

KEATS' ODES: FOOTNOTED

1. Ode to a Nightingale; 2. Ode on a Grecian Urn; 3. To Autumn

Footnoted by Nick Franklin. More footnoted texts at www.yes-mag.com.



Ode To A Nightingale

My heart aches, and a drowsy¹ numbness² pains³
My sense, as though of hemlock⁴ I had drunk,
Or emptied some dull⁵ opiate to the drains
One minute past, and Lethe⁶-wards had sunk:
'Tis⁷ not through envy of thy happy lot⁸,
But being⁹ too happy in thine happiness¹⁰, –
That¹² thou, light-wingèd Dryad¹³ of the trees
In some melodious plot¹⁴
Of beechen green¹⁵, and shadows numberless,
Singest of summer in full-throated ease.

assonance, alliteration

*polyptoton*¹¹

O, for a draught¹⁶ of vintage! that hath¹⁷ been
Cool'd a long age in the deep-delved¹⁸ earth,
Tasting of Flora¹⁹ and the country green,
Dance, and Provençal song²⁰, and sunburnt mirth²¹!
O for a beaker²² full of the warm South,
Full of the true, the blushful Hippocrene²³,
With beaded bubbles winking at the brim,
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade away²⁴ into the forest dim²⁵:

alliteration

¹ drowsy – somnolent, soporific

² numbness – temporary paralysis

³ aches... pains – the apparently paradoxical association of pleasure and pain is a theme common to the Spring odes. When sensation is extreme, intense pleasure and pain are almost indistinguishable

⁴ hemlock – (*Conium maculatum*) the natural poison taken by Socrates

⁵ dull – (in this case) sleep-inducing

⁶ Lethe – the river of oblivion in Hades

⁷ 'tis – (archaic) it is

⁸ thy lot – your situation, your circumstances

⁹ the subject of 'being' is an absent 'I'. This is a case of 'anacoluthon' (= beginning a sentence in one way and continuing or ending it in another).

¹⁰ the repetition in the wordplay parallels the repetition in the birdsong

¹¹ polyptoton – the repetition of words derived from the same root

¹² that – (in this case) because

¹³ Dryad – tree nymph

¹⁴ plot – (in this case) piece of land

¹⁵ beechen green – the green of beech trees (*Fagus*)

¹⁶ draught – (in this case) drink

¹⁷ hath – (archaic) has

¹⁸ deep-delved – deeply dug

¹⁹ the Roman goddess of flowers and Spring (Greek 'Chloris')

²⁰ Provençal song – suggesting the mediaeval troubadours

²¹ mirth – euphoria, joy

²² beaker – (in this case) big cup

²³ Hippocrene – a fountain on Mount Helicon sacred to the Muses, and said to have been caused by Pegasus striking the spot with his hoof. The water was sacred to the muses and so a source of poetic inspiration. The implication is red wine as poetic inspiration; the idea of wine as 'blushing water' originates in the Biblical story of Christ turning water into wine (John, 2) but Keats may also be playing on the flushed cheeks caused by drinking.

²⁴ to fade away – gradually disappear, vanish

²⁵ dim – dark, obscure

Fade far away, dissolve, and quite forget
 What thou among the leaves²⁶ hast²⁷ never known,
 The weariness²⁸, the fever, and the fret²⁹
Here, where men sit and hear each other groan;
 Where palsy³⁰ shakes a few, sad, last gray hairs,
 Where youth grows pale, and spectre-thin, and dies;³¹
 Where but to think is to be full of sorrow³²
 And leaden-eyed despairs³³,
 Where Beauty cannot keep her lustrous eyes,³⁴
 Or new Love pine at³⁵ them beyond to-morrow.

Away! away! for³⁶ I will fly to thee,
 Not charioted by Bacchus³⁷ and his pards³⁸,
 But on the viewless³⁹ wings of Poesy⁴⁰,
 Though the dull⁴¹ brain perplexes and retards:
 Already with thee! tender is the night⁴²,
 And haply⁴³ the Queen-Moon⁴⁴ is on her throne,
Cluster'd around⁴⁵ by all her starry Fays⁴⁶;
 But here there is no light,
Save⁴⁷ what from heaven is with the breezes blown
 Through verdurous⁴⁸ glooms⁴⁹ and winding⁵⁰ mossy ways.

