

CXIV.

In the latter part of *In Memoriam* the poet turns from his own more immediate concerns, to thoughts of the condition of mankind at large and their future; he imagines how his friend, had he lived, would have influenced the world for good. The occasion of this poem, is the immense increase of knowledge in modern times. The poet distinguishes here (as in *Locksley Hall*:—"Knowledge comes but wisdom lingers.") *Knowledge* the product of mere intellect, from *wisdom* which is the outcome of character and implies moral as well as intellectual power. Cf. "*Love thou thy land*";

Make knowledge circle with the winds
But let her herald, Reverence fly
Before her.

4. **pillars.** Her outmost limits; the reference is to the idea of the ancient Greeks that the limits of navigation were marked by the pillars of Hercules where the Mediterranean opens into the ocean.

12. **Pallas.** The Greek story goes that Pallas Athens (the goddess of knowledge) sprang fully armed out of the brain of Zeus, her father.

CXV.

2. **quick.** Quickset, a hedge of hawthorn.

3. **flowering squares.** The fields in spring; cf. Tennyson's *Gardener's Daughter*:

All the land in flowering squares
Smelt of the coming summer.

8. **sightless.** Invisible.

CXVIII.

3-4. Don't imagine that spiritual forces are the product of mere matter,—the perishing elements of the body.

7 and fol. The poet here accepts the development theory and what is called the nebular hypothesis. The latter he outlines in *The Princess*:

This world was once a fluid haze of light,
Till toward the centre set the starry tides,
And eddied into suns, that wheeling cast
The planets.

14. **in higher place, i.e.** In the next world.

15. Make himself represent this same development from the lower to the higher, which is found in the world in general.