

l. 179. The feeling of dead, numb, pervading chill that precedes a snowstorm. See Whittier's *Snowbound* for another description and another set of vivid winter pictures.

l. 180. **Unleafed**, not "leafless" merely, but "despoiled of leaves."

l. 181. **The little brook** has a certain analogy to Sir Launfal. Under its wintry exterior, its life is still active, and it keeps the recollection and semblance of summer. Just so in his aged body (aged only in his vision, of course), his heart is still warm with human tenderness, — warmer, in fact, than in his summer of youth.

In December, 1848, the year when this poem was written, Lowell writes to his friend, C. F. Briggs, and describes a walk to Watertown; a walk taken the night before, over the snow, with the full moon before him. As he stood on the hill just above the village, the quiet of the night was broken only by the tinkle of a little brook that "ran too swiftly for frost to catch it." It was this brook, he says, that he had in mind in this description.

Compare also with the picture here lines 155-165, *An Indian Summer Reverie*.

l. 183. The stars on a frosty night seem unusually white and clear.

l. 184. A **groin** in architecture is the intersection of two arched vaults. See the illustration in an unabridged dictionary.

l. 185. **His crystal spars**. The slender ice-beams that he used as timbers.

l. 186. **As the lashes**, etc. As the sharp rays of light that seem to flash out around a star.

l. 187. Imagine these **halls and chambers**. Fancy yourself small enough to enter them and walk, as Lowell invites you to, through the wonderland of the ice-roofed brook.

l. 189. Observe how the word "tinkling" keeps the image vivid.

l. 190. A **crypt** is an arched or vaulted passage. A **forest-crypt** is a passage vaulted by overarching boughs of trees. Here the forest-crypt is "frost-leaved"; that is, its forest is wrought of ice.

l. 191. **Steel-stemmed**. With stems cold and bright as steel.

l. 192. As if a breeze bent them.

l. 193. **Fretwork**. Interlaced ornamental work. See illustration in dictionary.

l. 195. **In sharp relief**. The design stood out boldly, in *alto relievo*.

l. 196. **Arabesques** are fanciful complicated designs, either of geometrical patterns or of animal and leaf forms. Have you ever seen on the window panes in winter any pattern that could be described as *ice-fern leaf*?

l. 198. **The gladness of heaven**. Not simply the daylight. What is the gain?

l. 201. **That crystallized**. Each drop, in the light of sun or moon, was a miniature star.

l. 204. A reference to the ice-built winter palace of the

Empress of Russia, Catherine II. Such palaces are sometimes erected at Canadian winter carnivals.

ll. 205-210. Here the little brook is no longer the builder. The roof is now a structure of the fairies, the frost-elves, who keep here the patterns of all the beauties of the summer, beauties that in summer the waters see reflected in their depths. What beauties of summer have been mentioned as "mimicked"? Can you think of others that might have been named? Lowell writes, in another poem, of streams that, like the brook here, keep a "summer mind," though "Snow-hid in Jenooary."

l. 211. **Within the hall.** Here the scene changes. We see the interior of Sir Launfal's castle. Some critic thinks that the mention of Christmas here is intended to lead to the mention of Christ in the part which this introduces. Do you think that Lowell had this intention? What does the warmth and cheer of Christmas emphasize? How does it help the main story? Note how it leads by contrast to the description of Sir Launfal's misery.

l. 212. **The cheeks of Christmas.** Of the Christmas feasters? or is Christmas personified?

l. 213. A **corbel** is a projecting support for a beam or cornice. See dictionary. It would afford—as it commonly does afford in churches—a good point from which to suspend festoons of evergreen. What figure in **sprouting**?

l. 214. **Lightsome.** Not light, but blithe, delightful, cheery.

l. 215. **Through the deep gulf.** Lowell did not have to go to his imagination for a huge fireplace. An old colonial man-

sion like Elmwood abounded in them. One finds in his letters many references. He speaks of the northwest wind as "crowing lustily" in his chimney, and tells how he has "touched off" the heap of wood that, all summer long, has been waiting in the wide fireplace.

l. 216. **The Yule-log,** — a huge log burned at Christmas. Its burning was a survival of an old heathen festival in honor of the god Thor. The custom and the name of the feast—"Yuletide"—were continued into Christian times.

