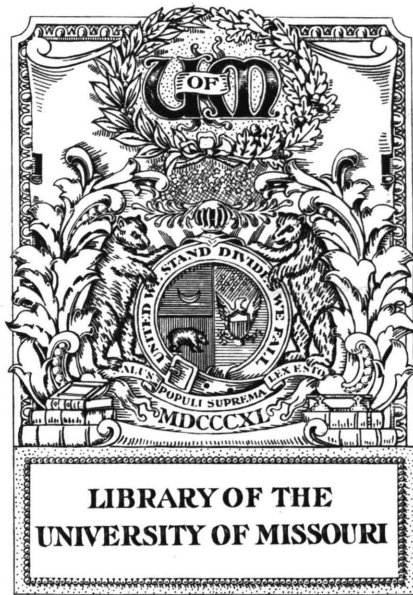


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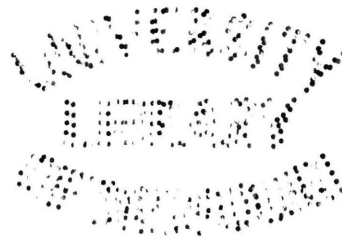




THE FORMS AND EXTENT OF MILTON'S INFLUENCE

UPON THOMSON, GRAY, AND COLLINS

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BY

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## PREFATORY NOTE

In the following study, the line references to The Poems of Milton are according to The Poetical Works of John Milton, edited by David Masson, London, 1890. References to the poems of Collins and Gray are according to the Athenaeum Press Series, the former edited by Walter C. Bronson, the latter by William Lyon Phelps, published by Ginn & Company, Boston, 1898 and 1902. The references to Thomson's minor poems are according to the British Poet Series, published by Houghton, Mifflin & Company, Boston. The Clarendon Press Edition (1891) of Thomson's Seasons and The Castle of Indolence, edited by J. Logie Robertson, has been used for these two poems in preference to the text of the British Poet Series on account of its apparently nearer approach to accuracy.



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PART I.

THE PROBLEM STATED

When considering the poetry of James Thomson, Thomas Gray, and William Collins, historians of literature, notably Courthope, Gosse, Saintsbury, Crawshaw, Ward, Warton, and others, have been content to say that Milton had a marked influence upon the poetry of these eighteenth century Romanticists. Professor Beers has devoted one chapter of his History of English Romanticism in the Eighteenth Century to The Miltonic Group. After quoting at some length from Aken-side, Mason, and the Wartons to prove their verbal indebtedness to Milton, he says, "In Gray and Collins, though one can hardly read a page without being reminded of Milton, it is commonly in subtler ways than this. Gray, for example, has been careful to point out in his notes his verbal obligations to Milton, as well as to Shakespeare, Cowley, Dryden, Pindar, Virgil, Dante, and others; but what he could not well point out, because it was probably unconsciously, was the impulse which Milton frequently gave to the whole exercise of his imagination." (1). Professor Phelps has also devoted one chapter in

1. A History of English Romanticism in the Eighteenth Century.



his The Beginnings of the English Romantic Movement to Milton's influence. He states that the Romanticists followed Milton in thought, language, and versification, and that Milton's influence cannot be traced out in any very definite way, but must be followed along general lines. In speaking of Collins he states that his love for Milton comes out in "occasional phrases" and quotes only one, while Gray's indebtedness is dismissed with the statement that his Elegy with its "pensive mood and love of twilight" is in the Il Penseroso vein. (1). Professor Raleigh has pointed out three or four instances of the verbal indebtedness of Thomson and Gray to Milton. (2). Robertson, in the notes to his edition of The Seasons and The Castle of Indolence, and the editor of Gray in the British Poet Series, as well as other editors in their notes and introductions, have indicated some few passages in the poems of Thomson, Gray, and Collins that are paralleled in Milton.

The influence of Milton upon the form of Collins and Gray has been neglected. In regard to Thomson's form, Samuel Johnson says, "Thomson's mode of thinking, and of expressing his thoughts is original. (3) His blank verse is no more the blank verse of Milton, or of any other poet, than the rhymes of Pryor are the rhymes of Cowley. His numbers, his pauses, his diction, are of his own growth, without transcrip-

1. The Beginnings of the English Romantic Movement, 87-88, 96.
2. Milton, 267-270.
3. The italics are mine.



tion, without imitation."(1) A more recent editor, Robertson, echoes this statement when he remarks, "The blank verse of The Seasons is Thomson's own. It is distinct from Milton's."(2) Leon Morel in his book, James Thomson: Sa vie et ses oeuvres, very directly and explicitly acknowledges the indebtedness of Thomson to Milton both in form and conception. He tells us that Milton is Thomson's "master and model", that his influence appears everywhere in The Seasons, and that his blank verse was inspired by Milton. (3) But he merely makes the statement; he offers no evidence in confirmation or support of it.

The attempt to trace in some detail and to indicate to some extent the influence of Milton upon the conceptions and language of Thomson, Gray, and Collins; to show that their obligation to him is something more specific than can be indicated along "general lines"; to point out the indebtedness of Collins and Gray to Milton's versification, and to posit some evidence in the matter of Thomson's debt to Milton in form, is the province of this paper.

1. Life of Thomson in Introduction to The Seasons, XVII.
2. General Introduction to The Seasons, 28.
3. "Milton, voilà vraiment le maître et le modèle de Thomson". (407) C'est au grave et majestueux auteur du "Paradis Perdu qu'il demande le secret d'une versification fière, pompeuse, digne de ce sujet". (408) "son maître, le grand Milton". (410) "Milton, le maître dont l'influence profonde apparût partout dans les Saisons". (424) L'auteur des Saisons, disciple fervent de Milton". (634) Cf. also pages 437, 198, 129, 456, 460, etc.





## PART II.

FROM MILTON TO GRAY

Action and reaction are phenomena that exist in the mental, moral, spiritual, and aesthetical worlds as well as in the physical world. In every phase of life we can trace this ebb and flow whether it be in intellectual conceptions, sociological principles, religious ideas, artistic ideals, or in the law of expansion and contraction. Matthew Arnold has pointed out how "Hebraism and Hellenism", as he has named certain forces, have alternately dominated our mental and moral spheres. (1) They are, indeed, two mighty fundamental conceptions that have always been, and probably always will be, potent factors in determining the course of human events and human reasoning. The struggle between "spontaneity of consciousness" and "strictness of conscience" is an old and ever renewed combat. Spirituality of mind, that Puritan characteristic, which leads its possessor to believe in the invisible world and to refer to it, both in his thoughts and actions, (2) must often meet in battle that Hellenistic characteristic that refers to the visible world for its guidance in all forms of human activity. In such a struggle there is no complete victory possible; because, as Professor Caird says, "there is no possible victory of idea over idea except by their common absorption in one which is higher and more comprehensive than

1. Hebraism and Hellenism.

2. Cf. Shedd: Literary Essays, 238.



either. Here, indeed, the contrast is so deep and far-reaching that the opposite forms of thought are continually finding new forms of expression for themselves and the conflict that seemed to be ended in one generation breaks out again in the next." (1)

In the sixteenth century Hellenism in literature was manifested in the works of the poets of the Elizabethan period. Reason, passion, and imagination co-operated to give substance and form to the poetry of Shakespeare and of Spenser, to the prose of Bacon and of Hooker. The literature of pleasure had never before combined such beauty with such seriousness, and the literature of knowledge had never contained such imaginative strength. But gradually the Hellenistic ideals in literature suffered degradation. The ideals of poetry became involved with political ideals, and in the solution of practical, urgent problems, much of the nobility of poetical ideals waned. A period of political passion, of perplexed reason, and of easy and vulgar imagination ensued. (2)

The reaction came with Puritanism. Hebraistic conceptions gained the mastery in the seventeenth century, and were not without their influence upon poetry. The moral conceptions of the Puritans did not encourage literature and did not lead to a generous development of art. The characteristics of Puritan-

1. The Evolution of Religion, II, 25.

2. Cf. Dowden: Puritan and Anglican: Studies in Literature,  
1 ff.



ism,- "compulsory piety, with hypocrisy in its train, sanguinary laws against heresy and blasphemy, execution of popish priests, burning of witches, suppression of natural pleasures and of the harmless gaiety of life, inward vice," (1)- all this was not conducive to the best that art is capable of attaining. As a consequence, under Puritanical dominion, poetry in England deteriorated.

With the re-entrance of Hebraism appeared John Milton, who has been called the complete representative of Puritanism. He was born eight years before the death of Shakespeare, and died fourteen years after the Restoration. He lived only a few years after the reign of Elizabeth, and he saw the beginning, the triumph, and the fall of the Commonwealth. Thus, he belongs at once to the Renaissance and to Puritanism. And what a contrast this presents! "On one side every curiosity of intelligence, every research of language, every refinement of taste; poetry, with its mythology, its sports, its license; the cultus of pagan antiquity; a false wisdom and false gods; madrigals, novels, the theatre. On the other, ardent fanatics, sombre anchorites, fanatic levellers, full of hatred for Satan and his pomps, caring for nothing but long sermons and excited prayers, broken in to the dogmas of Predestination, of the Fall and Justification, burning to make of Englishmen a new people of Israel." (2) Much of Milton's genius as a

1. Smith, Goldwin- The United Kingdom, I, 499.
2. Scherer: Essays on English Literature, 120.



poet is explained by this kinship. He was not a poet of the great creative age, but of that age's morrow, a morrow still possessed of spontaneity and conviction. Yet in his later poems, we find Milton didactical and religious,- a necessary result of his living in the seventeenth century. There is evidence that Milton in his early life seriously questioned whether his lot should be cast with Hebraism or Hellenism. In Lycidas, which may be said to conclude the poems of his earlier period, we find him asking whether he shall "scorn delights and live laborious days," or "sport with Amaryllis in the shade". He asks this question; but he triumphantly negates it. In his large nature there was a certain reconciliation of the conflicting claims; but even the genius of Milton found it impossible permanently to maintain the double allegiance, and his later poems show unmistakable and unquestionable proofs of his Puritanical severity. Under Cromwell, Puritanism flourished, and Wither, Bunyan, Milton were the natural products of their time.

With the Restoration came the beginning of new life in thought and in literature. The theatres were re-opened for dramas that were light and immoral. The May-Boles were set up again, the Puritan Sabbath was disregarded. The reaction against Puritanism tended toward frivolity, licentiousness, and practical, if not theoretical irreligion. The Age of Dryden was followed by the Age of Pope, and by a happier mean.





Pope's England was not a religious England; it did not experience any great revival of morality or of religious zeal; but it did perceive that the previous generation had gone too far, that its spirit was destructive of society and of the highest values in literature, and that effort must be made to bring back a purer moral tone. This effort was consciously and effectively made, and the literature of the age became vastly cleaner, both in language and thought. There was no reversion to Puritanism; the men of the time had little taste for that. But there was a reaction against moral lawlessness; and the age took a middle ground between Puritan strictness and Restoration licentiousness. (1) In the literature of this period, as Leslie Stephen has pointed out, we find reflected "the national character, its common sense; the intellectual shortsightedness which enables it to grasp details whilst rejecting general systems; the resulting tendency to compromise, which leads it to acquiesce in heterogeneous masses of opinion; its humour, its deep moral feeling, its prejudices, its strong animal tendencies." (2)

For guidance and inspiration, England turned to France. At this time the French litterateurs were attempting to write with exactness, elegance, and with great care for the correctness of the language in which the thought was expressed. This

1. Cf. Crawshaw; The Making of English Literature, 196 ff.
2. History of English Thought in the Eighteenth Century,  
Vol. II, 330.



doctrine met with special favor in England because it exactly suited the general tendency of the times. The Popian circle instinctively acknowledged the truth that all spiritual, political, and artistic development must proceed in conformity with law. Correctness in metrical composition to Pope implied obedience to the laws of imaginative thought; and, therefore, involved not only precision of metrical expression, but justness of poetical conception. In this sense, the writings of the seventeenth century were astonishingly incorrect. The poets of the age sought to invest with fanciful and romantic forms, thoughts and feelings which had long since ceased to move the imagination of society. Pope perceived this, and he understood "that the quibbles, refinements, and affectations that mark their style, were the products of imaginative exhaustion." (1) So the school of Donne and Cowley fell into disfavor; the conceits, the vagaries, the tawdry ornaments of style were discarded. Clearness, propriety, moderation were cultivated.

As a consequence, Pope and his school went to the other extreme. They left a literature characterized by self-restraint and objectivity, with no flights of the imagination, and with a narrow and imperfect sense of duty. It was a literature of high life, fashion, society. The general, the abstract, the typical were exalted. There was an attempt to

1. Courthope: The Liberal Movement in English Literature, 59-60



make poetry fit into certain rules and codices. "The poet was never to throw the reins upon the neck of his passion, or to abandon himself to a fine frenzy in defiance of mechanical laws." (1) Imagination and passion were restrained, in order that mere expression might be polished and refined to the last degree. The poetry of Pope's age was not the poetry that comes from general feeling and emotion, but the poetry that comes from the formal statement of intellectual conceptions.

For their models in the literary world, this age took the ancients. Fidelity to the original model was more excellent than any amount of originality or spontaneity. The old English writers were regarded with contempt and indifference. Chaucer was not thought worthy of serious treatment; Spenser fared no better; Shakespeare was not widely read, and many of those who read his dramas did not understand them; Milton was almost unknown. His poems were neither studied nor read. The old English style in poetry and romance was generally spoken of as "Gothic"; a term of reproach, used to designate a style which they did not wish to imitate and which they considered barbarous. Even Shakespeare was half-Gothic. The criticisms of Theobald, Warburton, Pope appeal to us as irreverent and absurd. One bright intellect put Hamlet's soliloquy into the heroic couplet. Atterbury thought that if Pope

1. Stephen: Op. Cit., II, 354.



would polish and improve Milton's Samson Agonistes it might be made into a model and standard of tragic poetry. (1)

In form, it was a mooted point whether tragedy should be in rhyme, after the French manner, or in blank verse, after the precedent of the English stage. But it was considered bad form to write poetry other than dramatic in blank verse. Johnson regarded it as little short of immoral. Pope has left no blank verse. Even the heroic couplet as written by earlier poets was felt to have been too loose in structure. Pope is praised by Johnson because he employed but sparingly the triplets and Alexandrians by which Dryden sought to vary the monotony of the couplet. In fact, the heroic couplet, which Pope brought to perfection and to which he gave all the energy and variety of which it was capable, thoroughly prevailed for a century or more.

This artificiality could not last. Again, the reaction came. The political corruption, the coldly intellectual temper, the studied repression and cynicism of the day had to give way before the fervor of a rising spirituality. Just as the mood of dissolute levity which immediately succeeded the Restoration passed into an era of comparative good-sense, so the little vanities and complaisant optimism of Pope, the moroseness, contempt, and scorn of Swift, the superficialities of this age had to submit to the higher side of men's natures

1. For authority, Cf., Phelps: Op. Cit., 15 ff.





which again began to assert itself.

The middle of the eighteenth century witnessed the predominance of a finer feeling. On the religious side, the reaction was seen in the enthusiasm with which Methodism was received. The cold intellectual speculations of Bolingbroke and the skepticism of Hume were interrupted by the passionate outbursts of Whitfield and Wesley. Ethically, a feeling of compassion and pity seems to have stirred humanity. A united move was begun against slavery; the conditions of the prisons were improved; criminals on the way to execution were no longer dragged through the streets for a public show. It was at this time that Handel came into popularity. Audiences, only a short time before delighted with immoral wit and low forms of amusement, rose with one accord and stood through the singing of parts of Handel's Messiah.

Politically, there was a great appeal to patriotism under the animating spirit of William Pitt. "He restored the finances and reformed the financial system. He converted deficit into surplus. By his commercial treaty with France he made a great advance toward the realization of Adam Smith's policy of free trade. The country was prospering and growing rapidly in wealth. The inventions of Arkwright, Hargreaves, Crompton, Watt, and Wedgwood, together with the invention of smelting iron with coal, gave an immense impetus to manufactures of



all kinds, to metallurgy and to mining". (1) Trade with Canada and with India added the undeveloped resources of the West and the products of the whole rich civilization of the East to the hitherto insular commerce of England. Democracy, with all its ideas in regard to human equality and brotherhood and the rights of man, steadily made itself felt as a mighty power.

The political and social changes were reflected in poetry. The new sympathy for suffering and the new spirit of democracy were manifested in literature. The imagination and the passion of the Elizabethan age returned in no small degree. The departure of the poets from the ideals of the classical school showed itself in a delight in the world of mediaeval chivalry, and in the hitherto neglected ballads of the people. A perception of natural beauty, a new refinement, a changed intellectual activity characterized this period in contrast to that of the Augustan age. The romantic, the naturalistic, the emotional, the democratic, and the religious movements were intermingled and blended in the literature of the age.

In form there was a change. Pope and his school had given a perfect polish to the couplet, "had revived a public interest in satire and philosophic speculation in verse, had canonized and rendered the technique of heroic verse a thing which could be studied like a language or a science. It was strictly in accordance with the traditions of literature that no sooner was the thing easy to do than the best poets lost interest in doing

1. Smith, Goldwin- Op. Cit., II, 255.



it." (1) Exactness of form gave way to beauty of form.

Yet the change in this line of activity, as elsewhere, was not a violent one. Reform is rarely universal. Many of the features which had characterized the Restoration literature were prolonged until late in the eighteenth century, and some poets modelled their style on Pope and Addison until the century's close. Young, Blair, Henry Brooke, Erasmus Darwin echo the heroic couplet of Pope. Even the efforts of those who were dissatisfied and who desired something better found their point of departure, not in creative work, but in the loving study and revival of old authors. Pryor, Croxall, Shenstone, Thomson, in his Castle of Indolence, Cambridge, William Thompson, William Wilkie, Gilbert West, Mickle, and others turned to a diligent study and revival of Spenser, imitating him in form and in language, and writing essays and observations on his art as exhibited in the Faery Queene.

The poet scarcely second to Spenser in this revival, the man who was the head of the movement known as Romanticism, the man whose poems furnished the standard and the model for the best that the eighteenth century produced was John Milton. It has been pointed out that his poems give evidence of classical, or Hellenistic tendencies and of Puritanical, or Hebraistic. To the men of the eighteenth century his message was one of Romanticism; they accepted him on the Hellenistic side. Whereas he had been shunned, avoided, and neglected

1. Gosse: Modern English Literature, 233.



by the Popian circle, he was now fondly cherished, admired, and loved. By 1713, Tonson brought out an edition of Milton which was the ninth of Paradise Lost, the eighth of Paradise Regained, the seventh of Samson Agonistes, and the sixth of the minor poems. The first edition of the minor poems was in 1645. Six editions in sixty-eight years certainly does not bespeak a wide-spread popularity. After 1713 editions multiplied rapidly; by 1763, Paradise Lost was in its forty-sixth edition, and the minor poems in their thirtieth. Milton's influence in poetry upon his own age seems to have amounted to almost nothing; he was practically unknown to his London contemporaries. His style and his work were his own and he had neither school nor followers. No one imitated or was influenced by his lyric poetry, and, until the eighteenth century was well advanced, it was scarcely read. (1)

Addison, perchance, was the initiator of the Miltonic revival. Beginning with December 31, 1711, he published in the Spectator a series of critical papers on Milton. This was followed, as we have stated, by many editions of Milton's works. Joseph Warton, writing in 1756, after quoting copiously from the Nativity Ode, which, he says, "is not sufficiently read nor admired", continues: "I have dealt chiefly on this Ode as much less celebrated than L'Allegro and Il Penseroso, which are now universally known; but which, by a strange fatality lay in a sort of obscurity, the private enjoyment of a few

1. Cf. Gosse: Op. Cit., 145, 168. Raleigh: Op. Cit., 229.





curious readers, till they were set to admirable music by Mr. Handel. And indeed, this volume of Milton's miscellaneous poems has not till very lately met with suitable regard.

Shall I offend any rational admirer of Pope, by remarking that these juvenile descriptive poems of Milton, as well as his Latin elegiacs, are of a strain far more exalted than any of the former author can boast?" (1)

The first critical edition of the minor poems was published in 1785 by Thomas Warton. As late as 1779, Johnson spoke of these same poems with an absence of appreciation that seems astounding. James Thomson (1700-1748) was the first man to make a real study of Milton and it is he who is the "real pioneer of the whole Romantic movement with its return to nature and simplicity". (2) Milton's influence became more decidedly noticeable, however, in the work of a group of lyrical poets, Collins, Gray, Mason, and Joseph and Thomas Warton.

To show how Milton influenced the greatest poets of this group, Collins and Gray, and his influence upon the Romantic pioneer, Thomson, will occupy the remainder of this paper.

1. Essay on Pope: I, 36-38. Quoted, Beers: Op. Cit., 149ff.
2. Gosse: Op. Cit., 230.



PART III.

MILTON'S INFLUENCE IN VERBAL EXPRESSION

Perhaps the clearest proof of the influence of Milton upon the poets of the eighteenth century is to be found in the number of phrases they have adopted from him and have incorporated in their own poems. In many cases, the exact words of Milton are found. Thomson, Gray, and Collins seem to have been so familiar with Milton's lyrics that the language of Il Penseroso and L'Allegro appears from time to time in their writings as if it were their own. Gray, indeed, has pointed out three instances of his indebtedness to Milton's poems. That there are many more, the following study demonstrates. No poem of Milton's influenced the Romanticists more than Il Penseroso. Its verbal influence upon Thomson, Gray, and Collins becomes apparent upon an examination of the succeeding pages.



VERBAL PARALLELSA.

- The brood of Folly without father bred! Il P. 2.  
 Self-pleasing Folly's idle brood, (4) Advers. 18.
- O'erlaid with black, staid Wisdom's hue; Il P. 16.  
Wisdom in sable garb array'd, (4) Advers. 25.
- Thee bright-haired Vesta long of yore Il P. 23.  
 O nymph reserv'd, while now the bright-  
hair'd sun (C) Even. 5.
- Sober, steadfast, and demure, Il P. 32,  
 Those looks demure, that deeply  
 pierce the soul, (7) Spring, 485.
- Over thy decent shoulders drawn, Il P. 36  
 But com'st a decent maid (C) Simplic. 10.
- With a sad leaden downward cast Il P. 43.  
 Desponding Meekness with her down-  
cast eyes; (C) Or. Ec. 65.  
 Come with those downcast eyes, ---- (1) Spring, 484.  
 With leaden eye, that loves the  
ground, (1.) (4) Advers. 28.

Cf.  
 1. Sidney, ~~has~~ "leaden eyes", Astrophel and Stella, Song 7.



And oft, as if her head she bowed,  
Stooping through a fleecy cloud.

Il P. 71-72.

Now through the passing cloud she  
seems to stoop,

(T) Aut. 1096.

Or the tale of Troy divine,  
 - - - - -  
 Ennobled half the buskined stage.

Il P. 100-102.

The buskin'd Muse shall near her stand,  
 - - - - -  
 With each disastrous tale.

(e) Pity, 34-36.

<sup>c</sup>In buskin'd measures move

(g) Bard, 128.

Of turneys, and of trophies hung,

Il P. 118.

At solemn turney hung on high,

(e) Poet. Char. 7.

To arched walks of twilight groves,

Il P. 133.

