

IN MEMORIAM, CXV.

159. 2. quick. A *living* hedge, usually of hawthorne.

INTRODUCTION TO "PARADISE LOST," BOOK III.

160. 7. hear'st thou rather. "Dost thou prefer to be called;" an imitation of a Latin use of *audio* (cf. Horace's *Satires II*, vi., 20.)

160. 14. Stygian pool. The gulf of Hell which he had described in the first book. *Styx* (whence the adjective *Stygian*) was one of the rivers of Hades.

161. 17. Orphean lyre. Alluding to the Hymn to Night attributed to the mythical Greek poet Orpheus.

161. 25, 26. drop serene. A translation of *gutta serena*, a medical term of the time for a certain form of blindness; as is also *dim suffusion* in the following line.

161. 35, 36. *Thamyris* is a poet mentioned by Homer (*Iliad II*, 595); *Mæonides* is Homer himself; *Tiresias* and *Phineus* are two blind prophets of Greek story; the former was particularly famous (cf. Tennyson's *Tiresias*.)

"SINCE THERE'S NO HELP."

162. 4. cleanly. Perhaps in the sense of completely; cf. "clean gone," *Psalms lxxvii*, 8.

A MUSICAL INSTRUMENT.

162. 1. Pan. See note, p. 89, l. 13.

ODE TO THE WEST WIND.

164. 21. *Mænad*. A follower of Bacchus, frenzied under his influence and represented as dancing and shouting wildly.

165. 32. *Baiæ's Bay*. The Bay of Naples.

THE LOST LEADER.

171. 29 fol. It is best that our recreant leader should now fight with all his strength (as we taught him to fight) on behalf of the new cause he has adopted; our cause will ultimately triumph, and he will acknowledge that we were right.

ODE TO DUTY.

This is one of the finest examples of Wordsworth's power to show the poetic side of the homely and commonplace. In this case he throws the charm of imagination and sentiment, not about a person, or object, or incident of life, but about a feeling, daily experienced, and—to the poetic temperament especially—often painful and oppressive, the feeling of moral obligation, that something ought to be done. This ode is an