

Out of by many grammarians is considered a preposition. "*O'*" seems to be the preposition, and *out* only to modify the sense of *of*."—*Johnson*. "When *out* precedes *of* it is considered to form a compound preposition, but *of* is the only real preposition, *out* still retaining its original import, which, though it may sometimes be interpreted *from*, sometimes by *not in*, sometimes by *beyond*, etc., is still correspondent to the general sense stated."—*Smart*. See *Mason*, (new edition), § 284.

The West.—*Kirkcudbrightshire*. Look at the map as this line is read.

Through, all, wide, add force to this line. They impress you with the great extent of the country that has no horse to compare with *Lochinvar's steed*.

Save.—*Mason's Grammar*, (new edition), § 282.

Save his good broadsword.—This adjunct seems to belong equally to weapons and unarmed.

Broadsword.—A weapon peculiar to the Scots, called by them the claymore.

None.—Is this properly used? *Mason*, (new edition), § 92.

There never, etc.—*Never* is superlative in idea, and the term of wider meaning should exclude that of narrower meaning. See *Mason* § 111.

2ND STANZA.

Stayed, stopped.—See *Ayres' Verbalist*.

Esk or Eske, "rises in two head streams—the Black Esk, and the White Esk—among the Southern Highlands; gives the name of Eskdale to the eastern one of the three divisions of Dumfriesshire; traverses successively uplands, vale and plain, with large aggregate of charming scenery; has a total course of about 40 miles, chiefly southward, to the head of the Solway Firth, and affords fine angling for both trout and salmon."—*Paterson's Guide to the Land of Scott*.

Gallant.—When this word has reference to our conduct to ladies it is accented on the last syllable; in all other cases on the first.

Laggard, dastard.—"Ard had originally an intensive force, as in *sweetheart*, (corrupted into *sweetheart*), *drunkard*, *coward*, *braggart*, *vizard*, etc. It appears in some person names as *Leonard*, *Bernard*, *Everard*. It appears to have been very commonly appended to nouns of a contemptuous and depreciatory meaning. Most of the words ending in it that now survive are of this sort. Add to those already mentioned *bastard*, *sluggard*, *dotard*."—*Hales*. Trench in his *English Past and Present* mentions others.

A dastard.—*Mason*, (new edition), § 462, 463.

Fair, brave.—Perhaps *Scott* had in his mind the line from *Dryden's Alexander's Feast*, "None but the brave deserve the fair."

3RD STANZA.

So boldly.—Note that the effect of this bold entrance is that the bride's father then spoke. If a pause is made after *so* it would make the third line co-ordinate with the first two.

Bridesmen.—This, in some editions, appears in the form *bride's-men*. The latter form seems the better.

Craven.—"Your mercy is craved." "It was usual in former times to decide controversies by an appeal to battle. The combatants fought with batons, and if the accused could either kill his adversary or maintain the fight till sundown, he was acquitted. If he wished to call off, he cried out 'craven!' and was held infamous, while the defendant was advanced to the honor."—*Blackstone*.

Bridegroom.—*Mason*, (new edition), § 45; 2.

Ye.—*Mason*, (new edition), § 133. *Ye* is the nominative form of the pronoun, (*A. S. ge*); *you* the accusative. In Old English this distinction is carefully observed; and in later writers the rule was

even reversed. It was based, however, on the grammar of the Anglo-Saxons and ought to be so far observed that *ye* should not be used in ordinary discourse as an accusative. In modern style, *ye* is used where solemnity or familiarity is intended, while *you* (*A. S. Eow*) is confined to ordinary narrative. *Thou* is used occasionally in solemn speech, and it is also used to express the familiarity of tenderness or contempt.

4TH STANZA.

Solway.—"The *Solway Firth* separates Scotland from the western part of Cumberland; is in one sense, an arm of the Irish Sea, in another sense, the estuary of the rivers Sark, Eske, and Eden; extends about 33 miles east-north-eastward, with a breadth diminishing somewhat gradually from about 9 miles to about 2½ miles; has tides flowing rapidly with a 'bore' or 'reast' from 3 to 6 feet high; and, in its upper parts, except along the ruts of the streams, is all left bare by the reflux."—*Paterson's Guide to the Land of Scott*. A detailed picture of these phenomena is given in *Sir Walter Scott's novel Red Gauntlet*.

I'm come.—See first stanza.

Of mine.—*Mason*, § 144, † § 479.

5TH STANZA

Treat.—Subjunctive mood.

6TH STANZA.

Such.—*Mason*, (new edition), § 150.

While.—A co-ordinative conjunction.

Fret.—*Mason*, (new edition), § 225 †.

Did.—*Mason*, (new edition), § 254–256.

Whispered, according to *Hales*, connected with *whist*, which was "no doubt a word . . . originally commanding silence. Compare Latin *st*, Italian *zitto*, French *chut*, . . . English *hush*, *hist*, etc."

7TH STANZA.

Light.—*Mason*, (new edition), § 367.

Croup, spelled also *croupe*.—The back part of a saddle.

Sprung.—*Mason*, (new edition), § 225, 4, note *.

Are gone.—See *am come*, first stanza.

Scaur.—"A bare place on the side of a steep hill, from which the sward has been washed down by rains."—*Jamieson*.

Quoth.—*Mason*, (new edition), § 225, 6, note †.

8TH STANZA.

'Mong.—*Mason*, (new edition), § 23, (near the end).

Graemes, Musgrates.—See introductory note.

Forsters, Fenwicks.—Neighboring families.

There was racing and chasing.—Comp. *Byron's Waterloo*, "Ah! then and there was hurrying, etc." See *Mason*, § 381.

Cannobie Lee or Cannobiemuir.—A plain lying north of *Cannobie*, between the rivers *Esk* and *Liddel*.

Ne'er.—See note on *'mong*, above.

Daring.—*Mason*, (new edition), § 246.

Class Exercises.

1ST STANZA.

Distinguish *O* from *Oh*, is come from *has come*; *steed*, *horse*, *charger*; *wide*, *broad*; *broadsword*, *weapon*, *sword*; *rode*, *drove*; *alone*, *only*; *dauntless*, *fearless*; *knight*, *baronet*.

What words in the second line add force to it?

Underline the emphatic words in the last line.

Parse all (unarmed), *like*, *Lochinvar*.

Point out any example of poetic license.

Express the first line in prose. *Mason*, (new edition), § 256.