ll. 216-218. Watch, in fancy, the fire as you read. Note the fitness of the descriptive words, — *wallows, droop, flap, belly, tug.* To what comparison are all these appropriate? How does the comparison help the mental image?

l. 220. **Hunted to death.** What is hunting it to death? What are the **galleries**? Have you ever heard the sap shrill in this way?

l. 223. The idea of the soot-forest is fantastic, but is it too fantastic to suit the mood of one watching a roaring fire? What are the "tangled darks"? Try to imagine them.

l. 224. **Why startled deer?** How would deer act if suddenly frightened by the approach of a stranger.

l. 227. **And rattles and wrings.** Is this figure true? Does it help? Why is it less effective than the other figures that we have noticed?

l. 230. **Why a Christmas carol?** What contrast is suggested by of its own? What possible irony?

1. 231. The burden of a song is its refrain, or, sometimes, the prevailing idea. Here it may be either — or both.

1. 233. **Seneschal.** The official who had charge of the household, the steward or majordomo.

1. 233. **Like a torch.** In what did his voice resemble one? How does the comparison help? Who is the "wanderer"?

1. 235. How does it come that the gateway is farther away than the porch? What was the construction of a castle?

1. 237. **Window-slits.** The windows or loop-holes of the castle were, on the outside, mere slits, — though on the inside they were wider. See the illustration in the dictionary.

1. 238. What effect would the light shining through narrow slits produce upon the drifting snow without? Why against the drift of the cold? For what purpose are piers sometimes built out at angles to the shore?

Observe how, at the end of this Part, as at the end of the first Prelude, the subject of Sir Launfal has been taken up. Here, as there, he has entered the story unannounced, unexpected, yet, as is always the case in dreams, taking a place that seems his. We never foresee the changes of our dreams, yet when they come we accept them as matters of course. It seems, here, that rather too much is made of Sir Launfal. The other Prelude merely mentioned him, and the Part that it introduced at once took up the story. But here the Prelude tells some of the story, and the Second Part, beginning, as the Prelude does, with description, does not speak of him for some lines. The

Prelude seems to steal some of the facts that should have been conveyed in the story itself. The plan is not carried out consistently with the first Prelude and Part I.

PART SECOND

The chill of the winter corresponds to the age of Sir Launfal as he sees himself in his dream.

1. 243. **For the weaver Winter.** In earlier editions this had read "for the frost's swift shuttles its shroud had spun." What improvement in the sound? What loss in the vividness of the figure?

1. 245. **Shed off.** How would shining feathers seem to shed off the light? Think of the picture. Compare for general impression line 176, *An Indian Summer Reverie*.

1. 250. **Sir Launfal.** Remember that all this is in his dream. The real Sir Launfal, young as ever, lies asleep on the rushes.

1. 250. **Hard gate.** Who made the gate "hard" against the poor? Is not this a case of what is called "poetic justice"?

1. 251. **What is an earldom?** See dictionary.

1. 255. He had, at setting out, worn a cross blazoned as a decoration on his surcoat, that is, the cloak worn over his armor. What has he learned since?

1. 256. **The sign.** That is the cross.

1. 259. **Mail.** Does he wear mail now? Why is the word used here? What does the figure mean?

l. 259. **Barbéd.** Pointed, toothed like a spear, — consequently, biting, keen. Scan the line and find the reason for giving the word two syllables.

ll. 264-272. What does this description show us with regard to Sir Launfal's travels? How does it help the story by force of contrast? What charm has it in itself? Do these considerations justify the poet in inserting it here to interrupt the narrative? Does it lead smoothly to the next point in the story?

l. 264. **Snake-like.** How does this apply to a caravan? Imagine the long line of camels.

l. 270. Be sure to see the appropriateness of the figure? Imagine the spring, not a flowing spring, but a spring that comes bubbling fountain-like up out of the earth. In what would it be like an infant? Why is the grass compared to a necklace?

l. 272. Observe the change of figure in "waved its signal of palms." Is it not a long step from a little spring to a spring big enough to wave such a signal.

ll. 272-273. Why is the breaking off of the stanza with incomplete rhyme appropriate? What corresponding interruption in Sir Launfal's thought? Read the lines aloud and note the fitting of sound to sense.

l. 274. **Happy.** Why? What particular reason for happiness lies before them?

