle. Distinguish M.'s use from that of the same word in "a forbidding voice.

475. Their rising all at once. All qualifies them implied in their, the phrase being—"the rising at once of them all," or it may be adv. to at once.

477. Remote, adj. compl. of heard.

479. Equal, remote obj. or adj. compl. after the future tense edd, qualifying him. Explain the Highest in heaven. Scan.

480. Praised; 1 obj. omitted (as in Lat. or Gr.), being understood from the foregoing sentence; (2) used in its original sense—"valued" and that—own its obj., the comma being omitted. Cf. our approve. Distinguish edd, praise, and applauded, and shew the force of edd in l. 479.

482. Neither, &c. — "Not any more than bad men do," i.e. "neither the spirits damned nor bad men, &c."—(I.) In common with other negative particles, like never, nor, &c., at the beginning of a clause, neither produces an inversion of the subject. The same happens with negative combinations—no sooner, not only, &c. (II.) There are two ways in which a negative sentence may be attached to an affirmative one: (1) By and, so that the negative of the attached sentence may appear within it, i.e. by using and—not (cf. B. II., ll. 210, 211, &c.); or (2) the negative nature of the sentence is at once presented by the copulative, in which case neither, or, commonly nor (cf. l. 490) comes at the beginning of the negative sentence, and is copulative, not disjunctive or alternative. Condensed from Maetzner. In
such cases, from its being properly antecedent to nor (neither—nor), and
so having less markedly the conjunctive character, neither can be used, as
in the Text, where the negative notion is the prominent one, and where its
use only suggests an omitted proposition. Note that we cannot use nor
after for.

483. Lat., &c., expresses the reason for making the foregoing statement.
Cf. the use of for—“and—for.”

484. Boast deeds. Cf. Lat. constr. with gloriam. What is the modern

485. Close ambition—“ambition that does not allow its motives to be
known.” The idea is carried out in varnished o'er with zeal and in specious
deeds.

Varnish. Fr. vernir (to varnish, glaze): from L. Lat. vitrinir (to make
bright as glass (vitrum)). This word has also been fancifully derived from
“The golden hair of Berenice, or the city of that name, where a peculiarly
beautiful amber-coloured nitre was found,” on the analogy of such words
as indigo, worsted, calico, &c.

Zeal. Note its derivatives—zealous and jealous; Lat. zeus; Gr. ζηλος;
Fr. zèle. There has been a good deal of discussion as to whether M. is
justified in ascribing any quality to the fallen angels. The following
seems to be the best view of the matter: “M. intimates that the fallen
and degraded state of man, or individual vice, is not disproved by some
of his external actions not appearing totally base. The whole grand mystery
on which the poem depends is the spiritual alienation of Satan from God,
the fountain of real and positive good; and that, when thus separated, the
actions performed may be fair in appearance, but not essentially good,
because springing from no fixed principle of good.”—Condensed from
Brening. The “virtue” manifested in this case was appreciation of
Satan’s generous conduct towards themselves. It is believed that in these
remarks, and in those that follow (II. 496-525), M. intended to refer to the
evil men and evil days on which he had fallen, as Macaulay supposes that
in B. I., II. 498-502, he refers to London and its iniquities.

488. The object of this beautiful simile is to illustrate the light “from
Satan’s resolution” that broke on their “doubtful consultations dark.”
Name all the figures in this passage.

489. Cf.

“He looked and saw the ark hull on the flood,
Which now abated; for the clouds were fled,
Driven by a keen north-wind, that, blowing dry,
Wrinkled the face of deluge, as decayed.”


490. Lower: N. H. Ger. lauten (to lurk, to be on the watch); L. Ger.
ökren (to lurk, to look dark and sullen). Element—“air,” “the heavens.”
Cf. its synonym in B. II., I. 588. Cf. also:

“The element itself, till seven years heat,
Shall not behold her face at ample view.”—Twelfth Night.

According to the ancient philosophy, there were four elements—air, fire,
earth, and water. Quote other instances in M. of references to exploded
doctrines.

491. Scoows—“sends down in gloom.” Snow and shower are used like
cognate objects.

493. Extend—“stretches forth,” or “puts forth.” The literal etymo-
meaning—Lat. extendere. See note to B. I., I. 186.

494. Bleating herd. Gray says:

“The lowing herd winds slowly o’er the lea.”
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Which poet uses the proper epithet? Distinguish the different words that express "a collection of animals." Of which should we now use bleating?

495. That — "so that"—a common use of the word in M. and in O. E.

"I have drugged their possets.

That death and nature do contend about them."—Macbeth, II. ii. 7.

Rings.—Account for the number. Quote a similar constr. already met with in M.

496. Oh shame, &c.—Rhetoricians call a passionate exclamation Ecphrasis.

498. "Men only of (—from amongst) rational creatures," &c.

502. Each other. What is the grammatical rule in reference to the use of each other and one another?

504. Know. What other forms does the e in this word assume in English? Know is said to be the plural form of enough, but it is not always so used.


508. Midst—either adjectival to Paramount, constr. like the Lat. medius (cf. "in solio concisis,"—Ovid's F., III. 359); or for "in the midst.

The former is the more likely constr., judging from M.'s proclivities. Paramount—"superior lord."—O. Fr. "peramont and paramont," Lat. per (completely) and amont (admoniare, "to mount up"); whence our amount.


512. Globe here — Lat. globus, "a compact body." Whether M. intends "on all sides" or "on a level with him," is unimportant. It is possible that he is here imitating the use of the Lat. globus, e.g. in globus latronum (a band of robbers).

513. Horrent — "bristling"—Lat. horrens.

515. Trumpet—from Fr. trompette, trompe. The Fr. tromper (to deceive) is from the same root, on account of the mode of attracting attention adopted by mountebanks, &c. Cf. our verb "to trump up."

Trump, a winning card, is contracted for triumph.

517. Alchemy. A mixed metal formerly used for various utensils; hence "a trumpet." From the Arabic Al-Kimia, the latter part being the Gr. Χυμεία, another form of which is χυμέα (relating to juices), because one application of chemistry was the extraction of juices from plants for medicinal purposes. The word in the Text is probably an instance of etymology.

518. After the blowing of the trumpets the herald explained the cause of the summons to attention; so that explained is an attribute of this idea which is implied in the preceding sentence—a sense construction. Scan the line, and explain the reason for the irregularity in the metre. Herald, spelt also (by M.) harald, from Ger. haren (to shout).


525. Where he may, &c. A noun clause, objective of CLOSER DEFINITION, adverbial to perplexed.

526. True. O. E. trewis; Fr. treve; of Goth. origin—same root as true and from. Enterained — "to divert or amuse as one would a friend," hence "to pass pleasantly." Note the force of the prefix here, and generally.

527. How does M. here express their fear of failure?

528. "Sublime in the air." M., in representing the fallen angels as thus amusing themselves, imitates Homer (II., II. 773) and Virgil (AEn., VI. 642, &c.)
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529. Cf. Goldsmith's

"Processions formed for piety or love,
A mistress or a saint in every grove."—Traveller.

CHIASMUS (words arranged crosswise, like the letter x).