"Ye brown o'er-arching groves,

(g) Music, 27.

And shadows brown, that Sylvan loves,

Il P. 134.

Where'er the oak's thick branches  
 stretch  
 A broader, browner shade;

(g) Sp. Ode, 11-12.

While the bee with honeyed thigh,

Il P. 142.

- - -where the bee

- - -  
 Of fragrant woodbine loads his little  
thigh.

(T) Sum. 626-628,





To walk the studious cloister's pale,  
 Casting a dim religious light,

*tr. to p. 21*

Il P. 156-160.

- - - cloisters dim

(1) Lib. IV, 222.

With antique pillars massy-proof,

Il P. 158.

Ye distant spires, ye antique towers, (2) Eton Col. 1.

And storied windows richly dight

Il P. 159.

Can storied urn or animated bust

(2) Elegy, 41.

There let the pealing organ blow,

In service high and anthems clear,

Il P. 161-163.

The pealing anthems swells the note  
 of praise.

(2) Elegy, 40.

The hairy gown and mossy cell,

Il P. 169.

- - - sought of peace the mossy cell, (1) Cast. Ind. 679.

These pleasures, Melancholy, give;  
 And I with thee will choose to live.

Il. P. 175-176.

His cypress wreath my meed decree,  
 And I, O Fear, will dwell with thee! (1) Fear, 70-71.

1. Possible common source:

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

Marlowe: The Passionate Shepherd to His Love.



It is probable that Milton's influence suggested these passages, although the verbal parallels are less obvious. *Mit*

B  
Hail, divinest Melancholy!

Il P. 12.

And Melancholy, silent maid

(g) Advers. 27.

Guiding the fiery-wheeled throne,

Il P. 53. X

The living Throne, the saphire blaze, (g) Prog. Poes. 99.

Sometime let gorgeous Tragedy

Il P. 97.

- - - Seneca be there  
In gorgeous phrase of laboured  
eloquence.

(g) Agrip. 148-149.

While the bee with honeyed thigh,

Il P. 142.

The insect youth are on the wing,  
Eager to taste the honied spring,

(g) Sp. Ode, 25-26.

Entice the dewy-feathered Sleep.

Il P. 146.

Shook thousand odours from his dewy  
wings.

(c) Passions, 94.

To walk the studious cloister's pale,

Il P. 156.

In cloisters dim, far from the  
haunts of Folly,

(g) Music, 33. *to from p. 20.*

With antique pillars massy-proof,

Il P. 158.

- - - - - secure in massy hall.

(f) Cast. Ind. I, 387.



And storied windows richly dight,  
Casting a dim religious light.

Il P. 159-160.

Rich windows that exclude the light, Long Story, 7.

[From here turn to p. 27.]

[Begin here] I.

L'Allegro:

A.

Where brooding Darkness spreads his jealous  
wings,

There, under ebon shades and low-browed  
rocks,

L'A. 6-8.

Where, tangled round the jealous steep,  
Strange shades o'er-brow the valleys  
deep,

(C) Poet. Char. 57-58.

The frolic wind that breathes the spring,

L'A. 18.

To breathe a second spring.

(G) Eton Col. 20.

Mirth, admit me of thy crew,

L'A. 38.

Me too amidst thy band admit,

(C) Mann. 53.

In unreproved pleasures free;

L'A. 40.

With laughter unreproved.

(H) Mr. Congreve 52,

Till the dappled dawn doth rise;

L'A. 44.

At first faint-gleaming in the  
dappled East;

(H) Sum. 48.

And storied windows richly dight,  
Casting a dim religious light.

Il P. 159-160.

Rich windows that exclude the light, ly Long Story, 7.

The influence of L'Allegro upon Thomson, Gray, and Collins is scarcely second to that of Il Penseroso. The debt to L'Allegro in verbal influence is larger than that to Il Pense-  
roso as the citations indicate:

Where brooding Darkness spreads his jealous  
wings,

There, under ebon shades and low-browed  
rocks,

L'A. 6-8.

Where, tangled round the jealous steep,  
Strange shades o'er-brow the valleys  
deep,

(c) Poet. Char. 57-58.

The frolic wind that breathes the spring,  
To breathe a second spring.

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With laughter unreproved.

(H) Mr. Congreve 52.

Till the dappled dawn doth rise;

L'A. 44.

At first faint-gleaming in the  
dappled East;

(H) Sum. 48.

Right against the eastern gate

L'A. 59.

Right against the eastern gate,

(g) Des. Odin, 17.

Russet lawns, and fallows grey,

L'A. 71.

Oft let me wander o'er the russet ~~head~~ <sup>(g)</sup> Aut. 971.

Or upland fallows grey

(c) Even. 31.

Mountains on whose barren breast

L'A. 73.

Whose barren bosom starves her  
generous birth,

(g) Educ. and Gov. 2.

Towers and battlements it sees

L'A. 77.

Ye distant spires, ye antique  
towers, (l)

(g) Eton Col. 1.

Bosomed high in tufted trees,

L'A. 78.

And villages embosomed soft in trees, (T) Spring, 952.

The upland hamlets will invite,

L'A. 92.

To meet the sun upon the upland lawn. (g) Elegy, 100.

And the jocund rebecks sound

L'A. 94.

While airy minstrels warble jocund  
notes.

(c) Pop. Super. 25.

1. Other evidence makes it practically certain that Gray has this passage in mind.





- To earn his cream-bowl duly set, L'A. 106.  
 To the swart tribes, their creamy  
bowl allots; + (c) Pop. Super. 23.
- Where throngs of knights and barons bold, L'A. 119.  
 Girt with many a Baron bold (B) Bard, 111.
- With mask and antique pageantry; L'A. 128.  
 In pageant quaint, in motley mask, + (c) Mann. 40.
- On summer eves by haunted stream. L'A. 130.  
 - - - - - beside the brink  
 Of haunted stream, - - - (T) Sum. 112.
- Or sweetest Shakespeare, Fancy's child, L'A. 133.  
 There ~~/~~ Shakespeare's self, - - -  
 Flew to those fairy climes his  
fancy sheen, (1) + (c) Pop. Super. 176-178.
- Warble his native wood-notes wild. L'A. 134.  
Wild warbling nature all, above the  
 reach of art, (T) Cast. Ind. I, 369  
 While airy minstrels warble jocund  
notes. + (c) Pop. Super. 25.
- And ever, against eating cares, L'A. 135.  
 Of cares that eat away thy heart with  
 gall, (T) Cast. Ind. I, 93.  
Eat up with carking care --- (T) Cast. Ind. I, 445.

1) Anon. ed.

(2) Horace has "eating cares", II, XI, 18.) omit



Lap me in soft Lydian airs, L'A. 136.

Ne'er let me change this Lydian  
measure, (c) Lib. Ode, 47.

Such as the meeting soul may pierce, L'A. 138.

Thou, only thou, canst raise the  
meeting soul! (d) Simplic. 48.

(Extra space) B.  
The frollic wind that breathes the spring, L'A. 18.

Frisking light in frollic measures; (g) Prog. Poes. 31.

Quips and Cranks, and wanton Wiles, L'A. 27.

When wanton gales along the valleys  
play, (l) (c) Or. Ec., I, 15.

And Laughter holding both his sides. L'A. 32.

Calls Laughter forth deep-shaking  
every nerve. (T) Win. 616.

On the light fantastic toe; L'A. 34.

Love fram'd with Mirth a gay fantastic  
round; (c) Passions, 90.

The mountain-nymph, sweet Liberty; L'A. 36.

Hail nymph, ador'd by Britain, hail!+ (c) Lib. Ode, 63.

19. Eyc. 136-37. + 21

- Lap me in soft Lydian airs, L'A. 136.  
 Ne'er let me change this Lydian  
measure, (C) Lib. Ode, 47.
- Such as the meeting soul may pierce, L'A. 138.  
 Thou, only thou, canst raise the  
meeting soul! (C) Simplic. 48.
- Although the parallels are less immediate, Milton's in-  
 fluence was probably operative in the passages that follow:
- The frolic wind that breathes the spring, L'A. 18.  
 Frisking light in frolic measures; (9) Prog. Poes. 31.
- Quips and Cranks, and wanton Wiles, L'A. 27.  
 When wanton gales along the valleys  
 play, (1) (C) Or. Ec., I, 15.
- And Laughter holding both his sides. L'A. 32.  
 Calls Laughter forth deep-shaking  
every nerve. (T) Win. 616.
- On the light fantastic toe; L'A. 34.  
 Love fram'd with Mirth a gay fantastic  
 round; (C) Passions, 90.
- The mountain-nymph, sweet Liberty; L'A. 36.  
 Hail nymph, ador'd by Britain, hail! (C) Lib. Ode, 63.

19. Lyc. 136-37. p. 21



To hear the lark begin his flight,  
And, singing, startle the dull night,

L'A. 141-42.

- - - - -Up springs the lark,  
Shrill-voiced and loud, the messenger  
of morn;

(T) Spring, 589-590

By whispering winds soon lulled asleep.

L'A. 116.

While whisp'ring pleasure as they fly,  
Cool Zephyrs thro' the clear blue sky

(y) Sp. Ode, 8-9.

If Jonson's learned sock be on,

L'A. 132.

The comic sock that binds thy feet!

(c) Mann. 50.

Or sweetest Shakespeare, Fancy's child,  
Warble his native wood-notes wild.

L'A. 133-134.

In loose numbers wildly sweet

(g) Prog. Poes. 61.

Is not wild Shakespeare thine and  
Nature's boast?

(T) Sum. 1566.

[Note to stenographer:  
Turn to p. 18.

have been completely or partially paralleled by these Romantists.

The supposition of general indebtedness thus indicated is further enforced by a consideration of the influence of

To hear the lark begin his flight,  
And, singing, startle the dull night,

L'A. 74-42.

- - - - -Up springs the lark,  
Shrill-voiced and loud, the messenger  
of morn;

(T) Spring, 589-590

By whispering winds soon lulled asleep.

L'A. 116.

While whisp'ring pleasure as they fly,  
Cool Zephyrs thro' the clear blue sky

(g) Sp. Ode, 8-9.

If Jonson's learned sock be on,

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The comic sock that binds thy feet!

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Warble his native wood-notes wild.

L'A. 133-134.

In loose numbers wildly sweet

(g) Prog. Poes. 61.

Is not wild Shakespeare thine and  
Nature's boast?

(T) Sum. 1566.

In Il Penseroso and L'Allegro, with a total of three hundred twenty-eight lines, there are sixty-three instances in which Thomson, Gray, and Collins have borrowed verbal expressions. Some of the lines from Milton have been imitated more than once, but, allowing for such cases, fifty-four lines, or thirteen per cent of the lines of Il Penseroso and L'Allegro have been completely or partially paralleled by these Romantists.

The supposition of general indebtedness thus indicated is further enforced by a consideration of the influence of





Milton's other minor poems upon Thomson, Gray, and Collins.

Or that crowned Matron, sage white-rob'd  
Truth?

VI  
Death of Inf. 54.

With these the white-rob'd maids  
combine (1) +

(C) Mann. 45.

New shot up from vernal shower;

March. Win. 40.

- - - - -with vernal showers distent. (7)

Spring, 145.

Call on the lazy leaden-stepping Hours,

Time, 2.

The dreadful hour with leaden pace  
approach'd,

(7) Lizy's Cat, 1.

The flowery May, who from her green lap  
throws

May Morn. 3.

In thy green lap was Nature's  
Darling laid,

(9) Prog. Poes. 84.

With joy and gladsome cheer,

Ps. LXXXIV, 7.

And lively chear, of vigour born; (2) (9)

Eton Col. 47.

to to  
p. 37

His starry front low-roofed beneath the  
skies:

Passion, 18.

'Sublime their starry fronts they rear (9)

Bard, 112.

1. Reference to Truth.

2. Spenser has, "In either cheeke depeyncten lively cheere."  
Hobbinol's Dittie, 33.



[... Night, - - - - -  
Over the pole thy thickest mantle throw, Passion, 29-30.

Night - - - - -  
In mantle dun, (T) Sum. 1685-87.

And ye, the breathing roses of the wood, Arc. 32.

scent the new fragrance of the breath-  
ing rose, (g) Educ. and Gov. 56.

O'er the smooth enamelled green,  
Where no print of step hath been,] Arc. 84-85.

- - - round thy green retreat,  
On whose enamell'd side (C) Simplic. 21-22.

Through the soft silence of the listening  
night Circum. 5. ✓

Through the soft silence of the listening  
night (D) Sum. 745.

And sing their wild notes to the listen-  
ing waste. (T) Spring, 25.

Of sad Electra's poet had the power Son. VIII, 13.

Sooth'd sweetly sad Electra's poet's  
ear: (V) Simplic. 18.

With praise enough for Envy to look wan; Son. XIII, 6.

And Envy wan, and faded Care, (1) (M) Eton Col. 68.

1. Cf. (also) P. L. I, 601-602. "and care sat on his faded cheek,"



And Worcester's laureate wreath: . . . Son. XVI, 9.

"The laureate wreath, that Cecil wore, (g) Music, 84.

Help waste a sullen day, . . . Son. XX, 4.

Yesterday the sullen year (g) Viciss. 21.

Down through the turning sphere, Nat. Ode, 48.

But thou who hear'st the turning +  
spheres, (c) Peace, 10.

And bid the weltering waves their oozy  
channel keep. Nat. Ode, 124.

The joy that shall their oozy channels  
swell. (T) Past. Dav. Th. 26.

With hollow shriek the steep of Delphos  
leaving. Nat. Ode, 178.

Woods, that wave o'er Delphi's steep, (g) Prog. Poes. 66.

Ye myrtles brown, with ivy never sere, Lyc. 2.

- - - - - she sees her myrtles bloom,  
Green and unwither'd - - - - + (c) Thos. Hanmer, 3-4.

Himself to sing, and build the lofty rhyme. Lyc. 11.

Build to him the lofty verse, (P) Conan, 2.

Begin, and somewhat loudly sweep the string. Lyc. 17.

- - - - - thou yet shall sweep the lyre; (T) Cast. Ind, I, 284.

And swept with hurried hand the  
strings. (c) Passions, 24.



For we were nursed upon the self-same hill, Lyc. 23.

In social sweetness on the self-same  
bough. (1) Spring, 321.

Together both, ere the high lawns appeared  
Under the opening eyelids of the Morn, Lyc. 25-26.

" Oft at the blush of dawn /  
" I trod your level lawn, (2) Music, 30-31.

Toward heaven's descent had sloped his  
westering wheel. Lyc. 31.

When Dan Sol to slope his wheels began, (1) Cast. Ind. I, 516.

Thee, Shepherd, thee the woods and desert  
caves, Lyc. 39.

" Hark, how each giant-oak, and desert  
cave, (2) Bard, 23.

Or with the tangles of Neaera's hair? Lyc. 69.

Play with the tangles of her hair; (2) Lib. Ode. 140.

Comes the blind Fury - - - Lyc. 75.

Comes blind unrelenting fate, (2) Cast. Ind. I, 165.

- - - -and touched my trembling ears: Lyc. 77.

---But still their trembling ears re-  
tained (2) Cast. Ind. I, 172.





Smooth-sliding Mincius, crowned with vocal  
reeds,

Lyc. 86.

Had silent slept amid the Mincian  
reeds;

(1) Cast. Ind. II, 463,

That strain I heard was of a higher mood.

Lyc. 87.

--that strain was of a graver tone;

(1) Aeol. Harp. 9.

Next, Camus, reverend sire, went footing  
slow,

Lyc. 103.

Or where old Cam soft-paces o'er the  
lea

(1) Cast. Ind. II, 187

He shook his mitred locks, and stern  
bespake:-

Lyc. 112.

And mitred Fathers in long order go:

(4) Music, 38.

Ye valleys low, where the wild whispers use  
Of shades, and wanton winds, -----

Lyc. 136-137.

When wanton gales along the valleys +  
play, /

(C) Or. Ec. I, 15.

To strew the laureate hearse where Lycid  
lies.

Lyc. 151.

---and let me strew  
The grave where Russell lies;

(1) Sum. 1522-23.

You lov'd her hills, and led her  
laureat band: (2) +

(C) Simplic. 33.

1. G. L. A. 27. p. 11

2. Cf. Music, 84, quoted above.



- Whether beyond the stormy Hebrides, Lyc. 156.  
 Pours in among the stormy Hebrides- (7) Aut. 865.
- With eager thought warbling his Doric lay: Lyc. 189.  
Temper'd to thy warbled lay. (1) (4) Prog. Poes. 26.
- Of bright aerial spirits live insphered Com. 3.  
 Nigh spher'd in heav'n --- (4) Poet. Char. 66.
- with low-thoughted care, Com. 6.  
 To tread low-thoughted vice beneath  
 their feet, (7) Aut. 967.
- To lay their just hands on that golden key Com. 13.  
 Thine too these golden keys,----- (2) Prog. Poes. 91.
- The nodding horror of whose shady brows Com. 38.  
 The rocks, and nodding groves rebellow  
 to the roar, (4) Prog. Poes. 12.
- What never yet was heard in tale or song, Com. 44.  
What never yet was sung in mortal lay, (1) Cast. Ind. I, 275.
- From old or modern bard, in hall or bower. Com. 45.  
 No more, in hall or bow'r, (2) + (c) Simplic. 37.

1. Cf. also Lyc., 33: "Tempered to the oaten flute",
2. Spenser has, "Merrily masking both in boue and hall."  
Sidney  
Astrophel and Stella, 28.



Well knows to still the wild winds when they  
roar,

Com. 87.

"Thro' the wild waves as they roar

(e) Music, 89.

In a light fantastic round.

Com. 144.

Love fram'd with Mirth a gay fantastic  
round;

(c) Passions, 90.

The star that bids the shepherd fold

Com. 93.

For when thy folding-star arising  
shews

(c) Even. 21.

- - - - -When once her eye  
Hath met the virtue of this magic dust,

Com. 164-165.

With magic dust their eyne he tries  
to blind;

(j) Cast. Ind. II, 367.

Rose from the hindmost wheels of Phoebus'  
wain.

Com. 190.

The whilst in ocean Phoebus dips his  
wain,

(j) Cast. Ind. I, 268.

Thou hovering angel girt with golden wings, (1) Com. 21

And Hope enchanted smil'd, and wav'd  
her golden hair.

(c) Passions, 38.

By slow Meander's margent green,

Com. 232.

And on the margent of some limpid  
flood,

(j) Happiness, 90.

Disporting on they margent green

(j) Eton Col. 23.



Where the love-lorn nightingale  
 Nightly to thee her sad song mourneth well: Com. 234-235.

By her whose love-lorn woe  
In evening musings slow + (C) Simplic. 16-17.

- - -what time the laboured ox Com. 291.

-----Drooping, the labourer-ox (U) Win. 240.

I know each lane, and every alley green, Com. 311.

Its vistas opens, and its alleys green. (U) Spring, 515.

- - - - -some gentle taper,

Of some clay habitation, visit us  
 With thy long levelled rule of streaming  
light,

337-40.  
Com. 340.

Nor visited by one directive ray  
 From cottage streaming or from airy  
 hall.

(U) Aut. 1148-1149.

- - - - -a taper's ray,

Did to a lonely cot his steps decoy: (U) Cast. Ind. II, 49-51. 3

Or sound of pastoral reed with oaten stops, Com. 345.

If ought of oaten stop, or pastoral  
song, (C) Even. 1.

Within the navel of this hideous wood, Com. 520.

Midst the green navel of our isle, (C) Lib. Ode, 90.

Like stabled wolves, - - - - - Com. 534.

- - - - -a stabling now for wolves (U) Lib. III, 370.





That draw the litter of close-curtained  
Sleep.

Com. 554.

Or curtain'd close such scene from +  
ev'ry future view.

(C) Poet. Char. 76.

The wonted roar was up amidst the woods

Com. 549.

- - - -while the wonted roar is up,

(H) Sum. 949.

At last a soft and solemn-breathing sound

Com. 555.

Parent of sweet and solemn-breathing  
airs,

(S) Prog. Poes. 14.

The pillared firmament is rottenness,

Com. 598.

7/ This pillared earth so firm and wide,

(C) Lib. Ode, 76.

He with his bare wand can unthread thy  
joints,  
And crumble all thy sinews.

Com. 614-615.

For, whomsoe'er the villain takes in  
hand,  
Their joints unknit, their sinews  
melt apace;

(J) Cast. Ind. I, 199-200.

What need a vermeil-tinctured lip for that,

Com. 752.

With vermeil-cheek and whispers soft

(Y) Viciss. 3.

Love-darting eyes, or tresses like the  
morn?

Com. 753.

The wish of each love-darting eye; (1)

(C) Poet. Char. 8.

1. Sylvester also has "love-darting".



- Obtruding false rules pranked in reason's  
garb. Com. 759.
- Where Science, prank'd in tissu'd  
vest, (C) Mann. 15.
- Under the glassy, cool, translucent wave, Com. 861.
- With many a cool translucent brim-  
ming flood (T) Aut. 888.
- With pliant arm thy glassy wave? (E) Eton Col. 26.
- From a thousand petty rills, Com. 926.
- A thousand rills their mazy progress  
take: (S) Prog. Poes. 4.
- The Graces and the rosy-bosomed Hours Com. 986.
- Lo! where the rosy-bosom'd Hours, (Y) Sp. Ode, 1.
- - - -The rosy-bosomed Spring. (T) Spring, 1009.
- About the cedarn alleys fling (1) Com. 990
- Peeping from forth their alleys green: (C) Passions, 77.
- Up in the broad fields of the sky. Com. 979.
- Oft as he traversed the cerulean  
field, (J) Cast. Ind. I, 527.

1. Cf., (also) P.L.IV, 626: "Yon flowery arbours, yonder alleys  
green".



The white pink, and the pansy freaked with Lyc. 144.  
jet,

Or beauteous freaked with many a  
mingled hue, (H) Win. 814.

And yet anon repairs his drooping head, Lyc. 169.

To-morrow he repairs the golden flood, (J) Bard, 137.

Who, ripe and frolic of his full-grown age, Com. 59.

- - - - -would play the shapes  
Of frolic fancy, - - - - - (H) Win. 610-611.

And, in thick shelter of black shades  
imbowered, Com. 62.

Close hid his castle 'mid embowering  
trees, (J) Cast. Ind. 57.

Stirs up among the loose unlettered hinds, Com. 174.

Their name, their years, spelt by  
th' unlettered Muse, (Y) Elegy, 81.

By the rushy-fringed bank, Com. 890.

Beside some water's rushy brink (Y) Sp. Ode, 15.

A consideration of the passages quoted reveals the fact that Milton's minor poems, other than Il Penseroso and L'Allegro, have furnished eighty-three lines that have been paralleled by Thomson, Gray, and Collins. Twenty-five of these parall-



B.

to from p.  
27.

Which deepest spirits and choicest wits  
desire.

Vac. Exer. 22.

Had arm'd with spirit, wit, and satire: (1) Long Story, 30.

to from  
p. 34

But in their glimmering orbs did glow, (2) Nat. Ode. 75.

And from their dewy orbs the conscious  
stars

(1) Lisy's Cat, 11.

Pillows his chin upon an orient wave, Nat. Ode, 231.

And drew the roseate breath of orient  
day;

(1) Cast. Ind. II, 84.

