

finer mould and more delicate perceptions are often the most unhappy, for their keener sympathies are able to detect jarring notes in human society which are unperceived by men of coarser fibre; and of no poet can this be said more truly than of Shelley himself. Compare the sentiment in Keats' lines, p. 249, "Therefore, on every morrow . . . spirits."

Our sincerest . . . fraught.—Express this sentiment in different language.

Fraught—laden, weighed down; an old form of *freight*. It is now obsolete in prose.

Our sweetest . . . thought.—This is a common sentiment expressed in a great variety of ways, both in poetry and in ordinary language; in *The Merchant of Venice*, Jessica says, "I am never merry when I hear sweet music."

We are told that the springs of laughter and the sources of tears lie close together; and it has been said that there is "a sad minor key," an undertone of sadness, running through the sounds of nature; and so we speak of the *sighing* of the trees, the *moaning* of the winds, the *murmuring* of the waters, etc.

Yet if . . . near.—*Hate*, and *pride*, and *fear*, the poet rightly deems the things which most interfere with human joy. But why does he say that even were we to rise above these and other causes of sorrow, we never could come near the joy of the skylark?

Measures.—This name is given to poetry, because each line of poetry is *measured* by the number of accented syllables in it. See note on "Mournful numbers" p. 119. "Metre" (see under "Rhythm," Introduction to the NOTES, p. 9) is derived from a Greek word, *metron*, meaning a measure.

Thou scorner . . . ground.
Find a similar sentiment in Wordsworth's *Skylark*

Harmonious madness.—Notice the contradiction in terms. This expression may be regarded as the climax of the series of descriptive epithets which the poet applies to the lark's song, beginning with "profuse strains" in the first stanza. Find these epithets, and compare them in meaning and expressiveness.

The world . . . then.—Compare the last two lines of the eighth stanza.

The poet in the two last stanzas asks to share in the gladness which inspires the song of the lark, and which, better than all the art of poetry, and all the knowledge of books, would inspire him to pour forth strains of joyous world-entrancing melodies.

In similes, the well-known, the visible, the material, should be taken to illustrate the unknown, the hidden, the spiritual. Examine the similes of the poem to see if this law is followed out. Examine also and explain the metonymies of the poem

Enumerate the different objects to which the poet compares the lark.

This poem was written in Italy in 1820, at what was perhaps the happiest period of the poet's life, and it may be said to bear out his own definition of poetry, as "the record of the best and happiest moments of the happiest and best minds."

It is an example of *pure* or *absolute* poetry, in which the overflowing emotion or passion of the poet finds utterance in the most charming rhythmical language, producing a pleasurable sensation in the mind of the reader. It is the elaboration of a sentiment, without any purpose in view, except perhaps that of making