530. The Olympic Games, the greatest of the Greek national festivals, were celebrated in honour of Jupiter at Olympia, a plain in Elis in the Peloponnese. The interval of four years between each celebration was called an Olympiad, which, after 776 B.C., was employed as a chronological era. The contests consisted of various trials of physical strength and skill, the reward for the victor being a garland of wild olive. Success at these games was regarded as conferring honour on the state to which the conqueror belonged. The Pythian Games were celebrated in the Cissaean Plain, in the neighbourhood of Delphi (called in Homer Pytho), in honour of Apollo, Artemis, and Leto. At first they were held at the end of every eighth year; subsequently at the end of every fourth—forming a Pythiad. At first they were only musical contests, but the games usual at Olympia were afterwards added. The victor's crown was of laurel. See Smith's Dict. of Antiquities. Name the other Greek games.


533. Such most horrid sights are said to have been seen in ancient times. Calphurnia endeavours to dissuade Caesar from "walking forth," by recounting to him various portents. Among others:

"Fierce fiery warriors fought upon the clouds,
In ranks and squadrons, and right form of war,
Which dazzled blood upon the Capitol," &c.

535. Van—for avant, as bus for omnibus, &c. Cf. advantage. Note that van (a carriage) is abbreviated for carvan.

534. Prick forth.—Cf. "to spur forward." Couch, "to place in the rest ready for the onset."—Note etymology.

537. The welkin burns—"the vault of heaven gleams all around." Welkin, same rt. as Lat. volere; hence vault.—Cf. wallow and welter.

539. Typhon. See B. I., l. 199.

542. Alcides (a Gr. patronymic), Hercules, grandson of Alcides, and the hero of the twelve labours, took Echata in Thessaly, killed its king Eurytus and his sons, and carried off Iole, his daughter. On his return homeward, he erected an altar to Zeus (some say at Corinna, in Eubea), and sent his companion, Lichas, to Trachis, to fetch a white robe which he intended to wear during the sacrifice. His wife, Deianira, fearing lest Jove should win her husband's love, steepled the garment in the blood of the Centaur Nessus, who, before his death from one of the poisoned arrows of Hercules, had told her to preserve his blood, as it would be a sure means of retaining her husband's affections. As soon as the robe became warm on the body of Hercules, the poison penetrated his limbs, and he suffered intense agony. In his frenzy he seized Lichas by the feet and threw him into the Eubean Sea, which lies at the eastern extremity of the range of which Mount Eta is a part. He is said to have been burned, by his own orders, on a funeral pile prepared by himself, and to have been carried off to heaven in the smoke amid peals of thunder.

548. Retreated = Lat. retractus (withdrawn). We have here again M.'s love for music shewing itself.

550. "Bentley observes that here is an allusion to the sentiment quoted from Euripides, that Virtue was enthralled by Force or (as some read) Fortune. M. has comprehended both readings."—Browne.
553. Partial = (1) "too favourable to themselves," or (2) "treating of
one subject."

553. Cf. B. II., ii. 188 and 990.

554. Suspend. Probably an ALLUSION to Orpheus, a famous mythical
Greek, who by the charm of his lyre suspended the torments of the damned.

558. More elevate; because "eloquence charms the soul, and song the
sense." = "more elevated." Cf.

"And this report
Hath no exasparate the King, that he," &c.—Macbeth, III. iv. 38.

"Whose minds are dedicate
To nothing temporal."—Measure for Measure, II. ii. 154.

In Shakespeare and other Elizabethan writers, verbs derived from Lat.
participles have not always a final d in the pass. part.—probably to prevent
the concurrence of finals, or owing to the then general tendency to drop
inflections. See Angoff's Shakespearean Grammar.

560. Cont. the order of the words in I. 559 with that in this line. Figure?
This and the repetition with attributes are evidently intended to shew "that
they found no end, in wandering mazes lost." Cf. note to I. 18, B. II. By
introducing the fallen angels as discussing these subjects, M. evidently
intends to disapprove the labours of the schoolmen and divines of the age.

561. What must be the meaning of wandering here? Cf. B. II., ii. 73;
74; and B. I., 1. 266.

562. Good and Evil were subjects of discussion amongst ancient philos-
ophers; Free will, &c., amongst theologians of later times.

564. Scan. Cf. B. I., i. 558.

566. What peculiarity of construction in this line? Cf. B. II., i. 48.

568. What should we use nowadays for obdurate? But what is the exact
force of the epithet here?

569. Triple steel. Cf. HORACE'S "III robur et as triplex circa pectus
erat."—Od. I. 3.

570. Gross = "Large;" L. Lat. grossus (=crassus); Fr. gros. Note
DETERIORATION in the modern meaning.

571. Discover wide = "to explore throughout its whole extent. What
part of speech is wide?"

574. Four ways. Ways, objective of Direction. Observe throughout
this passage M.'s peculiar ALLITERATION.

576. Burning lake. M. follows the scriptural account when he speaks
of a "burning lake," but the "baleful streams" are of classical origin.
The description of them as disgorging into the lake is an invention of his
own. BALEFUL. Cf. B. I., 1. 56. Notice the OBJECTION in this passage.

577. According to the Greeks, the Styx (Gr. στύξ, from στύειν, "to
hate") was the name of the principal river in Hades, round which it flowed
seven times. Acheron (Gr. ἀχέρων, from ἄχεσα ἐρων, "the stream of
woe") also flowed around the infernal world, and into it Pyriphlegethon or
Phlegethon (πυριπλέγθηον, "flaming with fire") and Cocytus (Gr. κόκυτος
"wailing"), according to some writers, disgorge themselves. Homer's
account is that Cocytus was a tributary of the Styx, while Virgil represents
Acheron as flowing into Cocytus. It is hardly surprising that even amongst
the imaginative Greeks the exact topography of the lower world should
have been a matter of uncertainty. "The several circumstances in the
description of Hell are finely imagined; as the four rivers which disgorge
themselves into the sea of fire, the extremes of cold and heat, and the River
of Oblivion . . . . This episode of the fallen spirits and their place of
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habitation, comes in very happily to unbend the mind of the reader from its attention to the detail."—ADDITION.

578. "Sad Acheron (the flood) of sorrow," &c.

579. "Cocyus named (the,) flood of lamentation," &c. Lamentation:
Lat. lamentare (ment, an ending; rt. pila (in clamare, to cry out), a being dropped here, as g in gnoseo. The rt. ela- is (by METATHESE) for cat; our call; Lat. calor; Gr. sylais.

581. Torrent = "burning" or "rolling rapidly." The former meaning is unusual for the Latin torrent. It is impossible to say which M. intended, and it is immaterial, as either is probable that he intended the word to suggest both. In the Latin poets, however, Phlegethon is generally represented as a rapid torrent.

583. Lethe = "oblivion." Why does M. represent Lethe as forming a labyrinth?

584. Whereof who drinks — "and (he) who drinks thereof." Quote similar consts. met with in M.

585. Note how aptly M. suits the metre of this line to the idea of instantaneous oblivion.

586. Note ANADIPLOSIS (the same word at the end of one clause beginning the next).

587. According to Dante's account, the ninth and last circle of Hades, in the innermost ring of which Satan is placed, is full of ice and frost and snow.

