- GLOSSARY OF THE VOCABULARY OF FRANCIS THOMPSON'S POETRY

BY

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Preface.

The purpose of this investigation has been to secure a better understanding and a greater appreciation of the poetry of Francis Thompson.

To do this, a glossary has been compiled in which are listed separately archaic, rare, obsolete, poetical, and new words, with a definition of each and lines of the poems where such words are found.

The choice of this subject was made upon the suggestion of Doctor W. S. Johnson, whose interest and helpful suggestions have been a source of encouragement during the investigation, and whose careful checking of the glossary and definitions is gratefully acknowledged.

I also wish to take this opportunity to thank Doctor Josephine Burnham for her kind interest, and her help in suggesting reference books and methods of procedure.

April 28, 1923.
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Part One.

Introduction: Characteristics of Francis Thompson’s Vocabulary.

A. His Art and Some of the Influences Exerted on Him.

A poet is to be judged not by the brilliancy of his intellect but by his insight into life. Judged by this standard, Francis Thompson is not the least of poets.

Diverse opinions have been expressed by critics and men of letters regarding the position he should occupy. Thousands of readers know little or nothing of him, although the number of his admirers is increasing. H. D. Traill thinks that students would never be attracted to Thompson unless they belonged to his own group of fellow Catholics. On the other hand, the rare quality of Francis Thompson is given this tribute by Arthur Symons in the Saturday Review. "He swung a rare incense in a censer of gold, under the vault of a chapel where he had hung votive offerings. When he chanted in his chapel of dreams, the airs were often airs he had learned from Crashaw and Patmore. They came to life again when he used them, and he made for
himself a music which was part strangely familiar and part his own, almost bewildering. Such reed notes and such orchestration of soul were heard nowhere else; and people listened to the music, entranced as by a new magic.

The genius of Francis Thompson was oriental, exuberant in color, woven into elaborate patterns, and yet draped in old silk robes that had survived many dynasties. The spectacle of him was an enchantment; he passed like a wild vagabond of the mind, dazzling our sight." Again, Arnold Bennett has this to say: "Thompson has a richer natural genius, a finer poetical equipment, than any poet save Shakespeare." If that praise is too great, still it must be admitted that he is one of the really great poetic geniuses. What his place is to be cannot be clearly estimated until students and critics have taken more time to consider the treasures he has given to the world.

If we wish to get more pleasure from the poetry of Francis Thompson, we must understand his vocabulary; to do that, it is necessary to know something of his characteristics.

The first of these is his childlikeness. A child seems to live in a world of its own, peopled with strange beings, and as Thompson himself said in his Essay

1. Quoted by John Thompson in Francis Thompson, Poet and Mystic, page 60, from an article in the Saturday Review by Arthur Symons.
2. Quoted in an article in the Outlook for January 3, 1914.
on Shelley, "turning pumpkins into coaches, and mice into horses, lowness into loftiness, and nothing into everything."

The childlike habit of turning "pumpkins into coaches," little things into great, expresses itself in his love of imagery. Not that his imagery was childlike; far from it. He had an imagination bold yet beautiful. All the natural phenomena of the universe are invested with animal or human forms. Wints have whistling names and go like horses over "the long savannahs of the blue"; evening lights "her glimmering tapers round the day's dead sanctities"; the sun is told to "shake the bright dust from parting shoon"; summer "with burnt mouth, red like a lion's", drinks "the blood of the sun"; autumn has "the wassailous heart of the year"; and the sun "like a golden bee", stings the West.

Many times he compares great things to small, as in the Mistress of Vision:

"The sun which lit that garden wholly,
Low and vibrant visible,
Tempered glory woke;
And it seemed solely
Like a silver thurible
Solemly swung, slowly,
Fuming clouds of golden fire, for a cloud of incense smoke."

His imagery is explained to some extent by John Thompson,
who quotes from an article in the \textit{Irish Rosary} for September, 1912: "There is no mist or haze attached to his images. They will catch away the mind's breath at the first flash, but when they have been read carefully they will soon become clear-seen and clear-cut, even brilliant in their obscurity, obvious perhaps by their very unexpectedness."

Words are a poet's medium; he experiments with them as a painter does with color, or a musician with the notes of the scale. The more expert he becomes in analyzing and testing, the greater facilities he has for self-expression. Thompson had an excellent command of language. He used a large vocabulary recklessly and coined new words if there were none adequate to his needs. Of course some lines must be studied with the aid of dictionary and reference books, but the central thought is clear and the music is evident. Many have complained of his long words and indeed "when they are viewed separately, one wonders how many of the huge boulder-like formations ever got hoisted into place, but once in position, they so fit the great structure of which they form a part, their rugged masses are absorbed in the total effect." Besides showing a love for long words, Thompson's poetry also shows a love of color, and he juggles with it as a juggler with his shining balls. As we try to

\begin{itemize}
\item[1.] Quoted by John Thompson in \textit{Francis Thompson, Poet and Mystic}, page 93, from an article in the \textit{Irish Rosary} for September, 1912.
\item[2.] John Thompson in \textit{Francis Thompson, Poet and Mystic}, page 97.
\end{itemize}
picture "azure dais", "crystal heaven", "gold wine", "silver shackles", "crimson agaries", "purple-foamed east", we are almost blinded with the brilliant impressions that are brought to us.

The second characteristic of Thompson which be noticed is the way he expresses his loyalty to his religion by means of his poetry. He was a Catholic, orthodox through and through; he had a deep faith in the intimate presence of God. To him, spiritual experiences were real and the world was filled with the knowledge of God. The soul did not search for God, but God for the soul.

Because of this mysticism in his nature, he consulted not reason, but his emotions. He expressed the things of the spirit in the things of the flesh. Divine love is symbolized by light, or music, or a great earthly love.

In the background of Thompson's poetry is Catholic philosophy. He does not make it the direct theme of any poem, but lets it reveal itself as a human passion. So in The Hound of Heaven God's long pursuit and final conquest of the soul is described.

That he makes much of ecclesiastical imagery is not to be wondered at, for he had studied for the priesthood. Such imagery is found in A CORYMBUS FOR AUTUMN:

"Or higher, holier, saintlier, when as now
All nature sacerdotal seems, and thou.

The calm hour strikes on yon golden gong
In tones of floating and mellow light,
A spreading summons to even-song;
See how there
The cowled night
Kneels on the Eastern sanctuary stair.
What is this feel of inconce everywhere?"
Likewise the Orient Ode reveals another example of such
writing.
"Lo, in the sancturied East,
Day, a dedicated priest
In all his robes pontifical exprest,
Lifteth slowly, lifteth sweetly,
From out its Orient tabernacle drawn,
Yon orbed sacrament confest
Which sprinkles benedictions through the dawn;"

Much of Francis Thompson's poetry is autobiographical,
and exceedingly interesting are the frank revelations he
makes through this medium. Few poets have spoken so
frankly of themselves. Some have told of their love or
their hate, joy or sorrow; but of the love and life of the
soul, they are silent. Those days and nights when he wan-
dered through London streets hungry and homeless waiting
for the weary hours to drag by, are pictured in Sister
Songs:

"Once--in that nightmare-time which still
doth haunt
My dreams, a grim, unbidden visitant-"
Forlorn, and faint, and stark,
I had endured through watches of the dark
The abashless inquisition of each star,
Yea, was the outcast mark
Of all those heavenly passers' scrutiny;
Stood bound and helplessly

For Time to shoot his barbed minutes at me;
Suffered the trampling hoof of every hour
In night's slow-wheeled car,
Until the tardy dawn dragged me at length
From those dread wheels; and, bled of strength,

I waited the inevitable last.

Then came past
A child; like thee, a spring-flower, but a flower
Fallen from the budded coronal of Spring,
And through the city streets blown withering,
She passed,- O brave, sad, lovingest, tender thing!
And of her own scant pittance did she give,
That I might eat and live;
Then fled, a swift and trackless fugitive."

At a later period of his life he spent two years in a
monastery at Storrington. At this time he was ill, and
did not know whether he would be entirely well again or not.

His thoughts about his condition he expressed thus:

"Stretched on the margin of the cruel sea
Whence they had rescued me,
With faint and painful pulses was I lying;
Not yet discerning well
If I had 'scaped, or wore an icicle,
Whose thawing is its dying.
Like one who sweats before a despot's gate
Summoned by some presaging scroll of fate,
And knows not whether kiss or dagger wait;
And all so sickened is his countenance,
The courtiers buzz, 'Lo doomed!' and look at
him askance:
At Fate's dread portal then
Even so stood I, I ken;
And said to mine own heart, 'Now if the end be
here!'

But perhaps the most important of all keys to
an appreciation of Thompson and the most pertinent to
this study are the literary influences that helped to
mould his style and vocabulary. When a child he read
much of Shakespeare. He was too young then to understand
poetry as poetry, although he may have had hidden un-
conscious sense of poetry. But it was the atmosphere of
the plays that fascinated him. Midsummer Night's Dream
gave him a sense of enchantment, of moonlight dimness and
unreality. The harshness and cruelty of Macbeth and Lear
did their part in giving atmospheric impressions.
Blake must have been with him constantly. When Thompson left Manchester for London he carried a volume of Blake in his pocket. At another time when he was asked if he had not used many books in writing the essay *Paganism Old and New*, he answered that he had kept two books near him, Blake and Aeschylus. Blake substituted symbols for fancies, images for ideas. Thompson learned to do the same. Blake's plan was, to quote his own words, to "cultivate imagination till it became a vision." Thompson carried out the plan fully, as the *Mistress of Vision* testifies.

Sir Thomas Browne also seemed to be a favorite with Thompson. Everard Meynell in his life of Thompson says that both De Quincey and Thompson "fattened to the marrow the bones of their English from Sir Thomas Browne." Thompson thought that Browne's prose was a harmonious combination of Anglo-Saxon and Latin, and tried to balance his own writings in the same manner.

