

new sphere of existence and is conscious of what goes on in this lower world. He proceeds, in the present poem, to imagine how his dead friend may feel toward himself.

It will be noted that the somewhat unusual stanza adopted in this poem differs from a very common stanza merely through the arrangement of the rhymes, — a b b a instead of a b a b. In the present poem the lines of stanzas 2-6 may be read so as to make the rhymes alternate, without injury to the sense. It is interesting to read them thus, and to compare the effect with that of the stanzas as they are written.

## LXXXIII.

In *In Memoriam* the poet represents himself as gradually emerging from the hopelessness, gloom, and doubt which were the immediate effect of his calamity, and as winning a harvest from his affliction in higher impulse and a nobler view of life. In this section, he finds in the approach of spring, a premonition of this happy change.

9-12. The five flowers mentioned are all characteristic of an English spring.

## LXXXVI.

This poem was written at Barmouth, a watering place at the mouth of the Maw, on the coast of Wales, which Tennyson was visiting.

5. **rapt.** Cf. Tennyson's *Day Dream* :

And rapt through many a rosy change  
The twilight died into the dark.

7. **shadowing.** Cf. *The Lady of Shalott* :

Little breezes dusk and shiver.

**horned flood.** Milton uses this in *Paradise Lost*, xi, 831. The phrase here refers to the curve of the river between two promontories.

## CI.

In 1837 the Tennysons left the rectory at Somersby, which had long been the home of the family and where the poet himself was born.

11. **Lesser Wain.** Another name for the constellation of Ursa Minor; the polar star is at the end of the tail. "Wain" means 'waggon.'

14. **hern and crake.** Two species of birds.

22. **glebe.** Cf. Gray's *Elegy* :

Their furrow oft the stubborn glebe has broke.