NOTES.

BALLADS.

The ballad, a type of literature common to all countries, was early composed in Britain, but though ballads must have circulated orally, they were not recorded until the fifteenth century. The majority of our English and Scottish ballads were written down in the seventeenth, eighteenth and early nineteenth centuries, from the lips of humble, unlettered people. As ballads were the product, not of the professional mediaeval minstrel, but of humbler singers who were giving expression to feelings and ideas common to the simplest and most unlearned folk, they present certain popular characteristics. The true ballad is a short narrative poem, adapted for singing or chanting, with well-marked rhythm, frequent repetition, and a regular refrain. It tells of war, or love, or tragic conflicts in families, of ghosts, of fairies, of enchantments. The story is told distinctly and simply, with suppression of detail, in a spontaneous and impersonal fashion, yet with an unconscious art of its own.

SIR PATRICK SPENS.

This ballad, as here given, was printed by Thomas Percy in his "Reliques of Ancient English Poetry" (1765). He obtained it from two manuscript copies taken from recitation in Scotland. Other versions were afterwards recorded there in which a somewhat fuller account was given of the storm and wreck. Sir Patrick Spens is unknown to history, and his expedition cannot be identified. The ballad may or may not have a basis of fact. We know neither what gave it rise nor when it was composed.

1. Dumferling. Dunferline, a town in Fife, on the Firth of Forth. It was early a favourite residence of the Scottish kings.
2. a braid letter. A full, long letter.
9. I saw the new moone, wi the auld moone in hir arme. This saying is still quite common in Scotland; it is a popular belief that to see the crescent moon with the remainder of the disk faintly illuminated by reflected light from the earth is a sign of storm.
28. laith to weet their cork-heeled schoone. Loath to wet their cork-heeled...
This ballad, in several versions, was taken down from recitation in Scotland early in the nineteenth century. It is a popular handling of a tale previously told by the minstrels in the mediaeval romances. The fourteenth century romance of “Horn Childe and Maiden Rimild” from which the ballad is thought to be derived, gives the story much more fully. 2. Lill lol, etc. These refrains or burdens are an invariable accompaniment of the oldest ballads. They are sometimes, as here, incompletely recorded. Another version preserves the refrain in this form:

“With a hey liloo and a how lo lan
And the birk and the brume blooms bonnie.”

10. Lawrocks. Larks. Horn gave her a silver wand with birds realistically carved upon it. There is no point to this gift, which does not occur in the romance and is probably the balladist’s naïve addition to the story. 27. Rung. Staff.

THE BRAES O’ YARROW.

EDOM O' GORDON.

This ballad is based on historical fact and was composed not long after the event it relates. In the year 1571, one Adam Gordon, brother of the Earl of Huntly, and a zealous partizan of the queen, dispatched his men to summon the Castle of Towie in Aberdeenshire. In the absence of the laird, Alexander Forbes, his wife, Margaret Campbell, defended the castle. Thereupon Gordon or, according to some authorities, his deputy, Captain Thomas Ker, set fire to the house and burned to death the lady, her children, and servants, about twenty-seven persons in all. This barbarous deed was greeted even in that cruel time with horror and execration, but the ballad is wrong in stating that it was avenged. Versions of this ballad exist both in Scottish and in English; one of the latter was recorded before 1600. The form here given is a composite of a Scottish and an English version made by Bishop Percy, with a few touches of his own, for his "Reliques of Ancient English Poetry" (1765) and slightly changed by William Allingham for his "Ballad Book" (1864).

1. Martinmas. St. Martin’s Day, November 11. 4. maun. Must. hau’d. A stronghold. 5. whina. What kind of a. 7. house of the Rodes. A castle which formerly stood a mile south of Duns in Berwickshire; the castle burned by Gordon was really Towie in Aberdeenshire. 10. dale and doun. Low-land and up-land. 12. tow. Dwelling (literally "an enclosed place"); in the Scottish dialect it refers either to one house or to a group of houses. 21. buskit hersell. Got ready, dressed herself. 35. lig. Lie. 44. But an. And also. 48. dree. Suffer. 51. but an. Here means "but if unless". Contrast the use of the phrase in l. 44. 58. Wud. Mad. dale, Grief. 59. faws. False. 61. was worth ye. Woe be to you. 63. grund-wa’ stane. Foundation stone. 64. reek. Smoke. 77. goud. Gold. 82. jimp. Slender. 83. row. Roll. 84. tow me. Let me down. 94. O gin her face was wan! O but her face was wan! (gin literally means "if"). 101. Busk and boun. Prepare and make ready (to go). The two words have the same meaning, but one intensifies the other. 105. freits. Omens. 112. we been but dead. We are nothing better than dead. 119. tow. Flame. 122. put on. Make haste (see "New English Dictionary", put, 462). 123. drie. Endure. 126. out- mre. Out over. bent. Coarse grass. 127. win up. Come up. 132. wroken. Revenged.
THE TWA SISTERS O' BINNORIE.

One of the most widespread of the English and Scottish ballads. Twenty-four versions or fragments of versions have been recorded, one as early as the seventeenth century. The form here given is a composite made by William Allingham for his "Ballad Book." The numerous handlings of this story in verse and prose which have been found among the popular ballads and tales of England, Scotland, Denmark, Sweden, Norway and Iceland; its union of unconscious tragic power and naïve acceptance of the supernatural, and the combined directness and lingering repetition with which it is here told,—all indicate that "The Twa Sisters o' Binnorie" is a product of mediæval times and derives its incidents not, like "Hind Horn", from an elaborate metrical romance and not, like "Edom o' Gordon", from historical fact, but from the story-making instinct of the common people.

37. swam. Fleoted. 43. swimmin'. Floating. 45. draw your dam. Either "draw off the water from your mill-race" or "drag the mill-race for the body". Dam in South Scotland means "a mill-race". 55. gouden. Golden. bra'. Braw, i.e. splendid. 85. nest. Next.

WALY, WALY.

This poem was first printed by Allan Ramsay in his "Tea-Table Miscellany", a collection of Scottish songs and ballads (1724). Strictly speaking, it is not a ballad, but a folk-song or popular lyric. A ballad tells a story; this poem, the lament of a girl forsaken by her lover, merely hints at the course of her love-affair. But it resembles the ballads in spirit and style. Several stanzas of "Waly, waly" occur also in the seventeenth century narrative ballad of "Jamie Douglas", which relates the putting away of Lady Douglas by her husband in 1681. 1. Waly, waly. Alas, alas; waly is a Scottish interjection of lamentation, derived from Anglo-Saxon wa la wa ("woe, alas, woe"); the corresponding English word is "wellaway". 2. brac. Steep bank. 3. burn-side. Brook-side. 5. aik. Oak. 7. syne. Then. 8. lichlie. Make light of, despise, hence, "to forsake in love". 9. but love be bonnie. If love be not bonnie—an exclamation, equivalent to "how delightful love is!" 13. busk. Make ready, hence, adorn. 17. Arthur's Seat. A steep and rocky hill, overlooking Edinburgh from the south-east. 19. St. Anton's Well. A well on the slope of Arthur's Seat. 21. Martinmas. November 11. 32. cramase. Crimson. 35. goud. Gold.
THE THREE RAVENS.

This ballad was first printed in Ravenscroft's "Melismata", a song-book of 1611, and variant versions were recorded as late as the nineteenth century. It is the only English ballad in this collection. 1. The ballad has a refrain, "Downe a downe, hay downe, hay downe", etc., alternating with the lines. 11. a fallow doe. The knight's lady is meant. 16. lake. Pit. 17. prime. The first hour of the day. 20. leman. Sweetheart.

THE TWA CORBIES.

This ballad was taken down from recitation in the later eighteenth century, and first printed by Scott in his "Border Minstrelsy" (1802). It is a grim and cynical Scottish adaptation of the beautiful English ballad, "The Three Ravens". 2. corbies. Ravens; mane. Moan. 3. the t'other. The t is explained by the derivation of the phrase from the Anglo-Saxon thanet other, which means simply "the other". 5. fail dyke. Turf wall. 13. hause bane. Neck-bone, collar-bone. 15. gowden. Golden. 16. theek. Thatch. 18. ken. Know.

POPE.

The literary career of Alexander Pope (1688-1744) falls into three periods: in the first he won his fame by a series of brilliant poems on various subjects—among them, "Pastoral", "An Essay on Criticism", "The Messiah", "The Rape of the Lock", and "Windsor Forest"; in the second period, ten years in length, he translated Homer; in the third period, he satirized English life after the model of Horace, and, in his "Essay on Man", attempted to unfold a system of philosophy. His work is distinguished by the smoothness, balance, and compactness of his heroic couplets, by his neatness and cleverness of phrasing, and by the predominance of intellect over emotion, and of clear statement over suggestion. In these respects he is the leading representative of eighteenth century classicism.

THE RAPE OF THE LOCK.

In the year 1711, the theft by young Lord Petre of a lock of Miss Arabella Fermor's hair brought about a serious quarrel. A common friend, John Caryl, suggested to Pope that he might laugh them out of their anger by narrating the incident in a mock-heroic poem. Accordingly, Pope wrote "The Rape of the Lock"
and sent it to Caryl in August 1711. It was published in Lintot's "Miscellany", May 1712. In this early form of the poem there are only 192 lines, divided into two cantos—one relating the theft of the lock, and the other the struggle for its recovery. There is nothing of the sylphs, gnomes, and other supernatural beings; there is no game of cards and no admonitory speech by Clarissa. These additions, which swelled the poem to 794 lines, divided into five cantos, were made, with one exception, in the second version, which was published, under Pope's name, March 2, 1714. In 1717 the poem was reprinted in the first collective edition of Pope's poetry, with the insertion of the speech of Clarissa (Canto V, ll. 7-36).

CANTO I. 3. Caryl. The friend who suggested the writing of the poem. 17. the slipper knocked the ground. To summon the maid, who had not heard the bell. 18. pressed watch. The watch was a "repeater", that is, one that strikes the time on the pressing of a spring. 19. The lines from this point to the end of the canto first appeared in the edition of 1714. Pope says in his dedication to Miss Fermor: "The machinery, Madam, is a term invented by the Critics to signify that part which the Deities, Angels, or Daemons are made to act in a Poem. . . . These machines I determined to raise on a very new and odd foundation, the Rosicrucian doctrine of Spirits. . . . According to these Gentlemen the four elements are inhabited by Spirits, which they call Sylphs, Gnomes, Nymphs, and Salamanders. The Gnomes or Daemons of Earth delight in mischief; but the Sylphs, whose habitation is in the Air, are the best-condition'd creatures imaginable. For they say, any mortals may enjoy the most intimate familiarities with these gentle Spirits, upon a condition very easy to all true Adepts, an inviolate preservation of chastity." 23. birth-night beau. A fine gentleman dressed out for a ball given to celebrate the birthday of a member of the Royal family. 32. silver token. Coin left by the fairies in the shoes of tidy housemaids. circled green. Field of grass covered with "fairy-rings", circles of dark, coarse grass, supposed to mark the place where the fairies have been dancing. 33-34. In Chaucer's "Second Nun's Tale", St. Cecilia is visited by an angel who gives her a crown of roses and lilies. 44. box at the theatre. ring. Circular driveway in Hyde Park. 46. chair. Sedan chair. 56. ombre. A game of cards. 60. salamander. A spirit of fire. 62. nymphs. Spirits of water. 63. gnome. A spirit of earth. 73. spark. Lover, gallant, beau. 79. nymphs. Maidens; the use of the word here should be distinguished from that in l. 62. 105. thy protection claim. Claim the
right to protect thee. 112. pious. Dutiful. 115. Shock. Belinda's pet dog; so named because he was shock-haired. 131. curious. Careful. 138. puffs. Powder-puffs. patches. Small pieces of black silk, or court-plaster attached to the face to enhance its beauty. 146. set the head. Arrange the head-dress.

CANTO II.—25. springes. Snares. 38. vast French romances. Such novels as Madame de Scudéry's interminable and affected compositions, e.g., "Le Grand Cyrus" (1649-53). 47. From this point to the end of the canto we have one of Pope's additions to the original version of the poem. 74. demons. Not evil spirits but simply attendant spirits. 113. drops. Ear-rings. 115. Crispissa. Name formed from Latin "crispus", curly. 131. styptics. Solutions to check bleeding. 132. rivelled. Wrinkled, shrivelled. 133. Ixion. The personage in Greek mythology who was punished by Zeus by being attached to an ever-revolving wheel. 134. mill. For grinding chocolate. 139. thrid. Thread.

CANTO III.—3. a structure. Hampton Court, a palace on the Thames about 15 miles above London; built by Cardinal Walsingham. presented on his fall to Henry VIII, rebuilt by William III, and occasionally visited by Queen Anne. No longer a Royal residence. 8. tea. Makes a good rhyme; see note on Canto I, 1. 62. 25. ombre. This game, as the name implies, is of Spanish origin, and was as fashionable in Pope's time as bridge-whist to-day. The word "ombre" (Spanish "hombre", man) refers to the person who declares the trump and undertakes to win more tricks than any of the other players (Cf. Euchre). In this case Belinda was the ombre. 30. Each player received nine cards. 33. Matadores. One of the three principal cards. These matadores (from Spanish "matar", to kill), were so named because they could capture any other cards. 41. succinct. Girded up. 47. The matadores were all in Belinda's hand and she played them one after another. 49. Spadillio. The ace of spades; the first matador, and the highest card. 51. Manillio. The second matador. When, as in this case, the trump was a black suit, Manillio was the two of trumps; if the trump were red, Manillio was the seven of trumps. 53. Basto. The ace of clubs, and third matador. 54. one plebeian card. One of Belinda's opponents had exhausted his trumps. 61. Pam. The name given to the knave of clubs in the game of Loo, in which it was the highest card. In ombre, however, the knave of clubs had only the ordinary value. 67-69. His warlike Amazon, etc. Having exhausted her trumps, Belinda now played the king of clubs. The baron still holds a trump, the queen of spades, with which he takes Belinda's king. 75-88. The baron, having a long suit of diamonds, now captures three tricks in succession with the king,
queen and knave. 76. shows but half his face. The king of diamonds on playing-cards always appears in profile. 79. clubs, diamonds, hearts. Being short-suited in diamonds the baron's opponents are forced to discard. 92. codille. The ombre (person who had declared the trump) was said to be in codille when he or she failed to win the majority of tricks (Cl. "euchred"). In that case the ombre not only lost his share in the pool, but had to replace the whole for the next game. 95-98. An ace, etc. The baron plays the ace of hearts; in ombre the aces of hearts and diamonds ranked lower than the court-cards in these suits. 100. long canals. Made by William III in imitation of the Dutch landscape gardening, and still a feature of Hampton Court. 106. The coffee beans were roasted and ground at table just before the coffee was made. 107. altars of Japan. Japanned tables or stands. 108. the fiery spirits blaze. The alcohol in the lamps is kindled. 112. Scylla's fate. Scylla was the daughter of Nisus, King of Megara. She betrayed her father into the hands of Minos, King of Crete, by plucking from the head of Nisus a purple hair on which depended the safety of himself and his kingdom. Minos, with whom Scylla was in love, put her to death for her treachery, and she was changed into a bird called Ciris. 165. Atalantis. "The New Atalantis", published in 1709; a thinly-disguised account of certain scandals in high life, written by Mrs. Manley.

CANTO IV.—8. manteau, Mantle. 11-92. This account of the Cave of Spleen was added in 1714. 16. Spleen. The goddess of hypochondria, or "the blues". From the simple meaning "an organ of the body", the word was extended to indicate the sudden, violent and capricious emotion which was thought to emanate from that organ. Hence "spleen" is used for anger, ill-temper, inconstancy and by a further extension for morbid depression. Spleen was in Pope's day the fashionable English malady. 18. vapour. A cloud of mist, or a fit of the blues, or both. 20. the dreaded east. Attacks of the spleen were most common in England when the wind blew from the east. Voltaire, who was in England in Pope's time, humorously said that when there was an east wind English people hanged themselves by dozens. 24. Megrim. A pain in one side of the head, headache in general, or by extension, the blues. The word comes through French "migraine", from Greek "hemicranion", (half of the skull). 46. angels in machinæ. Angels coming down to aid mankind; an imitation of the phrase "deus ex machina" applied by writers on the classical drama to the deity who by a mechanical contrivance descended on the stage to solve the complications of the action. 47-54. Unnumbered forms, etc. Instances of the
hallucination that often results from melancholia. 51. pipkin. Small pot. Homer's tripod. A self-propelled tripod on wheels, the invention of Hephaestus (Vulcan), described in the Iliad XVIII, 372-381. 54. spleenwort. A fern of the genus Asplenium, supposed to cure low spirits. 67. citron-waters. A cordial distilled from wine, lemon-peel, and citron. 68. Make ladies turn pale when losing at cards, as in Canto III, 11. 89-90. 80. Ulysses, etc. Book IX of the Odyssey relates that Aeolus gave Ulysses a bladder containing all the winds, except a gentle west wind which was to carry him home. His men opened the bag and the ship was driven far from its destination. 96. bodkin. A long pin or pin-shaped ornament used by women for fastening up the hair; so also in V, 1. 88. Cf. the other use of “bodkin” in Canto II, 1. 128, Canto V, 1. 55 where it means a blunt needle. 90. fillets. Head-bands, hair ribbons. 100. loads of lead. Leaden weights attached to curl-papers. 107. a degraded toast. Deposed from your present position as “the toast of the town”, the person whose health is most frequently drunk. 112. Exposed through crystal. Set in a ring and covered with crystal. 115. Hyde Park Circus. The ring or circular driveway in Hyde Park (Cf. Canto I, 1. 44). 116. in the sound of Bow. Within sound of the bells of Bow Church in the heart of London, the “City” as it is called, an unfashionable quarter where in Pope’s time only the merchants resided. 122. nice conduct. Careful management. clouded. With cloud-like markings. 130-136. A parody of Achilles’ solemn oath by his sceptre in the Iliad, I. 234-7:

"Now by this sacred sceptre hear me swear,
Which never more shall leaves and blossoms bear,
Which sever’d from the trunk (as I from thee)
On the bare mountains left its parent tree."  (Pope.)

139-140. These lines were added on the revision. 156. bohea (pronounced “bohay”). A name then applied to the finest, now to the poorest quality of black tea.