Thompson is indebted to Crashaw for his use of fantastic imagery, for Crashaw's poetry is at times marred by fantastic conceits. Mr. Coventry Patmore thinks that Thompson sometimes adopted Crashaw's "defect of taste", and what seemed "poetic passion" was only "intellectual ardor". For example in *The Noepe* Crashaw calls the eyes of Mary Magdalene,

"Two walking baths, two weeping motions,\nPortable and compendious oceans."

1. Everard Meynell in *Life of Francis Thompson*, page 47.
2. Ibid., page 147.
Thompson also admired the versification of Crashaw, for he said he was "beautifully numerous". The term "numerous versification" had been used by Coleridge to explain meter which followed the changes of the sense. Thompson went on to say in an article in Merry England that Crashaw's "employment (in the "Hymn to St. Teresa" and its companion "The Bleeding Heart") of those mixed four-foot Iambics and Trochaics so often favored by modern poets, marks an era in meter."

At times there seems to be a close likeness between George Herbert and Thompson. Herbert's influence may have been exerted by way of Coleridge. As Coleridge especially admired Herbert's The Flower, so did Thompson, for then Herbert says,

"I once more smell the dew and rain
And relish versing."

Thompson has the same thought expressed:

"Of coming songs that lift my hair and stir it."

Another similarity can be traced in Herbert's,

"Now fresh, O Lord how sweet and clean
Are Thy returns; ev'n as the flowers in spring",

and Thompson's,

"From sky to sod,
The world's unfolded blossom smells of God."

when speaking of a spiritual experience.

1. Everard Reynell in Life of Francis Thompson, page 179.
The Coleridge influence was so strong that Thompson often borrowed words and rhymes, but charged them with his own personality. From Coleridge's *Ne Plus Ultra* which ends,

"Reveal'd to none of all the Angelic State,
Save to the Lampads Seven
That watched the Throne of Heaven,"

Thompson borrowed some of the words and re-arranged them:

"Pass the crystalline sea, the lampads seven:—
Look for me in the nurseries of Heaven."

Thompson acknowledged Coleridge's influence but was not exactly sure how it came about. In an article in the *Academy* for February 6, 1897, he says of Coleridge: "He was rather an ideal of perfect style, than a model to imitate; but in some indescribable way he did influence my development more than any other poet. No poet, indeed, has been senseless enough to imitate the inimitable. One might as well try to paint the air as to catch a style so void of all manner that it is visible, like the air, only in its results."

With this brief explanation of the characteristics of Francis Thompson, and a short discussion of the influences of other writers on him, we may arrive at a better understanding of his vocabulary.
B. Possible Reasons For Thompson's Choice of Old Words and Methods of Coinage.

Although Francis Thompson has been accused of using many archaic and obsolete words, they actually form only a small part of his vocabulary. The following table puts into concrete form proof of this point.

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<th>Part of Speech</th>
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<th>Obsolete</th>
<th>Poetical</th>
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<td>Noun</td>
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<td>12</td>
<td>13</td>
<td>3</td>
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<tr>
<td>Verb</td>
<td>12</td>
<td>9</td>
<td>19</td>
<td>0</td>
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<tr>
<td>Adjective</td>
<td>11</td>
<td>16</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>Adverb</td>
<td>5</td>
<td>0</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>50</td>
<td>37</td>
<td>52</td>
<td>5</td>
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The figures of this table total 144; but some of the words were used more than once. The grand total is 123 as compared with 25537, the number of words in the poems studied. These figures are not based on the complete poems, but on those listed on pages 17 and 18, chosen because they were thought to be the best known.

It is almost impossible to give unassailable reasons for a poet's choice of words, and especially his choice of old words. Still it may be safe to venture to give three reasons for Francis Thompson's use of archaic and obsolete words.

The first reason would be that such words may have been better fitted for the rhyme as well as for the thought.
Possibly also, he tried to avoid old, overworked rhymes and found old words better adapted to his purpose. Notice from *The Hound of Heaven*.

"Now of that long pursuit
Comes on at hand the bruit;"

and from *Sister Songs*.

"Now from the atmosphere a mist
So it seemed, slow uprist."

The second reason would be for the sake of the rhythm, for his ear was sensitive to the music of his lines. The following from the *Ode to The Setting Sun* illustrates his methods in both rhyme and rhythm.

"Who scarfed her with the morning? and who set
Upon her brow the day-fall's carcanet?"

A third reason would be that he used archaic words for the joy of finding the music and suggestive power buried in them. As a child hunts in a box of toys for an old, discarded favorite, so Thompson seems to have hunted through a collection of words for one no longer wanted by the majority. "Poesy", which he uses ten times, is more musical than poetry. "Spilth" with its feeling of running over is more pleasant than "overflow." "Havening" gives a greater sense of peace and security than "resting."

Another fault found with Francis Thompson is that he coined many words. He did coin many, but generally words
of common usage were combined to form a so-called new one; or prefixes and suffixes were added to words in general use.

Most of his very coinages are nouns doing duty as a different part of speech, as "conchoid" from "concha". The proper noun "Naiad" is used as a verb meaning to fly.

His favorite Anglo-Saxon prefixes are: "after" used twice, "all" twice, "be" twice, "cut" five times, "un" twelve times, "up" four times. Of the Latin prefixes "a" was used three times, "en,em" eight times, "im" twice, "inter" four times, "pre,prae" three times, and "re" five times. His use of suffixes was not as common. Of the Latin suffixes, just two were used, "age" and "ist", each once; among the Anglo-Saxon suffixes "cd" was the most common, used thirty times; generally it was added to a noun which already had an adjective joined to it by a hyphen, as "calm-browed." The other suffixes that he used are: "er" used three times, "est" once, "ing" nine times, "less" nine times, "ly" cloven times, and "wise" twice.

Thompson is fond of making plurals where none exist, as "conelineases" and "psalterings". A very common practice of his was to join two of the same parts of speech together, nouns or adjectives, as "bosom-veil", "fateful-fair". Or he chose to connect a verb with a noun, making a new adjective, as "dream-dispensing".
To sum up the introduction: an attempt has been made to reach a better understanding of the vocabulary of Francis Thompson by a consideration of the following points: First, his personal characteristics; second, the influence of other poets upon him; third, possible reasons for his choice of words; and fourth, a short summary of the prefixes and suffixes he used.
EXPLANATION OF SYMBOLS.

a - - - - - adapted from.
ad. - - - - - adaptation of.
A. F. - - - - Anglo-French.
app. - - - - - apparently.
corr. - - - - corresponding to.
dim. - - - - - diminutive.
F. - - - - - French.
fr. - - - - - from.
Gr. - - - - - Greek.
Heb. - - - - - Hebrew.
It. - - - - - Italian.
l. - - - - - line.
L. - - - - - Latin.
L. G. - - - - Low German.
L. L. - - - - Late Latin.
M. E. - - - - Middle English.
M. L. G. - - - Middle Low German.
O. F. - - - - Old French.
O. N. F. - - - Old North French.
O. N. - - - - Old Norse.
p. p. - - - - past participle.
perh. - - - - perhaps.
pl. - - - - - plural.
prob. - - - - probably.
var. - - - - - variant.
Explanation of Glossary.

The words have been arranged according to parts of speech under the headings of Archaic Words, Rare Words, Obsolete Words, Poetical Words, and Coinages. Both words and quotations were taken from the following poems:

1. Poems on Children
   
   Daisy
   The Poppy
   To Monica Thought Dying
   The Making of Viola
   To My Godchild
   To Olivia
   Little Jesus

2. Sister Songs

3. Love in Diana's Lap

   Proemion
   Before Her Portrait in Youth
   To A Poet Breaking Silence
   'Manus Animam Pinxit'
   A Carrier Song
   Scala Jacobi Portae Eburnea
   Gilded Gold
   Her Portrait
   Epilogue to The Poet's Sitter
   Domus Tua
   In Her Paths
After Her Going
Beneath A Photograph

The Hound of Heaven

Ode to the Setting Sun

After-Strain

To the Dead Cardinal of Westminster

A Corymbus for Autumn

Ecclesiastical Ballads

The Veteran of Heaven

Lilium Regis

Sight and Insight

The Uistress of Vision

Contemplation

"By Reason of Thy Law"

The Dread of Height

Orient Ode

New Year's Chimes

From the Night of Forebeing

Any Saint

Assumpta Maria

Carmen Cenosis

Ad Castitatem

The After Woman

Grace of the Way

Retrospect
Part Two, Glossary.

A. Archaic Words.

1. Nouns.

arches [O. F. arc fr. L. arcus, bow], curve.

"I fled him down the arches of the years,"

"Hound of Heaven", l. 2. Used by Chaucer
with a transferred meaning in "arch of the day;"
and imitated by Francis Thompson.

auxiliar [L. auxilium], assistance.

"For lofty love and high auxiliar
in daily exalt emprise,"  "Manus Animam Finuxit;"

l. 58.

bravories [Pl. fr. F. brevérie], adornment.

"Slurred by those added bravories."  "Gilded
Gold," l. 23.

brede [var. of braid fr. A. S. braegd], embroidery.

"With brede from Heaven's wrought
Vesture overstrorn."  "Sister Songs;"

Part 2, l. 642.

bruit [possibly fr. bruit fr. L. rugire, to roar], noise.

"Now of that long pursuit
Comes on at hand the bruit,"  "Hound of Heaven;"

l. 156.

"I, that no part have in the time's bragged way,
And its loud bruit;"  "From the Night of
Foreboding," l. 326.
carcanet  

"And who set

Upon her brow the day-fall's carcanet?"  "Ode
To the Setting Sun,"  l. 32.

continent  
[L. continentem fr. L. continere, to contain], container.

"Tis not the continent but the contained,"

"Epilogue To The Poet's Sitter,"  l. 22.

descant  

"And with its sweet theme assay
To hide my descant's poverty."  "Proemion,"  l. 100.

"Ly figured descant hides the theme."

"Epilogue To The Poet's Sitter,"  l. 2.

hest  
[A. S. hæcs], command.

"The earth not paeans thoe, nor servos thy hest."

"Ode To The Setting Sun,"  l. 23.

lowlihead  

"So I, in very lowlihead of love,-"

"Before Her Portrait in Youth,"  l. 11.

lustihead  
[lusti fr. A. S. lust + y + head fr. A. S. had, state of], vigor, pleasure.

