

Cambridge University Press  
978-0-521-09799-4 - John Milton: Introductions  
Edited by John Broadbent  
Frontmatter  
[More information](#)

---

*John Milton: Introductions*

Cambridge University Press  
978-0-521-09799-4 - John Milton: Introductions  
Edited by John Broadbent  
Frontmatter  
[More information](#)

---

**THE CAMBRIDGE MILTON FOR  
SCHOOLS AND COLLEGES**

**GENERAL EDITOR: J. B. BROADBENT**

Cambridge University Press  
978-0-521-09799-4 - John Milton: Introductions  
Edited by John Broadbent  
Frontmatter  
[More information](#)



*Frontispiece* Detail of the 'Onslow' portrait of Milton aged 21, by an unknown artist. From the National Portrait Gallery, London.

Cambridge University Press  
 978-0-521-09799-4 - John Milton: Introductions  
 Edited by John Broadbent  
 Frontmatter  
[More information](#)

# *John Milton: Introductions*

ROY DANIELLS	ISABEL RIVERS
JOHN DIXON HUNT	LORNA SAGE
WINIFRED MAYNARD	ELIZABETH SEWELL SIRIGNANO
W. REAVLEY GAIR	J. B. TRAPP

Edited by  
**JOHN BROADBENT**  
*University of East Anglia, Norwich*



Then Milton fell through Albion's heart, travelling outside of  
 humanity  
 Beyond the stars in chaos, in caverns of the mundane shell . . .  
 Then they lamented that they had in wrath & fury & fire  
 Driven Milton into the Ulro; for now they knew too late  
 That it was Milton the Awakener

WILLIAM BLAKE *Milton* 1804-8



*Cambridge at the University Press 1973*

Cambridge University Press  
978-0-521-09799-4 - John Milton: Introductions  
Edited by John Broadbent  
Frontmatter  
[More information](#)

---

CAMBRIDGE UNIVERSITY PRESS  
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi

Cambridge University Press  
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9780521097994](http://www.cambridge.org/9780521097994)

© Cambridge University Press 1973

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1973  
Re-issued in this digitally printed version 2009

*A catalogue record for this publication is available from the British Library*

*Library of Congress Catalogue Card Number: 72-93144*

ISBN 978-0-521-20172-8 hardback  
ISBN 978-0-521-09799-4 paperback

Cambridge University Press  
 978-0-521-09799-4 - John Milton: Introductions  
 Edited by John Broadbent  
 Frontmatter  
[More information](#)

## Contents



The items between chapters indicate excerpts for private consideration (see Foreword, p. 2).

List of illustrations	p. xi
The contributors	p. xiii
Acknowledgements	p. xv

### *Editor's Foreword p. i*

Philip Wheelwright *The burning fountain*

ELIZABETH SEWELL SIRIGNANO

### *To be a true poem p. 4*

Kierkegaard on the religious poet

ISABEL RIVERS

### *Milton's life and times: aids to study p. 21*

Note on biographical material – Chronology – Milton's friends, and the chief persons named in his works – England in the early 17th century – Milton as a student c. 1620–37 – Milton's travels 1638–9 – Milton as a teacher: early 1640s and after – Milton's marriages and attitudes to divorce – The civil war: a summary of the issues 1640–9 – Milton and church reform 1641–4, 1659 – Milton as a public servant 1649–60 – Milton at the Restoration 1660–74 – Milton's character, appearance and blindness – Milton's religious opinions – Milton's reputation in his lifetime

Peter Laslett *The world we have lost*

Jeremy Taylor *XX sermons*

John Donne *Epithalamion*

William Austin *Haec homo*

William Habington *Dialogue between Araphil and Castara*

John Donne *The anniversary*

Cambridge University Press  
 978-0-521-09799-4 - John Milton: Introductions  
 Edited by John Broadbent  
 Frontmatter  
[More information](#)

