THE LYCIDAS AND EPITAPHIUM DAMONIS OF MILTON

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9781760573157

The Lycidas and Epitaphium Damonis of Milton by John Milton

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

www.triestepublishing.com

JOHN MILTON

THE LYCIDAS AND EPITAPHIUM DAMONIS OF MILTON

Trieste

LONDON: PRINTED BY
SPOTTISWOODE AND CO., NEW-STREET SQUARE
AND PARLIAMENT STREET

THE

LYCIDAS AND EPITAPHIUM DAMONIS

OF

MILTON

EDITED, WITH NOTES AND INTRODUCTION
(INCLUDING A REPRINT OF THE RARE LATIN VERSION OF
THE LYCIDAS BY WILLIAM HOGG, 1694), BY

C. S. JERRAM, M.A.

TRIN. COLL. OXON.

Αὐκίδα φίλε, φαντὶ τὼ πάντες
συρίκταν ἔμεναι μέγ' ὀνείροχον ἤν τε νομεῦσιν
ἤν τ' ἀμητήρεσσι THEOCR. *Idyll.* vii. 37

SECOND EDITION, REVISED

LONDON
LONGMANS, GREEN, AND CO.
1881

PREFACE

TO

THE SECOND EDITION.

THE Notes to this edition have been carefully revised, and several inaccuracies corrected. In making these improvements I have had the advantage of consulting Prof. Masson's three-volume edition of Milton's Poetical Works (1874) and Prof. Hales' *Longer English Poems*, which latter work, though published while my first edition was in progress, I had not then seen. One note (on *Lycidas* 163) has been entirely recast, a mature reconsideration of the passage having convinced me that the view I had previously taken is untenable. I have only to add, that the favourable opinions I have received, both publicly and privately, from many eminent English authorities induce me to hope that my book, in its emended form, may be welcomed by all students of Milton as a real contribution to this department of our literature.

C. S. J.

WINDLESHAM: *June* 1881.

PREFACE

TO

THE FIRST EDITION.

THE two following poems have been selected as the only specimens of Pastoral Elegy that Milton has given to the world. Besides the *Arcades* and the *Comus*—which are *dramatic*[1] pastorals—they are his sole contribution to a class of poetry which was in his age most fashionable, and whose influence is apparent in most of his poems, especially those of earlier date. The origin and history of the Pastoral, and its place in European literature, will form the subject of the first part of the following Introduction, in which I have endeavoured to give such preliminary information as may enable the reader

[1] An attempt was made to dramatise the *Lycidas* in a piece entitled *Lycidas, A Musical Entertainment*, which appears to have been performed at the Theatre Royal, Covent Garden, in 1767. It consists of Recitatives and Airs, with a couple of Choruses. For the Airs the words of the original are recast in short lines in a lyrical form; the following is a specimen, corresponding to *ll.* 113 foll. of the *Lycidas*:

How well could I have spared for thee
The Swains, who lean and flashy Songs
Grate on their Pipes of wretched Straw!
The sheep look up and are not fed,
But swoln with the rank Mist they draw,
Rot and the foul contagion spread—
Not so thy Flocks, O Shepherd dear;
Not so thy Songs, O Muse most rare!

For the credit of the play-going public of the last century it is to be hoped that this piece met with all the success it deserved.

to get some idea of the purpose and character of the *Lycidas* and the *Epitaphium Damonis* before entering upon a critical examination of them. With the former of these all Englishmen, who have even a moderate knowledge of the poetry of their own country, are probably more or less familiar; the latter is perhaps known only by name to many a student of Milton, whose acquaintance with him is confined to the English poems. All such will unite with me in grateful acknowledgments to Professor Masson for having rescued this touching elegy from its partial obscurity, by his notice of it as illustrating one of the most affecting passages in the early life of our great poet, and by his admirable translation into English hexameters, which by his kind permission I have been enabled to insert in this volume. And here, while I most gladly admit my many obligations to that eminent biographer of Milton, perhaps it is only fair to myself to say that the idea of including the *Epitaphium* was conceived by me long before the publication of his second volume. It was added not only because of the similarity of its subject and occasion to those of the *Lycidas*, but also from a belief that the study of Milton's Latin poetry, considered as a more or less successful imitation of ancient models, would prove eminently useful to those who are far enough advanced in scholarship to be able to translate the classical authors themselves with some degree of ease and fluency. Such a study, by way of occasional exercise, would be no bad training for young scholars in our public schools and elsewhere, if they came to the task furnished with some