589. Dire hail Cf. Hora m: "dire greeninis."

590. Gathers heap — "gathers mass," i.e., "accumulates."

591. "Or else (i.e., where not firm land) (the frozen continent is) deep snow," &c. The predicate of this sentence is implied in lies, in 1, 588. The reading in the Text—All else, &c.—has the copula omitted.

592. Serbonis. A lake in Lower Egypt, between Mt. Casius and Damiata, now Damietta, near one of the eastern mouths of the Nile. It was surrounded by hills of drifting sand, which, carried into the water, thickened it into a kind of morass, and made the surface undistinguishable from the rest of the surrounding country.

595. Frore = "frosty;" A. S. froren; Ger. gefroren—same rt. as freezes
Lat. frigor and rigor; Gr. φίόσης. Observe the interchange of r and s.
"The change has been very frequent in Scandinavian languages; it was also found in Frisian and in Saxony—both on the Continent and in England."

—ETY, Primer, par. 29, Cf. O. E. ise — "iron;" is (Lat. est) "art," &c.; Lat. honor and honos, &c., Valerius, and Valerius, &c.; Gr. πολπ and παι, &c. The effects of intense cold resemble those of great heat. The METAPHOR in the Text was, and is, a common one.

596. Harpy-footed. An allusion to the Harpies (Gr. ἀρπαιατ, "the robbers") fabulous monsters—

"The dreadful snatchers, who like women were
Down to the breast."

ravenous and filthy, with the bodies of vultures and faces pale with hunger. They were employed by the gods to torment Phineus, whose food they always carried off until he was delivered from them.

The Furies Or Erinnyes (called euphemistically Eumenides) were the avenging deities—originally only a personification of curses pronounced on criminals; then the punishers of the guilty, and afterwards the goddesses who punished men after death. Cf. hale and haul.

599. What figure here?
600. "(They are brought) from beds," &c., carrying out the thought interrupted by the sentence, "and feel by turns," &c. Starve. The old meaning seems to have been simply "to die" (A. S. stieran), and in Shakespeare's and Milton's times it meant "to destroy with cold," which meaning it still retains besides the usual one, "to die of hunger" or "to destroy by hunger." This is not, therefore, a figurative use of the word.

The idea of alternations of heat and cold is met in Virgil and Dante, and in rabbinical literature. Cf. with this passage Shakespeare's

"Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot;
This sensible warm motion to become
A kneaded clod; and the delighted spirit
To bathe in fiery floods, or to reside
In thrilling region of thick-ribbed ice;
To be imprisoned in the viewless winds,
And blown with restless violence round about
The pendent world... 'tis too horrible."

Measure for Measure, III. i.

604. Ferry — "cross in a ferry." A. S. faran (to go); O. E. fare (a journey); Mod. Eng. fare; Gr. πορεύεσθαι, &c.; Lat. per, &c. See Grimm's Law.

Sound. A. S. sund (a narrow sea or strait); A. S. swimman (to swim); as if swum (what may be swum over).

606. Reach. O. E. rechen; A. S. raecan; Lat. regere (cf. porrigere); Gr. ἐπερρέω (to reach).

609. "And the brink (being) so near," or, "and (they) so near the brink."
The and adds an explanatory particular. Observe that one small, sweet, and 609, are expressive of the feelings of those that are ferrying to and fro. They strive for "one small drop" to produce "sweet forgetfulness all in a moment," the deprivation of this being felt the more that they are so near the brink.

611. The Gorgons—three sisters, Stheno, Euryale, and Medusa—were hideous beings with wings, brazen claws, enormous teeth, and hissing serpents instead of hair. Medusa, who alone was mortal, was slain by Perseus with great difficulty, as her face was so fearful that whoever beheld it was turned into stone, "bound with Gorgonian rigour not to move."

614. Tantalus, a wealthy king, who, for some offence against the gods—of which there are conflicting accounts—was punished in Hades with a raging thirst, and at the same time placed up to the chin in a lake, the waters of which receded from him when he endeavoured to taste them. Over his head were hung luscious fruits, which also eluded his grasp. This punishment was proverbial in ancient times; hence our "tantalize."

By the ALLEGORY (continued ALLUSION) in this passage, M. conveys the idea that in the lower world there is no forgetfulness, that memory is ever active. The Greeks brought out another idea, to which M. does not here refer, though it may be regarded as implied:

"This is truth the poet (Dante) sings,
That a sorrow's crown of sorrows is remembering happier things."

Lockley Hall.


620. Alp — "a very high mountain," the original meaning of the word. It may possibly be an instance of ANTONOMASIA (the use of a proper noun
for a common noun, nisi eserc, or of an office, profession or science for the true name of a person).

621. Observe the absence of the conjunction (As you are more), the use of monosyllables, and the metrical composition of the line—three spondaic lines followed by two lamb's. The horror of the description is increased by the curtailing of the enumeration (Aparimentum), by the addition of the epithet "of death," which (according to Bunsen) belongs to all the particular, and by its culmination in the collective "a universe of death." (Climax.) When two or more words of the same kind follow one another, they all take an equal accent. If they are monosyllables a pause intervenes between every two. Observe the pairs—"Rocks, caves; lakes, fens; bole, duns."—Den here means "a low woody bottom such as often marks a stream or water course." After Gager's Hist. of Eng. Rhythms.

623. "Good for evil only." The first <i>evil</i> in ascanion.

625. Prudigium—"portentous," the etymological meaning; Lat. <i>prodictum</i> (<i>pro</i> and <i>decus</i> "to point"); "a portent." Note the Hypermetrical syllables.

628. Hydri. The Lernan Hydra (Lernae, near Argos), was a monstrous water-snake—some say with a hundred, others, nine heads. Hercules struck off its heads with a club, but in place of each head, two new ones grew forth each time. Having conquered the monster, he poisoned his arrows with its bile. See I. 542; and also Introduction—Critical Comments, VII.


631. We are to understand apparently that Satan, like the Greek Hermes (Mercury), put on and off his wings as he wished; but in Add 700 gives ground for supposing that <i>wings</i> is here by Meronymy for "speed." The student can, from the following, form an idea of the superior magnificence of M.'s conception of Satan in this passage and in B. I., L. 194, &c., to that of Dante's. The Emperor of the dolorous realm (cf. I. 619) from mid breast stood forth out of the ice; and I am like to a giant than the giants are to his arms (cf. B. I., L. 194, &c.). ... Under each face (had three heads) there issued forth two mighty wings, of size besetting such a bird: sea-sails I never saw so broad (cf. B. II., L. 927). No plumes had they; but were in form and texture like a bat's; and he was flapping them; so that three winds went forth from him, whereby Cocytus all was frozen (cf. I. 591). With six eyes he wept; and down three chins' gushed tears and bloody foam. In every mouth he champed a sinew, with his teeth like a brake, &c.—<i>Inferno</i>, canto xxxiv. Milton's sublime indistinctness is in strong contrast to Dante's minuteness of description. See Introduction—Critical Comments, V. and XIII.