- - - - -this best sun from orient  
climes,

(1) Cast. Ind. II, 137.

We drove a-field, - - - - -

Lyc. 27.

How jocund did they drive their team  
afield!

(1) Elegy, 27.

Towards heaven's descent had sloped his  
westering wheel.

Lyc. 31.

And ~~W~~right, who checks the west'ring  
tide;

(C) Lib. Ode., 84.

2 This reference is also to "stars".

The verbal indebtedness in the passages that follow is less clear, but familiarity on the part of the Romanticists with Milton's poems probably suggested them.

Which deepest spirits and choicest wits  
desire.

Vac. Exer. 22.

Had arm'd with spirit, wit, and satire: (1) Long Story, 30.

But in their glimmering orbs did glow, (2) Nat. Ode. 75.

And from their dewy orbs the conscious  
stars

(1) Lisy's Cat, 11.

Pillows his chin upon an orient wave, Nat. Ode, 231.

And drew the roseate breath of orient  
day;

(1) Cast. Ind. II, 84.

- - - - -this best sun from orient  
climes,

(1) Cast. Ind. II, 137.

We drove a-field, - - - - -

Lyc. 27.

How jocund did they drive their team  
afield!

(1) Elegy, 27.

Towards heaven's descent had sloped his  
westering wheel.

Lyc. 31.

And Wright, who checks the west'ring  
tide;

(1) Lib. Ode., 84.

2 This reference is also to "stars".





... from Ixoides: forty-one from Comus: and seven-

III

Paradise Lost, Paradise Regained, and  
Lamson Agonistes.  
 A.

these three Romantic poets.

In adamantine chains and penal fire, P. L., I, 48.

Bound in thy adamantine chain (e) Advers. 5.

- - - - - round he throws his baleful eyes, P. L., I, 56.

But Ruin spreads her baleful fires +  
around. (c) Or.Ec. IV, 52.

[... Hail, horrors! hail,

Hail, horrors, hail!

P. L., I, 250.

(g) Ignor. 1. *not checked*

Rivers, or mountains, in her spotty globe. P. L., I, 291.

Turn'd to the sun direct, her spotted  
disk- (T) Aut. 1091.

Of locusts, warping on the eastern wind, P. L., I, 341.

- - - - insect armies warp  
 Keen in the poison'd breeze;

(T) Spring, 121-122.

els are drawn from Lycidas; forty-one from Comus; and seventeen from the Sonnets, Nativity Ode, and other minor poems. Even granting that some of the less immediate parallels are of little weight, the passages indicate that Milton's influence upon Thomson, Gray, and Collins is apparent in more than "occasional phrases".

An examination of Milton's later poems adds weight to the evidence that Milton influenced the verbal expression of these three Romantic poets.

In adamantine chains and penal fire, P. L., I, 48.

Bound in thy adamantine chain (P) Advers. 5.

- - - - - round he throws his baleful eyes, P. L., I, 56.

But Ruin spreads her baleful fires +  
around. (C) Or.Ec. IV, 52.

[ . . . Hail, horrors! hail,

Hail, horrors, hail!

P. L., I, 250.

(P) Ignor. 1. *not checked*

Rivers, or mountains, in her spotty globe. P. L., I, 291.

Turn'd to the sun direct, her spotted disk- (T) Aut. 1091.

Of locusts, warping on the eastern wind, P. L., I, 341.

- - - - - insect armies warp  
Keen in the poison'd breeze;

(T) Spring, 121-122.



Shone like a meteor streaming to the wind, P. L., I, 537.

Stream'd, like a meteor, to the  
troubled air) (g) Bard, 20.

With orient colours waving: - - - P. L., I, 546.

With orient hues, unborrow'd of the  
Sun: (g) Prog. Poes. 120.

- - - - - and care  
Sat on his faded cheek, - - - - P. L., I, 601-602.

And on their brow sat every  
nation's cares. (T) Cast. Ind. I, 625.

The roof was fretted gold. - - - P. L., I, 717.

To raise the ceiling's fretted  
height, (g) Long Story, 5.

Where thro' the long-drawn isle  
and fretted vault (1) (g) Elegy, 39.

- - - - - and confer  
Their state-affairs: (2) P. L., I, 774-775.

The happy people in their waxen cells  
Sat tending public cares, - - - - (T) Aut. 1176-77.

- - - - - when the scourge  
Inexorably, and the torturing hour, P. L., II, 90-91.

Whose iron scourge and tort'ring  
hour, (3) (g) Advers. 3.

1. Cf., Hamlet, II, 2, 312.
2. Reference to "bees".
3. Cf., Aeneid, VIII, 429.



Scout far and wide into the realm of Night, P. L., II, 133.

And drags me from the realms of night? (S) Des. Odin, 30.

Should intermitted vengeance arm again  
His red right hand to plague us?

P. L. II, 173-174.

Whilst Vengeance, in the lurid air,  
Lifts her red arm, exposed and bare: (C) Fear, 20-21.

The sound of blustering winds, - - -

P. L., II, 286.

But when chill blust'ring winds, --- (C) Even. 33.

- - - - -and ride the air  
In whirlwind; - - - -

P. L., II, 540-541.

- - - - -On the whirlwind's wing  
Riding sublime, - - - - -

(H) Hymn, 18-19.

Medusa with Gorgonian terror guards

P. L., II, 611.

Not in thy Gorgon terrors clad, (1) (S) Advers. 35.

Strange horror seize thee, and pangs unfelt  
before."

P. L., II, 703.

With pangs unfelt before, unpitied and  
alone.

(S) Advers. 8.

Hail, holy Light, offspring of Heaven/  
first-born!

P. L., III, 1

- - - - -Light!

Of all material beings first and best; (1) Sum. 90-91.

Cf., Ovid, Met., IV, 801; and Val. Flac., VI, 175.





- - - - -Night,  
In the dun air sublime, - - - - - (1) P.L., III, 71-72.

Dun night has veil'd the solemn view. (c) Death Thom. 34.  
+

Not far off Heaven, in the precincts of  
Light, P. L., III, 88.

Left the warm precincts of the  
cheerful day, (g) Elegy, 87.

Rolls o'er Elysian flowers her amber  
stream! P.L., III, 359.

Or where Mæander's amber waves (2) (g) Prog. Poes. 69.

Dark with excessive bright thy skirts  
appear, P. L., III, 380.

He saw; but blasted with excess of  
light, (g) Prog. Poes. 101.

- - - - -on Imaus bread,  
Whose snowy ridge the roving Tartar  
bounds, P.L., III, 431-432.

- - - - -from Imaus stretched  
Athwart the roving Tartar's sullen bounds; (1) Aut. 783-784.

- - - - -wings he wore  
Of many a coloured plume - - - - - P.L., III, 641-642.

'Waves in the eye of Heav'n her  
many-colour'd wings. (g) Bard, 124.

1. Cf., (also) P.L., VI, 10-11: "Obsequious Darkness enters, till  
her hour

To veil the Heaven, "  
2. Cf., (also) P. R., Book III, 288: "There Susa by Choaspes,  
amber stream,"



Of a steep wilderness, whose hairy sides  
 With thicket overgrown, grotesque and wild,  
Access denied; - - - - - P. L., IV, 135-137.

High on some cliff, to heav'n  
 up-pil'd,  
 Of rude access, of prospect wild, + (c) Poet. Char, 55-56.

Blossoms and fruits at once of golden hue, P. L., IV, 148.

Greened all the year; and fruits and  
blossoms blush'd (T) Spring, 320.

Appeared, with gay enamelled colours  
 mixed; P. L., IV, 149.

All glossy gay, enamelled all with  
 gold, (T) Cast. Ind., I, 453.

At one slight bound high overleaped all  
bound P. L., IV, 181.

Far overleaps all bound, - - - - - (fy) Trans. Stat. 12.

Watching where shepherds pen their flocks  
at eve, + P. L., IV, 185.

Till late at silent eve she penn'd the  
fold. (c) Or. Ec. III, 14.

- - - - - the crisp'd brooks,

With mazy error under pendent shades P. L., IV, 237-239.

- - - - - and the warbling maze  
 Of the wild brooks! - - - - - (T) Cast. Ind., I, 430-431.



- - - - -but Nature boon P.L., IV, 242.  
 - - - - -boon nature gave, (T) Cast. Ind. I, 513.  
 All that boon nature could luxuriant  
 pour (T) Lib. II, 98.  
 O Nature boon, - - - - - (C) Mann. 71.

- - - - -and where the unpierced shade  
Imbrowned the noontide bowers. P. L., IV, 245-246.

Shade deepening over shade,  
the country round  
Imbrown, - - - - - (T) Aut. 951-952.  
 - - - - -with summer half imbrowned, (T) Cast. Ind., I, 16.  
 And woods imbrown the steep, - - - - - (T) Cast. Ind., II, 243  
 Its glooms embrown, - - - - - (C) Poet. Char. 60.

Of some irriguous valley spread her store, P.L., IV, 255.

See where the winding vale its lavish  
stores,  
Irriguous spreads. - - - - - (T) Spring, 493-494.

Truth, wisdom, sanctitude severe and pure- P.L., IV, 293.

<sup>c</sup>And Truth severe, - - - - - (g) Bard, 127.

Yielded, with coy submission, modest pride,  
And sweet, reluctant, amorous delay. P.L., IV, 310-311.

With fond reluctance, yielding  
modesty, (g) Agrip. 179.  
Reluctant pride, and amorous faint  
consent; (C) Verses, 19.

((With modest pride to grace thy youth-  
 ful brow (g) Music, 83.



Eyed them askance, - - - - -

P.L., IV, 504.

Whom meaner Beauties eye askance,

(g) Long Story, 27.

She all night long her amorous descant sung: P.L., IV, 603.

The Birds in vain their amorous Descant  
joyn;

(g) Rich. West, 3.

Sweet is the breath of Morn,

P.L., IV, 641.

"Sweet is the breath of vernal shower,

(g) Music, 61.

How nature paints her colours, - - - - -

P.L., V, 24.

- - - - - whose colours clear  
Richly paint the vernal year:

(g) Prog. Poes. 89-90

Shadowy sets off the face of things -

P.L., V, 43.

To close the face of things. - - - - -

(T) Sum. 1654.

- - - - - that crown'st the smiling  
morn

P. L., V, 168.

In vain to me the smileing Mornings  
shine,

(g) Rich. West, 1.

- - - - - "Adam, Earth's hallowed mould,<sup>+</sup> P. L., V, 321.

Returns to deck their hallow'd mold,

(c) Ode in 1746, 4.

- - - - - from off the boughs each morn  
We brush the mellifluous dews - - -

P. L., V, 428-429.

"Brushing with hasty steps the dews away" Elegy, 99.





From midst a golden cloud, - - - - P. L. VI, 28.

Foremost and leaning from her golden cloud (y) Music, 65.

And writhed him to and fro convolved; P. L. VI, 328.

- - - - -his sportive lambs  
This way and that convolved, - - - - (T) Spring, 835-837.

"Now, when fair Morn orient in Heaven appeared, P. L. VI, 524.

The radiant Morn resum'd her orient pride; (e) Or. Ec. I, 14.

On the crystalline sky, in sapphire throned-- P. L., VI, 772.

And plac'd her on his sapphire throne, (C) Poet. Char. 32.

He on the wings of Cherub rode sublime P. L. VI, 771.

Nor second He, that rode sublime  
Upon the seraph-wings of Extasy, (g) Prog. Poes. 95-96.

- - - - -but on the watery calm  
His brooding wings the Spirit of God out-  
spread, P. L. VII, 234-235.

And broods o'er Aegypt with his wat'ry wings, (g) Educ. and Gov. 103.



- - - - -where rivers now  
Stream, and perpetual draw their humid  
train.

P. L. VII, 305-06.

Where rushy Camus' - - - -  
Perpetual draws his humid train of mud (g) Ignor. 3-4.

Ye softer floods, that lead the humid  
maze (T) Hymn, 51.

And drink the liquid light, - - - - P.L., VII, 362.

Melts into air and liquid light. (1) (g) Viciss. 16.

- - - - -Part, single or with mate,  
Graze the sea-weed, their pasture, and  
through groves  
Of coral stray, or, sporting with quick  
glance,  
Show to the sun their waved coats dropt  
with gold,

P. L., VII, 403-06.

Some lightly o'er the current skim,  
Some shew their gaily-gilded trim  
quick-glancing to the sun.

(g) Sp. Ode, 28-30.

- - - - -and spread their painted wings, P.L. VII, 434.

No painted plumage to display: (2) (g) Sp. Ode, 47.

- - - - -the crested cock, whose clarion  
sounds

P. L. VII, 443.

The cock's shrill clarion, - - - (3) (g) Elegy, 19.

1. Lucretius has, "liquidi fens luminis", V, 282.  
2. Virgil has, "Pictisque plumis", Aenid, IV, 525.  
3. Cf., Elegy, 19-20 with L'Allegro, 53-56.

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- - - - -part, huge of bulk,  
Wallowing unwieldy, enormous in their gate,  
Tempest the ocean. There Leviathan,  
Hugest of living creatures, on the deep P. L. VII, 410-13.

More to embroil the deep, Leviathan  
 And his unwieldy train in dreadful  
 sport  
Tempest the loosened brine; --- (T) Win. 1014-1016.

- - - - -the swan, with arched neck  
 Between her white wings mantling proudly,  
 rows  
 Her state with oary feet; - - - P. L. VII, 438-40.

- - - - -The stately-sailing swan  
 Gives out his snowy plumage to the  
 gale;  
 And, arching proud his neck, with  
oary feet (H) Spring, 776-778.

Easy my unpremeditated verse, P. L. IX, 24.  
 Poured forth his unpremeditated strain, (T) Cast. Ind. I, 607.

- - - - -four times crossed the car of Night P. L. IX, 65.  
 Till dusky night, advancing in her car, (T) Beauty, 19.

- - - - -that breathed  
Their morning incense, - - - - P. L. IX, 193-94.

The breezy call of incense-breathing  
Morn, (g) Elegy, 17.

Veiled in a cloud of fragrance, where she  
 stood,  
 Half-spied, so thick the roses bushing  
 round P. L. IX, 425-26.

(\*) Nothing from Bevin



- - - - -veiled in a shower  
Of shadowy roses, - - -

(T) Spring, 3-4.

The smell of grain, or tedded grass, - P. L. IX, 450.

Wide flies the tedded grain; - - - (T) Sum. 361.

With feathered cincture, naked else and wild, P. L. IX, 1117.

Their feather-cinctured Chiefs, and  
dusky Loves.

(y) Prog. Poes. 62.

(\*) The field pavilioned with his guardians  
bright;

P. L. XI, 215.

Amidst the bright pavilion'd plains, (C) Lib. Ode, 105.

With carcasses and arms the ensanguined  
field

P. L. XI, 654.

Wading thro' th' ensanguin'd field:

(y) Fatal Sisters 30.

- - - - -ensanguined man

(T) Spring, 339.

With dreadful faces thronged and fiery arms. P. L. XII, 644.

- Thronged with aerial spears, and  
steeds of fire,

(T) Aut. 1118.

They, hand in hand, with wandering steps  
and slow,

P. L. XII, 648.

With solemn steps and slow

(y) Music, 36.

- - - - At every step

Solemn and slow - - - -

(T) Sum. 519-520.

(\*) Nothing from Bk X





Sharp sleet of arrowy showers against the  
face

P. R. III, 324.

Iron-sleet of arrowy shower

(y) Fatal Sisters, 3.

- - - -where the Attic bird  
Trills her thick-warbled notes - - -

P. R. IV, 245-46.

The Attic warbler pours her throat,

(y) Sp. Ode, 5.

Of bees' industrious murmur, - - -

P. R. IV, 248.

Yet hark, how thro' the peopled air  
The busy murmur glows!

(y) Sp. Ode, 23-24.

Through the soft air the busy nations  
fly,

(T) Spring, 506.

- - - -till Morning fair  
Came forth with pilgrim steps, in amice  
gray,

P. R. IV, 426-27.

There Honour comes, a pilgrim grey,

(c) Ode in 1746, 9.

Though in this uncouth place, if old  
respect,

S. Agon. 333.

- - - -these, by ties confirmed,  
Of old respect and gratitude, are  
yours.

(y) Agrip. 113-114.

I dread him not, nor all his giant brood,

S. Agon. 1247.

But Mother of the giant-brood!

(y) Des. Odin, 86.

B.

- Sharp sleet of arrowy showers against the  
face P. R. III, 324.
- Iron-sleet of arrowy shower (y) Fatal Sisters, 3.
- - - -where the Attic bird  
Trills her thick-warbled notes - - - P. R. IV, 245-46.
- The Attic warbler pours her throat, (y) Sp. Ode, 5.
- Of bees' industrious murmur, - - - P. R. IV, 248.
- Yet hark, how thro' the peopled air  
The busy murmur glows! (y) Sp. Ode, 23-24.
- Through the soft air the busy nations  
fly, (T) Spring, 506.
- - - -till Morning fair  
Came forth with pilgrim steps, in amice  
gray, P. R. IV, 426-27.
- There Honour comes, a pilgrim grey, (c) Ode in 1746, 9.
- Though in this uncouth place, if old  
respect, S. Agon. 333.
- - - -these, by ties confirmed,  
Of old respect and gratitude, are  
yours. (y) Agrip. 113-114.
- I dread him not, nor all his giant brood, S. Agon. 1247.
- But Mother of the giant-brood! (y) Des. Odin, 86.

It cannot be definitely determined, but there is a possibility that Milton's later poems had some influence upon



Thomson, Gray, and Collins when they wrote these passages.

Awake, arise, or be forever fallen! P. L. I, 330.

Goddess! awake, arise! alas, my fears, Ignor. 25.

Rifled the bowels of their mother earth P. L. I, 687.

Deep in the bowels of the pitying earth, Sum. 870.

Environed, wins his way; - - - P. L. II, 1016.

In gliding state she wins her easy way, Prog. Poes. 36.

All path of man or beast that passed that way. P. L. IV, 177.

From all the roads of earth that pass there by: Cast. Ind. I, 65.

- - - -and the Hours in dance  
Led on the eternal Spring. - - - - P. L. IV, 267-68.

- - - -and in her train  
Leads on the gentle Hours; - - Spring, 1035-36.

- - - -wove with Gordian twine  
His braided train, - - - P. L. IV, 348-49.

In braided dance their murmurs join'd, Poet. Char. 48.

- - - -when he impregns the clouds P. L. IV, 500.

The fruitful rock itself, impregnated  
by thee, Sum. 140.



Till the sun paint your fleecy skirts with  
gold, P. L. V, 187.

Sits in yon western tent, whose cloudy  
skirts, (1) (c) Even. 6.

- - - - Like Maia's son he stood,  
And shook his plumes, - - - P. L. V, 285-86.

Shook thousand odours from his dewy  
wings. (c) Passions, 94.

From skirt to skirt a fiery region, - - - P. L. VI, 80.

Descending slow their glitt'ring  
skirts unroll? (c) Bard, 106.

Horrible discord, and the madding wheels P. L. VI, 210.

Far from the madding crowd's ignoble  
strife, (c) Elegy, 73.

Rocks, waters, woods, and, by the shaggy  
tops P. L. VI, 645.

As down the steep of Snowdon's shaggy  
side (c) Bard, 11.

On the crystalline sky, - - - - P. L. VI, 772.

She eyes the clear crystalline well, (2) Viciss. 55.

1. Cf., also, "The fluid skirts of that same watery cloud,"  
P. L. XI, 882.

2. Note that Milton and Gray each accent "crystalline" on the  
penult. Milton has the same accent for this word  
in P. L. III, 482, and S. Agon. 546.

to to  
I  
P. 46



- - - - Earth, in her rich attire P. L. VII, 501.

Or chearful Fields resume their green  
Attire: (P) Rich. West, 4.

- - - - -and the sound  
Symphonious of ten thousand harps, - - - P. L. VII, 558-59

Join with glad voice the loud symphon-  
ious lay. (S) Music, 88.

And over them triumphant Death his dart  
Shook, - - - - - P. L. XI, 491.

And o'er the nations shook her conquer-  
ing dart: (D) Cast. Ind. II, 448.

Thomson, Gray, and Collins have borrowed from at least eighty-two lines of Paradise Lost, from three lines of Paradise Regained, and from two lines of Samson Agonistes. Milton's entire poems have furnished these Romanticists with two hundred twenty-four partially or completely borrowed lines. This is no inconsiderable number when it is recalled that Collins and Gray, in particular, have such a small body of poems.

Literary critics have pointed out that the primary aspect of the creative genius of a poet lies in his power in combining words, especially adjectives and nouns. They have shown, also, that the parts of speech that especially give color, life, and spirit to poetry are the adjective and the





verb. An examination of the parallel passages reveals the fact that approximately sixty-five per cent of the words borrowed from Milton by Thomson, Gray, and Collins are adjectives. Ten per cent are adjectives and nouns in juxtaposition; as "eastern gate", "fallows grey", "barons bold", "haunted stream". Fifteen per cent of the borrowed words are verbs. The remaining ten per cent are participles, adverbs, etc.

This would seem to indicate that, in so far as verbal expressions are concerned, these Romanticists are indebted to Milton primarily in adjectives and secondarily in verbs. If it be true that adjectives and verbs are of such fundamental importance, the verbal indebtedness of the Romanticists to Milton is of a character that connotes a fundamental and far-reaching influence. Since Milton was practically ignored until the Romantic revival, these words were not handed on from poet to poet; in very few cases does there seem to have been a common source. Therefore, Thomson, Gray, and Collins must have drawn these verbal expressions directly from Milton. Such a large number of parallel lines demonstrates that Milton's influence upon Thomson, Gray, and Collins was very extensive. Their verbal indebtedness to Milton is primarily in the matter of adjectives and verbs,--the parts of speech that most of all indicate the fervor, the vividness, the power of the poetic imagination. Milton's influence upon Thomson, Gray, and Collins was of the deepest kind.



PART IV.MILTON'S INFLUENCE IN CONCEPTION

Il Penseroso is the beginning and The Elegy Written in a Country Churchyard is the culmination of that phase of English literature known as the "Poetry of Melancholy" or "Graveyard Poetry". Its classical parallel is to be found in the elegiac poetry of Catullus, Propertius, and Tibullus. The Latin elegiac feeling was somewhat different; love was at the basis of its melancholy. In Propertius, it is a passion, but the "gravitas" of the Roman character has deepened into gloom; in Tibullus, love is tender affection tinged with melancholy. In Catullus, there is a prevailing chord of sadness, a mournful minor key. Even his gay dedication of his yacht, which declares no pinnace could outstrip her, ends with the sad reflection, "portion and parcel of the past". (1). In his most ardent bursts of passion, he cannot put aside the thought of the darkness of death and the certainty that

Suns will rise and set again:  
 But for us, when once doth wane  
 This poor pageant's little light,  
 We must sleep in endless night. (2), (3)

The general atmosphere and the literary tools of these Roman poets are found in Il Penseroso and in the melancholy reflec-

1. Sed haec prius fuere. (IV,23)
2. Soles occidere et redire possunt:  
 Nobis cum semel occidit brevis lux  
 Nox est perpetua una dormienda. (V,4-6).
3. Cf., Terrell, R. Y. -Latin Poetry, H. M. & Co., 1895.



tions of the Romantists.

