

# DRANCHED BOOK

A

# Book of English Poetry

CONTAINING SHORT POEMS

SELECTED

By

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AND

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# A Book of English Poetry.

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## I. LEISURE.

(*By Permission.*)

What is this life, if full of care,  
We have no time to stand and stare?

No time to stand beneath the boughs  
And stare as long as sheep or cows.

No time to see, when woods we pass,                    5  
Where squirrels hide their nuts in grass.

No time to see, in broad day-light,  
Streams full of stars, like skies at night.

No time to turn at Beauty's glance,  
And watch her feet, how they can dance.            10

No time to wait, till her mouth can  
Enrich that smile her eyes began.

A poor life this, if full of care,  
We have no time to stand and stare.

—*W. H. Davies*

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2. THE SPACIOUS FIRMAMENT.

The spacious firmament on high,  
With all the blue ethereal sky,  
And spangled heavens, a shining frame,  
Their great Original proclaim :  
Th' unwearied sun, from day to day,                    5  
Does his Creator's power display,  
And publishes to every land  
The work of an Almighty hand,  
Soon as the evening shades prevail,  
The moon takes up the wondrous tale,                    10  
And nightly to the list'ning earth  
Repeats the story of her birth :  
Whilst all the stars that round her burn  
And all the planets in their turn,  
Confirm the tidings as they roll,                    15  
And spread the truth from pole to pole.  
What though, in solemn silence, all  
Move round the dark terrestrial ball ?  
What though nor real voice nor sound  
Amid their radiant orbs be found ?                    20  
In reason's ear they all rejoice,  
And utter forth a glorious voice,  
For ever singing, as they shine,  
"The hand that made us is divine."

—Addison.

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### 3. NOW.

Rise! for the day is passing  
And you lie dreaming on ;  
The others have buckled their armour,  
And forth to the fight are gone :  
A place in the ranks awaits you, 5  
Each man has some part to play ;  
The Past and the Future are nothing,  
In the face of the stern To-day.

Rise from your dreams of the Future—  
Of gaining some hard-fought field ; 10  
Of storming some airy fortress,  
Or bidding some giant yield ;  
Your future has deeds of glory,  
Of honour (God grant it may !)  
But your arm will never be stronger, 15  
Or the need so great as To-day.

Rise! if the Past detains you,  
Her sunshine and storms forget ;  
No chains so unworthy to hold you  
As those of a vain regret : 20  
Sad or bright, she is lifeless ever,  
Cast her phantom arms away,  
Nor look back, save to learn the lesson  
Of a nobler strife To-day.



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I bow before the noble mind  
That freely some great wrong forgives ;  
Yet nobler is the one forgiven,                   15  
Who bears that burden well, and lives.

It may be hard to gain, and still  
To keep a lowly steadfast heart ;  
Yet he who loses has to fill  
A harder and a truer part.                         20

Glorious it is to wear the crown  
Of a deserved and pure success ;—  
He who knows how to fail has won  
A Crown whose lustre is not less.

Great may he be who can command                   25  
And rule with just and tender sway ;  
Yet is diviner wisdom taught  
Better by him who can obey.

Blessed are those who die for God,  
And earn the Martyr's crown of light ;                 30  
Yet he who lives for God may be  
A greater Conqueror in his sight.

—A. A. Procter.

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5. BARBARA FRIETCHIE.

Up from the meadows rich with corn,  
Clear in the cool September morn,

The clustered spires of Frederick stand  
Green-walled by the hills of Maryland ;

Round about them orchards sweep, 5  
Apple and peach tree fruited deep,

Fair as a garden of the Lord  
To the eyes of the famished rebel horde

On that pleasant morn of the early fall  
When Lee marched over the mountain wall,— 10

Over the mountains winding down,  
Horse and foot into Frederick town. .

Forty flags with their silver stars,  
Forty flags with their crimson bars,

Flapped in the morning wind : the sun 15  
Of noon looked down, and saw not one.

Up rose old Barbara Frietchie then,  
Bowed with her fourscore years and ten ;

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Bravest of all in Frederick town,  
She took up the flag the men hauled down ; 20

In her attic window the staff she set,  
To show that one heart was loyal yet.

Up the street came the rebel tread,  
Stonewall Jackson riding ahead.

Under his slouched hat left and right 25  
He glanced ; the old flag met his sight.

“Halt!”—the dust-brown ranks stood fast,  
“Fire!”—out blazed the rifle blast.

It shivered the window, pane and sash ;  
It rent the banner with seam and gash. 30

Quick, as it fell, from the broken staff  
Dame Barbara snatched the silken scarf ;

She leaned far out on the window-sill,  
And shook it forth with a royal will.

“Shoot, if you must, this old grey head, 35  
But spare your country’s flag,” she said.

A shade of sadness, a blush of shame,  
Over the face of the leader came ;

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The noble nature within him stirred  
To life at that woman's deed and word: 40

"Who touches a hair of you grey head  
Dies like a dog! March on!" he said.

All day long through Frederick street,  
Sounded the tread of marching feet:

All day long that free-flag tost 45  
Over the heads of the rebel host.

Even its torn folds rose and fell  
On the loyal winds that loved it well;

And through the hill-gaps sunset light  
Shone over it with a warm good-night. 50

Barbara Frietchie's work is o'er,  
And the Rebel rides on his raids no more.

Honour to her! and let a tear  
Fall for her sake, on Stonewall's bier.

Over Barbara Frietchie's grave, 55  
Flag of Freedom and Union, wave!

Peace and order and beauty draw  
Round thy symbol of light and law;

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And ever the stars above look down  
On thy stars below in Frederick town! 60

—*J. G. Whittier.*

6. SAY NOT THE STRUGGLE NOUGHT  
AVAILETH,

Say not, the struggle nought availeth,  
The labour and the wounds are vain,  
The enemy faints not, nor faileth,  
And as things have been they remain.

If hopes were dupes, fears may be liars ; 5  
It may be, in yon smoke concealed,  
Your comrades chase e'en now the fliers,  
And, but for you, possess the field.

For while the tired waves, vainly breaking,  
Seem here no painful inch to gain, 10  
Far back, through creeks and inlets making,  
Comes silent, flooding in, the main.

And not by eastern windows only,  
When daylight comes, comes in the light,  
In front, the sun climbs slow, how slowly, 15  
But westward, look, the land is bright.

—*Arthur Hugh Clough.*

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7. THE SCHOLAR.

My days among the Dead are past ;  
Around me I behold,  
Where'er these casual eyes are cast,  
The mighty minds of old ;  
My never failing friends are they,                   5  
With whom I converse day by day.

With them I take delight in weal,  
And seek relief in woe;  
And while I understand and feel  
How much to them I owe,                                 10  
My cheeks have often been bedew'd  
With tears of thoughtful gratitude.

My thoughts are with the Dead, with them  
I live in long-past years,  
Their virtues love, their faults condemn,                 15  
Partake their hopes and fears,  
And from their lessons seek and find  
Instruction with an humble mind.

My hopes are with the Dead, anon  
My place with them will be,                             20  
And I with them shall travel on  
Through all Futurity;

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Yet leaving here a name, I trust,  
That will not perish in the dust.

—*Robert Southey.*

### 8. THE BUILDERS.

All are architects of Fate,  
Working in these walls of Time ;  
Some with massive deeds and great,  
Some with ornaments of rhyme.

Nothing useless is, or low; 5  
Each thing in its place is best ;  
And what seems but idle show  
Strengthens and supports the rest.

For the structure that we raise, 10  
Time is with materials filled ;  
Our to-days and yesterdays  
Are the blocks with which we build.

Truly shape and fashion these;  
Leave no yawning gaps between;  
Think not, because no man sees, 15  
Such things will remain unseen.

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In the elder days of Art,  
Builders wrought with greatest care  
Each minute and unseen part ;  
For the Gods see everywhere. 20

Let us do our work as well,  
Both the unseen and the seen ;  
Make the house, where God may dwell,  
Beautiful, entire, and clean.

Else our lives are incomplete, 25  
Standing in these walls of Time,  
Broken stairways, where the feet  
Stumble as they seek to climb.