²⁶ leaves – foliage

²⁷ thou... hast – (archaic) you... have

²⁸ weariness – exhaustion

²⁹ fret – worry, preoccupation

³⁰ palsy – involuntary tremors

³¹ **an acknowledge biographical reference to Tom Keats**

³² sorrow – sadness

³³ leaden-eyed despairs – hopelessness and despondency ('leaden' = made of the metal lead (Pb.))

³⁴ **what is beautiful is subject to change, except for the bird's song, which is heard down the centuries**

³⁵ to pine at – long for, yearn for

³⁶ for – (in this case) given that

³⁷ Bacchus – the Roman god of wine

³⁸ pards – leopards, cheetahs

³⁹ viewless – invisible

⁴⁰ poesy – (archaic) poetry

⁴¹ dull – (in this case) melancholic

⁴² **used by Scott Fitzgerald as a novel title. Fitzgerald, who greatly admired Keats, also died on TB.**

⁴³ haply – (in this case) perhaps, maybe

⁴⁴ Queen-Moon – Cynthia or Diana

⁴⁵ clustered around – surrounded

⁴⁶ Fays – fairy attendants. In this ode Keats mixes Classical deities with English fairies, as Shakespeare does in *A Midsummer Night's Dream*

⁴⁷ save – (in this case) except for

⁴⁸ verdurous – full of green vegetation

⁴⁹ gloom – (poetic) dark place

⁵⁰ winding – meandering

I cannot see what flowers are at my feet,
 Nor what soft incense hangs upon the boughs⁵¹,
 But, in embalmed⁵² darkness, guess each sweet
Wherewith⁵³ the seasonable month endows⁵⁴
 The grass, the thicket⁵⁵, and the fruit-tree wild;
 White hawthorn⁵⁶, and the pastoral eglantine⁵⁷; ⁵⁸
 Fast fading violets cover'd up in leaves;
 And mid-May's eldest child,
 The coming musk-rose⁵⁹, full of dewy wine,
 The murmurous haunt⁶⁰ of flies on summer eves⁶¹.

synaesthesia

pararhyme

Darkling⁶² I listen; and, for many a time
 I have been half in love with easeful⁶³ Death,
Call'd him soft names in many a mused rhyme,
 To take into the air my quiet breath;
Now more than ever seems it rich to die⁶⁴,
 To cease upon the midnight with no pain,
 While thou art pouring forth thy soul abroad⁶⁵
 In such an ecstasy!
Still wouldst thou sing, and I have ears in vain –
 To thy high requiem⁶⁶ become a sod⁶⁷.

assonance

⁵¹ bough – brank

⁵² embalmed – shrouded (conveys the idea of death). The implication is of richly scented darkness, as with the aromatic drugs used to preserve a cadaver. This suggests the heavy perfume of the flowers and anticipates the reference to death in Stanza 6.

⁵³ wherewith – with which

⁵⁴ to endow – equip, provide

⁵⁵ thicket – copse, dense group of trees

⁵⁶ hawthorn – (*Crataegus monogyna*) a type of shrub

⁵⁷ eglantine – sweetbrier, or honeysuckle

⁵⁸ **these lines are inspired by *A Midsummer Night's Dream* II. i. 248-67**

⁵⁹ musk-rose – (*Rosa moschata*) a type of rose

⁶⁰ haunt – domain

⁶¹ eve – (poetic) evening

⁶² darkling – (archaic) in the dark

⁶³ easeful – pain-free

⁶⁴ rich to die – magnificent to die at such an intense moment of experience.

⁶⁵ thou art pouring forth thy soul abroad – you are singing loudly

⁶⁶ requiem – Keats imagines the bird's song to be a hymn for his own soul

⁶⁷ become a sod – because I would have turned into earth (being dead)

Thou wast⁶⁸ not born for death, immortal Bird!
 No hungry generations⁶⁹ tread thee down;
 The voice I hear this passing night was heard
 In ancient days by emperor and clown⁷⁰:
 Perhaps the self-same song that found a path
 Through the sad heart of Ruth⁷¹, when, sick for home,
 She stood in tears amid the alien⁷² corn;
 The same that oft-times hath⁷³
 Charm'd magic casements⁷⁴, opening on the foam
 Of perilous⁷⁵ seas, in faery lands forlorn⁷⁶.