Il Penseroso furnished the model and the material for this contemplative, thoughtful, scholarly, and romantic group of poets. Milton's picture of the ideal day of the thoughtful man, who at twilight in company with Contemplation takes great delight in the song of the nightingale, that "most musical, most melancholy" of birds; or, away from the haunts of men with the moon as his only companion, listens to the sound of the curfew as it is borne across "some wide-watered shore"; or, yet again, spends the entire night with his favorite philosophers, tragedians, and romantic poets, leaving them at dawn to retire to groves where the bee with "honeyed thigh" and the melodious sound of running water entice the "dewy-feathered" sleep--this ideal day of an ideal youth was the source of the imaginative conceptions and the inspiration of that group of men who were pioneers in the Romantic movement.

Fletcher's,

Nothing's so dainty sweet as lovely Melancholy was a theory accepted by the entire group. Joseph and Thomas Warton, and Mason followed Milton so closely that their works seem almost like parody. Mason wrote two poems called Il Bellicoso and Il Pacifico that are direct imitations of Milton. Joseph Warton wrote odes To Fancy, To Solitude, To the Nightingale that recall Milton's poems at every turn. Thomas Warton imitated him in The Pleasures of Melancholy, On the First of April, and On the Approach of Summer. Dodsley's Miscellanies



abound in odes on Simplicity, Innocence, Fancy, Melancholy, Solitude, Contemplation, and allied themes. The poetical machinery of Milton in Il Penseroso furnished all the material necessary for these men; grotts, caverns, brooksides, ivied woods, firelight rooms, curfew bells, twilight with its beetle and bat, solitude, the darkening vale, moonlight ruins, appear in one form or another in all their poems.

Although Thomson, Gray, and Collins have reminders of Milton on almost every page, the imitations in conception are not so openly manifest, and the flights of imagination which owe their impulse to Milton were probably unconscious. Yet brooding, placid, cultivated minds like those of Thomson, Gray, and Collins are the very places where we should expect to find second-hand ideas. They have not named any of their poems Il Bellicoso or Il Pacifico; but melancholy was a "pleasing fit to them". Il Penseroso offered many suggestions to their contemplative minds; again and again, melancholy conceptions are met that seem to have had Milton's lyric as their inspiration. A comparison of some of the passages from the poems of Thomson, Gray, and Collins with Il Penseroso tends to establish this statement.





Hence, vain deluding Joys,

The brood of Folly without  
 father bred!  
 How little you bested,  
 Or fill the fixed mind  
 with all your toys!  
 Dwell in some idle brain,  
 And fancies fond with  
 gaudy shapes possess,  
 As thick and numberless  
 As the gay motes that  
 people the sun-beams,  
 Or likest hovering dreams,  
 The fickle pensioners of  
 Morpheus' train.  
 But, hail! thou Goddess  
 sage and holy!  
 Hail, divinest Melancholy!  
 Whose saintly visage is  
 too bright  
 To hit the sense of human  
 sight,  
 And therefore to our weaker  
 view  
 O'erlaid with black,  
 staid Wisdom's hue;

Begone all mirth! Begone all  
 sports and play, (1)

Hail, mildly pleasing Solitude,  
 Companion of the wise and good;  
 But from whose holy, piercing eye,  
 The herd of fools and villians  
 fly. (2)

But sacred be the veil that  
 kindly clouds  
 A light too keen for mortals; (3)

- - - - -

Come, pensive Nun, devout  
 and pure,  
 Sober, steadfast, and demure,  
 All in a robe of darkest  
 grain,  
 Flowing with majestic  
 train,  
 And sable stole of cypress  
 lawn  
 Over they decent shoulders  
 drawn.

Thou who with hermit heart  
 Disdain'st the wealth of art,  
 And gauds, and pageant weeds,  
 and trailing pall,  
 But com'st a decent maid  
 In Attic robe array'd,  
 O chaste, unboastful nymph,  
 to thee I call! (4)

1. Pastoral, Thir. Cory., 19.
2. Solitude, 1-4.
3. Lib. III, 561-562.
4. Simplic. 7-12.



Come; but keep thy wonted  
     state,  
 With even step, and mus-  
     ing gait,  
 And looks commercing with  
     the skies,  
 Thy rapt soul sitting in  
     thine eyes:  
 There held in holy passion  
     still,  
 Forget thyself to marble,  
     till  
 With a sad leaden downward  
     cast  
 Thou fix them on the earth  
     as fast.  
 And join with thee calm  
     Peace and Quiet,  
 Spare Fast, that oft with  
     gods doth diet,  
 And hears the Muses in a  
     ring  
 Aye round about Jove's  
     altar sing;  
 And add to these retired  
     Leisure,  
 That in trim gardens takes  
     his pleasure;  
 But, first and chiefest,  
     with thee bring  
 Him that yon soars on  
     golden wing,  
 Guiding the fiery-wheeled  
     throne,  
 The Cherub Contemplation;  
 And the mute Silence hist  
     along,  
 'Less Philomel will deign  
     a song,  
 In her sweetest saddest  
     plight,  
 Smoothing the rugged brow  
     of Night,  
 While Cynthia checks her  
     dragon yoke  
 Gently o'er the accustom-  
     ed oak.

With eyes uprais'd as one in-  
     spir'd,  
 Pale Melancholy sate retir'd,  
 And from her wild sequester'd  
     seat,  
 In notes by distance made more  
     sweet,  
 Pour'd thro' the mellow horn  
     her pensive soul;  
 And, dashing soft from rocks  
     around,  
 Bubbling runnels join'd the  
     sound;  
 Thro' glades and glooms the  
     mingled measure stole:  
 Or o'er some haunted stream with  
     fond delay  
 Round an holy calm diffusing,  
 Love of peace and lonely musing,  
 In hollow murmurs died away. (1)

Ye brown o'er-arching Groves,  
 That Contemplation loves,  
 Where willowy Camus lingers with  
     delight!  
 Oft at the blush of dawn  
 I trod your level lawn,  
 Oft woo'd the gleam of Cynthia  
     silver-bright  
 In cloisters dim, far from the  
     haunts of Folly,  
 With Freedom by my Side,  
     and soft-ey'd Melancholy. (2)

1. Passions, 57-68.
2. Music, 27-34.



Sweet bird, that shunn'st  
 the noise of folly,  
 Most musical, most melan-  
 choly!  
 Thee, chauntress, oft the  
 woods among  
 I woo, to hear thy even-  
 song;  
 And, missing thee, I walk  
 unseen  
 On the dry smooth-shaven  
 green,  
 To behold the wandering  
 moon,  
 Riding near her highest  
 noon,  
 Like one that had been led  
 astray  
 Through the heaven's wide  
 pathless way,  
 And oft, as if her head  
 she bowed,  
 Stooping through a fleecy  
 cloud.  
 Oft, on a plat of rising  
 ground,  
 I hear the far-off curfew  
 sound,  
 Over some wide-watered  
 shore,  
 Swinging slow with sullen  
 roar;  
 Or, if the air will not  
 permit,  
 Some still removed place  
 will fit,  
 Where glowing embers  
 through the room  
 Teach light to counter-  
 feit a gloom,  
 Far from all resort of  
 mirth,  
 Save the cricket on the  
 hearth,  
 Or the bellman's ~~rowsy~~  
 charm  
 To bless the doors from  
 nightly harm.  
 Or let my lamp, at midnight  
 hour,  
 Be seen in some high lone-  
 ly tower,

In Georgia's land, where Tefflis'  
 tow'rs are seen,  
 In distant view along the level  
 green,  
 While ev'ning dew's enrich the  
 glitt'ring glade,  
 And the tall forests cast a  
 longer shade, (1)

The changing moon he clad with  
 silver light,  
 To check the black dominion  
 of the night:  
 High through the skies in silent  
 state she rides,  
 And by her rounds the fleeting  
 time divides. (2)

Or, if he meditate his wish'd  
 escape,  
 To some dim hill that seems up-  
 rising near, (3)

In the wild depths of Winter,  
 while without  
 The ceaseless winds blow ice,  
 be my retreat  
 Between the groaning forest and  
 the shore  
 Beat by a boundless multitude  
 of waves, -  
 A rural, sheltered, solitary  
 scene,  
 Where ruddy fire and beaming  
 tapers join  
 To cheer the gloom. There stu-  
 dious let me sit,  
 And hold high converse with the  
 mighty dead,-  
 Sages of ancient time, as gods  
 revered,  
 As gods beneficent, who blessed  
 mankind



Where I may oft outwatch  
 the Bear,  
 With thrice great Hermes,  
 or unsphere  
 The spirit of Plato, to  
 unfold  
 What worlds or what vast  
 regions hold  
 The immortal mind that  
 hath forsook  
 Her mansion in this flesh-  
 ly nook;  
 And of those demons that  
 are found  
 In fire, air, flood, or  
 underground,  
 Whose power hath a true  
 consent  
 With planet or with ele-  
 ment.

- - - -

Thus, Night, oft see me  
 in thy pale career,  
 Till civil-suited Morn  
 appear,  
 Not tricked and frownced,  
 as she was wont  
 With the Attic boy to hunt,  
 But kerchieft in a comely  
 cloud,  
 While rocking winds are  
 piping loud,  
 Or ushered with a shower  
 still,  
 When the gust hath blown  
 his fill,

With arts and arms, and humanized  
 a world.  
 Roused at the inspiring thought,  
 I throw aside  
 The long-lived volume; and deep-  
 musing hail  
 The sacred shades, that slowly-  
 rising pass  
 Before my wondering eyes. First  
 Socrates, (1)

But when chill blust'ring winds,  
 or driving rain,  
 Forbid my willing feet, be mine  
 the hut (2)

1. Win. 426-439.
2. Even. 33-34.





Ending on the rustling  
 leaves,  
 With minute-drops from  
 off the eaves.  
 And, when the sun begins  
 to fling  
 His flaring beams, me,  
 Goddess, bring  
 To arched walks of twi-  
 light groves,  
 And shadows brown, that  
 Sylvan loves,  
 Of pine, or monumental  
 oak,  
 Where the rude axe with  
 heaved stroke  
 Was never heard the  
 nymphs to daunt,  
 Or fright them from their  
 hallowed haunt.  
 There, in close covert,  
 by some brook,  
 Where no profaner eye may  
 look,  
 Hide me from day's garish  
 eye,  
 While the bee with honeyed  
 thigh,  
 That at her flowery work  
 doth sing,  
 And the waters murmuring,  
 With such consort as they  
 keep,  
 Entice the dewy-feathered  
 Sleep.  
 And let some strange  
 mysterious dream  
 Wave at his wings, in airy  
 stream  
 Of lively portraiture dis-  
 played,  
 Softly on my eyelids laid;  
 And, as I wake, sweet  
 music breathe  
 Above, about, or under-  
 neath,

To groves of pine and broad  
 o'ershadowing oak; (1)

Sleep-soothing groves, and  
 quiet lawns between; (2)

- - - -but when the sun  
 Shakes from his noon-day throne  
 the scattering clouds,  
 Even shooting listless languor  
 through the deeps,  
 Then seek the bank where flower-  
 ing elders crowd,  
 Where scattered wild the lily  
 of the vale  
 Its balmy essence breathes, - - (3)

Oh! bear me them to vast em-  
 bowering shades,  
 To twilight groves and visionary  
 vales,  
 To weeping grottos and prophetic  
 glooms,  
 Where angel-forms athwart the  
 solemn dusk  
 Tremendous sweep, or seem to  
 sweep, along, (4)

Joined to the prattle of the  
 purling rills  
 Were heard the lowing herds  
 along the vale,  
 And flocks loud bleating from  
 the distant hills,  
 And vacant shepherds piping in  
 the dale;  
 And now and then sweet Philomel  
 would wail,  
 Or stockdoves 'plain amid the  
 forest deep,  
 That drowsy rustled to the sigh-  
 ing gale;

- - - -  
 Yet all these sounds yblent in-  
 clined all to sleep. (5)

1. Cast. Ind. I, 536.
2. Cast. Ind. I, 20.
3. Spring, 442-447.
4. Aut. 1030-1035.
5. Cast. Ind. I, 28-36.



Sent by some Spirit to  
 mortals good,  
 Or the unseen Genius of  
 the wood.  
 But let my due feet never  
 fail  
 To walk the studious  
 cloister's pale,  
 And love the high embowed  
 roof,  
 With antique pillars,  
 massy-proof,  
 And storied windows richly  
 dight,  
 Casting a dim religious  
 light.  
 There let the pealing  
 organ blow,  
 To the full-voiced quire  
 below,  
 In service high and an-  
 thems clear,  
 As may with sweetness,  
 through mine ear,  
 Dissolve me into ecstasies,  
 And bring all Heaven be-  
 fore mine eyes.  
 And may at last my weary  
 age  
 Find out the peaceful  
 hermitage,  
 The hairy gown and mossy  
 cell,  
 Where I may sit and rightly  
 spell  
 Of every star that heaven doth  
 And every herb that sips (shew,  
 the dew,  
 Till old experience do attain  
 To something like prophetic  
 strain.  
 These pleasures, Melancholy,  
 give;  
 And I with thee will  
 choose to live.

Meantime, unnumbered glittering  
 streamlets played,  
 And hurled everywhere their  
 waters sheen;  
 That, as they bickered through  
 the sunny glade,  
 Though restless still themselves,  
 a lulling murmur made. (1)

Rich windows that exclude the  
 light,  
 And passages that lead to  
 nothing. (2)

Assembled men, to the deep organ  
 join  
 The long-resounding voice, oft-  
 breaking clear  
 At solemn pauses through the  
 swelling bass;  
 And, as each mingling flame  
 increases each,  
 In one united ardour rise to  
 heaven. (3)  
 There let me oft, retir'd by  
 day,  
 In dreams of passion melt away,  
 Allow'd with thee to dwell:  
 There waste the mournful lamp of  
 night,  
 Till, virgin, thou again delight  
 To hear a British shell! (4)

Let some retreating cynic find  
 Those oft-turn'd scrolls I  
 leave behind:  
 The Sports and I this hour agree  
 To rove thy scene-full world  
 with thee! (5)

1. Cast. Ind. I, 24-27. Cf., also Cast. Ind. I, 380-387; II, 23-24; I, 345-358; Aut. 969-973; Sum. 9-14; Spring, 459-62; Country Life, 5-12.
2. Long Story, 7-8.
3. Hymn, 84-86.
4. Pity, 37-42
5. Mann. 75-79.



The study of Il Penseroso in its conceptional influence upon Thomson, Gray, and Collins is meant to be suggestive rather than exhaustive. There are many passages in the poems of these Romanticists that recall the conceptions which Milton has given expression to in Il Penseroso. The twenty-one passages that have been quoted will serve to indicate the very considerable influence which this lyric had upon Thomson, Gray, and Collins.

While Miltonic conceptions are more abundant in Thomson, Gray, and Collins where there is evidence of the "Melancholy Literature", they may also be found in other connections. For the sake of convenience, passages suggested by Milton have been grouped under the following somewhat arbitrary headings.

I. Physical Nature

- - - - were the odorous breath of morn  
Awakes the slumbering leaves, - - - - Arc. 56-57.

And odorous sweets shall load the balmy  
gales; Past. Dav. Th. 24

The winds, with wonder whist,  
Smoothly the waters kissed,  
Whispering new joys to the mild Ocean, Nat. Ode. 66-68.

While, whispering pleasure as they  
fly,  
Cool Zephyrs through the clear blue  
sky  
Their gathered fragrance fling. (1) Sp. Ode, 8-10

1. Cf., also L'A. 116 and P. L. IV, 156-159.



The lonely mountain o'er,  
And the resounding shore,  
A voice of weeping heard and loud lament; Nat. Ode, 181-183

Where each old poetic Mountain  
Inspiration breathed around; Prog. Poes. 73-74

So, when the sun in bed,

- - - - -  
- - - - -

The flocking shadows pale  
Troop to the infernal jail,  
Each fettered ghost slips to his several  
grave,  
And the yellow-skirted fays  
Fly after the night-steeds,

Nat. Ode, 229-236

Night, and all her sickly dews,  
Her Spectres wan, and Birds of  
boding cry,  
He gives to range the dreary sky:

Prog. Poes. 49-51

Oft listening how the hounds and horn  
Cheerly rouse the slumbering morn,  
From the side of some hoar hill,  
Through the high wood echoing shrill:

L'A. 53-56.

The breezy call of incense-breathing  
Morn,  
The swallow twitt'ring from the straw-  
built shed,  
The cock's shrill clarion, or the  
echoing horn,  
No more shall rouse them from their  
lowly bed.

Elegy, 17-20.

And every shepherd tells his tale  
Under the hawthorn in the dale.

L'A. 67-68.

The Shepherd, in the peaceful dale,

Brit. 136.

The shepherd tells his transport to the  
dale;

Prince Wales, 16.





Towers and battlements it sees  
Bosomed high in tufted trees,

L'A. 77-78.

Add ancient seats, with venerable  
oaks  
Embosom'd high, - - - -

Lib. V, 52-53.

When the merry bells ring round,  
And the jocund rebecks sound

L'A. 93-94.

Meantime the song went round; and  
dance and sport,

Spring, 248.

The melting voice through mazes running,

L'A. 142.

From Helicon's harmonious springs  
A thousand rills their mazy progress  
take: (1)

Prog. Poes. 3-4.

That, like to rich and various gems, inlay  
The unadorned bosom of the deep;

Com. 22-23.

Full many a gem of purest ray serene,  
The dark unfathom'd caves of ocean  
bear:

Elegy, 53-54.

And see, like gems, her laughing train,  
The little isles on ev'ry side!

Lib. Ode, 80-81.

Ere the blabbing eastern scout,  
The nice Morn on the Indian steep,  
From her cabined loop-hole peep,  
And to the tell-tale Sun descry  
Our concealed solemnity.

Com. 138-142.

And soon, observant of approaching day,  
The meek-eyed morn appears, mother of  
dews,  
At first faint-gleaming in the dappled  
east;  
Till far o'er ether spreads the widening  
glow,  
And from before the lustre of her face  
White break the clouds away.

Sum. 46-51.

1. Cf. Pindar, Ol. II, 62, 229.



- - - - -till the moon  
 Peeps through the chambers of the  
 fleecy east,  
 Enlightened by degrees, and in her  
 train  
 Leads on the gentle hours;

Spring, 1032-36.

Oft have we seen him at the peep of  
 dawn

Elegy, 98.

Wherefore did Nature pour her bounties  
 forth  
 With such a full and unwithdrawing hand,  
 Covering the earth with odours, fruits,  
 and flocks,

Com. 710-712.

But man, whom Nature formed of milder  
 clay,  
 With every kind emotion in his heart,  
 And taught alone to weep--while from  
 her lap  
 She pours ten thousand delicacies,  
 herbs  
 And fruits, as numerous as the drops  
 of rain

Spring, 348-352.

By the rusy-fringed bank,  
 Where grows the willow and the osier dank,

Com. 890-891.

Where'er the rude and moss-grown beech  
 O'er-canopies the glade  
 Beside some waters rushy brink

Sp. Ode, 13-15.

Sing, Heavenly Muse, that, on the secret  
 top  
 Of Oreb, or Sinai, didst inspire  
 That shepherd who first taught the chosen  
 seed  
 In the beginning how the heavens and earth  
 Rose out of Chaos:

P. L. I, 5-10.

As when of old (so sung the Hebrew  
 bard)



Light, uncollected, through the chaos  
 urged  
 Its infant way; nor order yet had drawn  
 His lovely train from out the dubious  
 gloom.

Aut. 732-735.

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.

P. L. I, 205-08.

Ill fares the bark with trembling  
 wretches charged,  
 That tossed amid the floating frag-  
 ments,  
 Moors beneath the shelter of an icy  
 isle,  
 While night o'erwhelms the sea, and  
 horror looks  
 More horrible.

Win. 1005-1008.

- - - - -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

P. L. I, 594-97.

- - - - -the sun  
 Sheds weak and blunt his wide-refract-  
 ed ray;  
 Whence glaring oft, with many a broaden-  
 ed orb,  
 He frights the nations. Indistinct  
 on earth,  
 Seen through the turbid air, be-  
 yond the life  
 Objects appear;

Aut. 721-726.

Hail, holy Light, offspring of Heaven  
 first-born!  
 Or of the Eternal coeternal beam  
 May I express thee unblamed?

P. L. III, 1-3.



With them would search if Nature's  
 boundless frame  
 Was called late-rising from the void  
 of night,  
 Or sprung eternal from the Eternal  
 Mind,

Win. 575-577.

Portable gold, when, with one virtuous  
 touch,  
 The arch-chemic Sun, so far from us remote,  
 Produces, with terrestrial humour mixed,  
 Here in the dark so many precious things  
 Of colour glorious and effect so rare?

P. L. III, 608-12

The mineral kinds confess thy (1)  
 mighty power.  
 Effulgent hence the veiny marble  
 shines;  
 Hence labour draws his tools;

Sum. 134-136.

O thou(1) that, with surpassing glory crown-  
 ed,  
 Look'st from thy soul dominion like the god  
 Of this new World -

P. L. IV, 432-34.

Great source of day, best image here  
 below  
 Of thy Creator, ever pouring wide,  
 From world to world, the vital ocean  
 round, -

Hymn, 66-68.

Sabean odours from the spicy shore  
 Of Araby the Blessed,

P. L. IV, 162-63.

- - - - -Arabia cannot boast  
 A fuller gale of joy than liberal  
 thence  
 Breathes through the sense,

Spring, 499-501.

By Sargis' banks or Irwan's shady grove;  
 On Tarkie's mountain catch the cooling  
 gale,  
 Or breathe the scents of Aly's flow'ry  
 vale:

Or. Ec. IV, 44-46.

1. Reference to "sun".





- - - - -as the ranks ascend,  
Shade above shade, a woody theatre  
Of stateliest view.

P. L. 140-142.

The theatre's green height and woody  
wall

Trans.Stat. 14.

Southward through Eden went a river large,  
Nor changed his course, but through the  
shaggy hill  
Passed underneath ingulfed; for God had  
thrown  
That mountain, as his garden-mould  
high raised  
Upon the rapid current, which, through  
veins  
Of porous earth with kindly thirst up-  
drawn,  
Rose a fresh fountain, and with many a rill  
Watered the garden;

P. L. IV, 222-230

Some sages say that, where the numerous  
wave  
For-ever lashes the resounding shore,  
Sucked through the sandy stratum every  
way,  
The waters with the sandy stratum  
rise;

- - - - -  
Nor stops the restless fluid, mounting  
still,  
Though oft amidst the irriguous vale it  
springs;  
But to the mountain courted by the sand,  
That leads it darkling on in faithful  
maze,  
Far from the parent main it boils again  
Fresh into day, - - - - -

Spring, 743-755.

- - - - -fresh gales and gentle airs  
Whispered it to the woods, and from their  
wings  
Flung rose, flung odours from the spicy  
shrub,

P. L. VIII, 515-17,



I feel the gales, that from ye blow  
 A momentary bliss bestow,  
 As waving fresh their gladsome wing,

Eton Col. 15-17.

