SHELLEY'S "ADONAIS" AS A PASTORAL ELEGY (2)

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So far our discussion about "Adonais" has revealed the underlying thought of the first eight stanzas as the opening stage. From the stage we have learned that Shelley had made a thorough study of essential features of pastoral elegy in composing this poem. In addition, we have noticed the Adonis legend in classical mythology as well as the tradition of pastoral elegy in English poetry. Furthermore, we have dealt with the acoustic and rhythmic effects on the elegy. In other words, "Adonais" affords an apt instance of the application of the Spenserian stanza, which creates an indescribable somemnity in rhythm for mourning the dead Adonais.

The Spenserian stanza is, as we have seen, composed of nine lines in which *iambic pentameter* prevails in the first eight and *iambic hexameter* (an Alexandrine) in the last line. The prevailing meters contribute to establish a metrical regularity. But established regularity leads to produce monotony in rhythm. Thus, the poet departs from the metrical pattern and devises irregular meters now and then to break up the monotonous regularity and bring about rhythmical changes. It is highly important, therefore, to find those lines with irregular meters in this poem and notice those stressed words in the lines which can make rhythm echo meaning.

Now, let us consider the next thirteen—9 to 21—stanzas which can constitute the second stage of the poem. Here one mourner after another comes to the dead Adonais. In the stage the first four—9 to 12—stanzas create a poetic universe as if Adonais were lying asleep. The ninth stanza starts with a lamentable refrain "Oh, weep for Adonais!" (line 72) This refrain may be used as the appeal to all the mourners as well as the readers for Adonais. The stanza continues as follows:

> The quick Dreams,
> The passion-winged Ministers of thought,
> Who were his flocks, whom near the living streams
> Of his young spirit he fed, and whom he taught
> The love which was its music,... (lines 73-77)

This passage indicates a "literary convention to represent the subject of the dirge as a shepherd, missed and lamented by his flocks. Shelley adopts the convention and turns it by a bold metaphor into one of the finest passages of his poem."[1] Here sorrowful mourners for the dead Adonais are the living visions ("The quick Dreams")

or the passionate, sublime servants of thought. In other words, "the 'Dreams' are Keats's poems, who come to grieve over his death."[2] The poems, or the fruit of his love and music, imply to come together, as if they were "his flocks," to Keats as a shepherd.

In stanza 9 the following two lines are composed of irregular meters: "Wánder no móre, from kíndling bráin to bráin,"; "Róund the cold héart, where, áfter théir sweet páin," (lines 78, 80). The former line stressing the word "kindling" implies to turn "toward death, illustrating that poetic, physical, or spiritual powers are waning."[3] The latter puts emphasis upon such oxymorons as "cold heart" and "sweet pain." Each of them may refer to Adonais' physical condition and the mourners' mental state, respectively. The oxymoron is defined as a rhetorical figure in which an epigrammatic effect is created by the conjunction of incongruous or contradictory terms. It is pointed out that "while the oxymoron is relatively rare in Shelley, it is common in Keats."[4]

Stanza 10 describes that a mourner who implies to be one of "Keats's poems" attends on the dead Adonais as if she were an angel. She feels that his soul is not dead. In the stanza there is an irregular meter in which she cries, "'*Sée*, on the *s*ílken *f*rínge of his *f*áint éyes,'" (line 85). The stressed words make us notice the dead Adonais' eyelids on which "'there lies/ A tear'" (lines 86-87). Besides, the double alliteration /s/ and /f/ echoes soft sound and movement in the dead silence. In stanza 11 there appear three mourners, who are regarded as "Keats's poems," cleanse and adorn the body of Adonais, treating him in a smoothing regularity as if he were an "illusion of funeral statuary." In stanza 12 a streak of light ("Another Splendour") through the dark night shines over the corpse of Adonais—his lips, heart, and limbs—as if he were breathing. The following irregular meter is worthy of notice: "Quénched its carêss upón his ícy líps;" (line 105). The stressed words accentuate that Adonais is not decayed but cleansed as if he were in rigor mortis.