Forlorn! the very word is like a bell
 To toll me⁷⁷ back from thee to my sole self!
 Adieu! the fancy cannot cheat so well⁷⁸
 As she is fam'd to do, deceiving elf⁷⁹.
 Adieu! adieu! thy plaintive anthem⁸⁰ fades⁸¹
 Past the near meadows⁸², over the still stream,
 Up the hill-side; and now 'tis buried deep
 In the next valley-glades⁸³:
 Was it a vision, or a waking⁸⁴ dream?
 Fled is that music: – Do I wake or sleep?

⁶⁸ thou wast – (archaic) you were

⁶⁹ hungry generations – children 'consume' their parents and replace them

⁷⁰ clown – (in this case) peasant; simple uneducated person

⁷¹ **biblical Ruth was driven into exile by famine and worked in the fields near Bethlehem**

⁷² alien – foreign

⁷³ oft-times hath – (archaic) has often

⁷⁴ casement – window

⁷⁵ perilous – dangerous

⁷⁶ forlorn – utterly lost, desolate, hopeless, wretched, forsaken, abandoned, neglected

⁷⁷ **an ominous allusion to John Donne's "Never send to know for whom the bell tolls, it tolls for thee."**

⁷⁸ the fancy cannot cheat so well – the imagination cannot keep up the illusion (of the nightingale's immortality)

⁷⁹ deceiving elf – imagination personified as a mischievous sprite

⁸⁰ thy plaintive anthem – your hymn of sadness

⁸¹ to fade – gradually disappear

⁸² meadow – field of grass and flowers (typically near a river)

⁸³ glade – open space in a forest

⁸⁴ waking – lucid

Ode on a Grecian Urn

Thou still⁸⁵ unravish'd⁸⁶ bride of quietness⁸⁷,
 Thou foster-child⁸⁸ of silence and slow time,⁸⁹
Sylvan historian⁹⁰, who canst thus express
 A flowery tale more sweetly than our rhyme:
 What leaf-fring'd⁹¹ legend haunts⁹² about thy shape
 Of deities or mortals, or of both,
 In Tempe⁹³ or the dales⁹⁴ of Arcady⁹⁵?
 What men or gods are these? What maidens loth⁹⁶?
 What mad pursuit? What struggle to escape?
 What pipes and timbrels⁹⁷? What wild ecstasy?

alliteration

Heard melodies are sweet, but those unheard
 Are sweeter: therefore, ye⁹⁸ soft⁹⁹ pipes, play on¹⁰⁰;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone¹⁰¹:
Fair youth, beneath the trees, thou canst not leave¹⁰²
 Thy song, nor ever can those trees be bare¹⁰³;
Bold¹⁰⁴ lover, never, never canst thou kiss,
 Though winning near the goal¹⁰⁵ – yet, do not grieve¹⁰⁶;
 She cannot fade¹⁰⁷, though thou hast not thy bliss¹⁰⁸,
 For ever wilt thou¹⁰⁹ love, and she be fair¹¹⁰!

assonance

assonance (x2)

pararhyme, assonance

pararhyme, alliteration

alliteration

Ah, happy, happy boughs! that cannot shed
 Your leaves, nor ever bid the spring adieu;
 And, happy melodist, unwearied,
 For ever pipng songs for ever new;

anaphora

⁸⁵ still – (wordplay) a. motionless (like a bride at the altar); b. virginal, intact (the urn is unbroken); c. sterile because her marriage will never be consummated

⁸⁶ unravished – (in this case) virginal

⁸⁷ quietness – tranquillity

⁸⁸ foster-child – the urn's maker, its parent, is dead, it has been cared for by time and silence

⁸⁹ it has been suggested that silence and slow time are foster parents to ensure that there is no intercourse – no regeneration in the entire poem

⁹⁰ sylvan historian – the urn is apostrophized as a woodland storyteller, who narrates through images

⁹¹ leaf-fringed – referring to the decorative foliage on the urn

⁹² to haunt – be manifest, appear, exist

⁹³ Tempe – a valley in Thessaly, celebrated for its beautiful, cool woodlands

⁹⁴ dale – valley

⁹⁵ Arcady – Arcadia, a district in Greece associated with pastoral happiness, home of Pan