Build to-day, then, strong and sure,  
With a firm and ample base ; 30  
And ascending and secure  
Shall to-morrow find its place.

Thus alone can we attain  
To those turrets, where the eye  
Sees the world as one vast plain, 35  
And one boundless reach of sky.

—*H. W. Longfellow.*

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9. THE DAY IS DONE.

The day is done, and the darkness  
Falls from the wings of Night,  
As a feather is wafted downward  
From an eagle in his flight.

I see the lights of the village 5  
Gleam through the rain and the mist,  
And a feeling of sadness comes o'er me  
That my soul cannot resist:

A feeling of sadness and longing 10  
That is not akin to pain,  
And resembles sorrow only  
As the mist resembles the rain.

Come, read to me some poem, 15  
Some simple and heartfelt lay,  
That shall soothe this restless feeling,  
And banish the thoughts of day.

Not from the grand old masters, 20  
Not from the bards sublime,  
Whose distant footsteps echo  
Through the corridors of Time.

For, like strains of martial music,  
Their mighty thoughts suggest'

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Life's endless toil and endeavour ;  
And to-night I long for rest.

Read from some humbler poet, 25  
Whose songs gushed from his heart,  
As showers from the clouds of summer,  
Or tears from the eyelids start ;

Who, through long days of labour, 30  
And nights devoid of ease,  
Still heard in his soul the music  
Of wonderful melodies.

Such things have power to quiet 35  
The restless pulse of care,  
And come like the benediction  
That follows after prayer.

Then read from the treasured volume  
The poem of thy choice,  
And lend to the rhyme of the poet  
The beauty of thy voice. 40

And the night shall be filled with music.  
And the cares that infest the day  
Shall fold their tents, like the Arabs,  
And as silently steal away.

—*H. W. Longfellow.*

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10. THE VILLAGE BLACKSMITH.

Under a spreading chestnut tree  
The village smithy stands ;  
The smith, a mighty man is he,  
With large and sinewy hands ;  
And the muscles of his brawny arms                    5  
Are strong as iron bands.

His hair is crisp, and black, and long,  
His face is like the tan ;  
His brow is wet with honest sweat,  
He earns whate'er he can,                                10  
And looks the whole world in the face,  
For he owes not any man.

Week in, week out, from morn till night,  
You can hear his bellows blow ;  
You can hear him swing his heavy sledge,            15  
With measur'd beat and slow,  
Like a sexton ringing the village bell,  
When the evening sun is low.

And children coming home from school  
Look in at the open door ;                                20  
They love to see the flaming forge,  
And hear the bellows roar, -

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And catch the burning sparks that fly  
Like chaff from a threshing-floor.

He goes on Sunday to the church, 25

And sits among his boys ;

He hears the parson pray and preach,

He hears his daughter's voice,

Singing in the village choir,

And it makes his heart rejoice. 30

It sounds to him like her mother's voice,  
Singing in Paradise!

He needs must think of her once more,

How in the grave she lies ;

And with his hard, rough hand he wipes 35

A tear out of his eyes

Toiling,—rejoicing,—sorrowing,

Onward through life he goes ;

Each morning sees some task begun,

Each evening sees its close ; 40

Something attempted, something done,

Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,

For the lesson thou hast taught !

Thus at the flaming forge of life 45

Our fortunes must be wrought ;



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Spontaneous wisdom breathed by health,  
Truth breathed by cheerfulness. 20

One impulse from a vernal wood  
May teach you more of man,  
Of moral evil and of good,  
Than all the sages can.

Sweet is the lore which Nature brings; 25  
Our meddling intellect  
Mis-shapes the beauteous forms of things :—  
We murder to dissect.

Enough of Science and of Art ;  
Close up those barren leaves ; 30  
Come forth, and bring with you a heart  
That watches and receives.

— *William Wordsworth.*

### 12. ALICE FELL, OR, POVERTY.

The postboy drove with fierce career,  
For threatening clouds the moon had drowned ;  
When, as we hurried on, my ear  
Was smitten with a startling sound.

As if the wind blew many ways, 5  
I heard the sound,—and more and more ;

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It seemed to follow with the chaise,  
And still I heard it as before.

At length I to the boy called out;  
He stopped his horses at the word, 10  
But neither cry nor voice, nor shout,  
Nor aught else like it, could be heard.

The boy then smacked his whip, and fast  
The horses scampered through the rain;  
But, hearing soon upon the blast 15  
The cry, I bade him halt again.

Forthwith alighting on the ground,  
'Whence comes,' said I, 'this piteous moan?'  
And there a little girl I found,  
Sitting behind the chaise, alone. 20

'My cloak!' No other word she spake,  
But loud and bitterly she wept,  
As if her innocent heart would break;  
And down from off her seat she leapt.

'What ails you, child?'—She sobbed—  
'Look here!' 25  
I saw it in the wheel entangled,  
A weather-beaten rag as e'er  
From any garden scare-crow dangled.

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- There, twisted between nave and spoke,  
It hung, nor could at once be freed; 30  
But our joint pains unloosed the cloak,  
A miserable rag indeed !
- ‘And whither are you going, child,  
To-night along these lonesome ways?’  
‘To Durham, ’answered she half wild— 35  
“Then come with me into the chaise.”
- Insensible to all relief  
Sat the poor girl, and forth did send  
Sob after sob, as if her grief  
Could never, never have an end. 40
- ‘My child, in Durham do you dwell?’  
She checked herself in her distress,  
And said, ‘My name is Alice Fell;  
I’m fatherless and motherless,
- ‘And I to Durham, Sir, belong.’ 45  
Again, as if the thought would choke  
Her very heart, her grief grew strong;  
And all was for her tattered cloak!
- The chaise droye on; our journey’s end  
Was nigh; and sitting by my side, 50

## A BOOK OF ENGLISH POETRY.

As if she had lost her only friend  
She wept, nor would be pacified.

Up to the tavern-door we post;  
Of Alice and her grief I told;  
And I gave money to the host, 55  
To buy a new cloak for the old.

‘And let it be of duffil grey,  
As warm a cloak as man can sell’  
Proud creature was she the next day,  
The little orphan, Alice Fell! 60

—*William Wordsworth.*

### 13. THE FORCE OF PRAYER, Or The Founding of Bolton Priory.

‘What is good for a bootless bene?’  
With these dark words begins my tale;  
And their meaning is, whence can comfort spring  
When prayer is of no avail?

‘What is good for a bootless bene?’ 5  
The falconer to the lady said;  
And she made answer ‘ENDLESS SORROW!’  
For she knew that her son was dead.

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She knew it by the falconer's words,  
And from the look of the falconer's eye; 10  
And from the love which was in her soul  
For her youthful Romilly.

— Young Romilly through Barden woods  
Is ranging high and low;  
And holds a greyhound in a leash, 15  
To let slip upon buck or doe.

The pair have reached that fearful chasm,  
How tempting to bestride!  
For lordly Wharf is there pent in  
With rocks on either side. 20

This striding place is called **THE STRID**,  
A name which it took of yore:  
A thousand years hath it borne that name,  
And shall a thousand more.

And hither is young Romilly come, 25  
And what may now forbid  
That he, perhaps for the hundredth time,  
Shall bound across **THE STRID**?

He sprang in glee,—for what cared he  
That the river was strong, and the rocks were  
steep? 30

A BOOK OF ENGLISH POETRY.

But the greyhound in the leash hung back,  
And checked him in his leap.

The boy is in the arms of Wharf,  
And strangled by a merciless force;  
For never more was young Romilly seen 35  
Till he rose a lifeless corse.

Now there is stillness in the vale,  
And deep, unspeaking sorrow:  
Wharf shall be to pitying hearts  
A name more sad than Yarrow. 40

If for a lover the lady wept,  
A solace she might borrow  
From death, and from the passion of death;  
Old Wharf might heal her sorrow.

She weeps not for the wedding day 45  
Which was to be to-morrow:  
Her hope was a further-looking hope,  
And hers is a mother's sorrow.

