

Milton's *Mansus*:  
From Illegitimate to Legitimate

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Like the three Latin poems discussed in our previous paper<sup>1</sup>, *Mansus* was collected in *The Poems of John Milton, Both English and Latin, Compos'd at Several Times* (1645). Milton visited Joannes Baptista Mansus in Naples late in 1638, and the poem is tentatively dated from December of that year or early the next. *Mansus* runs exactly 100 lines of heroic verse (dactylic hexameter); it is called by Milton himself a thank-you poem in prefatory comments that limn Manso as an impeccable gentleman and warrior, a patron of poetry. Yet this "gratitude" of Milton's moves from studied to ambiguous, even as his poem expands upon his description of Manso; how and why *Mansus* does so is a major topic of this essay.

A second is the continuity of certain themes in his poetry and prose that are pervasive to the point of seeming obsessive. We have already noted these as the interactions of Hero and heroism, Patriarch and patriarchy, Nature and nature, and God and godhead. The capitalized words tend to coalesce, to interrelate, as Milton opposes and juxtaposes them in his texts, both poetry and prose. This fact brings up yet one further theme, that of himself as mediating Poet who assigns all cases, upper and lower alike. Milton's elevation of the poet's stature in *Mansus*, which recurs throughout his verse, is nothing short of 'grandiose' and amounts to overt self-immortalization; this point will be addressed in the body of this paper. Anthony Low offers a succinct enumeration of some aspects of these, and other themes that come into play in *Mansus*:

Because *Mansus* has several ends in mind—to repay a kindness, to immortalize a patron, to claim a similar immortality for poets, to continue a conversation, to answer a backhanded compliment, to bridge as well as acknowledge the gap between poet and recipient—the poem is a familiar example of Renaissance *genera mixta*, in which no one genre obviously presides.<sup>2</sup>

As is clear in the author's forward, *Mansus* was written for and dedicated to Joannes Baptista Mansus (1561-1647), patron of the eminent poets Torquato Tasso (1544-1595) and Giambattista

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<sup>1</sup> See our article in the preceding number of this journal: "Milton's *Ad Patrem, De Idea Platonica* and *Naturam non pati senium*: From Praise to Exhortation," *The Bulletin of Seitoku College* (26): 207-224.

<sup>2</sup> Anthony Low, "Mansus: in its Context," in *Urbane Milton: The Latin Poetry*, Milton Studies XIX, ed. James A. Freeman and Anthony Low (Pittsburgh: University of Pittsburgh Press, 1984), 108.

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Marini (1569-1625), probably during Milton’s stay in Naples during December 1638—January 1639. In spite of their differences in religious matters, they had much in common poetically as devotees of Apollo and the Pierides, and Manso offered Milton abundant hospitality. To show his deep appreciation of this, Milton penned this panegyric to his host; moreover, he adverts to him again in his *Pro Populo Anglicano Defensio Secunda* (1654):

Here I was introduced...to John Baptista Manso, Marquis of Villa, a man of high rank and influence, to whom the famous Italian poet, Torquato Tasso, dedicated his work of friendship. As long as I was there I found him a very true friend. He personally conducted me through the various quarters of the city and Viceregal Court, and more than once came tony lodgings to call. When I was leaving he gravely apologized because even though he had especially wished to show me many more attentions, he could not do so in that city, since I was unwilling to be circumspect in regard to religion.<sup>3</sup>

Milton’s reluctance “to be circumspect in regard to religion” intimates that he overtly disported his Protestantism in Italy. Diana Trevino Benet asserts that by applying the pattern of “the escape from Rome” to his own experiences in that city, Milton establishes a heroic self-portrait as a “true warfaring Christian” in *Defensio Secunda*.<sup>4</sup> While she does not part Milton represents himself as a heroic “warfaring Christian,” borrowing Manso’s own words.

In *Mansus*, too, Milton hones an image of himself as triumphant poet-hero in his mythopoetical style. His procedure is this: using a mix of metaphors, allusions, foreshadowing and backshadowing, and archetypes and prototypes from the breadth of Greek mythology, Milton elaborates the heritage of Manso as “foster son” of Gallus, Maecenas, Chiron and Herodotus in a patriarchy of patron-historians of poets. He buttresses this core theme by citing relevant phrases from classical poets and writers. Thereby, furthermore, Milton simultaneously posits his own legacy as the “foster son” of Tasso, Marino, Virgil, Horace, Apollo, Homer, Spenser and Chaucer in a pantheon-like patriarchy of poet-heroes. The poet-hero is tasked with creating epic poetry, and *Mansus* is an augury of and rumination on Milton’s mandate upon himself to do so.

Antagonistically yet with utmost politesse, it seems, Milton maneuvers these clusters of patrons and poets into juxtapositions constantly to his (poetic) advantage. He has the best of any comparison he makes: his praise of a patron is always an undermining, his language is couched so as to outshine

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<sup>3</sup> John Milton, *The Complete Prose Works of John Milton*, Vol. 4 (New York: Columbia University Press, 1931), 618.

<sup>4</sup> “The Escape from Rome: Milton’s *Second Defence* and a Renaissance Genre,” in *Milton in Italy: Contexts, Images, Contradictions*, ed. Mrio A. di Cesare (Binghamton: Medieval & Renaissance Texts & Studies, 1991), *passim*.

his poetic forebears’, and he arrogates their collective renown by verbal proximity to claim as his own. So that by poem’s end, he alone remains in view, while all the others in absentia lend their reputations and achievements to his. It is a curious process of osmosis that sees Milton subsume the extent of extant poetry—something he consciously strives to do in all his major works. “Saying makes it so” *does* make it so with Milton, for such is his sheer prowess with language that his claims to poetic genius in *Mansus* and elsewhere, are beyond dispute.

*Mansus* incorporates certain lesser motifs that lend a surface resemblance to *Ad Patrem*. Yet they somehow (are made to) destabilize themselves, ending up either muted or overly heightened. At work here is the paradigm of Milton’s self-promotion: the fellow poets and patrons get silenced precisely when he becomes empowered. As does the earlier poem, *Mansus* affords autobiographical glimpses into Milton’s concerns beyond its topical content. But never extended glimpses, and never for long: these concerns are subdued by and beneath the dense texture of the language itself. For instance, no sooner does Milton specify an Arthurian epic he may compose (80-84) than he relegates this throwaway idea to quietude: the topic is summarily dropped. Also like *Ad Patrem*, *Mansus* is putatively a private expression of gratitude to an individual (Manso himself) that uses the means of heroic poetry to “go public.” In each poem Milton transforms gratitude to self-embellishment by overwhelming his recipient with an amplitude of descriptive fervor and redirecting it toward himself, as mentioned in the preceding paragraph.

Finally, with the devices of heroic poetry—a thick web of mythological references and resonances, extended digressions, and stylistic niceties—. Milton manipulates his format and audience alike in pursuing his poetic agenda. In *Ad Patrem*, that agenda is to ruminate about the implications of heroism, yet to temper his praise of his father (one facet of the hero) with exhortations to both father and himself (the other facet of the hero) about the functions heroism. In *Mansus*, the agenda has to do with a progression from illegitimacy to legitimacy, which will be analyzed in detail in succeeding paragraphs. Nevertheless, some caution is in order with respect to Milton’s heroic poetry in both of these poems. This is to suggest that his lines are fraught with meaning, overweighted with too many devices too preciously employed. The pattern is that too much of a good thing tends to vitiate or nullify itself. Because these practices are so manifestly self-serving, one facet of this approach of his to writing is how intrusive, and disturbing, even predictable, they can be.<sup>5</sup> This said, we may pass on to the texture of the language itself, to take note of these practices and how they function.