As one who, long in populous city pent,  
 Where houses thick and sewers annoy the  
 air,  
 Forth issuing on a summer's morn, to breathe  
 Among the pleasant villages and farms  
 Adjoined, from each thing met conceives  
 delight-  
 The smell of grain, or tedded grass, or  
 kine,  
 Or dairy, each rural site, each rural sound-

P. L. IX, 445-451.

- - - - -Now from the town  
 Buried in smoke, and sleep, and  
 noisome damps,  
 Oft let me wander o'er the dewy fields  
 Where freshness breathes, and dash the  
 trembling drops  
 From the bent bush, as through the  
 verdant maze  
 Of sweet-briar hedges I pursue my walk;  
 Or taste the smell of dairy;

Spring, 100-106.

## II. Animals, Birds, Insects, etc.

To hear the lark begin his flight,  
 And, singing, startle the dull night,

L'A. 41-42.

The early larks their morning tribute  
 pay,  
 And, in shrill notes, salute the bloom-  
 ing day.

Morn. Count. 3-4.

What time the grey-fly winds her sultry  
 horn,

Lyc. 28.

Save where the beetle wheels his dron-  
 ing flight,

Elegy, 7.



O Nightingale that on yon bloomy spray  
Warblest at eve, when all the woods are still,  
Thou with fresh hope the lover's heart dost  
fill,

While the jolly hours lead on propitious  
May.

Thy liquid notes that close the eye of day,  
First heard before the shallow cuckoo's bill,  
Portend success in love.

Son. I, 1-6.

Lend me your song, ye nightingales;  
oh pour  
The mazy-running soul of melody  
Into my varied verse; while I deduce,  
From the first note the hollow cuckoo  
sings,  
The symphony of Spring, and touch a  
theme  
Unknown to fame-the passion of the  
groves.

Spring, 575-580.

The Attic warbler pours her throat,  
Responsive to the cuckow's note,

Sp. Ode, 5-6.

A multitude like which the populous North  
Poured never from her frozen loins to pass  
Rhone or the Danaw, when her barbarous  
sons  
Came like a deluge on the South, and spread  
Beneath Gibraltar to the Libyan sands.

P. L. I, 351-55.

Wide o'er the spacious regions of the  
north  
That see Bootes urge his tardy wain,  
A boisterous race, by frosty Caurus  
pierced,  
Who little pleasure know and fear no  
pain,  
Prolific swarm.

Win. 834-838.

- - - - -There leviathan,  
- - - - -  
- - - - -and at his gills  
Draws in, and at his trunk spouts out,  
a sea.

P. L. VII, 412-16.

'Tis there that Leviathan sports and  
plays,  
And spouts his water in the face of  
day;

Ps. CIV, 97-98.



- - -There the eagle and the stork  
On cliffs and cedar-tops their eyries  
build.

P. L. VII, 423-24.

Forth from his eyrie rous'd in dread,  
The rav'ning eagle northward fled:  
Or dwell in willow'd meads more near,  
With those to whom thy stork is dear;

Lib. Ode, 53-56.

### III. Man - His Occupations and Characteristics

So may some gentle Muse  
With lucky words favour my destined urn,  
And as he passes turn,  
And bid fair peace to be my sable shroud!

Lyc. 19-22.

- -the muse, ambitious of thy name  
To grace, inspire, and dignify her  
song,  
Would from the public voice thy gentle  
ear  
Awhile engage.

Spring, 9-12.

With stories told of many a feat,  
How Faery Mab the junkets eat.  
She was pinched and pulled, she said;

L'A. 101-103.

Meantime the village rouses up the fire;  
While, well attested and as well be-  
lieved,  
Heard solemn, goes the goblin story  
round,  
Till superstitious horror creeps o'er  
all;

Win. 616-620.

Such sights as youthful poets dream  
On summer eves by haunted stream.

L'A. 129-130.

You cannot bar my constant feet to trace  
The woods and lawns by living stream  
at eve:

Cast. Ind. II, 23-24





And all their friends and native home forget,

Com. 76.

And sweet oblivion of vile earthly care, -

Cast. Ind. I, 242.

- - - -Me thought it was the sound  
Of riot and ill-managed merriment,  
Such as the jocund flute or gamesome pipe  
Stirs up among the loose unlettered hinds,  
When, for their teeming flocks and granges  
full,  
In wanton dance they praise the bounteous  
Pan,

Com. 171-176.

While, loose to festive joy, the  
country round  
Laughs with the loud sincerity of  
mirth,  
Shook to the wind their cares.

Aut. 1221-23.

- - - -what time the laboured ox  
In his loose traces from the furrow came,

Com. 291-292.

The plowman homeward plods his weary  
way,

Elegy, 3.

Joyous the impatient husbandman perceives  
Relenting nature, and his lusty steers  
Drives from their stalls to where the well-used plow  
Lies in the furrow loosened from the  
frost.

Spring, 34-37.

Far from the cheerful haunt of men and  
herds,

Com. 388.

Far from the madding crowd's ignoble  
strife,

Elegy, 73.

No goblin or swart faery of the mine,

Com. 436.



And goblins haunt, from fire, or fen,  
Or mine, or flood, the walks of men! Fear, 62-63.

Such are those thick and gloomy shadows  
damp  
Oft seen in charnel-vaults and sepulchres,  
Lingering and sitting by a new-made grave, Com. 470-472.

The disappointed prowlers fall, and  
dig  
The shrouded body from the grave; o'er  
which,  
Mixed with foul shades and frightened  
ghosts, they howl. Win. 411-413.

- - - - - a certain shepherd lad,  
Of small regard to see to, yet well skilled  
In every virtuous plant and healing herb Com. 619-621.

He came, the bard, a little Druid wight  
Of withered aspect; but his eye was keen,  
With sweetness mixed. Cast. Ind. II, 289-291.

- - - See, here be all the pleasures  
That fancy can beget on useful thoughts,  
- - - - -  
And first behold this cordial julep here,  
That flames and dances in his crystal  
bounds,  
With spirits of balm and fragrant syrups  
mixed. Com. 668-674.

And everywhere huge covered tables  
stood,  
With wines high-flavoured and rich  
viands crowned;  
Whatever sprightly juice or tasteful  
food  
On the green bosom of this earth are  
found, Cast. Ind. I, 298-301.

- - - - a spot like which perhaps  
Astronomer in the Sun's lucent orb  
Through his glazed optic tube yet never saw. P. L. III, 588-590.



- - - - -or astronomic tube,  
Far stretching, snatches from the  
dark abyss;

I. Newton, 61.

- - - - -though both  
Not equal, as their sex not equal seem;  
For contemplation he and valour formed,  
For softness she and sweet attractive grace; P. L. IV, 295-99.

With equal virtue formed, and equal  
grace -  
The same, distinguished by their sex  
alone:  
Hers the mild lustre of the gloomy  
morn,  
And his the radiance of the risen  
day.

Sum. 1173-76.

- - - - -which implied  
Subjection, but required with gentle  
sway,

P. L. IV, 307-308.

And to thy just, thy gentle hand

Music, 85.

Now Morn, her rosy steps in the eastern  
clime  
Advancing, sowed the earth with orient  
pearl,  
When Adam waked, so custom'd; for his  
sleep  
Was aery light, from pure digestion bred,  
And temperate vapours bland, which the  
only sound  
Of leaves and fuming rills, Aurora's  
fan,  
Lightly dispersed, and the shrill matin  
song  
Of birds on every bough.

P. L. V, 1-8.

The first fresh dawn then waked the  
gladdened race  
Of uncorrupted man, nor blushed to  
see  
The sluggard sleep beneath its sacred  
beam;  
For their light slumbers gently fumed  
away,  
And up they rose as vigorous as the  
sun,

Spring, 242-246.









IV. Moral, Ethical, and Abstract Conceptions

Sent down the meek-eyed Peace:  
 She, crowned with olive green, came softly  
 sliding  
 Down through the turning sphere,  
 His ready harbinger,  
 With turtle wing the amorous clouds  
 dividing;

Nat. Ode, 46-50

O Thou, who bad'st thy turtles bear,  
 Swift from his grasp, thy golden hair,  
 And sought'st thy native skies;

Peace, 1-3.

Such sweet compulsion doth in music lie,  
 To lull the daughters of Necessity,  
 And keep unsteady Nature to her law,  
 And the low world in measured motion  
 draw  
 After the heavenly tune, which none can  
 hear  
 Of human mould with gross unpurged ear.

Arc. 68-73.

Aerial music in the warbling wind,  
 At distance rising oft, by small  
 degrees,  
 Nearer and nearer came, till o'er the  
 trees  
 It hung, and breathed such soul-dissolv-  
 ing airs,  
 As did, alas! with soft perdition  
 please:  
 Entangled deep in its enchanting snares,  
 The listening heart forgot all duties and  
 all cares.

Cast. Ind. I, 345-351.

- - - -they introduce  
 Their sacred song, and waken raptures high: P. L. III, 368-69.

Or wak'd to extasy the living lyre. Elegy, 48.

- - - - -his evil  
 Thou usest, and from them creat'st more  
 good.

P. L. VII, 615-616.



From seeming evil still educing good, Hymn, 114.

(Educing good from ill) - - - (1). Lib. IV, 702.

- - - -most men admire  
Virtue who follow not her lore.

P. R. I, 482-483.

Stern rugged Nurse! thy rigid lore  
With patience many a year she bore:

Advers. 13-14.

- - - - -For Beauty stands  
In the admiration only of weak minds  
Led captive; cease to admire, and all her  
plumes  
Fall flat and shrink into a trivial toy,  
At every sudden slighting quite abashed.

P. R. II, 220-224.

Who trust alone in beauty's feeble ray,  
Boast but the worth Balsora's pearls  
display;  
Drawn from the deep we own their sur-  
face bright,  
But, dark within, they drink no lustrous  
light:

Or. Ec. I, 29-32.

- - -be not over-exquisite  
To cast the fashion of uncertain evils;

Com. 359-360.

Yet ah! why should they know their  
fate?

Eton Col. 95.

She that has that is clad in complete steel,  
And, like a quivered nymph with arrows keen,  
May trace huge forests, and unharboured  
heaths

In famous hills, and sandy perilous wilds;  
Where, through the sacred rays of chastity,

Com. 421-427.

With thee be chastity, of all afraid,  
Distrusting all a wise suspicious maid,  
But man the most:

Or. Ec. I, 57-60

1. Cf., Henry V, IV, 1, 4-5.



Wherewith she tamed the brinded lioness  
And spotted mountain-pard, Com. 443-444.

Even beauty, force divine! at whose  
bright glance  
The generous lion stands in softened  
gaze, Win. 405-406.

A thousand liveried angels lackey her,  
Driving far off each thing of sin and guilt,  
And in clear dream and solemn vision  
Tell her of things that no gross ear can  
hear; Com. 455-458.

In waking whispers and repeated dreams  
To hint pure thought and warm the  
favoured soul  
For future trials fated to prepare; Sum. 528-530.

How charming is divine Philosophy!  
Not harsh and crabbed as dull fools suppose, Com. 476-477.

- - - -the enlightened few,  
Whose godlike minds philosophy exalts, Sum. 1714-15.

Virtue may be assailed, but never hurt,  
Surprised by unjust force, but not enthral-  
led;  
Yea, even that which Mischief meant most harm  
Shall in the happy trial prove most glory.  
But evil on itself shall back recoil,  
And mix no more with goodness, when at last,  
Gathered like scum, and settled to itself,  
It shall be in eternal restless change  
Self-fed and self-consumed. Com. 589-597.

From virtue's fount the purest joys out-  
well,  
Sweet rills of thought that cheer the  
conscious soul;  
While vice pours forth the troubled  
streams of hell,  
The which, howe'er disguised, at  
last with dole  
Will through the tortured breast their  
fiery torrents roll. Cast. Ind. II, 320-324.

On virtue can alone my kingdom stand,  
- - - - -  
For, lost the social cement of mankind,



The greatest empires, by scarce-  
felt degrees,  
Will moulder soft away; till, totter-  
ing loose,  
They, prone at last, to total ruin  
rush.

Lib. V, 93-97.

'Tis Virtue makes the bliss, where'er  
we dwell.

Or. Ec. I, 6.

- - -taught the swains that surest bliss  
to find  
What groves nor streams bestow, a  
virtuous mind.

Or. Ec. I, 12.

Or, if Virtue feeble were,  
Heaven itself would stoop to her.

Com. 1022-23.

- - - -to save the fall  
Of Virtue struggling on the brink of  
Vice;

Sum. 526-527.

The Song of Indolence (Castle of Indolence, I, 73-170)

reminds one constantly of the dialogue between Virtue and  
Pleasure in Comus.

Wherefore did Nature pour her bounties forth  
With such a full and unwithdrawing hand;  
Covering the earth with odours, fruits, and  
flocks,  
Thronging the seas with spawn innumerable,  
But all to please and sate the curious  
taste?  
And set to work millions of spinning worms,  
That in their green shops weave the smooth-  
haired silk,  
To deck her sons; and, that no corner might  
Be vacant of her plenty, in her own loins  
She hatched the all-worshipped ore and  
precious gems,  
To store her children with. If all the  
world  
Should, in a pet of temperance, feed on  
pulse,  
Drink the clear stream, and nothing wear  
but frieze,





The All-giver would be unthanked, would be  
unpraised,  
Not half his riches known, and yet despised; Com. 710-723.

What, what is virtue, but repose of  
mind?  
A pure ethereal calm that knows no  
storm,  
Above the reach of wild ambition's  
wind,  
Above those passions that this world  
deform,  
And torture man, a proud malignant  
worm!  
But here, instead, soft gales of  
passion play,  
And gently stir the heart, thereby to  
form  
A quicker sense of joy;

Cast. Ind. I, 82-90.

#### V. Mythology and Superstition.

The Nymphs in twilight shade of tangled  
thickets mourn. Nat. Ode, 188.

The Muse has broke the twilight-gloom Prog. Poes. 56.

Next, Camus, reverend sire, went footing slow,  
His mantle hairy, and his bonnet sedge, Lyc. 103-104.

Or where old Cam soft-paces o'er the  
lea  
In pensive mood, and tunes his doric  
reeds,  
The whilst his flock at large the  
lonely shepherd feeds. (1). Cast. Ind. II, 187-189.

- - -while universal Pan,  
Knit with the Graces and the Hours in dance,  
Led on the eternal Spring. P. L. IV, 266-68.

In graceful dance immingled, o'er the  
land,

1. Cf., also Lyc. 23-26 and 186-189.



Pan, Pales, Flora, and Pomona played: Cast. Ind. II, 248-249.

Millions of spiritual creatures walk the  
Earth  
Unseen, both when we wake, and when we  
sleep:  
All these with ceaseless praise his works  
behold  
Both day and night. How often, from the steep  
Of echoing hill or thicket, have we heard  
Celestial voices to the midnight air,  
Sole, or responsive each to other's note,  
Singing their great Creator!

P. L. IV, 677-84 .

Of Nature sing with us, and Nature's  
God.  
Here frequent, at the visionary hour  
When musing midnight reigns or silent  
noon,  
Angelic harps are in full concert heard,  
And voices chanting from the wood-crowned  
hill,  
The deepening dale, or inmost sylvan  
glade,-

Aut. 555-560

- - - -Hell at last,  
Yawning, received them whole,

P. L. VI, 874-75.

Down the yawning steep he rode,  
That leads to Hela's drear abode.

Des. Odin, 3-4.

Who, with his soft pipe and smooth-dittied  
song,

And hush the waving woods;

Com. 86-88.

That hush'd the stormy main;

Bard, 30.

And the gilded car of day  
His glowing axle doth allay  
In the steep Atlantic stream;

Com. 95-97.

The whilst in ocean Phoebus dips his  
wain,

Cast. Ind. I, 268.



Meanwhile, welcome joy and feast,  
Midnight shout and revelry,

Com. 102-103.

Comus, and his midnight crew,

Music, 2.

Some say no evil thing that walks by night,  
In fog or fire, by lake or moorish fen,  
Blue meagre hag, or stubborn unlaid ghost,  
That breaks his magic chains at curfew time,  
No goblin or swart faery of the mine,

Com. 432-436.

In that thrice hallowed eve, abroad,  
When ghosts, as cottage maids believe,  
Their pebbled beds permitted leave;  
And goblins haunt, from fire, or fen,  
Or mine, or flood, the walks of men!

Fear, 58-63.

At that still hour, when awful midnight  
reigns,  
And none but wretches haunt the  
twilight plains;

Or. Ec. IV, 3-4.

- - - -Without his rod reversed,  
And backward mutters of dissevering power,

Com. 816-817.

Due sacrifice performed with barb'rous  
rites  
Of muttered charms, and solemn invoca-  
tion,

Agrip. 62-63.

## VI. God and Divinity.

- - -How oft amidst  
Thick clouds and dark doth Heaven's all-rul-  
ing Sire  
Choose to reside his glory unobscured,  
And with the majesty of darkness round  
Covers his throne, from whence deep thunders  
roar,  
Mustering their rage, and Heaven resembles  
Hell!

P. L. II, 263-68.

- - -till Nature's King, who oft  
Amid tempestuous darkness dwells alone,



And on the wings of the careering wind  
Walks dreadfully serene, commands a  
calm;  
Then straight air, sea, and earth are  
hushed at once.

Win. 197-201.

- - - -since God is light,  
And never but in unapproached light  
Dwelt from eternity - dwelt then in thee,

P. L. III,3-5.

How shall I then attempt to sing of Him,  
Who, Light Himself, in uncreated light  
Invested deep, dwells awfully retired

Sum. 175-177.

- - - -Nor think, though men were none,  
That Heaven would want spectators, God  
want praise.

P. L. IV,675-76.

And yet was every faltering tongue of  
Man  
Almighty Father! silent in thy praise,  
Thy works themselves would raise a  
general voice;

Sum. 185-188.

- - - -Upledged by thee,  
Into the Heaven of Heavens I have presumed,  
An earthly guest, and drawn empyreal air,

P. L. VII,12-14.

He pass'd the flaming bounds of place  
and time:  
The living throne, the sapphire blaze,  
Where angels tremble while they gaze,  
He saw;

Prog. Poes. 98-101

Yet doubt not but in valley and in plain  
God is, as here, and will be found alike  
Present,

P. L. XI,349-351.

Since God is ever present, ever felt,  
In the void waste as in the city full;

Hymn, 105-106.





And his next son, for wealth and wisdom  
 famed,  
 The clouded ark of God, till then in tents  
 Wandering, shall in a glorious temple  
 enshrine.

P. L. XII, 332-335.

When He, who called with thought to  
 birth.  
 Yon tented sky, this laughing earth  
 And dressed with springs and forests  
 tall,

Poet. Char. 25-27.

Thirty passages from Thomson, Gray, and Collins have been cited in which there are conceptions referring to nature that very probably owe their inspiration to Milton's poems; twenty-one passages referring to man, eighteen to mental, moral, and ethical conceptions, eleven to mythology and superstition, seven to the animal kingdom, six to Divinity. These parallels plus the parallels drawn from Il Penseroso make a grand total of one hundred and fourteen passages in which Milton influenced Thomson, Gray, and Collins. Thirty-seven of the one hundred fourteen passages refer to some aspect of nature. It is worthy of note that when there was such a decided tendency to return to nature for descriptions of her, Thomson, Gray, and Collins should have drawn so many of their imaginative descriptions of nature from Milton's poetry.

There are many passages in Thomson, Gray, and Collins that do not suggest any one line or group of lines in Milton's poems, yet the general conception is felt to be Miltonic. Throughout the Ode on the Spring and the Eton College Ode, as well as in his Elegy, Gray is full of that melancholy brooding



and twilight revery that is so suggestive of Milton. The Progress of Poesy (43-54) and the Ode on Vicissitude (34-36) also bear traces of Miltonic suggestions.

Collins' Ode on the Death of Mr. Thomson has many Miltonic reminiscences; and his Ode to Evening has about it a subdued twilight tone, a remoteness from men and human things, a pensive, evening musing, a serious melancholy that suggests Milton's lyrics. He was perhaps influenced by Milton in his Ode to the Manners (1-18) and his Ode on Popular Superstitions (61-64); his picture of cheerfulness (Ode to the Passions, 69-74) would never have been drawn as it is had Collins not been familiar with L'Allegro.

Parts of Thomson's Seasons show many melancholy conceptions, some of which have a Miltonic tinge. (1) The speech of Corydon in A Pastoral Between Thirsis and Corydon, upon the Death of Damon was in all probability inspired by Milton's Lycidas.

Ye muses, weep; your mirth and songs forbear,  
 And for him sigh and shed a friendly tear.  
 He was your favorite, and by your aid  
 In charming verse his witty thoughts array'd;  
 He had of knowledge, learning, wit, a store,  
 To it denied he still press'd after more.  
 He was a pious and a virtuous soul,  
 And still press'd forward to the heavenly goal;  
 He was a faithful, true, and constant friend,  
 Faithful, and true, and constant to the end.  
 Ye flowers, hang down and droop your heads,  
 No more around your grateful odour spreads;

1. Cf., Aut. 1004-1007; 1030-1036; Sum. 344-351, etc., etc.



Ye leafy trees, your blooming honours shed,  
 Damon forever from your shade is fled;  
 Fled to the mansions of eternal light,  
 Where endless wonders strike his happy sight.

-- -- -- -- --

I to some dark and gloomy shade will fly,  
 Dark as the grave wherein my friend doth lie;  
 And for his death to lonely rocks complain  
 In mournful accents and a dying strain,  
 While pining echo answers me again.

The passages cited appear to indicate that the "Melancholy Literature" of Thomson, Gray, and Collins had the Il Penseroso of Milton as its inspiration. Milton appears also to have had marked influence upon the Romanticists in general ideas, intellectual activity, and imaginative conceptions in matters pertaining to the physical, mental, moral, and spiritual worlds. It has been demonstrated to what an extensive degree and in what a fundamental way Thomson, Gray, and Collins borrowed from Milton in the matter of verbal expression. Their debt to him in the matter of conception is scarcely second to that of their verbal debt. It would seem justifiable to conclude that Milton's poems, his Il Penseroso in particular, influenced the poetical conceptions of Thomson, Gray, and Collins to a very considerable degree.



PART V.MILTON'S INFLUENCE IN FORM

Since the evidence produced points to the conclusion that Thomson, Gray, and Collins were under the influence of Milton's language and thought to a very marked extent, it is to be expected that his form should also have had some influence upon them. It has been intimated that Pope and his school had made the heroic couplet so perfect in technique that the best poets soon lost interest in using it. Just as the poets of the eighteenth century had found a satisfaction and delight in studying the language and conceptions of the heretofore despised English poets, so they turned to a thoughtful consideration of the form in which these men had expressed their ideas and feelings. In this respect, too, Milton was revived. The poets of the eighteenth century wrote lyrics and odes in his metres, and they strove to write his blank verse.

They did not have many models in blank verse. It came into the language rather late. The earliest specimen of English blank verse, that is, of the unrhyming five-foot iambic, is found in the translation of the second and fourth books of the Aeneid by Henry HOWARD, Earl of Surrey. This was done about 1540 and published in 1557. Important as this is historically, it is very poor poetically. The majority





of the lines are rigidly decasyllabic, the verse-pause rarely varies from the end of the second foot, and there is a great preponderance of end-stopt lines. The verses are not knit one to another; they are strung, not twisted.