l. 278. **White.** See 2 Kings, v. 27. "And he went out

from his presence a leper as white as snow." What "ice-isles" are referred to?

l. 281. **On the tree.** On the cross.

l. 282. **Thy crown of thorns.** Matt. xxvii. 29; Mark xv. 17.

l. 285. John xx. 25, 27.

l. 287. "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me." Matt. xxv. 40.

l. 288. **The soul . . . stood up.** His soul, the inner spirit of man, shone through the imperfections of its bodily mantle.

l. 290. **Guise.** See dictionary.

l. 291. **Leprosie.** See note on *North Countree*, line 116.

l. 292. **When he girt.** Changed from the earlier reading, "when he caged his young life." What improvement? Is there any loss?

l. 294. **Ashes and dust.** Of what are these significant? What is the signification of the name Ash Wednesday? What biblical mention of "sackcloth and ashes"?

ll. 300-301. **Yet with fine wheaten bread.** It was the spirit of the gift, not the humble gift itself, that he perceived. The spirit transfigured it. Observe the significance of "with his soul."

l. 302. **Why mused?** Why was his face downcast? Of what was he thinking?

l. 305. Christ appears to him in his true form. He has passed the trial and learned the secret.

1. 307. **The Beautiful Gate.** "And a certain man lame from his mother's womb was . . . laid daily at the gate of the temple which is called Beautiful." Acts iii. 2.

1. 308. **Himself the Gate.** "I am the door; by me if any man enter in, he shall be saved." John x. 9. "I am the way, the truth, and the life: no man cometh unto the Father, but by me."

1. 310. What kind of leaves has the pine? Note how quickly the figure changes.

1. 313. **The shaggy unrest.** Is the latter part of the comparison appropriate? Was Sir Launfal's character full of unrest? This line is hesitating in metre. One does not know whether to read, "*float* down upon," or "*float down* upon."

1. 314. **Calmer than silence.** What is not true literally is often true in suggestion. See what feeling is produced by the intentional contradiction. Is there not, perhaps, some reference to the "still, small voice"? 1 Kings xix. 12.

1. 320. **This crust, etc.** Matt. xxvi. 26-28.

By this deed, by good works, done in the right spirit of love to all, Sir Launfal has entered into true communion with Christ. Notice, it is not what we give—not money coldly given to "get rid" of importunity—it is what we share, what we give as to a friend or brother, that benefits. How and in what sense does the giver feed Christ? In what sense does he feed himself?

1. 327. This is the end of the Vision. Sir Launfal awakes. He is still young, still rich and powerful. He has learned his

lesson through adversity in dream, and may apply it to real life in prosperity.

1. 328. A **swound** is a swoon. See *Ancient Mariner*, "Like noises in a *swound*."

1. 329. In what sense is the Grail found in his castle? What has his lesson taught him? What work is there for him to do at home?

1. 332. **Stronger mail.** Is there not, perhaps, a reference to Ephesians vi. 13-17. "Wherefore take unto you the whole armour of God. . . . Stand, therefore, having your loins girt about with truth, and having on the breastplate of righteousness . . . taking the shield of faith . . . and the helmet of salvation, and the sword of the Spirit, which is the word of God."

1. 336. **The hangbird.** The oriole, a favorite of Lowell's. We find him writing, in his letters, of its nest near his window.

1. 338. **The Summer's long siege.** A return of the figure from lines 119-127. Summer has won. She has captured Sir Launfal's heart as well as the castle. Every wanderer and out-cast is welcome now.

Note how the return of this figure gives an impression of oneness or *unity* of plan.

1. 343. In what sense does summer linger there the whole year round? Literally?

1. 344. **A serf.** See dictionary.

1. 345. **Bower.** An inner or private room, as opposed to the

more public hall. In what sense does the serf have "hall and bower at his command"? See line 347 also.

l. 347. **Lord of the earldom.** In what sense? To what extent may this be taken literally? Is it not a case of poetical exaggeration? What is probably meant? Would it be well if it were true literally?