He was a tree that stood alone,  
And proudly did its branches wave; 50  
And the root of this delightful tree  
Was in her husband's grave!



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Beside the lake, beneath the trees, 5  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the Milky Way,  
They stretched in never-ending line  
Along the margin of a bay: 10  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

The waves beside them danced; but they  
Out-did the sparkling waves in glee:  
A poet could not but be gay, 15  
In such a jocund company !  
I gazed—and gazed—but little thought  
What wealth the show to me had brought :

For oft, when on my couch I lie  
In vacant or in pensive mood, 20  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

—*William Wordsworth.*

A BOOK OF ENGLISH POETRY.

15. STANZAS ON FREEDOM.

Men ! whose boast it is that ye  
Come of fathers brave and free,  
If there breathe on earth a slave,  
Are ye truly free and brave ?  
If ye do not feel the chain, 5  
When it works a brother's pain,  
Are ye not base slaves indeed ?  
Slaves unworthy to be freed ?

Women ! who shall one day bear  
Sons to breathe New England air, 10  
If ye hear, without a blush,  
Deeds to make the roused blood rush  
Like lava through your veins  
For your sisters now in chains,—  
Answer ! Are ye fit to be 15  
Mothers of brave and free ?

Is true Freedom but to break  
Fetters for our own dear sake,  
And, with leathern hearts, forget  
That we owe mankind a debt ? 20  
No ! True Freedom is to share  
All the chains our brothers wear,  
And with heart and hand, to be  
Earnest to make others free !

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They are slaves who fear to speak 25  
For the fallen and the weak ;  
They are slaves who will not choose  
Hatred, scoffing, and abuse,  
Rather than in silence shrink  
From the truth they needs must think. 30  
They are slaves who dare not be  
In the right with two or three.

—*James Russell Lowell.*

16. STANZAS WRITTEN ON THE ROAD  
BETWEEN FLORENCE AND PISA.

Oh, talk not to me of a name great in story ;  
The days of our youth are the days of our  
glory ;

And the myrtle and ivy of sweet two and  
twenty

Are worth all your laurels, though ever so  
plenty.

What are garlands and crowns to the brow  
that is wrinkled ? 5

'Tis but as a dead flower with May-dew be-  
sprinkled.

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Then away with all such from the head that  
is hoary !

What care I for the wreaths that can *only*  
give glory !

Oh Fame ! if I e'er took delight in thy praises,  
'T was less for the sake of thy high sound-  
ing phrases, 10

Than to see the bright eyes of the dear one  
discover,

She thought that I was not unworthy to love  
her.

*There* chiefly I sought thee, *there* only I  
found thee ;

Her glance was the best of the rays that  
surround thee ;

When it sparkled o'er aught that was bright  
in my story, 15

I knew it was love, and I felt it was glory.

—*Lord Byron.*

A BOOK OF ENGLISH POETRY.

17. EARL HALDAN'S DAUGHTER.

It was Earl Haldan's daughter,  
She looked across the sea ;  
She looked across the water,  
And long and loud laughed she :  
"The locks of six princesses  
Must be my marriage fee. 5  
So hey bonny boat, and ho bonny boat !  
Who comes a-wooning me !"

It was Earl Haldan's daughter,  
She walked along the sand ; 10  
When she was aware of a knight so fair,  
Comes sailing to the land.  
His sails were all of velvet,  
His mast of beaten gold,  
And hey bonny boat, and ho bonny boat ! 15  
Who saileth here so bold !

"The locks of five princesses  
I won beyond the sea ;  
I clipt their golden tresses,  
To fringe a coat for thee. 20  
One handful yet is wanting,  
But one of all the tale ;

## A BOOK OF ENGLISH POETRY.

So hey bonny boat, and ho bonny boat !  
Furl up thy velvet sail !”

He leapt into the water, 25  
That rover young and bold :  
He gript Earl Haldan’s daughter,  
He clipt her locks of gold ;  
“Go weep, go weep, proud maiden,  
The tale is full to-day. 30  
Now hey bonny boat, and ho bonny boat !  
Sail westward, ho away !”

—*C. Kingsley.*

### 18. HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX.

I sprang to the stirrup, and Joris, and he ;

I galloped, Dirck galloped, we galloped all  
three ;

“Good speed !” cried the watch, as the gate-  
bolts undrew ;

“Speed !” echoed the wall to us galloping  
through ;

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Behind shut the postern, the lights sank to rest, 5

And into the midnight we galloped abreast.

Not a word to each other ; we kept the great  
pace,

Neck by neck, stride by stride, never chang-  
ing our place ;

I turned in my saddle and made its girths tight,

Then shortened each stirrup, and set the pique  
right ; 10

Rebuckled the cheek-strap, chained slacker  
the bit,

Nor galloped less steadily Roland a whit.

'T was moonset at starting ; but while we drew  
near

Lokeren, the cocks crew, and twilight dawned  
clear ;

At Boom, a great yellow star came out to see ; 15

At Duffeld, 'twas morning as plain as could be ;

And from Mecheln church-steeple we heard the  
half chime,

A BOOK OF ENGLISH POETRY.

So Joris broke silence with, "Yet there is time!"  
At Aershot, up leaped of a sudden the sun,  
And against him the cattle stood black every one, 20  
To stare thro' the mist at us galloping past,  
And I saw my stout galloper Roland at last,  
With resolute shoulder, each butting away  
The haze, as some bluff river-headland its spray ;  
And his low head and crest, just one sharp ear 25  
bent back

For my voice, and the other pricked out on his  
track ;

And one eye's black intelligence,—ever that glance  
O'er its white edge at me, his own master,  
askance !

And the thick heavy spume-flakes which aye  
and anon

His fierce lips shook upwards in galloping on. 30

By Hasselt, Dirck groaned ; and cried Joris,  
"Stay spur !

Your Roos galloped bravely, the fault's not in  
her, . . .

A BOOK OF ENGLISH POETRY.

We'll remember at Aix"—for one heard the  
quick wheeze

Of her chest, saw the stretched neck and stag-  
gering knees,

And sunk tail, and horrible heave of the flank, 35

As down on her haunches she shuddered and sank.

So, we were left galloping, Joris and I,

Past Looz and past Tongres, no cloud in the  
sky ;

The broad sun above laughed a pitiless laugh,  
'Neath our feet broke the brittle bright stubble 40  
like chaff ;

Till over by Dalhem a dome-spire sprang white,  
And "Gallop," gasped Joris, "for Aix is in sight !"  
"How they'll greet us !"—and all in a moment  
his roan

Rolled neck and croup over, lay dead as a stone ;

And there was my Roland to bear the whole  
weight

45

A BOOK OF ENGLISH POETRY.

Of the news which alone could save Aix from  
her fate,

With his nostrils like pits full of blood to the  
brim,

And with circles of red for his eye-sockets' rim.

Then I cast loose my buff-coat, each holster  
let fall,

Shook off both my jack-boots, let go belt and  
all, 50

Stood up in stirrup, leaned, patted his ear,  
Called my Roland his pet-name, my horse without  
peer ;

Clapped my hands, laughed, and sang, any noise,  
bad or good,

Till at length into Aix Roland galloped and stood.

And all I remember is, friends flocking round 55  
As I sat with his head'twixt my knees on the  
ground ;

And no voice but was praising this Roland of  
mine,

## A BOOK OF ENGLISH POETRY.

As I poured down his throat our last measure of  
wine,

Which (the burgesses voted by common consent)  
Was no more than his due who brought good  
news from Ghent. 60

—*Robert Browning.*

### 19. THE BROOK.

I come from haunts of coot and hern,  
I make a sudden sally,  
And sparkle out among the fern,  
To bicker down a valley.

By thirty hills I hurry down, 5  
Or slip between the ridges,  
By twenty thorps, a little town,  
And half a hundred bridges.

Till last by Philip's farm I flow  
To join the brimming river, 10  
For men may come and men may go,  
But I go on for ever.

I chatter over stony ways,  
In little sharps and trebles,

A BOOK OF ENGLISH POETRY.

I bubble into eddying bays, 15  
I babble on the pebbles.