Robert Filmer *Patriarcha*  
 Norman O. Brown *Love's body*  
 Charles I *Eikon basilike*  
 Edmund Waller *A panegyric to the Lord Protector* and *To the king upon His Majesty's happy return*  
 Milton *Second defence* and *Of reformation*  
 Ben Jonson *Bartholomew Fair*  
 John Donne *Satire III*  
 George Herbert *The British Church* and *To all angels and saints*  
 Matthew Stevenson *Occasion's offspring*  
 Anon *Beauty in worship*  
 Carlo Dati on Milton

ISABEL RIVERS

*The Making of a 17th-century poet p. 75*

Milton's education – Poetic theory – The problem of the poet's role – The question of style: metaphysical poetry – Religious poetry: the baroque tradition – The problem of religious style – Religious poetry: the didactic tradition – Poetic developments in the Interregnum and Restoration – The development of Milton – Suggestions for further reading

An interdisciplinary topic: Carew

JOHN BROADBENT

*Inside Milton p. 108*

Family – Imagery and language – Friendship – Love – Marriage – Repairs – Middle age – Conclusion

The Richardsons, father and son, on Milton

W. REAVLEY GAIR

*Milton and Science p. 120*

Changes in knowledge – Scholasticism and empiricism: Milton and Bacon – Hobbes and materialism – Browne: science and faith – Elements and humours – Body and soul – Melancholy – Astronomy – The cosmos – Providence and astrology – Alchemy – Technology – Scientific education – Science and morality – Further reading

Samuel Butler *The elephant in the moon*

Cambridge University Press  
 978-0-521-09799-4 - John Milton: Introductions  
 Edited by John Broadbent  
 Frontmatter  
[More information](#)

JOHN BROADBENT

*The poets' Bible p. 145*

Texts – Language and poetry of the Bible – Authority and liberty – Authority and tyranny – Obscurities – Literary and religious use of the Bible – Milton and the Bible

Robert Lowell *At a Bible house*

Hilary Corke *Eden*

J. B. TRAPP

*Iconography p. 162*

Images and myths: continuity and change – St Mark's: creation and fall – Other creations and falls to the 13th century – Creations and falls from the 13th century – Iconography of Adam and Eve – Other images – Samson – Further reading

Rainer Maria Rilke *Adam and Eve*

ROY DANIELLS

*Milton and Renaissance art p. 186*

Mannerism – Baroque – Further reading and looking

Arnold Hauser *The social history of art*

Wylie Sypher *Four stages of renaissance style*

JOHN DIXON HUNT

*Milton's illustrators p. 208*

Illustrations – Interpretations

*Paradise regained* (vision of Rome)

T. S. Eliot on Milton's visual imagination

WINIFRED MAYNARD

*Milton and music p. 226*

Music in daily life – Music in education and upbringing – Music in Milton's early life – The harmony of the spheres – The human music – Music in Eden – Music in heaven: the dancing angels – Dancing on



Cambridge University Press  
 978-0-521-09799-4 - John Milton: Introductions  
 Edited by John Broadbent  
 Frontmatter  
[More information](#)

earth – Milton and Henry Lawes – Some later settings of Milton –  
 Further reading

Robert Herrick *Upon Julia's voice*  
 Sir John Davies *Orchestra, or a poem on dancing*  
 William Strode *The commendation of music*  
 Richard Crashaw *Music's duel*  
*A song* (set by Mr Leveridge)  
 G. M. Hopkins *Henry Purcell*  
 John Dryden *A song for St Cecilia's Day*  
 W. H. Auden *Song for St Cecilia's Day* (for Benjamin Britten)  
 Wallace Stevens *The man with the blue guitar*

LORNA SAGE

*Milton's early poems: a general introduction p. 258*

An adjustment of perspective – Idealism – Community – Allegory –  
*Lycidas* – Resources for further study

George Meredith *The tercentenary of Milton's birth*

LORNA SAGE

*Milton in literary history p. 298*

The late 17th century: Milton without a role – The early 18th century:  
 epic mock epic – Mid to late 18th century: pastiche and pastoral – The  
 19th century: 1 The romantic rewriting of *PL* – 2 The emergence of  
 the Victorian Milton – Milton now

T. S. Eliot *Little Gidding*

Index

*p.* 342

Cambridge University Press  
 978-0-521-09799-4 - John Milton: Introductions  
 Edited by John Broadbent  
 Frontmatter  
[More information](#)

## Illustrations



The cover shows a photograph of *Dream anvil* (1953–8) by Eduardo Chillida. Bronze on wooden base. Height 20 inches. Collection Bo Bonstedt, Kungälv, Sweden. By permission of Thames and Hudson Ltd.

