

As the leader of the band of disciples who are following the body of their master, addresses to them the eulogy which forms the poem, the funeral procession is marching to the grave. It starts from the plain, climbs the mountain-side, arrives at a city which crowns it, and finally reaches the highest summit, where he is to be buried. Its course, as may be noted, is symbolic of the gradual elevation of the aims and life of the hero of the chant.

3. *thorpes*. Small villages; a word found in place names, especially on the East Coast of Northern England.

25-6. Carry yourselves as becomes his disciples; remember you are under the eye of onlookers.

34. *lyric Apollo*. The Greek conception of Apollo embodied the union of all physical and mental perfections; he was the patron of song, music, learning, prophecy, etc.

39-40. He did not lose heart, as the Epicurean might, because youth, the time of pleasure and joy, was past.

50. The gown is the symbol of the scholar's life.

77-84. These lines and lines 97-124 express the principles of the Grammarian's life that rouse the Poet's admiration. He repeatedly voices them:

Ah but a man's reach should exceed his grasp
Or what's a heaven for?

Andrea del Sarto.

On earth the broken arc: in the heaven, a perfect round.

Abt Vogler.

See also *Saul* and *Rabbi Ben Ezra*.

86-7. *Calculus, Tussis*. Technical Latin names for stone in the bladder, and cough.

95. *soul-hydroptic*. Certain forms of dropsy (otherwise 'hydropsy') are said to cause insatiable thirst; he had an insatiable soul-thirst.

129-30. *Hoti, Oun* are Greek conjunctions.

131. *De*. A Greek particle meaning 'towards,' which attaches itself to the preceding word,—hence an "enclitic."