

stanza xxvi., native pillars; stanza xxviii., took the word; stanza xxxi., dewing; stanza xxxiii., his soul he interchanged.

HIGH SCHOOL READER (Page 246).

TO HELEN.

1. What is the aim of the poet in this poem?

2. Point out instances of the quality of style called the picturesque, and show how this quality is ancillary to the effect produced by the periphrasis in lines 2-4.

3. For what are lines 2-4 a periphrasis? What is the effect of the periphrasis?

NOTE.—“A figure of language is a distinguished mode of speech which expresses a thought, mostly *with some additional idea*, and *always* more to the purpose of a writer or speaker than would be ordinary language and which *naturally results from a state of mind suited to itself.*”

4. What is the effect of the repetition in line 5?

5. For what is line 6 a periphrasis? Show the superiority of the periphrasis to ordinary expression.

6. What are the “darker, sadder duties of the wife”?

7. What relation have lines 9-12 to any preceding word or phrase?

8. How is clearness promoted in lines 8-12, and what other end does the amplification subserve?

9. Point out and explain the figures of speech in lines 11 and 12.

10. What use is made of contrast? Give a specific answer.

11. Suggest any improvement in line 6 by which the contrast would be made sharper.

12. What is the meaning of “light” in line 7? and say whether “darker, sadder” in line 8 overlap each other; or is sadder an unfigured explanation of “darker”?

13. Comment on “not unwelcome” (line 13), this (line 10) and these (line 12).

14. Explain the meaning of lines 15, 16.

SYNONYMS (Selected).

TIRED, FATIGUED, JADED, WEARIED.—A tired man is “fatigued” when he simply feels *the need of rest* from labour or exertion (physical or mental); he is “jaded” when this feeling manifests itself in *inability to continue* under exertion at the same strain, or shows its presence by *deteriorated work*. In “weariness” there is *distaste* implied—an inclination to cease from the exertion altogether or to give it over in despair.

ILLUSTRATE, EXEMPLIFY.—“Illustrate” is the general name for *throwing light* upon a subject, and includes analogies, parallel cases and the like. “Exemplify” is to throw light upon *by adducing a specimen or sample*.

HEAR, LISTEN, HEARKEN, HARK, ATTEND.—“Listening” is a passive, “hearkening” an active attitude. We “listen” in order to *take in*; we “hearken” with a view to *acting or obeying*. Thus we say, “The congregation *listened* for a whole hour with the utmost attention;” but, “the preacher warned, threatened and exhorted, but no one *hearkened*.” “Hark” is simply a *call* to hear. To “attend” is, properly, to *fix or concentrate the mind* upon a thing, and is opposed to *listlessness*. When applied to hearing, it means to *try to grasp the meaning* of the words heard.

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First, I thought, almost despairing,
This must crush my spirit now;
Yet I bore it, and am bearing—
Only do not ask me how.

Kindness draws out the better part of every nature—disarming resistance, dissipating angry passions, and melting the hardest heart.—*Samuel Smiles.*

Three-fourths of the whole mischief in women's lives arises from their accepting themselves from the rules of training considered needful for men.—*Florence Nightingale.*