CANTO V.—5. the Trojan. Aeneas. 6. Anna. The sister of Dido, Queen of Carthage, who joined in urging Aeneas not to depart. (See Aeneid, Book IV, 7-36.) This speech was inserted, for the purpose of providing a moral, when the poem was included in the first collective edition of the poet’s works (1717). It is a parody on the speech of Sarpedon to Glaucus in the Iliad, XII, 310-328:
"Why boast we, Glaucus! our extended reign
Where Xanthus' streams enrich the Lycian plain,
Our numerous herds that range the fruitful field,
And hills where vines the purple harvest yield,
Our foaming bowls with purer nectar crown'd,
Our feasts enhanc'd with music's sprightly sound;
Why on those shores are we with joy survey'd,
Admir'd as heroes, and as gods obey'd;
Unless great acts superior merit prove,
And vindicate the bounteous powers above?
'Tis ours, the dignity they give to grace:
The first in valour, as the first in place:
That when with wondering eyes our martial bands
Behold our deeds transcending our commands,
'Such, they may cry, deserve the sovereign state,
Whom those that envy dare not imitate!
Could all our care elude the gloomy grave,
Which claims no less the fearful than the brave,
For lust of fame I should not vainly dare
In fighting fields, nor urge thy soul to war.
But since, alas! ignoble age must come,
Disease, and death's inexorable doom;
The life which others pay, let us bestow,
And give to fame what we to nature owe,
Brave, though we fall, and honour'd if we live
Or let us glory gain, or glory give." (Pope.)

17. front-box. The ladies occupied the front-boxes, the gentlemen
the side boxes. St. virago, in Latin sense of "a female warrior".
55-56. Added by Pope in 1714 to order to bring the sprites into
the combat; a parody of a passage in the Odyssey, XXII, 1. 240,
in which Pallas Athene, in the form of a swallow, observes the
slaughter of Ulysses' foes:
"'Perch'd like a swallow on a rafter's height,
And unperceiv'd enjoys the rising fight." (Pope.)

53. sconce. A wall-bracket for holding candles. 60-64. The
witling, Dapperwit, died in uttering a metaphor, viz., "A living
death I bear". The beau, Sir Everling, died while singing a song
from an opera named Camilla, "Those eyes are made so killing".
65. Maander. A winding river in Asia Minor. 71. A parody of
Iliad, XXII, 209-213,
"Jove lifts the golden balances, that show
The fate of mortal men and things below:
Here each contending hero's lot he tries,
And weighs with equal hand their destinies.
Low sinks the scale surcharg'd with Hector's fate;
Heavy with death it sinks, and Hell receives the weight."
This genealogy of the bodkin was doubtless suggested by the account of Agamemnon’s sceptre, Iliad, Il. 100-108:

"The golden sceptre, of celestial frame,
By Vulcan form’d, from Jove to Hermes came:
To Pelops he th’ immortal gift resign’d;
The immortal gift great Pelops left behind
In Atreus’ hand, which not with Atreus ends.
To rich Thyestes next the prize descends:
And now the mark of Agamemnon’s reign
Subjects all Argos, and controls the main."

(Pope.)

106. Roared for the handkerchief. See Othello, Act III, scene iv, ll. 51-98. 113. Lunar sphere. The moon. In this passage Pope is parodying Aristo’s Orlando Furioso, Canto XXXIV, ll. 70-87, where we find an account of the lost or wasted things of earth which are preserved in the moon. See also Milton, Paradise Lost, Book III, ll. 444-498. 122. Casuistry. The solving of doubtful cases of conscience. It usually takes the objectionable sense of quibbling. 125. Rome’s great founder. Romulus, who disappeared during a thunder-storm while he was reviewing the Romans on the Campus Martius, and who afterwards appeared to Proculus Julius with a message for his people, and in his sight ascended to heaven. (Livy, I, ch. 16.) 126. confessed. Revealed. 129. Berenice’s locks. The hair of Berenice, wife of Ptolemy Euergetes, king of Egypt. She dedicated her hair to Aphrodite to ensure her husband’s safe return from his Syrian expedition, B.C. 247. The hair was said by Conon of Samos to have been stellified, and he identified it with the constellation near the Lion and Great Bear, now called Coma Berenices, 131-2. These lines were added on the revision. 133. Mall. A shaded walk in St. James’s Park, formerly an alley for the playing of mail or pall-mall, a game not unlike croquet. 136. Rosamunda’s lake. A small pond in St. James’s Park. 137. Partridge. John Partridge, an astrologer and compiler of almanacs; he yearly prophesied the overthrow of the French (then at war with England) and of the Pope. Pope’s friend, Swift, had played a practical joke on Partridge in 1708 by publishing a prophecy, and then an account, of the almanac maker’s death. 138. Galileo’s eyes. The telescope, perfected by Galileo in 1609. 140. Louis. Louis XIV, who died Sept. 1, 1715.

GRAY.

Thomas Gray (1716-1771) was the leading English poet during the early years of the second half of the eighteenth century. He lived a secluded and studious life mainly in Cambridge; his poetic
work is small in quantity but maintains a high level of excellence, and exhibits clearly a gradual transition from Classical to Romantic tendencies. He is one of the most scholarly of our poets, and his style is full of reminiscences of his reading.

AN ODE ON THE SPRING.

An early copy of this poem in Gray’s handwriting is entitled “Noontide, An Ode”, and at the end there is a note written by Gray: “The beginning of June 1742, sent to Fav.: not knowing that he was then dead.” “Fav.” (i.e. Favonius) refers to his friend West, who died June 1st, 1742. (See “Sonnet on the Death of West” below, and note.) The poem was published anonymously in Dodsley’s “Poems by Several Hands” (1748).

4. purple. Not with definite reference to this special colour, but (as “purpureus” in Virgil, etc.) to suggest what is brilliant in colour. 5. Attic warbler. The nightingale was called Attic by the ancient poets, probably because of the story that Philomela, daughter of Pandion, a king of Athens, was changed into a nightingale. Cf. Milton, “Paradise Regained” iv, 245:

“Where the Attic bird
Trills her thick-warbled notes the summer long.”

12. browner. In imitation of Milton who speaks of “shadows brown” (Penseroso, 134), and tells how “shade embrown’d the noontide bowers” (Par. Lost, IV, 245). 27. liquid. Gray quotes in his note on this line, Virgil, “Georgics” iv, 59: “Nare per aestatem liquidam”. He imitates Latin poetic usage in employing “liquid” in the sense of limpid with the additional suggestion of fluidity. 47. painted. Another epithet derived from classic usage to suggest the colouring of birds; cf. Virgil, Aeneid iv, 525: “pictaeque volucres”, and Milton, “Paradise Lost” vii, 433:

“the smaller birds with song
Solaced the woods, and spread their painted wings.”

ODE ON THE DEATH OF A FAVOURITE CAT.

This ode was addressed to a cat belonging to the Poet’s friend, Horace Walpole, to whom Gray sent a copy, March 1st, 1747. It was published anonymously in 1748 in Dodsley’s “Miscellany”.

6. Tyrian hue. Purple (see next line). The ancient Tyre in Phoenicia was famous for its purple dye. 34. Dolphin. The allusion is to the story of the poet Arion, who was rescued from drowning by dolphins charmed with his Song. Nereid. A sea nymph.
ON A DISTANT PROSPECT OF ETON COLLEGE.

This poem was written in August 1742, appeared anonymously in 1748, and among the “Six Poems” of 1753. To the edition of 1768 Gray prefixed a motto from Menander of which the literal translation is, “I am a man,—a sufficient excuse for being miserable”. The prospect referred to in the poem is visible from the neighbourhood of Stoke Pogis church, four miles north of the Thames at Eton. It was at a farm-house in this neighbourhood that Gray’s widowed mother lived, and there he usually spent his summers. Eton is the most famous of the great English schools; Gray was a pupil there from 1727-1734.

ELEGY WRITTEN IN A COUNTRY CHURCHYARD.

This poem was begun at Stoke Pogis in 1742; it was resumed at Cambridge in 1749, and completed at Stoke, June 12th, 1750; first printed February 1751. It is one of the most widely known of English poems. 1. The curfew was originally rung at eight o’clock as a signal for extinguishing fires; after this practice had ceased the word was applied to an evening bell. Cf. Milton, II Penseroso, 74. 39. fretted. Adorned with carved or embossed work usually in lines intersecting at right angles. 43. provokes, in its original sense ‘to call forth’, ‘challenge’. 51. rage. Often used in the poetry of the 18th century in the sense which it has here, the sense of ‘poetic fire’. 72. After this line in an early MS., come the following stanzas with a line drawn through them:

“The thoughtless World to Majesty may bow.
Exalt the brave and idolize Success;
But more to Innocence their Safety own
Than Power and Genius e’er conspir’d to bless.”
And thou, who mindful of the unhonoured Dead  
Dost in these Notes their artless Tale relate,  
By Night and lonely Contemplation led  
To linger in the gloomy Walks of Fate.

Hark how the sacred Calm, that broods around,  
Bids ev'ry fierce tumultuous Passion cease,  
In still small Accents whisp'ring from the Ground  
A grateful Earnest of eternal Peace.

No more with Reason and thyself at Strife  
Give anxious Cares and endless Wishes room,  
But thro' the Cool sequester'd Vale of Life  
Pursue the silent Tenour of thy Doom.”

Thus the poem was originally intended to close; the “hoary-headed swain” and the epitaph were after-thoughts. 90. pious, in the sense of the Latin, “plus,” dutiful, tears which are the natural due of the situation. 100. Lawn means originally “a cleared place in a wood”, and as used by Milton and Gray probably means no more than “meadow”. 116. Gray originally inserted here the following stanza, which was afterwards omitted, because he thought that it formed too long a parenthesis:

“There scatter’d oft, the Earliest of the Year,  
By Hand unseen are Showers of violet found;  
The Redbreast loves to build and warble there,  
And little Footsteps lightly print the Ground.”


SONNET ON THE DEATH OF RICHARD WEST.

This poem is dated on a MS. copy in Gray’s own hand, Aug. 1742. Gray’s friendship with Richard West had begun at Eton where they were at school together, and continued to be very intimate until West’s early death. The news of his death seems to have been quite unexpected by Gray (see the introductory note to the “Ode on Spring” above). 3. amorous descant. “She [the Nightingale] all night long her amorous descant sung” (Milton, “Paradise Lost”, iv. 902).
Oliver Goldsmith (1728-1774) is one of the most winning of writers, whether in poetry or prose. He possessed a simple yet charming style, genial humour, and the power, within certain narrow limits, of delineating human life and character. He distinguished himself as a novelist (“The Vicar of Wakefield”), as a writer for the stage (“She Stoops to Conquer”), as an essayist (“Letters of a Citizen of the World”), and as a poet. His poetic production was small; his principal poems are the two included in this volume.

THE TRAVELLER.

“The Traveller” was, according to its author, begun in Switzerland (1755); it was published in 1765, and contains the results of the observation of a year (1755), when, a philosophic vagabond, Goldsmith wandered on foot over the Continent. In his dedication of the poem to his brother he says: “I have endeavoured to show that there may be equal happiness in states that are differently governed from our own; that every state has a particular principle of happiness; and that this principle in each may be carried to a mischievous excess.”

1. Scheldt. This river rises in France, and passes through Belgium and Holland on its way to the North Sea. Po. The principal river of Northern Italy.

2. Carinthia. A province of Austria, east of the Tyrol.

3. Campania’s plain. The poet seems to refer to the Campagna di Roma, the flat region about Rome. Campania is properly the ancient name of a district farther south, in which the modern Naples lies.

4. Idra’s cliffs. There is an Idra or Idria in Austria, famous for its quicksilver mines; but Goldsmith is thinking of Lake Idro in Northern Italy, the shores of which are rocky cliffs.

5. Arno’s shelvy side. The Arno is the well-known river of Tuscany on which Florence stands. In the 14th and 15th centuries Italian republics, Venice, Florence, etc., were the leading commercial states in Europe.

6. Bodley’s dome. Johnson defines “dome” in its primary meaning as “a building, a house”, and in “The Vanity of Human Wishes” writes: “O’er Bodley’s dome his future labours spread”, although there is no dome, i.e. cupola, on the Bodleian Library.

7. The poet refers to the masquerades of the carnival, and other festal seasons, or to the processions on holy days connected with religious observances. “The triumph and the cavalcade” refer to one and the same sort of celebration.

8. Switzers. In the 14th and 15th centuries the Swiss were the chief mercenary soldiers; in “Hamlet” iv, 5, the King says: “Where are my Switzers?” and a Swiss guard
defended the French King at the time of the Revolution. 171-174. His argument naturally leads the poet to dwell on the unfavourable aspects of the Swiss country; but it is also true that he was unaware of the beauty of the Swiss mountains. “Goldsmith,” says Macaulay, “History”, chap. 13, “was one of the very few Saxons who, more than a century ago, ventured to explore the Highlands. He was disgusted by the hideous wilderness, and declared that he greatly preferred the charming country round Leyden, the vast expanse of verdant meadow, and the villas with their statues and grottoes, trim flower-beds, and rectilinear avenues.” 190. savage. Now used of human creatures only, but Pope, “Iliad” xviii, 373, speaks of a lion as “a grim savage”. 215. science. Science means ‘knowledge’ originally, and in the 18th century was much more comprehensively used than at present. 234. courting. It is unusual that this word should be used without the implication of fear; the “New English Dictionary” quotes a similar case from Bacon, “Sylva Sylvarum”, § 155. 243-254. George Primrose in the “Vicar of Wakefield” tells of similar experiences: “I passed among the harmless peasants of Flanders, and among such of the French as were poor enough to be very merry; for I found them sprightly in proportion to their wants. Whenever I approached a peasant’s house towards nightfall, I played one of my most merry tunes, and that procured me not only a lodging but subsistence for the next day.” 253. Loire. A river flowing through the central part of France into the Bay of Biscay. 258. gestic lore. Knowledge of dancing; ‘gestic’ cognate with gesture. 298. rampart. 299. yellow-blossom’d. The reference is to the yellow flowers that grow in marshy places, e.g. the marsh-marigold. 310. Compare

“Peep about
To find ourselves dishonourable graves.”

“Julius Caesar,” i, 2, 137.

313-316. Caesar includes under the Belgae a number of tribes inhabiting the country between the Rhine, Seine, and Marne. 319. Arcadia. Arcadia, the central part of the Peloponnesus, was the favourite scene of pastoral poetry, and so the word is employed to suggest a land of ideal beauty. 320. fam’d Hydaspes. The classic name for one of the rivers of the Punjab, now the Jelum. Many marvellous tales were connected with it; cf. Hor. “Odes”, i, 22: Quae loca fabulosus lambit Hydaspes. 339-342. “Sir,” said Johnson, “two men of any other nation who are shown into a room together, at a house where they are both visitors, will immediately find some conversation. But two Englishmen will probably go each to a different window, and remain in obstinate
silence. Sir, we as yet do not enough understand the common rights of humanity." (Boswell’s "Johnson," vol. iv.) 358.

A common form of the perfect participle in the 18th century. 377-392. When George III came to the throne, he attempted to make himself the actual, as well as the nominal, head of the government, and to free himself from the domination of the great Whig families, who since the accession of the house of Hanover had ruled the kingdom. Goldsmith was a Tory and his sympathies were with the King. 381-384. Goldsmith says in the preface to his "History of England": "It is not yet decided in politics whether the diminution of kingly power in England tends to increase the happiness or freedom of the people. For my own part, from seeing the bad effect of the tyranny of the great in those republican states that pretend to be free, I cannot help wishing that our monarchs may still be allowed to enjoy the power of controlling the encroachments of the great at home." 385-386. The Tories, who had for years been in opposition, naturally took an unfavourable view of recent legislation. Lecky says: "It was the constant practice of parliament in the eighteenth century, when new offences arose or when old offences assumed a new prominence, to pass special acts making them capital. Hence an enormous and undigested multiplication of capital offences, which soon made the criminal code a mere sanguinary chaos. Previous to the Revolution the number in the statute-book is said not to have exceeded fifty. During the reign of George II sixty-three new ones were added." ("History of England", chap. xxiii.) 385. "By ‘each wanton judge’ is perhaps meant the lord chancellor of the Whig government for the time being, who was responsible for the new statutes which were made by parliament." (Dr. Hill’s note.) 387-388. Goldsmith refers to the employment of wealth, obtained in India and elsewhere, for the purchase of voters and seats in parliament. "In the first decade of George III also, the nabobs or Indian adventurers, who had returned in great numbers laden with the spoils of Hindostan, began to appear prominently in English political life. At the end of 1767, Chesterfield was told ‘that there was no such thing as a borough to be had now, for that the rich East and West Indians had secured them all at the rate of 5,000£ at least, but many at 4,000£, and two or three that he knew at 5,000£.’ "For some years past," said Chatham, in 1770, ‘there has been an influx of wealth into this country which has been attended with many fatal consequences, because it has not been the regular, natural product of labour and industry. The riches of Asia have been poured in upon us, and have brought with them not only Asiatic luxury, but, I fear, Asiatic principles of government. Without connections,
without any natural interest in the soil, the importers of foreign gold have forced their way into parliament by such a torrent of private corruption as no private hereditary fortune could resist. ... (Lecky's "England," chap. xi.) 395. The king is the fountain of honour. 397. This passage contains the theme which is expanded in "The Deserted Village." 411. Oswego. A river in the State of New York, emptying into Lake Ontario. Fort Oswego was taken by the French in 1756, and in a plan of it in the "Gentleman's Magazine" for 1757, a large swamp is marked in the neighbourhood. 412. Niagara. It will be noted that the accent here is on the penultimate; this was the original pronunciation. 435. Wheel. An instrument of torture. 420. This line, lines 429-434, and 437-438 were, according to Boswell, written by Dr. Johnson. 436. "Two brothers, George and Luke Dosa, headed a rebellion in Hungary in 1514. George, not Luke, was punished by his head being encircled with a red-hot iron crown. ... Damiens, a madman, had, in 1757, made an attempt on the life of the King of France. For this he was put to death with the most infernal cruelties that the science of man could devise. Goldsmith, it is reported, said that by the 'bed of steel' he meant the rack. But Mr. Austin Dobson quotes from Smollett's 'History of England', bk. iii, 7, 25: 'Being conducted to the conciergerie, an iron bed, which likewise served for a chair, was prepared for him, and to this he was fastened with chains.'" (Dr. Hill's note.)

THE DESERTED VILLAGE.