⁹⁶ loth – (in this case) unwilling to yield, reluctant

⁹⁷ timbrels – tambourines or small drums

⁹⁸ ye – (archaic) you

⁹⁹ soft – (in this case) harmonious, melodious

¹⁰⁰ to play on – continue playing

¹⁰¹ ditties of no tone – songs inaudible to the human ear

¹⁰² thou canst not leave – (archaic) you cannot interrupt

¹⁰³ bare – (in this case) without foliage

¹⁰⁴ bold – audacious, valiant

¹⁰⁵ goal – objective

¹⁰⁶ to grieve – lament, be sad

¹⁰⁷ to fade – (in this case) become less beautiful

¹⁰⁸ thou hast not thy bliss – you haven't achieved your ecstasy

¹⁰⁹ wilt thou – (archaic) will you

¹¹⁰ fair – (in this case) beautiful

More happy love! more happy, happy love!

For ever warm and still to be enjoy'd,

For ever panting, and for ever young;

assonance

All breathing human passion far above,

That leaves a heart high-sorrowful¹¹¹ and cloy'd¹¹²,

A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?

To what green altar, O mysterious priest,

Lead'st thou¹¹³ that heifer¹¹⁴ lowing¹¹⁵ at the skies,

And all her silken flanks¹¹⁶ with garlands drest¹¹⁷?

What little town by river or sea shore,

Or mountain-built with peaceful citadel,

Is emptied of this folk¹¹⁸, this pious morn¹¹⁹?

And, little town, thy streets for evermore

Will silent be; and not a soul to tell¹²⁰

alliteration, parahryme

Why thou art¹²¹ desolate, can e'er¹²² return.

O Attic¹²³ shape! Fair attitude! with brede¹²⁴

internal rhyme

Of marble men and maidens overwrought¹²⁵,

alliteration

With forest branches and the trodden weed;

Thou, silent form, dost tease us out of thought¹²⁶

parahryme

As doth eternity:¹²⁷ Cold Pastoral!

When old age shall this generation waste¹²⁸,

Thou shalt¹²⁹ remain, in midst of other woe¹³⁰

Than ours, a friend to man, to whom thou say'st,

"Beauty is truth, truth beauty", – that is all

Ye know on earth, and all ye need to know.

alliteration

¹¹¹ high-sorrowful – very sad

¹¹² to cloy – make weary through excess

¹¹³ lead'st thou...? (*archaic*) are you leading

¹¹⁴ heifer – young female cow

¹¹⁵ to low – moo

¹¹⁶ flank – side

¹¹⁷ drest – dressed, adorned

¹¹⁸ is emptied of this folk – has been vacated by these people

¹¹⁹ morn – (*poetic*) morning

¹²⁰ not a soul to tell – nobody who can explain

¹²¹ thou art – (*archaic*) you are

¹²² e'er – ever

¹²³ Attic – from Attica or Athens

¹²⁴ brede – embroidery, decoration

¹²⁵ overwrought – painted or carved on the surface

¹²⁶ dost tease us out of thought – frustrate our attempts to think reasonably

¹²⁷ i.e. both the beauty of the urn and the notion of eternity should be felt, not speculated upon. Art stops time, and so is a form of eternity.

¹²⁸ to waste – (*in this case*) eliminate

¹²⁹ thou shalt – (*archaic*) you will

¹³⁰ woe – sadness, suffering

To Autumn (September, 1819)

*EARLY AUTUMN – ripening – tactile imagery – description of landscape.
The plenitude of the land.*

Season of **mists**¹³¹ and **mellow**¹³² fruitfulness!
Close bosom-friend¹³³ of the **maturing**¹³⁴ sun;
Conspiring¹³⁵ with him how to **load**¹³⁶ and bless
With fruit the **vines**¹³⁷ that round the **thatch-eaves**¹³⁸ run;
To **bend with**¹³⁹ apples the **mossed**¹⁴⁰ **cottage-trees**¹⁴¹,
And fill all fruit with **ripeness**¹⁴² **to the core**¹⁴³;
To **swell**¹⁴⁴ the **gourd**¹⁴⁵, and **plump**¹⁴⁶ the **hazel shells**¹⁴⁷
With a sweet **kernel**¹⁴⁸; to **set budding**¹⁴⁹ more,
And still more, **later**¹⁵⁰ flowers for the bees,
Until they think warm days will never cease,
For Summer has **o'erbrimmed**¹⁵¹ their **clammy**¹⁵² **cells**¹⁵³.