"In the rank lustihead of my young powers,"

"Hound of Heaven,"  l. 117.
meine [D. F. meyne], suite or train.

"And ye, winged ministers of her fair meinic,"

"From the Night of Forbeing," l. 22.

must [ad. L. mustum], new or unfermented wine.

"Drunk with the must of her own odorousness;"

"Ode To The Setting Sun," l. 137.

pappy [perh. fr. L. pappa, soft food + py], juicy.

"And pulped oozes
Pappy out of the cherry-bruises," "A Corymbus
for Autumn," l. 29.

parcel [F. parceller fr. L. particella, dim. of pars, part], every bit, (partly).

"Of its own essence, parcel pure;"


poesy [O. F. poesie fr. L. poesis], poetry.

"A little husband out the sand
That times the gasps of Poesy."

"Poomion," l. 4.

rede [A. S. read], advice.

"And my rode is but lome." "Retrospect," l. 27.

spilth [A. S. spillan + th, overflow], effusion.

"Its jocund spilth of fire," "Prelude to "Sister
Songs," l. 27.

swound [later form of swoun fr. A. S. swogan + d],
fainting spell.

"Which first was faint as in swound," "Sister
Songs," Part I, l. 40.
tar-\_{e}\ [\text{late A. S. targe, prob. fr. O. N.}], shield.

"Then did the ample marge
And circuit of thy targe
Sullenly rodden all the vanward light."
"Ode To
The Setting Sun,"
1. 53.

tarri\_{e}\ [\text{of obscure origin}], loiterer.

"Where wings to rustle use,
But this poor tarrier,-"
"A Carrier Song,"
1. 15.

trump\ [\text{M. E. fr. A. F. trompe}], trumpet.

"I reach back through the days
A trothed hand to the dead the last trump
shall not raise."
"Before Her Portrait
In Youth,"
1. 51.

wrack\ [\text{M. E. wrae perh. fr. Scandinavian}], wreck.

"Over his prostrate form
Through heat, and cold, and storm,
The mountainous wrack of a creation
hurled."
"Ode To The
Setting Sun,"
1. 127.
2. Verbs.

bereaven \[A. S. bereafian\], bereft.

"With them joyed and was bereaven." "Hound of Heaven," l. 90.

"A second time must mourn,
Bereaven and forlorn." "In Her Patns," l. 19.


"Teach how the crucifix may be
Carven from the laurel tree." "To A. Poet
Breaking Silence," l. 22.

drave \[old past tense of drive fr. A. S. drifan\], drove.

"Thou dravest love from thee
Who dravest me." "Hound of Heaven," l. 182.

"Or Artemis drave her clamours through the wood."

"Ode To The Setting Sun," l. 38.

fear me \[A. S. faoran + personal pronoun\], frighten.

"And fears me with rebuko." "Any Saint," l. 42.

fleot \[A. S. fleotian, to float\], vanish.

"A space, and they fleot from me." "Ode To The Setting Sun," l. 181.

gat \[old past tense of get fr. A. S. gietan\], got.

"Or gat Ye these adornings whon Yo wrought their overthrow?" "The Veteran of Heaven," l. 4.
meseems [personal pronoun + seems fr. M. E. same ad. C. N. sema], seems to me.

"A fair, fit gift is this, meseems," "The Poppy," l. 46.

"This token, fair and fit, meseems," "The Poppy," l. 62.

rooved [A. S. roofian, year away], bereft.

"A pious phantom of adornments rooved," Prelude of "Ode To The Setting Sun," l. 15.

sociate [L. sociatus, fr. L. socius], associated.

"But you must be Bound and sociate to me." "Sister Songs," Part 2, l. 757.

spake [old past tense of speak fr. A. S. specon], spoke.

"She knew not those sweet sounds she spake." "Daisy," l. 17.


"But I; of height grown desperate,

Surcease my wing," "Dread of Height," l. 60.

uprist [up, prefix + rist fr. A. S. risen], uprose.

"How from the atmosphere a mist,

So it seemed, slow uprist;" "Sister Songs," Part 1, l. 122.
3. ADJECTIVES.

azured [O. F. azur + ed, suffix], made blue as the sky.
"Underneath her azured dais," "Hound of Heaven," l. 69.

boon [O. F. bon fr. L. bonus], good.
"And ah! so long myself had strayed afar
From child, and woman, and the boon earth's green."
"Sister Songs," Part 1, l. 309.

englutting [O. F. englotir fr. L. ingluttire, to
swallow, or fr. en, prefix + glut fr. F.
glotir fr. L. gluttire], swallowing.
"Rather foul fumes englutting that of day
Confounds all ray-" "From the Night of Forebing."
l. 331.

fell [O. F. fol fr. L. fello, savage], cruel.
"Against the fell
Immitigate ravening of the gates of hell;" "Manus
Animam Pinxit," l. 3.

imperishing [app. fr. O. F. empeirer, to impair, perch.
associated with perish fr. L. perire], unperish-
ing.
"I, too, imperishing essences that console." "Sister
Songs," Part 2, l. 61.

mitigate [ad. L. mitigatus fr. L. mitigare], softened.
"Because the soul shines through tempered and mit-
igate;" "Her Portrait," l. 146.
silvern  [A. S. seolfr + n], silvery.
"And silvern chatter the pale ports o' the moon."
"Hound of Heaven," l. 29.
swinked  [A. S. swincan, to labor], overworked.
"And hot as a swinked gipsy is," "The Poppy," l. 10.
tristful  [A. F. triste ad. fr. L. tristis + suffix ful], sad.
"All my angels, wet-eyed tristful," "Scala Jacobi Portaque Eburnia," l. 8.
unwares  [A. S. unwacres], suddenly.
"And pass and pass the daily crowd,
"And written snout spattered with yeasty fire,
"Sister Songs," Part 2, l. 620.
4. ADVERBS.

*battailously*  
[O. F. battaillos, warlike, -ly, suffix],

cagerly.

"Gainst what loud leaguers battailously woo him,"


enow  
[var. of enough, fr. A. S. genoh], enough.

"Though our eyes be blind now." "Proemion," l. 89.

*natheless*  
[M. E. natheless or A. S. na, nover-tho, tho  
+ lees; less], nevertheless.

"Natheless I not forget

How I have, even as the anchorite,"  "Sister Songs," Part 2, l. 59.

*scantly*  
[O. N. skant], meagerly.

"Whose very touch fulc scantily me beseems,"

"Sister Songs," Part 2, l. 20.

*troubously*  
[A. F. trouble, fr. L. L. turbulum], distress-  
fully.

"Their orbs are troubously

Over-gloomed and over-glowed with hope and  
fear of things to be."  "Mistress Of Vision," l. 63.
B. RARE WORDS.

1. NOUNS.

campment [short for encampment, fr. L. campus + ment, suffix, fr. L. montum], encampment.

"Of their high campment on the plains of night."

"Sister Songs," Part 2, 1. 475.

cleft [A. S. clif], cliff.

"The cleft, sweet, of your skyward-jetting soul."

"Manus Animam Pinxit," 1. 11.

irid [L. iris fr. Gr. (ρδς)], iris of the eye.

"In the dim gloaming of thine irid." "Sister Songs," Part 2, 1. 520.

ladyling [A. S. hlæofdige + ling, suffix], little lady.

"For the limpid glance

pang[ing] [uncertain origin], suffering.

"What this aghast surprise of keenest panging."

"From The Night Of Forebeing," 1. 290.

sanctitude [L. sanctitude], sanctity.

"Or Votarross to the Virgin Sanctitude
Of reticent withdrawals sweet, courted pale."

"Her Portrait," 1. 83.

"Surely they shall leave behind
The green traces
Of their sportance in the mind." "Sister Songs,
Part 2, l. 452.

sweetling [A. S. swetclling, suffix], darling.
"Baby smiled, mother wailed,
Earthward while the sweetling sailed." "Making
Of Viola," l. 50.
2. Verbs.

**disgut** [dis, from, prefix + glut fr. L. glutten, to swallow], disgorge.

"Shook all its wallowing girth
The shaggy brute, and did (for wrath
Low bellowing in its shamed path)

**embosoms** [em fr. L. in, prefix + bosoms fr. A. S. bosom],

take to one's bosom.

"And all the sweet embosoms

The dear
Uranian year." "To The Dead Cardinal," l. 30.

**enwheel** [en, in, prefix + wheel fr. A. S. hweol], surround as in a wheel.

"I, in the Presence-Hall, where angels
Do enwheel their placed King," "Assumpta Maria,"

l. 42.

**godded** [A. S. god + ed, suffix], made a god.

"Be godded not by Heaven!" "Ode To The Setting Sun," l. 29.

**missions** [L. missionem fr. L. mittere], send.

"And missions each to be thy minister." "Sister Songs," Part 2, l. 690.
perturbate \([O. \ F. \ \text{pertourber fr.} \ L. \ \text{perturbare}]\), disturb.

"I will not perturbate
Thy Paradisal state,"  "To The Dead Cardinal," 1. 1.

plaints \([M. \ E. \ \text{ploig} \text{no a.} \ O. \ F. \ \text{plaint, stem of plaints}]\),
complains.

"How the sweet viol plaints him to the harp,"  "After
Strain," 1. 27.

propertied \([M. \ E. \ \text{proprete}, \ \text{app.} \ M. \ E. \ \text{or A. F. mod-}
\text{ification of} \ O. \ F. \ \text{propriete fr.} \ L. \ \text{pro-
pretan}]\), appropriated.

"And all her births are propertied by thee,"  "Ode
To The Setting Sun," 1. 92.

ripened \([A. \ S. \ \text{ripan}]\), ripened.

"Taste of the sun that ripened their birth,"  "To
A Foot Breaking Silence," 1. 63.

scarfed \(\text{[prob.} \ O. \ N. \ F. \ \text{scarfe}]\), wrap as with a scarf.

"Who scarfed her with the morning?"  "Ode To
The Setting Sun," 1. 81.
3. Adjectives.