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<sup>5</sup> Here we return to the thematic preoccupation of paragraph 2 above, notably that of the poet as mediator. It is predictable Milton will tinker with the devices of heroic poetry (here in Latin, later in English), and less predictable where his tinkering will eventuate. *Mansus* is an unsteady meditation on the nature and power of poetry: Milton’s mediation of himself as poet/Poet is seen as a process of literal ups and downs. See the next two pages. (DLB)

Disingenuous and ingenious, *Mansus* delivers bravura simultaneously in two distinct directions at once. These have to do with (1) the texture and quality of his Latin, which is superb, and with (2) the innovations it achieves within his poetic medium, which discompose our expectations of it. Both issues are together best exemplified in the last 15 lines of the poem (86-100), given here with our translation (English version by David L. Blanken; Japanese by Yuko K. Noro, both appended):

Tandem ubi non tacitae permensus tempora vitae,  
Annorumque satur cineri sua iura relinquam,  
Ille mihi lecto madidis astaret ocellis,  
Astanti sat erit si dicam sim tibi curae;  
Ille meos artus liventi morte solutos,  
Curare parva componi molliter urna.  
Forsitan et nostros ducat de marmore vultus,  
Nectens aut Paphia myrti aut Parnasside lauri  
Fronde comas, at ego segura pace quiescam.  
Tum quoque, si qua fides, si praemia certa bonorum,  
Ipse ego caelicolum semotus in aethera divum,  
Quo labor et mens ura vehunt, atque ignea virtus  
Secreti haec aliqua mundi de parte videbo  
(Quantum fata sinunt) et tota mente serenum  
Ridens purpureo suffundar lumine vultus  
Et simul aethereo plaudam mihi laetus Olympo.

Then when I finally had spent my life actively writing poetry and come to pay my ultimate debt to the grave after reaching old age, I would be satisfied to say “Take care of me” as he stood beside my bed with tearful eyes. And he’d arrange for my limbs, once livid death had relaxed them, gently to be laced in a small urn. He<sup>6</sup> might have my face chiseled in marble, perhaps, with my hair wreathed with Paphian myrtle wreath or Parnassian laurel, and I should rest in peace content. Then, too, if events have an iota of certainty and the righteous are really rewarded, I myself, from far off in the celestial abode of the sky-dwelling gods, where effort and a pure mind and glowing virtue lead, there shall I overlook this earth and its mundanities from a remote corner of heaven and, so much as Fate allows, gladly congratulate myself on ethereal Olympus, my soul serene and a red glow suffusing my features.

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<sup>6</sup> This refers to a fictive Manso-like patron Milton conjures up. See below, page 53.

To deal with point (2) first, we will furnish a caveat, which is to confine the discussion here to showing how Milton strives to exalt himself as the (ultimate) poet-hero. Such a confinement has the advantage of uniting several themes in *Mansus*.<sup>7</sup>

Let it then be contended that in the final seven lines (94-100) he is postulating nothing other than his own apotheosis. This may be deemed the logical outcome of his verbal posturing, but it truly marks an illogical disjunction with what has directly preceded it. Milton mystifies our expectations by resorting to the wholly unforeseen—a skewed non-sequitur. Paradoxes abound when Christian ashes and dust are resurrected into flesh on pagan (therefore profane) Olympus, with the poet-hero reincarnated. Olympus is situated in the heavens, thus Milton has perforce made an ascent, a replication of the one he conducts his father to in *Ad Patrem*. In *Mansus*, Milton’s Latin heroic verse sites him in paradise, anachronistically, on the strength of English heroic verse he is yet on write. Again the motion is upwards, but these ascents are not without corresponding descents, as the following paragraphs will demonstrate. Echoes and reverberations like these beset *Mansus* and *Ad Patrem*, where Milton deconstructs and reconstructs the norms of classical epic poetry to suit his evolving but still proto-Christian outlook.<sup>8</sup>

Turning to point (1) and the sheer poetic achievement of the Latin in this poem, we nominate its final, and pivotal, seven lines for closer scrutiny. Their thematic significance has been discussed on the preceding page, and that discussion can now be amplified by parsing them. They teem with literary echoes from precursor texts: Douglas Bush in *A Variorum Commentary on The Poems of John Milton* adduces traces of no fewer than nine classical Roman authors, though admittedly some are fragmented phrases and others “accidental” or coincidental coinages. Too, these lines exemplify Milton’s mastery of Latin syntax and grammar, but even (and more important) the intricacies of counterpoising the convoluted clauses that typify heroic verse. Read aloud, a prerequisite for poetry even in a dead tongue, the words reveal a tendency to be halting and jerky over the first four lines before smoothing out, accelerating and intensifying over the last three. Several word clusters also

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<sup>7</sup> These are Milton the Poet as permitted mediator of whatever sort of subject matter, including that of his own self-lionization (for which see page 41), Milton the “foster-son”(page 43), the uses of his specious and spurious poetic gratitude (pages 41 and 43-44), and one prominent theme to ensue, that of Milton’s being the legitimate heir to Apollo (pages 47-59).

<sup>8</sup> Here as usual the implicit comparison is with *Paradise Lost* and its falls and ascents, above all the oscillations of Satan. If all epic poetry commences with an eviction from some perceived state of grace with typical downward motion, and proceeds through skirmishes against blocking agents of endless sorts with hectic lateral motion, it concludes with some semblance of a restoration of lost grace with upward motion implied or expressed. Milton tends to ignore lateral motion in *Mansus* and *Ad Patrem*, but he offers countless examples of plummets and climbs, which range from literal and figurative (Pierian springs drip water and Muses take flight in *Ad Patrem*), to mundane and symbolic (ashes fill urns and statues are erected in *Mansus*). (DLB)

intersect and transmute themselves at the same juncture. These are (a) a preponderance of "business-sounding" words that blossom into "poetic" ones, which simultaneously are "Christian-sounding" words that merge into "heroic" ones; (b) words denoting congestion that yield to those connoting latitude; and (c) words expressing the quotidian that alter into those expressing the eternal.

The "business" words in (a), like "si praemia certa bonorum" and "labor et mons pura," read like Latin mottoes on money and pennants. They suggest the Protestant Christian work ethic based on reward and punishment, the language of church sermons, and the whole of Western legal phraseology. The first four lines of the passage, couched in the qualifications and antitheses of "legalese" which they parody (?), metamorphose into heroic-poetic phrases we might appraise as more properly Miltonic. Examples are the paired "purpureo" and "aethereo" and "sufundar lumine vultus," which intimate a Milton emptied of the anxiety he shows throughout *Mansus*. In the early portion of the passage, congestive phrases turn up between the five commas, themselves congestive: these are the words that contain "q" and "c" (always pronounced hard in Latin) sounds. We count ten instances of these in the first four lines, and a single instance in the last three, which totally eschew these impeding consonants. Quotidian words include such stock phrases as "Si qua fides" and harsh-sounding locutions like "Tum quoque" and "Ipse ego," while phrases portending permanence include the final two lines in their entirety, where *Mansus* builds up in poetic fervor to its penultimate word, destination and purpose—the attainment of) Olympus.