In the second five—13 to 17—stanzas there come a great number of mourners in succession. Stanza 13 has many abstractions such as "Desires, Adorations, Persuasions, Destinies, Splendours, Glooms, Incarnations of hopes and fears, and Phantasies; Sorrow and Pleasure," who appear "Like pageantry of mist on an autumnal stream." (line 117) Among these mourners "the Splendours, Persuasions, Desires, and Adorations are...the conventional companions of Aphrodite."[5] All the names of these abstract mourners have polysyllabic words. In the musical effects of these words, the tempo of the stanza is comparatively heavy with slow movement leading to solemn rhythm because of the frequent use of the polysyllabic words. In the stanza there are irregular meters in the following lines: "Wínged Persuásions and véiled Déstinés,/ Spléndours, and Glóoms, and glímmering Íncarnátions"; "Cáme in slow pómp;—the móving pómp might séem" (lines 110-11, 116). These three lines direct our notice to the characteristics of those mourners who follow one another in splendid succession.

In stanza 14 Shelley uses "the convention of inanimate nature feeling the spell of sorrow and joining in the lamentation"[6] in the lines 118-22. To put it concretely, such inanimate objects as the sun, the thunder, the ocean, and the wild winds are

personified in weeping and grieving over the dead Adonais. Next, have a look at the following lines: "Wét with the téars which shóuld adórn the gróund,/ Dímmed the áerial éyes that kíndle dáy;" (lines 122-23). The first describes that the earth is wet with morning dew as if morning shed her tears on the ground. The word "kindle" in the second line, like the word "kindling" in line 78, implies to turn "toward death, illustrating that poetic, physical, or spiritual powers are waning."[7]

Stanza 15 has one of the mourners Echo, who "faded into an echo of sounds when Narcissus rebuffed her love."[8] Thus, "Echo will not repeat the woodman's songs; she is murmuring Adonais' poetry to herself"[9] in the final line of the stanza. In the last two lines there are irregular meters: "Ínto a shádow of áll sóunds:—a dréar/Múrmur, betwéen their sóngs, is all the wóodmen héar." (lines 134-35) These lines may stress the sorrow for the loss of Echo's speaking power.

In the first line of stanza 16 there is an irregular meter: "Gríef made the yóung Spríng wild, and shé threw dówn" (line 136). The stressed words make us notice when Keats died—that is, "the 'young Spring' may refer to Keats's death on February 23."[10] Here Hyacinth and Narcissus come to mourn for Adonais. In Greek myth Narcissus "fell into love with his own reflection and was transformed into a flower.... Hyacinth, a youth much beloved by Phoebus Apollo and killed by Zephyrus out of jealousy was turned into a flower by the mourning Apollo. Hyacinth and Narcissus are presented both as young men and as flowers of the Spring."[11]

In stanza 17 the nightingale and the eagle appear as mourners. The former makes a special reference to Keats's "Ode to a Nightingale" and both birds are special favorites of Keats.[12] Then, the following alternate lines are composed of irregular meters: "Héaven, and cóuld nóurish in the sún's domáin"; "Sóaring and scréaming róund her émpty nést,"; "Líght on his héad who pierced thy ínnocent bréast," (lines 148, 150, 152). The first two lines suggest that the eagle could fly straightly up to the sky and grow in her youth in the sun's land, beating her wings. The eagle's youth is just like that of Keats, and her scream is just like the wail of England ("Albion") for Keats. In the stanza "the curse of Cain" (line 151) denotes an eternal exile from one's own country, suggesting that Shelley as well as Keats had been out of British society. At the same time, "the curse" implies an unfavorable criticism against Keats—that is, a fatal injury to his innocent feelings.

