

947-950. Criticize these lines. What does M. wish to convey by the structure? Cf. SPENSER'S

"Faint, wearie, sore, emboyled, grieved, brent
With heat, toyle, wounds, arms, sweat, and inward fire."

Faerie Queene, I. xi. 28.

951. *Hubbub*. Probably ONOMATOPOETIC. Like *whoop*, *hoop*, *hubbuboo*, and *whoobub*.

957. *In that noise* = "amidst that noise," or (by METON.) = "in that noisy place." Cf. "While the whole *noise* of timorous and flocking birds . . . amazed . . . would prognosticate, &c." (*Areopag.*), and SHAKESPEARE'S "A cry of players."

958. *Way*, obj. of DIRECTION.

961. *Wasteful* = "desolate."

962. Cf. B. II., l. 894. *Sable vested*.—Cf. LONGFELLOW'S *Hymn to Night*:

"I saw her *sable* skirts all fringed with light
From the celestial walls."

M.'s Night, however (according to the Romans, the daughter of Chaos), is ALLEGORICALLY represented as one of the progenitors of Nature, *i.e.*, of the Created World.—For his reason, see Gen. i. 2.

964. *Orcus* and *Ades*, or *Hades*, names for Pluto, the King of the Lower World. *Orcus*: Gr. ὄρκος, another form of ἔρκος, from ἔργειν (to restrain); so that it meant in Greek both "an oath" and a personification of the "confining power of Hell." *Hades*: Gr. Ἅιδης, and the older form Ἀΐδης, a personification of the "unseen" (ἄ "not," and ἰδεῖν "to see").

965. *Name of Demogorgon* = "Demogorgon," a deity taken elsewhere by M. to be the same as Chaos, whose very name was supposed capable of producing terrible effects. Hence M.'s METONYMIC PERIPHRASES. SPENSER writes the word *Demogorgon*, as if it were Gorgonian Demon. The belief in the power of names is a very old one. Many fairy tales (Folk Lore) illustrate this. "Demogorgon is mysteriously hinted at in the classical poets, but first distinctly mentioned, it is said, by the Christian writer Lactantius in the fourth century."—MASSON.

967. ADDISON disapproves of these PERSONIFICATIONS on the ground that they are beneath the dignity of an Epic. In making them M. has imitated VIRGIL, who personifies Want, Sleep, Death, &c. Note that one of the difficulties of M.'s subject was the scarcity of characters.

968. *Boldly*: CONSTRUCTION LOUCHE—unless a comma be placed after *boldly*. Scan this line, comparing it with B. II., l. 880. Probably M. desired to convey by "apt numbers" the quickness of the turning.

972. *Secrets* = (1) "secret places" (Lat. *secretæ*); or (2) our "secrets."

973. *Wandering*—desert. Quote other instances of this constr.

976. *What readiest path*. Cf. "What readiest way."—*Comus*. Give the English idiom.

977. *Confine with* = "have a common (con) boundary (*finis*) with," "border on."

979. *Possesses lately*. Give the force of *possesses* here.

981. "It directed brings no mean recompense to your *behoof* (= "advantage"), if, all usurpation (being) thence expelled, I reduce that *lost* (= "lost to you") region to her original darkness and your sway—which (= "and this") is my *present journey* (= "the object of my present journey;" cf. *quest*, l. 830). Note the CONTINUATIVE use of *which*. See MASON, par. 413.

989. Why does M. represent Chaos as of "faltering speech and visage in-composed (= 'disturbed')?"—What is the condition of Chaos?