Nicholas Grimoald added much strength, elegance, and modulation to the blank verse of Surrey; Norton and Sackville applied it to the drama and increased the number of end-stopt lines. In 1587, Marlowe's Tamburlaine was published, a play whose verse sealed the fate of the rhymed drama. There are very few end-stopt lines in his work; his placing of the caesural pause shows considerable, though not the greatest variety; there is an extraordinary improvement in verse-accent. Rhymed couplets are still found occasionally. Hampered as he was by the popular taste and by popular custom, it was almost an impossibility to write an entire sentence without a rhyme.

The possibilities of blank verse revealed by Marlowe were employed, developed, and perfected by Shakespeare. Students of his dramas have discovered that those written before 1594 show an extensive use of rhyme and many end-stopt lines, and that the blank verse as a whole is marked by roughness and by limitations. (1) Yet there is an advancement over his predecessors in the use of double or feminine endings.

1. L. L. L. II, 1, 13-34; II, 1, 232-249.



Shakespeare's gradual elimination of rhymed couplets, his increased use of run-on lines, his added number of weak endings, the gradual increase of the number of Alexandrine lines, his mastery of the harmony and flow and rhythm of the verse- all this may be traced through the historical plays and the tragedies (1) and up to The Tempest and The Winter's Tale where dramatic blank verse is found in perfect organic form. Dramatic blank verse has never excelled the second scene of the first act of The Tempest nor parts of the fifth act.

Ye elves of hills, brooks, standing lakes, and groves,  
 And ye that on the sands with printless foot  
 Do chase the ebbing Neptune, and do fly him  
 When he comes back; you demi-puppets that  
 By moonshine do the green sour ringlets make  
 Whereof the ewe not bites; and you whose pastime  
 Is to make midnight mushrooms, that rejoice  
 To hear the solemn curfew, by whose aid-  
 Weak masters though ye be - I have bedimm'd  
 The noontide sun, call'd forth the mutinous winds,  
 And 'twixt the green sea and the azur'd vault  
 Set roaring war;

The Tempest, V, 1, 33-44.

So Shakespeare, starting under a metrical bondage but little less troublesome than that of rhyming, perfected himself first within the limits of the individual line, until he reached at last the utmost freedom possible within those limits; then he set himself to remove the limits, broke down

1. Cf., I Henry IV, I, 3, 1-302; Julius Caesar, III, 1, 254-275; III, 2, 78-234; Hamlet, I, 2, 129-159; Othello, I, 3, 158-168; IV, 2, 47-64; Lear, I, 4, 318-332; IV, 6, 11-24, etc.



the barrier at the end of the line, and proceeded to compose less and less with the single verse as the standard, and more in rhythmical phrases of ever-varying length. (1).

Such was the condition and place of blank verse when Milton came to it. With few exceptions it had been used only by the dramatists. Shakespeare had demonstrated for all time its power in that field. It remained for Milton's musical ear to compose the epic of English that should stand permanently with Homer's and Virgil's; he was to bring blank verse to its highest pitch of perfection as an instrument of narration. In his characteristic pugnacious spirit, and forgetting or disdaining his youthful poems, Milton has given us in the preface to his Paradise Lost his ideas in regard to rhyme; it is "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 metre.---  
---Not without cause therefore, some both Italian and Spanish poets of prime note have rejected rime both in longer and shorter works, as have 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; (2) not in the jingling sound of like endings, a fault avoided by the learned ancients both in poetry and in all good oratory."

1. Chambers: The Metre of Macbeth, 24.
2. The italics are mine.



That Milton learned his blank verse from the dramatists seems clear. His early blank verse shows the influence of the Elizabethan age. Passages from Comus show Shakespeare's peculiarities. Although Milton began as a pupil of the dramatists, he escaped the decadent period; his ambitions and tendencies did not lead him to dramatic literature. When Milton began his blank verse, Suckling, Davenant, and their contemporaries were fast causing blank verse to degenerate into prose. At a time when it was yielding to decay, Milton used blank verse for epic poetry, and one by one gave up almost all the licenses the later dramatists had abused.

The variety necessary for a long poem he gains in various ways; principally, by varying the stresses in the line, their number, their weight, their incidence, letting them fall in the odd as well as the even syllables of the line; by varying the caesura, allowing it to fall usually towards the middle of the line, but occasionally, even after the first or ninth syllable, or by an interchange of feet, substituting a trochaic or an anapaestic for the iambic.

The striking characteristics of his blank verse, however, are two in number. One is his perfection in drawing the sense variously from one verse into another. "No other blank verse in the language exhibits such a masterly skill in the variation of its pauses." (1) His pauses coming at the end of a periodic

1. Corson; A Primer of English Verse, 192.





group or at the end of a logical section of groups vary widely. They may come after or within the first, second, third, or fourth foot of a verse. Professor Corson has found five cases where the termination is within the fifth foot. (1). Paradise Lost, I, 59-69 or III, 80-89 exhibits in a very short space the variety of pauses. In the third line of the latter passage there are two pauses, in the last none, while the other lines present the various possibilities.

Milton's other distinguishing characteristic is his verse-stanza. He seems to have obtained the suggestion from the classics. Homer's and Virgil's stanzas are not uniform; Milton's are based upon them. But Homer never, and Virgil very rarely, attained the heights which Milton has scaled. Milton's skill in the use of the verse-stanza has rightly given him the praise of being the master of the grand style. No one else has ever succeeded so admirably in the harmonious and melodious grouping of verses into stanzas. The sonorous roll of his rhythm is unique. His stanzas are constructed upon the unifying action of feeling. They vary in length and in cadence with the power of thought and feeling which produces them; sometimes the wave of eloquence is sustained through a score of lines, again it may be expended within two or three. In any case, his musical ear was never content until he had produced waves of perfect melody and harmony. No one can read Paradise Lost without realizing that the voice is

1. Corson: Op. Cit., 193.



kept in suspense over the theme and cannot come suddenly to a cadence. The reader can find notable examples and understand what is meant by length and strength of poetic flight. The invocation to light that opens Book III illustrates his masterly skill in the binding of the poetic paragraph. "The harmonies of rhyme linked together into a perfect stanza could not create a whole more finished and more self-contained." (1)

Milton combined the two essential qualities of blank verse, - freedom and form; the freedom that admits variety of effect, without which a long narrative becomes intolerably monotonous, and the form which saves an unrhymed measure from drifting into that which is nearer to bad prose than to good verse. (2) By the use of his verse-stanzas, out of apparently uniform and monotonous blank verse, Milton made an instrument of almost Protean variety by "availing himself of the infinite permutations of cadence, syllabic sound, variety of feet, and adjustment of sense to verse". (3) His blank verse has all the conveniences of the line, the couplet, and the stanza, punctuated and divided by cadence, not rhyme. No device that is possible within its limits is strange to him or sparingly used by him, or used without success.

After Milton's death, blank verse dropped into obscurity; poets avoided its use. It has been said that Milton's influence upon his contemporaries and his immediate successors amounted

1. Crawshaw: Op. Cit., 176.
2. Verity: P. L. Intro. LIX.
3. Saintsbury: History of Elizabethan Literature, 327.



to practically nothing. He wrote for another age. The blank verse that was known to the poets of the seventeenth century was the blank verse of Suckling, Davenant, and others of Shakespeare's successors, who had carried to excess the freedom and license found in Shakespeare's latest dramas. Blank verse, as they knew it, was poor prose; Milton's successors attempted to restrain the liberties verse was assuming, and, consequently, the years immediately following Milton's death witnessed the growth in favor and the excellence of the heroic couplet. By 1726, this form of verse had held the popular attention for over half a century, and had come to be regarded as the form for all serious poetry to take. This had attained such perfection at the hands of Pope that many of the younger school hesitated to attempt its use. Partly from this reason, partly because there was a distinct Miltonic revival at this time, and partly because this was a period in his life when he was most under Milton's influence, James Thomson broke away from the established form and published, in 1726, his Winter, written in blank verse.

This was a daring venture upon a form of verse which had only once before been used in a great way for other than dramatic purposes, and which to the few, who up to this time knew Paradise Lost, had probably been considered sacred to the epical genius of Milton. The only important writer who had employed blank verse in undramatic poetry between the publica-



tion of Paradise Lost in 1672 and Thomson's Winter in 1726, was John Philips. Quoting Milton's preface to Paradise Lost at a time when its author was in favor, added dignity and authority to his undertaking. Thomson recognized the well-nigh solitary character of Philips' poems when he alludes to him in Autumn,

Philips, Pomona's bard! The second thou  
Who nobly durst, in rime-unfettered verse,  
With British freedom sing the British song.

645-647.

Yet Thomson did not hesitate. His admiration for Milton and his own genius compelled him to adopt this form of expression. The first draft of Thomson's Winter opened with all the explicitness and boldness of the old epic style.

I sing of Winter and his gelid reign;  
Nor let a rhyming insect of the Spring  
Deem it a barren theme: to me 'tis full  
Of manly charms,- to me who court the shade,  
Whom the gay Season suits not, and who shun  
The glare of Summer. Welcome, kindred glooms!  
Drear, awful Wintry horrors, welcome all!

Yet Thomson's verse is not the blank verse of Milton. Nowhere has he attained Milton's height, ease, facility, harmony, and lack of monotony; nowhere has he attained that indefinable serenity, that victoriousness, that sustained equality,





that indomitable power which characterises Milton's verse. Line after line runs along without a break in the five-footed iambs; often there are long passages with only a very few feet to break the monotony.

But who their virtues can declare? who pierce  
 With vision pure into these secret stores  
 Of life, and health, and joy? the food of man  
 While yet he lived in innocence, and told  
 A length of golden years, unfleshed in blood,  
 A stranger to the savage arts of life,  
 Death, rapine, carnage, surfeit, and disease,  
 The lord, and not the tyrant, of the world.  
 The first fresh dawn then waked the gladdened race  
 Of uncorrupted man, nor blushed to see  
 The sluggard sleep beneath its sacred beam;  
 For their light slumbers gently fumed away,  
 And up they rose as vigorous as the sun,  
 Or to the culture of the willing glebe,  
 Or to the cheerful tendance of the flock.

Spring, 234-248.

Fifteen successive lines with only one trochaic foot is not a masterly handling of blank verse. An examination of the one thousand one hundred seventy-four lines of Spring reveals few irregularities. There are no Alexandrine lines; there is no trace of trisyllabic feet; there are no weak endings; trochaic lines are in the minority. There is absolutely no roughness in any of these thousand lines with the possible exception of line 692. Thomson's lines have five full stresses; there are very few examples of inversion of rhythm. The Seasons unrolls itself with a rhythm remarkable for its regularity. Only the first foot is often anything other than an



iambus. (1) Morel has recorded that of the one thousand sixty-nine verses of Winter there are only one hundred eighty, sixteen per cent, that begin with a trochee. (2) All

All this is contrary to Milton's style. He has many supernumerary syllables; some of his lines have only three or four stresses; inversion of rhythm is very common in the first foot, often occurs in the third and fourth, rarely, but sometimes, in the second and fifth; (3) trisyllabic feet are frequent; there are many lines that it is impossible to scan according to our present rules with any degree of satisfaction. Yet, as Symonds has pointed out, his lines always have the "proper burden of sound". (4)

In the two respects, however, in which Milton's blank verse has been shown to be especially characteristic there is imitation on Thomson's part. His pauses vary; the sense is drawn from one verse into another. This is not done with the skill of Milton, but it is there. An examination of a number of lines bears out the Miltonic proportion, viz., the majority of the pauses coming after 3xa, with the pause after 2xa next in number. (5)

Thomson's attempt at Milton's "grand style" and his attempt to sustain harmony and rhythm through a number of lines is

1. Morel; Op. Cit., 468.
2. Morel; Op. Cit., 469.
3. Bridges: Milton's Prosody, 1-17.
4. The Blank Verse of Milton, 772.
5. Cf., Corson's table, Primer of English Verse, 194. Morel has found in the first three hundred verses of Summer, ninety-five pauses after the second foot, seventy-two





very manifest. The result is partial failure--sometimes a ludicrous one. He moves through a vast variety of scenes with a lofty sedateness, a serene moral dignity, a conscious sublimity, "a grand style" that falls flat when the subject is fishing, an address to the Countess of Hertford or the plow, a category of plants or animals, a plea for vegetarianism, an address to sheep about to be sheared, an appeal to women not to hunt, and more or less commonplace matters. Such words as embryo, vegetable, granary, sidelong, mildew, corrosive, incult, botany, botanist, reservoir, innocuous, concoctive, sequacious, portentous, emergent, pestilential, detruded, etc., are good words, but they scarcely add dignity to an epic line. Milton's grand style is eminently suited to his grand theme; blank verse may be fitted to some of Thomson's subjects, - there are instances of true poetical worth in his poetry. However that may be, one hears on page after page in flowing and sonorous lines a suggestion and imitation of the statelier and more sustained music of Paradise Lost.

The following passage, a verse-stanza of only six sentences, suggests Milton, not in conception and language (though there are instances of slight imitation) but in form. One feels, rather than sees, the Miltonic influence as he reads aloud such a passage as this:

after the third, and twenty-one after the first. ( p.470 )  
 An examination of the whole of Spring and of other parts of The Seasons evidences the caesura falling in the Miltonic proportions.



From the moist meadow to the withered hill,  
 Led by the breeze, the vivid verdure runs,  
 And swells, and deepens to the cherished eye.  
 The hawthorn whitens; and the juicy groves  
 Put forth their buds, unfolding by degrees,  
 Till the whole leafy forest stands displayed  
 In full luxuriance to the sighing gales;  
 Where the deer rustle through the twining brake,  
 And the birds sing concealed. At once, arrayed  
 In all the colours of the flushing year  
 By Nature's swift and secret-working hand,  
 The garden glows, and fills the liberal air  
 With lavish fragrance; while the promised fruit  
 Lies yet a little embryo, unperceived,  
 Within its crimson folds. Now from the town  
 Buried in smoke, and sleep, and noisome damps,  
 Oft let me wander o'er the dewy fields  
 Where freshness breathes, and dash the trembling drops  
 From the bent bush, as through the verdant maze  
 Of sweet-briar hedges I pursue my walk;  
 Or taste the smell of dairy; or ascend  
 Some eminence, Augusta, in thy plains,  
 And see the country far diffused around  
 One boundless blush, one white-empurpled shower  
 Of mingled blossoms, where the raptured eye  
 Hurries from joy to joy, and, hid beneath  
 The fair profusion, yellow Autumn spies -  
 If, brushed from Russian wilds, a cutting gale  
 Rise not, and scatter from his humid wings  
 The clammy mildew; or, dry-blowing, breathe  
 Untimely frost, before whose baleful blast  
 The full-blown Spring through all her foliage shrinks,  
 Joyless and dead, a wide-dejected waste.  
 For oft, engendered by the hazy north,  
 Myriads on myriads, insect armies warp  
 Keen in the poisoned breeze; and wasteful eat  
 Through buds and bark into the blackened core  
 Their eager way. A feeble race, yet oft  
 The sacred sons of vengeance; on whose course  
 Corrosive famine waits, and kills the year.  
 To check this plague, the skillful farmer chaff  
 And blazing straw before his orchard burns,  
 Till, all involved in smoke, the latent foe  
 From every cranny suffocated falls;  
 Or scatters o'er the blooms the pungent dust  
 Of pepper, fatal to the frosty tribe;  
 Or, when the envenomed leaf begins to curl,  
 With springled water drowns them in their nest;  
 Nor, while they pick them up with busy bill,  
 The little trooping birds unwisely scares.





Milton writes of nature in one place thus,

Sweet is the breath of Morn, her rising sweet,  
 With charm of earliest birds; pleasant the Sun,  
 When first on this delightful land he spreads  
 His orient beams, on herb, tree, fruit, and flower,  
 Glistering with dew; fragrant the fertile Earth  
 After soft showers; and sweet the coming-on  
 Of grateful Evening mild; then silent Night,  
 With this her solemn bird, and this fair Moon,  
 And these the gems of Heaven, her starry train;

P.L. IV, 641-649.

Thomson shows his indebtedness to Milton when he writes,

Short is the double empire of the night;  
 And soon, observant of approaching day,  
 The meek-eyed morn appears, mother of dews,  
 At first faint-gleaming in the dappled east;  
 Till far o'er ether spreads the widening glow,  
 And from before the lustre of her face  
 White break the clouds away. With quickened step  
 Brown night retires. Young day pours in apace,  
 And opens all the lawny prospect wide.  
 The dripping rock, the mountains misty top  
 Swell on the sight, and brighten with the dawn.  
 Blue through the dusk the smoking currents shine;  
 And from the bladed field the fearful hare  
 Limpers awkward; while along the forest glade  
 The wild deer trip, and often turning gaze  
 At early passenger. Music awakes,  
 The native voice of undissembled joy;  
 And thick around the woodland hymns arise.  
 Roused by the cock, the soon-clad shepherd leaves  
 His mossy cottage, where with peace he dwells;  
 And from the crowded fold in order drives  
 His flock to taste the verdure of the morn.

Summer, 46-66.



A comparison of these two passages shows the influence of Milton's blank verse upon that of Thomson;

Hail, holy Light, offspring of Heaven first-born!  
 Or of the Eternal coeternal beam  
 May I express thee unblamed? Since God is light,  
 And never but in unapproached light  
 Dwelt from eternity - dwelt then in thee,  
 Bright effluence of bright essence in create!  
 Or hear'st thou rather pure Ethereal stream,  
 Whose fountain who shall tell? Before the Sun,  
 Before the Heavens, thou wert, and at the voice  
 Of God, as with a mantle, didst invest  
 The rising World of waters dark and deep,  
 Won from the void and formless Infinite!

P.L. III, 1-12.

Welcome, ye shades! ye bowery thickets, hail!  
 Ye lofty pines! ye venerable oaks!  
 Ye ashes wild, resounding o'er the steep!  
 Delicious is your shelter to the soul,  
 As to the hunted hart the sallying spring  
 Or stream full-flowing, that his swelling sides  
 Laves as he floats along the herbage brink.

Summer, 469-475.

The passages that follow are surely Miltonic in their form and in the onward sweep of the verse:

Then to the shelter of the hut he fled  
 And the wild season, sordid, pined away;  
 For home he had not: home is the resort  
 Of love, of joy, of peace and plenty, where,  
 Supporting and supported, polished friends  
 And dear relations mingle into bliss.  
 But this the rugged savage never felt,  
 Even desolate in crowds; and thus his days  
 Rolled heavy, dark, and unenjoyed along,  
 A waste of time! till Industry approached  
 And roused him from his miserable sloth,  
 His faculties unfolded, pointed out



Where lavish Nature the directing hand  
 Of art demanded, showed him how to raise  
 His feeble force by the mechanic powers,  
 To dig the mineral from the vaulted earth,  
 On what to turn the piercing rage of fire,  
 On what the torrent and the gathered blast;  
 Gave the tall ancient forest to his axe,  
 Taught him to chip the wood and hew the stone  
 Till by degrees the finished fabric rose;  
 Tore from his limbs the blood-polluted furs  
 And wrapt them in the woolly vestment warm,  
 Or bright in glossy silk and flowing lawn;  
 With wholesome viands filled his table, poured  
 The generous glass around - inspired to wake  
 The life-refining soul of decent wit;  
 Nor stopped at barren bare necessity,  
 But, still advancing bolder, led him on  
 To pomp, to pleasure, elegance and grace;  
 And, breathing high ambition through his soul,  
 Set science, wisdom, glory, in his view,  
 And bade him be the lord of all below.

Autumn, 63-95.

But wondering oft with brute unconscious gaze  
 Man marks Thee not, - marks not the mighty hand  
 That ever-busy wheels the silent spheres,  
 Works in the secret deep, shoots steaming thence  
 The fair profusion that o'er spreads the spring,  
 Flings from the sun direct the flaming day,  
 Feeds every creature, whirls the tempest forth,  
 And, as on earth this grateful change revolves,  
 With transport touches all the springs of life.

Hymn, 28-36.

Milton's superiority is evident. Every page affords a  
 verse-paragraph which might well illustrate the incomparable  
 elevation of the style, the shaping spirit of the imagination,  
 the mere majesty of music, qualities that in the opinion of



some critics have made Paradise Lost live. (1) That Thomson rivalled or even approached Milton in the sublimity of his blank verse cannot be established. Milton's exquisite rhythm was never caught by Thomson. He could copy Milton's form, but he could not render the charm of his lines; he did not have the mastery of the technique of blank verse that Milton had; he did not have Milton's finely attuned ear; he did not choose a subject comparable to Milton's; his blank verse is not Miltonic. One feels that when Thomson reached the end of his verse-paragraph it was with a sigh of relief and a burst of exultation over his finished product. Thomson is a verse-smith; he works awkwardly and clumsily. His paragraphs are not linked the one to the other with the consummate art Milton displayed. Yet to say that Thomson would have written the blank verse he did without his predecessor, that he was uninfluenced by Paradise Lost, that his invocations, his verse-paragraphs, his dignified sonorous sentences are his own creation would be to make a statement that even the limited passages cited above refute. And Gosse is surely right when he says that The Seasons recall to English verse a melody, a rapture which had been entirely unknown since Milton's death sixty years before. (2) Thomson's indebtedness to Milton is most apparent in The Seasons, particularly in the closing

1. Verity: Op. Cit., LIII; Saintsbury: Op. Cit., 328.
2. Op. Cit., 236.





Hymn, but traces of the "grand style" appear in his shorter poems, especially in To the Memory of Sir Isaac Newton and The Fragment of a Poem on the Works and Wonders of Almighty Power.

Thomson has also employed some of the subtleties of style which Milton has displayed in his blank verse. The charm of much of Paradise Lost depends in no small part upon alliteration. Milton's alliteration is not the strident sort that forces itself upon the ear, but rather flatters by delicate suggestion and subtle echoes of recurring sound. For instance, there is an f and l sequence in the following:

Fairer than feigned of old, or fabled since  
Of faery damsels, met in forests wide  
By knights of Logres, or of Lyones,  
Lancelot, or Pelleas, or Pellenore.

P. R. II, - 358-361.

and this,

Far off from these, a slow and silent stream,  
Lethe, the river of oblivion, rolls  
Her watery labyrinth, whereof who drinks  
Forthwith his former state and being forgets -  
Forgets both joy and grief, pleasure and pain.

P. L. II, 582-586.

Thomson is particularly fond of this sequence, and appears to imitate it from Milton.

To the fair forms of Fancy's fleeting train.

Summer, 928.



From stifled Cairo's filth, and fetid fields

Summer, 1056.

And in loose fragments fling them floating round.

Winter, 174.

At first thin-wavering; till at last the flakes  
Fall broad and wide and fast, dimming the day  
With a continuous flow. The cherished fields

Winter, 230-232.

It is rare to find a structure of repeated s in Milton,  
but in Paradise Lost V, 322 ff., is found,

- - - - -small store will serve where store,  
All seasons, ripe for use hangs on the stalk;  
Save what, by frugal storing, firmness gains  
To nourish, and superfluous moist consumes.

Thomson has,

Sound slept the waters; no sulphureous glooms  
Swelled in the sky, and sent the lightning forth;

Spring, 326-327.

