

p. 119. new. v. n. for newly risen. A. bid - make? - To my feeling there is a majesty in bidding the Sun, or the elements, to do this or that; but to bid a town, or to bid men, do it, is below the Dearly. make Argos own thy rage, but - or still better, Let Argos own thy might. - Besides, bid & own having both reference to words conveys a ^{renew} feeling of - Say to Argos, that it must say for itself. Add to this, that there are two "bids" in the next page.

p. 119. In visitation of thy wrath / this seems to me to make "visitation" the governing or commanding case of the words "of thy wrath" instead of the prospective case, which the sense demands. It should be In the visitation of thy wrath - While in the visitation of thy wrath thou on the feast of death / murder. This is moreover one of the two or three instances in the Tragedy, in which I have felt the scriptural phrase not quite in keeping with the truly Attic style that pervades the Tragedy. - To say the truth, I doubt the beauty of the phrase with or without the "the" - the strict phrase - in the day of the visitation of thy wrath. But this is to balance a mere fancy. One may look at a word or phrase, till we wrench it from all its associations, & do so unrealize it that it perfectly haunts and distresses the mind.

20. Bid Argos - now here the phrase is dignified - because the yearly rites bid. Bid is one of those phrases which become dignified when they cease to mean the exact literal meaning. - Now bids thee to the Palace - is that sort of arbitrary English, which I cannot procure; nor can I tolerate the invasion of the words of consequence - to be in violence of some Egyptian

p. 119. murder of murder have an unpleasant effect on my ear - a sort of reiteration - they are opponents

Command thy presence. What! once more to hear Egyptian in the violence of pride &c -

p. 121. I join with ^{Chalces} ~~you~~ in thinking that Electra ought not to be joined to one can born. - I have no dictionary to refer to, & put this - to make that I am not asking whether it be so or no.

p. 122. Prepare is seldom showed, I seem to fancy, by a sort of action. - Prepare to hear see, to suffer - & to grace the triumph, is a phrase that hitherto has been applied in two senses suffering. Ex. gr. might not Augustus have said to Cleopatra - Prepare to grace my triumph. course in thine - sign. No Wader, nor voices from the thine, & No evil flight of Birds, in ominous Augury. To mark &c - I almost feel ashamed of my boldness - but my ear seemed to require the paper of a 12 syllable line, only equivalent to the 10 syllable line of consequence the number of short syllables - & not an Alexandrine, which I know a altogether undramatic

the language of vengeance seems no more than a repetition of the words "mark indignity down" - Pure Harbinger of vengeance! - would perhaps give it the paper of consequence & preparation of idea. The last line of a half of this page seemed wordy to me. These are mockeries of a medullous childhood - Hear me - &c - I beseech you, my dear Sir, I regret me of all feelings of self-conceit. I do not suggest there is alterations, but merely as the means of conveying to you more fully my feelings. The defect in the lines as they stand.

123 This supernatural - it would be better more poetical if give a more logical connection of it were A supernatural &c. - shakes - ?

124. In a Tragedy any word must be unimpaired that does not convey an unmistakable - understandable sense to the ear, & in translation - hence I object to the word congratulated (it ~~is~~ not being followed by any dative case of the object) instead of displease, then never heard a child - I suspect, would so instantly recall the "He speaks to me who never had a child" in Shakespeare's King John as to destroy the pathos - besides, I cannot help feeling that the next half line of Clyt. is far more affecting - & that therefore the former should be in the same paper in exactly - & introductory to it -
Heard I congratulated words, thy son is dead.

Clyt. My son is dead! My Son!
Egyptus pounces with his lips.

The interruption here is introduced with a Master's judgment - waits till thy presence, a kind of arbitrary language which I must give a sharp -

141. The mildew (mehitaban) cannot be seen & nor is the canker worn. The plant is mildewed - the mildew has killed it. - I think it would have been better to have put (greens) instead of Oh! - It has a ludicrous effect in our language it is not so much a word as the $\sigma\epsilon\upsilon$ $\sigma\epsilon\upsilon$ of the Greeks; & yet it is so much of a word that any body merely reading it, as a word, makes it very ridiculous. Besides Oh! is an interjection of many meanings in our language - sudden apprehension - detection &c. - It is worse if all we poets would combine to spell the word - Gole, instead of Goal & tho' indeed Gail in the mean sense is now the common spelling & of course the objection to Goal is proportionally diminished; and you

144. in account of two "notes" preceding it were better in an obscure verse &c. 154. A kindred Tear & a kindred Smile - for a Tear from kindred. This would be harsh even if the word kindred had not another meaning, in this combination. "I weep for the miseries of mankind; and my Maria shed: a kindred Tear - i.e. - Tear from the same cause, and expressing similar feelings. - The thought is affecting & beautiful, & it will cost no small trouble to express it so concisely - but at present it is certainly not English. As you - Thine. 155. - you sent - addressed to Clytemnestra alone. I better omit the words, you sent, than introduce so great an incongruity in the style - the flatness of the two words is exceedingly increased by the elliptical comma, instead of which

158. The present - Now - &c. The sentiment of the expression in these few lines are so truly fine, that I am angry with myself, for feeling a sort of mere anachronism in it. Anonement is altogether in the throat of Paganism; but Repentance is altogether Christian. When I write Tragedy or Poem, may I often command such a fault as these few lines; I never will use it except in its original sense - The visible laboratory motion in red hot Iron. 167. a small defect of metre in a dramatic line, broken into four speeches, is so near a trifle as in truth to be no defect at all - but your English is never hid. - Therefore I would have alone for done. The word, done, if indeed it be a word at all, and not a mere Birmingham of poetic convenience, signifies - lonely / the habit of being alone. The lone Owl of Done. Here wait his coming - for await. -

172. the phrase "stain the altar" conveys to my mind, an idea that must needs be foreign to the mind of Orestes - if Orestes speak as a Pagan. 173. For "Dreads" should be "Fears" - "Fears" in the preceding line "Dreads" might be substituted. "Fears" - i.e. is apprehensive of - but "Dreads" signifies "contemplates with fear a thing already present, or as present." The disease is dangerous; the Physician fears even the death. This is not quite genuine English; but it is common in the sick man has a bad conscience: no wonder, he dreads the death. 174. the line I cannot read as an Iambic. Some words seem omitted.

175. Wait for the God independently of its being English, is to me more poetic, & goes than wait but a word. It is a noble speech of Orestes; fine in words, & yet true to the character of faithful to the immediate papers. The only flaw, that I see in it, is the words, calls down signal vengeance - which strikes me as harsh, & mixed with that mixture of individuality of general, force of poetry, with which Grayley's verses are so often shrouded by. - in the heart for gold of clay, with which Grayley's verses are so often shrouded by. - in the heart for Painter's line - an image, that would be not appropriate of Orestes speaking in hyperbolic; but the line checked my feelings, before I discovered the cause. 188. you do not appear to have informed the audience that Orestes shews on his arm. -

192. Be done! - should it be? - Be it done! - "Be done" is, I believe, a provincialism for "have done". Done - is - vulgarism for Cease. -
The almost always write not correctly when they write and paperately. It is a common opinion, but I will ever apart, that is a complete vulgar error that cold writers are the correct writers. Papias is the common parent both of Rowing (- how whether it be that the latter part of the Tragedy (nothing showy in larger billows of Papias) is indeed faultless in language, or the tho' I have read it over three times, I am still incapable of reading it with sufficient calmness to detect any minute faults - I know not. The effect is - I cannot find the dirt of an I amish in it. -

