

l. 22. Milton remembers The Taming of the Shrew, ii. i. 174 (all references are to Globe edition):--

'I'll say she looks as clear

As morning roses newly washed with dew.' [R. C. B.]

l. 24. **buxom**. See Glossary.

debonair, courteous, of easy and kindly manner. See Glossary. 'So buxom, blithe,' occurs in the Prologue to Pericles, Prince of Tyre (not Shakspeare's part).

l. 27. A **quip** is defined by Lyly in Alexander and Campaspe as 'a short saying of a sharp wit, with a bitter sense in a sweet word.' [R. C. B.] It is a smart and usually punning retort. See Glossary.

cranks are sudden twists and turns of wit. See Glossary.

l. 29. **Hebe**, the cupbearer of nectar and ambrosia to the gods.

l. 33. **ye**, plural, addressed to Sport, &c. **Thy**, in l. 35, is addressed to the nymph Mirth alone.

l. 34. **fantastic**. The dance is to be a country one, full of wild and graceful figures: not a solemn ceremonious one.

l. 36. The Oread, or hill-nymph, is Liberty incarnate, ranging free as air.

l. 40. **unreproved**, unblameable, innocent. 'What is not reprov'd' easily comes to mean 'what *cannot* be reprov'd;' and the idiom is common in Milton and Shakspeare. In the lines on Shakspeare (l. 11) we have 'the leaves of thy *unvalued* book:' an usage perhaps borrowed from Shakspeare himself, Richard III. i. 4. 27, 'unvalued jewels' (that is, 'invaluable').

l. 43. The lark sees the dawn sooner than the dull night which grovels on the earth, because he is high up in his 'watchtower.' The word *tower* (spelt *tow'r* in edition 1645) is, like 'flower,' 'bower,' &c., nearly always *one* syllable in Milton.

l. 44. The best commentary is Much Ado about Nothing, v. 3. 25:--
'And look! the gentle day . . .

Dapples the drowsy east with spots of gray.' [R. C. B.]

l. 45. **Then to come** is parallel in construction to 'to hear' in l. 41 and 'to live' in l. 39: depending, that is, on 'admit' in l. 38, or rather on 'permit' understood from 'admit.' Mark Pattison thinks that the lark comes to the window and greets the Allegro (construing 'to come' as parallel to 'begin' and 'startle' in ll. 41-2). But the words 'in spite of sorrow' seem to imply the Allegro going to his own window and greeting the morning; they would mean little applied to the lark.

l. 48. The **eglantine** used to mean the sweet-briar; Milton must have meant the honeysuckle. 'Twisted' would not suit the dog-rose,