A far deeper resemblance to *Ad Patrem*, this time a thematic one, underlies these devices of heroic poetry. Once again, the focus centers on the implications of patriarchy and may be said to carry over from a similar treatment in the earlier poem, Milton poses a pair of antithetical patriarchies, then utilizes the act and process of writing *Ad Patrem* to confirm one and negate the other. The confirmed patriarchy, Milton's legitimacy as a valid poet-hero, then carries over into *Mansus*, where further sanction and endorsement is forthcoming.<sup>9</sup> It seems almost as though *Mansus* constitutes a recasting or retake of *Ad Patrem*, affording Milton the chance to reinforce his self-elevation to a footing among and later primacy within the circle of epic poets. Because this legitimacy-illegitimacy aspect of his fixation upon patriarchy spans both poems, we opted not to

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<sup>9</sup> That the poems may be so paired and assigned virtually the same topic derives from Milton's omnipresent and overweening sense of self. His self-conscious objective—to become a great epic poet—appears always to govern his mind whether he is writing rather poetry or prose. Reading his works yields an incessant encounter with this fact, sometimes to the point of embarrassment when it appears most unexpectedly. The truth, however, is that since his earliest days he had been aware of his ultimate task, had kept proclaiming it in public for some four decades, and true to his word, he *did* accomplish it. What amazes is how his adamant will and pure belief in the Absolute stand steadfast to realize his goal. (YKN)

treat it in our previous essay. Now, however, we will trace Milton's tortuous adumbrations and explications of his poetic lineage. That it occurs as a patrilinear ascent, his upward gravitation towards enshrinement as a poet-hero, comes as no surprise. For this literal ascent in *Mansus* has its gestation in another literal descent in *Ad Patrem*, that of Phaethon, whose is the negated patriarchy that precludes the confirmed one of John Milton.

Behind *Ad Patrem* looms the shadow of Phaethon, whom we will designate the "illegitimate" son of Phoebus Apollo. The term "illegitimate" here convincingly attests that Phaethon cannot be regarded as the "rightful heir [meritos sis nominis haeres]" to Helios, because he misappropriated and mishandled his father's vehicle, the chariot of the Sun. Furthermore, in *Ad Patrem* the poet's ability or innate divine gift to confect great poetry is symbolized by and identified with this vehicle of Apollo.

The story of Phaethon is narrated in Ovid's *Metamorphoses* (I, 747-II, 400), which Milton adopts for the background of *Ad Patrem*. In that poem he pleads with his father to understand his son's destiny and poetic burden, then to let him proceed in his quest for the "fruit of Clio." Conversely, in *Metamorphoses* Phaethon pleads with his father, Phoebus Apollo, to commandeer the Sun chariot with the words "o lux immensi publica mundi," which Milton al but duplicates with "Publica...lumina" (98). In this line Milton thanks his father, whom he identifies with Jupiter and thus himself tacitly with Apollo, and whose gift ("the whole world, heaven alone excepted"(96)) he esteems higher than "Hyperion's chariot with the reins of day and the tiara coruscating with lambent rays" (99-100)—the very vehicle Phaethon was eager to possess for a day. What is more, in *Ad Patrem* the poet's ability or innate divine gift to write a great poem is represented in the image of this vehicle of Apollo "hurting around the whirling spheres and starry choirs...singing an undying melody, a song beyond description" (ll. 3537). Although Phaethon's name is never mentioned, his image predominates throughout the poem: it steals between the lines.

*Ad Patrem* shows Milton proclaiming his will to compose an epic poem in front of his father and his own divine ancestors, Orpheus, Apollo and Zeus. If Milton could not accomplish the task he intends—that of writing an epic "far nobler" than either the *Iliad* or the *Odyssey*—he would become a mere braggart. Herein lies his anxiety: if he fails, he tumbles from the heights to the bottom of an abyss like Phaethon, who was unable to steer the Sun chariot and was accordingly struck down by a thunderbolt hurled by Zeus.

If the reader believes that a poet's anxiety casts a dark penumbra over his poem, he/she most likely must be characterizes as too simplistic and credulous. The poet meticulously knows himself

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and what he is writing; moreover, he knows (how to work) his audience. In reading the poem, the audience comes to feel the way the poet feels. That is, *if Milton should falter and not accomplish his task and thereby betray his declaration, he would become a mere braggart.* Milton on purpose selects the image of Phaethon as the backdrop for *Ad Patrem* so that he might show his own success in controlling his chosen vehicle, poetry, much as Phaethon was incapable of steering his father's vehicle. Though Phaethon was a "real" son of Apollo, neither did he know himself nor obey his father's admonitions, and was on the verge of ruining the world. At this point he was deemed unworthy of succeeding his father and was slain by his grandfather's thunderbolt. Phaethon was in effect ostracized for being "illegitimate."

On the other hand, Milton is judged "legitimate," even though he is but a "foster son" of Apollo. His "fiery spirit hurtling round the whirling spheres and starry choirs, is singing an undying melody, a song beyond description" (35-37), in acquiescence to which "the glowing serpent stifles its hissings, while savage Orion, staying his sword, becomes serene, and Maurusian Atlas feels the weight if the stars no longer (38-40)." By the sheer power of his divine song, the poet-hero resurrects the world and world order that Phaethon had all but destroyed.<sup>10</sup> In the *Metamorphoses*, Ovid delineates the scene where Phaethon is about to immolate the celestial spheres:

The driver [Phaethon] is panic-stricken. He knows not how to handle the reins entrusted to him, nor where the road is... Then for the first time the cold Bears grew hot with the rays of the sun... And the Serpent, which lies nearest the icy pole, ever before harmless because sluggish with the cold, now grew hot, and conceived great frenzy from that fire.<sup>11</sup>

Borrowing the narrative of Phaethon from Ovid's account, Milton creates a new hero, the poet-hero and foster son of Apollo, in *Ad Patrem*.

Throughout *Mansus* as well, the doings of this type of hero constitute the main theme. As is pointed out in our previous essay, *Ad Patrem* lodges Milton along with his father in the lineage of Zeus-Apollo. Moreover, Apollo is his "foster father" within a patriarchy of poet-heroes. Milton is conscious that he is "separated" and "anointed" as Helios's follower, the epic poet.

Nevertheless, while *Ad Patrem* outlines the relations between real son and father, *Mansus* portrays that of the foster son and father. Milton coopts Manso as his own patron, then weaves him into the Apollo-Clio lineage and an exfoliating series of historical and mythological associations (for

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<sup>10</sup> In *PL*, the Son resurrects the devastated Heaven (VI, 781-784), and drives Satan and the rebellious angels away from Heaven by His thunderbolt. (VI, 834-867) (YKN)

<sup>11</sup> Ovid, *Metamorphoses*, Loeb Classical Library 42, 3d ed., 169-175.



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which see the next paragraph along with the attached diagram). Manso is linked with Gallus and Maecenas, two precursor patrons; then with the mythic satyr Chiron, the patron of Apollo and his son Aesculapius. That Manso penned biographies of the poets (Tasso and Marino) connects him with Herodotus and them with Homer. Writing their biographies serves to immortalize them, a deed with the symbolic equivalence of recovering them from Minerva ("a journal of their lives and times...their intellectual gifts"). The inference is that at this juncture Manso is subsumed by mythology itself, joining the likes of Orpheus and Herakles as a successful negotiator of the Underworld. One result of Milton's making these similitudes is that implicitly Manso undergoes metamorphosis to become yet another "foster son" of both Apollo and Zeus.