This poem was first published in May 1770. Its success was great, and it won, on its first appearance, the commendations of two men who were probably the most competent living judges, Goethe and Gray. The Dedication to Sir Joshua Reynolds contains the following passages: "How far you may be pleased with the versification and mere mechanical parts of this attempt I don't pretend to inquire; but I know you will object—and indeed several of our best and wisest friends concur in the opinion—that the depopulation it deplores is nowhere to be seen, and the disorders it laments are only to be found in the poet's own imagination. To this I can scarce make any other answer than that I sincerely believe what I have written; that I have taken all possible pains, in my country excursions for these four or five years past, to be certain of what I allege; and that all my views and inquiries have led me to believe those miseries real which I here attempt to display. But this is not the place to enter into an inquiry whether the country be depopulating or not; the
discussion would take up much room, and I should prove myself, at best, an indifferent politician to tire the reader with a long preface when I want his unfatigued attention to a long poem. In regretting the depopulation of the country, I inveigh against the increase of our luxuries; and here I also expect the shout of modern politicians against me. For twenty or thirty years past it has been the fashion to consider luxury as one of the greatest national advantages; and all the wisdom of antiquity, in that particular, as erroneous. Still, however, I must remain a professed ancient on that head, and continue to think those luxuries prejudicial to states by which so many vices are introduced and so many kingdoms have been undone. Indeed, so much has been poured out of late on the other side of the question, that merely for the sake of novelty and variety one would sometimes wish to be in the right. 1. Auburn is not an actual village; the poem contains idealized reminiscences of Lissey, the Irish village where the Poet's early years were passed. 12. decent. Comely (Latin "decens"). 27. mistrustless. He was unconscious that his face was smutted. 33. lawn. The word is used loosely here, and means no more than grassy plain. 44. bittern. The name is applied to a genus of birds nearly allied to the heron. The bird is associated with lonely and desolate scenes, e.g., Isaiah xiv, 23: "I will make it a possession for the bittern, and pools of water." Goldsmith, "Animated Nature", vol. vi, says: "Those who have walked on an evening by the sedgy sides of an unfrequented river must remember a variety of notes from different water-fowl. . . . But of all these sounds there is none so hollow as the booming of the bittern. . . . I remember in the place where I was a boy, with what terror this bird's note affected the whole village." Tennyson refers to the same bird (under the name of "butter-bump") in the "Northern Farmer (Old Style)", 63-64. trade's unfeeling train, etc. Those who having become wealthy by trade, buy the land for purposes of pleasure and display, and so drive out the small cultivators. Lecky, "History of England", chap. xxiii, quotes from a pamphlet published in 1786, in which the writer complains that "the landowner converts twenty small farms into about four large ones, and at the same time the tenants of these large farms are tied down in their leases not to plough any of the premises so let to farm, by which means [of] several hundred villages that forty years ago contained between 400 and 500 inhabitants, very few will now be found to exceed 80, and some not half that number; many contain only one poor, old, decrepit man or woman hired by the occupiers of the land. . . . The young and healthy have dispersed themselves; those that could pay their passage having transported themselves to America." 117. "He took his
flageolet from his pocket, and played a simple melody. Apparently the tune awoke the corresponding associations of a damsel, who, close beside a fine spring about half way down the descent, and which had once supplied the castle with water, was engaged in bleaching linen. She immediately took up the song.” (Scott, "Guy Mannering", chap. xli.) 121. bayed. Barked at; cf. "Julius Caesar", iv, 3: "I had rather be a dog and bay the moon." 126. fluctuate. Move as the waves (Lat. "fluctus"); rise and fall with the breeze. 128. bloomy flush. The reference is not to colour, but to exuberance; "bloomy" is blooming. Cf. Scott’s "Heart of Midlothian"; “I thought of the bonny bit thorn that our father rooted out o’ the yard last May, when it had a’ the flush of blossoms on it.” 130. flashy. Full of pools; properly applies to the ground surrounding the spring. 142. forty pounds. This was the income of his brother Henry, according to the dedication of "The Traveller". The Vicar of Wakefield’s first living brought him £35 a year, but his second only £15. 155. broken. This term was commonly applied in the 18th century to discharged soldiers. 194. furze. A shrub with brilliant yellow flowers found on commons and other waste places. 206-208. The rhyme is defective, but Goldsmith may have pronounced "fault" without the l. He uses the same rhyme "Retaliation", ll. 73-74, and in "Edwin and Angelina"; see also Pope’s "Essay on Criticism", ll. 422-423. 209. terms and tides. Auburn is evidently an inland village, and hence "tides" is not to be taken in its most usual sense. In Old English the word meant "time", hence noontide, Christmas-tide, etc. "Term" and "tide", therefore, do not differ greatly in meaning; "term" is the word used in connection with law-courts and universities: Michaelmas term, Hilary term; "tide" is used of the church festivals. 227. nicely-sanded. Sand was thrown on the floor, as rushes were in Shakespeare’s time and sawdust in butcher-shops in our own day. 232. The Twelve Good Rules. Certain rules of conduct ascribed to Charles I, such as: "Pick no quarrels", "Reveal no secrets". They were printed on a broadside with a rude wood-cut of the king’s execution. 234. fennel. An aromatic shrub. 250. This custom of the lady’s touching the cup with her lips before it was drunk is often alluded to in literature; cf. Scott’s "Young Lochinvar": “The bride kissed the goblet, the knight took it up”; and Ben Johnson’s song: "O leave a kiss but in the cup". 259. long pomp. “Pomp” originally meant procession, and seems to be used in this sense here, although processions were not
an ordinary amusement of the English in the eighteenth century. "Long pomp" may mean a tedious and ostentatious entertain- ment, but the other interpretation is favoured by Lecky. 305-308. "An immense proportion of England at this time was still waste, or was held in common and very slightly cultivated. By the law of England the soil of common land belonged usually to the lord of the manor, but the surrounding freeholders had certain defined rights upon it. They were of different kinds—rights of pasture, ... rights of cutting wood and turf, and also rights of cultivation," (Lecky’s "History of Eng. in 18th Century"; see, also, chap. xxii for fuller information.) Green says ("Hist. of Eng. People", chap. x): "Between the first and the last years of the eighteenth century a fourth part of England was reclaimed from waste and brought under tillage. At the Revolution of 1688 more than half the kingdom was believed to consist of moorland and forest and fen; and vast commons and wastes covered the greater part of England north of the Humber. But the numerous enclosure bills which began with the reign of George the Second, and especially that of his successor, changed the whole face of the country." 318. The number of capital crimes was very great (cf. note on “The Traveller”, l.385), and included minor offences, the cutting down of trees in an orchard, the stealing of linen from a bleaching ground. "Gallows were erected in every important quarter of the city, and on many of them corpses were left rotting in chains" (Lecky, “Hist. of England”, chap. iii). 319. dome. See “The Traveller”, 159 and note. The poet may have had in mind more especially the great buildings for public entertainments like the Ranelagh, with its rotunda 150 feet in diameter. 322. In those days of dark streets, it was usual to go about at night accompanied by link-boys bearing torches. 344. Altama. The Altamaha river in Georgia. 355. It has been suggested that “tiger” refers to the jaguar, but in “The Citizen of the World”, xvii, Goldsmith speaks as if tigers were found in Canada. 362. thefts of harmless love.

"The kiss snatch’d hasty from the side-long maid,  
On purpose guardless, or pretending sleep."  
(Thomson’s “Winter”, 625-6).

427-430. These four lines were written, according to Boswell, by Dr. Johnson.

**BURNS.**

The son of an Ayrshire farmer, Robert Burns (1759-1796), in spite of the poverty and hard labour, gained an acquaintance with some of the best writers of literary English, a wide knowledge
of the abundant poetry in the Scottish vernacular, and the ability to use his mother tongue, with extraordinary effectiveness. Possessed of unusual intellectual force, large powers of observation and description, intense emotions, and the instinct for expression, he wrote poetry which vividly portrayed Scottish life or which revealed the various sides of his own character. Probably no other poet has ever so adequately expressed the life and feeling of the common people of any nation. Historically his poetry marks an epoch by its passion, its humour, its simple truth, its lyrical power, and the directness and sincerity of its style.

MARY MORISON.

This song, though not printed until 1800, is one of the poet's earlier compositions. 1. trysted hour. Appointed hour. 5. bide the stoure. Endure the turmoil, bear the hardship. 10. goed. Went. ha'. Hall. 13. braw. Gaily dressed. 14. you. Yonder (maiden).

ADDRESS TO THE DEIL.

Published in the Kilmarnock edition of Burns's poems in 1786 and written in the preceding year. The poem is in part an illustration of Scottish superstitions, and in part a vigorous satire. Burns prefixes the lines from "Paradise Lost", I, 128-9:

"O Prince! O chief of many throne'd powers
That led th' embattled Seraphim to war."


FROM LINES TO JOHN LAPRAIK.

The poetical epistle from which these lines are taken was written by Burns on April 1, 1785. In the beginning of the poem he tells how on last Shrove-Tuesday, at a social gathering, he was greatly pleased by a song, which, as he learned, had been composed by a poet of Muirkirk, in Ayrshire. To this old man, John Lapraik (1727-1807), Burns accordingly introduced himself in this letter, and requested a meeting. The offer was accepted, and two other epistles by Burns resulted from the friendship; in the following extract, Burns, in order to show his "friend-to-be" what he is, states his qualifications as a poet. 64. sairs. Serves. 65. shools. Shovels. 66. knappin-hammers. Stone-breakers. 67. hashes. Fools. 69. stirs. Young steers. 71. syne. Then. 73. ac. One. 75. dub. Puddle.

FROM LINES TO WILLIAM SIMSON.

These lines were addressed to William Simson, the schoolmaster of Ochiltree in Ayrshire, May 1785. They are a
Burns, while following the plough at Mossgiel, turned up a field-mouse in her nest, and the boy who was holding the horses ran to kill it; but Burns saved the mouse and immortalized it in these lines. They were printed in the Kilmarnock edition, 1786. 1. sleekit. Sleek. 4. bickerin brattle. Hurrying scamper. 5. laith, Loth. 6. pattle. A small long-handled spade for removing clay from the ploughshare. 13. whytes. Sometimes. 14. maun. Must. 15. doimen. Occasional. iber. Ear of corn. a thrane. Twenty-four sheaves. 17. lope. Rest. 20. silly. Feeble; the word originally meant blessed, then innocent, then weak or simple, and lastly, foolish. 21. big. Build. 22. foggage. Coarse grass. 24. snell. Piercing. 34. But. Without. house or hold. House or habitation; cf. "Address to the Deil", I. 104. 35. thole. Endure. 36. cranreuch. Hoar-frost. 37. no thy lane. Not alone. 40. a-gley. Amiss.

THE COTTER'S SATURDAY NIGHT.

"The Cotter's Saturday Night" was composed at the close of 1785, and published in the Kilmarnock edition of 1786. It is a noble representation of the serious and devotional side of the Scottish life, based on the poet's recollection of his own family life. In language and metre, the poem is less typical of Burns than the other selections. The Scottish dialect is largely overbalanced by literary English. There are several imitations of Pope, Gray, and Goldsmith, and the metre is the Spenserian stanza which is not a Scottish form of verse. Burns prefixed to the poem ll. 29-32 of Gray's "Elegy". Robert Aikin (1739-1807) was a solicitor in the town of Ayr, an opponent of the "auld licht" or orthodox party in the kirk, and a friend of Burns. 6. lowly train. Cf. Goldsmith's "Deserted Village", I. 252. life's sepuester'd scene. Cf. Gray's "Elegy", l. 75. 10. sugh. Rushing sound. 14. Cotter (also spelt "cottar"), a peasant who occupied a cottage and plot of ground on a farm and paid his rent by working for the farmer. 21-22. Cf. Gray's "Elegy", ll. 23-24. 21. stickler. Fluttering. 23. sugh. Cark, anxiety. 28. Belyve. Presently. 30. ca. Drive. tentie. Heedful. rin. Run. 31. carnis. Easy; the word has various other meanings, such as shrewd, cautious, and quiet. town here means farm; the word means literally "an enclosed place" and in Scottish may refer to a single dwelling. 38. spiers. Asks. 40. uncos. Unusual events, wonders (from


TO A MOUNTAIN DAISY.

At the time when this poem was written Burns was in great distress and anxiety, and was meditating emigration to Jamaica. His circumstances are reflected in this poem, which, like the lines "To a Mouse", was composed at the plough. It was published in 1786. 1. crimson-tzppkd. Canadian students should remember that the daisy here meant (bellis perennis) is an entirely different flower from that commonly called daisy in this country (ox-eye daisy, chrysanthemum leucanthemum). 3. stoure. Dust. "Stoure" means primarily turmoil ("Mary Morison", 1. 5), hence dust in motion. 20. wa's. Walls. 21. bield. Shelter. 23. histie. Dry'. barren. stibble. Stubble. 30. card. Compass, as in "Macbeth", 1, iii, 17.

TAM GLEN.

This characteristic specimen of Burns as humourist and song-writer was composed for Johnson's "Scots Musical Museum", the collection to which Burns so largely contributed and by which he did so much to preserve the old Scottish song-tunes and
to reclaim and improve the fragmentary or unworthy verses often attached to them. “Tam Glen” appeared in the third volume (1790).

1. **tittie.** Sister. 5. **sic.** Such. **brav.** Handsome. 6. **poortith.** Poverty. **fen.** Fend, shift; cf. the phrase “to fend for oneself”. 10. **ben.** Inside, into the inner room; cf. “Cotter’s Saturday Night”. 64. **blaws.** Blows, boasts. 13. **minnie.** Mother. **deave.** Deafen. 18. **marks.** A mark in Scots currency was worth a little over a shilling (13½ pence).

21. **valentines’ dealing.** At valentine parties the names of lads and lasses were written on separate slips of paper, and the name drawn at random indicated the future wife or husband. 22. **mon.** Mouth. **sten.** Leap. 25-26. **zaukin my droukit sark-sleeve.** Watching my drenched shirt-sleeve. Burns describes this practice in his notes to his poem “Hallowe’en”, where this and many other superstitions of that festival are described or referred to:

“You go out, one or more (for this is a social spell) to a south running spring or rivulet where the lairds’ lands meet, and dip your left shirt-sleeve. Go to bed in sight of a fire, and hang your wet sleeve before it to dry. Lie awake, and sometime near midnight an apparition having the exact figure of the grand object in question (i.e., your future husband) will come and turn the sleeve as if to dry the other side”.

27. **staukin.** Stalking. 28. **brecchs.** Brecchs.

**BONIE DOON.**

Of the three versions of this song that here printed is the second and best. The first, or trial sketch, beginning “Sweet are the banks—the banks o’ Doon”, was sent by Burns to Allan Cunningham, March 11, 1791; the second version, made shortly afterwards, was not published until 1808; the third,

“Ye banks and braes o’ bonie Doon,
How can ye bloom sae fresh and fair!”

was published in Johnson’s “Musical Museum”, vol. iii. Although inferior, because more artificial than the others, it is, on account of the air, better known.

1. **Doon.** The river in Ayrshire near which Burns was born. 15. **ilka.** Every. 19. **stae.** Stole.

**AE FOND KISS.**

Burns sent this poem in a letter of December 27th, 1791, to a friend, Agnes Maclehose, poetically called Clarinda: “I have just ten minutes before the post goes, and these I shall employ in sending you some songs I have just been composing to different tunes for the Collection of Songs.” It was published in Johnson’s “Scots Musical Museum”, Vol. iv, in 1792.
CA' THE YOWES TO THE KNOWES.

In 1790 Burns retouched for Johnson's "Musical Museum" a song with this title attributed to Isobel Pagan (died 1821). In September 1794, in the course of a solitary stroll he composed this new and lovely variation of the song. 1. yowes. The ewes. knowes. Knolls, hillocks. 3. burnie. Brooklet. rows. Rolls. 5. mavis. Thrush. 6. Cluden's woods. The woods of the ruined Lincluden Abbey at the junction of the rivers Cluden and Nith, Dumfriesshire. 7. fauling. Folding, bringing home the sheep. 17. ghast nor bogle. Ghost nor goblin. 22. stown. Stolen.

A MAN'S A MAN FOR A' THAT.


LAST MAY A BRAW WOOER.


WORDSWORTH.

William Wordsworth (1770-1850) led a secluded and contemplative life in the midst of the extraordinary natural beauties of the Lake Country in the north of England, and in contact with the simple life of its rugged inhabitants. From nature, from the common life of the people, and from his own meditations thereon, he drew the best material for his verse. Of sturdy and original genius, he—in opposition to dominant tendencies—boldly claimed in his critical writings and exemplified in his poems that themes hitherto regarded as too humble or commonplace for serious poetry might be embodied in noble verse; and that a transparent style which directly revealed the thought rather than centred attention on itself, might be more effective than the brilliant and ornamented couplets of the 18th century. With him, matter counted for more than form, truth than ornament, sincerity of feeling than intellectual dexterity.
THE REVERIE OF POOR SUSAN.

This poem was written in 1797 and published in 1800. It arose, says the Poet, "out of my observations of the affecting music of these birds hanging in this way in the London streets during the freshness and stillness of the Spring morning." Wood Street, Lothbury, and Cheapside are all streets in the city proper, the business centre of London.

THE TABLES TURNED.

Composed and published among the "Lyrical Ballads" in 1798. The title has reference to the poem "Expostulation and Reply" which precedes it in the "Lyrical Ballads" where the speaker expostulates with his hearer for spending his time on the contemplation of nature instead of applying himself to his books.

THE OLD CUMBERLAND BEGGAR.

Written in 1798, published in 1800. Wordsworth prefixed the following note to the poem: "The class of beggars to which the old man here described belongs will probably soon be extinct. It consisted of poor and, mostly, old and infirm persons, who confined themselves to a stated round in their neighbourhood, and had certain fixed days on which, at different houses, they regularly received alms, sometimes of money, but mostly in provisions." He further remarked that as a child he himself had been benefited by such a spectacle. "The political economists were about that time beginning their war on mendicity in all its forms, and, by implication if not directly, on almsgiving also."

34. wheel. Spinning-wheel. 175. chartered wind. The wind that is privileged to blow as it will; cf. "Henry V", I, i, 48, "the air, a chartered libertine".

UPON WESTMINSTER BRIDGE.

The date following the title was inserted by the poet himself, who added: "Written on the roof of a coach on my way to France." But Knight shows that this date is inaccurate. "He left London for Dover on his way to Calais on the 30th of July, 1802. The sonnet was written that morning as he travelled towards Dover. The following is the record of the journey in his sister's diary: "July 30—Left London between five and six o'clock of the morning outside the Dover coach. A beautiful morning."
The city, St. Paul's, with the river—a multitude of boats, made a beautiful sight as we crossed Westminster Bridge; the houses not overhung by their clouds of smoke, and were spread out endlessly; yet the sun shone brightly with such a pure light that there was something like the purity of one of Nature's own grand spectacles."

"IT IS A BEAUTEOUS EVENING."


"ON THE EXTINCTION OF THE VENETIAN REPUBLIC."

Probably written in 1802, published in 1807. In 1797 Napoleon proclaimed the end of the Venetian Republic. 1. in feu. The legal term in England for the most complete ownership of land. In the days of her prosperity Venice dominated Syria. 2. By her wars against the Turks in the fifteenth century. 8. Annually on Ascension Day, the Doge, with solemn ceremonial, espoused the Adriatic.

"THE GREEN LINNET."

Written 1803 in the orchard of Dove Cottage, Grasmere, where the Poet lived. It was published in 1807.

"THE SOLITARY REAPER."