"The abashless inquisition of each star," "Sister Songs," Part 1, l. 279.

cousined [F. cousin fr. O. F. cuvin fr. L. consorbinus], grouped.

"Your cousined clusters, emulous to share
With you the roseal lightnings burning mid their hair." "To My Godchild," l. 164.

enskied [fr. en, in, prefix + sky fr. O. N. sky], placed in the sky.

"I was translated and enskied
Into the heavenly-regioned She." "Grace of the Way," l. 20.

forlornest [A. S. forloesan + est, suffix], most forlorn.

"Among your soul's forlornest things;" "Manus Animam Pinnixit," l. 37.

intemperable [L. intemperabilis], immoderate.

"When He bends down, sunwise,

lethargied [L. lethargia], made drowsy.

"Till it grew lethargied with fierce bliss,"

"The Poppy," l. 9.
perduring [F. perdurer fr. L. perdurare], lasting.

"The man at fond with the perduring child."

"To My Godchild," 1. 59.

pillar[ing \[L. pilare, derived fr. L. pilae], supporting.

"I shook the pillar[ing] hours." "Round of Heaven,"

1. 118.

rosied \[A. S. rose fr. L. roseus, suffixes], ruddy.

"And her feet
Were most sweet
Tinged like sea-stars, rosied brown."


sanctuaried \[L. sanctuarium, suffix], the east regarded as a sanctuary.


sciential \[L. scientialis, knowledge], discerning.

"Do it accounted unto me
A bright sciential idolatry!" "Orient Ode," 1.134.

stealthy-stepping \[stealthy fr. M. E. stealthe, suffix], walking stealthily.

testating [L. testare, to witness], bequeathing.

"Make then your happy freedom by testating death." "To My Godchild," l. 33.

totty [App. fr. tot as in M. E. totter and bottle], dazed with drink.

"Rubicund, dazed,

transpicious [L. transpicious fr. L. transpicere], transparent.

"Of sense, or sense transpicious grown
Fulfilled seeing into sight," "Grace Of The Way," l. 5.


"The tremorous nurse of joy," "Orient Ode," l. 51.

trepitant [L. trepidantem fr. L. trepidare], trembling.

"And she came forth upon the trepidant air,"

"A Corymbus For Autumn," l. 112.

trepidating [same as trepitant].

"Learn, the wise cherubin from harps of gold
Seduce a trepidating music manifold." "Her Portrait," l. 59.

sun-wise [sun fr. A. S. sunne + wise, suffix], in the manner of the sun.

"When he bends down, sun-wise,
4. Adverbs.


"Were't uttered in this earthless song,"

"Ad Castitatem," l. 34.
C. Obsolete Words.

(a) Words.

1. Nouns.

administress [fr. E. administrisse fr. L. administrator],
female administrator.

"What of the dear administrress then may
I utter," "Her Portrait," 1. 38.

blushet [fr. E. bluschen fr. A. S. blyscan, to blush,
jet, dim], a modest girl.

"Then, sweet blushet!" "Sister Songs,"
Part 2, 1. 538.

cockshut-light [fr. cock, A. S. coc + shut, A. S.
scyttan, jet light, A. S. leocht], twilight.

"I, faring in the cockshut-light, astray,"
"Before Her Portrait in Youth," 1. 44.

hostel [O. F. ostel or hotel fr. L. L. hospital fr. L.
hospitalis], inn.

"I the Hostel of the Sun am;" "Assumpta
Maria," 1. 35.

plain [fr. E. pleinte, O. F. plainte in middle L.
plante], complaint.

"And list thou to one plain," "Sister Songs,"
Part 1, 1. 254.

threne [ca. Gr. θρυγος, funeral lament], dirge.

"Where is the threne o' the sea?" "Ode To The
Setting Sun," 1. 163.
vanguard  [F. avant-garde], vanguard.

"Advance,

Girl, their gilded puissance,

I' the mystic vaward."

"The After Woman,

1. 16.
2. Verbs.

bate [O. F. batre fr. L. batera, to beat], flutter.

"To bate with pomoned snows in the candent air:"


beseem [be, prefix + seems fr. M. E. seem a. O N. sema], seems.

"Whose very touch full scantly me beseems," "Sister Songs," Part 1, l. 20.

besee [A. S. biseon, to see], seen.

"And all wherewith life's face is fair besee," "Sister Songs," Part 1, l. 310.

bewrayeth [M. E. bewreien, to expose], reveals.

"Thy mien bewrayeth through that wrong
The great Urania House of Song." "To A Poet Breaking Silence," l. 60.

dafts [etymology uncertain], daunts.

"Oh blessed Sun, thy state
Uprisen or derogate
Dafts me no more with doubt;" "Ode To The Setting Sun," l. 209.

"Thou meaning, couldst thou see,
Of all which dafteth thee;" "Any Saint," l. 121.

endower [O. F. endowaire], endow.

"Thou' woul may such a title him endower," "To My Godchild," l. 18.

entrailed [O. F. entreilier, to entwine], entwined.

"Who wear'st thy feminicity
Light as entwined blossoms," "Sister Songs," Part 2, l. 299.

frushe \[O. F. frussicar fr. L. frustiare, to shiver in pieces], bruise.

"The flying fringes of the sun's cloak frushe The fragile leaves which on those warm lips blush;"

"Sister Songs," Part 2, l. 517.

immew \[im, in, prefix + mew fr. O. F. mue fr. C. F. muer\], coop up, restrain.

"And thy shy self who doth therein immew him 'Gainst what loud leaguerers battailously woo him;"


ken \[A. S. cenan\], know.


"Must thou char the wood ere thou canst limn with it?"

"Hound of Heaven," l. 135.

wist \[M. E. witen fr. A. S. witan\], know.

"Fear wist not evade as love wist to pursue."


wit \[same as wist\].

"Thine ancient way! I give Nor wit if I receive," "From The Night of Forebeing," l. 267.
2. Adjectives.

bedr ipt \[\text{[be, around} + \text{dr}ipt \text{fr. A. S. dryppan]}\], dripping.
"But I, with baptism still bedript
Of the prime water's font." "Carmen Genesis,"
Part 2, l. 101.

crocean \[\text{[L. croceus, saffron color]}\], yellow.
"The crocean and amethystine
In their pristine
Luster linger on its coat." "Sister Songs,"
Part 2, l. 90.

destinate \[\text{[L. destinatus fr. L. destinare]}\], assigned.
"With curse
Of destinate verse." "To The Dead Cardinal,"
Part 2, l. 112.

em baying \[\text{[en, in, prefix} + \text{bay, partly a. fr. O. F. bayer]}\, of uncertain origin\], bathing.
"Where Man's embaying mind those waters lave"
"Sister Songs," Part 2, l. 796.

fro re \[\text{[A. S. froosan, to freeze]}\], frozen.
"Down the same frore Arctic of the aerial ways:"
"To My Godchild," l. 4.

havening \[\text{[A. S. haefen, a refuge]}\], resting.
"And in thy subject sovereign's havening heart
Anchor the freightage of its virgin ore;"
"Sister Songs," Part 2, l. 595.
mickle  [A. S. micol], much.
panged  [uncertain origin], pained.
   "Whose panged sobbings throng tumultuously."
   "After Strain," l. 28.
prepare  [L. praeparatus fr. L. praeparare], prepared.
   "Affirm
   The prepare worm." "To The Dead Cardinal," l. 92.
   "Repured Vermillion
   Like ear-tips 'gainst the sun;" "Sister Songs," Part 2, l. 41.
statuted  [L. statuere, to declare], declared.
unbodied  [un, not, prefix + bodied fr. A. S. bodyéd, suffix] , without a body.
   "Unbodied, yet to mortal seeing clear," "Sister Songs," Part 2, l. 651.
4. Adverbs.

adread [a, against + dread fr. A. S. dreoden, to dread], afraid.

"Yet was I sore adread," "Hound of Heaven," 1. 20.

"With timid glance, of watching eyes adread,"

"Sister Songs," Part 2, 1. 332.

a-hanging [a, up, prefix + hanging fr. A. S. hangian], hanging up.

"And the clang on wind it seemed a-hanging,"

"Sister Songs," Part 1, 1. 199.

whereso [M. E, whaer sua so representing A. S. swa

hwaer swa], wheresoever.

"Whereso your angel is," "A Carrier Song," 1. 27.

"Whereso you keep your state," "Carrier Song,"

1. 46.

whilom [A. S. hwilum], while.

(b) Meanings.

1. Nouns.

**harm** [pl. fr. A. S. hear] ; grief or sorrow.

"All which I took from thee I did but take.

Not for thy harms," "Round of Heaven,"

1. 172.

**ravishing** [F. ravis, stem of F. ravir, to seize, L. L. rapio, L. rapere], rapturous delight.

"And never any witchery

Drawn from reed or pipe or string

Made such dulcet ravishing." "Sister Songs,"

Part 1, l. 49.

**wafts** [prob. originally preterit and p. p. of wave fr. A. S. waflan], whiffs.

"In wafts that poignant sweetness drifts," Prelude to the "Ode To The Setting Sun," l. 5.

2. Verbs.

**assay** [O. F. a(s)saye-r fr. L. exagiar], try.

"And with the sweet theme assay

To hide my desecant's poverty." "Proemion," l. 99.

**conceits** [Fr. conceive fr. O. F. concevoir fr. L. conceptus], fancies.

"A maid too easily

Conceits herself to be

Those things
44. Her lover sings." "Any Saint," l. 34.

vintages [S. A. F. vintage, altered from vintage fr. O. F. vendage], gathers.

"Whence the wild vintages
Gushes of warmed fragrance richer far
Than all the flavorous ooze of Cyprus' vats?"

"Ode To The Setting Sun," l. 131.

3. Adjectivos.

during [F. duror fr. L. durare], enduring.

"A fatal faithfulness of during love; "To My Godchild," l. 23.


"I said to Dawn; Be sudden— to Eve; Be soon;"

"Hound of Heaven," l. 20.

4. Adverbs.

sudden [same as adjective], suddenly.

