

By this idiom (not good Eng.) the subord. clause, called an *EPEXEGESIS* (additional explanation), merely explains the object, and keeps up more closely the connection between the clauses. Cf.

"You hear the learned *Bellarmino* what he writes."

Merchant of Venice, IV. 1.

And the pass. form:

"The dead man's knell

Is there scarce asked for who."—*Macbeth*, IV. iii.

(The full form of the extract from *Macbeth* would be "The dead man's knell is there scarce asked for whom it is." ACTIVE FORM, "No one asks there about the *dead man's knell* for whom it is," = "no one asks there for whom the dead man's knell is"). See *Abbott's Shakes. Gram.*

996. *Confusion worse confounded*.—A parenthetic explanatory appositive to what precedes—(a "Sense construction." Cf. B. II. 1. 518). For a similar constr. cf. B. I., 1. 417.

999. "If all I can (do) will serve so (= "in this way," "by so doing") to defend that little which is left—encroached on still through your intestine broils weakening (= that weaken) the sceptre of old night."

1001. *First hell—your legions fell*—an abs. constr., explanatory of (*EPEXEGESIS*) *your intestine—night*.

1006. The "intestine broils" caused by the fallen angels—according to M.'s poetical theory—resulted directly or indirectly in the evolution out of Chaos of (1) Hell to receive Satan and his legions; (2) Earth to furnish "the happy seat of some new race called man,"—apparently to compensate for the loss of a "third part of Heaven's sons;" and (3) the Heaven of the Mundane Universe—

"Another Heaven,

From Heaven gate not far, founded in view
On the clear hyaline, the glassy sea;"

the Almighty's abode being "the pure empyrean, where he sits high, throned above all might"—For *golden chain*, cf. B. II., 1. 1051.

1009. *Havock*, originally a cry used in hunting and afterwards applied to indiscriminate slaughter in war. Cf. Shakespeare's "Cry havoc and let slip the dogs of war." From the same rt. come A. S. *hafoc*, our *hawk*, *hag*, *haggard*, &c.

1011. Explain the METAPHOR here.

1013. *Pyramid*. "To compare great things with small," the flight of a rocket will give an idea of what M. symbolizes here. *Pyramid*: Gr. *πυραμῖς*, supposed to be derived from *πῦρ* (fire)—uncertain; but improbable. An Egyptian word signifying "a high hill" has also been assigned as the root.

1016. *Environed*. Fr. *environer*, from *en* (in) and *virer* (to turn); L. Lat. *viria* (a ring), same rt. as our *veer*.

1018. *Argo*, the ship in which Jason sailed to recover the golden fleece which had been carried to Colchis, and was there guarded by a sleepless dragon. MORRIS gives a fine account of this in his *Jason*.

The jussling rocks, the *Symplegades*, two rocks, one on each side of the Thracian Bosphorus (Straits of Constantinople), at the entrance to the Pontus Euxinus (Black Sea), which used to clash together and destroy everything that tried to pass between them. By the advice of Phineus, whom the Argonauts had delivered from the Harpies, Jason and his followers passed through in safety, "since Jason was dear to Juno," and immediately the rocks became fixed:

"While in and out the unused sea fowl flew
Betwixt them, and the now subsiding sea
Lapped round about their dark feet quietly."—*Jason*.