

**Spirally.**—An appropriate word to describe the circular sweep of the lark in its strong, upward flight, the circles gradually enlarging as the bird ascends.

**Now that . . . luminous.**—Dull, cloudy winter mornings are more common to the climate of England than to that of Canada, but in both countries the spring mornings and evenings are distinguished by a peculiar glow or brightness which is not observable even on the clearest of winter days.

In the last two lines of the stanza the allusion is to the glow increasing as spring advances.

**Out of . . . thrushes.**—The song of the thrush, like that of the lark, is strong, clear, and musical. Compare the following description:

"Sweet thrush I whose wild untutored strain

Salutes the opening year,

Renew those melting notes again,  
And soothe my ravished ear."

**Musical thought . . . floats.**—This means either that the air is full of the music of birds, or that the genial influences of the spring-time prompt the birds to sing; perhaps both. Wordsworth seems to have the latter idea in his mind when he refers to the lark as singing "all independent of the leafy spring."

**Unaware.**—An allusion to the rapid unfolding of buds on the warm spring days.

**And the drooping . . . song.**—The familiar haunts of the swallows are represented as missing the companionship of these birds when the time for their return is drawing near.

**The white Algiers.**—Algiers is frequently called "*Alger la Blanche*"; the houses are built mostly of white stone which fairly dazzles the eye under the noon-day sun.

**All at once . . . tones.**—It is no time for sighing when everything in nature seems glad and joyous, when "musical thought in the mild air floats."

438.—**Singing . . . fruit.**—The poetical way of describing the flowing of the sap and the effects produced by it.

**Dingles.**—A poetical word connected in form with "dimple." Trace any connection in meaning.

**A promise.**—The morning glow gives promise of a warm day.

**Leafage.**—For the more usual word, "foliage." Which is the more regular formation?

**Spray.**—This word is allied to "sprig." *Spray*, flying water, is of different origin.

**To swoop . . . rain.**—The low, swooping flight of the swallow is regarded as a sign of rain.

**Something awoke.**—What was this "something"? Show that "awoke" is appropriately used in this connection.

**Alien birds.**—Is the *home* of the swallow in England or in Africa? Give reasons for the answer.

**Dreamy square.**—In the centre of the new town of Algiers is a large and handsome square in the European style. What phase of every-day life in an oriental city might suggest the epithet "dreamy"?

**Sad slave woman.**—Algiers had been a noted piratical nest for three centuries previous to its conquest by the French in 1830. The Algerine pirates were the terror of the Mediterranean, and even ventured as far as the North Sea. They seized ships, and sometimes attacked defenceless towns, murdering the inhabitants or carrying them into slavery. In one of their expeditions, they sacked the town of Baltimore in the south of Ireland. The introduction of the "sad slave woman" adds to the poem a pathos which would not otherwise be present.

Show that the words used to describe the swallows' mode of flight are well chosen.

By the order in which the birds are introduced the poet probably intends to intimate the order in which they begin their song in the spring. Note also in the third and fifth stanzas evidences of the advance of spring.

Discuss the appropriateness of the descriptive epithets used.

Select examples of the different poetic qualities employed in the poem.

The subject of the poem is a simple one. Does the language employ harmonize with the subject?

State the leading thought of each stanza, and combine them so as to form a synopsis of the poem.

Refer to passages which show that the poet is a correct observer of nature.