AN INDIAN SUMMER REVERIE

Indian Summer. The period of summer-like weather that comes in October or early November, accompanied usually by haze. The English call it "St. Martin's summer." The term "Indian Summer" is distinctly American.

l. 5. **Hebe Autumn.** Hebe was the cup-bearer of the gods. As she filled their golden bowl with wine, so autumn fills the valleys with haze.

l. 11. **My own projected spirit.** . . . It seems to be the writer's own mood, projected from his soul, that colors the whole world. "Steep" is a verb.

l. 25. **Ruth.** For story of her gleaning see Bible, Ruth, Chapter iii. The student will do well to become familiar with the whole story. In what sense does memory "glean"?

l. 32. **Magellan's Straits.** Where are they? Why mentioned here?

l. 35. **Quarry,** in what sense? See dictionary?

l. 50. **The birch.** Compare poem on p. 68. Why lady-like?

l. 61. **Sees.** What is he to imagine?

l. 80. **Whose** refers to "wall."

l. 91. **Martyr oak.** Why martyr? What kind of martyrdom is suggested?

l. 104. A little like *Sir Launfal*, lines 31-32.

l. 147. **Simond's hill,** See description of Cambridge, Introduction, p. xii.

l. 156. **With smooth plate-armor.** Compare this with the description of "the fresh-sparred grots" and "little brook" in the Second Part of the *Vision of Sir Launfal*.

l. 160. What war, in 1847, would Lowell have in mind?

l. 163. Waterfalls that the river creates, etc.

l. 176. The sunshine seems blown off by the bleak wind. See *Sir Launfal*, line 245.

l. 180. **Pearly breakers.** Compare the pictures in Whittier's *Snowbound*.

l. 190. **Druid-like, Stonehenge.** Stonehenge is noted for the huge blocks of stones that lie there or stand in strange combinations, — remains, it is thought, of some ancient Druid temple.

l. 209. **The Muses' factories.** The buildings of Harvard College, where the arts are "ground out."

l. 218. **The hillock's . . . house-bespotted swell,** etc. Lowell probably refers to the houses south of Dana St. Apparently he does not altogether approve of their architecture!

1. 223. **Allston.** Washington Allston, the painter, 1799-1843, a noted figure in early Cambridge at the time of Lowell's boyhood. He painted merely historical paintings on biblical subjects. Some of his work may be found in the Boston Museum of Fine Arts. See Lowell's essay, *Cambridge Thirty Years Ago*.

1. 225. **Virgilium vidi tantum.** "I caught one glimpse of Virgil" (literally "I barely saw him"). A quotation often applied to such a glimpse of some celebrity. See Browning's poem, *Memorabilia*, for his impressions from such a meeting.

1. 227. **Undine-like.** Undine was a water nymph, graceful and fairy-like, described by Fouqué in a charming little romance (written in German). See *Beaver Brook*, line 21.

1. 228. **Down, like thistledown,** moving at the least breath of air.

1. 229. **Homestead.** Elmwood.

1. 234. **The village blacksmith.** See Longfellow's well-known poem.

1. 254. **The six old willows.** See Introduction, p. xvi. These trees afford the subject for a later poem, *Under the Willows*.

1. 255. **Paul Potter,** a famous Dutch painter of the seventeenth century.

1. 260. A stanza full of puns, of which Lowell was always fond. Horace says "it is a joy to have collected Olympic dust

on one's chariot wheels." Lowell, making a punning use of the word *collegisse*, says that it is a joy to have "colleged." And he points out incidentally that the dust of Cambridge is to him dearer than that of Olympic origin.

The last two stanzas must be read thoughtfully. The student may find them hard to understand; the idea that they embody is one that may not have been brought to him. The poet has in mind the death of his little daughter. How much he felt this loss can be realized in part from reading his letters of that time. The volume in which this poem appeared is "reverently dedicated" "to the ever happy memory of our little Blanche." In the verses to his wife which open the volume, Lowell says:—

"Death knits as well as parts, and still, I wis,
Her tender radiance shall enfold us here,
Even as the light, borne up by inward bliss,
Threads the void glooms of space without a fear,
To print on farthest stars his pitying kiss."

See also *The Changeling*, p. 78, which speaks of the loss still more pathetically.

RHÆCUS

The central idea is that by evil, or merely by selfish deeds, one suffers in one's own character. Rhæcus loses, on account of his pettiness of nature, the power of seeing the vision that so enchanted him.