With many a curvè my banks I fret,  
By many a field and fallow,  
And many a fairy foreland set  
With willow-weed and mallow. 20

I chatter, chatter, as I flow  
To join the brimming river,  
For men may come and men may go,  
But I go on for ever.

I wind about, and in and out, 25  
With here a blossom sailing,  
And here and there a lusty trout,  
And here and there a grayling.

And here and there a foamy flake  
Upon me, as I travel 30  
With many a silvery waterbreak  
Above the golden gravel,

And draw them all along, and flow  
To join the brimming river,  
For men may come and men may go, 35  
But I go on for ever.

A BOOK OF ENGLISH POETRY.

I steal by lawns and grassy plots,  
I slide by hazel covers ;  
I move the sweet forget-me-nots  
That grow for happy lovers. 40

I slip, I slide, I gloom, I glance,  
Among my skimming swallows ;  
I make the netted sunbeam dance  
Against my sandy shallows.

I murmur under moon and stars 45  
In brambly wildernesses ;  
I linger by my shingly bars,  
I loiter round my cresses ;

And out again I curve and flow  
To join the brimming river, 50  
For men may come and men may go,  
But I go on for ever.

—*Lord Tennyson.*





A BOOK OF ENGLISH POETRY.

Boldly they rode and well,  
Into the jaws of Death,  
Into the mouth of Hell  
Rode the six hundred. 25

IV

Flash'd all their sabres bare,  
Flash'd as they turn'd in air  
Sabring the gunners there,  
Charging an army, while 30  
All the world wonder'd :  
Plunged in the battery-smoke  
Right thro' the line they broke ;  
Cossack and Russian  
Reel'd from the sabre-stroke 35  
Shatter'd and sunder'd.  
Then they rode back, but not  
Not the six hundred.

V

Cannon to right of them,  
Cannon to left of them, 40  
Cannon behind them  
Volley'd and thunder'd ;

A BOOK OF ENGLISH POETRY.

Storm'd at with shot and shell,  
While horse and hero fell,  
They that had fought so well 45  
Came thro' the jaws of Death,  
Back from the mouth of Hell,  
All that was left of them,  
Left of six hundred.

VI.

When can their glory fade ? 50  
O the wild charge they made !  
All the world wonder'd,  
Honour the charge they made !  
Honour the Light Brigade,  
Noble six hundred ! 55

—*Lord Tennyson.*

22. A FAREWELL.

Flow down, cold rivulet, to the sea,  
Thy tribute wave deliver :  
No more by thee my steps shall be,  
For ever and for ever.

Flow, softly flow, by lawn and lea, 5  
A rivulet then a river :

A BOOK OF ENGLISH POETRY.

Nowhere by thee my steps shall be,  
For ever and for ever.

But here will sigh thine older tree  
And here thine aspen shiver ; 10  
And here by thee will hum the bee,  
For ever and for ever.

A thousand suns will stream on thee,  
A thousand moons will quiver ;  
But not by thee my steps shall be, 15  
For ever and for ever.

—*Lord Tennyson.*

23. YOU ASK ME WHY.

You ask me, why, tho' ill at ease,  
Within this region I subsist,  
Whose spirits falter in the mist,  
And languish for the purple seas.

It is the land that freeman till, 5  
That sobre-suited Freedom chose,  
The land, where girt with friends or foes  
A man may speak the thing he will ;

A land of settled government,  
A land of just and old renown, 10

## A BOOK OF ENGLISH POETRY.

Where Freedom slowly broadens down  
From precedent to precedent :

Where faction seldom gathers head,  
But by degrees to fullness wrought,  
The strength of some diffusive thought,        15  
Hath time and space to work and spread.

Should banded unions persecute  
Opinion, and induce a time  
When single thought is civil crime,  
And individual freedom mute ;                20

Tho' Power should make from land to land  
The name of Britain trebly great—  
Tho' every channel of the State  
Should fill and choke with golden sand—

Yet waft me from the harbour-mouth,        25  
Wild wind ! I seek a warmer sky,  
And I will see before I die  
The palms and temples of the South.

—*Lord Tennyson.*

### 24. OF OLD SAT FREEDOM ON THE HEIGHTS.

Of old sat Freedom on the heights,  
The thunders breaking at her feet :



25. FLOWER IN THE CRANNIED WALL.

Flower in the crannied wall,  
I pluck you out of the crannies :  
I hold you here, root and all, in my hand,  
Little flower—but if I could understand  
What you are, root and all, and all in all,       5  
I should know what God and man is.

— *Lord Tennyson.*

26. CRABBED AGE AND YOUTH.

Crabbed Age and Youth  
Cannot live together ;  
Youth is full of pleasance,  
Age is full of care ;  
Youth like summer morn,                               5  
Age like winter weather,  
Youth like summer brave,  
Age like winter bare :  
Youth is full of sport,  
Age's breath is short,                               10  
Youth is nimble, Age is lame :  
Youth is hot and bold,  
Age is weak and cold,

A BOOK OF ENGLISH POETRY.

Youth is wild, and Age is tame :—  
Age, I do abhor thee, 15  
Youth, I do adore thee ;  
O ! my Love, my Love is young !  
Age, I do defy thee—  
O sweet shepherd, hie thee,  
For methinks thou stay'st too long. 20

—*Shakespeare.*

27. TO DAFFODILS.

Fair Daffodils, we weep to see  
You haste away so soon :  
As yet the early rising sun  
Has not attained his noon  
Stay, stay, 5  
Until the hasting day  
Has run  
But to the Even-song,  
And, having pray'd together, we  
Will go with you along. 10

We have short time to stay as you  
We have as short a spring ;  
As quick a growth to meet decay,  
As you, or any thing.

A BOOK OF ENGLISH POETRY.

We die, 15  
As your hours do, and dry  
Away,  
Like to the summer's rain,  
Or as the pearls of morning's dew  
Ne'er to be found again. 20

—*Herrick.*

28. TO BLOSSOMS.

Fair pledges of a fruitful tree,  
Why do you fall so fast ?  
Your date is not so past,  
But you may stay yet here awhile  
To blush and gently smile, 5  
And go at last.

What, were ye born to be  
An hour or half's delight,  
And so bid good night ?  
'Twas pity Nature brought ye forth 10  
Merely to show your worth,  
And lose you quite.

But you are lovely leaves, where we  
May read how soon things have

A BOOK OF ENGLISH POETRY.

Their end, though ne'er so brave : 15  
And after they have shown their pride  
Like you, awhile, they glide  
Into the grave.

—*Herrick.*

29. THE SCHOOLMASTER.

(Lines from "The Deserted Village.")

Beside yon straggling fence that skirts the way,  
With blossom'd furze unprofitably gay,  
There, in his noisy mansion, skill'd to rule,  
The village master taught his little school ;  
A man severe he was, and stern to view ; 5  
I knew him well, and every truant knew ;  
Well had the boding tremblers learn'd to trace  
The day's disasters in his morning face ;  
Full well they laughed, counterfeited glee  
At all his jokes, for many a joke had he ; 10  
Full well the busy whisper, circling round,  
Convey'd the dismal tidings when he frown'd ;  
Yet he was kind ; if severe in aught,  
The love he bore to learning was in fault ;  
The village all declar'd how much he knew : 15

## A BOOK OF ENGLISH POETRY.

'Twas certain he could write, and cypher too ;  
Lands he could measure, terms and tides  
presage,  
And e'en the story ran he could gauge.  
In arguing, too, the parson own'd his skill ;  
For e'en though vanquish'd he could argue still ;  
20  
While words of learned length and thund'ring  
sound  
Amazed the gazing rustics rang'd around ;  
And still they gaz'd, and still the wonder  
grew,  
That one small head could carry all he knew.

—*Goldsmith.*

### 30. LAUGHING SONG.

When the green woods laugh with the voice  
of joy,  
And the dimpling stream runs laughing by ;  
When the air does laugh with our merry wit,  
And the green hill laughs with the noise of it ;  
When the meadows laugh with lively green, 5  
And the grasshopper laughs in the merry scene ;  
When Mary, and Susan, and Emily

## A BOOK OF ENGLISH POETRY.

With their sweet round mouth sing, "Ha, ha,  
he!"