Detail of the ‘Onslow’ portrait of Milton aged 21, by an unknown artist. From the National Portrait Gallery, London *frontispiece*

- FIG 1 *Milton et ses filles* by Eugène Delacroix. Private collection, U.S.A. p. 31
- FIG 2 St Giles’ Church, Cripplegate, in the City of London, where Milton and his father are buried. Photo Christopher Broadbent p. 56
- FIG 3 Title page of Guillaume de Saluste du Bartas *Divine weeks and works* trans Joshua Sylvester, engraved by Renold Elstrack 1621. From the British Museum p. 85
- FIG 4 Illustration engraved by Robert Vaughan to Elias Ashmole *Theatrum chemicum britannicum* 1652. From the British Museum. p. 125
- FIG 5 The first page of *Genesis* in the Coverdale translation of the Bible. From the British and Foreign Bible Society p. 147
- FIG 6 A page from the Geneva translation of the Bible. From the British Museum p. 152
- FIG 7 Title page of George Wither *Preparation to the Psalter* 1619, engraved by Francis Delaram. From the British Museum p. 155
- FIG 8 The Creation in mosaic, before 1220, one of the cupolas of the atrium (antechapel) of St Mark’s, Venice. Photo Alinari p. 165
- FIG 9 Engraving by Léonard Gaultiez after *The last judgment* by Michelangelo. Bibliothèque des Arts Décoratifs, Paris p. 171
- FIG 10 *Fall of man* by Rembrandt, etched 1638 p. 176
- FIG 11 *The transfiguration* by Raphael 1519–20. Photo Alinari p. 187
- FIG 12 Aerial view of St Peter’s and the Vatican. Photo Alinari p. 194
- FIG 13 *Inspiration of the epic poet* by Nicholas Poussin. Louvre, Paris p. 200
- FIG 14 *A dance to the music of time* by Nicholas Poussin. Wallace Collection, London p. 202

Cambridge University Press  
978-0-521-09799-4 - John Milton: Introductions  
Edited by John Broadbent  
Frontmatter  
[More information](#)

---

- FIG 15 *Sin pursued by Death* by John Henry Fuseli. From the British Museum p. 211
- FIG 16 *Satan starts at the touch of Ithuriel's spear*, from an engraving by John Henry Fuseli for an edition published in 1802. From the British Museum p. 212
- FIG 17 *Adam tempted by Eve* engraved by James Barry RA. From the British Museum p. 213
- FIG 18 From an oil painting by John Martin c. 1841, showing the fallen angels passing their time in the suburbs of hell while the peers consult in Pandemonium. From the Tate Gallery, London p. 215
- FIG 19 *Sin and Death build a path from hell* engraved by John Martin for an edition published 1825 p. 216
- FIG 20 *The Lady from 'Comus'*, an oil painting by Joseph Wright of Derby, 1785. Walker Art Gallery, Liverpool p. 222
- FIG 21 The title page of the 1688 edition of *Paradise Lost*, illustrated from designs by Medina. By permission of Thames and Hudson Ltd. p. 300

Cambridge University Press  
 978-0-521-09799-4 - John Milton: Introductions  
 Edited by John Broadbent  
 Frontmatter  
[More information](#)

## *The contributors*



JOHN BROADBENT MA (Edinburgh) PHD (Cambridge) professor of English, University of East Anglia, Norwich. Brought up partly in an extreme dissenting environment, partly otherwise. Research at St Catharine's College, Cambridge; senior tutor of King's College. *Some graver subject: an essay on PL; Milton: Comus and Samson* (Studies in Literature); *Poetic love*; programmes on art history for BBC Schools TV in the 1960s; ed. Smart's *Song to David* and now editing a two-volume anthology of 17th-century poetry.