Further instances of metamorphosis and foster sons—some literal, others figurative—emerge as Milton uses *Mansus* to (d)evaluate a pair of precursor poets. This is a familiar effect in his poetry in English where he deploys the identical tactic of insinuating himself as the "primus inter pares" or first among poetic equals. Here, Virgil and especially Marino, whose poem *Adone* retelling the Venus and Adonis myth in epic fashion Milton stays fixated on, are targeted for demotion. Marino is Manso's literal foster son or "alumnus," and Milton uses this fact in the framework of his poem to present himself as the other, and far greater, foster son. There are two means at his disposal; the first is to represent himself as a poet who far "outshines" Marino, and the second is to position *Adone* lower than the epic poem Milton is to write in the future.

In the writing of *Mansus* Milton often has recourse to employ "Phoebus" or "Shining one" to designate Apollo, the god of poetry. Conversely, in the preface to the poem, Milton defines Manso as shining or radiant, borrowing the line "Risplende il Manso" from Tasso's *Gerusalemme conquistata*. Through this identification and the recurrence of the word "Phoebus" no fewer than seven times, Milton makes shining the predominant image in *Mansus*. Toward the end of the poem, in lines 86-90 as cited above on page 44, Milton projects a Manso-like patron overseeing his deathbed. This scene reflects an earlier one in line 16, where "Vidimus ardentem operoso ex aere poetam" is rendered "For I have witnessed that poet's [Marino's] face smiling in carved bronze." There is a slight but crucial difference in these contrasting death masks, and that is whereas Marino's is merely smiling, Milton's is both smiling *and* shining (99). The compelling inference is that Milton underscores himself as the legitimate foster son of Manso, supplanting Marino and reinforcing the places of both foster son and father in the line of Phoebus Apollo, the divine patriarchy.

Milton tarnishes *Adone* by likening his own situation to Marino's (the Muse Clio entrusting both to Manso's tutelage), by employing a set of images that pertain to Venus in order to induce a demeaning comparison of *Adone* (1623) with Spenser's *Faerie Queene* (1589-1596), and last by

intimating that Marino's poetic scope is subordinate to his own. *Mansus* petitions Clio ("Ergo ego te Clius et magni nomini Phoebi," 24) in the knowledge that the Muse of History is indispensable for Milton and Marino alike, for she is shown to have entrusted them both to Manso's care. Venus enters *Mansus* through an oblique reference to *Adone* ("Assyrios divum prolixus amores," 11), and returns in one to poetic laurels ("Nectens aut Paphia myrti aut Parnasside lauri," 92).

However, the most salient reference to Venus occurs in lines 30-31, where Milton relates that he "had heard the swans singing at night in the dark shadows along our native river [the Thames]." The swan, "cygnus," is the sacred bird of Venus, who travels in a chariot pulled by them. The point is that Manso, Milton's primary Italian audience, must perforce link this phrase to the verse of *Adone*. He must realize, moreover, that some English poet deals with the Venus and Adonis story as well – and this is Spenser with *The Faerie Queene*. Though not the main theme, it does afford a setting as the "Garden of Adonis" for the third book of Spenser's epic, which was to have consisted of twelve books, but in the event was curtailed to six.<sup>12</sup> While with hindsight we, the secondary English audience of *Mansus*, handily associate *Adone* with *The Faerie Queene*, and lines 30-33 of *Mansus* with Spenser's *Prothalamion* (1596), Manso himself may not have known anything about Milton's major English predecessor.<sup>13</sup> Thus we may infer that Milton dispenses a broader literary scope than either Marino or Manso, for he commands the whole of English writing besides rivalling their proficiency in classical and Italian literature. In this sense he is superior to Marino (and Manso), and was doubtless perfectly cognizant of it.

In the background of *Mansus*, again we glimpse the shadow of Phaethon, the illegitimate heir. Milton's Muse was poorly nourished beneath the frigid Bears, which "for the first time grew hot with the rays" (page 49, note 11) of the Sun chariot driven by Phaethon. The swans in the Thames are naturally linked primarily with Venus and Clio, but there is also the story of Cygnus, who was metamorphosed into a swan while mourning over Phaethon's death. Furthermore, another son of Apollo, Aesculapius (see next page) was struck dead by a thunderbolt in the same manner as Phaethon, for having offended against the law of nature by reviving the dead. The inference is that Aesculapius was judged "illegitimate" by Zeus. In the meantime, Apollo, infuriated over the death of

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<sup>12</sup> As for Adonis, Milton will depict him eventually in Book I (Lines 446-452) of *Paradise Lost* as one of the fallen angels. The Garden of Adonis itself is to be an archetype of the Garden of Eden in *Paradise Lost*. [YKN]

<sup>13</sup> Compare lines 30-31 of *Mansus* with the following, in *Prothalamion*. "silver-streaming Thames" [11]; "There in the meadow by the river side / A flock of nymphs I chanced to espy, ... / With goodly greenish locks all lose united..." [19-22]; "...I saw the swans of goodly hue / Come softly swimming down along the lee"; "...that they sure did deem / Them heavenly born, or to be that same pair / Which through the sky draw Venus' silver team" [61-63], *et al.* [YKN]

Aesculapius, slew in revenge the Cyclopes (who made Zeus’s thunderbolts), and was banished to Admetus in punishment.

Douglas Bush opines that by modifying this sequence of events in *Mansus* (namely, reversing Apollo’s and Herakles’s sojourns with Admetus), “Milton might have altered the item to enhance the dignity of Admetus and, by implication, the higher merit of Manso.”<sup>14</sup> This explanation is somehow deficient; more satisfactory is the contention that Herakles retrieved the dead from Hades and Manso did likewise. This serves to invest Manso as a legitimate son of Zeus – (“te Jupiter aequus oportet / Nascentem, et mihi lustrarit lumine Phoebos / Atlantiosqus nepos...”, 70-72)—while Apollo is expelled from Heaven as being temporarily “illegitimate.”

In the fourth stanza,<sup>15</sup> which inaugurates with a Virgilian mode of addressing Manso (“Fortunate senex...”, 49), he is immortalized by Milton because he has in turn immortalize Tasso and Marino. Milton surmises Apollo is wont to sojourn in Manso’s house as though it were Chiron’s cave. In this stanza, moreover, Milton has recourse to the name Apollo (and not Phoebos), nomenclature that deprives him of his shining image. The myth has it Zeus was so exasperated at Apollo’s revenge killing of the Cyclopes that he almost consigned him to Tartarus, but “was persuaded by Leto to commute his punishment to a year’s service with a mortal, and Apollo went as herdsman to Admetus.”<sup>16</sup> Here, Apollo himself is on the verge of ostracism as “illegitimate,” with Manso garnering recognition as “legitimate.”

The sorrowful Apollo reached the joyful house of Admetus, whose wife Alcestis Herakles had only recently reclaimed from Hades. The point is that Zeus has tacitly authorizes the behavior of Herakles and negated that of Aesculapius, respectively Apollo’s brother (and strong rival) and son. Apollo seeks refuge with Chiron to escape this situation – his brother’s triumph and his son’s murder by his own father. Thus, by adjusting the time sequence, inverting the order in which Herakles and Apollo come to Admetus, Milton throws Apollo’s anxiety towards his father and brother into stark relief.