When the painted birds laugh in the shade,  
Where our table with cherries and nuts is  
spread : 10

Come live, and be merry, and join with me,  
To sing the sweet chorus of "Ha, ha, he!"

—*William Blake.*

### 31. A SONG.

Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me :

"Pipe a song about a lamb !" 5  
So I piped with merry cheer,  
"Piper, pipe that song again ;"  
So I piped : he wept to hear.

"Drop thy pipe, thy happy pipe ;  
Sing thy songs of happy cheer !" 10  
So I sang the same again,  
While he wept with joy to hear.

A BOOK OF ENGLISH POETRY.

“Piper, sit thee down and write  
In a book, that all may read”.  
So he vanished from my sight, 15  
And I plucked a hollow reed.

And I made a rural pen,  
And I stained the water clear,  
And I wrote my happy songs,  
Every child may joy to hear. 20

—*William Blake.*

32. I HAD A DOVE.

I had a dove, and the sweet dove died ;  
And I have thought it died of grieving :  
O, what could it grieve for ? Its feet were  
tied  
With a silken thread of my own hand's  
weaving.

Sweet little red feet ! Why should you die ? 5  
Why should you leave me, sweet bird ? Why ?  
You lived alone in the forest tree,  
Why pretty thing ! Would you not live with  
me ?

A BOOK OF ENGLISH POETRY.

I kissed you oft and gave you white peas ;  
Why not live sweetly, as in the green trees ? 10

—*John Keats.*

33. THE LAST ROSE OF SUMMER.

'Tis the last rose of summer  
Left blooming alone ;  
All her lovely companions  
Are faded and gone ;  
No flower of her kindred, 5  
No rosebud is nigh,  
To reflect back her blushes,  
To give sigh for sigh.

I'll not leave thee, thou lone one,  
To pine on the stem ; 10  
Since the lovely are sleeping,  
Go sleep thou with them.

Thus kindly I scatter  
Thy leaves o'er the bed,  
Where thy mates of the garden 15  
Lie scentless and dead.

So soon may *I* follow

A BOOK OF ENGLISH POETRY.

When friendships decay,  
And from Love's shining circle  
The gems drop away. 20  
When true hearts lie withered,  
And fond ones are flown,  
Oh ! who would inhabit  
This bleak world alone ?

—*T. Moore.*

34. THE GRAVES OF A HOUSEHOLD.

They grew in beauty, side by side,  
They filled one home with glee—  
Their graves are severed far and wide,  
By mount, and stream, and sea.

The same fond mother bent at night, 5  
O'er each fair sleeping brow ;  
She had each folded flower in sight—  
Where are those dreamers now ?

One 'midst the forests of the west,  
By a dark stream is laid— 10  
The Indian knows his place of rest,  
Far in the cedar-shade.

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O'er each fair sleeping brow ;  
She had each folded flower in sight—  
Where are those dreamers now ?

One 'midst the forests of the west,  
By a dark stream is laid— 10  
The Indian knows his place of rest,  
Far in the cedar-shade.

A BOOK OF ENGLISH POETRY.

The sea, the blue lone sea, hath one—  
He lies where pearls lie deep ;  
He was the loved of all, yet none                    15  
O'er his low bed may weep.

One sleeps where southern vines are dressed  
Above the noble slain ;  
They wrapt his colours round his breast,  
On a blood-red field of Spain.                    20

And one—o'er her the myrtle showers  
Its leaves, by soft winds fanned ;  
She faded, 'midst Italian flowers—  
The last of that bright band.

And parted thus they rest, who played                    25  
Beneath the same green tree ;  
Whose voices mingled as they prayed  
Around one parent knee !

They that with smiles lit up the hall,  
And cheered with song the hearth—                    30  
Alas for love ! if *thou* wert all,  
And not beyond, O earth !

—*Mrs. Hemans.*

A BOOK OF ENGLISH POETRY.

35. CASABIANCA.

The boy stood on the burping deck,  
Whence all but he had fled ;  
The flame that lit the battle's wreck,  
Shone round him o'er the dead.

Yet beautiful and bright he stood 5  
As born to rule the storm !  
A creature of heroic blood,  
A proud, though childlike form !

The flames rolled on—he would not go  
Without his father's word ; 10  
That father, faint in death below,  
His voice no longer heard.

He called aloud : "Say, father, say  
If yet my task is done !"  
He knew not that the chieftain lay 15  
Unconscious of his son.

"Speak father !" once again he cried,  
"If I may yet be gone !"  
—And but the booming shots replied,  
And fast the flames rolled on. 20

A BOOK OF ENGLISH POETRY.

Upon his brow he felt their breath,  
And in his waving hair ;  
And look'd from that lone post of death,  
In still, yet brave, despair ;

And shouted but once more aloud, 25  
“My father ! must I stay ?”  
While o'er him fast, through sail and shroud,  
The wreathing fires made way.

They wrapt the ship in splendour wild,  
They caught the flag on high, 30  
And stream'd above the gallant child,  
Like banners in the sky.

There came a burst of thunder sound—  
The boy—O ! where was he ?  
Ask of the winds that far around  
With fragments strewed the sea ! — 35

With mast, and helm, and pennon fair,  
That well had borne their part ;  
But the noblest thing which perish'd there  
Was that young faithful heart !

—*Mrs. Hemans.*

END.

**NOTES.**

## 1. LEISURE.

W. H. Davies is an eminent man of letters who has, by dint of his literary production, won considerable admiration. He will, it is believed, occupy an abiding place in the history of English literature. He is remarkable for his simplicity of diction.

1. CARE, anxiety. STARE, to look about, to 'stand and stare' may also mean to 'take some rest and enjoy.'

8. STREAMS...STARS, streams of water in which stars are reflected.

9. BEAUTY, beautiful creatures.

11-12. If we have no time to see the merry twinkle of her eyes succeeded by radiant smiles.

Q. 1. Give the sum and substance of this poem in your own words.

Q. 2. Explain lines 11 and 12.

Q. 3. Parse beauty, enrich, stare.

## 2. THE SPACIOUS FIRMAMENT.

["The Spacious Firmament" is a well-known hymn or sacred song, written by Joseph Addison, (1672—1719) who was an eminent essayist, poet,

and political writer. He was the most elegant scholar of his day and a conscious moralist. He desired to purge the English society of the then prevailing vices. His power lay in his pen ; but as a public speaker, he was a failure. He contributed the most charming papers to the **TATLER** and the **SPECTATOR** which entitle him to a high place in the history of English literature.]

1. **SPACIOUS**, large, vast. **FIRMAMENT**, the sky or heavens.

2. **ETHEREAL SKY**, the sky regions, airy regions.

3. **SPANGLED**, adorned with spangles, sparkling, glittering. A spangle is, strictly speaking, a small plate of shining metal, used as an ornament. Hence in poetry the stars are commonly spoken of as spangles and the sky as spangled with stars.

4. **THEIR GREAT ORIGINAL PROCLAIM**, reveal their chief source or origin ; announce the existence of God who created them. Compare these words with those of **PSALM XIX**: "The heavens declare the glory of God ; and the firmament showeth his handiwork. One day telleth another one : and one night certifieth another. There is

neither speech nor language : but their voices are heard among them. Their sound is gone out into all the lands : and their words unto the ends of the world." These words probably furnished the noble matter for this beautiful ode. The different glories of the heaven and earth pronounce them to be the works of the Supreme Being *i.e.* God. What a convincing proof of the existence of God is found in the formation of the heavens and earth !

9. SOON AS, as soon as. EVENING SHADES, darkness of the night. Notice the appropriateness of the plural form, 'shades.'

10. TAKES UP THE WONDROUS TALE, begins to relate the wonderful story, left off by the sun.

11. NIGHTLY, every night.

13. BURN, shine, sparkle, gleam.

14. PLANETS, the heavenly bodies, which revolve round the sun, or another luminary body.

15. CONFIRM THE TIDINGS, certify the account or news, given by the sun and the moon. ROLL, revolve or move in their orbits.