ROY DANIELLS Companion of the Order of Canada PHD LLD (Toronto) professor of English, University of British Columbia, Vancouver. Born in London, taken to British Columbia as a child, brought up among Plymouth Brethren (hence interest in Milton), worked as bank clerk and farmhand, then academic career, teaching at various other Canadian universities. *Milton, Mannerism and Baroque; Alexander Mackenzie and the North West*; co-editor of *Literary history of Canada*, writing a book on Mannerism.

JOHN DIXON HUNT MA (Cambridge) PHD (Bristol) lecturer in English, University of York. Bristol Grammar School and King's College, Cambridge. Taught for three years in the United States. Author of *The Pre-Raphaelite imagination* and a commentary on *The tempest*; editor of *Encounters: essays on literature and the visual arts* and 'casebooks' on *The rape of the lock* and *In memoriam*. At present studying relationships between literature and garden design.

WINIFRED MAYNARD BA DIPED (Durham) BLITT (Oxford) senior lecturer in English, University of Edinburgh. Whitley Bay Grammar School, Northumberland, then Durham and St Hilda's College, Oxford, where she studied English song; now writing on relations

Cambridge University Press  
 978-0-521-09799-4 - John Milton: Introductions  
 Edited by John Broadbent  
 Frontmatter  
[More information](#)

between English lyric poetry and music. Musician, and regular visitor to Greek islands.

WILLIAM REAVLEY GAIR PHD (Cambridge) associate professor of English, University of New Brunswick, Fredericton, Canada. Tynemouth School, national service in Royal Navy, Cambridge. Farms Christmas trees on 150 acres. A-level edition of Marston's *Antonio's revenge*, now working on Elizabethan clubs.

ISABEL RIVERS MA (Cambridge) PHD (Columbia) research fellow of Girton College, Cambridge. Co-director with her husband of the Rivers Press. Spent a year teaching at East Anglia. Author of *The poetry of conservatism 1600–1745*.

LORNA SAGE BA (Durham) MA (Birmingham) lecturer in English, University of East Anglia. Husband also lecturer in English. Writing a book on Platonism; has recorded a critical conversation about Milton with the editor for Sussex Tapes.

ELIZABETH SEWELL SIRIGNANO PHD (Cambridge) professor of English, Hunter College of the City University of New York. Took her BA and research degree at Cambridge in modern languages, then from about 1949 spent part of her time teaching in a wide variety of institutions in the United States, and writing in England. More recently, has taught in colleges for black students in the South, and been active in experimental education in America at various levels. Now a permanent resident in the United States. Her books include fiction, volumes of poetry, *The field of nonsense* on Edward Lear and Lewis Carroll, *Paul Valéry, the mind in the mirror* and *The Orphic voice: poetry and natural history*.

J. B. TRAPP MA (New Zealand) Librarian of the Warburg Institute, University of London. Born in 1925 and educated in New Zealand; has taught at Wellington, Toronto, Reading and London; at the Warburg since 1953.

Cambridge University Press  
978-0-521-09799-4 - John Milton: Introductions  
Edited by John Broadbent  
Frontmatter  
[More information](#)

---

## *Acknowledgements*



We are grateful to the following for permission to reproduce illustrations: the National Portrait Gallery for frontispiece; Private Collection, U.S.A., for 1; the Trustees of the British Museum for 3, 4, 7, 15, 16 and 17; the British and Foreign Bible Society for 5 and 6; the Mansell Collection for 8 and 12; Bibliothèque des Arts Décoratifs for 9; Fratelli Alinari for 11; Service de Documentation Photographique de la Réunion des Musées Nationaux for 13; the Trustees of the Wallace Collection for 14; the Tate Gallery for 18 and 19; the Walker Gallery, Liverpool, for 20; Thames and Hudson Ltd. for 21.

Extracts reprinted from *Collected Shorter Poems 1927–1957* by W. H. Auden, copyright 1945 by W. H. Auden, quoted by permission of Faber and Faber Ltd., and Random House Inc.; and from *The Collected Poems of Wallace Stevens* by Wallace Stevens, copyright 1936 by Wallace Stevens, renewed 1964 by Elsie Stevens and Holly Stevens, quoted by permission of Faber and Faber Ltd. and Alfred A. Knopf Inc.