Written between Sept. 13th, 1803, and May, 1805, when Dorothy Wordsworth copied it into her journal; first published 1807. The following entry is from Dorothy Wordsworth's Journal under date Sept. 13: "As we descended [they were near Loch Voil] the scene became more fertile, our way being pleasantly varied—through coppices or open fields, and passing farm-houses, though always with an intermixture of uncultivated ground. It was harvest-time, and the fields were quietly—might I be allowed to say pensively?—enlivened by small companies of reapers. It is not uncommon in the more lonely parts of the Highlands to see a single person so employed. The following poem was suggested to William by a beautiful sentence in Thomas Wilkinson's "Tour of Scotland." The following is the sentence referred to: "Passed a female who was reaping alone; she sung in Erse as she bended o'er her sickle; the sweetest human voice I ever heard;"
her strains were tenderly melancholy, and felt delicious, long after they were heard no more." 18. numbers. The stock poetical word for 'poetry'.

OCTOBER, 1803

At this date an invasion of England by the French was expected. The poem was published 1807.

THE WORLD IS TOO MUCH WITH US.

Published in 1807. Proteus and Triton are two Greek marine divinities.

THE POWER OF ARMIES IS A VISIBLE THING.

Dated 1811; at this date the Spanish people were maintaining with some success a guerilla warfare against the French army.

YARROW VISITED.

In 1803 Wordsworth, who with his sister was making a pedestrian tour in the Border Country, reluctantly gave up a projected excursion to the Valley of the Yarrow. Hence a poem entitled "Yarrow Unvisited". In 1814 under the guidance of the Scottish poet Hogg, the Ettrick Shepherd, he visited the Yarrow, and this poem, first published in 1815, is the result. In 1831 Wordsworth again visited the same scene, and commemorates the occasion in a third poem "Yarrow Revisited". The Yarrow is the scene of various poems (see, for example "The Braes of Yarrow", p. 4 of this volume) and these had already given to Wordsworth an imaginative picture, and interest in the locality. 13. St. Mary's Lake. It is in "St. Mary's silent lake (described at length by Scott, "Marmion", Introd. to Canto II) that the Yarrow finds its source. 25-26. Wordsworth is recalling the "Braes of Yarrow" written by the 18th century poet, Logan, where the dead lover is called "the flower of Yarrow". 31. Water-sraith. A water spirit. "Thrice did the water wraith ascend, And gave a doleful groan through Yarrow." (Logan.)

55. Newark's Tower. It is here that Scott represents the "Last Minstrel" as singing his lay.

"He passed where Newark's stately tower
Looks out from Yarrow's birchen bower."
NOTES

MUTABILITY.

This poem was published in “Ecclesiastical Sonnets”, 1822. The sonnet that precedes treats of the decay of rites; that which follows, of Abbeys.

INSIDE OF KING’S COLLEGE CHAPEL.

First published among “Ecclesiastical Sonnets” in 1822. Written probably in 1820 when Wordsworth visited Cambridge, or later. 1. The royal Saint. The chapel was founded by King Henry VI who had a reputation for sanctity, referred to in Gray’s “Ode on a Distant Prospect of Eton”. 4. White-robed Scholars. “At service on Saturday evenings, Sundays, and Saints’ days, every member of the College, except the noblemen, has to appear in a white surplice, as though he were about to read the service.” (“Everett’s On the Cam”, p. 109.) Everett is speaking of Trinity College, but the practice doubtless holds of other Cambridge colleges. 10. Self-poised. Prof. Dowden quotes Fuller (1608-1661). “The chapel is one of the rarest fabrics in Christendom, wherein the stonework, woodwork, and glasswork contend which most deserve admiration. Yet, the first generally carries away the credit (as being a Stonehenge indeed), so geometrically contrived that voluminous stones mutually support themselves in the arched roof, as if Art had made them to forget Nature, and weaned them from their fondness to descend to their centre.” The explanation is, of course, that the principle of the arch is employed in the construction of the stone roof, and support is really given by the external buttresses.

MOST SWEET IT IS WITH UNUPI’IFT EYES.

Published in 1835; probably written in 1833.

SCOTT.

Sir Walter Scott (1771-1832), born in Edinburgh, descended from a Border family famous in story, passionately interested in the history and tradition of his own country, is the great representative of the Romantic tendency in our literature. His poetry usually delineates, in vigorous and fluent verse, the adventurous and picturesque aspects of life in the ages of chivalry—especially those characteristic of his own land.
THE LAY OF ROSABELLE.

This ballad comes from "The Lay of the Last Minstrel", published in 1805, Scott's first long poem. It is sung at a wedding festival by Harold, bard of the St. Clairs, a noble family who held the earldom of Orkney, and also possessions at Roslin, some six miles from Edinburgh.

Harold was born where restless seas
Howl round the storm-swept Orcades.
And much of wild and wondrous,
In these rude isles might fancy cull;
For thither came, in times afar,
Stern Lochlin's sons of roving war,
The Norsemen, train'd to spoil and blood.

And there in many a stormy vale
The scald has told his wondrous tale;

And thus had Harold in his youth,
Learn'd many a Saga's rhyme uncouth.

In time, however,
To Roslin's bowers young Harold came,
When by sweet glen and Greenwood tree,
He learn'd a milder minstrelsy;
Yet something of the Northern spell
Mix'd with the soother numbers well.

(See "Lay of the Last Minstrel", canto vi, stanzas xxi and xxii.) Scott assigns the events of the Lay, and hence the supposed singing of this ballad to the middle of the 16th century.

7. Castle Ravensheugh. A large and strong castle, now ruined, situated between Kirkcaldy and Dysart, on a steep crag washed by the Firth of Forth. It was long a principal residence of the Earls of Roslin.


9. Castle Ravensheugh. A large and strong castle, now ruined, situated between Kirkcaldy and Dysart, on a steep crag washed by the Firth of Forth. It was long a principal residence of the Earls of Roslin.

10. Isle. A Celtic word found often in proper names. Sea-gulls. 

21. The ring. A favourite pastime with knights in later feudal times. They showed their skill by carrying off, on the point of the lance, a ring suspended from a beam, whilst riding at full speed. 

25. Roslin. The beautiful chapel of Roslin is still in tolerable preservation. It was founded in 1446, by William St. Clair, Prince of Orkney, . . . . is in the most florid style of Gothic architecture. Among the profuse carvings on the pillars and buttresses, the rose is frequently introduced, in allusion to the name, with which, however, the flower has no connection;
the etymology being Rosslinhe, the promontory of the linn or waterfall. The chapel is said to appear on fire previous to the death of any of his descendants. This superstition . . . is probably of Norwegian origin, and may have been imported by the earls of Orkney into their Lothian dominions." (Scott.) 31. Dryden. Name of a place in the neighbourhood, to the west of Hawthornden. 32. Hawthornden. In the neighbourhood of Roslin, inseparably connected with the name of Drummond, a Scottish poet of the opening of the 17th century, who lived there. "In all Scotland there is no spot more finely varied,—more rich, graceful, or luxuriant,—than the cliffs, coves, and wooded banks of the river Esk, and the classic shades of Hawthornden. In the immediate neighbourhood is Roslin chapel, one of the most interesting of ruins; and the whole course of the stream and the narrow glen is like the groundwork of some fairy dream." (Chambers's "Cyclopedia of English Literature") 33. Deep sacristy. Sacristy is the place where the sacred vessels and vestments are kept; the vestry. Deep. Far receding, extending far back. If "deep" be taken in its more usual sense, its being on fire would not be visible at a distance. 39. See note on l. 28. 41. Pinnet. Pinnacle.

IT WAS AN ENGLISH LADYE BRIGHT.
This ballad is taken from "The Lay of the Last Minstrel" (1805); it is represented as sung at the wedding festivities by Albert Graeme:

And first stept forth old Albert Graeme,
The minstrel of that ancient name:
Was none who struck the harp so well,
Within the Land Debateable:
Well friended too, his hardy kin,
Whoever lost, were sure to win;
They sought the beeves that made their broth,
In Scotland and in England both.
In homely guise, as nature bade,
His simple song the Borderer said.

Scott says the residence of the Graemes was chiefly in the Debateable Land, so called because it was claimed by both kingdoms. The ballad imitates the simple minstrelsy of the Border, and the burden, according to the author, is derived from an old Scottish song beginning—

"She lean'd her back against a thorn,
The sun shines fair on Carlisle wa':
And there she has her young babe born,
And the lyon shall be lord of a'."
THE RIDE TO MELROSE.

This selection contains an episode of the story of “The Lady of the Lake”, published in 1805—the first of Scott’s long poems, and the work which established his poetic reputation. The poem was “intended to illustrate the customs and manners whichanciently prevailed on the Borders of England and Scotland. The inhabitants, living in a state partly pastoral and partly warlike, and combining habits of constant depredation with the influence of a rude spirit of chivalry, were often engaged in scenes highly susceptible of poetical ornament.” (Scott.)

CANTO I.—1. The Ladye. The lady of Branksome Castle, the seat of the Border family of the Scotts of Buccleuch from which the Poet himself was descended. By the recent death of her husband in a skirmish with the Carrs, or Kerrs, of Cessford, she has become the head of the house, and having learned by supernatural means that her daughter is likely to wed a member of the hostile house, she, at the point when our selection opens, dispatches a retainer for a magical volume buried at Melrose Abbey, in the hope of defeating, by the aid of its spells, the threatened marriage. The antiquated spelling is intended to give the proper colouring to a poem which is supposed to be recited by the last of the minstrels. 5. moss-trooper. This was the usual appellation of the marauders upon the Borders. “Mosses” are boggy moors, such as are common in the Border shires. 6. truncheon. A diminutive of ‘trunk’; here, ‘the shaft of a spear’. 8. foray. A predatory inroad. 15. Lockhart explains the defective metre of this line by the fact that in the poet’s own pronunciation the rolled r in ‘Unicorn’s’ would have the effect of a syllable. The arms of the Carrs of Cessford bore three unicorns’ heads, with a unicorn’s head for the crest; those of the Scotts of Buccleuch a star of six points between two crescents. The story of the “Lay” has to do with a feud between these two Border clans. 23. stark. Strong. 25. The Solway sands were extremely dangerous owing to the rapidity with which the tide rose and the numerous quicksands. (See the description in Scott’s “Redgauntlet”, Letter iv.) Tarras. A river which runs into the Eske from the east. 28. Percy. The head of the well-known English family whose estates lay in Northumberland, and who were constantly engaged in Scottish wars. 29. Eske or Liddel. These rivers are on the southern border of Scotland and united reach the Solway. (See map.) 31. tide. Not in the usual modern sense, which is secondary, but in the original meaning of ‘time’, as in ‘Eventide’, ‘Whitsuntide’. 34. matin prime. The first hour of morning. 38. England’s King. Edward VI, or
possibly Henry VIII. Scotland's Queen. Mary Queen of Scots, good at need. Scott found this phrase in a Border ballad, "The Raid of the Reidswire". It was a fashion in ballad poetry, as in the Homeric poems, to attach some adjective to the name of a person, even in places where the context did not specially call for it; so we have the 'swift-footed Achilles', the 'far-darting Apollo'. 39. strength. Strongest, most active. 40-44. See on p. 383 below.

40. St. Michael's night, 'Michaelmas'; the festival of St. Michael is celebrated on the 29th September. 49-52. The wizard was buried at one o'clock on St. Michael's night in such a position that the moon shining through a stained-glass window made a red cross over the tomb. His magic book was buried with him, and was only to be used by the chief of the clan in the hour of extremity.

41. gan. Scott points with the apostrophe as if the word were for 'begun'; modern philologists hold that 'gan' is the past tense of 'gin', a word used by Chaucer, Spencer, and other early poets as an auxiliary in the sense of 'did'. 46. Hairtrie. The place of execution at Carlisle. The neck-verse is the beginning of the 51st Psalm, Miserere mei, etc., anciently read by criminals claiming the benefit of clergy." (Scott.) The clergy were anecdotally amenable not to the secular, but to the ecclesiastical courts; in process of time this privilege was claimed by all who could read, and as the ecclesiastical courts did not inflict the penalty of death, the reading of the verse might save the criminal's neck.

60. Pev. A small light helmet; diminutive from 'basin'.

72. moat-hill. "This is a round artificial mound near Hawick which from its name (A.S. Mot, concilium, conventus) was probably anciently used as a place for assembling a national council of the neighbouring tribes." (Scott.)

90. the Roman way. "An ancient Roman road, crossing through this part of Roxburghshire." (Scott.)

95. Minto-craigs. "A romantic assembly of cliffs which rise suddenly above the vale of Teviot, in the immediate vicinity of the family seat from which
Lord Minto takes his title. A small platform on a projecting crag, commanding a most beautiful prospect, is termed Barnhill's bed. This Barnhill is said to have been a robber, or outlaw. There are remains of a strong tower beneath the rocks, where he is supposed to have dwelt, and from which he derived his name. "(Scott.)

104. the warbling Doric reed. Scott explains that the allusion is to a pastoral song written by Sir Gilbert Elliot, father of the first Lord Minto. 'Doric' because the founder of pastoral poetry, the Greek Theocritus, wrote in the Doric dialect; 'reed' because from reeds the pipes were made upon which shepherds played. 105-106. This indicates the subject of the pastoral poem referred to; it may be found quoted in Scott's notes.

107. A tributary of the Teviot; see map. 119. barded. Armed; used of horses only. Counter. The breast of a horse, the part from the shoulders to the neck. 121-122. Minto remarks that these two lines "must be literally true. The weight of a complete suit of armour was from 150 to 200 lbs. Moosetroopers generally were not so heavily encumbered. Scott, however, gives Deloraine four hours to ride the twenty miles between Hawick and Melrose". 124. daggled. Sprinkled. 129. Haldon. "An ancient seat of the Kerrs of Cessford. About a quarter of a mile to the northward lay the field of battle between Buccleuch and Angus." (Scott.)

130-138. In the year 1526, the young King, James V, tired of the authority of Douglas, Earl of Angus, the virtual ruler of the country, wrote secretly to Sir Walter Scott of Buccleuch, asking to be rescued from the hands of the Douglases. An opportunity would be afforded when the Douglases, with the King in their company, were on their return from the expedition to the Borders in which they were at this time engaged. Buccleuch, attempting to carry out the King's wishes, attacked the Douglases, who were assisted by the clans of Kerr and Home, at Melrose. The Scotts were defeated, and pursued by the Kerrs. The leader of the latter, the Laird of Cessford, was slain in the pursuit by a retainer of Scott of Buccleuch, named Eliot. Hence a deadly feud between the Scotts and the Kerrs. In consequence of this quarrel Sir Walter was slain by the Kerrs in the streets of Edinburgh in 1552. The poem is supposed to open shortly after this event. 142. Melros' for Melrose to avoid assonance with the next word. "The ancient and beautiful monastery of Melrose was founded by King David [in 1136]. Its ruins afford the finest specimen of Gothic architecture and Gothic sculpture of which Scotland can boast. The stone of which it is built, though it has resisted the weather for so many ages, retains perfect sharpness, so that even the most minute ornaments seem as entire as when newly wrought. In some of the cloisters, as is hinted in the next
canto, there are representations of flowers, vegetables, etc.,
carved in stone, with accuracy and precision so delicate that we
almost distrust our senses, when we consider the difficulty of sub-
jecting so hard a substance to such intricate and exquisite modu-
lation. This superb convent was dedicated to St. Mary, and the
monks were of the Cistercian order." (Scott.) 144. Abbaye.
Abbey, for the sake of the rhyme and the archaic effect. 146.
lauds. "The midnight service of the Catholic church." (Scott.)
149. wild harp. An Aeolian harp.

Canto II.—3. lightsome. Not the ordinary word which is
derived from "light", meaning 'not heavy'; the word as em-
ployed here is found in Spencer, "Faerie Queene", I, vii, 23.
"O lightsome day, the lamp of highest Jove." 6. oriel. Used
loosely here by Scott in the sense of a mullioned window
(i.e., a window partitioned by perpendicular divisions); an
"oriel" is properly a projecting window. 9. alternately. Not
in reference to the successive buttresses, but to each buttress,
which was part in light, part in shade. 11-12. "The buttresses
ranged along the sides of the ruins of Melrose Abbey are, accord-
ing to Gothic style, richly carved and fretted, containing niches
for the statues of saints, and labelled with scrolls, bearing ap-
propriate texts of Scripture." (Scott.) 16. St. David's. David,
king of Scotland in the 11th century, won a reputation for sanc-
tity by his monastic foundations. 20. reck'd of. 'Cared for'; a
poetical word; more commonly without the preposition, as in
"Hamlet", "reck not his own rede". 39. aentayle. The lower
part of the helmet before the face, which might be raised so as to
admit the air. 60. dreu. 'Endure'; found in Old English, and in
Lowland Scotch. 66. Ave Mary. 'Hail, Mary', a short prayer
beginning with these words; cf. Luke i, 28. 90. fuent. A small
Spanish horse. 98-103. "The carved bosses at the intersection
of the ribs of a vaulted ceiling cannot be fairly called keystones.
If they could be so called, it is not the ailes that they lock. By
quatre-feuille the poet means the four-leaved flower which is so
common an ornament in the Decorated style. I do not know
any authority for this use of the word. Quatrefoil is applied to
an opening pierced in four foils, much used in ornaments, but
quite different from a four-leaved boss. A corbel is a projecting
stone or piece of timber supporting a superincumbent weight,
such as the shaft or small column which supports the ribs of the
vault. They are carved and moulded in a great variety of ways,
often, as in Melrose Abbey, in the form of heads and faces." (Minto.)
109. The Earl of Douglas who was slain at the battle
of Otterburne, 16th August, 1388, between Henry Percy, called
Hotspur, and Douglas. . . . Percy was made prisoner, and the
Scots won the day. 110. “William Douglas, called the Knight of Liddesdale, flourished during the reign of David II. [1329-1371], and was so distinguished by his valour that he was called the Flower of Chivalry. Nevertheless, he tarnished his renown by the cruel murder of Sir Alexander Ramsay, originally his friend and brother in arms. The king had conferred upon Ramsay the sheriffdom of Teviotdale, to which Douglas pretended some claim. In revenge of this preference, the Knight of Liddesdale came down upon Ramsay, while he was administering justice at Hawick, seized and carried him off to his remote and inaccessible castle of Hermitage, where he threw his unfortunate prisoner, horse and man, into a dungeon, and left him to perish of hunger. He was slain while hunting in Ettrick Forest, by his own godson and chieflain, William Earl of Douglas.” (Scott.) He was buried with great pomp in Melrose Abbey. 125-126. On the window was a representation of the Archangel Michael triumphant over Satan. 130. “A large marble stone, in the chancel of Melrose, is pointed out as the monument of Alexander II.” (Scott.) He reigned 1216-1249. 138. Michael Scott. “Sir Michael Scott, of Balwearie, flourished during the 13th century, and was one of the ambassadors sent to bring the Maid of Norway to Scotland upon the death of Alexander III. By a poetical anachronism he is here placed in a later era. He was a man of much learning, chiefly acquired in foreign countries.... He passed among his contemporaries for a skilful magician. ... Tradition varies concerning the place of his burial; some contend for Home Coltraine in Cumberland, others for Melrose Abbey. But all agree that his books of magic were interred in his grave, or preserved in the convent where he died.” (Scott.) 140. Scott in his note states that there was a school in a cave in the Spanish city of Salamanca where “magic or rather the sciences supposed to involve its mysteries were regularly taught”. 142. Notre Dame. The famous church dedicated to the Virgin in Paris. 145. There was a tradition that the three peaks of Eildon Hill were due to the magic of Michael Scott. 193. expand. An example of Scott’s slip-shod style,—a word used inappropriately because it gives a rhyme. 214. A palmer’s amice. A palmer was a person who devoted his life to making pilgrimages to holy shrines; so called from the carrying of a palm branch by persons who had made a pilgrimage to the Holy Land. Amice, a cloak lined with grey fur worn by palmers and by members of some religious orders. 215. baldric. A shoulder-belt.
NOTES

LOCHINVAR.