16. FROM POLE TO POLE, from the North Pole to the South Pole *i. e.* all over the earth ; from one end of the earth to the other.

18. THE DARK TERRESTRIAL BALL, the earth, which is round like a ball in shape and is dark in colour, as compared with the shining stars and planets that move round it. Note the difference between terrestrial (earthly) and celestial (heavenly).

19. NOR REAL VOICE NOR SOUND, neither real voice nor sound.

Mark the difference between voice (of a living being) and sound (of a lifeless thing).

20. RADIANT ORBS, shining round bodies.

21. REASON (abstract for concrete), a reasonable person.

22. Their very silence is a kind of voice, glorifying God.

Q. With what arguments does Addison prove the existence of God in the ode : The Spacious Firmament ?

### 3. NOW.

[ Adelaide Anne Procter, daughter of Bryan Procter "(Barry Cornwall)" was born in 1825 and

died in 1864. She was one of the ladies that adorn the poetical literature of the nineteenth century. Fertile as this period was in poetesses, none had the scholarly style except Elizabeth Barrett Browning (wife of Robert Browning, the poet) and A. A. Procter. A. A. Procter was much praised by her contemporaries for her exquisite verses and charming songs. Her Legends and Lyrics are worthy of note. 'Now' and 'Maximus' are spirited, soul-stirring songs and contain noble sentiments].

3. BUCKLED THEIR ARMOUR, fastened the armour on their bodies by means of buckles ; became ready to fight. There is a struggle for life going on in this world and the fittest alone will survive.

5. RANKS, a body of common soldiers ; a line of soldiers.

8. STERN, immovable, hard. The Present is more serious and important than the Past or the Future. Do not waste your time in dreaming of what great works you will perform in the Future or regretting for your Past. Your sole concern should be whether you are spending your Present well or ill. Make the best use of your Present.

10. FIELD, battle-field, victory.

**STORMING**, attacking suddenly and violently, conquering.

11. **AIRY**, situated high up and hence difficult to gain. 'Airy,' also means 'imaginary.'

17 **DETAINS**, keeps back ; hinders. 18. **HER SUNSHINE**, the glories and pleasures of the Past. **STORMS**, misfortunes, miseries. Note that 'sunshine' is associated with happiness and prosperity ; 'clouds' or 'storms' with miseries.

19. **HOLD**, stop ; hinder.

21. **SHE IS LIFELESS**, the Past is gone and therefore dead. Compare let bygones, be bygone ; let the dead Past bury its dead.

22. **PHANTOM**, unreal, unsubstantial.

23, 24. The Past should teach you to fight a noble fight in the Present. Compare this Stanza with that of Longfellow in 'A Psalm of Life.'

Trust no Future, how e'er pleasant !

Let the dead Past bury its dead !

Act-act in the living Present !

Heart within, and God o'er head !

25—32. Be prepared to meet your enemy, lest you should be taken unawares by him, when it will be too late to repent of your inevitable defeat.

Q. 1. What is the keynote of this poem ? Show how the poetess justifies her lines :—

The Past and the Future are nothing,  
In the face of the stern To-day.

Q. 2. Parse the following words :—awaits (line 5) ; yield (line 12) ; it (line 14) ; to learn (line 23) ; marching (line 27) ; to sharpen (line 29).

#### 4. MAXIMUS.

MAXIMUS, the greatest.

2. NOT DISGRACE THE THRONE, occupy the throne in a becoming manner ; perform their duties as a king in an honourable way.

4. OFFICE, duty ; position.

5. HOLD, regard.

9. PRIZE, value ; appreciate ; admire. INSTINCT, natural feeling or sense.

10. DISDAIN, contempt ; scorn. Mark the appropriateness of the epithets 'vain' and 'proud.'

11. A SIMPLE HEART, a simple-hearted person.

12. CREDULITY, readiness to believe. A simple-hearted person feels pain when he is deceived. This pain is the penalty he pays for believing in others too readily.

13. BOW, regard with respect ; adore. THE NOBLE MIND, the noble person.

14. FREELY, with readiness and good-will.

16. THAT BURDEN, the forgiveness of the wrong, for which he is indebted.

18. LOWLY, meek. STEADFAST, resolute.

20. TRUER, nobler.

22. PURE SUCCESS, success achieved by honest means.

24. LUSTRE, brightness. LESS *i.e.* less than the brilliance of the crown of a deserving victor.

26. TENDER SWAY, sympathetic authority ; lenient rule.

30. THE MARTYR'S CROWN OF LIGHT, an allusion to the belief that those, who suffer death

for God and His religion wear a crown of light in the Paradise, *i.e.* they are surrounded by a halo of glory.

Q. 1. Who, according to A. A. Procter is the greatest ?

Q. 2. In what respects is a noble slave more praise-worthy than a noble monarch ; a forgiver of wrongs than the forgiven person ; and the obedient subject than the just and sympathetic ruler ?

Q. 3. Justify the statements :—

(a) “Yet he who loses has to fill,  
A harder and a truer part.”

(b) “He who knows how to fail has won  
A crown whose lustre is not less.”

Q. 4. Form Nouns from the following :—  
spacious ; proclaim ; prevail ; repeat ; confirm ;  
radiant ; detain ; give ; generous ; lose ; obey ;  
die.

5. Form Verbs from the following :—strife ;  
slave ; pretence ; success ; conqueror.

Q. 6. Parse the following words : few (line 3);  
great (line 5) ; he (line 7) ; still (line 8) ; paying  
(line 12) ; to gain (line 17) ; to fail (line 23) ;  
light (line 30).

## 5. BARBARA FRIETCHIE.

John Greenleaf Whittier (1807-1892) was an American writer. He was the son of a farmer, but was gifted with high talents and noble attributes. In due course of time he became a journalist. He was a determined enemy of slavery and an 'apostle of freedom and of the rights of labour.' He wrote many articles and poems against slavery. His inspiration and his imagery are drawn from his own country. 'Barbara Frietchie' is a fine poem, narrating an incident of the American Civil War (1861-1865) when the Confederate Army invaded Maryland in North America. The United States of America were divided into two parts, the South containing millions of slaves who worked for their masters, and the North, containing the free States, which were in a flourishing condition. The Southern States stood up against the tyrannical Northern States and formed a government of their own under the name of the Confederate States, while the Northern States kept the old name of the United States and resolved to curb the Confederates.

A terrible war ensued, resulting in the victory of the Northern States and the freedom of the slaves.

3. CLUSTERED, standing in a group.

SPIRES, steeples ; towers. FREDERICK, a town in Maryland, a small State in the United States of America.

4. GREEN WALLED BY THE HILLS, surrounded by the hills, covered over with green grass and plants.

5. ORCHARDS, gardens with fruit trees. SWEEP, range ; stretch far.

6. FRUITED DEEP, very fruitful ; bearing fruits in abundance.

8. THE FAMISHED REBEL HORDE, the hungry people who had risen in rebellion ; the Confederate army.

9. THE EARLY FALL, the early part of autumn, a season when leaves fall from trees. Note it was the month of September.

10. LEE the famous commander of the Confederate forces.

11. WINDING DOWN, descending in a zigzag way.

12. HORSE AND FOOT, cavalry and infantry.

13-14. SILVER STARS AND CRIMSON BARS, the flag of the United States bears stars and stripes.

15. FLAPPED, waved ; fluttered.

16. At noon they were all removed.

18. Her body was crooked, as she was ninety years old.

20. HAULED DOWN, pulled down.

21. ATTIC WINDOW, the window in the cornice or roof ; or an apartment in the uppermost part of a house ; the window of the topmost story.

24. STONEWALL JACKSON, another Confederate leader whose well-disciplined forces could not be shaken in a terrible battle of the Civil War. Hence the epithet 'Stone wall.'