632. Explore his flight; <i>flight</i> —"flying course."

633. Scour. A. S. <i>scier</i>; Ger. <i>schidien</i>; O. Fr. <i>esier</i>; N. Fr. <i>esier</i>; L. Lat. <i>escutare</i> = <i>capi</i> ("to care for," "to look after carefully"). Note the different meanings of <i>scour</i>. Account for the Fr. initial vowel. Cf. L. 133.

634. Level means "parallel to the plane of the deep." Cf. the flight of a swallow.
636. The indistinct vastness of Satan towering high is here compared to the appearance of a fleet of India merchants (ships of the largest burden), which soar off, with the sky for a background, seems to hang, with hazy outlines, from the clouds where they rest on the horizon. The effect of the picture is heightened by the expression close sailing, i.e., "sailing close together," and so presenting one compact formation—just as Satan is one person. Note the change to when M. refers to the individual acts. Commentators generally suppose that ply, stemming nightly toward the pole, has a proper reference to the course being altered at night to avoid the land, by steering out into the open ocean. M.'s treatment of this part of the simile seems, however, intended to convey still more impressively the idea of vague vastness—suggesting to the mind a picture of the vessels looming large and indistinct in the darkness amidst the broad expanse of waters. See Remarks on Similes in B. I., l. 202, 236 and 295.

638. Bengal.—Old name for Bengal. Ternate and Tidore, two of the Moluccas or Spice Islands. Name the chief commercial nations at the time. To which does M. probably refer?

640. The trading flood probably means "the ocean path of trading vessels," the expression being formed in the analogy of "walking-stick," &c. The wide Atlantic Ocean—"The Indian Ocean."—That to the south of the Red Sea was called by the ancients Atlantipodes Ocean. The Cape—"The Cape of Good Hope." The pole—"The South Pole."

643. To ply—"to move on steadily," and so illustrating Satan's constant and (stemming) laborious efforts. Note the etymology of ply. Stemming—"making progress against the waves," by directing the stem or prow of the vessel against them. Cf. our "to breast the waves," and "to allow one's way." They refer to the vessels.

652. An additional explanatory predicate attribute of the subject of.

653. Several. See B. I., l. 2.


635. Cerberus, the dog that guarded the hounds. He is generally represented as having had three heads, with the tail of a serpent, and serpents round his neck. The idea of the hell hounds is borrowed from the Greek conception of Scylla (l. 660). "These are the terrors of an evil conscience, and the proper fruits of sin, which naturally arise from the apprehension of death."—Addison.

656. List.—What should this be? Cf. B. I., l. 193.

658. Kennel; Fr. chenil, from chien (a dog); Lat. canis; Gr. κυων.

659. "(Being) far less abhorred." &c.

660. Scylla was a rock on the Italian side of the Strait of Messina. According to the legend, Scylla was originally a beautiful maiden, beloved by the sea-god, Glauce. Circe, jealous of her attractions,
throw magic herbs into the well in which Scylla was wont to bathe). The consequence was that the lower part of her body was changed into the tail of a fish or serpent surrounded by howling dogs, while the upper part remained human. According to another account, she was a fearful monster barking like a dog, with twelve feet, and six long necks and heads. Charybdis, a whirlpool on the Sicelian shore, which thrice a day swallowed the waters and thrice vomited them up again, was a voracious woman, who stole omen from Hercules, and was burned into the sea by angry Jove.

661. Calabria, an Italian state opposite Sicily, which latter was called Trinacria, from its triangular figure. For the same reason the Latin poets called it Triquera. What figure in this line?

662. M. here refers to a superstition which was common in his day. Quote other passages in the poem where he utilizes beliefs current when he wrote.

665. Jeremy Taylor (quoted by Browne) says of sinful pleasure: "It is such as the old women have in the Lapland dances; they dance the round, but there is a horror and a harshness in the music." The Scandinavians were extremely superstitious. Labouring moon.—Cf. Virgil's "Lunas labores" (Geor. II. 478), and "Solis labores" (Aen., I. 742).

666. The following passage is a remarkable instance of M.'s mode of describing the horrible and the unknown. Cf. B. II., 1. 636, and remarks thereon; also Macaulay's criticism. Cf. (quoted by Browne) Tennyson (In Mem., xxii. and xxxii.):

"The shadow feared of man,"

and

"The shadow cloaked from head to foot,
Who keeps the keys of all the creeds."

670. Note the redundant it in this line. Account for its presence.

671. Furies. See note to 1. 596. The Furies were represented in dark and bloody robes, with hideous faces, and blood dropping from their eyes. Hallam regards the expression, Fierce as ten Furies, as weakening the description. Explain and discuss this.

672. Account for his when we have it in 1. 670.

677. Admired = "wondered." Cf. B. I., 1. 690.

678. God and his Son except—an abs. constr., except being equivalent to a passive participle (Lat. exceptus: Fr. excepte) "excepted." Cf. "only you excepted." (Much Ado about Nothing, 1. i. 123) and "Richard excepted." (Rich. III., v. iii. 242). Save and but were used in the same way. For save, used for saved, cf. the O. Fr. saff and salv, and saff tos. Cf. "All the conspirators save only he" (Julius Caesar, v. v. 69); "save thou" (Son. 109), and P. L., B. II., 1. 814. For but, used for excepted (also an abs. constr.), cf. "There is none but he whose being," &c.—Macbeth, III. 1. 54. &c. See Abbott's Shaks. Grammar.

The expression in the Text apparently includes Goz. and his Son in created things. This, of course, cannot be the meaning intended. We must, therefore, regard it (1) as a loose construction (in plain English, a blunder), or (2) as intended to mean that, God and his Son being excepted, Satan cared nothing for any existence or created thing that remained. A similar peculiarity has been pointed out in M.'s prose works, where he says, "No place in heaven and earth except hell," in which, as here, M. evidently did not use except in its present and ordinary sense. The following constr. resemble this:

"Adam, the goodliest man of men since born,
His sons; the fairest of her daughters, Eve,"

when of must mean "compared with," as it sometimes does in classical writers. Homer calls Achilles "the most short-lived of others," and
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681. Dr. Johnson says: "M.'s allegory of Sin and Death is undoubtedly faulty. Sin is, indeed, the mother of Death, and may be allowed to be the fortress of Hell; but when they stop the journey of Satan, a journey described as real, and when Death offers him battle, the allegory is broken. This unskillful allegory seems to me one of the greatest faults of the poem; and to this there was no temptation but the author's opinion of its beauty."

If M. had intended each detail of the interview between Satan and Sin and Death to be an allegorical representation of these relations, Sin and Death should at once assist Satan in his enterprise, and the criticism would be unobjectionable; but this is evidently not M.'s design. As his similes contain more than merely the points of resemblance, so only the general bearing of the interview is allegorical, for in the end both assist him in his plans. Further, Sin and Death are regarded here not simply as allegorical beings, but as real existences; and by representing them as such, M. brings out more impressively their savage and hellish nature. The same mode of treatment is adopted in the other books of Paradise Lost.

682. Though grim, &c., implies that Death has considered his effrontery in blocking the way against Satan's might to be justified by his "grim and terrible" appearance.


