

that some even ventured to point out the graves of the two lovers.' Westcott's *Historic Mansions of Philadelphia*.

649. *thought, etc.*—Whatever credence we may place in the hallucinations of those on the boundary of the next world, it would seem that the poet has here trenched on the improbable. 'Gleams,' from their frequent fitfulness, and 'splendor,' from its strength, scarcely agree with the comparatively subdued character of the halo of l. 652, and reflection of l. 653.

663. 'The Swedes' church' at Wicaco is still standing, the oldest in the city of Philadelphia, having been begun in 1698. Wicaco is inside the city, on the banks of the Delaware. Wilson, the ornithologist, was buried in the churchyard adjoining.

670-3. What do you think of the similes in these lines?

674. *consoler.*—Some one has remarked that Longfellow in his optimistic way couldn't have the heart to call death by hard names, and even here calls him *consoler* and *healer*. Has he, however, expressed a common and natural feeling?

688. This at least is a common belief.

690. What strikes one at once as marring this comparison, is the fact that the blood besprinkled portal in the case of the Passover meant life. here it meant death.

695. *multiplied reverberations.*—This must refer to the hallucinations of the dying, which we know belong to the sense of hearing even oftener than to that of sight.

710. If not looked into too closely this is a fine simile. We cannot help feeling, however, that Longfellow has not made the most of this death bed scene; that he lost a fine opportunity. After so many years of long search and waiting, most poets, we think, would have kept Gabriel alive a little longer, and would have heightened the interest and drawn out the pathos with a little speech. True love, robbed of passion and its grosser attributes, living still and purified by the prospect of the eternal beyond, is too seldom exhibited by our poets. We feel, too, that Longfellow could have done this, and would have done it well.

Criticise the appropriateness of this simile.

716. The first warning note of the approaching end of the tale. Note the effect of the repetitions in ll. 721-4. Shew that the poet has arranged in an effective order 'hearts—brains—hands—feet.'

725. But for the too quick dismissal and slight treatment of the death-bed scene the poet has shown skill at the close. In so short a piece that occupies but two hours in the reading, the memory can reach back even

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