25. SLOUCHED HAT, a hat with lowered brim.

26. THE OLD FLAG, the flag of the United States, not that of the Confederates.

27. RANKS, soldiers in rows.

28. OUT BLAZED THE RIFLE BLAST, the rifles were fired at once.

29. SASH, the framed part of a window in which the panes of glass are fixed.

30. RENT, tore. SEAM, a long cut. GASH, a deep cut.

32. SILKEN SCARF, the old flag made up of silk.

33. SILL, the horizontal piece of timber in a window.

34. ROYAL, magnificent or lordly ; dignified.

39, 40. STIRRED TO LIFE, was aroused or excited.

42. DIES LIKE A DOG, will meet a merciless death.

45. FREE FLAG, the flag of the United States, the flag of Freedom and Union. TOST, waved ; rolled.

48. LOYAL WINDS, notice the significance of 'loyal' here.

50. A WARM GOOD-NIGHT, the setting sun was heartily bidding farewell to the flag.

54. Let us mourn for the death of so compassionate a man as Stonewall-Jackson proved himself to be, by feeling pity for Barbara Frietchie.

48. THE SYMBOL OF LIGHT AND LAW, the flag of the United States, having stars and stripes, was symbolical of light and law respectively. The stars stand for light and stripes for law.

57-60. Let there be peace and prosperity in the country where the flag (with stars and stripes) waves, and may this flag wave so long as the world lasts !

Q. 1. Describe in your own words the daring feat of Barbara Frietchie.

Q. 2. Write short notes on the following :—  
Stonewall-Jackson ; the flag of the United States ;  
attic window ; slouched hat.

Q. 3. Explain the last ten lines of this poem.

Q. 4. Parse the following words :—Up (line 1); deep (line 6); fair (line 7) ; riding (line 24); quick (line 31). „

Q. 5. Rewrite the first twelve lines in prose-order.

Q. 6. Turn into the Indirect form the following lines :—35 & 36 ; 41 & 42 ; 53—60.

## 6. SAY NOT THE STRUGGLE NOUGHT

### AVAILETH.

Arthur Hugh Clough (1819—1861) was born at Liverpool and educated at Rugby (under Dr. Arnold) and at Oxford. He was a great friend of Mathew Arnold. “Clough’s poems,” says Lowell, “are the truest expressions in verse of the moral and intellectual tendencies, the doubt and struggle towards settled convictions of the age in which he lived.” Though he is not a very popular poet, some of his short lyrics are, however, magnificent from the point of form as well as matter, e. g. “Say not the struggle nought availeth,” and “As Ships becalmed at eve.”

This beautiful poem is addressed to a pessimist who takes a gloomy view of life and emphasises perseverance and hopefulness. People are frequently tempted to lose heart and give up all efforts, while struggling against vice or trying to do good to others. "Take heart," says the poet, "you are making progress, however slowly and imperceptibly." (These lines are worth learning by heart).

1. **THE STRUGGLE**, the fight against the evil in man's nature, or perhaps the endeavour to do well in our every day life; or perhaps the desire to do good to others in this world. **NOUGHT AVAILETH**, is of no avail or use.

2. **WOUNDS**, pains. Notice that the man who is striving is here compared to a soldier, fighting in a hard-fought battle. In spite of his strenuous efforts, he seems to be making no progress, his enemies do not seem to be yielding, and yet all the time his party is winning, which he does not know. Should he slacken his efforts? No.

3. **THE ENEMY**, the evil.

4. He seems to have gained nothing from all his toils and troubles.

5. **HOPES**, *i. e.* of the rapid improvement of the world. **DUPES**, those that are easily deceived.

Sometimes what we hope for does not take place, and we are 'duped' (deceived) by our hopes. Similarly what we fear does not happen and things turn out to be better than what was feared. "Our fears are liars."

6-8. Picture the scene described here. The battle-field is covered with the smoke of the guns. Hence the soldier fails to see his advancing comrades and the flying enemy.

7. COMRADES, fellow-workers. THE FLIERS, the enemies who have been defeated and are now flying.

8. BUT FOR YOU, they are in possession of the field and you alone are lagging behind.

POSSESS THE FIELD, have won the victory.

9-12. Notice that the slow progress of the struggling man is compared to the coming in of the tide. While "standing on the shore we see the waves breaking and they appear to exhaust their force, each one reaching further than those before it. Yet all the time the river beds and hollows in the sand, that have dried up at low tide, are quietly filling without our noticing it." Picture the scene described here: the sea-shore with the waves breaking noisily on it: and the inlets filling up quickly and quietly, as the tide comes in.

9. **TIRED WAVES**, the waves seem 'tired' (exhausted) with their attempts to advance upon the land. **VAINLY BREAKING**, their breaking noisily on the shore seems to be 'vain' (useless).

10. **HERE**, where the coast is steep. **NO PAINFUL INCH TO GAIN**, the waves scarcely advance an inch, in spite of their painful efforts.

11. **MAKING**, making its way; advancing.

12. **COMES.....THE MAIN**. The quiet resistless advance of the tide is suggested by the sound of this line. **THE MAIN**, the sea.

13-16. Picture the scene in these lines: the sun is rising slowly in the east and the daylight spreading over the whole heaven. "If we watch the sun rising from a window looking eastward, he seems to mount very slowly and to be making scarcely any progress. Yet if we go and look out at the other side of the house, we see that the daylight is spreading over land to the west. In the same way often, though we cannot see any definite success where we are looking for it, we are really making gradual progress—the land is becoming bright."

15. **IN FRONT**, eastward.

Q. 1. What three different scenes have been given in this poem?

Q. 2. What different images are given in the poem?

Q. 3. Explain the 3rd and 4th stanzas of the poem.

Q. 4. What moral lesson is taught in these beautiful lines?

### 7. THE SCHOLAR.

Robert Southey (1774-1843), son of a linen draper, went to the famous school of Westminster, whence he was expelled for writing an article in a magazine against flogging, and then to Balliol College, Oxford, where he met Coleridge. He was made Poet Laureate in 1813. His poetry, though not of the very highest order, shows him to be a man of genius. KEHAMA, is his finest poem. He has left an enduring monument in the 'Life' of Nelson. Like Johnson, Southey was living from hand to mouth till a pension was conferred on him. He belonged to the Lake School of poets. He was never so happy as when he sat amidst his books and was plying his pen. The Scholar was written in his library. THE SCHOLAR, the learned man.

1. THE DEAD, the dead authors, *i. e.* studying the works of the authors who are now dead.

3. In whatever direction I may happen to see while in the library.

4. THE MIGHTY MINDS OF OLD, the highly talented authors of the Past.

5. NEVER FAILING, constant ; faithful.

6. CONVERSE, hold conversation with ; read the books.

7. WEAL, welfare ; happiness.

8. IN WOE, when I am sad or depressed.

10. That I am much indebted to them.

11. BEDEWED, moistened.

12. THOUGHTFUL GRATITUDE, the feelings of gratitude resulting from thoughtfulness or contemplation.

13. My thoughts are absorbed in the ideas expressed by the past authors, whose works I am studying.

14. I LIVE IN LONG-PAST YEARS, I vividly bring before my mind's eye all those scenes which are described by the dead authors, and thus I seem to associate with them in the past years. I am so much absorbed in the ideas of those authors that I seem to be moving with them in the time when they were living.

15. LOVE, admire and hold dear. CON-DEM N, disapprove.

16. PARTAKE, share.

18. INSTRUCTION, teachings; lessons.  
What a beautiful lesson is given to students in the lines 17 and 18!

19-20. I soon hope to be dead and enjoy the company of the dead authors.

21-22. This is an unwarranted optimism: 'I shall continue to live with them for ever in the future.'