The descriptive pomp of the alliterative system is remarkable  
in the passage where Raphael relates the division of earth  
from water.



Immediately the mountains huge appear  
 Emergent, and their broad bare backs upheave  
 Into the clouds; their tops ascend the sky.  
 So high as heaved the tumid hills, so low  
 Down sunk a hollow bottom broad and deep,  
 Capacious bed of waters. Thither they  
 Hasted with glad precipitance, uprolled,  
 As drops on dust conglobing, from the dry:  
 Part rise in crystal wall, or ridge direct,  
 For haste; such flight the great command impressed  
 On the swift floods. As armies at the call  
 Of trumpet (for of armies thou hast heard)  
 Troop to their standard, so the watery throng,  
 Wave rolling after wave, where way they found -  
 If steep, with torrent rapture, if through plain,  
 Soft-ebbing; nor withstood them rock or hill;  
 But they, or underground, or circuit wide  
 With serpent error wandering, found their way,  
 And on the washy ooze deep channels wore:

P. L. VII, 285-303.

Symonds has pointed out how, here the b and h, not inaptly mark the firmness and resistance of the earth, while w and v depict the liquid lapse of waters. (1)

Thomson has attempted to attain the same charm in Autumn by the use of the liquids.

Shook sudden from the bosom of the sky  
 A thousand shapes or glide athwart the dusk  
 Or stalk majestic on. Deep-roused I feel  
 A sacred terror, a severe delight,  
 Creep through my mortal frame; and thus, methinks,  
 A voice, than human more, the abstracted ear  
 Of fancy strikes: 'Be not of us afraid,  
 Poor kindred man! thy fellow-creatures we  
 From the same Parent-Power our beings drew;  
 The same our Lord, and laws, and great pursuit.  
 Once some of us, like thee, through stormy life  
 Toiled tempest-beaten ere we could attain

1. Op. Cit., 778.



This holy calm, this harmony of mind,  
Where purity and peace imingle charms.

538-549.

The majority of Thomson's minor poems are written in ordinary rhyming heroics. While four of Milton's minor poems are written in this metre, the prevailing style of Thomson's age and the lack of any Miltonic characteristics in his verse make any positive statement in this respect impossible. To Seraphina and A Nuptial Song, octosyllabic iambics, bear some resemblance to Milton's L'Allegro and Il Penseroso. Especially in the latter, there is a Miltonic echo and swing. It is primarily in his blank verse, however, that Thomson is indebted in form to Milton.

Just as the Romantic school was more influenced in conception by Milton's minor poems than by his epic, so the form of Il Penseroso and L'Allegro affected the poetry of Collins and Gray more than did Paradise Lost. Collins has left us nothing in blank verse; Gray has only a fragment of a drama in that measure. Why they were not influenced by Milton's blank verse is an interesting problem. Both Gray and Collins have for the most part written odes, and their inspiration for this form naturally came from the classics. Neither of them has attempted a poem on a theme to which blank verse would be well adapted. Gray had too keen a sense of poetical fitness and beauty and harmony to attempt to fit the grand style of





Milton to a mean theme. His musical ear could never have permitted anything like some of the passages in The Seasons. It is a possibility, too, that Thomson's attempt was sufficient warning; after his partial failure, they did not care to venture upon blank verse. They were likely familiar with it for Collins and Thomson were friends in the latter part of Thomson's life; Collins undoubtedly knew Thomson's works. Since Gray was an omniverous reader and an habitual student, both of the ancient and contemporary literatures, it may safely be inferred that he had read The Seasons. Perchance, then, Thomson's Seasons made Gray and Collins more keenly realize that Milton's blank verse is suited only to grand themes. Although Gray did not imitate Paradise Lost in form, it is said that he could endure no blank verse outside of Milton, (1) and in his Elegy (line 59) he refers to Milton as the great type of poets.

Although they were not influenced by Milton's blank verse, there are a few bits of evidence that point to their indebtedness to him in other forms. Gray knew his Milton and appreciated the master's verse as is shown by his eulogy in his Observations on English Metre in which he says, "The more we attend to the composition of Milton's harmony, the more we shall be sensible how he loved to vary his pauses, his measures and his feet, which gives that enchanting air of

1. Beers: Op. Cit., 52.



freedom and wildness to his versification, unconfined by any rules but those which his own feeling and the nature of his subject demands." (1) In no less than four places in the small body of his poems Gray has rendered praise and eulogy to Milton's form.

Nor second He, that rode sublime  
 Upon the seraph-wings of Extasy,  
 The secrets of th' Abyss to spy.  
 He pass'd the flaming bounds of Place and Time:  
 The living Throne, the sapphire-blaze,  
 Where Angels tremble, while they gaze,  
 He saw; but blasted with excess of light,  
 Closed his eyes in endless night.

Prog. Poes. 95-102.

'Twas Milton struck the deep-toned shell,  
 And, as the choral warblings round him swell,  
 Meek Newton's self bends from his state sublime,  
 And nods his hoary head, and listens to the rhyme.

Music, 23-26.

A Voice, as of the Cherub-Choir,  
 Gales from blooming Eden bear;

Bard, 131-132.

But not to one in this benighted age  
 Is that diviner inspiration given,  
 That burns in Shakespeare's or in Milton's page,  
 The pomp and prodigality of heaven.

Stanzas to Mr. Bentley, 17-20.

1. Quoted in Phelps: Op. Cit., 166.



There are also examples of direct borrowing of form. In his Epitaph on Mrs. Clarke, there is evidence of the influence of Milton's Epitaph on the Marchioness of Winchester in both form and conception. Compare the opening couplet of each:

This rich marble doth inter  
The honoured wife of Winchester,

Lo! where this silent marble weeps,  
A Friend, a Wife, a Mother sleeps;

The Descent of Odin and The Triumphs of Owen have the metre of L'Allegro and Il Penseroso. The influence of Milton style comes out clearly in such a passage as

Right against the eastern gate,  
By the moss-grown pile he sate;  
Where long of yore to sleep was laid  
The dust of the prophetic Maid.  
Facing to the northern clime,  
Thrice he traced the runic rhyme;  
Thrice pronounc'd in accents dread,  
The thrilling verse that wakes the Dead;  
Till from out the hollow ground  
Slowly breath'd a sullen sound.

Des. Odin, 17-26.

Such lines as

With antique Sports, and blue-eyed Pleasures, (1)

1. Prog. Poes., 30



have the L'Allegro and Il Penseroso swing.

Finally, in his Ode for Music, Gray has one stanza that is not only full of Miltonic phrases but is written in the metre of the Nativity Ode.

Ye brown o'er-arching Groves,  
That Contemplation loves,  
Where willowy Camus lingers with delight!  
Oft at the blush of dawn  
I'trod your level lawn,  
Oft woo'd the gleam of Cynthia silver-bright  
In cloisters dim, far from the haunts of Folly,  
With Freedom by my Side, and soft-ey'd Melancholy.

Music, 27-34.

Collins' debt to Milton is also openly made in several places. He prefixes a quotation from one of Milton's Latin poems to his On Our Late Taste in Music, and in the same poem (line 29 ff.) he shows his appreciation of Comus:

So while she varies the impassion'd song,  
Alternate motions on the bosom throng!  
As heavenly Milton guides her magic voice,  
And virtue thus convey'd allures the choice.

Collins' Ode to Evening, considered the most beautiful and most original of his odes, is composed in the Horatian unrhymed metre. It is a very difficult verse-form and has seldom been used with success in English. The earliest specimen of this unrhymed ode form in English is Milton's trans-





lation of the Fifth Ode of Horace, Book I. John Warton's poems, published at the same time as Collins', contain also an unrhymed Ode to Content. That both of these forms were attempted on account of their early study of the classics and of Milton's translation seems probable. (1)

In his Ode on the Poetical Character, Collins openly acknowledges his attempt to follow Milton's verse-forms.

By which as Milton lay, his ev'ning ear,  
 From many a cloud that dropp'd ethereal dew,  
 Nigh spher'd in heav'n its native strains could hear,  
 On which that ancient trump he reach'd was hung:  
     Thither oft, his glory greeting,  
     From Waller's myrtle shades retreating,  
 With many a vow from Hope's aspiring tongue,  
 My trembling feet his guiding steps pursue;  
     In vain - such bliss to one alone  
     Of all the sons of soul was known,  
     And Heav'n and Fancy, kindred pow'rs,  
     Have now o'erturn'd th' inspiring bow'rs,  
 Or curtain'd close such scene from ev'ry future view.

63-76.

Collins wrote one poem in which his trembling feet did pursue Milton's guiding steps. The Ode to Simplicity is written in the same metre which Milton employed in his Nativity Ode.

Collins and Gray, realizing the artistic effectiveness of closing a stanza with an Alexandrine line, have employed it in several of the stanzas of their odes. (2) Milton fur-

1. For Milton's translation, cf., Masson: Op. Cit., I, 441.
2. Gray: Hymn to Adversity, The Progress of Poesy, The Bard, Ode for Music; Collins: Ode on the Poetical Character, Ode to Mercy, Ode to Liberty, Ode on the Popular Superstitions.



nished a model here. He has used Alexandrine lines in Comus and Paradise Lost to round off his verse-stanzas, and has employed them very effectively in two of his juvenile poems. It is very probable, however, that Milton and the Romanticists have a common master in this respect - Spenser.

It is perhaps worthy of note that Spenser, who had great influence upon many of the Romanticists in conceptions and language, influenced Collins and Gray very little. Mason and Thomas Warton each have one poem written in the Spenserian stanza. Gray and Collins show very little, if any, evidence of Spenserian influence in form or conception. Thomson in his Castle of Indolence is the scholar who caught the glow of Spenser's form best. It is of interest for the study of his indebtedness to Milton to note that this was the last poem of Thomson's, (it appeared only two months before his death), and that the reference to Spenser in Summer did not appear in the first edition, but was inserted later. From a letter of Thomson's written in 1748 we know that he had such a poem as The Castle of Indolence in mind for fourteen or fifteen years. It is impossible to say how intensive his study of Spenser was during this time. (1)

Morel attributes Thomson's study of Spenser to his later years and thinks he chose the Spensersian stanza for The Castle of Indolence because he realized that the verse of Paradise

1. For authority cf., Phelps: Op. Cit., 74.



Lost was too grave for such a subject, that his old age and experience had diminished his fervor for such a solemn strain, and that his literary taste had changed somewhat. (1) Further evidence that Thomson was under Milton's influence in his early life may be deduced from the fact that his juvenile poems written before The Seasons include a paraphrase of Psalm CIV, A Pastoral upon the Birth of Our Saviour, a short poem entitled On May, which were probably suggested by Milton's early parphrases of the Psalms, his Nativity Ode, and his Song on May Morning. In form these are in the heroic couplet, but there are also attempts at blank verse in his early poems.

(2) He also wrote a preface to Milton's Areopagitica, published by Millar in 1638, and there are several internal references to Milton. (3) These facts would seem to contradict Professor Beers' statement that Thomson took his "form and hue" from Spenser. (4) He was influenced by him, but it seems clear that he was influenced no less strongly by Milton.

The majority of Thomson's lines are written in blank verse. He was the first poet of importance after Milton to attempt this form in English poetry. Thomson's use of pauses, of the verse-paragraph, of several minor subtleties of style, his

1. Op. Cit., 635.
2. Lisy's Parting with her Cat, To the Memory of Sir Isaac Newton, Brittania, To the Memory of Mr. Congreve.
3. Cf., Summer, 1567-1571; Winter, 533-536.
4. Beers: Op. Cit., 92.



sonorous sentences and attempted flights of sublimity seem to have been imitated directly from Milton. Gray and Collins have left little proof of the influence upon them of Milton's blank verse, but they admired it thoroughly. They have rendered homage to his minor poems; Gray has eulogized Milton's form in his poems and has borrowed it in at least three instances; Collins has also made internal reference to his admiration for Milton's verse and has written two poems in his metres. These facts seem to justify the statement that Milton influenced Thomson, Gray, and Collins in form.





PART VI.MINOR INFLUENCES OF MILTON

There are some minor points that may tend to establish the claim that Thomson, Gray, and Collins were under Milton's influence.

I. Personified Abstractions.

The allegorical pictures in L'Allegro and Il Penseroso gave rise to the "feeble mythology" of the eighteenth century. The personification in these two poems of Imps, Cranks, Wiles, Nods, Becks, Smiles, Mirth, Melancholy, Darkness, Sleep, Joy, Folly, Peace, Quiet, Fast, Leisure, Contemplation and

Sport that wrinkled Care derides,  
And Laughter holding both his sides

furnished an excuse to the Miltonic revivalists for the personification of every abstract conception. Thomson has done this to excess in Liberty and The Seasons; the first twenty-five lines of The Seasons have twenty personified abstractions. He is by no means free of it in The castle of Indolence. Gray has personified ninety-seven abstract conceptions; Collins has seventy-one. Everything from Wonder, Wit, Remembrance, Re-



bellion, Plenty, Opinion, Observance, Murder, Meekness, Madness, Disease, Exercise, Echo, Dullness, Doubt, Distress, Danger, Conquest to our more frequently personified ideas of Mirth, Joy, Mercy, Truth, Virtue, Slavery, War, Youth, Age, Pleasure, Music, Sympathy, Ambition, Anger, Anguish, Care, Charity, Death, etc., etc., are dignified with capital letters and talked about as if they were persons. In Gray's Ode to Adversity, there are in about fifty lines personifications of Adversity, Virtue, Folly, Noise, Joy, Prosperity, Melancholy, Charity, Justice, Pity, Horror, Despair, Disease, and Poverty. Collins' Ode to the Passions is a very fine example of the same tendency. Professor Raleigh has pointed out that Milton's management of personification is superb. It is a figure difficult to handle and generally fails of effect through falling into one of two extremes; either the quality or the person is forgotten. (1) The Romanticists have not handled the figure superbly. They have fallen at times into both of these faults. But the fact remains that they seem to have been encouraged in the use of the personified abstraction by Milton's use of it.

## II. Avoidance of Plain Concrete Terms.

Milton's starting-point was ordinarily an abstraction; each real person tends to become the representation of an idea

1. Op. Cit., 251.



or a group of ideas; and it was necessary for him in describing a world unknown and unseen to use shadowy abstract language and to avoid the use of plain concrete terms. He refers to spring flowers as "vernal bloom" (Paradise Lost, III, 43), to the rainbow as "the humid bow" (P. L. IV, 151 and Com. 992), to gunpowder as "nitrous powder" (P. L. IV, 815) or "smutty grain" (P. L. IV, 817), to the telescope as "optic tube" (P. L. III, 590), to cannon balls as "iron globes" (P. L. VI, 590) and "balls of missive ruin" (P. L. VI, 519), to the linstock as "the incentive reed pernicious" (P. L. VI, 520), to the brooks rolling as "with mazy error under pendant shades" (P. L. IV, 239), to the sun receiving from earth "his alimantal recompense In humid exhalations" (P. L. V, 424-425), to food as "corporal nourishments" (P. L. V, 496). Such phrases and lines as "The palpable obscure" (P. L. II, 406) and "Sonorous metal blowing martial sounds" (P. L. I, 540) are numerous.

The eighteenth century abused this habit of style; it became a vicious trick in the hands of its poets. As Professor Raleigh has pointed out "A reader making his first acquaintance with Thomson's Seasons might suppose the poem was written for a wager, to prove that country life may be described, and nothing called by its name. - - - - - When he speaks, for instance of the 'feathered nations' or of 'the glossy kind' it is only by the context that we are saved from supposing him to



allude, in the one case to Red Indians, in the other to moles".

(1) There are dozens of instances that support this statement of Professor Raleigh's; a few might be indicated. Chimneys are called "smoking currents" (Sum. 56), grass, "the verdure of the morn" (Sum. 66), the sun, "the powerful king of day" (Sum. 81 ) and "informer of the planetary train" (Sum. 104), the stars, "the lamps of heaven" (Sum. 180), twilight, "the falling glooms" (Sum. 197), the sunflower, "the lofty follower of the sun" (Sum. 216), a cow, "the full-uddered mother" (Sum. 222), flies, "the noisy summer race" (Sum. 237), "the ox's hay, the fruit of all his toil" (Win. 242), the winter forest, "the foodless wilds" (Win. 256), sheep, "the bleating kind" (Win. 261), rain, "condensed vapours" (Aut. 1085), bees, "the still-heaving hive" (Aut. 1173) and "the tender race" (Aut. 1181), a brook, "the mossy-tinctured stream" (Spring. 380), fish, "the finny race" (Spring. 394) and "crimson-spotted fry" (Cast. Ind. I, 159), coffee, "the sage berry sun-burnt Mocha bears" (Cast. Ind. I, 268), the interior of the earth, "beneath earth's verdant floor" (Cast. Ind. II, 93), and the contest between a fly and a spider is described thus;

But chief to heedless flies the window proves  
 A constant death; where gloomily retired  
 The villian spider lives, cunning and fierce,  
Mixture abhorred! Amid a mangled heap

1. Op. Cit., 262.





Of carcasses in eager watch he sits,  
 O'erlooking all his waving snares around.  
 Near the dire cell the dreadless wanderer oft  
 Passes: as oft the ruffian shows his front.  
The prey at last ensnared, he dreadful darts  
 With rapid glide along the leaning line,  
 And, fixing in the wretch his cruel fangs,  
 Strikes backward, grimly pleased: the fluttering wing  
 And shriller sound declare extreme distress,  
 And ask the helping hospitable hand.

Sum. 267-280.

Gray is also guilty in this respect. In his Ode on the Spring, he refers to the nightingale as "The Attic warbler", to cattle as "the panting herds", to insects and reptiles as "they that creep, and they that fly", to optimists as "the sportive kind", to bees and their humming as

Yet hark, how thro' the peopled air

The busy murmur glows!

In another ode, instead of the yellow cornfields, we have "Ceres' golden rain"; in his sonnet, the sun does not rise, but "redning Phoebus lifts his golden Fire"; the birds do not sing, but "their amorous Descant joyn"; the fields "resume their green Attire"; "morning smiles the busy Race to chear"; and the fields bear their "wonted Tribute".



Collins is more free from this use of abstract terms than Thomson and Gray, but instances of this style may be found in his Ode to Simplicity, Ode on the Death of Mr. Thomson, and, occasionally, in his other poems. (1)

### III. Compound Words.

Milton's use of compound words is so conspicuous as to have called forth much comment and appreciation. They are always felicitous, suggestive, and frequently beautiful. Archbishop Trent has called them "poems in miniature". Thomson, Collins, and Gray have followed Milton's style in this respect also. Sometimes they have borrowed Milton's own compounds, as Thomson and Gray in rosy-bosomed, Gray in dove-like, and Collins in white-robed, low-roofed, love-darting, and all-commanding; but in many cases, following the genius of Milton, they have created their own compound epithets. Some of theirs, too, are miniature poems; Thomson, especially, has excelled in this particular.

The majority of Thomson's compound words are composed of substances, as the harvest-treasure, tulip-race, torrent-softness. Of his epithets, the first term is frequently a noun followed by an adjective, as blood-happy, plume-dark, but more often the second term is a past-participle: sage-instructed eye, flower-enwoven bowers, rhyme-unfettered verse, etc. Some

1. Or. Ec. IV, 30.



of his compounds are formed with adverbs; ever-dripping fogs, well-dissembled fly. One of his most frequent is that which affects the form of the past participle, as, rosy-footed May, young-eyed health, dewy-skirted clouds. In all these instances Milton has been his model, both in formation and use.

(1)

#### IV. Long-tailed Similes.

Most of the passages that have gained for Milton the name of a learned poet are introduced by way of simile. At times he employs the simplest epic figure, drawn from the habits of rustic or animal life. "But his favorite figure is the long-tailed simile, or, as it is often called, the decorative comparison, used for its ennobling rather than for its elucidating value". (2)

Once more, Milton is found serving as a prototype for the Romanticists. Gray and Collins had very little opportunity to use the long-tailed simile in their odes; (3) but Thomson has employed it very effectively. It should be observed that

1. Collins has 52 compound words; Gray, 80; Thomson, 538, 358 of which are found in the Cast. Ind. and The Seasons, 120 in Liberty, and 60 in the minor poems.
2. Op. Cit., 98. (Raleigh)
3. Gray employs two long-tailed similes in his opening lines of Educ. and Gov.



both Homer and Virgil have used this figure; yet inasmuch as Thomson seems to have borrowed from the English epic in other details, it may be assumed that he is in debt to Milton in this instance. (1)

#### V. Latin Names and Epithets.

Educated at one of the two most celebrated seats of learning in England, and endowed by nature with talents of the highest order, Milton became a Latinist, Hellenist, Hebraist, master of Italian, and like all great scholars, was endowed in a very high degree with the faculty of reproducing at will the results of his wide reading. As a consequence, Paradise Lost is perhaps the most learned poem in the English language.

(2) The poets of the eighteenth century were attracted to this store of learning. The Romanticists could not resist the attractions of Milton's Latin vocabulary. Where Milton describes how, in Paradise -

the flowery lap

Of some irriguous valley spread her store;

Thomson follows with -

See where the winding vale its lavish stores  
Irriguous spreads.

1. Milton's use of the long-tailed simile may be illustrated by Paradise Lost IV, 159 ff., 183ff., I, 338ff., 594ff.; II, 487ff., 636ff.; III, 543ff.; IX, 445ff. For illustration in Thomson cf., Spring 69ff.; Cast. Ind. I, 177ff., 262ff., 370ff., 568ff.; II, 568ff., 570ff., 577ff., 720ff.; Lib. III, 320ff.
2. Gurteen: The Epic of the Fall of Man, 133.





Satan, according to Milton,

- - - - -writhe'd him to and fro convolved,

Thomson describes how

The sportive lambs  
This way and that convolved.

Thomson seems to object to calling spring flowers anything but vernal flowers, snows are dissolving snows, the atmosphere is expansive, the soul is vivifying, the master leans incumbent, man is laborious, the domain of the sea is turbulent, the air is lenient, the earth is verdant, rivers and gales are humid, the south wind is effusive, the floods are diffusive, the leaves are umbrageous; pungent, crude, observant, inflated, bounteous, amorous, etc., appear again and again.

Gray in the line,

The Birds in vain their amorous Descant joyn;

has Milton's Latin words,

She all night long her amorous descant sung.

He addresses Adversity,

Whose iron scourge and tort'ring hour,  
The Bad affright, afflict the Best!

and has Milton's Latin epithet, that says

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

## VI. Peculiarities of Style.

Thomson seems to have imitated Milton in several minor



respects of style. Milton is fond of using a nominative absolute; me overthrown, us dispossessed, him destroyed. Thomson has many of them. It is a construction that he seeks.

- - - - -He now shut up  
Within his iron cave.

Dashed down and scattered by the tearing wind's  
Assiduous fury its gigantic limbs.

At last, extinct each social feeling. (1)

Milton very often inverts his adjectives and nouns, verbs and adverbs, etc. The very first lines of Paradise Lost illustrate this. Such lines as

A dungeon horrible, on all sides round,

The infernal Serpent: he it was whose guile

are frequent. Thomson follows with such expressions as

- - - - -if some sharp rock  
Or shoal insiduous

- - - - -the brawling brook  
And cave presageful (2)

Milton often places an adjective on either side of the noun, as, sad occasion dear, towered structure high, that old man eloquent. Thomson follows with joyless rains obscure, the pillared dome magnificent, in endless mazes intricate. Gray has also noted and borrowed this mannerism in his Elegy,

Full many a gem of purest ray serene.

