

HIGH SCHOOL LITERATURE.

FIFTH PAPER.

"ODE TO THE DEPARTING YEAR."

A

1. What is an *Ode*? Show that the term once had a broader scope.
2. What are the main characteristics of the English ode?
3. Name the different kinds of lyric poetry. Classify this ode.
4. "The test of a good lyric poem is *sincerity*." How does this ode stand the test?
5. "The lyric is *concentrated*." Explain.
6. "*Enthusiasm* is the basis of lyric poetry." Characterize the *poetic fervor* of the present ode.
7. Apply to this ode Mr. Gosse's definition: "The term *Ode* is applied to any strain of enthusiastic and exalted verse directed to a *fixed purpose* and dealing progressively with *one dignified theme*."
8. In what volume of verse was this ode first published?
9. What bearing upon the poem has the Greek motto from Aeschylus which Coleridge prefixed to it?
10. What was Coleridge's model in the construction of this ode? How far does he depart from his model?
11. What were the original uses of the terms *strophe*, *antistrophe*, *epode*? How are they employed in this ode?
12. Characterize the literary merits of the poem.
13. What is meant by calling this ode a "political poem"?
14. "The Departing year." What year? Mention the events of the year that are hinted at in the ode.

B.

I.

1. "The wild harp of Time." What does its music typify? Why is the harp called 'wild'? Why are its harmonies styled 'dark' and 'inwoven'?
2. What produced the 'inward stillness' and what disturbed it?
3. In what image is the Departing Year represented?
4. Show that the metro of vv. 9 and 10 is imitative.
5. "The entered cloud." Does the cloud enter the poet's mind? or does the poet enter the cloud of oblivion? or does the Departing Year enter the cloud and pass from sight?
6. Why is the song called 'impetuous'?

II.

1. Name the different classes that are summoned to advance? Why are they to convene?
2. Discriminate between *waste* and *languish*.
3. "Love illumines manhood's *maze*." What is the meaning? Compare the use of *maze* in Goldsmith's phrase, "the mirthful *maze*."
4. Why are the Joys 'young-eyed'?
5. Why are the 'strings' called 'fateful'?
6. How can 'solemn hour' suit 'weep and rejoice'?
7. "The dread name." Some make this refer to *Liberty*; others, to Pitt. If the reference is to Liberty, show the suitability of 'dread.'
8. What is the 'brood of Hell'?

III.

1. Explain all the historical allusions in this stanza.
2. Why is the Monarch's cry 'troubled'? Why is he urged to fly?
2. How can Death's mace be 'twice mortal'?
4. What is the original meaning of 'lurid'? What does it mean here?
5. Does 'swelling' belong to 'spirits' or 'blasts'?
6. Is 'dance' an imperative or an indicative verb? (No edition has a comma after 'dead.')

IV.

1. "The cloudy throne". Does this differ from "the cloudy seat" below?
2. Show what the poet intends by *the bloody robe, the unimaginable groans, and the sad hours*.
3. "His eye wild ardours glancing". Apply to this the poetic fancy that 'the eyes are the windows of the soul'.

V.

1. What are 'the Lampads'? Why are they called "The mystic words of Heaven"?
2. Explain clearly vv. 80 and 81.
3. "Arm of might". Give an equivalent phrase.
4. How was *peace scared* with *insult*?
5. "Masked hate". Explain the epithet.
6. "Envyng scorn". The Latin parent of *envy* (*invideo*) means (1) to look on with malice; (2) to look on with prejudice; (3) to envy. Which is the most suitable meaning here?
7. Did the "years of havoc" come?
8. Why is the fire to come from 'an uncertain cloud' on a 'darkling foe'?

VI.

1. *Thick-struggling*. Distinguish. Show that the rhythm and the language of this couplet are imitative.
2. *Wounds*. How does the poet pronounce this? Has he good authority?
3. Why are the last four lines parenthetical?

VII.

1. What are *uplands*?
2. Why does the poet dwell on the *grassy hills* and *glittering dells* of his mother Isle? (He has already told us of the glittering valleys and the grassy uplands.)
3. "Social Quiet". In what sense has England enjoyed 'social quiet'?

VIII.

1. What is the nature of the 'avarice'?
2. How is England both proud and cowardly?
3. "Joined the wild yelling of famine and blood." Is it England that in the Ode to France "yells in the hunt and shares the murderous prey"? (v. 82.)
4. "The nations curse thee". Is the verb declarative or optative?
5. Is the threatened volcanic eruption to be real or figurative?
6. Why is the couch of destruction 'perilous'? Why is her triumph 'distempered' and her sleep 'charmed'?

IX.

1. What do the two classes of birds symbolize?
2. "My scanty soil". Is this used literally with reference to the poet's agricultural projects, or is the phrase metaphorical?
3. "A loud lament". Is the present ode the poet's jeremiad?
4. *Recentre*. Show the force of the word by reference to *inward stillness* of the first strophe.
5. *Sabbath*. Is this the original or a metonymical meaning?
6. What passions had for a time *bedimmed the image*? Why are they called 'vaporous'?

READING AS A PART OF ELOCUTION.

THOMAS SWIFT.

(Concluded.)

I shall pass on now to the second quality of good reading, namely, *intelligibility*.

It is almost unnecessary for me to point out that intelligent reading is not necessarily intelligible reading. Intelligible reading assumes a knowledge of the sense and also the power of the reader to stamp the impressions which the passage has made upon himself on the minds of his hearers. Lack of intelligibility results from various causes; indistinct enunciation, wrong pronunciation, force