

(I.)

1. "The grand old ballad."—What poems of Coleridge owe their origin to the influence of old English ballads?
2. "Which better far were mute." Why?
3. "Swimming phantom light." Explain the epithets.
4. "Rimmed and circled by a silver thread." Do "rimmed" and "circled" refer to different parts of the outline? Or does the expression mean *rimmed with a circular thread*?
5. "Squally blast." Quote the description of it. (vv. 97-125.)
6. "Slant night-shower." Explain "slant."
7. "Sent my soul abroad." Quote a parallel passage from "France."
8. Why does he wish the "dull pain" to "move and live"?
9. Draw a diagram illustrative of vv. 9-13.

(II.)

1. Use this passage (vv. 21-39), to illustrate Coleridge's skill in the employment of the adjective.
2. Point out the most poetic touches in the passage. Which do you regard as the most beautiful thought?
3. State the distinctive meanings of *void*, *dark*, and *drear*; *stifled*, *drowsy*, and *unimpassioned*; *wan* and *heartless*.
4. "O, Lady!" Tell all you know about her.
5. "With how blank any eye." In what sense is the poet's eye "blank"?
6. "Grew." What is the force of the tense?
7. "Starless lake." How can this be when the poet has just spoken of the stars?
8. "I see, not feel." What is wanting?

(III.)

1. "What can these avail." To what does *these* refer?
2. "The smothering weight." Quote a parallel passage.
3. "That green light." Is this the "peculiar tint of yellow green," or is the ode progressive?
4. "Outward forms." This refers to what?
5. How many kinds of metre are employed in this section (vv. 39-46)?

(IV.)

1. Give a lucid explanation of the first two verses. (47-48).
2. What do the *wedding-garment* and the *shroud* symbolize?
3. Is the "world," "inanimate" and "cold" to the poet or to the "crowd"?
4. Why is the "crowd" called "poor," "loveless," "ever-anxious"?
5. What do the "cloud" and the "voice" represent? In what other language are they described?
6. What does "element" mean?

(V.)

1. Show the relation of "what" in v. 61.
2. How is the "power" both "beautiful" and "beauty-making"?
3. Explain clearly what the poet means by "joy." Show from vv. 76-86, that "joy" is different from "happiness" and from "mirth."
4. Show that an ancient bard had this poetic "joy" when he wrote, "The little hills rejoice on every side; the valleys also are covered over with corn; they shout for joy, they also sing;" "let the floods clap their hands; let the hills be joyful together."
5. Is this "joy" the same as "peace of mind"? Will it always come at the call of virtue and of piety?
6. "O, pure of heart!" Is the phrase used in its religious sense? (cf. "Blessed are the pure in heart.") When have "the pure" their "purest hour"?

7. How can "joy" be both "cloud" and "shower"?
8. "Wedding Nature to us gives in dower." In what sense does the bride give the dower? How is Nature a bride?
9. "A new Earth and new Heaven." Explain the allusion.
10. "The sensual and the proud." Show that the words are not used in the popular sense.
11. Give the poet's previous description of the "sweet-voice" and the "luminous cloud."
12. Write a paragraph elucidating vv. 71-74?
13. "Suffusion." (1) "Overspreading;" (2) "Emanation." Show by v. 55, that the former is the correct interpretation.

(VI.)

1. "There was a time." When?
2. "My path was rough." How?
3. State the meaning of "dallied," "stuff," "haply," "abstruse," "infects."
4. Explain v. 81, "and fruits," etc.
5. "My shaping spirit of imagination." Name its best productions.
6. "What I needs must feel." What?
7. "All I can." "My only plan was to be still and patient all I can." What is peculiar?
8. "Abstruse research." Had Coleridge ever before his dejection tasted of metaphysics?
9. What did the poet regard as "all the natural man"?

(VII.)

1. What are the "viper thoughts"?
2. Explain "Reality's dark dream."
3. "Long has raved." In what mood was Nature at the opening of the ode?
4. "Mad Lutanist." What?
5. Why are the gardens called "dark-brown"?
6. "Worse than wintry song." Why should "wintry" receive emphasis?
7. "Timorous leaves." (1) The leaves are afraid to come out of the bud; (2) The leaves tremble in the wind. Which do you prefer?
8. What meaning must you give to "frenzy" to make it suit a "mighty poet"?
9. "What tell'st thou now about?"
Quote the two tales.
10. "Wounds." Prove the sound of the word by reference to v. 108, and to v. 115 of "The Departing Year."
11. "The tender lay." Explain "tender."
12. Tell how the various elements of expression should be brought into play in the oral reading of the two tales?
13. Do you think that the address to the storm-wind in extravagantly drawn?
14. How do you deal with these strictures on this famous passage?—
(a) "It occupies too much space."
(b) "It is too quaint for so solemn a composition."
15. Show in what respects this passage is characteristic of the poet.

(VIII.)

1. "My friend." Who?
2. "With wings of healing." Quote passages from English poets descriptive of the functions of sleep.
3. "A mountain birth." What is the purport of the poet's wish?
4. "Gay fancy, cheerful eyes." Does this line go with the preceding or with the following?