The good old Lady to win her out of the Hands of a Country Squire by her Brother, and hire her for her own.

Epic Poem is the Fable, which is perfect or imperfect, according to its Action which it relates is more or less Pdf.

The Spectator on January 5

There is nothing in Nature so inviolate as general

Epic Poem is the Fable, which is perfect or imperfect, according to its Action which it relates is more or less Pdf.

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Time that great Crick and Philosophy endevours to palliate this Imperfection in the Great Port, by imposing it in some Measure to the very Nature of an Epic Poem. Some have been of Opinion that the Aëlian labours also in this Fanciuller, and has Episodes which may be looked upon as Extravagancies rather than as Parts of the Action. On the contrary, the Poem which we have now under Consideration, hath no other Episodes than such as naturally arise from the Subject, and yet is filled with such a Multitude of astonishing Incidents, that it gives us at the same Time a Pleasure of the greatest Variety, and of the greatest Simplicity. I must observe, also, that as Virgil in the Poem which was designed to celebrate the Original of the Roman Empire, has described the Birth of its great Rival, the Carthaginian Commonwealth: Milton with the like Art in his Poem on the Fall of Man; has related the Fall of those Angels who are his pretended Enemies. Besides the many other Beauties in such an Episode, 'tis running parallel with the great Action of the Poem, hinderers it from breaking the Unity so much as another Episode would have done, that had not so great an Affinity with the principal Subjects. In short, this is the same Kind of Beauty which the Critics admire in the Spanish Fyrst, or the Double Discovery, where the two different Plots look like Counterparts and Copies of one another.

The second Qualification required in the Action of an Epic Poem is, that it should be an entire Action; an Action is entire when it is compleat in all its Parts; or an Aristotelian describes it, when it consists of a Beginning, a Middle, and an End. Nothing should go before it, be interrupted with it, or follow after it, that is not related to it. As on the contrary, no single Step should be omitted in that just and regular Process which it must be supposed to take from its Original to its Consummation. Thus we see the Anger of Achilles in its Birth, its Continuance and Effect; and Aeneas's Settlement in Italy, carried on through all the Oppositions in his Way to it both by Sea and Land. The Action in Milton excels (I think) both

The former is in this Particular; we see it contrived in No. 267. Hill, executed upon, Earth, and punished by Heaven: January 9. The Parts of it are void in the most distinct Manner, and grow out of one another in the most natural Method.

The third Qualification of an Epic Poem is its Greatness. The Anger of Achilles was of such Consequence, that it embroiled the Kings of Greece, destroyed the Heroes of Troy, and engaged all the Gods in Factions. Aeneas's Settlement in Italy produced the Caman, and gave Birth to the Roman Empire. Milton's Subject was still greater than either of the former; it does not determine the Fate of single Enemies or Nations, but of a whole Species. The united Powers of Hell are joined together for the Destruction of Mankind, which they effected in Part, and would have completed, had not Omniscience it self interposed. The principal Actors are Man in his greatest Perfection, and Woman in her highest Beauty. Their Enemies are the fallen Angels, the Messiah their Friend, and the Almighty their Protector. In short, every Thing that is great in the whole Circle of Being, whether within the Verge of Nature, or out of it, has a proper Part assigned it in this noble Poem.

In Poetry, as in Architecture, not only the Whole, but the principal Members, and every Part of them should be Great. I will not presume to say, that the Book of Genesis in the Aëlian, or that in the Iliad, are not of this Nature, nor to reprehend Virgil's Simile of the Top, and many other of the same Nature in the Iliad, as liable to any Censure in this Particular; but I think we may say, without derogating from those wondrous Performances, that there is no uncontestable Magnificence in every Part of Paradise Lost, and indeed a much greater than could have been formed upon any Pagan System.

But Aristotle, by the Greatness of the Action, does not only mean that it should be great in its Nature, but also in its Duration; or in other Words, that it should have a Due Length in it, as well as what we properly call Greatness. The just Measure of the Kind of Magnitude
As a great Part of Milton's Story was transacted in Regions that lie out of the Reach of the Sun and the Sphere of Day, it is impossible to gravitate the Reader with such a Calculation, which indeed would be more curious than Inoperative. None of the Critics, either Antient or Modern, having laid down Rules to descry the Action of an epic Poem with any determined Number of Years, Days, or Hours.

This Piece of Criticism on Milton's Paradise Lost shall be carried on in the following Saturdays Papers.

No. 268. [STILE.]

Northern persons haemie.

I t is not that I think I have been more witty than I ought to be, that at present I wholly forbear any Attempt towards it; I am of Opinion that I ought sometimes to lay before the World the plain Letters of any Correspondents in the artless Dase in which they hastily send them, that the Reader may see I am not Authors and judge my self, but that the Indiscretion is properly and fairly laid before I proceed against the Criminal.

"Mr. Spectator, As you are Spectator General, I apply my self to you in the following Case: viz. I do not wear a Sword, but I always divert my stall at the Theatre, where I frequently see a Set of Fellows pull plain People by way of hansome or Frocked by the Nose, upbraiding them to no Occasional Friends. A Friend of mine the other Night appending what a disgraceful exit Mr. Welsh made, one of those Nose-wringers over-hearing him, pinched him by the Nose. I was in the Pit the other Night (when it was very much crowded) a Gentleman entering upon me, and very heavily, I very civilly requested him to remove his Hands, for which he pulled me by the Nose, I would not resent it in so public a Place, because I was unwilling to create a Disturbance; but have since reflected upon it as a Thing that is unsightly and disingenuous.