1. For further illustration cf., Spring, 751, Sum. 348-351, Aut. 245-246, 856-860, Win. 968 etc.
2. Cf. also Aut., 407, 408, 433, Win. 127, 693, 694.



## VII. Treatment of Nature.

Critics have maintained that Milton's knowledge of nature was a second-hand knowledge. Squires has gone to some length in considering Milton's treatment of nature. After cataloguing and classifying the references to birds, animals, and aspect of nature, he concludes that Milton betrays no intimacy with nature, that his knowledge of birds and animals is slight, that most of the animals named by him are foreign and are not known to him from direct observation, and that "his idea of beauty seems to have been not a natural landscape but a garden, not the real features of a simple English scene, but an impossible Arcady or Arden forest." (1)

On the other hand, Walter Savage Landor claims that "if ever there was a poet who knew her well, and described her in all her loveliness it was Milton." (2) Shairp maintains that the "pure breath of the country and the fragrance of the fields" (3) is to be found in Milton's poems. Morel attributes to Milton a firm grasp of reality, a large and profound feeling for nature. (4)

It is true that Milton's most vivid renderings of scenery are found in L'Allegro, Il Penseroso, Lycidas, and Comus. These poems were probably written during the five years of country life which he passed at Horton just after leaving

1. Milton's Treatment of Nature, 474.
2. Quoted in The Journal of Germanic Philology, II, 245.
3. Poetic Interpretation of Nature, 192.
4. Op. Cit., 230.



Cambridge. Although he was primarily engaged in the study of Greek and Latin, his heart was perhaps more open to the beauty of rural nature than at any other time of his life. When Paradise Lost was written he was blind, and his subject did not present an opportunity for a minute treatment of nature. Squires' statistics are based upon his later poems as well as his earlier. Were his minor poems treated alone, the mathematical results would be quite to the contrary in many respects. Comus and Lycidas contain fine natural imagery. Throughout Lycidas, mingled with its imitative artificiality, are outbursts of real appreciation of nature herself undraped in any mythologic disguises. (1) In his L'Allegro and Il Penseroso are found the clearest proofs of an observance of nature at first hand. She appears in these poems without any bookish allusions, with the outlines clear and distinct, and clothed in language the most graceful and musical. His description of the early morning is true and natural. The "russet lawns, and fallows gray", the cottage chimney smoking betwixt two aged oaks, "the tann'd haycock in the mead", the moon

- - - -as if her head she bowed,  
 Stooping through a fleecy cloud - - - - -

the shower pattering

- - - - -on the rustling leaves  
 With minute-drops from off the eaves, - - - - -

these are all pictures taken at first hand from English land-

1. Cf., lines 28, 136-138, 142-150, 190.





scapes. There is evidence that as a man of middle-age, Milton loved nature. (1) Once in Paradise Lost, Milton returns to the simple love of nature, (2) but his immense scholarship, experiences in political life, contemplation of humanity and divinity, with other causes previously mentioned, seem to have excluded for the most part his early love of nature. On the whole, he seems to have known and loved nature, but he was first of all a student, a man of letters, and nature was never an end in itself, but only a means to an end.

After Milton's death, rural life and nature disappeared from English poetry for more than half a century. (3) The artificiality of the eighteenth century was evident also in this respect. Men seemed content to regulate their thoughts and lives by rules not traceable to first principles, but dependent upon a set of special and exceptional conditions; and in the imaginative sphere the accepted symbols did not express the deepest and most permanent emotions, but were an arbitrary compromise between traditional assumptions and the new philosophical tenets. (4) In the age of Dryden and Pope, the subjects of poetry were found in city life and in social man. Politics, party-spirit and argument, wit and satire, criticism and scientific inquiry took the place of nature.

1. In his Tractate on Education Milton says, "In those vernal seasons of the year when the air is calm and pleasant, it were an injury and sullenness against nature, not to go out and see her riches, and partake in her rejoicing with heaven and earth". p. 59.
2. P. L. IX, 445ff.
3. Cf., Shairp: Op. Cit., 192.
4. Leslie Stephen: Op. Cit. II, 448.



James Thomson, Thomas Gray, and William Collins were among the first poets to return to nature. But they returned through books. Not until Cowper, Burns, and Wordsworth did English poets study and love nature for herself. Thomson's theory of frost in Winter and of springs returning to their sources in Autumn are distinctly Lucretian. Had he been a close student of nature he would scarcely have made that remarkable mistake in The Seasons. Just after sunset,

- - - - -rising slow,  
Blank in the leaden-coloured east, the moon  
Wears a wan circle round her blunted horns.

Only a full moon can rise as the sun sets, and the phenomenon to which Thomson's refers is seen only with a new moon, which, of course, is in the west at sunset. (1)

As Milton's minor poems have been so influential elsewhere, it is fair to assume that their poetical treatment of nature may have been borrowed from. When Thomson was writing The Seasons he was a close student of Milton. While he wrote with his eye upon nature, and expressed facts and images never conceived before, while his adjectives and descriptive words are often very appropriate, many of his descriptions are mere enlargements of Milton's one-line pictures. His twenty-five lines in Spring on a spring shower are concisely put in Milton's line (130) from Il Penseroso. He follows Milton in describing the world not with the accuracy of a photograph but

1. W. H. Browne in Color Chords in Thomson's Seasons, Modern Language Notes, XII, 141, has pointed out this error.



in bold outlines. He does not describe a forest, but the forest. He records only general impressions. Milton's use of nature in his figures is often such as to indicate that the artificial object was more beautiful or more familiar than the natural object. For instance,

- - - - -Sea-girt isle  
That like to rich and various gems inlay  
The unadorned bosom of the deep.

Thomson uses nature in his similes in much the same way, especially in the Castle of Indolence. Thomson always blends man with his landscape; he does not describe a snowstorm for itself, but for the hardships it works on fowls, beasts and men. Milton never describes a landscape for its own sake. Thomson does not describe the ocean and rarely mentions mountains. Milton refers to them only by name. Thomson's sense of color was keen; Milton had a special fondness for light and color. Thomson's ear was remarkably sensitive; Milton has six hundred eleven allusions to sound. (1) Thomson returned to nature, but he returned by way of books, and largely by way of Milton. This would seem to be a natural result of the fact that Milton, the first poet of pure natural description, was his early poet guide, and that he was the last man in English poetry who had described nature.

Collins' descriptions of nature have a sweet pathetic tone. He was the first poet since Milton wrote his early

1. Squires: Op. Cit., 466.



lyrics who brought to the description of rural things that perfection of style that combined simplicity and beauty. He shows some unusual originality and imaginative power. Gray maintained this movement. His fine feeling for nature is more apparent in his letters than in his poetry. Yet he has some fine touches in his poetry. He is at his best in the Elegy, and there has drawn from the English landscape alone all that is necessary for the quiet and pathos of his situation. Ordinarily, mythology and classicism come in between him and nature; "the rosy-bosomed hours, fair Venus' train" usher in spring, the nightingale is "the Attic warbler", the insects have to preach a sermon to justify the notice that is taken of them. Gray was perhaps capable of feeling the "impulse from the vernal wood" as truly as Wordsworth, but he would have altogether rejected the doctrine that it could teach him more than all the sages. (1) In short, Gray and Collins, like Milton, were lovers of books before they were lovers of the country. Their style was formed by a more or less intimate study of poetry. A reference to the parallel passages bearing upon nature, quoted elsewhere in another connection, will show how many times the imaginative descriptions of nature that Thomson, Gray, and Collins employ, come from Milton. Like Milton, they were thoughtful, cultivated men, with convictions and sentiments of their own - sentiments main-

1. Living Age: Gray and his School, 272.





ly of the II Penseroso type. They saw nature through the light of these sentiments, and sought out those scenes and images in nature which suited their habitual mood. They regarded nature in a meditative, moralizing way. For them, as for Milton, there was no rapture in the presence of nature. They treated her, as did Milton, through books.

.In general it may be said that Milton seldom reacted to nature simply and directly; he rarely gives utterance to a lyrical cry; he was never aroused to song by impressions from nature. The reaction was checked and did not find expression until he had considered his own feelings and modified or altered them upon the suggestion of his intellect. Nature harmonizes and sympathizes with man and his moods. He not infrequently employs what Ruskin terms the "Pathetic Fallacy". The same statement holds true, in the main, for Thomson, Gray, and Collins. Nature to them was the nature of melancholy, (1) nature harmonizing with their moods, nature altered and modified by their intellect. Thomson has more real feeling for nature than the other two poets who have been considered, but even his nature-love, as manifested in his poetry, was probably first stirred into life by the natural descriptions found in poetry and especially in Milton's lyrics. He did not return to nature so much as he pointed the way for those who came after him back to nature from artificiality.

- 1. Thomson opens his Winter  
See, Winter comes to rule the varied year  
Sullen and sad,





VIII. Minor Characteristics.

Thomson, Gray, and Collins have other characteristics in common with Milton which serve to enforce the evidence which has been offered in confirmation of the statement that Milton influenced Thomson, Gray, and Collins in language, thought, and form. Milton was almost wholly lacking in a sense of humor; aside from one or two of his juvenile poems, there is scarcely a trace of it. Collins seems to have had no sense of humor; Thomson's attempts, like Milton's, are heavy and far-fetched; Gray's friends speak of his possessing a very keen sense of humor, but it is rarely apparent in his poems. Milton has introduced no children; none are found in Collins; Thomson and Gray make one reference each to children in an incidental way. (Aut. 134lff., and Elegy, 23ff.) Milton was a student. Deep study removes men from life, absorbs them in themselves, purifies their conduct, with some risk of isolating their sympathies. Consequently, Milton was deficient in a knowledge of plain human nature; he has no profound touches of humanity, no sudden felicities of insight into character. There is no evidence of the interpretation or understanding of humanity in Collins or Gray; Thomson possessed this gift only to a very limited degree. Milton's poems, his themes, are all abstract; they represent his thoughts and feelings about abstract thoughts and generic types. His characters in Paradise Lost are types.



Eve is a kind of abstract woman, the Miltonic conception of the "eternal feminine" (Das ewige Weibliche) in nature. (1) Thomson, Gray, and Collins with but few exceptions have chosen abstract conceptions as themes for their poems. Milton was notoriously fond of high romance and Gothic diableries; Collins was wholly carried away by the same attachments. (2) Like Milton, Collins has the rich economy of expression haloed with thought, which by single or few words often hints entire pictures to the imagination. Milton was a genuine lover of and fighter for liberty. "The general idea around which he grouped the cycle of his prose writings is liberty; in his earliest series of pamphlets he pleaded for ecclesiastical liberty; in others, he presented his ideal of domestic liberty; and in yet others he vindicated the civil liberties of his country." (3) Thomson was the first poet to take up the fight after Milton's death. But his long poem Liberty is more a talk about liberty than it is a plea in its behalf. Swinburne is responsible for the statement that Collins was the first poet after Milton to blow again the clarion of republican faith and freedom; to reannounce with the passion of a lyric and heroic rapture the divine right and the Godlike duty of tyrannicide. (4) Milton stamped his own personality

1. Dowden: Transcripts and Studies, 456.
2. Cf., British Poets, II, 128.
3. Dowden: Puritan and Anglican, 174.
4. Ward: The English Poets, III, 281.



upon his poems. Although his subject in some degree forbade reference to his personal history, he has impressed the stamp of his own individuality, 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. A reader of the Iliad and Odyssey forgets that Homer must have been a sentient being. "Who in the delineation of the wrath of Achilles finds a trace of the temper or the character of the delineator? Who in Milton's Satan does not recognize much of Milton himself?"

(1) As Lowell says, "Other poets are possessed by their theme, he is self-possessed, his great theme being John Milton, and his great duty that of interpreter between him and the world." (2) Like Milton, the characters of Gray and Collins, and to some extent, that of Thomson, are indelibly left upon their poems. The subjects of the Romanticists of course make their subjective expressions more pardonable. They attempted to suppress themselves and to interpret the emotion that all men feel at times. But they express not so much the melancholy reflections common to mankind as those possessed by themselves. A reader of Collins and Gray sees the personal life and character of Collins and Gray in every line.

It is after all not a surprising fact that Thomson, Gray, and Collins should have been attracted to Milton and his poems.

1. Craik: A Compendious History of English Literature and of the English Language, II, 92.
2. Among My Books, Second Series, 301.





Gray's temperament in particular was not unlike Milton's. In many ways his life was a melancholy one. His vitality was low, and such happiness as he enjoyed was of the languid kind. Physically and emotionally he was unfit to cope with realities. As he himself said, he was spoiled by retirement. He was horrified at finding himself a celebrity; he declined to be Poet Laureate; he refused honorary degrees; when at Cambridge the young scholars are said to have left their dinners to see him as he passed in the street, it was a sincere pain to him.

(1) It is not to be wondered that his diffident and fastidious inclinations, his high and seclusive dignity, his contemplative soul should have been attracted by Milton and his ideal Il Penseroso.

Then, too, both Milton and Gray were Puritans; both were imbued with Hebraistic conceptions. Both were musicians with keenly sensitive feelings for all the delicate possibilities of music. Both were great students of the classics. Gray was the greatest scholar among the English poets with the possible exception of Milton. Perhaps it would be more accurate to say that Milton's scholarship was the greatest and Gray's the best. (2) Gray's longest poem is in Latin, De Principiis Cogitandis, and he must have taken a great pleasure in reading Milton's Latin elegies. Both were Cambridge graduates, and their

1. Bronson: Thomas Gray, 120.
2. Phelps: Selections from the Prose and Poetry of Thomas Gray, XV,



life there cannot have been very unlike. We know that Gray's was solitary and seclusive with very few friends. Milton seems to have held himself aloof from his fellow-classmates, and probably had very few, if any, congenial friends. He himself says that he left college "accompanied by the regrets of most of the fellows", who showed him "no common marks of friendship and esteem". (1) But he felt himself to be out of sympathy with his surroundings and whenever in after years he spoke of Cambridge it was with the feeling that the years spent there had been the most unprofitable of his life. (2) Gray's later days, when he was ill, dejected, with his body so pitifully unequal to projecting his soul on its way, are not incomparable to the pathetic darkness of Milton's old age.

Collins, too, had a temperament not unlike Milton's. He was passionately fond of music. (3) He is said to have had very few associates, and the last six years of his life, spent in a low-spirited and melancholy condition, at times wholly deprived of his faculties, and terminating in insanity and an early death, explain much of his love for "Melancholy Literature" and for Milton.

Thomson resembles Milton less in temperament than either Gray or Collins. Like the two latter, however, he was never married, and his later years seem to have been tinged with

1. The Second Defense, 108.
2. Verity: Op. Cit., XI.
3. W. Moy Thomas: Memoir of Collins, XXXVIII.



melancholy regrets and forebodings.

Thomson, Gray, and Collins knew, loved, and believed in the same great masters that Milton cherished. Spenser was the poet of poets to them all. All sat at the feet of the philosopher Plato, the Grecian Homer, and the Latin Virgil. Their poetic and philosophic loves were in common with those of Milton's. Thomson makes Milton Homer's equal when he says,

Behold who yonder comes in sober state,  
 Fair, mild, and strong, as is a vernal sun -  
 'Tis Phoebus' self, or else the Mantuan swain!  
 Great Homer too appears, of daring wing,  
 Parent of song! and equal by his side  
 The British muse; joined hand in hand they walk  
 Darkling full up the middle steep to fame.

Win. 530-536.

It should not be concluded that Thomson, Gray, and Collins worked together or were influenced by each other. Collins (1721-1759) and Gray (1716-1771) were contemporaries and they borrowed from a common master. Yet in spite of the fact that their names are almost inseparable now, each lived and did his work independent of the other. The career of Collins practically closed before the end of the half-century and before



Gray came prominently before the public. (1) There is no evidence that Gray and Thomson ever met, but in 1744, Collins formed a friendship with Thomson which lasted until 1748, the year of Thomson's death. This event gave us that exquisite elegy of Collins' beginning, "In yonder grave a Druid lies." But Thomson's poetical ideas seem not to have influenced Collins or Gray. Each poet went separately and voluntarily to Milton.

1. Gosse: History of Eighteenth Century Literature, 231. Cf., also Gosse: Modern English Literature, 233, and Beers: Op. Cit., 155.





### CONCLUSIONS

In this study the conclusions based upon the evidence offered are -

I. That Milton influenced Thomson, Gray, and Collins in their use of language to a very great extent and in a very fundamental manner.

Two hundred twenty-four passages have been cited in which Thomson, Gray, and Collins have borrowed lines or parts of lines from Milton. Milton's poems were almost unknown from the time of his death until the Romantic revival in the eighteenth century. His diction was not passed on from mouth to mouth nor from poet to poet. The common sources are so few as to be practically neglected. Thomson, Gray, and Collins in all probability borrowed these two hundred twenty-four passages directly from Milton. Their debt to him is largely in the matter of adjectives and nouns. This indicates an influence of the deepest and most fundamental kind.

II. That Milton influenced Thomson, Gray, and Collins in their conceptions of the mental, moral, physical, and spiritual worlds.

One hundred twenty-four passages that suggest, rather than exhaust the conceptions of Milton which have been paralleled by Thomson, Gray, and Collins have been cited to substantiate the statement. The entire body of Thomson's, Gray's,



Collins' works is characterised by a spirit of melancholy which is suffused and interwoven into their poems. This conception seems to have been inspired largely by Il Penseroso. Twenty-one passages have been quoted to intimate the extent of the influence of this poem upon Thomson, Gray, and Collins.

III. That Milton influenced Thomson, Gray, and Collins in form.

Thomson's blank verse is Miltonic in its use of pauses, verse-paragraphs, and alliteration; he attempted Milton's "grand style". Milton's influence upon Thomson's juvenile poems is evidenced by the fact that three of his early poems, Psalm CIV, Paraphrased, A Pastoral upon the Birth of our Saviour, On May, are subjects upon which Milton also wrote; that two of his early poems, To Seraphina, and A Nuptial Song have the swing of Milton's octosyllabic iambs, and that four of his early poems, Lisy's Parting with her Cat, To the Memory of Sir Isaac Newton, Brittania, and To the Memory of Mr. Congreve are attempts at Milton's blank verse. There is external and internal proof of Milton's influence upon Gray in form. He is said to have been unable to read blank verse other than Milton's, and in four places in the small volume of his poetical works, he has praised and eulogized Milton's form. Three of his poems, Epitaph on Mrs. Clarke, The Descent of Odin, and The Triumphs of Owen bear clear influences of Milton's lyric style. One stanza of his Ode for Music is written in the



metre of Milton's Nativity Ode. Collins has rendered homage to Milton's form, once in his Ode on the Poetical Character, and twice in On Our Late Taste in Music. His Ode to Evening is written in the metre which Milton used in his translation of an ode of Horace's, and in his Ode to Simplicity, Collins employs the metre of Milton's Nativity Ode. The evidence offered in proof of Milton's influence upon the form of Thomson, Gray, and Collins is enforced by the fact that thirteen of Milton's characteristics and subtleties of style are employed by these Romanticists.

After all, the influence of one personality upon another is a very subtle and elusive thing. Many general characteristics of Milton's style and personality may have attracted and influenced the Romanticists. Some specific instances of his influence upon Thomson, Gray, and Collins in the matter of language, conception, and style have been siezed upon, and the forms and extent of this influence indicated. On the whole, the inherent characteristics and natural endowments of Thomson, Gray, and Collins were such that it is very fitting and natural that for their poet-guide and master they should have chosen him who, as he himself said, was

from the cheerful ways of men  
Cut off.



A B B R E V I A T I O N S.John Milton

Arc.	Arcades.
Com.	Comus.
Circum.	Upon the Circumcision.
Death of Inf.	On the Death of a Fair Infant Dying of a Cough.
Il P.	Il Penseroso.
L'A.	L'Allegro.
March. Win.	An Epitaph on the Marchioness of Winchester.
May Morn.	Song on May Morning.
Nat. Ode.	On the Morning of Christ's Nativity.
Passion.	The Passion.
P. L.	Paradise Lost.
P. R.	Paradise Regained.
Ps.	Psalm.
S. Agon.	Samson Agonistes.
Shak.	On Shakespeare.
Sol. Music.	At a Solemn Music.
Time.	On Time.
Univ. Carrier.	On the University Carrier.
Vac. Exer.	At a Vacation Exercise.





James Thomson

Aeol. Harp.	An Ode on Aeolus's Harp.
Aut..	Autumn.
Beauty.	On Beauty.
Brit.	Brittania.
Cast. Ind.	The Castle of Indolence.
Count. Life.	Of a Country Life.
Happiness.	Upon Happiness.
Hymn.	A Hymn.
I. Newton.	To the Memory of Sir Isaac Newton.
Lib.	Liberty.
Lisy's Cat.	Lisy's Parting with her Cat.
Morn. Count.	The Morning in the Country.
Mr. Congreve.	A Poem to the Memory of Mr. Congreve.
Past. Th. Cory.	A Pastoral Betwixt Thirsis and Corydon, upon the Death of Damon.
Past. Dav. Th.	A Pastoral Betwixt David, Thirsis, and the Angel Gabriel, upon the Birth of Our Saviour.
Prince Wales.	To His Royal Highness, the Prince of Wales.
Ps. CIV.	Psalm CIV. Paraphrased.
Solit.	Hymn on Solitude.
<i>Spring</i> Sum.	<i>Spring</i> Summer.
Win.	Winter.



Thomas Gray

Advers.	Hymn to Adversity.
Agrip.	Agrippina.
Bard. <i>Conan</i>	The Bard. <i>Conan</i>
Des. Odin.	The Descent of Odin.
Eton Col.	Ode on a Distant Prospect of Eton College.
Educ. and Gov.	The Alliance of Education and Govern- ment.
Elegy.	Elegy Written in a Country Churchyard.
Fatal Sisters.	The Fatal Sisters.
Ignor.	Hymn to Ignorance. <i>? not checked</i>
Long Story.	A Long Story.
Music.	Ode for Music.
Prog. Poes.	The Progress of Poesy.
Rich. West.	Sonnet on the Death of Richard West.
Sp. Ode.	Ode on the Spring.
Trans. Stat.	Translation of a Passage from Statius.
Viciss.	Ode on the Pleasure arising from Vicissitude.



William Collins

Death Thom.	Ode on the Death of Mr. Thomson.
Even.	Ode to Evening.
Fear.	Ode to Fear.
Lib. Ode.	Ode to Liberty.
Mann.	The Manners.
Mercy.	Ode to Mercy.
Ode of 1746.	Ode Written in the Beginning of the year 1746.
Or. Ec.	Oriental Eclogues.
Passions.	The Passions.
Poet. Char.	Ode on the Poetical Character.
Peace.	Ode to Peace.
Pity.	Ode to Pity.
Pop. Super.	An Ode on the Popular Superstitions of the Highlands of Scotland.
Simplic.	Ode to Simplicity.
Thos. Han.	An Epistle addressed to Sir Thomas Hanmer.
Verses.	Verses Written on a Paper.

*Answer?*



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Dictated to C. G. B.











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