¹³¹ **mist** – low cloud that reduces visibility

¹³² **mellow** – subdued; ripe, mature; good-humoured

¹³³ **close bosom-friend** – intimate friend

¹³⁴ **maturing** – a. getting older as the year passes; b. bringing crops to ripeness

¹³⁵ **to conspire** – (in this case) plan, cooperate

¹³⁶ **to load** – weigh down (with grapes)

¹³⁷ **vine** – climbing plant on which grapes grow

¹³⁸ **thatch-eaves** – (in this case) homes of the rural poor

¹³⁹ **to bend with** – be weighed down by

¹⁴⁰ **mossed** – mossy, covered in moss (= Bryophyta, a spongy soft green plant)

¹⁴¹ **cottage-tree** – tree owned by a humble rural person

¹⁴² **ripeness** /ˈraɪpnəs/ – (of fruit) maturity, sweetness

¹⁴³ **to the core** – to the centre, (in this case) completely

¹⁴⁴ **to swell sth.** – dilate sth., expand sth.

¹⁴⁵ **gourd** /goːd/ – marrow/squash, courgette/zucchini or pumpkin

¹⁴⁶ **to plump sth.** – fatten sth., make sth. bigger

¹⁴⁷ **hazel** /ˈheɪzəl/ **shell** – the hard outer cover of hazelnuts

¹⁴⁸ **kernel** – (in this case) hazelnut

¹⁴⁹ **to set budding** (set-set-set) – cause flowers to bloom (= blossom)

¹⁵⁰ **later** – (in this case) late-blossoming, late-flowering

¹⁵¹ **o'erbrimmed** – overbrimmed, overfull, filled to overflowing

¹⁵² **clammy** – moist and sticky (because they are full of honey)

¹⁵³ **cells** – (in this case) the hexagonal compartments in a beehive

HIGH AUTUMN – harvesting and storing – visual imagery – personified Autumn and human work. The human is part of nature, not antagonistic to it.

Who **hath**¹⁵⁴ not seen **thee**¹⁵⁵ **oft**¹⁵⁶ **amid**¹⁵⁷ **thy**¹⁵⁸ **store**¹⁵⁹?
 Sometimes whoever **seeks abroad**¹⁶⁰ may find
 Thee sitting **careless**¹⁶¹ on a **granary**¹⁶² floor,
 Thy hair **soft-lifted**¹⁶³ by the **winnowing**¹⁶⁴ wind;
 Or on a **half-reaped**¹⁶⁵ **furrow**¹⁶⁶ **sound asleep**¹⁶⁷,
Drowsed¹⁶⁸ with the **fume**¹⁶⁹ of **poppies**¹⁷⁰, **171** while thy **hook**¹⁷²
Spares¹⁷³ the next **swath**¹⁷⁴ and all its **twined**¹⁷⁵ flowers;
 And sometimes like a **gleaner**¹⁷⁶ **thou dost keep**¹⁷⁷
Steady¹⁷⁸ thy **laden**¹⁷⁹ head across a **brook**¹⁸⁰;
 Or by a **cider-press**¹⁸¹, with patient look,
Thou¹⁸² **watchest**¹⁸³ the last **oozings**¹⁸⁴, hours by hours.

¹⁵⁴ **hath** – (archaic) has

¹⁵⁵ **thee** – (archaic) you

¹⁵⁶ **oft** – (archaic) often

¹⁵⁷ **amid** – in the middle of (in this case) in

¹⁵⁸ **thy** – (archaic) your

¹⁵⁹ (**grain**) **store** – granary; abundant harvest

¹⁶⁰ **to seek abroad** (seek-sought-sought) – try to find in the countryside

¹⁶¹ **careless** – (in this context) a. carefree, b. physically relaxed

¹⁶² **granary** – place where grain is stored

¹⁶³ **soft-lifted** – gently raised

¹⁶⁴ **winnowing** – (literally) separating the chaff from the grain, (in this case) gently lifting up her hair

¹⁶⁵ **half-reaped** – partially cut/gathered

¹⁶⁶ **furrow** – long narrow trench made in the ground by a plough (for planting seeds or for irrigation)