The final stanzas—18 to 21—of the second stage have a slightly different tone in which it is implied that inanimate objects in spring come and mourn over Adonais. Stanza 18 suggests that winter has gone but Adonais has not reappeared again when everything has revived in nature. The mourners may be inanimate nature itself—that is, "the airs and streams" and plants and animals ("the ants, the bees and the swallows; fresh leaves and flowers; the amorous birds; the green lizard and the golden snake"). It is pointed out, however, that "the conception of the annual rejuvenation of the natural world as contrasted with the evanescence of human beings is a commonplace of elegiac poetry."[13]

Stanza 19 connotes the revival of life in the natural world. This revival may be

a mourning for Adonais. The first six lines are as follows:

Through wood and stream and field and hill and Ocean,
A quickening life from the Earth's heart has burst
As it has ever done, with change and motion,
From the great morning of the world when first
God dawned on Chaos; in its stream immersed
The lamps of Heaven flash with a softer light; (lines 163-68)

In this passage "God" connotes the Creator of the world and all things in it. "The lamps of Heaven" mean the stars, planets and other celestial body regarded as lightening the heavens, and at the same time, connote the lights which illuminate the mind or the soul. Lines 166-68 suggest the creation of new life—especially, Keats's rebirth in the spiritual world—in a sublime spectacle which is associated with the Creation of the world. Next, we need to notice the following line: "Gŏd dâwned on Châos; in its strêam immêrsed" (line 167). This irregular meter echoes an indescribable sublimity of the Creation of the world.

In stanza 20 there is an irregular meter: "Nóught we know, dĭes. Shâll that alóne which knŏws" (line 177). The expression "Nought we know, dies" implies the immortality of art or poetry, while the expression "that alone which knows" means the human mind.[14] This stanza has the imagery of a star-flower and a sword of lightning. In a broad sense, these two forms of imagery are regarded as mourners for the dead Adonais. The "flowers of gentle breath" (line 173) are "anemones, or wild flowers, which were thought to have sprung either from Adonis' blood when he was slain by the boar or from Aphrodite's tears of lamentation. The star shape of the flower is reflected in the star-flower complex of imagery in the poem."[15] Besides, there are two significant similes expressing the imagery of the star and the sword. One of them is "Like incarnations of the stars" (line 174) which indicates that "the star imagery clearly points to the Platonic epigram at the beginning of the poem."[16] The other simile is "as a sword consumed before the sheath/ By sightless lightning?" (lines 178-79), which indicates that "the image was a common one and...a special kind of lightning by which 'A sword is melted while the sheath remains.'"[17]

Stanza 21 can be called the final one of the second stage. Let us see the following six lines from the stanza:

Whence are we, and why are we? of what scene
The actors or spectators? Great and mean
Meet massed in death, who lends what life must borrow.
As long as skies are blue, and fields are green,
Evening must usher night, night urge the morrow,
Month follow month with woe, and year wake year to sorrow. (lines 184-89)

In this passage "the final two lines prefigure stanza 52 in which the movement of time and the colors of nature are viewed from the perspective of Eternity."[18] Then, the following lines make us notice their meters: "Whénce are wé, and whý are wé? of what scéne"; "Évening must úsher níght, níght urge the mórrow," (lines 184, 188). The former indicates a skeptical attitude toward the origin of human life and the reason for human existence. The later line implies the smooth movement of time and the eternity of the universe. In brief, this stanza expresses the eternal sorrow over the death of Adonais, and at the same time, it poses a question about the matter of life and death in mankind and the meaning of life in the universe.

Before concluding the second stage, we will notice the rhythm of the thirteen—9 to 21—stanzas which may produce solemn and mournful tones. There are more than a comma in almost every line, and a semi-colon, a colon, a period and an exclamation in some of the lines, and even an ellipsis ("...") inside a line. As in the opening stage, these punctuations cause us to make one or more pauses in the lines which contribute to slow down the movement of all these stanzas. This movement, along with the frequent use of diphthongs and long vowels in this stage, may lead the sorrowful mourners to come to the dead Adonais in such sublime rhythm as if we were attending a funeral service.

