

o te uana, na kei taku ringa emau ana te upoko " *o te kawai he taki aue.*" At the words underlined, all the party shout in chorus, brandishing of weapons, and jumping as high as possible; common jumping goes on all the time. The last word "aue" is prolonged in a wondrous way—half in the throat and half in the stomach, with the rest made up of the spitting of cats. The simultaneous leaping also at the last word, puts the jumping quadrille quite to shame. The song is about swelling veins, strength, and an enemy's head in the hand. *Wawai! wawai!* war, war, was the burden of the song. Nene spoke only with a little switch of his hand, and another for peace spoke with an umbrella in his hand. These are better than spears etc. Out of 15 speakers only 3 for peace. This proves the need of increased missionary exertion. We left them dancing.

Friday, March 31st. I forgot to mention yesterday that I had an opportunity of hearing news from the Bishop. He was at time of writing in the scene of war at Maunganui. Had succeeded in restoring peace between the contending tribes concerning each other's pigs and potatoes, but not concerning land. He stated his intention of renewing his attack on the morrow to endeavour to succeed in this also.

MARGINALIA BY E.B.B.
MILTON'S PROSE WORKS

IT is known that Elizabeth Barrett Browning was influenced at an early age by the poetry of Milton, as is indicated in the rather remarkable introduction to *The Battle of Marathon* written at the age of 13. She actually takes a line from *Lycidas* when as a young girl she wrote the tender *Verses to My Brother*. The effect of Milton's prose upon so impressionable a nature is less easy to trace, and since here the present intention is to record that first impression rather than to follow its result, only that will be attempted. In the library are two volumes entitled *The Prose Works of John Milton; containing his principal political and ecclesiastical pieces, . . . London: John Miller . . . 1809*. The original brown paper