¹⁶⁷ **sound asleep** – fast asleep, sleeping deeply

¹⁶⁸ **to drowse** – make somnolent/lethargic

¹⁶⁹ **fume** – (in this case) perfume, scent

¹⁷⁰ **poppy** – (*Papaver*) red wild flower

¹⁷¹ **the lethargy of Autumn is compared to opium; Keats is confusing the field poppy with the opium poppy**

¹⁷² (**reaping-**)**hook** – (in this case) sickle

¹⁷³ **to spare** – amnesty, pardon, not cut

¹⁷⁴ **swath** – the quantity of standing corn that can be cut with a single stroke of a scythe or reaping-hook

¹⁷⁵ **twined** /'twainid/ – spiralling round

¹⁷⁶ **gleaner** – sb. who collects the useful remnants of a harvest that has been left by the reapers

¹⁷⁷ **thou dost keep** – (archaic) you keep

¹⁷⁸ **to steady** – adjust sth. so that it is more balanced

¹⁷⁹ **laden** /'leidən/ – weighed down, carrying a load

¹⁸⁰ **brook** – stream, small river

¹⁸¹ **cider-press** – machine for crushing apples to extract apple juice with which to make cider

¹⁸² **thou** – (archaic) you

¹⁸³ **watchest** – (archaic) watch, observe

¹⁸⁴ **oozings** – slow flow of the apple juice coming out of the cider-press

*LATE AUTUMN – barrenness – auditory imagery – description of the sky and the air.
Birds and insects sing an elegy to Autumn.*

Where are the songs of Spring? Ay, where are they?
Think not of them, **thou hast**¹⁸⁵ **thy**¹⁸⁶ music too, –
While **barrèd clouds**¹⁸⁷ **bloom**¹⁸⁸ the soft-dying day
And touch the **stubble-plains**¹⁸⁹ with **rosy**¹⁹⁰ **hue**¹⁹¹;
Then in a **wailful choir the small gnats**¹⁹² **mourn**¹⁹³
Among the river **sallows**¹⁹⁴, **borne aloft**¹⁹⁵
Or **sinking**¹⁹⁶ as the light wind lives or dies;
And **full-grown lambs**¹⁹⁷ loud **bleat**¹⁹⁸ from **hilly bourn**¹⁹⁹;
Hedge-**crickets**²⁰⁰ sing, and now with **treble**²⁰¹ soft
The **redbreast**²⁰² **whistles**²⁰³ from a **garden-croft**²⁰⁴;
And **gathering**²⁰⁵ **swallows**²⁰⁶ **twitter**²⁰⁷ in the skies.

¹⁸⁵ **thou hast** – (archaic) you have

¹⁸⁶ **thy** – (archaic) your

¹⁸⁷ **barrèd** /ba:rid/ **clouds** – cirrocumulus clouds

¹⁸⁸ **to bloom** – (in this case) shed a warm, hazy light

¹⁸⁹ **stubble-plains** – fields of stubble (= cut crops) left after the harvest

¹⁹⁰ **rosy** – pinkish-red

¹⁹¹ **hue** – colour, shade

¹⁹² **gnat** – (Dipterid) very small insect that flies in swarms (= big groups)

¹⁹³ **wailful choir... mourn** – the faint sound made by the insects' wings has a mournful effect, but Keats may also be suggesting that they are lamenting the dying of the year

¹⁹⁴ **sallow** – (*Salix cinerea*) type of willow tree

¹⁹⁵ **to be borne aloft** – be carried high

¹⁹⁶ **to sink** (sink-sank-sunk) – descend

¹⁹⁷ **full-grown lamb** /læm/ – young sheep that was born in Spring (thus marking the passing of time)

¹⁹⁸ **bleat** – cry of a lamb

¹⁹⁹ **ourn** – boundary, (in Keats) domain, (in this case) the hills bounding the horizon

²⁰⁰ **cricket** [C] – (associated with winter)

²⁰¹ **treble** – high-frequency, soprano

²⁰² **redbreast** – robins are associated with winter (see photo)

²⁰³ **to whistle** – (in this case) sing

²⁰⁴ **garden-croft** – walled garden

²⁰⁵ **to gather** – congregate

²⁰⁶ **swallow** – (*Hirundinidae*) small fast bird like a swift or a house martin

²⁰⁷ **to twitter** – sing