

bough. In *Beowulf*, and in the older romances, it is used especially of a lady's chamber or room—*boudoir*. Tennyson uses it rightly in his *Godiva* :

'Then fled she to her inmost bower.'

'Bower-maidens' in Scotch,—ladies-maids."—*Hales*. Here it may refer to granting a lodging. Can it refer to the parks of the Douglas? There seems to be a climax in these three words.

21. *Shall*.—Verbalist, Mason § 232, 3.

22. *Sovereign's*.—Milton spells this word correctly—*souveran*. It is derived from the old French *souverain*, from which comes also the musical term *soprano*. Our spelling is the result of our unconscious desire to assimilate strange word-forms into forms resembling, at least approximately, those we already possess. Cf. could, sweetheart, island, liquorice, frontispiece.

23. *Lists*.—Chooses, desires, is disposed. "List is akin to old English *lust*—pleasure. It survives in *listless* as *reck* in reckless. It was originally used impersonally: thus, as 'if the list,'—Chaucer, *Canterbury Tales*, 1185. So *please*, *reck*, etc., were originally impersonal."—*Hales*. Scott uses it impersonally in *Marmion* I., viii.: "Him listed ease his battle-steed."

*Peer*.—"Latin *par*, equal. Peers were the chief vassals of lords, and had equal rights with one another. Can you draw any conclusion as to when the word was introduced into English?"—*Seath*.

25. This would be expected on account of the Feudal system.

*Alone*.—Modifies castles. The fact of his possessing more than one castle gives us an idea of Douglas's power. See Verbalist.

27. *Hand*.—is contrasted with castles.

28. *Shall*.—Verbalist and Mason § 211, 232.

*Friendly*.—Emphasize in reading. He implies that he may give him an unfriendly grasp.

29. *Such*.—Mason § 150. This word has a peculiarly contemptuous force, perhaps on account of its formation, consisting as it does of two sibilants connected by a vowel. Note the hissing sound in these lines: this is appropriate to the idea to be conveyed. Show this.

*As*.—Mason § 165.

### III.

30. *Turned*.—The writer's class considers this couplet the most effective of the stanza. Note the slowness with which the lines move owing to the double consonants, and in harmony with Marmion's power of speech. The rolling *r's* and hissing *s's* give a crackling sound to the first line; in the second line, the *r's* seem to have the effect of adding a tremor to the line, in harmony with 'shook'; as a proof of the latter, note that *r* is always present in the onomatopoeic representation of the sound of a drum. The parallel construction and the inversions also are effective. Putting this couplet before Marmion's speech indicates that anger and astonishment had overcome for the moment his ready tongue: his first words bear out this idea—they are not what we would expect.

*An*.—If; quite common in Shakespeare.

*Thy hoary beard*.—(The effect of) age.

### METONYMY.

34. *Such hand*.—There is here an implied acknowledgment that it is the hand of a villain. He repeats Douglas's words.

35. Marmion asks for no explanation. He dreads it; yet he would fain know just how much Douglas knows concerning him.

38. He wishes to imply that he is by no means the lowest "in his state," and is consequently of higher rank than Angus.

40. *Here*.—Not "at this point," but "in this place." Note its repetition l. 42.

41. *Pitch*.—The highest point.

42. The parenthesis is addressed to the vassals, whose attention has been directed by his mention of them.

*Vassals*.—Green's History, chap. II. § 5. Mason § 372, 5; 457.

44. *Sword*.—We would expect this to be of the same number as hands.

45. *Defied*.—"Do your worst."

46. *Sai'st*.—Note that *st* is the ending of the past tense: *est* of the present.

*Addenda*.—Note that Marmion's speech is a climax, the aim of which is to exasperate Douglas. What is least likely to exasperate the old man comes first. Each member of the climax is a period, holding the reader in suspense until the end.

### IV.

50. *Earl's*.—For a description of his person see *Marmion* vi., 2.

51. *O'ercame*.—Implies a struggle; a struggle presupposes combatants; red and white struggle for a time in the Earl's countenance.

52. *Fierce*.—Fiercely, enallage.

53. *To beard*.—To pluck by the beard.

55. *Unscathed*.—Unharmful.

56. *Saint Bryde of Bothwell*.—Saint Bridget, a favorite of the house of Douglas, had a shrine at their castle of Bothwell on the Clyde, in Lanarkshire. Another St. Bride is a patron saint of Ireland.

57. *Drawbridge*.—See note at l. 16.

*Grooms*.—Used in its original sense of men, as in bridegroom.

*What*.—"It may be interesting to observe that *what* in Anglo-Saxon had a peculiar function as a leading interjection, a usage which is familiar to those who know the Lake district. The minstrel often began his lay with *Hwaet!* The noblest of Anglo-Saxon poems, the *Beowulf*, begins with this exclamation. Interrogation, appeal, expostulation, admiration, lie very near to one another in the structure of the human mind, hence we see in many languages the approach to this habit. . . . Cf. Proverbs xxxi., 2."—*Earle's Philology* § 474.

*Warder*.—Another form of the word *guard*-er.

59. *Well*.—It was well he did so great was his need.

61. *Sprung*.—Mason § 225, 4. Do arrows spring? Improve the language.

62. Cf. Canto I., iv.: "Raised the portcullis ponderous guard."

*Rung*.—Mason § 225, 4.

*Such*.—Verbalist.

### V.

63. Note that the tense of the verb is changed. The poet is drawing a picture. The present tense makes it more vivid. Mason § 216, 3.

67. *Lighter*.—More lightly. Note the smoothness of the lines in harmony with the movements of the charger. This is caused by the presence of the liquid *l* and of the broad vowel sounds, and by the absence of abrupt consonants.

69. *Reached*.—Mason § 490, 205, B. 2.

### VI.

The history of the house of Douglas furnishes an incident similar to this. One Maclellan had refused to acknowledge the power of Angus and was imprisoned by the Earl. Maclellan's uncle, Sir Patrick Gray, having obtained a letter from the King praying the Earl to set free his prisoner, arrived at the castle and was courteously received. During the dinner the prisoner was beheaded. After dinner, when Sir Patrick presented the King's letter, the Earl showed him his nephew's body, but jestingly regretted that "it lacked its head." Sir Patrick, at his departure, threatened the Earl, who called his vassals to horse and chased him even to Edinburgh.

75. This line is the reason for his action. The person of an ambassador is sacred.

77. *A letter forged*.—"Lest the reader . . . consider the crime as inconsistent with the manners of the period, I have to remind him of the numerous forgeries (partly executed by a female assistant) devised by Robert of Artois to favor his suit against the Countess Matilda; which, being discovered, occasioned his flight into England and proved the remote cause of Edward III.'s memorable wars in France. John Harding, also, was expressly hired by Edward VI. to forge such documents as might appear to establish the claim of fealty asserted over Scotland by the English monarchs."—*Scott*. See summary Canto V.

*Saint Jude*.—"There appears no reason why the writer of the epistle Jude should be invoked. Some suppose that Douglas, in ignorance, invokes Judas Iscariot under the name of a saint. In Southey's *Queen Mary's Chastening*, St. Jude is made to share the odium which attaches to the name of the archtraitor:

"I never can call him Judas,  
It isn't a Christian name."

—*Millar*.

*Liked*.—Impersonal verb.