685. That—objective of CLOSER DEFINITION.

686. Taste thy folly. Taste = "become acquainted with by actual trial." For the same METAPHOR, cf. "a bitter disappointment," "a bitter trial," &c. TASTE = O. Fr. taster; N. Fr. tater (to feel by touch, &c.); Lat. tactetare, from tangere. Note CATACHREPSIS (the wresting of a word from its original application).

688. Gobin. Fr. goblin; Lat. gobelinius; Gr. κοβαλος. Cobalt is said to be from the same root, because a poisonous metal and troublesome to German miners, Kobold being in Ger. "a demon of the mines."

693. Conjured = "combined in a conspiracy;" = Lat. conjuratus. Account etymologically for the different meanings of this word.

697. Why does Death use the epithet, Hell-doomed?—Cf. l. 687.

700. To thy speed add wings.—Cf. B. II. 1. 631. False, (1) referring to Satan's claim expressed in l. 687, or (2) because he regarded Satan as a cowardly fugitive from justice.

706. Amongst the Jews, a whip, the lashes of which were very severe, was called "a whip of scorpions." Thy lingering, by Meton, for "Thee lingering."

704. Observe, that by the METONYMIC use of Terror, M. avoids definiteness of description.

Deform = "deformed," from the Lat. deformis.

709. That fi-es, &c. = "that blazes throughout," &c. Ophiuchus (Gr. οψιοφοις, Lat. angustionem, "the serpent-holder"), a constellation represented in maps by the figure of a man holding a serpent in his hand; called also Serpentarius."

710. Hair, implied in the word comet. (Gr. κομήριος, "long-haired"). The superstition in reference to comets is well known. Give the full signification of horrid. Cf. B. I., l. 568.
718. *Intend* = “purpose”—with possibly a reference to the original etymo. meaning.—Cf. I. 727. The blow was intended to be decisive.

719. *That* = “so that.” *So* = “in this manner.” For this use of so note how M. resumes the ordinary narrative after a simile. Cf. B. II. I. 293; B. I., ll. 775, 209, &c.

720. *Once more*, when Christ is to destroy not only Death, but him that has the power of death—the Devil. (See Heb. ii. 14.) What part of speech *is* once more? *Like* = “likely.” ENSALLAOE (the use of one form of a word for another).

721. *Had been achieved, had rung.* Quote other instances in P. L. of this usage.

722. *And knowest for whom.* Printed with, and without, a note of interrogation. Observe the classical idiom in the omission of the subject of *knowest.* Show that there is a pronominal element really present.—Quote other examples.

723. *Ordained his drudge.* Drudge, objective after ordained, the obj. preceding it. Ordain; O. Fr. ordonner; N. Fr. ordonner. Lat. ordo (order). Drudge—prob. same rt. as drag; Lat. tradere.—Cf. trudge and tread.

724. *These returned.* An exact copy of the Lat. and Gr. mode of expression.

725. *Copula omitted*—“(which) thou interposest.”

726. *Sudden* = “precipitate,” or “violent.” Cf. Shakespeare’s use, now obsolete:

> Sudden, malicious, smacking of every sin.” &c. Macbeth, iv. iii.

727. *Phantasm,* Gr. φαντασμα, = “an optical illusion,” and hence “a shadowy appearance,” a “spectre.” From the Fr. fantome, we get another form of the same root.

728. Criticize the grammatical structure of this sentence.


730. *Dim (were) thine eyes, and dizzy swum (they) in darkness.* Dizzy: 

> A. S. dysig. Cf. dose and dose.

731. “Till, out of thy head, opening wide on the left side, I sprung, a goddess armed, likest to thee in shape and bright countenance, then shining heavenly fair.” Goddess: Nom. completion. An Allusion to, and Allegorical adaptation of, the Greek myth, according to which Athena, the goddess of wisdom, who was afterwards identified with the Latin Minerva, sprang from the head of Zeus with a mighty war-shout and in complete armour. A full account of this is given in Lucian’s Dialogues. Distinguish amaze, astonish, and confound, and shew the peculiar suitability of the word in l. 753.


NOTES—BOOK II.

764. "Viewing thyself in me thy perfect image." The following illustrates the course of thought in this passage:

"Vice is a monster of so frightful a mien,
As to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace."


771. Empyrean = "the highest heaven," where the pure element of fire was supposed to exist. (Gr. ἐμπυρεύος).

772. Cf. this use of down with that of wrath in l. 734. What figure?

Pitch. Cf. peak, pike, peak, &c. Here it is = "the highest point."

775. Charge to keep. A noun governing a gerund. Infinit., Cf. signal to join, B. II., l. 717. Charge. Fr. charger; L. Lat. carriare, from carrus (a waggon). Literally "to put a load in or on." Hence both literal and metaphorical meanings.


787. Death! Taken alone, an exclamatory nom.: in grammatical relation to the preceding context, it is the object of cried. Which does make quality—enemy or dart?—Note fatal. Johnson in his Rambler, while criticizing severely some peculiarities of M.'s versification, admits "opt numbers" here:—"A sudden stop at an unusual syllable may image the cessation of action, or the pause of discourse; and Milton has very happily imitated the repetitions of an echo."

788. Account for the b in trembled.

801. Conscious terrors, "terrors of which I am conscious:" or—Lat. sensus (guilty).

806. But that = "Except because," i.e., "Were it not that."

807. Knows—involved. Involved: a participle—an imitation of a Gr. idiom, according to which verbs denoting operations of the senses—cessation, continuance, &c.—take after them the participle where we should use the infinitive, the gerund, or a subj. clause introduced by that. Our idiom would require here (1) "knows that his end is involved with mine," or (2) "knows his end to be involved with mine." Observe the change after the second knows. What truth is conveyed in Sinu's statement?

808. Morose. O. Fr. morose and morse; N. Fr. morneau; L. Lat. morsellum, from morsum from mordere (to bite). Cf. Ger. bissen, from beissen, and our "a bite of bread."

809. That. See l. 807.

811. Neither. See remarks on l. 482, B. II.

813. Heavenly. —Complementary adjective to tempered. Dint = "stroke." Frequent in Elizabethan writers. Cf. our "by dint of," and the Scotch "to ding."—Possibly the same rt. as the Lat. dens; Gr. ὀδοντός.

814. See note in B. II., l. 678.


817. Since—what did. A parenthetical clause expressing his reason for so addressing her.

825. Pretences = "claims"—the etymo. sense. Lat. pre (in front) and tendere (to stretch). Note DETERIORATION in the modern sense.

827. Go—errand. Quote other passages in M. illustrative of this constr.
839. Observe the great and expressive variety of M.'s epithets. Quote other equivalents to unfounded deep and void immense.

830. Search—a place. Note this constr. Search, here equivalent to Lat. quaerere (to search for). Quest—the language of chivalry, suggested by this unawful errant sole. Quest: O. Fr. queste; N. Fr. quête; Lat. quasiatum (nothing sought for).