"But just as their eyes grew sudden fair;"

"Hound of Heaven," l. 58.
(c) Forms,

1. Nouns.

**shoon** [pl. fr. A. S. schoh], shoes.

"Oh shake the bright dust from thy parting shoon!"

"Ode To The Setting Sun," 1. 27.

2. Verbs.

**clomb** [old past tense of climb fr. A. S. climban], climbed.

"How many centuried centuries through

The awful courses clomb!"  "Carmen Genesis,"

1. 18.

3. Adjectivos.

**folden** [old p. p. of fold fr. A. S. fealdan], folded.

"Like a maiden Saxon, folden,
As she flits in moon-drenched mist;"  "Sister

Songs," Part 2, 1. 545.

**lethed** [Gr. ληδη], made forgetful.

"On the earth's lethed ear
Thy voice of light rings out exultant, strong;"

"Sister Songs," Proem to Part 1,

1. 11.
E. POETICAL WORDS.

1. Nouns.

psalterion  [L. psalterus fr. Gr. ψαλτήριον, musical instrument.
"My fingers thou hast taught to con
Thy flame chording psalterion."  "Orient Ode," l. 113.

shroudage  [A. S. scru:age, suffix], sails.
"Its vaporous shroudage drenched with ley rain,"
"To My Godchild," l. 6.

vans  [southern var. of fan, perh. partly O. F. van or L. vanmns], wings.
"Beat his strong vans o'er earth, and air, and sea."
"From The Night Of Forebeing," l. 74.

2. Adjectives.

histed  [a natural exclamation ed, suffix], hushed.
"Thou layest cold finger-tips
Upon my histed lips."  "Ad Castitatem," l. 36.

slopec  [aphetically fr. aslope, prob. later form of A. S. aslopen, slip away], sloping.
"And on its slope marge shelving to the night
The stranded moon lay quivering like a lustrous Medusa newly washed up from the tide,"
"Sister Songs," Part 2, l. 27.
F. COINAGES.

1. NOUNS.


"The after-even! Ah, did I walk,
Indeed, in her or even?" "After Her Going," 1. 1.


"The Lady of fair weeping,
At the garden's core,
Sang a song of sweet and sore


"We know not his bidding-room." "Assumpta Maria," 1. 68.


"And pulped oozes
Pappy out of the cherry-bruises," "A Corymbus For Autumn," 1. 29.
comelinesses [pl. of comeliness fr. A.S. cymlic, handsome +ness, suffix], loveliness.

"What happy comelinesses rise
Beneath thy beautifying eyes!" "Orient Ode," l.30.

dawn-winds [dawn, of Scandinavian origin + winds, pl. fr. A.S. wind], morning winds.

"Like a flower that dawn-winds shake," "Lilium Regis," l.19.

day-fall [day fr. A.S. daeg + fall fr. A.S. feallan], evening.

"By dawn and day-fall," "From The Night Of Forebeing," l. 21.

"And who set
Upon her brow the day-fall's carcanet?" "Ode To The Setting Sun," l. 32.


"At Doom-bar dare I make vows:" "Domus Tua," l. 3.

dream-night [dream fr. N.E. dream + night fr. A.S. niht], night of dreams.

"Sing she through a dream-night's day;" "Mistress of Vision," l. 17.


"His heart's a drop-well of tranquility,"

"Contemplation," l. 64.

"There Earth-and Heaven-love play for versus;"

"Her Portrait," l. 154.


"Fruit of the Hesperides
Durnish take on Eden-trees," "To A Poet


"Elfin-ring
Where sweet favories foot and sing."

"Sister Songs," Part 2, l. 455.


"Ah, more I think the long enclosure cold."

"From The Night Of Forebeing," l. 501.


"Not without fortitude I wait
The dark majestic ensuit
Of destiny." "From The Night Of Forebeing,"

l. 522.

"Whose heavenly falcon-craft doth never taint,"

"The Dread Of Height," 1. 94.


"Whose lids the fay-wings brushed when he was born,"


"In thy feasting-flagon's impurpurate glows!

"A Corymbus For Autumn," 1. 8.

flag-lilies \[\text{flag, of obscure origin + lilies pl. fr. L. liliun}\], lilies of the iris family.

"Woven as a woof of flag-lilies;
And curdled as of flag-lilies
The vapor of the feet of her," "A Corymbus For Autumn," 1s. 114, 115.

fluctuance \[\text{L. fluctuare, to flow + ance, suffix}\], flutter.

"With fluctuance and quiver
The endeavoring thow grows rigid."

From The Night Of Forebeing," 1. 230.
fortress-stars [fortress fr. O. F. forteresse + stars, pl. fr. A. S. stœrace], stars as a fortress.

"I Draws him with My wars from all his fortress-stars."

"The Veteran Of Heaven," l. 15.


"Have they sighed hence with trailing garment-hem?"

"Ode To The Setting Sun," l. 177.


Gideon's fleece.

"A Gideon-fleece amid life's dusty drought."


"And with its puissant goings-forth it encroaches on the South and on the North;"

"From The Night Of Forebeing," l. 145.

grape-spurt [grape fr. O. F. grappe rrob. verbal substitute fr. graper, to gather + spurt, a var. of spirt, of obscure origin], a spurt of grape juice.

"A grape-spurt, a wine-splash," "A Corymbus For Autumn," l. 3.

swouorning, narcotic torpor.

"When hovering on him through his hashish-swoon,"
"Ode To The Setting Sun," 1. 36.

Heaven-love [Heaven fr. A. S. hoofta + love fr. A. S.
  lufu], love of Heaven.

"There Earth-and Heaven-love play for aureoles;"
"Her Portrait," 1. 134.

intercleavage [inter fr. L. inter, between + cleavage fr.
  A. S. cleavan, to cut+ age, suffix], cutting
  between.

"To intercleavage of sharp warring pain," "From

life-while [life fr. A. S. lif+ while fr. A. S. hwil],
  life time.

"For my brief life-while I take from you," "The
  Poppy," 1. 62.

lightning-tramples [lightning fr. A. S. leocht+ ning,
  suffix+ tramples fr. N. E. trampelion, in form
  a frequentive of tramp], paces of the swift-
  ness of lightning.

"Doth with great lightning-tramples run," "New
  Year's Chimes," 1. 42.

linnet-lay [linnet a. fr. O. F. linette + lay fr. O. F.
  lai], song of the linnet.

"Could singer pipe one tiniest linnet-lay,"
"Proem," 1. 5.

"Quaffing as your taintless way is, From a chalice
lucent-weeping out of the day-spring."

"Mound Of Heaven," l. 72.

lutany  [ad. Middle L. lutanista fr. L. lutana, lute],
lute music.

"And round her treading dance, and without end
Reel your shrill lutany."  "From The

Modusa-pleasure  [Modusa fr. L. Modusa fr. Gr. Μοδοσάμα +
pleasure fr. M. S. plesir a, O. F. plesir fr. L.
placere, please], pleasure that leaves a sting.

"Oh, this Modusa-pleasure with her stings!"

"After Strain," l. 29.

Gr. Μουσική + blasts, pl. fr. A. S. blastes],
blasts of music.

"Thy visible music-blasts make deaf the sky;"

"Ode To The Setting Sun," l. 16.

nightmare-time  [nightmare fr. A. S. niht+ mara, goblin +
time fr. A. S. time], time of dread.

"Once in that nightmare-time which still doth haunt

"Through those night-waters of thine hair,"

"Gilded Gold," l. 13.


"For flowers that night-wings fertilize"

"To A Poet Breaking Silence," l. 37.

nuptial-date [nuptial fr. F. nuptial or L. nuptialis + date fr. F. date, fr. O. F. date, fr. L. datum], marriage day.

"Of his fair nuptial-date;" "From The Night Of Forebeing," l. 512.


"A perfume-press

Whence the wind vintages
Gushes of warm fragrance" "Ode To The Setting Sun," l. 130.


"Ere thy poet-mouth was stale.

For its first young starry babble," "To A Poet Breaking Silence," l. 49.

"Pass by where wait, young post-wayfarer,"

To My Godchild," 1. 63.


"The Presence-hall where angels
do enwheel their placed King." "Assumpta Maria," 1. 41.

presentience [L. praesentient fr. L. praesentire], fore-know ledge.

"Shook me thus with presentience!" "The After Woman," 1. 36.

psalterings [pl. fr. L. psalterus fr. Gr. ψαλτήριον], choirs.

"Where the seven-pired psalterings meet;" "By Reason Of Thy Law," 1. 47.

psalterist [same as above], musician.


"Raises from the rose-ash

sea-snortings [sea fr. A. S. sece+ snortings pl. of snorting, of imitative origin], snortings of the sea.

"As her image stood arrayed
In vests of its self-substance wrought."

Gilded Gold," l. 21.

"But woe the singer, woe!" she said, beyond the dead
his singing-lore," "Mistress Of Vision,"

l. 119.

"The angelic singing-masons knew
How many centuried centuries through
The awful courses clomb." "Carmen Genesis," l. 16.

"Wovest thou thy singing-weed in," "To A Foot
Breaking Silence," l. 56.

"Who walk his mountain peak
Thy sister-hand must seek." "Ad Castitatem," l. 16.
"The shadows pass
In this thy sister-world as in a glass,"
"From The Night Of Forebeing," l. 170.

"The sleep-flower sways in the wheat its head;"
"The Poppy," l. 64.

"Or thou, Sun-god and song-god," "Froem," l. 4.

"When, floated on the prosperous sun-gale;" "To My Godchild," l. 8.

"Against the rod throb of its sunset-heart
I laid mine own to rest," "Hound Of Heaven," l. 91.

"Have puffed and burst as sun-starts on a stream;"
"Hound of Heaven," l. 122.
swinging-wicket 

"Man! swinging-wicket set
Between
The Unseen and Seen."

"And now my heart is as a broken font
Wherein tear drippings stagnate,"


But unlike those feigned temptress-ladies,

"Sister Songs," Part 2, l. 403.

"In the thunder-spout of Him," "Any Saint," l. 161.

And like a wing that dies on
The vague twilight-verges,

"Mistress Of Vision," l. 53.