Now, the third stage of the elegy can be composed of eight—22 to 29—stanzas in which Urania is urged to wake up and come to the dead Adonais as the chief mourner. In the opening line of stanza 22 there is an impressive refrain: "He will awake no more, oh, never more!" (line 190), on which we have briefly touched. It is the repetition of the first line of stanza 8 (line 64). It may produce a striking effect of sounds through double alliteration /n/ and /m/ sounds in "*n*o *m*ore, oh, *n*ever *m*ore." In other words, the phrase consists of two consonants /n/ and /m/ and two vowels— a long vowel /ɔ:/ and a diphthong /ou/. These consonants having the sounds of elasticity and flexibility respectively are connected with the long vowel and the diphthong. Thus, we can say that the phrase deeply impresses us with the long and deep sound as well as with the meaning of the words [19].

In the stanza there are "Misery," "the Dreams," and "the Echoes," who urge Urania to wake up and go to the dead Adonais as quickly as possible. Let us have a look at the following lines: "Óut of thy *sl*éep, and *sl*áke, in thy héart's córe,"; "*S*wíft as a Thóught by the *sn*áke Mémory *st*úng," (lines 192,197). Not only the irregular meters but also the alliteration /s/ sound produces certain musical effects. That is, these lines have a quick tempo with light and silent movement mainly because of the frequent use of monosyllabic words. In the final line the "Splendour" (line 198), "resting in Heaven (the Gods fed on ambrosia), was 'fading' from grief"[20] but sprang from her rest.

In stanza 23 Urania is on her way to the dead Adonais whose soul is immortal. The stanza indicates that "the traditional flight of Venus to the wounded Adonis is transformed by Shelley into the flight of Urania to the dead Adonais: 'a ghost abandoning a bier' and 'a corpse' (lines 202, 203)."[21] Then, the following lines deserve our notice:

"Out of the East, and follows wild and drear"; "Even to the mournful place where Adonais lay." (lines 200, 207) Of these stressed words the monosyllables sound nimble decision and motion in Urania's flying to the dead Adonais.

The first five lines of stanza 24 also describe the swift flight of Urania to the dead Adonais. Among these lines there are irregular meters which have two classes of alliteration: "Out of her *s*ecret Paradise she *s*ped,"; "Yielding not, wounded the invisible/ Palms of her tender *f*eet where'er they *f*ell:" (lines 208, 211-12). The alliteration /s/ and /f/ can be said to have the tone-color of soft and silent movement, and the meters may stress an irregular route of Urania's flying. Besides, the frequent use of monosyllables suggests to make quick movement in her flight. The word "Palms" is used by Shelley for the sole of foot.[22] Here are the final four lines of this stanza:

> And barbed tongues, and thoughts more sharp than they
> Rent the soft Form they never could repel,
> Whose sacred blood, like the young tears of May,
> Paved with eternal flowers that undeserving way. (lines 213-16)

In this passage we notice the following alternate lines: "Rent the soft Form they never could repel,"; "Paved with eternal flowers that undeserving way." (lines 214, 216) In the former line the stressed words imply a cruel, violent force—that is, severe criticism mercelessly injured Keats's delicate sensibility. The latter suggests those beatiful flowers sprung from Adonais' blood. It is clear that line 215 has the imagery of blood and tears which symbolizes the lamentation for Adonais.

In stanza 25 Urania ("that living Might") comes to the dead Adonais and speaks to him as if he were lying asleep. By implication this stanza indicates that Adonais has not yet been led by 'Death' into the Hades—the underworld—, even though he is dead. Over half lines—218, 219, 221, 222, and 224—of the stanza have irregular meters which imply Urania's mental condition—the emotional unrest. Her tearful words are full of sorrowful love such as that of the mother bereft of her son.