831. "A place foretold (that) should be." Foretold—pass. participle, qualifying place. That should be—an adjectival clause complementary to foretold, and qual. place. The constr. in the text, if fully and regularly expressed, involves a redundant object. Thus: Passive Form—"A place foretold (about, by God), that it should be." Active Form—"God foretold (about) a place (that it) should be." The constr. M. has adopted is one of unusually irregular Condensation and Confusion. It seems to have arisen from fusing two constrs., (1) "He foretold that a place should be," and (2) "He foretold a place to be." The subject of should be in the Text is omitted, in imitation of Lat. and Gr., on account of the proximity of a place. By concurring signs—an independent phrase (the absolute use of by) complementary to the whole expression, "A place created, vast and round." To bring out the meaning clearly, supply the ellipsis thus: "Judging by concurring signs."—What these signs were, we are not told.

Constr. "And through the immense void with wandering quest, to search for (a place foretold (that) should be) (ordinary form = 'which, it was foretold, should be') and, (judging) by concurring signs, a place created heretofore, vast and round—to search for (a place of bliss in the purgatory of Heaven, and a race of upstart creatures placed therein to supply perhaps our vacant room," &c.

853. Purlieus = "environs."—(1) From Fr. pur (pure) and lieu (place). being originally the ground on the outskirts of a royal forest, severed from the forest and made free by the forest laws; or (2) lands once part of the royal forest, separated from it by perambulation (= an annual defining of boundaries—pourvallée; O. Fr. pourvaille) granted by the crown. By Deterioration we get the present meaning of the word, "a disreputable neighbourhood."

837. To move new broils.—Cf. Lat. bella movere. Broil: O. E. broyle: Fr. brouiller, to agitate; O. Fr. broil; It. broglio (embroglio)—supposed to be of Celtic origin.

838. Constr. "I haste to know (whether) this or ought more secret than this (is secret) be now designed."

841. At ease.—The Lat. and Gr. conception of the condition of the gods. Cf. 1. 868, B. II. It is the Gr. πεία ζωοφειν—It., VI, 138, &c.; Lat. securum agentes ævum.—Hor., Sat. V. 97.

842. Buxom air = "yielding or elastic air." Cf.

"The air
Nimbly and sweetly recommends itself
Unto our gentle senses."—Macbeth, i. vi. 1.

The notion in both buxom and nimble is "moving with ease and quickness." We sometimes use "brisk" in the same way. Buxom: O. E. bocsum; A. S. bocsum or buksam (flexible, pliant), from bungen (to bow, to bend); Ger. begrimm: -sam = our affix-some. Its different meanings can be easily connected. "We have (now obsolete) "yielding," "pliable," "obedient," "meek." Cf. "buxum to the law." From expressing flexibility of figure and grace, and hence, by association of ideas, good health and its characteristics, liveliness and mirth, it obtained its modern meaning (which M. uses also) "frolicsome." Wing—air.—Explain the constr.

846. Horrible (1), by Enallage for "horribly;" or (2), in M.'s condensed style, it may stand for a sentence.—Cf. note to B. II., 1. 59.
NOTES—BOOK II.

847. Why is he famished? Mar.: A. S. magna; Ger. magen.
849. What is the ordinary meaning of despate?
855. Fearless—"not fearing."—the transitive sense.
856. Above, adj. to him implied in his.—Cf. note to B. I., 1. 113.
857. Parse who. Note hates and hath.—Why are the forms different?
     Observe the effect of assimilating them (1) on metre and (2) on expression.
861. Agony. Fr. agonie; Lat. agonia, from Gr. ἀγωνία, which meant
     (1) a physical struggle for victory shewing itself in writhing; (2) violent
     sensations of any kind. Cf. M.'s "agony of love, till now unfelt;" (3)
     extreme pain (shewing itself by outward manifestations).—Cf. Lat. fucus.
864. What figure here, and why used?
874. "The line too labours, and the words move slow." Portcullis—
     "timbers joined together and pointed with iron, hung over the gateway of
     a fortified town to prevent an enemy's entrance." Fr. porta (a gate) and
     couliss, coulisse (a groove or slide), from Fr. couler (to flow, to glide); Lat.
     galer (cf. percollate). Hence literally "a sliding gate.
877. Note the expressive quickness of the rhythm in II. 877, 878 and 879,
     particularly the words intricato and on a sudden. Observe the preponderance
     of the latter r to express a harsh sound, broken by short quick
     interruptions.—Cf. B. II., 1. 61, and SHAKESPEARE's
     "The raven himself is hoarse
     That croaks the fatal entrance, &c."—Macbeth, I. v.
878. Scan.
880. ONOMATOPOEIC harshness in II. 880, 881 and 882. What is peculiar
     in the use of words? Note that in the scanion of I. 880 (1) the first foot is
     an anapest (two unaccented syllables followed by an accented one), or (2)
     the initial syllable with is not counted in the metre, forming a Hyper-
     metrical syllable called an ANACRUSIS, or "unaccented starting note.
     Contrast this passage with the "thoughts that voluntary move harmonic
     numbers" in M.'s description of the opening of the gates of Heaven:
     "Heaven opened wide
     Her ever during gates, harmonious sound,
     On golden hinges turning."—B. III., II. 205-207.
882. What is the force of that?
883. Erebus. The name signifies "darkness," and was applied to the
     dark, gloomy space under earth through which the Shades (spirits of
     the dead) passed into Hades. It is here used as another name for the lower
     world. But to shut excelled her power.—What truth does this convey?
     Excelled, like surpassed sometimes, here means "exceeded," i.e., "went
     beyond."
884. Note the ONOMATOPEIA in the gates wide open stood. How is this
     secured? Cf. "Wide is the gate and broad is the way that leadeth to
     destruction." Explain the expression wide open.
886 and 887. These lines illustrate the measured tread of the "bannered
     host." Spondaic structure.
889. Redounding. O. Fr. redonder; Lat. re (back), and undare (to surge).
     (1) "Curling back like a wave;" or (2) (like Lat. redundare) "overflowing."
890-928. The student will observe how completely M. has assimilated the
     Greek philosophy.
908. Observe here and in what follows the expressive monosyllabic

aparaphrase, particularly ll. 898 and 902.


N. Fr. ancêtre; Lat. antecessor. The an (not) in anarchy (l. 898) is the Gr.

αν = Lat. in privative—Δψχη (government). Nature = "creation."

908-900. This passage is based on Ovid's Metam., I. i. 20. One line in

the Latin author corresponds exactly to l. 898.

"Frigida pugnabant calidis, humentia siccis."

"Cold contended with Hot, Moist with Dry."

Cf. also Dryden's

"Then Cold and Hot, and Moist and Dry,

In order to their stations leapt,

And Music's power obey.

Ode to St. Cecilia's Day."

900. Embrion atoms = "immature (or undeveloped) atoms;" Embryon —

the modern form embryon; Gr. ἐμφυέω. Atom = "an indivisible particle

of a simple body."

901. Each his—a constr. the result of Confusion and a desire for

Brevity. Cf. our one another's; also the Lat. suas suique, e.g., "Quisque

suos patimur manes,"—in which suos limits manes, and quisque is a

distributive appositive to the omitted subj. of patimur. Our form is a

combination of two sentences.—(1) "They swarm around the flags of their

factions," and (2) "Each swarms around the flag of his faction." Applying

the principles stated above, we get the condensed form in the text, in which

his really limits faction, and each is a distrib. appos. to they.