This poem is from Scott’s second long poem, “Marmion, a Tale of Flodden Field” (published in 1808). The song is represented as sung at the court of the Scottish King, James IV, by an English lady. (See Canto V, xi.) 13. Netherby. There is a Netherby in Cumberland close to the Scottish boundary and not far from the junction of the Eske and the Liddel. Seemingly Lochinvar is a Scot who carries off an English bride and is followed over the border by English Fosters, Fenwicks, etc. 20. The Solway is remarkable for the rapid irush of the tide. (See the adventure narrated in Scott’s “Redgauntlet”, Letter IV.) 30. Measure. Usually a stately dance; here, seemingly, a dance simply. 32. galliard. A lively dance. 39. croupe. The horse’s back behind the saddle. 41. scarr. A precipitous bank. 43-44. The names selected are common family names on the Borders. 45. Cannobie Lee. Meadows near the Eske in Dumfriesshire.

MARMION AND DOUGLAS.

This extract is from Canto VI of “Marmion” (1808). Marmion, an English knight, has been on an embassy to the Scottish King, and after spending some time with Archibald Douglas, Earl of Angus, is about to rejoin the English army, just before the battle of Flodden (1513). Douglas has had secret intelligence of unknighthly and criminal conduct on the part of his guest, notwithstanding his undoubted courage and high reputation. 3. Surrey. The Earl of Surrey was in command of the English forces. 8. Clara. Clara is the heroine of “Marmion” and was, at this time, in charge of Marmion. 10. This refers to the escape of Clara’s lover; between whom and Marmion there was bitter enmity. 16. Tantallon’s towers. The castle of Douglas which Marmion is leaving; it is on the sea coast, just south of the mouth of the Forth. 58. portcullis. A heavy sliding gate which might be dropped so as to bar entrance to a castle. 77. A letter forged. This was the crime of which Marmion had been guilty. 82. Gawain. Bishop of Dunkeld and a poet, known specially as the translator of Virgil’s Aeneid.

SOLDIER, REST! THY WARFARE O’ER.

This song is from Canto I of “The Lady of the Lake” (1810), the third of Scott’s metrical romances. The story is laid in the time of James V, early in the 16th century, and depicts in highly idealized colours life in the Highlands at that period. The song
is represented as sung by the heroine to a stranger knight, who, while hunting, has lost himself and has found shelter in her father's home on an island in Loch Katrine. 15. *pibroch.* "A Highland air... generally applied to those airs that are played on the bagpipe before the Highlanders when they go out to battle." (Jamieson.)

FITZ-JAMES AND RODERICK DHU.

"The Lady of the Lake", from which this is an extract, was begun in 1809 and published in 1810. Scott says in his introduction: "The ancient manners, the habits and customs of the aboriginal race by whom the Highlands of Scotland were inhabited, had always appeared to me peculiarly adapted to poetry. The change in their manners, too, had taken place almost within my own time, or at least I had learned many particulars concerning the ancient state of the Highlands from the old men of the last generation. I had always thought the old Scottish Gael highly adapted for poetical composition... I had also read a great deal, seen much, and heard more, of that romantic country where I was in the habit of spending some time every autumn; and the scenery of Loch Katrine was connected with the recollection of many a dear friend and merry expedition of former days. This poem, the action of which lay among scenes so beautiful and so deeply imprinted on my recollections, was a labour of love, and it was no less so to recall the manners and incidents introduced". The poem narrates the imaginary adventures of King James V of Scotland. While hunting he loses himself near Loch Katrine in the country inhabited by Clan-Alpine, whose chief, Roderick Dhu, is in rebellion against him. He subsequently meets Roderick, who, however, knows the King only as a Lowland knight, James Fitz-James. Though recognizing in the helpless stranger a foe who may prove dangerous, the Highland chieftain, in the spirit of chivalry, guides him safely to limits of his domain. At this point the selection begins. 

6. *by.* This word gives a suggestion of haste. 9. *the Gael.* The Highlander, viz. Roderick Dhu. 26. *Teith* is a tributary of the Forth from the north-west. 20. *Vennachar.* A lake to the east of Loch Katrine. 30. *Benledi.* A mountain to the north of Loch Vennachar. 37. *shingles.* Gravel. 42. *osiers.* Willows. 48. *the guide.* Roderick. 55. *sooth.* Truth. 61. Neither the King nor Roderick is known to the other; each represents himself as a comparatively unimportant personage. 80. *Mar.* The Earl of Mar, an adherent of the King. 86. *Doune.* A castle between Callander and Stirling. 90. The pine was the
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Vich-Alpine. The son of Alpine; i.e., the chief of the clan. 99.

Regent's Court. During the minority of James V (1515-1523), the Duke of Albany was regent of Scotland; it was a period of dis-

order; see ll. 114-9 below. 110. Holy Rood. The Royal residence in Edinburgh. 144. target and claymore. Shield and broadsword.

173. Cf. ll. 320-323 below. 244. jack. A defensive coat of leather or other strong material, sometimes strengthened, as here, with plates of metal. 256. Coilantogle ford. On the Teith just below its exit from Loch Vennachar. 280. three mighty lakes. Katrine, Ashray, Vennachar. 292-4. "The torrent which discharges itself from Loch Vennachar, sweeps through a flat and extensive moor
called Bochastle. Upon a small eminence, called the Dun of
Bochastle, and indeed on the plain itself, are some entrench-
ments, which have been thought Roman." (Scott's note.)

320-321. The reference is to the mysterious birth of the author of this prophecy as told in Canto III. 324-326. As narrated in

Canto IV, Fitz-James had slain a ruffian Highlander, Red Mur-
doch. 340. kern. A Celtic word meaning a man or soldier.
Scott regards the word as equivalent to the Lowland "cateran",
a Highland robber. 347. carpet knight. "Men who are by the
Prince's grace and favour made knights at home and in the time
of peace . . . And these of the vulgar and common sort are called
carpet knights, because, for the most part, they receive their
honour from the King's own hand, in the court and upon carpets
and such like ornaments belonging to the King's state and great-
ess." (Markham's "Book of Honour", 1925.) 353. The reference is to a braid of hair from the head of a wretched Lowland
woman wronged by Roderick, whose death is narrated in Canto IV.

BRIGNALL BANKS.

This song is to be found in "Rokeby", published 1812. The poem receives its name from Rokeby, near Greta Bridge, in York-
shire, where the scene is laid, and narrates events supposed to take place immediately after the battle of Marston Moor, July
3rd, 1644. The song before us is sung in a cave to a band of revel-
ing outlaws by one of their number.

"With desperate merriment he sang,
The cavern to his chorus rang;
Yet mingled with his reckless glee
Remorse's bitter agony."
Its form was, perhaps, suggested to Scott by the famous old ballad of "The Nut Brown Maid". The proper names belong to places in the neighbourhood of Rokeby, which itself lies in the angle formed by the junction of the Greta with the Tees. Brignall Banks are higher up on the Greta. 17. _read_. Interpret: the word thus employed carries with it the associations of antique poetry. 27. _ranger_. Keeper of a forest. 37. _musketoon_. A short musket or carbine with which dragoons, who were originally mounted infantry, were armed. 40. _tuck of drum_. The beating of the drum. In Shakespeare "tucket" means a flourish of trumpets. 51. _The fiend, etc_. Jack o' Lantern, or Will o' the Wisp who with his light was supposed to lead travellers to destruction.

A WEARY LOT IS THINE.

This song, like the last, is from "Rokeby" (1812), sung in the same place and circumstances by the same stripling:

"Edmond of Winston is his name;  
The hamlet sounded with the fame  
Of early hopes his childhood gave,—  
Now centred all in Brignall's cave!  
I watch him well—his wayward course  
Shows oft a tincture of remorse.  
Some early love-shaft grazed his heart,  
And oft the scar will ache and smart."

Scott says in a note: "The last verse of this song is taken from the fragment of an old Scottish ballad, of which I only recollected two verses when the first edition of 'Rokeby' was published." This "old Scottish ballad", as Scott calls it, is now known to have been written by Burns, and may be found in his works. It begins "It was a' for our rightful King". 4. _rue_. A bitter herb: on account of its resemblance to the word _rue_, it seems to have been symbolical of repentance. "There's _rue_ for you; and here's some for me", says Ophelia to the Queen ("Hamlet", iv, 4). 7. _doublet_. A kind of waistcoat. _Lincoln green_. A green cloth made in Lincoln, commonly worn by foresters, etc., and often mentioned in old ballads. 12. _fain_. "Fain, in Old English and Scotch, expresses, I think, a propensity to give and receive pleasurable emotions, a sort of fondness which may, without harshness, I think, be applied to a rose in the act of blooming." (Scott.)

COUNTY GUY.

"County Guy" was inserted by Scott in chap. iv of his novel, "Quentin Durward" (1822), where it is sung by a lady to the music of a lute.
George Gordon, Lord Byron (1788-1824), by his poetic genius, his aristocratic rank, his success in fashionable society, his beauty of feature, the impressiveness of his personality, the scandals which gathered about his name, and the atmosphere of mystery which he loved to throw about his life, exercised an unprecedented fascination over the English-speaking world from the year 1812 until sometime after his death. At his best, he writes with vigour and ease, has the gift of telling description, and of throwing about what subject he will, the charm of sentiment and imagination; in not less measure, he has the power of lively persiflage and incisive satire. Melancholy gives the dominant tone to his poetry; but he is sometimes frivolous and often cynical. His satire was based on a first-hand knowledge of the hollowness and baseness of society in the days when the Prince Regent was the first gentleman of Europe, and was quickened by society’s treatment of himself,—its sudden and, as he thought, capricious change from unbounded adulation to unmeasured detraction. He voiced, not only in Britain but in Europe, the spirit of discontent during the years of repression that followed the victory of Waterloo; and became through his sympathy with the revolutionary spirit then stirring in Europe, the best known, on the continent, of our modern poets. His latest months were devoted to the cause of the independence of Greece, and to that cause his life was sacrificed.

SHE WALKS IN BEAUTY.

This poem, published in “Hebrew Melodies” (1815), is dated June 12th, 1814, and was occasioned by the Poet’s seeing at a ball his beautiful cousin, Mrs. Wilmot, for the first time. She was dressed in mourning with numerous spangles on her gown.

A STORM IN THE ALPS.

This description is from “Childe Harold”, Canto III. This Canto was written in 1816 after Byron’s final departure from England, mainly in a house on the banks of the Lake of Geneva which he had taken for the summer, where he had Shelley for his neighbour and companion. The Jura Mountains are not far off.
Canto IV of "Childe Harold" was published in 1818. It is the record of a six-weeks' journey from Venice to Rome in the spring of 1817. Towards the close he sees from the Alban Mount the sea outspread before him, and utters this famous apostrophe.

Towards the close he sees from the Alban Mount the sea outspread before him, and utters this famous apostrophe.

27. lay for 'lie' is an ugly vulgarism. 58-59. Byron was a good swimmer and proud of his achievements as such: like Leander, he swam the Hellespont.

THE SHIPWRECK.

Canto II of "Don Juan" was published in 1819. "Don Juan" is a long narrative poem in which the Poet passes capriciously and without warning from grave to gay, from sentiment to satire.

AVE MARIA.

This extract is from "Don Juan", Canto III (see note to last selection). "Ave Maria", i.e., the time of Ave Maria. In Roman Catholic countries a bell is rung at sunset (the "Angelus") as a signal for devotions, of which the prayer beginning "Ave Maria" (see Luke 1, 28) is the main part. 18. Ravenna. A city on the eastern side of Italy; there Byron lived for some time, drawn thither by his passionate devotion to the Countess Guiccioli, whose home it was. 19. Adrian. The Adriatic derives its name from the ancient town of Adria which was situated upon it. In the neighbourhood of Ravenna, the land has within historic times made great encroachments on the sea. 20. the last Casarean fortress. From 404 A.D. to the fall of the Western Empire, Ravenna was the chief residence of the Roman Emperors. 21. A pine forest extends from the town to the sea; this forest has been celebrated by Dante, Boccaccio and Dryden. Boccaccio (1313-1375), one of the greatest writers of Italian prose, laid the scene of one of his stories at Ravenna; this story Dryden used as the basis of his English poem "Theodore and Honoria". 29-32. The reference is to the story of Theodore and Honoria, where a spectre huntsman pursues with his hounds the spirit of the woman who had cruelly treated him in life. 33. Hesperus. The evening star.

ON THIS DAY I COMPLETE MY THIRTY-SIXTH YEAR.

These lines were first published in the "Morning Chronicle", Oct. 29th, 1824, under the heading "Lord Byron's Latest Verses". Count Gamba, who was with Byron in Greece writes: "This
morning Lord Byron came from his bedroom into the apartment where Colonel Stanhope and some friends were assembled, and said with a smile—"You were complaining the other day that I never write poetry now—this is my birthday, and I have just finished something, which I think better than what I usually write." He then produced these noble and affecting verses, which were afterwards found written in his Journals, with only the following introduction: "Jan. 22; on this day I complete my 36th year."

SHELLEY.

Percy Bysshe Shelley (1792-1822) is one of the greatest of English lyrical poets. His temperament was intensely emotional, his fancy and imagination extraordinarily active and vivid. He was abnormally sensitive, especially to the more painful and sadder aspects of life, ardently sympathetic, and full of dreams of social and political revolution, and of the return of the Golden Age of innocence and happiness. His poetry is the spontaneous overflow of his feelings into musical language of exquisite and unsought grace. It specially gives expression to the yearning for the unattainable and ideal, to the dissatisfaction with what has been, and can be, actually realized; and to vague and subtle shades of feeling and ethereal conceptions, somewhat remote from the ordinary experiences of the normal man.

OZYMANDIAS.

First published in "The Examiner" of January 11, 1818. The Greek historian Diodorus gives an account of the statue referred to in the poem. It was reputed, he says, the largest in Egypt, the foot exceeding seven cubits in length; the inscription was, "I am Ozymandias, king of kings; if any one wishes to know what I am and where I lie, let him surpass me in some of my exploits" (see "Diodorus", 1, 47; or Wilkinson's "Ancient Egypt", Vol. I, chap. ii).

The freedom, or even carelessness, of Shelley's treatment of the laws of the regular sonnet and the success of the poem, notwithstanding, are characteristic of his art. Presumably, lines 2 and 4, 9 and 11 are intended to rhyme.

STANZAS WRITTEN IN DEJECTION.

Written in 1818. Speaking of the period when this poem was composed, Mrs. Shelley says: "At this time Shelley suffered
greatly in health... Constant and poignant physical suffering exhausted him; and though he preserved the appearance of cheerfulness, and often greatly enjoyed our wanderings in the environs of Naples, and our excursions on its sunny sea, yet many hours were passed when his thoughts, shadowed by illness, became gloomy, and then he escaped to solitude, and in verses which he hid from fear of wounding me, poured forth morbid but too natural bursts of discontent and sadness... We lived in utter solitude —and such is often not the muse of cheerfulness." 22. Shelley may have had some particular "sage" in mind, but such content is a common attribute of sages.

ODE TO THE WEST WIND.

Ascribed to the year 1819. "The poem was conceived and chiefly written in a wood that skirts the Arno near Florence; and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapours which pour down the autumnal rains" (Shelley's note).

20. Manad. The name applied in Greek story to the frenzied female followers of Dionysus (Bacchus).

32. Baia's bay. The bay of Naples; Baise was an ancient Roman watering-place on its shore.

TO A SKYLARK.

This most characteristic and exquisite product of Shelley's genius belongs to the year 1820.

THE CLOUD.

This poem belongs to the year 1820. 15. 'tis, i.e., the snow: the cloud clings about the mountain, whose top is covered with snow. 21-30. What natural phenomenon is described in the poetical language of these lines is by no means clear. Since the pilot is the lightning, Shelley may, perhaps, have thought that the motion of clouds is influenced by electric forces existing in the earth, and may represent these forces here as "genii". The pilot moves the cloud over that part of the earth where he dreams the spirit (the electric force) remains. Through the influence of this force the pilot makes the rain fall from the under surface of the cloud, while the upper surface is basking in the blue light of heaven. 53-54. The apparent motion of the stars whilst broken clouds pass rapidly over them is here represented as a real motion. 81. cenotaph. An empty tomb.
472 NOTES

TO NIGHT.

Written in 1821.

FINAL CHORUS FROM "HELLAS".