Stanza 26 is a "direct expression of Shelley's own sadness."[23] The stanza begins with the following lines: "'Stay yet awhile! speak to me once again;/ Kiss me, so long but as a kiss may live;'" (lines 226-27). In this direct speech the stressed words accentuate Urania's maternal love for Adonais. The other irregular meters are as follows: "'I would give/ All that I am to be as thou now art,/' But I am chained to Time, and cannot thence depart!'" (lines 232-34). All these three lines have a concept that "Urania... is immortal and therefore indestructible; she cannot find peace in death or be reunited with her mortal son."[24]

In stanza 27 Urania continues to speak to the dead Adonais. Here are two lines which make us note their irregular meters and alliteration: "'*D*are the unpastured *d*ragon in his *d*en?'"; "'Wisdom the mirror'd shield, or *s*corn the *s*pear?'" (lines 238, 240). In the former line the alliteration /d/ stresses a dark and heavy monster for the

"dragon," while the alliteration /s/ in the latter a simple and serene mind in Adonais. The "unpastured dragon" is "probably a direct allusion to the *Quarterly Reviewer*, later specifically attacked, and more generally, to the Tory reviewers collectively."[25] Line 240 "recalls the story of Perseus and Medusa...where Pallas gives the hero a mirror in which he may look at the Gorgon without harm."[26] Thus, this stanza suggests both the attack on the reviewers and Keats's delicate sensibility.

In stanza 28 there are symbolic words such as "The herded wolves," "The obscene ravens," "The vultures" and "The spoilers" (lines 244, 245, 246, 251). They may mean avaricious animals—that is, fierce birds of prey that devour rotten flesh and meat in swarms, and those who completely ruin persons and things, respectively. Yet they connote the characteristics of those reviewers who make unfair criticism of a great poet. After all, the stanza "refers to Byron.... Byron...attacked the reviewers who had criticized his earlier volume, *Hours of Idleness*. After this attack, the reviewers were favorably impressed with *Childe Harold's Pilgrimage* and his other works."[27]

In stanza 29 the words "reptiles" and "each ephemeral insect" (lines 253, 254) also imply the characterization of the reviewers. It is "indicative of the hostility which Shelley bore for the *Quarterly Reviewer*."[28] In lines 253-57 "the 'sun' represents the great poet during his lifetime; the 'reptiles' are the critics; the ephemeral creatures are imitators who share in the 'sun's' light; and the stars are poets who have achieved lasting fame, but whose light had been temporarily obscured by the great poet."[29] The "godlike mind" in line 258 "recalls Milton and indicates the poetic genius of Keats and, by implication, the enormity of the crime of killing him."[30] In short, Urania suggests that Adonais' soul keeps on enjoying an immortal life. In other words, the stanza symbolizes that great poets continue to have eternal lives while worthless critics may have only temporary lives— they are very short-lived—in their literary activities.

In the long run, the third stage can be concluded as the description of Urania's action and speech. To put it concretely, much of her action implies to make her swift flight to the dead Adonais in quick rhythm. As for Urania's speech, which continues in the form of the direct narration from the latter part of stanza 25 to the end of stanza 29. The manner of her speaking is suggestive in her language which consists of no polysyllables but many monosyllables. The frequent use of these monosyllables suggests that Urania speaks to Adonais in an inspiring and lively rhythm as if she wished to wake him up from his profound sleep.

Next, let us discuss the fourth stage—stanzas 30 to 38—in which many mourners still appear. In stanza 30 Urania stops speaking and sees other mourners coming to the dead Adonais. "The visiting of the poets echoes the elegiac convention of deities, shepherds, and others visiting the afflicted shepherd."[31] There are symbolic mourners such as "The Pilgrim of Eternity" and "The sweetest lyrist" (lines 264, 269). The former is "Byron,...whose works Shelley considered to be immortal,.... Shelley was determined to have the leading liberal poet of the age among the mourners."[32] The latter is "Thomas Moore, the author of *Irish Melodies* (hence 'lyrist') and the leading Irish poet of the time (hence, 'from her wilds Ierne sent')."[33] The reason why the poet

alludes to Byron and Thomas Moore is that they opposed and attacked the Tory reviewers. By implication, therefore, each of them indicates to have had a strong temperature in comparison with Keats who had a mild and gentle desposition.