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<sup>14</sup> Douglas Bush, *A Variorum Commentary*, 276.

<sup>15</sup> As to stanzaic division, we follow Hughes:

Stanga 1: lines 1-6 (6 lines)

Stanga 2: lines 7-34 (28 lines)

Stanga 3: lines 35-48 (14 lines)

Stanga 4: lines 49-69 (21 lines)

Stanga 5: lines 70-10 (31 lines)

<sup>16</sup> Bush, 276.

On the other hand, Chiron, (who was once Aesculapius's foster father), now welcomes and in like manner comforts Apollo. This treatment causes Apollo to regain his poetic faculty as the god of poetry and dominate the world with the potency of his verse (60-64). In this stanza Milton depicts Manso and Chiron as overlapping each other on the same level of honor. Manso understands the "legitimate" way of recovering the dead from Hell resides in "écriture," which is "far nobler" behavior than that of Herakles. This is what Apollo re-realized during his stay with Chiron / Manso and nourishes Apollo, who has been rejected by his real father Zeus. Thus it is that Manso is praised in line 70 with the phrase "Diis dilecte senex" (Old man loved by the gods), a far more reverent form of address than "Fortunate senex" (Lucky old man), used by Milton here in line 49 and by Virgil in the *Eclogues*.

Toward the climax of his poem in lines 78-84, Milton prays to God to be granted a friend like Manso and to be endowed with the puissance to compose an Arthurian epic:

O mihi si mea sors talem concedat amicum  
Phoebaeos decorasse viros qui tam bene norit  
Si quando indigenas revocabo in carmina reges,  
Arthurunque etiam sub terries bella moventem;  
Aut dicam invictae sociali foedere mensae,  
Magnanimous heroas, et (O modo spiritus ad sit)  
Frangam Saxonicas Britonum sub Marte phalanges.

O that I might be so fortunate to have such a companion, Who fully recognizes how to esteem the acolytes of Apollo—should I ever conjure up in my poetry the kings of my home-land and Arthur who wages warfare even beneath the earth, or speak of the courageous heroes of the round table, invincible in their fellowship, and (grant me the inspiration) crush the Saxon phalanxes under an onslaught of Britons.

While the import of this undertaking may elide Manso's grasp, we have no such problem: Milton embraces the bold hope of creating an English epic whose theme is King Arthur and his knights. Which is to say, following Spenser and achieving what the earlier poet had left unfinished and thus eventually superseding him. Mustering an array of gradations, Milton positions himself higher than either Marino or Spenser, first by ranking *The Faerie Queene* above *Adone*, and next by elevating his proposed Arthurian epic above Spenser's poem. His elaborate way of phrasing these gradations is replete with both craft and a certain craftiness. When he contrasts Marino's love poem with his own epic-to-be, he has recourse to introduce Spenser as a mediator but one most likely unknown to his Italian audience. When he states the facts themselves about *Adone* and *The Faerie Queene*,

moreover, he adopts a beseeching attitude with himself as supplicant for poetic inspiration. By thus "praying" to God, Milton entrusts his future career to divine guidance even as he characterized himself as a humble petitioner and at the same time the "hubristic"<sup>17</sup> poet-hero of *Mansus*.<sup>18</sup>

The word "anxiety" appears at several points in this essay (on pp.48-53), each time with respect to Milton's discernible uneasiness about poetic anteriority and posterity. *Mansus* and *Ad Patrem* before it are poems about poetry, ay once subjects and objects of themselves. Milton the poet is ubiquitously at motion above, beneath, inside and outside these poems advertising himself. Too, he is reprising himself: all four poems we have considered share attitudes and ideals that accrete and interlace. He is not syncretizing concepts or dogma, but formulating and shoring up his poetic stance and persona.

In a series of books elaborating Romantic poems and poets as successive generations of diminishing returns, Harold Bloom cites Milton as the catalyst. He is the master that Romantic poets both descend from and cannot measure up to, and *Paradise Lost* is the poem they must confront and conquer.<sup>19</sup> Bloom ascribes this eminence to what he terms "Milton's marvelous monism, his refusal of every dualism, whether Platonic, Pauline, or Cartesian," then further explains that "Milton's words ... are ... at once physical and moral in their reference, simultaneously acts and cognitions."<sup>20</sup> It is worth proposing, though beyond the scope of this essay to verify, that the younger John Milton is a dualist whose Latin poems like *Ad Patrem* and *Mansus* record – indeed provide the vehicle to facilitate – the development of his monism. This monism is multifaceted and fuses dualisms like matter (or energy) and spirit, space and time, thoughts and deeds, inwardness and outwardness, the

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<sup>17</sup> When Milton visited Manso, Marino's name was resounding all over Europe. So, Milton's selecting of Marino as his rival (later to be superceded by Milton) was apparently quite "hubristic."

<sup>18</sup> In praying to God, Milton aims a higher point in creating epic than his predecessors. Here again we encounter his "salient Puritanic feature"—to keep endeavouring to use the divinity within. See Noro and Blanken, p.214.

<sup>19</sup> Bloom considers poetic history as "indistinguishable from poetic influence, since strong poets make that history by misreading one another, so as to clear imaginative space for themselves" [*The Anxiety of Influence* (London: Oxford University Press, 1973,5)]. He propounds an overview of *Paradise Lost* [*Anxiety*, 20] that is disturbingly relevant to *Mansus* and *Ad Patrem* both:

.....reading *Paradise Lost* as an allegory of the dilemma of the modern poet, at his strongest. Satan is that modern poet, while God is his dead but still embarrassingly potent and present ancestor, or rather, ancestral poet. Adam is the potentially strong modern poet, but at his weakest moment, when he has yet to find his own voice. God has no Muse, and needs none, since he is dead, his creativity being manifested only in the past time of the poem. Of the living poets in the poem, Satan has Sin, Adam has Eve, and Milton has only his interior Paramour, an Emanation far within that weeps incessantly for his sin...Satan, a stronger poet even than Milton, has progressed beyond invoking his Muse.

Bloom's assertions may here be cryptic, overstated and unelaborated, but they do offer some notions into what Milton is up to in these poems. (DLB)

<sup>20</sup> Harold Bloom, *Ruin the Sacred Truths* (Cambridge: Harvard University Press, 1987), 91,94.

physical and the moral, and several others. Bloom links Milton's full-fledged monism with what he terms "Miltonic allusion" in *Paradise Lost*, averring that this "allusiveness introjects the past, and projects the future, but at the paradoxical cost of the present, which is not voided but is yielded up to an experiential darkness..."<sup>21</sup> Without reference to Milton's alleged monism and dualism, this passage provides an apt and succinct summation of *Ad Patrem* and *Mansus*, even though Bloom intends it for *Paradise Lost*.<sup>22</sup>

Let us apply this passage (along with that quoted in note 18) to *Mansus*, where the past dominates the early portions, the future the latter ones, and the present is weirdly occluded. Nothing tangible or concrete happens in the present except Manso's being credited with writing biographic sketches of Tasso and Marino. Surrounding this passage (17-21) there are verb tenses shifting readily between active and similes. This imaginary returns us to "symbolic likening" in Milton's style and "that style's most distinctive characteristic as being the density of its allusiveness" (*Misreading*, 137). Bloom designates Milton's allusiveness "transumptive," and concludes his "merging of metalepsis with allusion produces the language's most powerful instance of a poet subsuming all his precursors and making of the subsuming process much of the program and meaning of his work."<sup>23</sup> Again, this process pertains to *Paradise Lost*, but again we can detect anticipatory echoes of it in *Mansus*.

