

39 *Fretted*. The word 'fret' represents at least three distinct forms which have been assimilated; but it is difficult to disentangle the different meanings, and assign each to its original. 1. The Old English 'freten,' 'to eat'; cf. German 'fres-en' (for 'ver-essen'), 'a moth fretting a garment.' [What other meaning belongs to this head?] 2. There is another Old English word (probably connected with the first) 'fraet,' 'iraetwan,' 'ornament,' 'to ornament.' 3. 'Fret' in architecture and heraldry is from a Roman root; Italian 'ferrata,' French 'fretté,' properly iron grating or trellis-work; so of the lozenge-shaped bars crossing one another in a coat of arms, or the cross bands of a ceiling; Latin 'laquearia.' 4. 'Frets,' the stops or keys of a musical instrument, is of uncertain origin. [Class under three heads, and explain, the following quotations from Shakespeare: "This majestical roof, fretted with golden fire." "Though you can fret me, yet you cannot play upon me." "Yon grey lines that fret the clouds." "His fretted fortunes gave him hope and fear." "He's fretted like a gummed velvet." "The roof of the chamber with golden cherubims is fretted."]

40 *Anthem*. 'Anthem' and 'antiphon' are doublets. Old English 'antefne,' as we find it in the *Ancren Riwe* (1220). [How did this class of words come into English?]

41 *Storied urn*. Cf. *Il Penseroso*, 159, "storied windows." The epithet is not happily transferred, as the monumental urn (a survival of the cinerary urn of the Romans) has no story inscribed on it.

*Animated*. Cf. Pope's—

"Lely on animated canvas stole

The sleepy eye, that spoke the languid soul."

And Vergil's 'spirantia aera,' and 'viros de marmore voltus.'

47 Tickell has "Proud names that once the reins of empire held;" and Gray first wrote 'reins.' [Can you suggest a reason for the emendation?]

50 [*Unroll*. Justify the metaphor.]

51 *Rage*. Constantly used by Pope and his school as a synonym of poetic inspiration, genius.

53 *Many a*. A difficult idiom. We find it as early as Layamon's *Brut* (circ. 1205), where it is declined as a single word—"Unimete folc monianes cunnes" (immense folk of many a kin). This is sufficient to disprove Trench's conjecture that 'many' represents the French 'mesnie;' and Barnes's that 'a' represents 'on.' Compare the German 'manch ein.'

52-56 Much learning has been expended in tracing the original of these celebrated lines. Instead of quoting the many parallels more or less close, it will be more profitable to give the wise remarks of Lowell on imitations in general, from his