In stanza 31 there are two important words which have a controversy among the critics. One is the "one frail Form" (line 271), who is interpreted as Shelley himself.[34] His self-portrait indicates that "Shelley's own situation of neglect and persecution was similar to that of Keats."[35] But another interpretation is that "the portrait is an archetype of a young poet doomed by fate to an early death rather than a portrait of Shelley himself."[36] The other word is "Actaeon-like" (line 276), which leads Shelley to give "the Actaeon figure a symbolic turn to make it bear upon the predicament of the philosophical and psychological poet of the early ninteenth century."[37] In short, the stanza suggests that Shelley's own thought was in conflict with the traditional notion and was not accepted in British society. After all, Shelley himself appears as one of the mourners who are in sympathy with the dead Adonais.

Stanza 32 starts with the following line: "A párdlike Spírit béautifúl and swíft—" (line 280). The Spirit keeps on appearing in three—32 to 34—stanzas as a new mourner. It is pointed out that "the self-portrait (lines 280-306) has the characteristics of Dionysus or Bacchus, the god of fertility and poetic inspiration: he is a beautiful swift spirit,... and appears 'pardlike,' as if he were drawn in a chariot by leopards."[38] In stanza 33 the names of flowers are connotative—"the pansies and violets echo the 'garlands sere' (line 263) of the other mourners."[39] The "pansies overblown" and "faded violets" in lines 289 and 290 "signify old memories and faded hopes."[40] Let us see the following lines from the stanza:

> And a light spear topped with a cypress cone,
> Round whose rude shaft dark ivy-tresses grew
> Yet dripping with the forest's noon-day dew,
> Vibrated, as the ever-beating heart (lines 291-94)

In this passage "Shelley probably had in mind his own maenadlike rage at human persecution and injustice rather than the 'divine madness' of the poet. The pounding of his heart shakes the spear in his hand."[41] In brief, stanzas 32 and 33 can be said to refer to Shelley's own indignation toward "human injustice" in the shape of Dionysus or Bacchus.

In stanza 34 we understand that "A pardlike Spirit" (line 280) is quite a strange mourner to Urania, and he exposes his brow "like Cain's or Christ's." (line 306) The juxtaposition of Christ and Cain is expounded as follows: "The image is related to the Lord's branding of Cain as a means of protection and as a demonstration of His mercy."[42] In stanza 35 there comes another mourner who seems to have been very kind and generous to John Keats. He is described like this: "What softer voice is hushed over the dead?"; "If it be He, who, gentlest of the wise,/ Taught, soothed, loved, honoured the departed one;" (lines 307, 312-13). The mourner is interpreted as Leigh

Hunt, "who had early assisted Keats and had cared for him at the beginning of his fatal illness."[43]

The first three lines of stanza 36 "mark the beginning of the second attack on the critics, here focused on Southey."[44] The first line, "Our Adonais has drunk poison—oh!" (line 316) is an emphatic expression which suggests "the enormity of the crime. The use of poison was also pertinent to Keats, who was fond of the image of poison (as in, for instance, *Ode to a Nightingale* ... and *Ode on Melancholy*)."[45] In addition to this, there are several expressions which make us notice their symbolic meanings. The "deaf and viperous murderer" (line 317) implies the malignant critic who has no ear for poetic rhythm. "The nameless worm" (line 319) is a pejorative for "the anonymous reviewer in the *Quarterly*."[46] Lines 320-23 suggest that "the reviewer alone was insensitive to Keats's 'prelude' (*Endymion*) because of his feelings of 'envy, hate and wrong'"[47] and that "Keats simply died before attaining his full powers ('the magic tone / Whose prelude')."[48]

