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I could supply a lot of circumstantial information concerning the poem entitled *Milia*, but I don't think that any of it is either necessary or helpful to a reading of the poem. For the sake of Google-searchers who might go astray, I should perhaps make it clear that *Milia* is not a skin disease also known as "milk spot". It is a place, and to know that is surely enough. In fact, if we want to get anecdotal, it is a small and remote mountain village in Western Crete which was deserted and fell to ruin, now revived as an agrotouristic "mountain retreat". Most of the properties of the poem were there: streams, valley, wind, etc. I don't see any benefit to be gained from referring the words "war" and "resistance" to the German occupation of Crete 1941 to 1945 which naturally engages the mind in such a place. The only other thing is the one slightly jarring and apparently ungrammatical phrase in the poem at the words "the air follow". Without wanting to dictate a reading, I'll say that for me "follow" is a subjunctive, thus indicating that it is not necessarily so certain that the air does follow -- it might. And that I suppose "air" carries also a sense of song, especially in the company of so rare and old-fashioned a thing as a correct English subjunctive.

*Peter Riley*