"Heaven with man, conjoined was-


"A grape-spurt, a vine-splash," "A Corymbus For Autumn," l. 3.


"And song, a water-child like Earth,"

"Carmen Genesis," l. 64.


"The water-wraith that cries
From the eternal sorrows of thy pictured eyes"

"Before Her Portrait in Youth," l. 52.

weeping-while [weeping fr. A. S. wepan+while fr. A. S. hwil], weeping time.

"For you will have weeping-while." "Making Of Viola," l. 56.


"Fling answering welcome-fires," "From The Night Of Forebeing," l. 20.
2. VERBS.

conched [L. concha], enclosed in a shell.

"Lay in beauty not yet mighty
Conched in translucencies,"

"Sister Songs," Part 2, l. 313.

daintied [O.F. daintie fr. L. dignitatem, worth], adorned.

"Daintied o'or with new devices
Which He loved," "Assumpta Maria," l. 19.

enclip [en, in, prefix + clip fr. M. E. clippen, prob. C. N. klippa], enclose.

"Thy mists enclip
Her steel-clear circuit illuminous," "A Corymbus
For Autumn," l. 17.

enwoofed [en, in, prefix +woofed fr. A. S. owef + ed, suffix], woven into.

"Thou hast enwoofed her
An empress of the air," "Ode To The Setting
Sun," l. 91.

foreloathe [foro, before, prefix +loathe fr. A. S. lath-
ian], hate before.

"So doth
My flesh foreloathe
The adored spring of Dis," "To The Dead Cardinal," l. 88.
"Gardenered by the Adam new," "Assumpta Maria," 1. 18.

"Did inaureole

All her lovely body round;" "Mistress Of Vision," 1. 34.

"Dowy buds were interstromamed the tressos hanging down," "Sister Songs," Part 1, 1. 222.

"It is the breaking wave that hath the might,
The passing shower that rainbows maniple."

"Ode To The Setting Sun," 1. 10

"To Naiad it through the unfrothing air;" "Sister Songs," Part 2, 1. 637.

"And there out-breathed her spirit's harmonies."

"Her Portrait," 1. 101.
out-deprecates  [out, prefix + deprecates fr. L. deprecatus fr. L. deprecare], beseeches.

"For not this lovely vein
Out-deprecates her deprecating strain."

"Epilogue To The Poet's Sitter," 1. 15.

out-folly  [out, prefix + folly fr. O. F. and F. folie],
exceed in folly.

"And drawn on
After the lovely gonfalon
Us to out-folly the excess
Of your sweet foolhardiness;" "The After Woman," 1. 20.


"And overscroll with fancies the loved prison wall,"

"Epilogue To The Poet's Sitter," 1. 43.

rebeareth  [re, again, prefix + beareth fr. A. S. beræ],
bear again.

"The Verse rebeareth in her womb;" "Carmen Genesis," 1. 74.

reformate  [re, again, prefix + formate fr. L. formare],
reform.

"But first our hearts must burn in larger guise,
To reformate the uncharitable skies," "Her Portrait," 1. 118.

relimm  [re, again prefix + limm, altered form of limine fr. O. F. luminer fr. L. luminare], retrace.

"Bold copyist, who dost relimm
The traits, in man's gross mind grown dim,"

"Carmen Genesis," l. 67.

unbanner [un, not, prefix + banner fr. O. F. banere fr. L. bandw], take down.

"Unbanner your bright looks," "The After Woman," l. 16.

unvow [un, not, prefix + vow a. fr. O. F. vou fr. L. votum],

disclaim.

"But her cheek unvow its vestalship;" "A Corymbus

For Autumn," l. 16.

updries [up, prefix + dries fr. A. S. dryg(e)an], dries up.

"Till Time, the hidden root of change, updries,

Are Birth and Death inseparable on Earth."

"Ode To The Setting Sun," l. 237.

up-floatest [up, prefix + floatest fr. A. S. floatiæn],

floats up.

"And thou up-floatest warm and newly-bathed."

"From The Night Of Forebeing," l. 155.


"Dost vestal-vesture 'mid the blaze of Junc," "Ode

To The Setting Sun," l. 146.

waned [A. S. wanian, grow less], gone.

"Since you have waned from us," "A Carrier Song," l. 1.
3. ADJECTIVES.

all-elate \([\text{all fr. L. elatus}]\), wholly uplifted.

"Seal from half-sad and all-elate

Sagacious eyes


all-unhappy \(\text{all fr. A. A. all} + \text{unhappy, un, not, prefix} + \text{happy fr. L. E. a. O. N.} \text{ hap, good luck} + \text{y, suffix}\), entirely unhappy.

"Nor is it by an all-unhappy plan

You bear the name of me," "To My Godchild," 1. 12.

all-viewing \(\text{all fr. A. S. all} + \text{viewing fr. L. videre, to see ing, suffix}\), seeing all things.

"Yet I, all-viewing though he be," "Beneath a

Photograph," 1. 16.

a-lurk \(\text{a, prefix} + \text{lurk, app. fr. lur with k, suffix}\), hidden.

"And whitest witchery, a-lurk in that

Authentic cestus or two girdling arms:" "Sister

Songs," Part 1, 1. 316.

amethyst-freaked \(\text{amethyst fr. O. F. ametiste, ad L. amethystus, fr. Gr.\( \delta \mu \varepsilon \tau o\varepsilon \) \delta S\), not drunken} + \text{freaked, dialectal}, streaked with amethyst.

"Its rumpled webs of amethyst-freaked diaphanous gold."

"From The Night Of Forebeing," 1. 239.
a-pout [a, prefix + pout, of uncertain origin], pouting.
"With mouth wide a-pout for a sultry kiss,"

a-stream [a, A. S. an, at + stream fr. A. S. stream], streaming.
"With hair a-stream like pale and goblin flame."
"Sister Songs," Part 1, l. 139.

beamy-textured [beamy fr. A. S. beam + y, suffix + textured fr. L. texture, to weave], woven with beams.
"Ere eve has struck and furled
The beamy-textured tent transpicious,"
"Proem," l. 45.

"For doubt, -oh, too believing-passionate!"

biune [bi, two, prefix + une fr. L. unus], two in one.

blanched-amiced [blanch fr. O. F. blancho, white + amiced fr. L. amictus, veil], white veiled.
"Ulings it round folds of the blanched-amiced clouds,"
"A Corybamus For Autumn," l. 88.

bleakening [bleak, possibly fr. O. N. + ing, suffix], cheerless.
"Sets in the bleakening waters of my soul:"
"After Strain," l. 2.
blue-helded [blue fr. M. E. bleu a., fr. O. F. bleu-helmed
fr. L. S. helme+ ed., suffix], capped with blue.
"Decked in raiment stained as

blush-wise [blush fr. M. E. blushen fr. L. S. blyscanywise,
suffix], in the manner of a blush.
"Diffusing blush-wise, palpitant,"

brave-fledging [brave fr. F. brave ed. It. brav+ fledging,
fr. L. S. flyt], bravely flying.
"Or those brave-fledging fervours of the Saint,"
"The Dread Of Knight," l. 93.

browed [brow fr. L. S. brut ed., suffix], hidden by the
brows.
"Thine eyes within their browed recesses were
Worn caves where thought lay couchant in its lair;"

suffix], undisturbed ledge.
"Nor was there any purpose on the calm-browed hill."
"Contemplation," l. 6.

calm-knowledged [calm fr. F. calm+ knowledged fr. M. E.
knowledge fr. L. S. enwane], quietly accepted.
"Nor peevish rate
Calm-knowledged Fate."
"From The Night Of Forrobing," l. 524.

"While within a poet's calyxed heart,"


centuried [F. centurie, fr. L. centurias], hundred.

"How many centuried centurios through The awful courses climb." "Carmen Censure," 1. 17.


"Hark,


"I with storm tread do the clear-witting stars


"Cloud-empillared as he was
From of old."

"Assumpta Maria," 1. 74.


"Not vainly from the cloudward-jetting turret
Of her aural mind for thy weak foot
Let down the silken ladder of her thought."


"From cloud-zoned pinnacles of the secret spirit"


cold-fearing (cold fr. A. S. caldf fearing fr. A. S. faeran, + ing, suffix), fearful of cold.

"If a longer war
Had quaked Olympus and cold-fearing men."

"Ode To The Setting Sun," 1. 51.


"Whose robes are fluent crystal, Crocus-hued."

"Sister Songs," Part 2, 1. 725.


"My soul is quitted of death-neighboring swoon."

"After Strain," 1. 37.
deliquious \[L. deliquesceere, to dissolve\], melting.

"The stranded moon

Lay in an oozy pool of its own deliquious light,"


dewier \[A. S. deaw er, suffix\], more dewy.

"For the gift to the spring of a dewier spring,"

"Sister Songs," Part 1, 1. 7.


"Cloud down-raining the Just One am."

"Assumpta Maria," 1. 23.


"Is it not so, O thou down-stricken Day," "Ode

To The Setting Sun," 1. 11.

dream-dispensing \[dream fr. L. E. dream \+ dispensing fr. L. dispensare \+ ing, suffix\], scattoring dreams.

"Dream-dispensing face of hers,"


enfuled \[en, in, prefix \+ furled, alteration of fardel, var. of fardel a. O. F. fardel, burden\], framed.

"And where thy pictured countenance lies enfuled."

enrondured \[en, \text{in}, \text{prefix} \text{rondured fr.} \text{F. rondour} + \text{ed, suffix}], \text{rounded.}\]

"Who queened her front with the enrondured moon?"