Lines 1-35 present an unnecessarily full discussion of the fact that in every human worship there is something uplifting,

some noble lesson. Such apology is not needed. The poet would have done better had he let the story speak for itself.

l. 56. *Dryad*. The wood-nymph, whose life was bound up with the life of the tree which was her habitation.

l. 147. *Only the soul hath power o'er itself*. It is not she that is punishing him. His punishment is not inflicted from without, but is the direct result of his own deeds reacting on his own nature.

In earlier editions there followed some fifty lines of moralizing. The soul is, like Rhœcus, seeking ideal beauty, but is enticed by the world to forget its aspirations, and even to refuse heaven's warning messengers. Why is the poem better without this? Why are formal "morals" at the ends of stories seldom found in the work of great writers?

THE BOBOLINK

This poem appeared in Lowell's first volume, *A Year's Life*, but for some reason was omitted in most of the succeeding collections. The omission was strange, as this poem would appear to most readers one of the best in the volume.

The Greek title is not easy to translate literally. *Gelasma* means *laughter*, while *Anerithmon* means *incalculable, beyond the reach of arithmetic*. Æschylus uses the phrase to convey the ripple and sparkle of the sea. The application to the bobolink is obvious.

l. 1. *Anacreon*, a noted Greek poet, who sung mainly of song,

wine, flowers, and various delight. In what is the bird like him?

l. 14. *While thy loved-one*. With this description of the bird compare that in *An Indian Summer Reverie*, lines 127-133.

l. 40. *I seem again to be a boy*. This is really the keynote of the poem, — not the bird itself, but reflections arising from the sight of it. The hours spent with Nature, the lessons learned from these, the inspirations received from them, — this makes the theme that the poet develops.

TO THE DANDELION

A poem that in subject may recall Burns's *Daisy*. Like many of Lowell's other descriptive poems, it goes back to childhood, when our eyes are most open to the beauties about us.

l. 6. *Eldorado*. Land of gold, the land that the Spanish explorers hoped to find in America.

l. 26. *Sybaris*. A city noted for luxury and indolence.

Between lines 50 and 51, there were inserted later three additional stanzas. The dandelion, the poet says, is the type of those "meek charities which make up half the nobleness of life," — "love's smallest coin." The flower's winged seeds "are like the words of poet and of sage." Unheeded now, in another age they "take root, and to the gladdened future bear that witness which the present would not heed." And, like its "common brethren of the ground," the dandelion is full of deep love, with lessons of wisdom that can "soothe life's bitterest ache, and ope Heaven's portals."

A stanza was also added at the end of the poem. The poet says that he can never become really old so long as the dandelion comes with each year to keep him pure with legends of his childhood.

Observe the similarity between this thought and that of lines 13-20 of *The Vision of Sir Launfal*.

AN INCIDENT IN A RAILROAD CAR

The story is clear from the verse. What is the "incident"? Lines 57 to 67 and 85-88 were omitted in later editions. Can you see any reason for the omission?

1. 84. **Untutored.** Why was this changed later to "unlearned"? What difference in meaning?

Observe the indications in this poem of Lowell's pervading human sympathy, his sense of the nobility of human life, manifest in the *Sir Launfal*.

LINES. SUGGESTED BY THE GRAVES OF TWO ENGLISH SOLDIERS

Lowell, in spite of his strong Americanism, was just, and speaks not un pityingly of those that fell fighting against our country. He passes, however, to take up the other side, with which he ends. The poem lacks unity. That is, it fails to make a clear, single impression. It says many things that are fine, but one result does not stand clear from them. Is this the case with other of Lowell's poems?

THE SHEPHERD OF KING ADMETUS

Admetus was king of Thessaly, a country in Greece. Apollo, the god of music and poetry, had displeased Zeus, the "father of the gods," and was condemned to serve as a mortal in Admetus's house. Lowell has not told the story. He has treated the idea fancifully, hinting, under it all, at the position of the poet and dreamer in the world of to-day. Each great poet, he implies, is like the shepherd, called "good-for-naught" by those about him, but venerated, even worshipped, by the ages following. Has he himself at all in mind, or his own ideals?

THE BEGGAR

Who is the beggar? Of whom does he beg? For what does he ask?

In this poem the main idea is charming, but the execution shows very plainly that it belongs to Lowell's earlier work (1839). "Tempest-shock" and "withering blight," "an angel bright," "fickle fate," etc., come perilously near what is called "fine writing." Yet the thought of the whole is so charming that one can overlook defects of detail.