Let us essay a (mis)reading of *Mansus* using the passage quoted in note 21 on page 55. This passage presumes *Paradise Lost* populated with several poets, divine and mortal, and their Muses all arrayed "against" Milton. Bloom's reading essentially reverses the prominence and function of God

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<sup>21</sup> Harold Bloom, *A Map of Misreading* (New York: Oxford University Press, 1975), 132.

<sup>22</sup> Bloom's critical findings are ultimately untouchable if only because he devises his own terms, refines and redefines them in succeeding volumes, and bases all his findings on "misprision," his term for misreading, which can mean either creative misinterpretation or conspicuous revisionism. Initially, misreading (of a preceding poet) is the prerogative of the strong poet proclaiming legitimacy for his poems, but Bloom makes misprision the privilege of the critic as well, granting him in *Misreading* (3) the license to (mis)interpret at will:

Reading... is a belated and all-but-impossible act, and if strong is always a misreading. Literary meaning tends to become more underdetermined even as literary language become more overdetermined... As literary history lengthens, all poetry necessarily becomes verse-criticism, just as all criticism becomes prose-poetry.

Here is where revisionism, now elucidated by Bloom as "a reesteeming or a reestimating" (*Misreading*, 4), enters the parameters of his criticism as a positive force. See note 18 for relevant comments and the following paragraph for misprisions of *Mansus*. (DLB)

<sup>23</sup> Bloom, *Misreading*, 103. He explains metalepsis as "a figure of a figure" (102), a transference of terms, arguing that poems "triumph by triumphing over the limitations of their own metaphors" (100). This occurs in Milton when he subsues his precursors by outdoing their tropes (uses of figurative language) with his own. Bloom further argues that transumptive allusion makes its first definitive appearance in *Paradise Lost*, all previous Miltonic allusions being of the "conspicuous" or "echoing" sort. (DLB).

野呂有子他 Yuko Kanakubo Noro, David L. Blanken, “Milton’s *Mansus*: From Illegitimate to Legitimate”, 『東京成徳短期大学紀要』第 27 号(1994)41-66.

and Satan as poets, upends perceived Christian tradition, and fits them and Milton (their “creator”) into an equivocal and ambiguous “trinity”. In *Mansus* we find a similar, yet far less unsettled array of poets, once a key misprision is advanced. This is that categorically the poets juxtaposed to Milton are *versions of Satan* for him to overcome or preempt. Therefore Phaethon, the linchpin of our discussion of legitimacy in *Ad Patrem*, stands as Satan’s prototypical Greek incarnation, possibly in emulation of his father Apollo before him. We may group poets (like Tasso, Marino and Manso) and scenes (the trio of Edens in *Mansus*), then note their disposition by Milton. The three Italian poets are reduced to ashes and bronze busts. The trio of Edens in *Mansus*—the banks of the Thames, the grotto of Chiron and Olympus itself—trace Milton’s heavenward motion, though never in real time: this fact illustrates Bloom’s views of allusiveness in Milton on page 55. Homer, Herodotus and Chaucer are only present in *Mansus* for modern readers by virtue of footnotes that gloss their pseudonyms. Moving through the one hundred lines of the poem Milton emerges as the lord of all he surveys, a position analogous to the ones he occupies in *Ad Patrem* and thereafter in *Paradise Lost*.

#### the Manso-Milton Poetic Family (by Yuko Noro)

Manso (shining) ≐ Apollo (Phoebus = shining) from the line in *Gerusalemme conquistata* by Tasso

Tasso ≐ Milton

By borrowing or citing the line from Tasso, Milton inserts himself in the poetic family of Tasso

Manso—— Tasso

|                    |

Manso—— Milton ∴ Tasso ≐ Milton, *On Friendship* ≐ *Mansus*

|                    | *Gerusalemme conquistata* ≐ some Arthuriad epic poem Pattern B (by the help |  
|                    | of the Muse)

Manso—— Poets [sit] among the choir of Phoebus Pattern A

|                    |

Gallus—— Virgil, *Eclogues*, *Aeneid*

|                    | ∴ *Eclogues* ≐ *Mansus*

Maecenas – Horace

|                    | ∴ *Odes* ≐ *Mansus*

Manso—— Milton

|                    | The poet situates the patron among the gods in heaven

|                    | Pattern A [The poet/ the patron sit among the gods in Heaven]

(Manso)—— Tasso

|                    |

Manso—— Marino Pattern B (by the help of the Muse)

|                    | ∴ Marino ≐ Milton

野呂有子他 Yuko Kanakubo Noro, David L. Blanken, “Milton’s *Mansus*: From Illegitimate to Legitimate”, 『東京成徳短期大学紀要』第 27 号(1994)41-66.

- | | *Adone* ≡ some Arthuriad epic poem
- | | The words “foster child” foreshadows Chiron and Aesculapius, the son of
- | | Apollo
- Manso—— Marino Pattern C [The patron takes care of his dying poet]
- | | (smiling)
- Manso—— Tasso, Marino
- | | Pattern D (The hero goes to Hell to recover the dead)
- | | D foreshadows Herakles – Alecestis (Admetus’ wife):
- | | Orpheus—his wife, Eurydice
- Manso—— Marino Pattern B (by the help of the Muse)
- | | ∴ Marino ≡ Milton
- Herodotus—Homer ∴ Homer ≡ Milton: *Iliad* ≡ some Arthuriad epic poem
- | |
- Manso—— Milton Pattern B (by the help of the Northern Muse)
- Manso—— Milton Pattern B (by the help of the Northern Muse)
- | | Milton’s muse appears from the part of the sky Phaethon devastated
- | | Milton celebrates Manso in the names Clio (the muse of history) and Apollo
- | | (the god of poetry)
- | | Spenser (Milton heard the swan singing, Venus’ and Clio’s bird, in the Thames, the
- | | river of Spenser; [*Prothalamion*]) *Faerie Queene* ≡ some Arthuriad epic: in the
- | | background Cygnus is transformed into a swan, crying over Phaethon’s death
- Manso ≡ Chaucer ≡ Titylus (Spenser calls Chaucer, “Titylus” in *Shepard’s Calendar*.)
- | | Pattern E [The poet/ poet-god/ muse visit the close friend or Italy]
- Manso—— Milton: Etruscan poets; Druids, Greek maidens: Loxo, Upis, and Hecaege
- | |
- Titylus—— Virgil (Virgil’s congratulation, “Fortunate senex” in *Eclogues*)
- | | ∴ Virgil ≡ Milton, *Aeneid* ≡ some Arthuriad epic
- Manso—— Tasso, Marino
- | |
- Manso—— Milton: Chiron—Apollo
- | | Pattern E [The poet visits his close friend/Italy]
- | | The Muses dwell in Manso’s house;
- | | Manso’s house ≡ Mt. Parnassus
- | | ① Apollo, Admetus, Herakles, [Pattern D in the background]
- | | ② Apollo’s first exile [from Heaven]
- | | ③ Apollo’s second exile [from Admetus’ mansion to Chiron’s cave]



Chiron—— Apollo and Apollo’s son, Aesculapius

		Pattern F [The hero/ the muse entrusts their son to their friend]
		④ In the background Apollo’s son, Aesculapius, is to be killed by Jupiter’s
		thunderbolt: this reminds us of Phaethon

Manso—— Jupiter, Apollo, Herakles (and Atlas)

——	
Aeson	
≡	

A good friend—Milton    Pattern C [The patron takes care of the dying poet]  
(shining and smiling)

Pattern A [The poet/ the patron sits in Heaven among the gods]

### *Manso*

The Marquis of Villa, Joannes Baptista Manso, is a most famous Italian gentleman with a reputation for his intellect and literary pursuits no less than for his military prowess. His close friend Torquato Tasso composed the extant dialogue *On Friendship* on his behalf, and he is revered among the princes of Campania in volume XX of the poem *Jerusalem Conquered*:

Manso is scintillating among gracious and generous knights...