In 1821 Shelley, under the influence of his sympathy with the Greek Revolution then in progress, wrote a lyrical drama, titled "Hellas", i.e., Greece; it was published in 1822. It imitates Greek tragedy in the use of the 'Chorus', and this particular chorus brings the poem to a close. "The final chorus is indistinct and obscure, as the events of the living drama whose arrival it foretells. Prophecies of wars and rumours of wars, etc., may be safely made by poet or prophet in any age, but to anticipate, however darkly, a period of regeneration and happiness is a more hazardous exercise of the faculty which bards possess or feign. It will remind the reader 'magno nec proximus intervallo' of Isaiah and Virgil, whose ardent spirits, overleaping the actual reign of evil which we endure and bewail, already saw the possible and perhaps approaching state of society in which 'the lion shall lie down with the lamb' and 'omnis feret omnia tellus'. Let these great names be my authority and excuse" (Shelley's note). The reference in the case of Virgil is, of course, to the famous "Pollio" eclogue imitated by Pope in his "Messiah". 1. The world's great age. The annus magnus of the ancients, at the end of which the sun, moon, and planets return to their original relative position. With the astronomical conception was connected the idea that the history of the world would recommence and repeat itself. 9. Penessa. A river in Thessaly. 10. Tempe. "The beautiful valley through which the Penessa flows." 12. Cyclades. The Cyclades, a group of islands in the Aegean. 13. Argo. The vessel in which Jason sailed in search of the Golden Fleece. 15. Orpheus enchanted even the trees and rocks by his music; when his wife died, he won over the powers of the lower world, to allow her to return to life with him; he failed to keep the condition imposed—not to look back—and she was caught away to Hades. His love for her led him to contemn the Thracian women among whom he dwelt, and they tore him to pieces. 18. Calypso. The nymph of the island of Ogygia, with whom Ulysses would not remain, though she promised him the gift of immortality. 19-24. 'In the previous stanzas the Poet has been imagining various events repeating themselves when the "great age begins anew"; but, the story of Troy coming to his mind, he recoils at the thought that the horrors of war and of crime should be renewed, even although he admits that death will not be abolished. 21. Laius. Laius, king of Thebes, learned from the oracle that he was
destined to perish at the hands of his son, who should also wed his own mother, Jocasta. To avoid such horrors, this son, Óedipus, was exposed immediately after birth; was found, however, by a shepherd, and ultimately adopted by the king of Corinth. Óedipus, on arriving at maturity, learned at Delphi the fate that was in store for him, and, ignorant of his true parentage, thought to shun it by leaving Corinth. He turned his steps to Thebes, met his true father, and slew him in a scuffle. Meanwhile Thebes was afflicted by the presence of a monster, the Sphinx, who, sitting by the roadside, proposed a riddle to each passer-by, and on his failing to solve it slew him. In their distress, the Thebans promised the kingdom and the hand of Queen Jocasta to him who should rid them of this plague. Óedipus solved the riddle and received the reward. The gods avenged these unwitting crimes by a series of dire calamities, which afforded a favourite source of material to the Greek tragedians.

 saturn and Love were among the deities of a real or imaginary state of innocence and happiness. All those who fell, or the gods of Greece, Asia, and Egypt; the One who rose, or Jesus Christ, at whose appearance the idols of the Pagan world were amerced of their worship; and the many unsubdued, or the monstrous objects of the idolatry of China, India, the Antarctic islands, and the native tribes of America, certainly have reigned over the understandings of men, in conjunction or in succession, during periods in which all we know of evil has been in a state of portentous and, until the revival of learning and arts, perpetually increasing activity" (Shelley's note).

KEATS.

John Keats (1795-1821), although the brief span of his life did not permit the maturing of his powers, has probably exercised a greater influence upon poetry than any one of his contemporaries. His nature was specially open to impressions of sensuous beauty, and he was profusely endowed with the specifically poetic gifts: mastery of language, imagery, and versification. The love of beauty in and for itself dominated his life and art. His style is as remote as possible from ordinary prose,—picturesque, rich, and full of colour. His poetry is Romantic in its tendencies because his yearning for the beautiful found more perfect satisfaction in dreams of a distant world of fancy than in the realities of actual life, and because he was prompted to lavish beauty on every detail rather than to express in clear outline some central idea.
ON FIRST LOOKING INTO CHAPMAN'S HOMER.

Keats' friend, Charles Cowden Clarke, narrates that the Poet sat up until daybreak reading Chapman's Homer; on the same morning before 10 o'clock Clarke received from Keats a copy of this sonnet. In a MS. copy belonging to Keats' brother Tom, it is dated 1816. It was printed in December of that year, in "The Examiner", and was one of the pieces included in Keats' first volume, 1817.

Chapman's "Iliad" was published in 1611, his "Odyssey" in 1616. His translation had a great reputation in its own day, and although inaccurate and marred by various eccentricities, has a vivacity and force which has won admiration from some of the best judges. Keats was not able to read the Greek original. 6. deep brow'd. This refers to the prominent, overhanging arches above the eyes. 11. Cortez (1475-1547), the conqueror of Mexico. It was Balboa who thus saw the Pacific, as is shown by the following passage from Robertson's History of America, which, we know, Keats read in his later school days, and doubtless had in mind:

"At length the Indians assured them, that from the top of the next mountain they should discover the ocean which was the object of their wishes. When, with infinite toil, they had climbed up the greater part of that steep ascent, Balboa commanded his men to halt, that he might be the first who should enjoy a spectacle which he had so long desired. As soon as he beheld the South Sea stretching in endless prospect below him, he fell on his knees, and lifting up his eyes to heaven, returned thanks to God, who had conducted him to a discovery so beneficial to his country and so honourable to himself. His followers observing his transport of joy, rushed forward to join in his wonder, exultation, and gratitude."

THE EVE OF ST. AGNES.

This poem was written in 1819 and published in Keats' last volume, 1820. St. Agnes was beheaded at Rome because she held herself to be the bride of Christ (see Tennyson's poem) and would not marry an unbeliever. Her martyrdom took place on January 21st; St. Agnes' Eve is on the 20th. After her death, she appeared in a vision with a white lamb—the symbol of purity. There were superstitions associated with St. Agnes' Eve, such as are more familiar to us in connection with the eve of All Saints, or Hallowe'en.—particularly the idea that on the due performance of certain rites, a maiden might see her future husband. 5. Beadsman. Literally a 'prayersman'. 21. flatter'd. By its soothing
effect produced tears. 32. level. As opposed to “up aloft” (l. 30).
76. amor. Deadened, indifferent to all about her; cf. “Taming a
Shrew”, IV, iii: “What sweeting! all amor.” 115-117. On the
anniversary of her martyrdom, two lambs were blessed, their
wool cut off and woven by the nuns. 133. brook. Seemingly
‘refrain from’——a misuse of the word. 171. Merlin is the great
magician of the Arthur legend (See Tennyson’s “Merlin and
Vivien”) who was destroyed by his own spell which he taught
Nimue, and so paid the Demon his own life. 216. with blood of
kings and queens. Seemingly, the armorial bearings indicated
royal descent. 218. gules. The heraldic word for ‘red’. 221.
amethyst. The violet colour of the stone. 237. poppyed. Opium
is prepared from the poppy. 241. missal. Prayer-book. 257.
Morpheus. Morpheus is the god of sleep. 266. Sopther. Seem-
ingly pleasanter—an unauthorized use of the word. 269. Fez, a
commercial city in Morocco. 270. Samarcaud in Turkestan;
woven goods are manufactured there. 277. eremite. Another
form of hermit. 325. flaw-blow. ‘Flaw’ is a gust of wind;
Hamlet speaks of the “winter’s flaw” in the grave-yard scene.
aves. Prayers (Ave Maria).

ODE ON A GRECIAN URN.

Published in Keats’ latest volume of poems (1820). No Greek
vase has been found which corresponds to Keats’ description; it
is supposed to be based rather on his general recollection of various
works of Greek art as found in the British Museum and as de-
picted in engravings. 7. Tempe. A valley in Thessaly famous for
its beauty. Arcady. Arcadia, a district of the Peloponnesus, a
pastoral country; associated with pastoral poetry. 41. brede.
A variant of “braid”, an ‘interweaving’.

ODE TO A NIGHTINGALE.

Published 1820; it had been previously printed (July, 1819) in
a magazine. It was written in the spring of 1819 in the garden
at Hampstead, where a nightingale was accustomed to sing.
“Keats”, writes his friend and housemate, Brown, “felt a tran-
quill and continual joy in her song, and one morning he took his
chair from the breakfast-table to the grass-plot under a plum
tree, where he sat for two or three hours.” When he returned to
the house he had the ode written on scraps of paper. 2. hemlock.
A poisonous plant which produces death by paralysis. 4. Lethe-
wards. Lethe, according to the Greeks, was a river of the lower
world from which the shades drank, and thus obtained forgetfulness of the past. 7. Dryad. According to the Greeks, each tree had its divinity or spirit, and these were called Dryads. 13. Flora, the goddess of flowers,—here used for flowers themselves. 14. _Provençal_ song. Lyric poetry in the Middle Ages flourished particularly in southern France, and was written in the dialect of Provence; the poets were known as troubadours, and their poems treated largely of love. 16. Hippocrene. A fountain on Mount Helicon in Boeotia, sacred to the Muses. 33. _viewless_. Invisible; so "Meas. for Meas." iii, 1, 124: "To be imprison'd in the viewless winds". 43. _embalméd_. Not in its ordinary meaning, but full of balms, or perfumes; so Milton, in "Par. Lost": "With fresh dews embalmèd the earth"; Scott, "Lady of the Lake": "Eglantine embalmèd the air". 46. _pastoral egalantine_. Eglantine is properly the sweet-brier, though popularly applied to various varieties of the wild rose. "Pastoral" presumably because often referred to in pastoral poetry, as in Milton's "L'Allegro":

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"bid good mornow
Through the sweet-brier or the vine
Or the twisted egalantine."
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51, _Darkling_. In the dark; cf. Milton, "Par. Lost", 3, 39:

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"As the wakeful bird
Sits darkling, and in shadiest covert hid
Tunes her nocturnal note."
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requiem. A hymn sung for the repose of the dead. 67. _alien corn_. Alien because Ruth was not an Israelite. "And Ruth the Moabitess said unto Naomi, Let me now go to the field, and glean ears of corn after him in whose sight I shall find grace. And she said unto her, Go, my daughter. And she went and came, and gleaned in the field after the reapers." (Ruth ii, 2.)

TO AUTUMN.

"This poem seems to have been just composed when Keats wrote to Reynolds from Winchester his letter of the 22nd of September, 1819. He says: 'How beautiful the season is now. How fine the air—a temperate sharpness about it. Really, without joking, chaste weather—Dian skies. I never liked stubble-fields so much as now—aye, better than the chilly green of the Spring. Somehow a stubble plain looks warm, in the same way that some pictures look warm. This struck me so much in my Sunday’s walk that I composed upon it.'" (Forman's note.) 28. river-sallows. "Sallow" means willow.
TENNYSON.

Alfred Tennyson (1809-1892) has been for many years in the English-speaking world, the best known of our modern poets. None of our poets, unless it be Pope, has so adequately expressed the ideas and point of view of his own contemporaries in a style which satisfied them. Tennyson is an eclectic poet, who has profited in a perfectly legitimate fashion by his wide and intimate knowledge of the work of his poetic predecessors, immediate and remote. He possessed the virtues of self-control and patient application, and did not publish until his poems had attained the utmost finish. He had very considerable versatility in subject, form, and style; but excels rather in the happiness of his phrase and the music of his verse than in profundity of thought or in insight into man and nature.

RECOLLECTIONS OF THE ARABIAN NIGHTS.

This poem first appeared in the volume of 1830, and has only undergone slight alterations in text. It paints a series of pictures, charming from their sensuous beauty, which are suggested to Tennyson’s imagination by reminiscences of the “Arabian Nights”, more particularly of one of the stories, that of “Nur Al-Din Ali and the Damsel Anis al-Jalis”, especially of that part of the story narrated on the Thirty-sixth Night. The varying arrangement of the rhymes in the several stanzas should be noted.

7. Bagdat. A city situated on both banks of the Tigris, some 500 miles from its mouth. fretted. See note on Gray’s “Elegy”, i. 39.
9. sworn. ‘Close’ or ‘firm’; cf. the expression “sworn friends”.
11. Haroun, surnamed Al-Raschid (“the orthodox”), flourished 786-809 A.D., caliph of Bagdat, famed for his bravery and magnificence, and for his patronage of literature and art. 12. Another. ‘By night’; cf. “As You Like It”, ii. 4: “Coming anight to Jane Smile”.
13. citron-shadows. Citron is applied to lemon-trees and allied species.
23. clear-stemmed platans. Oriental plane-trees which run up smoothly for some height before sending out their wide-spreading branches. 47 rivage. Bank; “Faerie Queene”, iv, 6, 20:

58. engrain’d. Properly ‘dyed in fast colours’; the poet seems still to have the idea of a woven fabric in his mind, as at line 28.
64. With disks and tiars. ‘Disks’ suggests round, flattish blossoms, ‘tiars’ more elongated and convex forms. ‘Tiara’ is properly an eastern hat, and is naturally suggested by the locality
of the poem. For the poetical form “tiar,” cf. “Par. Lost”, iii, 625. 70. bulbul. The Persian name for the nightingale. 76. flattering. “Lending a lustre to”; cf. “Aylmer’s Field”: “A splendid presence flattering the poor roofs”; and Shakespeare, “Sonnet”, 33:

“Full many a glorious morning have I seen
Flutter the mountain tops with sovereign eye.”

81. A sudden splendour. The light from the Pavilion of the Caliph (see l. 114). 101. pleasance. Archaic and poetical for ‘pleasure’. Cf. the following passage from the original story in the “Arabian Nights”: “Now this garden was named the Garden of Gladness and therein stood a belvedere high on the Palace of Pleasure.” 106. rosaries. In the sense of the Latin original (rosarium), ‘gardens, or beds, of roses’. 114. Caliphate (usually “Caliph”). The domain of the Caliphs, or successors of Mahomet. 123. quintessence. The stress is usually upon the second syllable, but the pronunciation which the metre here requires, is also admissible. 125. silvers. A bold use of the plural, meaning, of course, silver candlesticks. 127. mooned. Ornamented with crescents—the symbol of Turkish dominion, hence an anachronism here. 135. argent-hued. “Argent” refers to the colour; so in “Dream of Fair Women”, l. 158: “the polished argent of her breast”. 148. diaper’d. The word is applied to material covered with a regularly repeated pattern produced in the weaving without use of colour. 148-9. The lines seem to suggest that the cloth of gold had inwrought upon it garlands of flowers (as a border probably) and, besides that, a regularly repeated pattern (presumably in the main body of the cloth).

TO J. S.

To James Spedding on the death of his brother Edward. James Spedding was from college days an intimate friend of the Poet’s; he was a man of marked ability and distinguished himself as a critic, and as the biographer of Bacon. The poem was published in 1833. 22-23. The death of Tennyson’s father took place in March 1831.

LOCKSLEY HALL.

Appeared first in the volumes of 1842. Tennyson is reported in his “Life” (I, 195) as saying: “Locksley Hall is an imaginary place (though the coast is Lincolnshire). The whole poem represents young life, its good side, its deficiencies, and its yearnings. Mr. Hallam said to me that the English people liked verse in
trochaics, so I wrote the poem in this metre.” 3. curlews. A bird with a plaintive cry that frequents the seashore in winter and high moors in summer. 4. Dreary gleams, etc. Glares of light in the mist are referred to, not the curlews; the construction is not an apposition, but an absolute participial phrase. 5. Orion. The constellation so-called. 9. Pleiades. Another constellation. 75. the poet. The reference is to Dante. 121. argosies. Merchant ships; see the opening scene of the “Merchant of Venice”. 155. Mah Batta-battle. The Maharrtars are a people of India with whom the English were at war on various occasions from 1799 to 1818. 180. See Joshua x, 12. 181. “When I went by the first train from Liverpool to Manchester (1830), I thought that the wheels ran in a groove. It was black night and there was such a vast crowd round the train at the station that we could not see the wheels. Then I made this line” (Tennyson, quoted in “Life” I, 195). 184. Cathay. Old name for China. 191. kolt. A small wood.

TITHONUS.

This poem was begun about the same time as “Ulysses”, but not completed until Nov. 1859. His friendship to Thackeray led the Poet to publish it in 1860 in “Cornhill Magazine”, and it was included in “Enoch Arden and Other Poems”, 1864. Like “Ulysses”, it is based on a Greek story. Eos (Aurora, the dawn) loved a mortal, Tithonus, and conferred immortality on him, but not eternal youth. As the effects of old age grew, he faded continually, until in mercy he was changed into a cicada. 4. The ancients supposed that the swan was very long-lived. 25. the silver star. The morning star. 29. kindly. Natural; so in the Prayer Book “to preserve to our use the kindly fruits of the earth”. 39. Aurora is represented as drawn in a chariot. 62-63. Ilion (Troy) was brought into existence by Apollo’s music. So in “Oenone”:

As yonder walls
Rose slowly to a music slowly breathed,
A cloud that gathered shape.”

71. barrows. Sepulchral mounds.

NORTHERN FARMER (OLD STYLE).

Was published in “Enoch Arden and Other Poems” (1864). The spelling in the text is that of this edition; Tennyson made alterations in this respect subsequently. His son says that on Feb. 17th, 1861 “my father told my mother about his plan for a new poem, ‘The Northern Farmer’. On the evening of February 18th he had already written down a great part”. Tennyson
herself said that this poem "is founded on the dying words of a
farm-bailiff as reported to me by a great-uncle of mine when
verging upon 80,—'God Almighty little knows what He's about,
an' Squire will be so mad an' all.' I conjectured the man from that one saying." For the first twenty-eight years
of his life Tennyson lived in Lincolnshire, and the poem presum-
ably represents the dialect which he heard in his childhood.

NOTES

1. liegin'. Lying.
3. I may not have any more ale.
10. 'tisn'. Himself.
11. toilhe. Tithe.
23. 'Siser. Howeverever.
27. summam. Some one. viz. David; see Psalm
exvi, 11. 28. stubb'd. Broke up by ploughing.
30. boggie. Bogie, spirit.
32. the lot. The piece of
ground. raised an' rembled 'um out. Tore him up and sent him
off. 33. It was the game-keeper's ghost. 34. 'enemies. Anemones
35. hoiner. One or the other.
36. 'eise. The assizes.
38. fuzz. Furze.
40. sead. Clover.
42. thruf. Through.
49. 'aopol. Halfpenny-worth.
52. hoalm. Holmes, low land along a stream.
53. quodioy. The quality.
61. It is said that the steam
threshing-machine was introduced into Lincolnshire in 1845.

NORTHERN FARMER (NEW STYLE).

Published in "The Holy Grail, and Other Poems" (1869).
The original text is reprinted here, the Poet subsequently made
some minor changes. Tennyson said: "'The Farmer, new style'
is likewise founded on a single sentence, 'When I canter my verse
along the ramper (highway) I 'ears proptry, proptry, prop-
try.' I had been told that a rich farmer in our neighbourhood
was in the habit of saying this. I never saw the man and know
no more of him'. 7. to weeke. This week.
15. flower that
blows. With a reminiscence probably of Psalm cxiii, 13. 17.
stunt. Obstinate.
31. grip. Draining ditch.
32. far-weltered yowe. Said of a sheep
lying on its back.
40. the bees
are as fell as eet. The flies are as fierce as anything.
44. eek.
47. Ash.
48. barn. Barn.
49. tha ses. You see.
50. fuu'd an' movled.
Tugged and drudged.
53. beck. Brook.
55. brig. Bridge.

IN MEMORIAM.

