

98 Cf. *Comus*, 138—

"Ere the babbling eastern scout,
The nice morn, on the Indian steep
From his cabined loophole peep."

100 *Upland*. Milton (*L'Allegro*, 92) uses 'upland' in the older sense of 'country'; but Gray is thinking rather of another passage of Milton (*Lycidas*, 25)—

"Ere the high lawns appeared
Under the opening eyelids of the morn."

102 *As You Like It*, act ii. scene 1—

"He lay along
Under an oak, whose antique root peep'd out
Upon the brook that brawls along the wood."

104 Cf. Burns, *Epistle to William Simpson*—

"The muse, nae Poet ever fand her,
Till by himsel' he learn'd to wander
Adown some trotting burn's meander,
An' no think lang;
O sweet, to stray an' pensive ponder
A heart-felt sang!"

105 From closeness of texture we get the idea of proximity.

106 *Wayward*. Old English 'waeward,' and so probably connected with 'woe,' not 'way.' The analogies of 'froward,' 'toward,' may, however, have influenced the meaning.

107 "Low spirits are my true and faithful companions; they get up with me, go to bed with me, make journeys and returns as I do; nay, and pay visits, and will even affect to be jocose, and force a feeble laugh with me; but most commonly we sit alone together, and are the prettiest insipid company in the world." GRAY to West, August, 1737. See Macaulay's somewhat brutal remarks in *Essay on Moore's Life of Byron*, ad fin.: "To people who are unacquainted with real calamity, 'nothing is so dainty sweet as lovely melancholy.' This faint image of sorrow has in all ages been considered as an agreeable excitement. Old gentlemen and middle-aged gentlemen have so many real causes of sadness that they are rarely inclined 'to be as sad as night only for wantonness.' Indeed, they want the power almost as much as the inclination. We know very few persons engaged in active life who, even if they were to procure stools to be melancholy upon, and were to sit down with all the premeditation of Master Stephen, would be able to enjoy much of what somebody calls the 'ecstasy of woe.'"

114 *Church-way path*. The phrase occurs in *Midsummer Night's Dream*, act v., sc. 1, l. 386. There is no need to suppose a corruption of 'hay' ('enclosure'), or to correct 'churchyard.'