

1765), a distinguished painter, is especially noted for his caricatures of the vices and follies of his day, one of his series of cartoons being *Marriage à la Mode*.

410. **Hell-fire club.**—The clubs of this name in London were made up of profligate characters. Allworthy is a benevolent character in Fielding's *Tom Jones*. Weston is a jovial, ignorant,

selfish, country squire in Fielding's *History of a Foundling*.

Positivists.—Those who profess to believe that we can know nothing beyond what human experience can teach.

The student should acquaint himself with the history of the period in order to understand all the personal allusions in this selection.

CI. THE FORSAKEN GARDEN.

This poem well exemplifies the poet's mastery of melody and his fondness for alliteration.

It presents a complete picture of utter desolation and loneliness. The garden is a mere "ghost of a garden"; the "beds" are "blossomless"; not only are the roses dead, but so too are the weeds that once grew where the roses bloomed; the walks are overgrown with briars and thorns; there are no birds singing in the groves; and even the sun and the rain, which are blessings elsewhere, come here to destroy the one gaunt, bleak blossom, whose dry, dishevelled appearance only enhances the desolateness of the picture.

The poet then imagines the garden in the days of its blooming as the meeting-place of happy lovers, only to give us a most hopeless picture of human life. To his mind death is the end of all things—of lovers as well as of roses—and in the last stanza death is represented as a devouring monster that has made a "fierce solitude" for himself, and becomes his own destroyer when there is nothing left for him to destroy. However much we may admire the skill of the poet, and be charmed with the melody of his verse and his mastery of words, we are glad to shake off the chilling, depressing influence of his gross materialism and to find in the Christian philosophy a brighter and more hopeful view both of this life and of the life to come.

CV. THE RETURN OF THE SWALLOWS.

437. **Out . . . infinite.**—This stanza pictures to us a fresh English meadow on a spring morning, and presents a marked contrast to the parched and arid African landscape depicted in the second stanza. This alternate representation of English and African scenery is a noticeable feature of the poem, and it will be observed that the words used harmonize well with the scenes described. Compare, for instance, the spiritless monotone of the second and third lines of the second stanza with the animation of the corresponding lines of the third stanza.

Shivering with sap.—By the use of the word "shivering" the poet suggests that the flowing of the sap produces a quivering motion similar to that caused by the circulation of the blood, and, like the latter, it is a proof of *vitality*—"shivering with sap" being in plain prose, "full of life."

Shoot into air.—Mudie describes the lark's flight as "a succession of leaps, as if a heavy body were raised by a succession of efforts, or steps, with pauses between." Compare Shelley's description, "From the earth thou springest, like a cloud of fire."