The occasion of this poem was the death of the Poet's intimate
friend, Arthur Henry Hallam, Sept. 15th, 1833. Hallam was the
son of the well-known historian, Henry Hallam. He was born
Feb. 1st, 1811, and hence was about eighteen months younger than Tennyson. Their friendship began at Trinity College, Cambridge, early in 1829. They travelled together on the Rhine and in France; Hallam was often a guest at Tennyson’s home in Somersby, and was betrothed to one of the Poet’s sisters. He read for the bar and lived with his father in London. While staying at Vienna, in the course of a tour with his father, he was found dead upon a sofa, without previous illness or any other indication of the coming end. The body was brought by sea from Trieste on the Adriatic to the Severn, and buried at Clevedon church. That he was a man of extraordinary ability and promise is testified by others than the Poet. We may cite the words of Gladstone who knew him at school, and who wrote the following: “Among his contemporaries at Eton . . . he stood supreme . . . and the long life through which I have since wound my way and which has brought me into contact with many men of rich endowments, leaves him where he then stood so far as my estimation is concerned”. Some of the lyrics contained in “In Memoriam” date back to 1833, and during the next seventeen years (“The Prologue” was dated 1849, and “In Memoriam” was published in 1850) the Poet continued to add sections from time to time. The sections were written”, Tennyson says, “at many different places and as the phases of our intercourse came to my memory and suggested them. I did not write them with any view of weaving them into a whole, or for publication, until I found that I had written so many.” Mr. Knowles reports Tennyson as saying: “The general way of its being written was so queer that if there were a blank space, I would put in a poem”. The poem must not be taken too literally as if it were mere biography. Again Mr. Knowles reports the Poet as saying: “It is rather the cry of the whole human race than mine. In the poem altogether private grief swells out into the thought of, and hope for, the whole world . . . It is a very impersonal poem as well as personal”. To similar effect, he is reported in the “Life” as saying: “It must be remembered that this is a poem, not an actual biography. . . . The different moods of sorrow as in a drama are dramatically given, and my conviction that fear, doubts, and suffering will find answer and relief only through faith in a God of Love. ‘I’ is not always the author speaking of himself, but the voice of the human race speaking through him”. The shaping of his own experience as to form an artistic whole is exhibited in the internal chronology of the poem, which covers a period, not of seventeen, but of three years—each year representing a stage in the development of thought and feeling. For example, three successive Christmas festivals are commemorated
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(xxviii-xxx, lxxviii, and civ-cv), and the speaker's attitude towards the season is symbolic of his general state of mind in the three successive stages of development. So also with the feelings connected with three successive Spring seasons (xxxviii, lxxviii, cxv-cxvi), and with Autumn (xi, lxxii, xci). The change in the poet's attitude is specially emphasized in certain sections where not merely subject, but also form, makes comparison inevitable; e.g. vii and cxix. From what Tennyson says himself as to the way "In Memoriam" was written, it is evident that the poem is not, in the full sense of the word, a whole; as is "Romeo and Juliet", or "Paradise Lost"; still many of the sections only gain their full significance when considered in relation to other sections; and various groups of poems fall together as written under the same dominating feeling, or as treating the same, or allied, themes. Over and above all this, the speaker is represented as gradually gaining sanity of feeling and grasp of truth, and at the close as victorious over the gloom and doubt to which death has given occasion. It is this which gives something of plot-unity to the whole. The main stages in the development are forced upon the reader's attention by the chronological arrangement already alluded to. First, we have an Introduction (i-xxvii) which represents the initial situation created by death—the grief, hopelessness and intellectual confusion to which it gives rise. Secondly, with the advent of Christmas (xxviii) and the suggestions of immortality connected with Christianity, the intellectual and emotional development begins. Thought is still centred on death, but on death as a transition to immortality. This cycle of lyrics seems to close at the most marked break in the whole poem (lvii). The Third Part extends from lviii to ciii and is characterized by the growth of the sense of resignation and a broadening out from the narrow concentration on death and individual sorrow, to a more normal interest in the world. The Fourth Part (civ-cxvi) represents complete convalescence; while still loyal to the memory of his friend, the speaker wholly escapes the narrowing and depressing influences of death, and finds what seemed a stunning blow a real stimulus towards doing his part in the great work of perfecting human society. The Prologue, which is dated 1849, contains a brief summary of the results of the experiences recorded in the body of the poem. This analysis is intended to draw attention to the general progress of the poem; the exact place where the lines between the divisions is to be drawn is a matter of choice; Professor Bradley, for example, makes the Second Part cover §§ xxviii-lxxvii. As will be seen from the numbering of the sections, a few of these as well as the Epilogue, which seemed of less interest and excellence, are
omitted in this volume. "In Memoriam" exercised a very considerable influence, especially on its first appearance. As indicative of the nature of that influence, two testimonies may be cited by two of the first generation of readers, representing two different schools of thought. First, that of F. W. Robertson, the great Broad Church preacher: "Piercing through all the sophistries and over-refinements of speculation, and the lifeless scepticism of science, it falls back on the grand, primary, simple truths of Humanity, those first principles which underlie all creeds, which belong to our earliest childhood, and on which the wisest and best have rested through all ages: that all is right: that darkness shall be clear: that God and Time are only interpreters; that Love is King; that the Immortal is in us: that—which is the keynote of the whole—

'All is well, though Faith and Form
Be sundered in the night of Fear'."

Second, that of Professor Sidgwick of Cambridge: "What 'In Memoriam' did for us, for me at least, in this struggle, was to impress upon us the ineffaceable and ineradicable conviction that humanity will not and cannot acquiesce in a godless world; the 'man in men' will not do this, whatever individual men may do. ... The force with which it impressed this conviction was not due to the mere intensity of its expression of the feelings which Atheism outrages, that Agnosticism ignores; but rather to its expression of them along with a reverent docility to the lessons of science, which also belongs to the essence of the thought of our life".

PROLOGUE. 5. orbs of light and shade. The planets bright on the side towards the sun, dark on the other. I. 1. kim who sings. According to the author, this is Goethe. II. 1. old Yew. The yew tree is especially associated with churchyards in England. 14. sick for. There are two possible interpretations: (1) extremely desirous of (cf. "the sad heart of Ruth, when sick for home"); (2) sick on account of. III. 8. dying sun. According to certain scientific views, the sun, since it is continually losing heat, will ultimately become cold. V. 9. weeds. Garments; cf. widow's weeds. VI. 26. ranging. Arranging. VII. 2. Hallam lived in Wimpole Street, London. IX. In the "Life" we are told that this is one of the earliest written of the sections. The body of Hallam was brought by ship from Trieste on the Adriatic to England. 10. Phosphor. The morning star. 18. we'dower'd. So Newman writes on the death of his friend, Hurrell Froude, "I shall be truly widowed, yet I hope to bear it lightly". X. 16. The cup that holds the sacramental wine. XII. 6. mortui arx. Cf. II Corinthians ii, 6, "the earthly house of this tabernacle", and
"Two Voices", "who sought'st to wreck my mortal ark". 19-20.
Mr. Knowles reports Tennyson as saying: "Sometimes as I sit here alone in this great room, I get carried away out of sense and body, and rapt into mere existence, till an accidental touch or movement of one of my fingers is like a great shock and blow, and brings the body back with a terrible start".

XIX. This poem was written at Tintern Abbey, which is not far from Clevendon church, where Hallam was buried. 7. The Severn is a tidal river, and the tide also enters its tributary, the Wye, and so checks the downward flow of this stream. XXI. 20. Jacob thinks there is a reference to the discovery of a satellite of Neptune in 1846; Gatty interprets, "Science every month is evolving some new secret." Jacob's interpretation is favoured by XCVII, 22. XXII. Tennyson entered Cambridge in Feb. 1829, and soon made the acquaintance of Hallam. XXIII. 12. Pan was the god of Nature; here used for Nature itself. XXIV. 4. The reference is to the spots on the sun. 9-10. Objects seen through mist appear larger. XXVI. 14. Indian. Seemingly, no more than 'Eastern'. XXVII. 11. weeds. See on V. 9. 12. want-begotten rest. Rest which is caused by the lack of something.

XXVIII. In the "Life" we are informed that this is one of the earliest of the poems in "In Memoriam", and that it was begun in 1833. 9. This would seem to indicate that each of the four churches had four bells. XXIX. 11-12. Cf. the motto to chap. xiv of Scott's "Pirate":

"We'll keep our custom. What is law itself
But old-established custom? What religion
(I mean with one half of the men that use it)
Save the good will and wont that carries them
To worship where their fathers worshipped?
All things resolve to custom. We'll keep ours."

XXX. 28. vell. The meaning is shown by the line in "Sir John Oldcastle" where it is said in reference to Christ: "He veiled himself in flesh". The conception of immortality is that expressed in "The Ring":

"No sudden heaven, or sudden hell for man.
But
Aeolian Evolution, swift or slow,
Thro' all the spheres—an ever opening height,
An ever lessening earth."

XXXI. Another of the very early sections. 2-3. learned to hear. Grieved at hearing: cf. "Julius Caesar" 11, ii, "That every like is not the same, O Caesar, the heart of Brutus yearns to think upon".

XXXIII. 13-14. Cf. what is said of Tennyson in the "Life". "He would not formulate his creed" (1, 380), and "He urged men to cling to faith beyond the forms of faith" (1, 310). XXXIV. 13-16. "Hearing of a man committing suicide by chloroform, Tennyson said: 'That's what I should do if I thought there was no future life'" ("Life" 11, 35).

XXXV. 13-16. "Hearing of a man committing suicide by chloroform, Tennyson said: 'That's what I should do if I thought there was no future life'" ("Life" 11, 35).

XXXVI. 6. close words. Words most accurately fitted to express the sense intended. 9. the Word. See John, chap. i.

XXXVII. 1. Urania. In Greek mythology, the Muse of Astronomy; but Milton going back to the original significance of the word ('pertaining to heaven') used it in "Paradise Lost", vii, 1 for the highest inspiration, the holy spirit. 6. Parnassus. A hill sacred to Apollo and the Muses.

XXXVIII. 6. Parnassus. A hill sacred to Apollo and the Muses.

XXXIX. 12. The friendship of Tennyson and Hallam began five years before the death of the latter. 13-16. The idea conveyed by these lines seems to be that the Poet, having accepted the idea that, in the future life, the present life is fully remembered, concludes that love is not limited to our narrow earthly existence but extends its influence over all eternity. XLII. 11-12. The life of Jesus. LV. "He means by 'the larger hope' that the whole human race would through, perhaps, ages of suffering, be at length purified and saved" ("Life" 1, 321).

LXIII. 1. the schools. The centres of learning, --philosophical thought. 9. thy; The passer-by; cf. XXI, 5.

LXIV. 1-2. The friendship of Tennyson and Hallam began five years before the death of the latter. 13-16. The idea conveyed by these lines seems to be that the Poet, having accepted the idea that, in the future life, the present life is fully remembered, concludes that love is not limited to our narrow earthly existence but extends its influence over all eternity.

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poem is addressed to his brother Charles, who was nearest him in age and co-author of "Poems by Two Brothers". LXXX. 13. His credit. 'What I credit him with' (e.g. in the previous lines). 15. unused example. An example not actually given, which would have been given, had Hallam lived. 16. Comfort. In the original sense 'strengthen'. LXXXIV. 11. Hallam was to have married the Poet's sister Emily. LXXXVI. This poem was written at Barmouth (see "Life" I, 313) on the coast of Wales, at the mouth of the Maw, which forms a long estuary. 7. horned flood. The shape of the estuary between two promontories is like that of a horn. LXXXVII. 5-16. The details mentioned all belong to Cambridge. The walk along the lime-trees is at Trinity College. 40. The not unusual prominence on the forehead just above the nose is pronounced in Michael Angelo's own face, and in many of his pictures and statues. LXXXVIII. 1. Wild bird. The nightingale. quicks. Quickset, a hedge of hawthorn. 4-8. Compare the description of the nightingale's song in "Recollections of the Arabian Nights", II. 70-73, p. 200 above. LXXXIX. 2. lawn. At the home of the Tennysens in Somersby where the Poet was born, and lived until 1837. 11. Hallam was at the Temple preparing himself for Law. 16. winking. The effect on the rays of light produced by heated air. 24. Tuscan poets. Dante and Petrarch, see "Life" I, 77; Hallam taught his betrothed Italian. 36. Some Socratic dream. Such as Plato's "Republic". 47-48. the crimson circled star. The Evening Star, Venus, which sets soon after the sun. The sun, according to La Place's theory, is the source of the planets. XCI. 2. rarely. Exquisitely; cf. Scott's "Proud Maisie": "Sweet robin on the bush singing so rarely". 4. The kingfisher. XCII. 13. They. A slip in grammar; there is no plural antecedent to which it can refer. 15-16. Cf. Coleridge's "Death of Wallenstein:

"As the sun,
Ere it is risen, sometimes paints its image
In the atmosphere; so often do the spirits
Of great events stride on before the events."

XCV. 10. filmy shapes. Night moths. 36. The living soul. The Poet, discussing the passage with Mr. Knowles, is reported as saying; "Perchance the Deity. The first reading was 'His living soul'; but my conscience was troubled by 'his'. I often had a strange feeling of being wrapped and wound by the Great Soul!". 46. matter-moulded. Moulded for the expression of external things,—of mere sense experience. XCVI. 21-24. See Exodus, chap. xxxii, and xix, 16. XCVI. 2-3. The reference is to the phenomenon of a traveller on a mountain sometimes seeing his own shadow reflected on the mist; it was this which gave rise to
the spectre of the Brocken. XCIX. 18. The slumber of the poles. Because the poles do not move with the rotation of the earth around its axis. C. The group of poems beginning here deals with Tennyson leaving their old home, the Parsonage at Somersby in 1837. CI. 15. the Lesser Wain. The lesser constellation of the Wagon, i.e., Ursa Minor. CIII. Like the dream in LXIX, this is an allegory. 31. Anakim. See Deuteronomy iv, 2: “Thou art to pass over Jordan this day, to go in to possess nations greater and mightier than thyself, cities great and fenced up to Heaven; a people great and tall, the children of the Anakim whom thou knowest, and of whom thou hast heard say, Who can stand before the children of Anak”. CIV. The Tennysons had moved to High Beach, Epping Forest; the church referred to in this poem is Waltham Abbey. CV. 32. “This is one of my meanings”, said Tennyson, “of ‘Ring in the Christ that is to be’, when Christianity without bigotry will triumph, when the controversies of the creeds shall have vanished”. CVII. 1. Hallam’s birthday was Feb. 1st. CIX. 2. household fountains. Sources within his own mind. 15-18. Cf. CXXVII, 7-8, and the conclusion of “The Princess”. CX. 2. rathe. Early, as in “Lycidas”, “The rathe primrose that forsaken dies”. The comparative is ‘rather’. CXI. the golden ball. The symbol of empire. CXIV. The distinction between knowledge and wisdom is found in “Locksley Hall”, 141 and in “Love and Duty”; see also the Prologue, 21-32. 4. pillars. The reference is to the Pillars of Hercules at the Straits of Gibraltar, which marked the limits of navigation for early Greek sailors. 12. Pallas. According to Greek myth Pallas Athene leaped full grown and armed from her father Zeus’s head. CXV. 2. burgeons. Buds, quick. See LXXXVIII, 2, and note. 3. flowering squares. The fields in spring; cf. “The Gardener’s Daughter”, “all the land in flowery squares smelt of the coming summer”. CXVI. 6. re-orient. Rising again. CXVII. 3. As the products of mere matter. 26. Faun. A creature of Greek mythology between beast and man. CXX. 3. MagneticMockeries. Mere automata, moved not by spiritual, but by physical force, e.g. electricity (cf. CXXV, 15). CXXI. The poem makes use of the fact that the Evening Star (Hesper) and the Morning Star (Phosphor) are one and the same. CXXII. The Poet seems to refer to the experience narrated in XCV, but Bradley thinks there are objections to this, and suggests LXXXVI. CXXIV. 1-4. The Poet refers to the various conceptions men have formed of God—Monotheistic, Polytheistic, Pantheistic, etc. 7. The reference is to the metaphysical proofs of the existence of God; e.g., There must be a God, because there must be a first cause. 17-20. Cf. the end of LIV. CXXV. 13-14. Cf. the close of CIII.
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CXXVII. 6-8. There have been several occasions of this character. Tennyson is reported as having said that it did not refer to the events of 1848. Bradley thinks the Poet had in mind the driving out of Charles X. in 1830. CXXXI. 1. "In the same way 'O living will that shalt endure' he [Tennyson] explained as that which we know as Free Will, the higher and enduring part of man" ("Life" I, 319).

BROWNING.

Robert Browning (1812-1889) possessed a robust, energetic, ardent, and optimistic nature; and the influence of these qualities is very manifest in the character of his work. He, from the first, struck out on lines of his own; his poetry differs more markedly from that produced by his predecessors and contemporaries than does that of any other poet of his time, and is on that account the less likely to be appreciated at first view. His style lacks the smoothness and elaboration— the perfection of finish—to which the art of Tennyson especially had accustomed lovers of poetry; but it is in general very forcible, and appropriate to the thought which it conveys. Browning excels in the presentation of energetic moods and dramatic situations. He stands pre-eminent by his many portraits of men and women; even his lyrical poems often owe their power to their effective suggestion of character and situation. Browning is interested rather in the kind of man than in what he does, and so subordinates events and external details to analysis of the inner mind, the soul. For this purpose, he finds the dramatic monologue his most effective instrument, and of this—in its various forms from the pure lyric to the poetic embodiment of ordinary speech—a large part of his best work consists.

A GRAMMARIAN'S FUNERAL.

This poem first appeared in "Men and Women" (1855). It is probable that the germ of this poem is to be found in Wanley's "The Wonders of the Little World" (1676), a book which was in the library of the Poet's father and with which he was very familiar from boyhood. In a chapter "on the exceeding intent-ness of some men upon their Meditations and Studies" is an account of Jacobus Milchius, in which the following sentences appear: "Jacobus Milchius, a German physician, was so inflamed by the passionate desire of Learning that he would not spare himself even then when ill in respect to his health, and when old age began to grow upon him. When some of his friends would
reprehend this over-eagerness of his, and his too much attentiveness to his studies, his reply was that of Solon, "I grow old in learning many things". . . . After supper and in the Night he was at his Studies and Lucubrations; which was the reason he slept but little, and was also the cause of that disease which took away his life, for the over-constant and the unseasonable intention of his mind in his studies was doubtless the occasion of that affliction which he had in his Brain and in his Stomach, so that he died of an apoplexy, Nov. 20th, 1559". The poem is supposed to be the utterance of one of the disciples of the dead Grammarian, to his fellows as they carry the body of the master from a plain up the mountain-side, past a city that crowns one of its summits until they reach a fitting burial-place on the highest peak. The nobility of feeling, the greatness of the principle involved in the life of the dead hero, combined with a certain absurdity in the aim and inadequacy in achievement, give a sense of the grotesque. "The union of humour with intense seriousness, of the grotesque with the stately, is one that only Mr. Browning could have compassed, and the effect is singularly appropriate" (Symons).

Apollo in Greek sculpture represents the ideal of the human form and features. Measures. Dances. 47-52. The Grammarian shares in the extraordinary enthusiasm for classical literature that characterized the Renaissance. 70-72. The grotesque rhyme corresponds to a certain element of the grotesque in the subject. Calculus. The stone. 88. Tussis. Cough. 95. soul-hydropic. His soul had an unquenchable spiritual thirst, like the insatiable desire for water in certain kinds of dropsy.