In Naples the Marquis attended the visiting author with supreme consideration and a host of favors. He therefore sent this poem to the Marquis, so as not to seem ungrateful, before departing the city.

It is you, Manso, the Muses are singing this song to laud, you, that the choir of Phoebus find so praiseworthy, for Phoebus has deemed almost none so deserving of honor since the deaths of Gallus and of Maecenas the Etruscan. Like them you will sit among the laurel and ivy wreaths of victory, if my own Muse bestows sufficient inspiration.

The happy friendship that once linked you with the glorious Tasso has written your two names on the pages of eternity. A short while later the knowing Muse entrusted you with sweet-voiced Marino, who was proud to be called your protégé even as he wrote his long love poem about the Assyrian Venus and Adonis: he stunned the girls of Italy with his graceful verses. So when he died it was proper that he bequeath his body to you alone, and utter his final wishes only to you. Neither did your loving admiration disappoint the spirit of your friend, for I have witnessed that poet’s beaming face in carved bronze. Nor were you satisfied you had done enough for either of these poets: in extending your devoted generosity beyond the grave, you

are avid to pluck them intact from Hell itself, if it lie within your power, and cheat the grasping laws of Fate. Which is why you are penning a journal of their lives and times, the vicissitudes they endured, their intellectual gifts. In this you vie with Aeolian Homer's eminent biographer who was born under lofty Mycale.

In the names of Clio and of great Phoebus, therefore, as a young traveler sent from the skies of Hyperborea, I wish you a long healthy life. Your goodwill would not mock a Muse from so remote a place, malnourished beneath the frigid Bear yet rashly essaying a flight through the cities of Italy. I believe that even I have heard the swans singing at night in the dark shadows along our native river, the silver Thames, where she spills her green tresses from pure glowing urns and swirls them widely into the ocean swells. Moreover, our own Tityrus (Chaucer), once visited your homeland.

But our race is neither uncultured nor useless to Phoebus, we who endure the endless winter nights of Bootes, whose seven-fold wagon furrows that end of the world. Too, we worship Phoebus, sending him such gifts as ears of golden grain, baskets of yellow apples, the fragrant crocus (unless old customs are fatuous), along with chosen Druid choirs. An ancient race well-rehearsed in the holy rituals, the Druids were wont to sing poems celebrating heroes and their exemplary deeds. Whenever Greek girls circle round the alters on verdant Delos with festive chants they commemorate Loxo the daughter of Corineus, Upis the prophetess and Hecarge the golden-haired – girls who used Caledonian woad to dye their bare breasts.

How lucky for you, old man, that wherever on earth the name and repute of Torquato are revered, wherever the glory of immortal Marino blossoms and flourishes, so will your name and praises be bruited forever by popular acclaim, and you will ascend into posterity at their sides. It will be said that Apollo graces your health willingly and that the Muses were like servants at your gates. Yet that same Apollo as a fugitive from heaven arrived unwillingly at the manor of Admetus, the king who had hosted the great Herakles. Whenever he wished to avoid the clamoring tillers, Apollo would retreat to Chiron's renowned cavern located beside the Peneus river amid the shade of leafy trees and the wet woodland pastures. Underneath a dark oak tree there, he would often succumb to the blandishments of his friend, sing in accompaniment to his lute-playing and assuage the hardships of exile.

And that was when neither the river banks nor the boulders sunk deep in their quarries of forests, the cliffs of Trachinia swayed to the music, while the ash trees were entranced enough to hasten down their slopes, and the spotted lynxes were becalmed hearing the unique song.

Old man so beloved of the gods, Jupiter must have deemed your advent opportune; Phoebus and the grandson of Atlas must have viewed you in kindly light, for without divine favor no man has the means of access to a great poet. For that reason your old age flourishes

like budding spring, with a skein of life long as Aeson’s, which enables your handsome face to remain unchanged, your mind to keep active and your sense of humor to stay maturely sharp.

O that I might be so fortunate to have such a companion, who fully recognizes how to esteem the acolytes of Phoebus – should I ever conjure up in my poetry the kings of my homeland, and Arthur who wages warfare even beneath the earth, or speak of the courageous heroes of the round table, invincible in their fellowship, and (grant me the inspiration) crush the Saxon phalanxes under an onslaught of Britons. Then when I finally had spent my life actively writing poetry and come to pay my ultimate debt to the grave after reaching old age, I would be satisfied to say “Take care of me” as he stood beside my bed with tearful eyes. And he would arrange for my limbs, once livid death had relaxed them, gently to be placed in a small urn. He might have my face chiseled in marble, perhaps, with my hair bound with Paphian myrtle wreath or Parnassian laurel, and I should rest in peace content. Then, too, if events have an iota of certainty and if the righteous are really rewarded, I myself, from far off in the celestial abode of the sky-dwelling gods, where effort and a pure mind and glowing virtue lead, there shall I overlook this earth and its mundanities from a remote corner of heaven and, so much as Fate allows, gladly congratulate myself on ethereal Olympus, my soul serene and a red glow suffusing my features. (Translation by David L. Blanken)

マンソウ

ジョン・バプティスタ・マンソウはヴィラの公爵でイタリアの主だった人びとのなかでも、ひときわすぐれた知性を持ち、文武両道に秀でた誉れ<sup>ほま</sup>高き人物として知られております。トルクアート・タッソーがマンソウに捧げた『友情について』と題する対話が現存するのでありますが、それは二人が無二の親友<sup>あかし</sup>だった証であります。タッソーは『エルサレムの解放』第二十巻において、イタリアの君主たちのなかでもとりわけすぐれた人物としてマンソウを賞賛しているのであります。

ころひる  
心寛やかにして、風雅やかな騎馬武者のなかでも  
マンソウはひときわ輝きを放つ

侯爵閣下は、詩人〔ミルトン〕がナポリ滞在中にこの上なき慈愛をこめて歓待してくださったばかりでなく、多くの細やかで、節度ある心遣いをお示しく下さいました。したがって、ナポリを出立するにあたって詩人は、忘恩<sup>やから</sup>の徒と思われぬよう、この詩を閣下に捧げたのであります。

マンソウよ、この詩歌もまた、あなたのために女神たちが唱<sup>うた</sup>詠っている賛歌なのでありますさよう、あなたを賞賛<sup>たた</sup>える賛歌なのであります——詩神ポイボス(輝ける者)の合唱隊にはあなたを知るものは多いのであります。と申すのも、ガルスとエトルリアのマエケナスが世を去ってからというもの、あなたほどに太陽神<sup>ポイボス</sup>から栄誉を授けられた人物は他にはいないのでありますから、わが女神の息がじゅうぶんに続くなら、かならず