"Ode To The Setting Sun," 1. 83.

erther-hung \[\text{ether fr.} \text{L. aether fr. Gr. } \alpha \varepsilon \theta \nu + \text{hung fr. A. S. hangian}], \text{hanging in air.}\]

"Which rock like a cradle the girth
Of the ether-hung world;"

"Ode To The Setting Sun," 1. 117.

faint-flushing \[\text{faint fr.} \text{O. F. feint, p. p. of faindre +flush, of uncertain origin}], \text{flushing slightly.}\]

"And breast a brown agaric faint-flushing at tip,"


falcon \[\text{M. E. faucon fr.} \text{O. F. faucon fr. L. L. falcon}], \text{eager.}\]

"Yet still my falcon spirit makes her point
Ovor the covert, where
Thou, sweetest quarry, hast put in from her."


fall-less \[\text{fall fr. A. S. feallant} + \text{less, suffix}], \text{not falling.}\]

"Then leaf and flower and fall-less fruit
Shall hang together on the unyellowing bough;"

"From The Night Of Forebeing," 1. 191.

false-fair \[\text{false fr.} \text{late A. S. fals fr. L. falsus} \text{fair fr. A. S. faoger}], \text{false and fair.}\]

"Their false-fair gods of gold and ivory,"

"Ad Castitatem," 1. 69.

"Far-storied, lanterned with the skies,"


"The mirrored woman's fateful-fair allure!"

"Sister Songs," Part 2, 1. 239.


"The fiery-fruited vineyard of this night."


"Earth, though her first-frightened breast
Against the exigent boon protest"

"Orient Ode," 1. 43.


"That on my now first-mothered breast
Pliest the strange wonder of thine infant lip,"

"From The Night Of Forobeing," 1. 288.

"My fingers thou hast taught to con


"Where faint the pledge-foot seraphus;"


"I, the flesh-girt Paradises
Gardened by the Adam new," "Assumpta Maria," 1. 17.

flush-faced (flush, uncertain origin + faced fr. A. F. face, fr. L. L. facia), with face flushed.

"Or round the nodding sun, flush-faced and sunken;"
"Sister Songs," Part 2, 1. 735.

fragrant-through (fragrant fr. A. F. fragrant or ad. L. fragrantem + through fr. A. S. thurh), fragrant all through.

"All fragrant-through with bliss;" "After Her Going," 1. 10.


"All day Earth waded in the sun,

"More tearless-weak to flash itself abroad
Than the earth's life beneath the frost-scorched sod."

"From The Night Of Forebeing," 1. 206.


suffix], with happy heart.

"I heard through your gay-hearted noise;"

"From The Night Of Forebeing," 1. 65.


"Or who a God-persuading Angel needs,"  "Orient Ode," 1.141.


cnotta], tied with gold.

"The sky's gold-knotted mesh
Thy wrist
Did only twist"

"Any Saint," 1. 70.


A. F. taune fr. O. F. tane], yellow.

"With robe gold-tawny not hiding the shapes
Of the foot whereby it falleth down,

x x x x x x x x x x x x x x x x x"
With robe gold-tawny that does not veil
Feet where the red
Is meshed in the brown," "A Corymbus For Autumn," 1s, 39 and 44.

"Of this grave-ending chant."
"A Corymbus For Autumn," 1. 102.

"The great-vanned Angel March
Hath trumpeted" "From The Night Of Forebeing," 1. 71.


"Wert thou not so harmless-small." "To Olivia," 1. 10.
heart-perturbing [heart fr. A. S. heorte + perturbing fr. O. F. perturbor fr. L. perturbare + ing, suffix], disturbing the heart.

"My flesh doth know the heart-perturbing thing;"

"The Dread Of Height," 1. 73.

heavened [A. S. heofon + ed, suffix], kept in heaven.

"Or shall we fear, lest heavened thus long;"

"To A Poet Brok'ing Silence," 1. 15.

heavenlier [A. S. heofon + ly suffix], more heavenly.

"I think that she has left herc heavenlier days;"

"In Her Paths," 1. 2.


"I was translated and enskied
Into the heavenly-regioned She.

"Grace Of The Way," 1. 20.


"And a heaven-sweetened tongue
Turned to unprofiting strain"
Of vacant things," "Retrospect," l. 3.

high-danced [high fr. A. S. hoah + danced fr. O. F. dancer], dancing high.

"While the high-danced whirls

Of the tossed scud made hiss thy drenched curls?"

"Ode To The Setting Sun," l. 103.

immitigate [L. im, not + mitigate fr. L. mitigare], unsoftened.

"Against the fell

Immitigate ravening of the gates of hell;"

"Manus Animam Pinxit," l. 4.

impurpurate [im, in, prefix + purpurate fr. A. S. purpure fr. L.opupurus + ate, suffix], made purple.

"In thy feasting-flagons impurpurate glows!"

"A Corynbus For Autumn," l. 8.

inter-particled [inter fr. L. inter + particled fr. L. particula dim. of pars], between particles.

"No stone its inter-particled vibration

Invested with a stiller lie;" "Contemplation," l. 31.

inter-tangled [inter fr. L. inter + tangled, apparently fr. nasalized var. of tagle of Scand. origin], tangled together.

"Ere all the inter-tangled west

Be one magnificence" "Sister Songs," Part 2, l. 2.

"And its imaged tremors race
Over thy joy-troubled face;" "Sister Songs,"
Part 2, l. 576.

lambent-footed  [lambent fr. L. lambentem, licking-footed
fr. A. S. foot+ed suffix], with radiant foot.

"Whence hath paced forth the lambent-footed Sun."

"From," l. 47.

worlde fr. A. S. worold+ed, suffix], of little
worth.

"My little-worlded self!" "From The Night Of Forebeing,"
l. 169.

lofty-placed  [lofty fr. O. N. loft+y, suffix, +placed fr.
platea], placed high.

"Where to the lofty-placed
Thoughts of fair souls attain."

"The Dread Of Height," l. 4.

long-prefigured  [long fr. A. S. lang+ prefigured fr. L.
prefigurate], planned before.

"On Golgotha there grew a thorn
Round the long-prefigured Brows."

"Mistress Of Vision," l. 93.

lovingest  [A. S. lufian+est, suffix], most loving.

"Oh brave, sad, lovingest, tender thing!"


"Poured silver flame more lunar-fair."

"Gilded Gold," 1. 15.


"All nature, magic-palace-wise,

Did from the waters come;" "Carmen Genesis," 1. 14.


"As she flits in moon-drenched mist;"

"Sister Songs," Part 2, l. 546.


"In that one word is strong
And else, alas, much-mortal song;" "From The Night Of Forebeing," l. 318.

multitudinous-single [multitudinous fr. L. multitudo + single fr. O. F. single fr. L. singulim], many in one.

"A multitudinous-single thing!" "New Year's Chimes," l. 61.

"We know what never-cadent Sun
Thy lamped clusters throbbed upon,"

"To a Foot Breaking Silence," l. 64.


"From the never-deluged snow—" "Mistress Of Vision," l. 65.


"All dear emotions whose new-bathed hair;"

"Sister Songs," Part 2, l. 711.

newly-bathed [same as above].

"And thou up-floatest, warm and newly-bathed;"

"From The Night Of Forebeing," l. 155.

noon-belated [noon fr. A. S. non + belated fr. be, prefix, + A. S. læst + od suffix], still shining at noon.

"Froal, strengthless as a noon-belated moon;"

"From The Night Of Forebeing," l. 61.

outgathered [out, prefix + gathered fr. A. S. gad(e)rian], gathered from out.

"Their fragile song is but a curled Shell outgathered from thy sea;"

"Sister Songs," Part 2, l. 263.
"Outlaw-wise" [outlaw fr. A. S. utlaga + wise, suffix], in the manner of an outlaw.

"I pleaded, outlaw-wise," "Hound Of Heaven," l. 16.

outpanted [out, prefix, panted, shortened form of O. F. pantoisier fr. L. l. phantasiare], given out.

"Where with venom all outpanted"

"Assumpta Maria," l. 47.


"Here where I keep my stand
With all o'er-anguished feet," "By Reason of Thy Law," l. 41.


"Life, ancient and o'er-childed nurse," "Ad Cæstitaton," l. 52.


"Over-glowed and over-glowed with the hope and fear of things to be." "Mistress Of Vision," l. 63.


"For earth with heavy griefs so overplussed."

"Hound Of Heaven," l. 129.

"I so star-weepy, over-warred," "From The Night Of Forebeing," l. 329.


"Fringed pools, whereof each lies
Pallid-dark beneath the skies" "Mistress Of Vision," l. 49.

plashless [agrees in form with M. L. G. and L. G. plashen, to dabble +less, suffix], without splashing.

"Sees, although they plashless mutos are,"

"Sister Songs," Part 2, l. 224.

praeverent [L. praevonicere], coming near.

"Hear I not in praeverent winnowings
Of coming songs," "From The Night Of Forebeing," l. 271.


"By rare-gummed Saus," "Sister Songs," Part 2, l. 239.

rebukeless [A. F. rebuker fr. O. F. rebuș(r)or +less, suffix], without rebuke.

"With whom no most diaphanous webs enwind
The bared limbs of the rebukeless mind." "Sister Songs," Part 2, l. 293.
"Delighted captives of their flaming spears

Find a restraint restrainless"

"Epilogue

To The Poet's Sitter," l. 40.

"His rod-born fount and Castaly

Let the one rod bring forth for thee," "To A

Poet Breaking Silence," l. 11.

"When the angels rose-chapleted

Sang each to other," "Ode To The Setting Sun," l. 64.

"Wide o'er rout-trampled night

Flew spumed the pebbled stars:"

"Ode To The

Setting Sun," l. 47.

brown winged.
"And a rusty-winged Death
Grating its low flight before," "Sister Songs,"
Part 2, l. 219.


"And his white fingers in this place
Set my Fair's sigh-suggesting grace," "Beneath A Photograph," l. 4.


"To waste on bootless things its skiewy-gendered rain;"
"Retrospect," l. 39.
"Like to a wind-sown sapling grow
I from
The clift, Sweet, of your skyward-jetting soul;—"

"Mamus Animam Pinxit," 1. 11.
slag-grey [slag ad. M. L. G. + grey fr. A. S. graeg],
slate color.

slow-rotating [slow fr. A. S. slaw + revolving fr. L. revolvere], revolving slowly.

"Is gated under slow-rotating changes;"

"Sister Songs," Part 2, l. 308.

"In night's slow-wheeled ear;" "Sister Songs," Part 1, l. 285.
shut in by snow.

