

the *tower* the poet probably means the old church at Stoke-Pogis.

Moping—Out of spirits, dull. Why applied to the owl?

To the moon complain.—The owl seeks its prey at night. Why is it represented as complaining to the *moon* of those who disturb her solitude?

Such as.—See Mason's *Grammar*, art. 165.

Bower.—See note, p. 192.

Ancient . . . reign.—Explain. The three first stanzas are descriptive, and form a prelude to the poem; "with the next stanza is infused into the poem that human interest which pervades it to the close."

Rugged.—Is there any special fitness in this term as applied to the elm tree?

Rude forefathers.—Not *rude* in the modern sense of *boorish* or *impudent*, but simply uncultivated, not polished in manners.

Hamlet—a small country village; from Anglo-Saxon *ham*, meaning home, and the diminutive termination *let*.

This stanza gives the key-note to the poem, the poet's intention being not to eulogize the rich and influential people who are buried within the church, but to relate the "artless tale" of the poor and obscure, whose resting-place is in the churchyard.

Breezy—incense-breathing.—Any one that has felt the refreshing, genial influences of a bright spring morning will be able to see the beauty and expressiveness of these epithets. The flowers and grasses are more fragrant in the morning when the dew is on them. Milton has the same thought in "the humid flowers that breathed their morning incense," and Byron, in "the dewy morn with breath all incense." *Incense* is the name given to a mixture of gums and spices which, when burnt,

emits a fragrant odor; also applied to the odor itself.

Clarion—a kind of trumpet which gives a clear, shrill sound. The word is derived from the Latin *clarus*, clear. Does the adjective "shrill" add any new idea? Shakespeare wrote, "the cock that is the trumpet to the morn." Compare also Milton, *Paradise Lost*, vii., 443.

Echoing.—Justify the use of this word.

Horn.—What horn is referred to as a familiar morning sound?

Shall rouse.—What is the force of "shall" here?

Lowly bed—the *humble bed* at home; not the *grave*, as some have supposed.

This is one of the most beautiful stanzas of the poem, but its beauty is slightly marred by the closely recurring sounds of "breezy" and "breathing."

332. **Ply.**—Strictly, to fold, or cover over; hence, to apply closely, to attend to with diligent industry.

Evening care.—What is referred to?

Describe in your own language the picture painted by the poet in this stanza, carefully bringing in all the incidents.

For similar pictures, see Burns' *Cotter's Saturday Night*, 21-27; Goldsmith's *Traveller*, 191-196; Thomson's *Autumn*, 1339-1344.

Furrow.—What Figure?

Stubborn glebe—the turf or sod which is difficult to plough. *Glebe* is now used to signify the land belonging to a parish church.

Jocund-jocund—merry, sportive.

A-field—to or on the field. See Mason's *Grammar*, arts. 267 and 281.

Name the class of laborers described by each line of this stanza.

Ambition—Grandeur.—What Figure? Give other instances of its use in this poem. Write ou'