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978-0-521-12326-6 - John Milton's Aristocratic Entertainments

Cedric C. Brown

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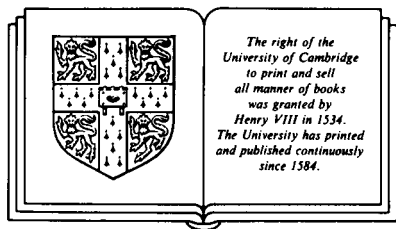
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LONDON NEW YORK NEW ROCHELLE

MELBOURNE SYDNEY

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

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/9780521123266](http://www.cambridge.org/9780521123266)

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First published 1985  
This digitally printed version 2009

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

*Library of Congress Catalogue Card Number: 84-27468*

ISBN 978-0-521-30440-5 Hardback  
ISBN 978-0-521-12326-6 Paperback

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*To J. M. N.*

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## ACKNOWLEDGEMENTS

A VERSION OF some of the materials on *Arcades* was previously published in *Renaissance Drama*, ns VIII (1977), 245–274. These materials have however been redistributed and revised. A version of the discussion of the Haemony crux was published in *JEGP*, LXVIII (1979), 522–544. Again, there have been revisions. I have to thank these journals for permission to re-use those parts which have remained substantially the same.

There are two other past publications of relevance to the book. A transcript of the Chirk Castle entertainment was published in *Milton Quarterly*, XI (1977), 76–86. It should be noted that the dating of the entertainment in this book is more precise than it was in the previous article. Some of the material about the presidential progress of 1634 was first made public at the International Milton Symposium in Cambridge in 1983.

The argument of the book also relates to several forthcoming articles. One of these, on the date of *Arcades* and the first entries in the Trinity manuscript, is still in draft. Another, “Arcades” in the Trinity manuscript’, mentioned below, is to appear in *The Review of English Studies*. The material on prophetic gesture in *Lycidas* is similar to that used in a forthcoming article on Henry Vaughan’s *Daphnis* and Milton’s *Lycidas* in a special number of the *George Herbert Journal*, edited by Jonathan Post, to be devoted to the poetry of Vaughan. A fuller discussion of *kōmos* than there was room for in this book is to be found in a forthcoming article entitled ‘Milton and the *kōmos*: invention, scholarship, and the limits of iconography’, to appear in a special number of the *John Donne Journal*, edited by Richard S. Peterson, to be devoted to iconographical studies.

I have a large number of acknowledgements to make for help with, and in some instances permission to reproduce from, various

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## Acknowledgements

manuscript documents. These are chiefly to: the Huntington Library; the British Library; the National Library of Wales; the John Rylands Library, Manchester; the Public Record Office; Shropshire Record Office; Middlesex Record Office; Leicestershire Record Office; the Rector of Harefield; Lord Newton; and the Fitzroy-Newdigate family of Arbury Hall, Warwickshire.

For financial help and many kindnesses I must thank the Huntington Library and its staff, for a fellowship I held there and for further help given by mail and during a second visit to the library. I must also thank James Riddell for doing some checking for me there. I wish to thank the Andrew W. Mellon Foundation and the staff of the William Andrews Clark Library for allowing me to escape during some afternoons to do some further reading of documents in the Huntington, whilst I was actually being supported by a fellowship to study Swift at the Clark.

I owe a particular debt to colleagues past and present at the University of Reading. Some of them, in particular Andrew Gurr and Ronald Knowles, and other members of the Renaissance Research Seminar, have had parts of these materials tried upon them. Whatever it was that first kindled my interest in these texts, a part of that curiosity was probably created, quite unconsciously, many years ago, by the late Donald Gordon, who had himself struggled with Milton's masque and who was sometimes heard to remark darkly that no one had yet got *Comus* right. Then also, whenever I have felt the drift of my evidence to be towards the language of Protestantism, I have felt the particular support and expertise in these matters of Anthea Hume.

I must thank Joe Trapp, of the Warburg Institute, for encouragement in the form of arranging a lecture there some years ago. Amongst American scholars I wish to thank French Fogle, with whom I compared notes, only too briefly, on the familial background and who gave me one splendid new lead. More recently, I owe a significant debt of gratitude to John Creaser, of Mansfield College, Oxford, for his patient encouragement of my work, some of which runs parallel to some of his own.

I would like to acknowledge the help of the following persons and institutions in tracing portraits or supplying or arranging for photographs: the National Portrait Gallery, the National Portrait Gallery of Scotland, the Courtauld Institute, W. B. Hunter, Jr,



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### Acknowledgements

and the office of Sudeley Castle. For permission to reproduce portraits my thanks are due to the Heather Professor of Music at Oxford, Lord Leigh of Stoneleigh, Christie's, the National Trust, the Duke of Sutherland and Mr Cyril Egerton. Particular thanks must be given to the Earl of Cawdor, the owner, and Sir Oliver Millar, Surveyor of the Queen's Pictures, for their generous help with the ex-Golden Grove portrait supposedly of Lady Alice Egerton.

Lastly, but by no means least, I have to thank friends for much forbearance over many years, and especially my wife and family.

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## ABBREVIATIONS

Sprott	John Milton, <i>A Maske: the earlier versions</i> , ed. S. E. Sprott (University of Toronto Press, 1973).
TMS <sup>1</sup>	The earliest stage of development of the masque text as recorded in the autograph Trinity College manuscript, using Sprott's definition: 'the whole manuscript as it read after being revised during the first complete writing'. For further details and subdivisions, see Sprott, pp. 5–7.
TMS <sup>2</sup>	A later state of the Trinity manuscript text of the masque, but still in 1634, as it seems to have stood before the Bridgewater manuscript text was derived from it, apparently via an intermediate copy. For further details and subdivisions, again, see Sprott, pp. 7–8.
the '1637' changes	Those revisions in Milton's own hand in the Trinity manuscript which postdate performance and seem to be preparations for publication; called by Sprott (pp. 8–12) TMS <sup>3a–f</sup> .
1637	<i>A Maske presented at Ludlow Castle, 1634: on Michaelmasse night</i> (London, 1637). The first anonymous publication of the masque text.
1645	<i>Poems of Mr John Milton, both English and Latin</i> (London, 1645). Milton's first published collection of verse.