"The snowdrop's sainly stoles less heed
Than the snow-cloistered penance of the seed."

"From The Night Of Foroebing," l. 305.

"Spirit-pined
In wafts that poignant sweetness drifts," Prelude to "Ode To The Setting Sun," 1. 5.
spyless [a. O. F. ospie + less, suffix], unseen.
"Bear her down on spyless wing," "Making Of Viola," l. 58.

star-flecked [star fr. A. S. steorre + flecked ad. O. N. flekkr], spotted with stars.
"Star-flecked foot of Paradise."
"Scala Jacobi Portaque Uburna," l. 6.

"Grapes of the heaven's star-loaden vine," "The Dread Of Height," l. 5.

"Upon the hieratic night the star-sealed sense of all:"
"From The Night Of Forebeing," l. 96.

"I so star-weary, over-worred," "From The Night Of Forebeing," l. 329.

"As lovers banished from their lady's face
X X X X X X X X X X X X X X X X X X X X X
Fondly adore
Some stealth-won cast attire she wore," "Before Her Portrait In Youth," l. 5.
steel-clear [steel fr. A. S. style + clear fr. L. clarus],
  bright as steel.

"Her steel-clear circuit illuminous,"

"A Corymbus For Autumn," l. 18.


"Thine intellect, a luminous voice,
Compulsive moved above the noise
Of thy still-fluctuous sense;"

"Carmen Genesis," l. 63.


"With a sun-derived stole" "Mistress Of Vision," l. 33.

sun-flushed [sun fr. A. S. sunne + flushed, of uncertain origin], reddened by the sun.

"The goodly grain and the sun-flushed sleeper"

"The Poppy," l. 66.

"Let my heart's reddest glow
Be but as sun-flushed snow." "Ad Castitatem," l. 44.

sun-hazed [sun fr. A. S. sumne + hazed, of uncertain origin], dazed by the sun.

"The goodly men and the sun-hazed sleeper"

"The Poppy," l. 70.

swayless [ad. L. G. swagen + less, suffix], not to be swayed.

sweet-panged  [sweet fr. A. S. swete† panged, of uncertain origin], sweetly sorrowful.

"With sweet-panged singing," "Mistress Of Vision," l. 16.


"The tawny-hided desert crouches watching her."


"Their tresses tear-besprent
Have they sighed hence with trailing garment-hem?"

"Ode To The Setting Sun," l. 176.

tearless-weak  [tearless fr. A. S. tear† less, suffix† weak a. O. N. veik-r corr. to A. S. wae], weak for lack of tears.

"The soul weak-stirring in the arid mind
More tearless-weak to flash itself abroad" "From The Night Of Forebeing," l. 205.


"Self-bonded God doth wait
Thrice-promulgated banms
Of his fair nuptial-date."  "From The Night Of Forebeing," l. 311.

"Or whether, Thunder-driven,
They clanged his chariot 'thwart a heaven,"

"Hound Of Heaven," l. 42.


"And sweetly to the sweet compulsion drawn
Of God's alone true-mammitting law,"

"From The Night Of Forebeing," l. 127.

unattaint [un, not, prefix,† attaint a. O. F. atteint, modern atteint], unstained.

"We sure may, unattaint of heresy,
Conceit it might the soul's begetter be,"

"Her Portrait," l. 95.

uncrisped [un, not, prefix,† crisped fr. A. S. crisp, L. crispus], unwrinkled.

"Fair are the soul's uncrisped calms,"

"Sister Songs," Part 2, l. 73.

undelirious [un, not, prefix,† delirious fr. L. delirium], unfermented.

"As hoarded in the vine
Hang the gold skins of undelirious wine,"

"Sister Songs," Part 2, l. 303.

unfrothing [un, not, prefix,† frothing, perh. a. O. N. frotha], without froth.
"To Naiad it through the unfrothing air;"

"Sister Songs," Part 2, 1. 687.

ungaped-at [un, not, prefix, + gaped-at fr. O. N. gap at], not stored at.

"O Nature, never-done

Ungaped-at Pontecostal Miracle," "From The
Night Of Forebeing," 1. 32.


"Sorceress of most unlawful-lawful wiles,


unmemorable [un, not, prefix, + memorable fr. I. memorabilis], not to be remembered.

"And was it such things all unmemorable,

"To Monica Thought Dying," 1. 24.

unresurgent [un, not, prefix, + resurgent fr. L. resur gentem fr. L. resurgere], not rising again.

"That even tho kisses of the just
Go down unresurgent to the dust." "Orient


unsagacious-grey [un, not, prefix, + sagacious fr. L. sagax + grey fr. A. S. graeg], grey but unwise.

"Which frettest with surmise

Each heads grown unsagacious-grey," "From

The Night Of Forebeing," 1. 343.
unyellowing  [un, not, prefix + yollowing fr. A. S. 
geolu + ing, suffix] , not turning yellow.

"Shall hang together on the unyellowing bough;"

"From The Night Of Forebeing," l. 192.

 uprising  [up, prefix + rising fr. A. S. risan] , rising up.

"Hiding from the shock of Day

For the sun's uprising sound:" "Mistress

Of Vision," l. 75.

upstraining  [up, prefix + straining fr. M. E. strøyne a.
o. F. estrein, stem of estriëre, to clasp,
fr. L. stringere] , striving to get up.

"As when a child upstraining at your knees,"


velvet-barred  [velvet fr. L. velvutum fr. L. villus +
barred fr. L. barra + ed, suffix] , striped
with velvet.

"The tiger velvet-barred," "Ode To The Setting

Sun," l. 103.

ad. F. vespres fr. L. vesperes + like fr. A. S.
gelice] , like the evening.

"Vesper-like face its shadows bright
With meanings of sequestered light;" "Beneath

A Photograph," l. 7.
vignae \( \text{fr. L. vineus} \) + \( \text{out} \), prefix, + \( \text{quickening} \) fr. A. S. eocu + \( \text{en} \), suffixes].

making life more vigorous.

"What vine-outquickening life all creatures sup,"

"From The Night Of Forebeing," 1. 164.

violet-cassocked [violet fr. O. F. violeto dim. of viola + cassocked fr. F. casque], clothed in violet.

"Of twilight, violet-cassocked acolyte,"

"Orient Ode," 1. 11.


"The Nymph wan-glimmering by her wan fount's verge?"

"Ode To The Setting Sun," 1. 168.

wassailous [\( \text{M. E. wass heal} \) corr. to A. S. wass hal, good health], hilarious.

"The wassailous heart of the year is thine!"

"A Corymbus For Autumn," 1. 46.


"Like the wave-born Lady of Love Hellene;"


"The soul weak-stirring in the arid mind,"

"From The Night Of Forebeing," l. 204.

white-cold [white fr. A. S. hwit + cold fr. A. S. cald], white with cold.

"And fool how scorching arise
Its white-cold purities!" "Ad Castitatem," l. 52.


wild-breathing [wild fr. A. S. wilde + breathing fr. A. S. bracthan], breathing wildly.

"And set ye all about wild-breathing spire,"

"From The Night Of Forebeing," l. 6.


"And the wind-become chambers of the air,"

"From The Night Of Forebeing," l. 3.


"Than whom to their wind-carpeted
High banquet-hall," "The Dread Of Height," l. 44.


"Like to a wind-sown sapling" "Mamus Animam Plinxit," l. 10.
wind-walled  [wind fr. A. S. wind† walled fr. A. S. 
woollan], walled by the wind.

"With her in her wind-walled palace."

"Hound Of Heaven," 1. 68.

wonder-whist  [wonder fr. A. S. wunder† whist, a natural 
exclamation], hushed with wonder.

"Next I saw, wonder-whist," "Sister Songs," Part 1, 1.120.

fr. A. S. brun† ed, suffix], browned by the woods.


weorold† unshuttering fr. un, prefix,† A. S. 
scyttan, shut], world opening.

"Weak world-unshuttering key;" "Any Saint," 1. 106.

weorold† wandering fr. A. S. wandrian], wander-
dering over the world.

"Spring is come home with her world-wandering feet,"

"From The Night Of Forbeing," 1. 15.

worship-warranting  [worship fr. A. S. weorthscipe† war-
ranting fr. M. E. warrant a. fr. O. F. 
warantir], deserving worship.

"In worship-warranting moiety," "Orient Ode," 1. 145.

yet-triumphant  [yet fr. A. S. gist† triumphant fr. L. 
triumphantem fr. L. triumphare], still triumphant.

"Whose yet-triumphant course I know," "From The 
Night Of Forbeing," 1. 223.
4. ADVIRBS.

**anticipatedly** [L. anticipare, to wait ed ly suffixos],
in anticipation.

"Who all the long night through

Anticipately

Disconse your self to me" "To Monica Thought

Dying," 1. 3.

**feateously** [L. E. fety fr. C. F. fetis fr. L. facticius

+ly suffix], elegantly.

"For whom I have your frail limbs fashioned,

And framed feateously;" "Sister Songs,"

Part 2, 1. 761.

**feastly** [C. F. faet fr. L. factus +ly, suffix], neatly.

"Ere the frail fingers feastly

XXX XXX XXX

His sacerdotal stoles unvest;" "Orient Ode,"

l. 10.

**flawfully** [perh. a. O. N. flaga+ ful ly, suffixes],

full of flaws.


**immeditately** [im, prefix + meditatably fr. L. meditatus

fr. L. meditatus +ly, suffix], without being intended.

"And so you never said

Things sweet immeditatably and wise" "To Monica

Thought Dying," 1. 19.

**pridedicately** [L. praet L. deligere +ly, suffixes],

chosen.
"Bread predilcetedly
O'er the worm and Deity!" "Any Saint," 1. 39.

securely  [L. securus + ly + er, suffixes], more securely.

"Where the soul of either spouse
Securely clasp in either's house," "Ad
Castitaten," 1. 22.

A. S. thriceald], nine-fold.

"Thrice-threefold walled with emerald from our mortal

Tamelessly  [A. S. tam, less + ly, suffixes], in untamed
fashion.

"From its red loash my heart strives tamelessly,"

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