

twenty. He had never studied Greek, so he could know the *Iliad* and the *Odyssey* only in translation. George Chapman, a contemporary of Shakespeare, translated Homer into English rhyming verse.

The realms of gold. The world of books is divided into kingdoms which the different writers hold "under fealty" to Apollo, the god of music and poetry. Keats had read much before he came upon Chapman's Homer.

Of gold, precious, often used in speaking of poems or books.

Tales and golden histories,
Of heaven and its mysteries.

Keats.

The Golden Treasury, The Golden Legend.

Western Islands. Keeping up the figure of travelling, Keats may be thinking of the travels to the west of the explorers of the 16th and 17th century. To the ancients the western limit of the world was Gibraltar.

My purpose holds
To sail beyond the sunset and the baths,
Of all the western stars.

Tennyson's *Ulysses*.

Demesne, de-mene. Land subject to a lord or king. Line 7 should read:

Yet did I never breathe its pure serene.

Cortez, the conqueror of Mexico, did not discover the Pacific. It was the Spanish explorer, Balboa, who discovered it, in 1513.

Keats, in this poem, pays tribute to Homer and to Chapman. Shelley pays tribute to him in *Adonais*. What other poets have praised their fellows in verse?

GREAT THINGS WERE NE'ER BEGOTTEN IN AN
HOUR.

Author. Sir Daniel Wilson, archaeologist and writer, professor of history, and from 1881 till his death, president Toronto University. Born in Edinburgh 1816. Died in Toronto 1892. Knighted 1888.

Give attention to the meaning of the words: ephemerons (an unusual word. The adjective, "ephemeral," is common), cope, rife, arena, dower.

To what word do lines 5 and 6 form an adjunct? Express lines 6 and 7 in the fewest and simplest words possible. Can you quote other poetical ways of saying the same thing? Express the metaphor

"Laurels that are won — are past" in literal language.

"Sultry noon
And summers' fiery glare."

Does this convey one idea, or two?

Do the last two lines introduce a new thought, or only carry on the main thought of the sonnet?

Compare this sonnet with the one preceding, as to number and arrangement of rhymes.

Compare, for thought, Christina Rossetti's poem. "Does the road wind uphill all the way?"

A WOOD LYRIC.

Author. William Wilfred Campbell. A well-known Canadian poet and prose writer. Born in Berlin, Ontario, 1861. For an outline of his life and work, see EDUCATIONAL REVIEW, July, 1908.

The notes on this poem in the Reader are all that is necessary. Another poem that may be compared with it, is Longfellow's "Sunrise on the Hills," especially the last stanza. Is there anything faulty in grammatical construction in lines 11 and 12?

TO NIGHT.

Author. Percy Bysshe Shelley, one of the greatest of English poets. His beautiful lyrics are famous. Born 1792. Drowned in the Bay of Spezzia, 1823.

This is one of the most perfect lyrics in the English language. Three points to note in studying it are: 1. The vivid personification. 2. The simplicity of the language. 3. The variety in the metre.

Personification consists in attributing life to inanimate things. It may be done in different ways, the chief of which are: (a) By adjectives, as, in *The Vision of Sir Launfal*, p. 272, "The *churlish* stone." (b) By verbs, as in *The Revenge*, p. 240. "A wind. . . *awoke* from sleep." (c) By addressing inanimate objects, or abstractions, as if they were persons. "West wind, blow from your prairie nest." p. 203. This last is the strongest form of personification, and is combined with the figure of apostrophe.

Find examples of all three ways of personifying in *To Night*. How is Day personified in line 10? Does Shelley make day masculine or feminine? What about Death? How is light imagined in line 17?

In what different ways does Shelley express