

From—something. Parse. Mason § 372. What is contrasted with line 11? with line 13?

*Might plain.*—Give force of *might*. What figure in *plain*?

*Hither.*—Distinguish from *here*.

Line 15. Give the circumstances referred to.

*Towers.*—Distinguish from *castle* (l. 11), *turret* (l. 26).

*Stayed.*—Distinguish from *stopped*. Verbalist.

*Part.*—What mood?

*Noble.*—Distinguish from *stately* (l. 7).

Describe 'Tantallon's towers.'

Give Marmion's *adieu* in the indirect form.

Point out an example of false syntax in lines 11-18.

## II.

Lines 19-24.

What does Douglas's action (in line 19) express? Why does he use Marmion thus? Why does he "fold his arms"?

*Manors, halls, bowers, shall.*—Put in other expressions that will mean the same. Why "shall"? What other word is afterwards used to include the three first?

*Sovereign.*—Write a note on the spelling of this word.

Lines 25-29.

*Alone.*—Distinguish from *only*; which would be preferable here?

Distinguish *My castles* { *only* } *are my King's*; *My castles are my King's* { *alone* }.

Express line 26 by one word.

What is contrasted with line 27?

Put the last couplet in its prose order.

What sound predominates here? Its effect?

Point out any beauties in lines 25-29.

## III.

Lines 30-39.

In the first couplet, what sounds are commonest? Their effect? What are the important words? The effect of their position?

*Like fire.*—Point out the comparison.

*Very.*—What is implied in this? What does the introductory couplet imply? Why does not the stanza open with Marmion's answer?

"*This to me!*"—What feeling does this mark?

*Hoary beard.*—What figure?

*Hoary.*—Distinguish from *gray*.

*Such hand.*—Does this denote innocence or guilt on Marmion's part?

*Had spared.*—What mood? *Douglas.*—In what person?

*The meanest.*—What is contrasted with this?

*Proud.*—Distinguish from *haughty, vain*.

What object has Marmion in making the statement in lines 37-39? What is their effect?

Give other expressions in place of *swarthy cheek, had not spared to cleave, haughty, peer*, line 37, *the meanest in her state, be thy mate*.

Lines 40-49.

*More.*—Give the force. Parse. *Vassals.*—Parse.

What causes Marmion to use this parenthesis?

Criticize line 41.

*Saidst.*—What difference would it make if he had said *sayest*?

Give other expressions meaning the same as *pitch of pride, vassals, thou'rt defied, peer to any lord*.

"Marmion's speech is a climax." Show this.

"The power of this speech is partly due to the contrasts." Point them out.

Note the different ways in which he addresses Douglas, and from each title used judge of his feelings. "The language of Marmion is very bold. It is that of one who feels his own guilt and evinces, as a consequence, a lack of moral courage."—*Millar*.

Wherein does Marmion show that "he feels his own guilt"? Where does he "evince a lack of moral courage"? How would you expect an innocent man in similar circumstances to act? Give Marmion's rejoinder in the other narration.

## IV.

Lines 50-58.

Distinguish *flush, blush*; *rage, fury* (l. 74) *anger*; *ashen, ashy*; *hue, color, tint*; *o'ercome, conquered*.

*O'ercome.*—Give the exact force.

*Ashen hue.*—What is contrasted with this?

What figure in line 53?

How does line 56 begin and end? What figure?

*Saint Bryde.*—Who was she?

*Drawbridge, portcullis.*—Explain fully.

Give other expressions that mean the same as lines 50-51, *Fierce he broke forth, To beard the lion in his den, grooms, warder*.

Point out any example of poetic license.

## V.

Lines 59-64.

*Well was his need.*—Put in prose order. Supply the ellipsis.

*Rowels.*—Mark diacritically.

*Spring.*—Give a better word. Does this word suit the simile in arrow?

Point out any deviations from grammatical accuracy.

Point out any words that by their sound give some indication of their meaning and that are consequently well-chosen.

## VI.

Lines 64-78.

"The tenses of the verbs are changed in this stanza." What is the effect? Point out any exception to this change of tenses.

*Rise.*—Mark diacritically.

What idea is prominent in lines 67, 68? How do the lines read? Slow or fast, smooth or harsh? What causes it? What is this agreement called?

*Clenched.*—Explain the force of the mark over *d*. Its name?

*Pours.*—What does this imply? *Gauntlet.*—Describe.

Point out examples of Harmony, Simile and Hyperbole in stanzas V and VI.

## VII.

Lines 79-90.

*Reined, pace.*—What figures?

*Royal messenger.*—Express by one word.

*Unworthy.*—Why? Tell the story.

*A letter forged.*—Give authentic instances of this crime in that age.

*Knight.*—Name other noble titles and distinguish them.

*King.*—Who? *St. Bothan, Gawain.*—Write notes on these names.

*Son of mine.*—Name his sons. Parse *mine, save*.

*Fiery.*—What is contrasted with this?

*Bold.*—Distinguish from *brave, etc.* Verbalist.

Point out deviations from strict grammatical accuracy.

Give other expressions meaning the same as *he reined his fury's pace, it liked me ill, his clerkly skill*, lines 83, 84, 88, *his mandate he recalls*.

Point out Harmony in lines 89, 90.

*Mandate.*—What was it? Meaning.

## GENERAL EXERCISES

I. Tell the story of the quarrel of Marmion and Douglas.

II. What traits of the character of (1) Marmion, (2) Douglas are brought out?

III. Which part of this selection do you like the best? Why?

IV. Give, from the poem, five examples of what are, in your estimation, beauties of poetic diction.

V. Which of the characters has your sympathies? Why?

VI. Describe the person and appearance (1) of Marmion (Canto I, stanzas 5 and 6), (2) of Douglas (Canto VI, stanza 11), (3) of Clare (Canto VI, stanza 3).

VII. We say "the Douglas," why not "the Marmion"?