

PAGE

- 83 140. See note on *Adonais*, l. 140.
 84 156-159. Cf. *Ode to the West Wind*, ll. 57-61.

SCENE II

- 87 "Love and Faith are pursuing their journey through all human experience; and first they pass through the sphere of the Senses, or external life (Semichorus I); then through that of the Emotions (Semichorus II); finally, through that of the Reason and the Will (Semichorus III)." — Vida D. Scudder.
 221. "anemone." See note on *The Question*, l. 9.
 232 sq. See *Adonais*, ll. 145, 146.
 88 248. See Act II, Sc. 1, l. 67.
 89 270. A reference, no doubt, to the higher environment of Scene III.
 272-277. An evident reminiscence from *The Tempest*, always Shelley's admiration. See Act I, Sc. 2, ll. 386-394.
 281. "oozy." A favourite word with Shelley, as "odours" also in l. 294.
 90 298. "thwart." Perverse; ill-natured. "Silenus." A prophesying demigod, crowned with flowers, and usually represented as riding on an ass.

SCENE III

- 90 314. "Mnads." See note on *The Sensitive Plant*, l. 34.
 91 326. Note the great beauty of the figure here.
 93 384. This line keys the song of the Spirits. Asia and Panthea are now to descend to the ultimate Source and Ground of all things, to leave sensible Nature and confront the Law of Nature's being.

SCENE IV

- 94 411. Demogorgon's answers have the remoteness and changeless truth of their speaker's character.
 445-424. As the passage stands, "which" in line 415 seems to have no predicate. Shelley, however, surely intended "fills" as the predicate. Rossetti makes "when" (l. 415) "at," and Forman suggests "hear" (l. 416) for "or." If "breathe" were adopted for "in" in l. 416, the original image would perhaps be most apparent, though any of these changes would, of course, be hazardous.
 95 428. Cf. Act I, ll. 511-513; Act III, Sc. 4, l. 442.
 435. Note the rising emotional insistence in Asia's repetitions. She is face to face with the most obstinate of mysteries.