902. M. here enumerates the different kinds of claus.

904. Barca and Cyrene were both powerful cities in Cyrenaica in Northern

Africa, between Egypt and Tripoli. The names are here used for the desert

and sandy countries in their neighbourhood.

905. Levied. The Metaphor (unless the word is used in its etymo. sense) has

been suggested by what has preceded.

906. Poise, &c. O. Fr. peser; N. Fr. peser; Lat. pensare (to weigh) —

to give weight to, — lighter = (1) "lighter than the——or, (2) more

probably, lighter = "very light" or "too light"—a classical idiomatic use

of the comparative. The idea is that the sands give weight or ballast to the

winds. Commentators suppose an Allusion here to the birds, described by

Pliny, that steady themselves with small stones when a storm rises.

Virgil (Georgics, IV., 1, 104, &c.) says that bees "often carry

up pebbles in their flight, as rocking boats take in ballast, when tossed by

the surge; on these they pose themselves, as they fly through the empty

clouds." These most.—(1) most adv. to adhere; or (2) these most = Lat. m

πιντυν = "the most of these."

907. He—that is, one of the "four champions." Umpire: O. E. impier

and impyeyer; Fr. impaire and impaire; Lat. in and non (not) and par

equal), "uneven," i.e. a third, to whom decision is intrusted.

910-920. Compare the arrangement of the parts of this sentence with

ll. 1-6, B. I. Why is the leading phrase repeated?

911. "Omniparens, cadem rerum commune sepulchrum."

Lucret., V. 260.

"The earth that's nature's mother, is her tomb."

Rom. and Jul., ii. iii.

—Quoted by Browne.

912. Note that here M. enumerates the four elements. Of neither sea,

&c.—adj. phrase to abyss, corresponding to Lat. gen. of quality.
913. "But (of) all these," &c.

914. Observe that M. correlates an attributive phrase and an attributive clause. Criticize this constr. Show that it is really an *amalgamation.*

917. Cf. B. I., 1. 87.

918. "The weary Flend stood on the brink of Hell, and looked a while into this wild abyss."—The phrase *into this wild abyss* cannot be taken withstood. The constr. is common in colloquial language, when we express acts that are closely associated in point of time, though an appended phrase may properly belong to only one. M.'s beginning with the phrase shows that the act of looking was the more prominent notion in his mind, with which notion the standing is closely connected. The constr. is really an idiomatic English analytical one for the-synthetic "standing he looked," which would not give the same separate prominence to the act which M.'s conveys. M. has succeeded in expressing Satan's deliberation.

"He stood and looked." Cf. also

"What the garden choicest bears,
To sit and taste."—P. L., B. V., II. 388, 399.

919. *Frith.* What are the different forms of this word? *Voyage:* Fr. *voyage;* Lat. *viaticum* [(1) "provisions for a journey," and (2) "a journey." ] Note the Law of Contraction in its mod. sense.

920. To cross. For constr. see B. I., 1. 566. *Pealed* = "assailed."

922. To compare, &c.—Virgil's "Parvis componere magna"—a sentence complement—absolute use of the infinitive.—Cf. by concurred signs, B. II., 1. 831. *Bellona,* the goddess of war, described as armed with a bloody scourge.

924. "Or (was his car pealed) less." Account for the or. Note nor, 920.


933. *Penenos* = "wings." What other form? Observe that the forms are now desynonymised. *Plumb,* from Lat. *plumnum* (lead).—Explain. Note the onomatopoietical effect of the *b* in *plumb.*—Cf. B. II., 1. 143.

937. *Instinct* = "Impelled" = Lat. *instinctus.*

939. *Syrtis.* The Syrtis were two quicksands on the northern coast of Africa, proverbially dangerous to sailors. *Neither sea,* &c.—adj. to *Syrtis.*

Cf. B. I., 1. 285.

942. Both oar and sail. A proverbial expression (Lat. *remis velisque*) with a singular verb: equivalent to "his utmost effort," Possibly oar and sail may be secondary objects after *beoves* used impersonally. Scan.

946. Purloined. O. Fr. *purloigner,* from pur, pour (for) and loin (Lat. *lunge—far off;* lit. "to carry away."
PARADISE LOST.

947-950. Criticize these lines. What does M. wish to convey by the structure? Cf. SPENSER'S

"Faint, wearie, sore, embowed, grieved, brent
With heat, toyle, wounds, arms, sweat, and inward fire."

Fabrie Queen, I. xi. 28.

951. Hubub. Probably ONOMATOPOEIC. Like whom, hoop hubbudoo, and whoobub.

957. In that noise = "amidst that noise," or (by METON.) = "in that noisy place." Cf. "While the whole noise of timorous and flocking birds
... amazed ... would prognosticate, &c." (Aesopag.), and
SHAKESPEARE'S "A cry of players."

958. Way, obj. of DIRECTION.

959. Wasteful = "desolate."

960. Cf. B. II., l. 894. Sable vested.—CF. LONGFELLOW'S Hymn to Night:

"I saw her sable skirts all fringed with light
From the celestial walls."

M.'s Night, however (according to the Romans, the daughter of Chaos), is
ALLEGORICALLY represented as one of the progenitors of Nature, i.e., of
the Created World.—For his reason, see Gen. i. 2.

964. Orcus and Ades, or Hades, names for Pluto, the King of the Lower World. Orcus: Gr. Ὄρκος, another form of Ἐρυγος (to restrain); so that it meant in Greek both "an oath" and a personification of the "confining power of Hell." Hades: Gr. Ἀδής, and the older form Ἀὶνης, a personification of the "unseen" (it "not," and ἑιν "to see").

965. Name of Demogorgon = "Demogorgon," a deity taken elsewhere by
M. to be the same as Chaos, whose very name was supposed capable of pro-
tecting terrible effects. Hence M.'s METONYMIC PERIPHRASES. SPENSER
writes the word Demogorgon, as if it were Gorgonian Demon. The belief in the power of names is a very old one. Many fairy tales (FOLK LORI) illustrate this. "Demogorgon is mysteriously hinted at in the classical poetics, but first distinctly mentioned, it is said, by the Christian writer
Lactantius in the fourth century."—Masson.

967. ADDISON disapproves of these PERSONIFICATIONS on the ground that they are beneath the dignity of an Epic. In making them M. has imitated
VIRGIL, who personifies Want, Sleep, Death, &c. Note that one of the
difficulties of M.'s subject was the scarcity of characters.

968. Boldly: CONSTRUCTION LOCUTA—unless a comma be placed after
boldly. Scan this line, comparing it with B. II., l. 890. Probably M. desired
to convey by "apt numbers" the quickness of the turning.

972. Secrets = (1) "secret places" (Lat. secreta); or (2) our "secrets."

973. Wandering—desert. Quote other instances of this constr.

976. What readiest path. Cf. "What readiest way."—Comus. Give the
English idiom.

977. Confine with = "have a common (con) boundary (finis) with," "border on."

979. Possesses lately. Give the force of possesses here.

981. "It directed brings no mean recompence to your behoof (= "ad-
vantag(e)"); if all suryation (being) thence expelled, I reduce that lost (= "lost
to you") region to her original darkness and your sway—which (= "and
this") is my present journey (= "the object of my present journey;" cf.
guest, I. 830). Note the CONTINUATIVE use of which. See Mason, par. 413.