This poem was published in "Men and Women" (1855). Fra Lippo Lippi (1412-1469) is a Florentine painter whose life was known to Browning through Vasari's "Lives of the Painters". His paintings, numerous in Florence and its vicinity, were also familiar to the Poet, whose home was for some years in that city, and who was interested in art. From what Vasari tells, and from his own impressions of the pictures, Browning imaginatively reconstructs the man; and then, in the poem before us, makes the artist-monk talk in a natural fashion, so as to reveal both his life and his character. The use Browning makes of Vasari may be illustrated by a single passage. Vasari writes in his life of Lippo: "By the death of his father, he was left a friendless orphan at the age of two years, his mother also having died shortly after his birth. The child was for some time under the care of a certain
Mona Lapaccia, his aunt, the sister of his father, who brought him up with great difficulty until he had attained his eighth year, when, being no longer able to support the burden of his maintenance, she placed him in the above-named convent of the Carmelites”. Browning transforms this into lines 81-95 of the poem; compare Shakespeare’s treatment of Plutarch in “Julius Caesar”.

7. The Carmine. The monastery of the Carmelite Friars, to which Lippo belonged. 17. Cosimo. The head of the house of the Medici, and the real, though not the nominal master of the Republic of Florence; by profession a merchant and banker. He was a patron of art. 23. pilchards. A kind of fish. 33. With pike and lantern. The common equipment of the watch in former days. 46. carnival. The days immediately preceding Lent, celebrated with much gaiety in Italy. 48. The business of painters up to the time of the culmination of Italian art in the 16th century was nearly exclusively the decoration of churches and other sacred buildings,—hence the subjects treated were almost exclusively religious. 53. The rhyming verses scattered through this poem imitate certain Italian popular songs called “stornelli”. These are in three lines; the first, five syllables long, contains the name of a flower; the remaining two lines of eleven syllables rhyme with this and contain some love sentiment. 68. Saint Lawrence. The church of San Lorenzo—one of the best known of Florentine churches. 73. Jerome. One of the Christian Fathers, lived in the fourth century A.D. 104. serge and rope. The monkish gown and girdle. 118. Carrying a candle in the procession of the Mass. 121. the Eight. The council of magistrates. 130. antiphonary. The service book of the Roman Catholic Church. 139-140. Camaldolese and Preaching Friars. Two other orders of monks; the latter are also called Dominicans after their founder. 149. The sacred character of the altar guaranteed him from attack. 173 fol. Taste in art is usually conservative. Lippo was departing from the conventional treatment traditional in Italian painting in the direction of realism, and the Poet represents the connoisseurs as scandalized. Browning had similar experiences in the current criticism of the novelties of form and theme in his own poetry. Giotto (1276-1335), one of the best known of the earlier Florentine painters. 227. the Corner-house. The palace of the Medici. 235. Angelico (1387-1455), another Florentine painter, who clung to the earlier traditions in art, but had extraordinary power of throwing a sense of purity, angelic beauty, and religious fervour into his paintings. 236. Lorenzo (1370-1425), usually called Monaco, famous for his paintings. 276. Guidi. Tommaso Guidi (1401-1429), ordinarily known as Masaccio, has similar tendencies in his painting to Lippo. Browning
represents him as a pupil of Lippo; actually the relation was reversed. 324. Prato, near Florence, where are some of Lippo's masterpieces. 328. St. Lawrence ("the Deacon") suffered martyrdom by being broiled on a gridiron. 339. Sant'Ambrogio's. A convent in Florence. What follows describes "The Coronation of the Virgin"—one of Lippo's best known pictures, now in the Academy of Fine Arts in Florence. 361. In one corner of the picture Lippo has introduced a portrait of himself in his monkish habit; from the hand comes a scroll with the Latin words quoted (l. 377) inscribed upon it: "This is the man who made this work". 381. hot cockles. A game in which one of the party who is blindfolded has to guess who strikes him.

ANDREA DEL SARTO.

First published in the volume entitled "Men and Women" (1855). The Poet himself tells us that the poem was suggested by a picture in the Pitti Gallery in Florence which was supposed to represent Andrea and his wife. Browning was also familiar with Andrea's pictures. He used, as a basis for the story of the poem, the life of Andrea as told by Vasari in his "Lives of the Painters". Andrea del Sarto (i.e., Andrea, the tailor's son) was born about 1486 and died 1531. He belonged to the generation that produced the crowning masterpieces of Italian painting, but fell short of the highest point of excellence exhibited by his three great contemporaries, Leonardo da Vinci, Michael Angelo, and Raphael. "The Italians called him the faultless painter. What they meant by this must have been that, in all the technical requirements of art, in drawing, composition, handling of fresco and oils, disposition of draperies, and feeling for light and shadow, he was above criticism... And yet Andrea cannot take rank amongst the greatest Renaissance painters. What he lacked was precisely the most precious gift—inspiration, depth of emotion, energy of thought." (Symonds' "Renaissance in Italy").

2. Lucrezia. Andrea's wife; her character and influence as represented in the poem correspond with Vasari's account. 15. Fiesole. An ancient little town which crowns a hill some three miles north of Florence. 29. my moon. Professor Corson, to elucidate this, quotes from Tennyson's description of Cleopatra in the "Dream of Fair Women": "Once like the moon, I made
The ever-shifting currents of the blood
According to my humour ebb and flow."
Perhaps here, however, the suggestion is that of roundness; see l. 26 above and the face in the picture which suggested the poem.
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34-35. "As a colourist he went further and produced more beautiful effects than any Florentine before him. His silver-grey harmonies and liquid blendings of cool yet lustrous hues have a charm peculiar to himself alone." (Symonds' "Renaissance in Italy"). 57. Cartoon, technically, a design on paper of the full size of a work which is to be executed from it on permanent material. 93. Morello. A mountain north of Florence. 105. The Urbinate. Raphael Santi (1483-1520), born at Urbino in Umbria, commonly held to have brought Italian painting to its highest excellence. The date of this imaginary talk of Andrea's would be 1525. 106. George Vasari (1511-1574), an Italian painter and a pupil of Andrea's; better known as the writer of the "Lives of the Painters", referred to in the introductory note above. 130. Angelo. A variant of 'Angelo'. Michael Angelo Buonarroti (1475-1564), a Florentine like Andrea, one of the greatest of moderns in sculpture and painting, as well as a poet, a man of learning, an architect, and a military engineer. 136. Neither was married. 146. Vasari tells us that Andrea, on the invitation of the King of France, spent some time (1518-1519) successfully painting at the French Court, where he was extremely well treated. A letter from Lucrezia induced him to return to Florence, but he made oath to the King that he would come back in a few months. He was entrusted with money to be expended in the purchase of works of art. This he embezzled and never dared return to France. 149. Francis. This was Francis I, a patron of art, and the King who met Henry VIII on the Field of the Cloth of Gold. 150. Fontainebleau. A town on the Seine, 37 miles from Paris, a favourite residence of the French kings. 170. grange. A barn; the meaning 'farmhouse' is derived. 179. "He rarely painted the countenance of a woman in any place that he did not avail himself of the features of his wife; and if at any time he took his model from any other face, there was always a resemblance to hers in the painting, not only because he had this woman constantly before him and depicted her so frequently, but also, and what is still more, because he had her lineaments engraven on his heart; it thus happens that almost all his female heads have a certain something which recalls that of his wife" (Vasari). 210. "Chiu" is the Italian name of the owl. 226. 'I'll use my money to gratify my whims',—in this case to please Lucrezia. 261-262. "And he that talked with me had a golden reed to measure the city, and the gates thereof, and the walls thereof. And the city lieth four square, and the length of it is as large as the breadth: and he measured the city with the reed" (Revelation xxi, 15-16). 263. Leonard. Leonardo da Vinci (1425-1519), another great Florentine painter, sculptor, architect, and engineer.
AMONG THE ROCKS.

This poem is one of a series entitled "James Lee's Wife", contained in "Dramatis Personae" (1864).

CONFessions.

From "Dramatis Personae" (1864).

"The pathetic, humorous, rambling snatch of final memory in the dying man, addressed, by a delightful irony, to the attendant clergyman, is inimitable. If any one can read the last two lines without that thrill of exultation with which the heart in us leaps up at the touch of a master-hand, he must surely be destitute of the very feeling to realize it." (Symonds.)

YOUTH AND ART.

From "Dramatis Personae" (1864).


AN EPISTLE.

From "Dramatis Personae" (1864).

Karshish, the Arab Physician, and his friend Abib are the creatures of the Poet's imagination; the time is some forty years after the raising of Lazarus (see note on l. 28 below). 21. 'In my former epistles I had brought the account of my journeyings up to my arrival at Jericho.' 28. It was Titus who besieged and captured Jerusalem in A.D. 70; he was emperor 79-81. Vespasian, his father, was emperor 70-79 A.D. 36. Bethany. Bethany, the town of Mary and her sister Martha" (John, xi, 1). 42. cholera. In its original sense, 'bile'. 43. tertians. Fevers which recur every third day. 50. sublimate. In old-fashioned chemistry, the name for compounds made by heating bodies to a vapour and then allowing this to condense. 55. gum-tragacanth. A gum produced by certain thorny shrubs in Asia Minor and Persia. 57. Porphyry. A sort of stone used for the manufacture of vases, etc.; here used by metonymy for the mortar made out of it. 82. Exhibition. Old technical term in medicine for the 'administration' of a remedy.
100. "And he came and dwelt in a city called Nazareth; that it might be fulfilled, which was spoken by the prophets, He shall be called a Nazarene" (Matthew ii, 23). 101. !Sayeth. The apostrophe indicates the omission of the subject—a mannerism with Browning. 103. fume. "The vapour given off by acids and volatile substances; and especially of exhalations which are irritant, stifling, or the like" ("New English Dictionary"). 106. saffron. A drug derived from a plant of the same name (crocus sativus), formerly much used both as a medicine and as a dye. 109. Sanguine. Used in the medical sense, with an ample supply of blood and vigorous circulation. 149-147. See II. 26-23 above and note. 177. Greek fire. An explosive compound, the nearest approach to gunpowder known to the ancients. 252. when the earthquake fell. "And behold the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent" (Matthew xxvii, 51). 265. leech. Old-fashioned word for 'physician'.

MATTHEW ARNOLD.

Matthew Arnold (1822-1888) was, during his own lifetime, more widely known as a prose writer than as a poet. The volume of his poetic work is small, and was, in the main, produced during the years of earlier manhood. He was a reflective poet and gave expression to certain aspects of the advanced thought of the age—ideas and feelings connected with the breaking away from old beliefs, and with the feverishness and unrest of modern life. He proclaims self-discipline and renunciation of excessive claims upon life as the only means to true happiness; and like Wordsworth finds consolation in the contemplation of nature, its beauty, orderliness and calm. His style is characterized by studied restraint; it is direct, simple, and lucid; all exuberance, and all needless ornament are absent. His poetry, accordingly, belongs to the classical school. He wrote under the direct influence of Greek literature of which he was a diligent student; and under that influence produced some excellent narrative poetry.

THE FORSAKEN MERMAN.

This poem was published in Arnold's first volume, 1849. It is based on the theme, common in northern story, of a union between human beings with immortal souls and the beautiful creatures of the sea with their fleeting existence—a disparity which is often represented in story as cause of tragedy.
LINES WRITTEN IN KENSINGTON GARDENS.


SOHRAB AND RUSTUM.

This poem first appeared in the volume of Arnold’s collected poems, published in 1858—the first to which he attached his name. Arnold quotes in his notes the passage from Malcolm’s History of Persia which furnished the story. Rustum was a national hero, and, as is indicated in the manner of the opening, the poem is an episode. a portion, as it were, of a long epic poem; Tennyson uses the same plan in “Morte d’Arthur”. Arnold was a great reader of Homer, and in this poem he attempts to write in English something which might produce upon the reader the effect of Homer’s work—its dignity, directness, simplicity; and in details of style there is much that is imitative of the elder poet. The theme naturally leads to the employment of many names and geographical terms unfamiliar to the student; but exact knowledge of the persons or places referred to is not at all needful to the appreciation of the poem. In this connection one may quote what Arnold himself says in a preface to one edition of his poems: “The poet has in the first place to select an excellent action; and what actions are most excellent? Those certainly which most powerfully appeal to the great primary human affections; to those elementary feelings which subsist permanently in the race, and which are independent of time . . . .

The externals of a past action the poet cannot know with the precision of a contemporary; but his business is with the essentials. The outward man of Oedipus or Macbeth, the houses in which they lived, the ceremonies of their courts, he cannot accurately figure to himself; but neither do they essentially concern him. His business is with their inward man, with their feelings and behaviour in certain tragic situations which engage their passions as men; these have in them nothing local or casual; they are as accessible to the modern poet as to the contemporary.”

2. Oxus. A river which flows north-west through modern Turkestan to the Aral Sea. 3. Tartar camp. Sohrab was fighting on the side of Atrasia, the King of the Tartars, Turanians, or Scythians; Rustum, on the side of Kai Khosroo, King of the Persians. 42. Ader-Bajan. A province of Persia, west of the Caspian. 82. Seistan. In Afghanistan, near the Persian frontier. 101. Kara-Kul is in Bokhan, a district of Tartary. 114.
Elbruz. Mountains to the south of the Caspian Sea. 119. Khiva. A district about the mouth of the Oxus. 122. Atiruck is to the east of the Caspian. 129. the Jazartes flows north-west into the Aral sea; Fergana is near its source. 131. Kipchak, near the mouth of the Oxus. 138. Khorassan is a district of modern Persia. 355. Samarcand. A city of western Turkestan. 411. Hyphasis or Hydaspes. These are Indian rivers. 750. Helmund. A river of Afghanistan which flows into the lake of Seistan. 860. Jemshid in Persepolis. Jemshid, a fabulous king who founded Persepolis, the ancient capital of Persia, and erected 40 pillars, the ruins of which still remain.

SONNETS.

These three sonnets were published in 1867. Marcus Aurelius. Emperor of Rome, 161-180, a Stoic philosopher, and author of the famous “Meditations”—a favourite book with Arnold.

ROSSSETT.

Dante Gabriel Rossetti, (1828-1882) the son of an Italian exile, was born in England and spent his life there. He was a painter by profession and attained eminence in his art. To poetry he devoted proportionately little of time and energy, and the volume he produced is small. As Arnold belongs to the line of Wordsworth, so Rossetti belongs to that of Keats. He has a decidedly romantic and mediaeval tendency, and a characteristic vein of mysticism. His style, though sometimes simple and direct, is, on the whole, rich and elaborated. His poetry—as might be expected of a painter—is eminently pictorial, and vividly depicts sensuous impressions with an underlying suggestion of some mystical significance.

MY SISTER’S SLEEP.

This is one of Rossetti’s earliest poems, written before he had attained full manhood (1847). In some respects, it is unlike the mature poetry of Rossetti, and he himself in his later days did not approve of it. The stanza is of the same form as that subsequently made familiar by Tennyson’s “In Memoriam”.
THE BLESSED DAMOZEL.

Probably the best known of Rossetti's poems and highly characteristic of him. It dates from 1847; was first published in the Pre-Raphaelite organ, "The Germ", 1850, but underwent several alterations subsequently. Poe's "Raven", Rossetti is reported to have said, suggested this poem. "I saw that Poe had done the utmost it was possible to do with the grief of the lover on earth, so I was determined to reverse the condition, and give utterance to the groanings of the loved one in heaven." 126. Citherns and citoles. Musical instruments resembling the guitar.

THE PORTRAIT.

Said also to have been written in 1847; first published in 1870. 40. The forcing of the stress for the sake of the rhythm is a mannerism of Rossetti's, and gives a quaint and mediaeval flavour. 90. Iron-bosomed sea. The reference is to colour. 162. Palestine. The promised land.

WILLIAM MORRIS.

William Morris (1834-1896) found time, amidst the varied and active employments of a very busy life, to produce a large amount of poetry. His aim was to banish ugliness from the surroundings of daily life and to make all objects of man's handiwork minister to the sense of beauty. He founded and managed a business for the production of genuinely artistic work in wall papers, tapestries, carpets, stained glass, furniture and printed books. He was successful not merely in establishing a prosperous business, but in revolutionizing taste in these matters throughout the English-speaking world. The greater part of his poetry is the result of the same desire of satisfying the craving for beauty. His tendencies were markedly romantic and his chief inspiration he found in the mediaeval world, although he also exploited Classic and Scandinavian story for subjects to embody in his facile and flowing verse.

RIDING TOGETHER.

From Morris's first volume, published in 1858. 4. Our Lady's feast. Lady Day, or the Festival of the Annunciation, March 25th.
THE EVE OF CRECY.

From Morris's first volume, published in 1858. The battle of Crecy, in which Edward III was victorious over the French, was fought in August 1346. 2. kirtle. A gown. 14. Arrière-ban. The summons of the feudal vassals to war. 15. basnets. Properly, a basnet is a light helmet. 30. Philip of France. Philip VI, the king of France at the time of the battle of Crecy.

JUNE.

This is from "The Earthly Paradise" (1868-1870). We are told in Mackail's "Life of Morris" that these stanzas were the result of an excursion on the Upper Thames during the long vacation of 1867. "It recalls a day on the lonely and beautiful upper river, where, issuing from the sad marshland, it takes the steel-blue windrush by the Gothic arches of New Bridge, passes all in links and loops to Eynsham, and curves round the Wytham hills through the meadows of the Evenlode. His later home (Kelmscott) by these upper waters was then unknown; it was with a strange premonition of it that he wrote now, 'What better place than this then could we find', etc."

PROLOGUE TO THE EARTHLY PARADISE.

"The Earthly Paradise" consists of twenty-four long narrative poems held together by a framework, after the fashion of Chaucer's "Canterbury Tales". They are supposed to be told on a remote island where some Norse and Celtic wanderers of the 14th century find the descendants of a band of Greeks who had settled there long before. Islanders and strangers meet monthly for a whole year, and tell alternate stories. The stories are from ancient sources—Greek, Norse, etc.

ATALANTA'S RACE.

This is one of the poems of "The Earthly Paradise" (see preceding note), and was published in the year 1868. The whole framework of the plot is derived from ancient Greek story.

1. Arcadian. Arcadia is the central portion of the Peloponnesus.
2. the Fleet-foot One. Artemis (Diana).
3. the saffron gown. The costume of a bride (Cf. 1. 670 below).
4. the seashorn one. Aphrodite (Venus).
5. Dryads. Wood nymphs.
6. Adonis' bane. The beautiful young hunter. Adonis, beloved of Aphrodite, was killed by a boar.
7. the three-formed goddess. Diana, who was Luna in heaven, Diana on earth, and Hecate in the under-world.
8. Saturn's clime. The time when Saturn, not Jupiter, ruled was the Golden Age.