In the first line of stanza 37 Shelley implies to call the critic as follows: "Live thou, whose infamy is not thy fame!" (line 325) The whole stanza is regarded as an implicit, ironical and spirited attack on the critic who has an image of a venomous snake: "To spill the venom when thy fangs o'erflow:" (line 330). This attack is reinforced with such sound effects as several classes of alliteration, consonance and assonance in almost every line. To put it concretely, /ð/ in "thou" and "thy"; /iə/ in "fear" and "heavier"; /n/ in "noteless" and "name"; /b/ in "be" and "be" and /ð/ and /e/ in "thyself" and "thyself"; /i:/ in "season" and "free"; /ʃ/ in "Shame" and "shall" and /b/ in "burn" and "brow" (lines 325, 326, 327, 328, 329, 332). Such varied sounds as in these rhymes may produce a kind of dissonance. That is, the critic's opinion sounds like mere grating noise; it does not mean anything whatever.

In stanza 38 there is an impressive line: "He wakes or sleeps with the enduring dead;" (line 336). This implies that "while the philosophical attitude toward immorality is skeptical...Adonais does enjoy a kind of immortality since he is 'with the enduring dead.'"[49] Then, the following are irregular meters which deserve our notice: "Dúst to the dúst! but the púre spírit shall flów / Báck to the búrning foúntain whénce it cáme," (lines 338-39). The former line "refers to the Burial of the Dead."[50] In the latter "the image of the soul as fire was absorbed by Shelley either from the Platonic tradition or from a direct reading of Plotinus."[51] In short, "with this stanza, the attack on the critic is concluded and the elegiac conventions disappear; the poem moves suddenly from lamentation to a complex philosophical consolation."[52] Thus, the two-thirds of the poem comes to a conclusion, henceforth the poem makes a new development.

We can conclude that there have appeared various types of mourners from the second to the fourth stage. With the exception of the chief mourner Urania, none of them do disclose their real names, but they merely suggest their right ones. It is possible that they are roughly classified into three types as follows: the attendants and friends of the poet Keats; the followers or companions of the goddess Urania;

inanimate things in the natural world, who are often personified in expressing human feelings, in the tradition of pastoral elegy. These mourners come to the dead Adonais in visionary situations which probably reveal their individual characteristics. At the same time, the sounds, meters and rhythm in the poem produce a suitable atmosphere in certain musical effects for the entrance of each mourner, as we have seen.

NOTES

1. Anthony D. Knerr, *Shelley's Adonais*: *A Critical Edition* (New York: Colombia Univ. Press, 1984), p. 69.
2. *Ibid*.
3. *Ibid*., p. 70.
4. *Ibid*.
5. *Ibid*., p. 72.
6. *Ibid*.
7. *Ibid*. p. 70.
8. *Ibid*., p. 73.
9. *Ibid*.
10. *Ibid*.
11. *Ibid*.
12. *Ibid*., p. 74.
13. *Ibid*., p. 75.
14. *Ibid*., p. 76.
15. *Ibid*.
16. *Ibid*.
17. *Ibid*., p. 77.
18. *Ibid*.
19. 工藤好美著,『叙事詩と抒情詩』(東京：南雲堂，1967年)，123頁.
20. Knerr, p. 78.
21. *Ibid*.
22. *Ibid*., p. 79.
23. *Ibid*.
24. *Ibid*., p. 80.
25. *Ibid*.
26. *Ibid*.
27. *Ibid*.
28. *Ibid*., p. 81.
29. *Ibid*., p. 82.
30. *Ibid*.
31. *Ibid*.
32. *Ibid*., p. 83.
33. *Ibid*.
34. *Ibid*.

35. *Ibid.*
36. *Ibid.*, p. 84.
37. *Ibid.*
38. *Ibid.*, p. 85.
39. *Ibid.*, p. 86.
40. *Ibid.*, p. 85.
41. *Ibid.*, p. 86.
42. *Ibid.*, p. 87.
43. *Ibid.*
44. *Ibid.*, p. 88.
45. *Ibid.*
46. *Ibid.*, p. 89.
47. *Ibid.*
48. *Ibid.*
49. *Ibid.*, p. 90.
50. *Ibid.*, p. 91.
51. *Ibid.*
52. *Ibid.*, p. 89.