

Show the importance of these lines in indicating the drift of much of Coleridge's poetry.

Quote the famous parallel passage of Wordsworth's:

"To me the meanest flower," etc.

7. Discriminate between "blue rejoicing sky" and "blue-rejoicing sky."

8. "I have still adored the spirit of divinest Liberty."

Show that the last stanza of the ode emphasizes the truth that spiritual things are "spiritually discerned" and that "The sensual" "by their own compulsion" miss the inspiration.

("O Liberty! my spirit felt thee there.")

## II.

1. How did the "National Oath" smite "air, earth and sea"?

2. What was "the wizard wand" that united the monarchs?

3. "Dear her shores and circling ocean."

Quote the poet's description of his "mother rock" from the "Ode to the Departing Year."

4. "Dimmed thy light"—"Damped thy flame." Distinguish these expressions.

5. Which is the most poetical line of the stanza? Explain its meaning.

6. What are the prose words for *gratulation*, *whelm*, *circling*, *patriot emotion*?

## III.

1. Point out the peculiar aptness of *stroke* (l.2) and *wave* (l.3).

2. "A dance more wild than e'er was maniac's dream."

Show that the description of the dance is trebly strong. (1. Wild dance; 2. Wilder than a dream; 3. Wilder than a maniac's dream.)

3. "The dawning east." What figure?

4. What does the Sun symbolize? what the storms?

5. "Her front." Does the etymology of "front" discover its present meaning?

6. "Insupportably." State the meaning. What charge against the poet is strengthened by this use of the word?

7. "While, timid looks of fury glancing,

Domestic treason crushed beneath her fatal stamp,

Writhed like a wounded dragon in his gore."

Point out the poet's art (a) in the skill with which he has sketched his picture; (b) in the imitative variety of the metre.

Can we apply to the hexameter in this passage Pope's famous representative line descriptive of an Alexandrine: "That like a wounded snake drags its slow length along"?

## IV.

1. "Bleak Helvetia's icy cavern."

Is it more natural to make "cavern" refer to Switzerland as "a place of refuge for freedom," or to the physical appearance of the country?

2. "Spot with wounds." Explain.

3. "To disinherit." What was the inheritance?

4. "With inexpiable spirit." In which of the following ways is "with" employed?—

(1). He stained the table *with* acid.

(2). He struck the table *with* force.

5. Quote the apostrophe to France.

6. How is France "patriot in pernicious toils"?

7. In what sense did France "mix with kings"?

8. "To insult the Shrine of Liberty." What constitutes the insult?

## V.

1. Why were apostrophes to Liberty so common among poets of this period?

2. Did the Revolution bring to France "a heavier chain"?

3. Explain the allusions in "Priest-craft's minions" and "Blasphemy's slaves."

4. "Shot my being thro' earth, sea and air." Are these words used in the same sense as in "air, earth and sea" of stanza II.?

5. "Possessing all things with intensest love." Compare this passage with Goldsmith's. "The world, the world is mine."

6. What has led the poet to make the sharp distinction between "the name of Freedom" and the *soul* of Freedom?

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## NOTES ON ENTRANCE LITERATURE.

### LESSON LIV.—LOCHINVAR

This short poem is what is called a ballad. The word "ballad" is derived from an Italian word meaning a dance-song. The term is more generally used in English to denote a short tale of love, war, or sorrow; some have exploit or touching calamity. Its main characteristics are that it tells a story, is brief, simple, popular; often rude in style, and that it is adapted to be sung and accompanied by an instrument. As explained in the introductory note in the Reader, the ballad of Lochinvar is from Scott's lengthy poem "Marmion," into which it is introduced as an episode in the shape of a song sung by Lady Heron at the Court of King James IV. of Scotland, in the presence of Marmion, who had come as an ambassador from the English King.

#### I.

*The Border* is the term used to denote the common frontier of England and Scotland. Here—the Border Country, i.e., the country lying along the Border, on the Scottish side.

*Broadsword*.—A sword with a broad blade, adapted for cutting, not thrusting.

*Weapons*.—It is not quite clear what Scott intended to be the grammatical relation of this word. It may be taken as the object of *had*, in which case *none* must be used as an adjective; or, it may be regarded as governed by the preposition *of* understood; or, it may be the accusative or objective of reference—as to weapons. Probably the last is preferable.

*Unarm'd*.—Had no spear, lance, or other of the weapons carried by knights when prepared for a fray. It is possible that the word may be here used in the sense of *unarmored*, denoting that he had not on the suit of plated armor in which knights were usually arrayed.

*Alone*.—He was without the retinue of armed followers who usually attended a knight. He wished to appear at the wedding as a guest without any hostile intention.

*Dauntless*.—Dänt-less,—a as in *far*, not as in *fall*.

*Brake*.—A thicket of brambles. He rode on over the rough country regardless of obstacles.

*Laggard*.—One who lags behind others.

*Dastard*.—A contemptible coward.

*Craven*.—Cowardly.

*Bridal*.—A wedding festival.

*Love swells, &c.*—He threw the father off his guard by pretending that he no longer cared specially for his daughter.

*One measure*.—In the dance.

*She looked down, &c.*—This oft-quoted couplet is remarkable for its simple elegance and truth to nature.

*Bar*.—Interpose to prevent. It seems to be implied that the mother's discernment would lead her to suspect danger where others did not.