982. Why does M. represent Chaos as of "faltering speech and visage in-
composed (= 'disturbed')?"—What is the condition of Chaos?
NOTES—BOOK II.

990. Thee. An Antithesis (see B. I., l. 132 and 133), called in English the Redundant object (cf. the Redundant subject, B. II., l. 670. By this idiom (not good Eng.) the subord clause, called an Exegesis (additional explanation), merely explains the object, and keeps up more closely the connection between the clauses. Cf.

"You hear the learned Bellario what he writes."

Merchant of Venice, iv. i.

And the pass. form:

"The dead man's knell
Is there scarce asked for who."

Macbeth, iv. iii.

(The full form of the extract from Macbeth would be "The dead man's knell is there scarce asked for whom it is.

Active form, "No one asks there about the dead man's knell for whom it is," "No one asks there for whom the dead man's knell is.""

See A Trường's Shakesperian Grammar.


999. "If all I can (do) will serve so (= 'in this way,' 'by so doing') to defend that little which is left—encroached on still through your intestine broils weakening (= that weaken) the sceptre of Old Night."—Macbeth, iv. i.

1001. First hell—your legions fell—an abs. constr., explanatory of (Exegesis) your intestine—night.

1006. The intestine broils caused by the fallen angels—according to M.'s poetical theory—resulted directly or indirectly in the evolution out of Chaos of (1) Hell to receive Satan and his legions; (2) Earth to furnish the happy seat of some new race called man; —apparently to compensate for the loss of "third part of Heaven's sons;" and (3) the Heaven of the Mundane Universe—

"Another Heaven.
From Heaven gate not far, founded in view
On the clear hyaline, the glassy sea;"

the Almighty's abode being "the pure empyrean, where he sits high, throned above all might."—For golden chain, cf. B. II., l. 1051.

1009. Hawock, originally a cry used in hunting, and afterwards applied to indiscriminate slaughter in war. Cf. Shakepear's "Cry hawock and let slip the dogs of war." From the same rt. come A. S. hafaoc, our hawk, hag, haggard, &c.

1011. Explain the Metaphor here.

1013. Pyramid. "To compare great things with small," the flight of a rocket will give an idea of what M. symbolizes here. Pyramid: Gr. πυραμίς, supposed to be derived from πύρ (fire)—uncertain; but improbable. An Egyptian word signifying "a high hill" has also been assigned as the root.

1016. Environment. Fr. environer, from en (in) and vire (to turn); L. Lat. virea (a ring), same rt. as our ear.

1018. Argo, the ship in which Jason sailed to recover the golden fleece which had been carried to Colchis, and was there guarded by a sleepless dragon. Morris gives a fine account of this in his Jason.

The jolting rocks (M.'s translation of the Lat. concurrentia saeva), the Symplegades, two rocks, one on each side of the Thracian Bosporus (Straits of Constantinople), at the entrance to the Pontus Euxinus (Black Sea), which, according to the ancients, used to clash together and destroy everything that tried to pass between them. By the advice of Phineus, whom the Argonauts had delivered from the Harpies, Jason and his fol.
lowers passed through in safety, "since Jason was dear to Juno," and immediately the rocks became fixed:

"While in and out the unused sea fowl flew
Betwixt them, and the now subsiding sea
Lapped round about their dark feet quietly."—Jason.

1020. See note to B. II., l. 600. *Ulysses*, the craftiest of the Greek warriors at Troy, encountered many dangers on his homeward voyage. Amongst these was his passage between Scylla and Charybdis, which he accomplished only after Scylla had taken "six of his companions from the hollow ship." Scylla, however, was a rock, not a creature.

**Larboard.** The Fr. **bôbord** (from bas **low**), the Fr. **backboard** (as if **back-board**). So that lar may possibly be "low," the larboard being lower in rank than the starboard (star = steer). Larboard is the left side of the ship as one looks towards the prow. BENTLEY objects to this passage that, when Ulysses passed through, Charybdis must have been on his right hand. If we are to suppose M. meant an exact statement of what is said to have occurred, we must take **larboard** as adjectival to *Ulysses*.

1022. Observe the onomatopoeia and emphatic repetition of the same word at the beginning and end of the sentence. (Epiphanes.)

1023. "But he (being) once past, when man fell soon after—strange alteration! (an exclam. nom)—Sin and Death following his track remain—such was the will of Heaven—passed after him, &c.

1029. **Umost orb.** Called by M. elsewhere "the wall immovable of this non-fenceless world," "the outside base of this round world," "the bare outside of this world." M. apparently suggests the idea of an immense hollow opaque sphere separating Chaos from the Created Universe.

1034. Influence; in the literal sense. Sacred, in contrast to the accursed "gloom of Tartarus profound."

1038. *Her farthest verge, i.e., where Creation "confines" with Chaos.*

1042. *Waits = "floats."* A sense now obsolete, but used by the poets of M.'s time.


1047. **Weights = "balances."** Cf. B. II., l. 905.

1048. **Undetermined square or round.** (1) An absolute constr. "(Whether) square or round (being) undetermined;" or (2) undetermined may be taken as an attribute (used like a participle) of Heaven, square and round being adj. complements. Cf. the constr. in B. I., l. 1451.

1051. **This pendent world** (see quotation in note to l. 600, B. II.) is "the entire Starry Universe hung drop-like by a golden touch from the Empyrean above it. In proportion to the Empyrean, at the distance whence Satan gazes, even the Starry Universe pendent from it is but as a star of smallest magnitude (l. 1053), seen on the edge of the full or crescent moon."—Masson. M. metaphorically represents the universe as connected with the Empyrean Heaven by a golden chain, thus symbolizing God's relation to the Created World. This expression has no doubt been suggested by the passage in Homer, where Zeus (IIad, B. VIII) showed his superiority to the other deities by telling them to suspend a golden chain from Heaven and try to drag him down, and asserting that they would be unable to do this; whereas he could raise "earth itself and the very sea."
ETYMOLOGICAL INDEX TO NOTES.

[Besides the Latin Roots, the transitional Romance forms, as well as the Teutonic and Greek congener of words, are occasionally given. The sources of the Etymology are various. The Editor would acknowledge his indebtedness in particular to BRACHER’S Historical French Grammar and Etymo. French Dictionary. In giving derivations the student should carefully separate prefixes and affixes from roots, and assign them the meanings appropriate to the words in which they occur. It is also important in the case of Seniors to trace and account for, when possible, the changes each word has undergone in (1) FORM and (2) MEANING. It should be borne in mind, however, that, so far as most students of Literature are concerned, the chief value of the knowledge of the derivation of a word consists in the light it throws on its meaning. ABBOTT and SEELEY’S Eng. Lessons for Eng. People, and the chapter on Derivation in Mr. ARMSTROMO’S Notes to the Fifth Reader, contain a great deal of useful information on this subject.]

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