BEAVER BROOK

This brook was not far from Lowell's home, and one finds him writing of it often in his letters.

1. 3. **The cedar's shadow.** The comparison is to a sun-dial.

l. 6. **The aspen's.** What is there peculiar about the leaves of the aspen? What other trees are something like it in this?

l. 12. What is a **chewink**?

l. 19. **Heaps its small pitcher.** The little mill-pond, where the water is kept ready for the miller's will.

l. 21. **Undine.** See *Indian Summer Reverie*, line 227, also note on p. 112.

The moral does not seem to follow quite naturally from the poem. Do you not notice in Lowell, now and then, a little tendency to "lug in" a moral? The subject that really moved him here was the beauty of the brook. The other seems an afterthought.

MY LOVE

Written in 1840. It must, consequently, have been inspired by the thought of Maria White, to whom the poet was soon to be married. See what is said of her on p. xxvi. Yet the charm of the poem is that it describes, not one particular woman, but the ideal that many hold in their hearts. Of the thousands that read it, each will think of a different face, yet it is true to all.

THE BIRCH TREE

The light syllable at the end of each line (the so-called *feminine ending*) gives an effect in harmony with the delicate, graceful tree to which the poem is addressed. As you read the poem, try to imagine the tree.

Observe that the fifth line repeats the rhyme-word of the second. The fourth and fifth seem to be meant to rhyme, but the rhymes in several stanzas are far from good. Which stanzas are these?

THE SIRENS

Written at Nantasket on a July day. One wonders if it were on the sand-beaches, or were not rather on the rocks to the south of the beach itself, the creviced cliffs where the poet could have watched the rocky rifts and the seaweed waving its arms. Compare this poem with Tennyson's *Lotos Eaters* and his *Sea-Fairies*. Do you observe any resemblance in tone? What difference in the moral? This poem was written ten years after Tennyson's. What may this show in regard to Lowell's early work?

Sirens were evil creatures that attracted sailors by their sweet singing and by their beauty,—they had the faces of beautiful women,—only to destroy them with vulture-like talons. See the story of Ulysses and note how he avoided their enticements. The sirens in this poem tempt rather into moral peril than into physical. There is an underlying allegory. What do the sirens represent? the sea? Who is the "marinere"?

THE COURTIN'

This is the version as published in the First Series of the *Biglow Papers*. Minor additions and alterations were made later. It is supposed, of course, to be by the rustic poet Hosea Biglow,

who is weak in spelling, but strong in human nature. Be sure to imagine the right setting, — the old-fashioned room, on the winter night, with the bashful Zekle trying to get his courage up.

1. 5. Crooknecks, crookneck squashes.
1. 7. Queen's arm, old-fashioned musket.
1. 8. Concord. What happened there in 1775?
1. 28. Ez ef a wager spurred her. Changed later to "Parin' away like murder." Why is this second form more in character?
1. 47. They wuz cried. That is, the "banns," a formal announcement of the intended marriage, were proclaimed in the meeting-house at "Sunday meeting."

THE CHANGELING

Another poem in which Lowell has in mind the death of his little daughter. A changeling was, in old beliefs, a fairy child, substituted in the cradle for the human child that the fairies stole away. Not that the fairy child was an acceptable substitute. It was generally a shrivelled, weazened, crafty creature that the parents were only too glad to get rid of. Probably the belief resulted from the sudden changes that sickness made in small children. It caused, however, no little cruelty to supposed "changelings," who were often beaten, or even burnt to death, in the hope that the fairies would claim their own and return the stolen child. See Whittier's poem, *The Changeling*.

In this poem Lowell treats the idea fancifully. It is not the fairies, but the angels, that have stolen his child, and they have

left in her place an angel changeling, a "dream-child," a golden vision of what might have been.

1. 29. Heavenly Zingari. *Zingari* (or, more properly, *Zincali*, as it stood in the first edition) was the Gypsies' name for themselves. The application here is fanciful, almost fantastic. These angels are wanderers, and, like the Gypsies, they carry away little children.
1. 39. A violet. Is this a good figure? Do you not feel a little disappointment in comparing this line with what precedes? Is the picture clear?
1. 52. Bliss it. Not a common use, but the meaning is easily seen, and the effect is pretty.