や、あなたもまた勝利の徴たる月桂樹と蔦の冠をいただいた人々のあいだに席を占めることになりましょうぞ。

かつてあなたは幸福な友情の絆で偉大なタッソーと結びあわせられ、お二人の名は不滅の記録簿に記されているのであります。それからほどなく、思慮ぶかき女神はあなたの手で甘美なる声のマリーノを委ねたのであります。そしてマリーノがアッシリアの神がみの愛についての長大な詩歌を書き、イタリア中の乙女たちを詩歌のやさしき魔力で捕虜にしたとき、マリーノはあなたの養い子と呼ばれるのを喜んだのであります。それゆえマリーノがいまわの際に己が身体をあなたに、最期の望みをあなただけに託したのは、当然のことのであります。友愛の情に溢れたあなたが、つつがなく慰霊の務めを果たしたことは、ブロンズ像に刻まれた、かの詩人の微笑が証するのであります。だが、それだけではあなたは満足されなかった。その献身的友愛は墓地でとどまることはなかったのであります。あなたはあらゆる手立てをつくり、二人の親友を黄泉の国から無傷のまま取り返し、容赦なき運命の定めを出し抜こうとするのであります。そこで二人の出自、その生涯の浮き沈み、人となり、ミネルヴァの賜物〔たる知カ〕について記録するのであります。かくしてあなたは、イオールのホメロスの生涯を記述したかの雄弁の人〔ヘロドトス〕、崇高なるミュカレの息子の好敵手となるのであります。それゆえ、父なるマンソウよ、わたくしは北国の空より使わされた異邦の若輩者ではありますが、〔歴史の女神〕クレイオーと偉大なるポイボスの名においてあなたの健康と長寿とを祈りまつるものであります。善良なるあなたは、最果ての国からやって来た女神を侮ることはなさるまい。彼女は凍てついた熊〔座〕のもとで細々と養育された身でありながら、ごく最近、イタリアの都市から都市へと大胆な飛翔を試みてきたのであります。わたくしもまた、故国の川で、夜半の闇の影で、白鳥が歌うのを確かに聞いたように思うのであります。そこでは白銀のテムズが房なす翡翠の髪を、輝く壺から解き流し、大海のさか巻く渦へと押し広げるのであります。ほうら、われらがティテュロス〔チャーサー〕もあなたのお国を訪ねているのですぞ。

だが、七つ星の馬車が耕す、かの土地で、いたもの長き夜を、霜枯れの牛飼〔座〕に耐えねばならぬとはいえ、われわれはけして無教養でもないし、ポイボスの務めをはたせぬわけでもありません。あなたがたと同様、われわれもポイボスを礼拝いたします。黄金色の麦の穂や、幾籠もの炎の色の林檎、そして（古の習わしが単なる絵空事でないなら）芳しきクロッカス、また、選りすぐりのドルイドの合唱歌をポイボスの祭壇に捧げましたのであります。由緒あるドルイドの人びとは、神がみの儀式に精通し、英雄たちとその範例たる功績を賞賛えて唱詠うのを常としておりました。それゆえ、ギリシアの乙女たちが祝日の習わしとして、草深きテロスの神殿で、祝歌を唱詠いながら、祭壇の回りをめぐり踊るときはいつも、幸いなる詩歌はコリネウスの娘ロクソや予言をするウピス、そして金髪のヘカエルゲーはだけた胸をカレドニア産の大青で染めた乙女たち——を寿ぐのであります。

幸運なる翁よ！

トルクアートの栄光と力強きその名が賞賛えられるところ、また、不滅のマリーニの栄誉がとどろき渡るところならいずこなりと、かならずや、あなたの名と誉れとが、ともに人びとの口の端にのぼるであらうぞ。そ

して、二人にいささかの遅れをとることもなく、あなたもまた迅速に不滅への道を飛翔するのであります。聞くところでは、アポロンみすからがあなたの家を住まいと定め、その扉には女神たちが、しもべのごとくにおりきたったという。しかしながら、そのアポロンも天から追放されたとき、いやいやアドメトスの農場を訪れたのであります。アドメトスといえば、かつて、かのアルケイデス〔ヘラクレス〕をも客人として迎えたほどの国王でありますのに。農夫らの喧騒を避けたいと望んだアポロンは、ペネウス河畔の湿潤なる草地のはざま、緑なす木影の、優しきケイロンの住まう名高き洞窟を隠れ家としたのであります。そして、盟友の柔和なる願いを聞きいれ、ひいらぎの木陰で木琴の音に合わせて詩歌唱詠い、おのが憂き身のなぐさめとしたのであります。すると、岸辺も巖もうち震え、トラキースの断崖〔オイテー山〕も調べに合わせて頭を揺らし、背に負う巨大な森の木ぎさえ、もはや、重荷とは感じなかつたのであります。妙なる調べに聞きほれて、動き出した木ぎは尾根を走りおり、斑のあるヤマネコたちは牙爪をそっと隠すのであります。神がみの寵児たる翁よ！この世に生をうけたその時から、あなたは大神ユピテルに気に入られ、ポエボスとアトラスの孫の光を一身に浴びて育つたにちがいない。と申すのも、誕生の時から天の神がみの慈しみを受ける者だけが、偉大なる詩人と交友を結ぶ機会に恵まれるのであります。それゆえ、あなたの老境は、なお常春の花と緑に彩られ、頑健で活かに満ち、アイソンのつむを集積しているのであります。容貌は衰えず、精気に溢れ、精神には力が漲っているのであります。

わが人生にあなたのごとき盟友が授かるようにと祈りまつる！ポエボスの使徒に、栄誉を与えることの重大さを熟知している盟友が授かりますように！かりにわたしが、わが国の王たちと黄泉の国で戦うアーサー王とを詩歌のなかに呼びもどし、円卓に集う雅量な英雄たち——その堅き盟約のゆえに無敵の強さを誇った騎士たち——について語り、（ああ、精神よ、わがもとにあれかし！）ブリトンのマルスの指揮のもとでサクソンの密集軍団を粉碎することになるとしたら！そして、わたしが詩歌の道に邁進して年齢を重ね、ついに最期を迎えるとき、ついに土塊にもどるとき、涙を浮かべてかたわらに立つ盟友に「後はよろしく」といえたなら、もはや思い残すことはないであります。青白い死がわたくしから力をぬき去ったとき、わたくしの身体がそっと小壺におさめられるよう、盟友はとりはからってくれるのであります。盟友はわたくしの顔を大理石に彫り刻ませ、神をパボス産のぎんばいかとバルナッサス山の月桂樹の冠でかざってくれるかもしれません。すると、わたくしは——信仰があり、正しきものに褒美があたえられるものなら——勤労とまじりけなき精神と熱意に満ちた徳の導くところ、はるかかなたの、天上に住まう神がみの、天空のふるさとの、運命にふりあてられた、どこかかなたの一角から、地上とそこで行われるできごとを見おろすことであります。精神は穏やかに澄みきり、ばら色に光り輝く顔には微笑を浮かべて、わたくしは天上のオリムポスで自分に祝詞を述べるであります。（野呂有子訳）

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