23. A NAME, *i.e.* as an author. Love of fame is the weakness of all men, great or small

24. That will not be forgotten.

Q. (1) Give, in your own words, the main idea of this poem.

Q. (2) Explain the following lines: 7-12; 19-24.

## 8. THE BUILDERS.

[Henry Wadsworth Longfellow (1807-1882) was the greatest American poet. He was educated at Bowdoin College, where he graduated at the age of 18. He studied law for sometime, but gave it up and accepted the professorship of Modern Languages at his Alma Mater. Then he spent the next three years in a European tour in France, Germany, Spain, Italy, Holland, and England, thoroughly fitting himself for the work of pro-

fessorship. This tour widened his outlook and enlarged his sympathies. He received the L. L. D. degree. After six years of professorship at Bowdoin College, he became the Professor of Modern Languages in the University of Harvard, the foremost seat of learning in America. He again travelled in Europe for 15 months. On his return he published his romance of Hyperion and the first volume of his poems with the title of 'Voices of the Night,' containing the Psalm of Life and other fine poems which made him popular. Two years later he gave to the world another volume of 'Ballads and other Poems' containing the Village Blacksmith, the Wreck of the Hesperus etc. This established his reputation. He paid a third visit to Europe in 1842 and resigned his professorship in 1854 and settled near Boston. He received the L.L.D. degree from Harvard University in 1859 and from Cambridge University (England) in 1868, and D. C. L. from Oxford. Thus his genius was recognised not only in America but also in England. He really deserves to take rank with the greatest English poets of modern times. His poetry is a "gospel of goodwill set to music." His verses are musical, thoughts simple, and feelings pure and sincere. In all he had a moral purpose which readily appeals to the human heart. In **THE BUILDERS** as in other poems,

Longfellow tries to show how life is serious for every one of us. We are builders under the great Architect of the Universe. Every act of ours has its place in His great plan. We should try to do our work well, however insignificant it might be, for the whole world will suffer, if we do it ill. Again every act of ours has its effect upon our character. We are building up our character, as we live. Its growth, good or bad, will depend on our acts and thoughts.

1. ARCHITECTS, builders. Every one is the maker of his own fortune.

2. WALLS OF TIME, the world is compared to a building, the life to a wall, and the living persons are the builders. The work of each generation adds to the building. The building will be good or bad according to the good or bad actions of the people of the time.

3-4. Notice the contrast between the deeds and the words of a man. MASSIVE, bulky; huge.

IDLE SHOW, a useless and showy thing. Notice that Longfellow is here addressing those who think that poetry is useless, a mere ornament. He says, 'Yes poetry is an ornament but it has its place. It is the means of strength and comfort all the same.'

10—12. The time, Past and Present, furnishes the material for the building. Our Future is determined by our Past and Present.

14. LEAVE NO YAWNING GAPS BETWEEN, fit each stone exactly to the other, so that the wall may be solid and may have no gaps. This will happen only if the stones are well cut and laid properly.

27. BROKEN STAIRWAYS, the ill-performed deeds will check our future progress. Our work and thoughts mould our character. If our character is excellent, our future life will be progressive. If it is otherwise, our future will be marred.

30. AMPLE BASE, spacious foundation.

33—36. Longfellow says that people can have a full and perfect knowledge of the world by accomplishing their work faithfully. 34. TURRETS, small towers; heights; high positions. 36 REACH OF, expanse or view of.

Q. (1) How, according to Longfellow, can progress be achieved in the world? How does he prove it?

Q. (2) What is the view of Longfellow regarding the function of poetry? How far do you agree with him?

Q. (3) Clearly bring out the meaning of the 7th and 9th stanzas.

Q. (4) Parse the following words: But (line 7); shape (line 13); between (line 14); minute (line 19); stairways (line 27).

### 9. THE DAY IS DONE.

In this short poem Longfellow shows that poetry is the means of strength and comfort in our sadness, and tends to make us forget our anxieties and privations.

2. WINGS OF NIGHT, night is here compared to a huge bird flying over the earth with its large wings, and the silent, gradual spreading of darkness to the gentle fall of a feather from the wing. Just as a feather falls slowly and silently from the wing of a flying eagle, similarly darkness spread over the earth slowly and imperceptibly.

3. WAFTED, carried slowly.

8. RESIST, check.

9. LONGING, an eager desire to escape from the anxieties of life.

10. AKIN, related to ; similar to.

12. The mist and the rain are similar in this respect that they both have moisture and conceal the sun ; but the mist is lighter than the rain.

Similarly anxiety resembles sorrow in saddening the mind and removing cheerfulness ; but anxiety is not as keen as the real grief.

14. LAY, a song ; a ballad ; a narrative poem.

15. SOOTHE, give comfort.

16. BANISH, drive out.

17. GRAND MASTERS. great poets who are acknowledged by all to be the masters of their art ; the leading poets.

18. BARDS SUBLIME, the poets whose songs are very deep and philosophical. Sublime = lofty.

19-20. Life is here compared to a vast building, through the 'corridors' (passages) of which we move. These leading poets are far ahead of us, and we only hear their footsteps in the distance ; we understand their lofty thoughts vaguely and not clearly.

21. STRAINS OF MARTIAL MUSIC, notes of military music, which encourage the soldiers to fight bravely. We cannot hear the music without thinking of war. Similarly we cannot read these poems without thinking of the serious struggle of life.

26. GUSHED, flowed like water from a spring.

32. DEVOID OF, free from.

33-34. HAVE POWER TO QUIET THE RESTLESS CARE, can lighten the restlessness, caused by anxieties.

35. BENEDICTION, a blessing.

37. TREASURED, carefully stored because of its great value.

39. LEND, add.

42. INFEST THE DAY, swarm round us during the day.

43. FOLD THEIR TENTS LIKE THE ARABS etc., the Arabs wander from place to place, pitch their tents at night, and remove them in the morning to go elsewhere. When they go away, they leave no trace behind. Similarly our anxieties will leave us stealthily and we shall forget them.

Q. (1) What purpose, according to Longfellow, is served by poetry? What is his opinion about the poems of the leading poets?

Q. (2) Explain the following stanzas—3, 5, 6, and 11.

Q. (3) Parse the following words,—gleam (line 6); to quiet (line 33); steal (line 44).

Q. (4) Analyse the last stanza.

10. THE VILLAGE BLACKSMITH.

In this poem, Longfellow gives a beautiful picture of the happiness which exists in a life of honest work.

2. SMITHY, the workshop of a blacksmith.

4. SINEWY, strong ; firm.

5. BRAWNY, strong ; muscular.

7. CRISP, stiff and curling.

8. TAN, the bark of a tree is brown in colour.

11. He meets all the people boldly, for there is nothing to be ashamed of. He is not in debt and therefore not afraid of any creditor.

12. HE OWES NOT ANY MAN, he is not indebted to any one.

15. SLEDGE, a big hammer.

16. MEASURED, deliberate and uniform, slow and steady.

17. SEXTON, the man in charge of the church vessels, used in church service. One of his duties is to ring the bell at the time of church service.

21. FORGE, a furnace.

24. THRESHING FLOOR, the floor on which grain is beaten out and separated from the husk.

27. PARSON, the priest of the parish church.

29. CHOIR, a company of singers in church service.

32. PARADISE, a place of bliss; hence heaven. The word is derived from the Greek for a garden.

33. NEEDS, (adverb) necessarily.

42. REPOSE, rest.

Q 1. What moral lesson do you draw from this poem?

Q. 2. How do you account for the tears in the eyes of the Village Blacksmith on hearing his daughter singing in the church?

Q. 3. Describe in your own words the daily life of the blacksmith referred to in this poem.

Q. 4. Explain the second and the last stanzas of this poem.

## 11. THE TABLES TURNED.

William Wordsworth (1770—1850) was a famous poet of the Lake School, the most important members of which (Wordsworth, Southey, and Coleridge) lived chiefly by the English lakes. He was more than a year older than Scott and more than two years older than his friend Coleridge. In 1843, on the death of Southey, he became poet-

laureate. He was above all things the poet of Nature. He minutely observed Nature and loved flowers, animals, and little children. What he saw he painted with a remarkable fidelity and simplicity. He had a very remarkable insight. Birds and flowers were more to him than mere birds and flowers. They were embodied spirits. He found lessons everywhere around him. In his poems he puts Nature vividly before us and aims at moral teaching. He was the pioneer of the Romantic movement, which set aside the conventional ornaments and subjects of poetry. In the 18th century poetry had been essentially artificial. Wordsworth advocated simplicity of subjects and of their treatment. He insisted on 'truth' (true emotions and genuine feelings) and on simplicity of diction.

In "THE TABLES TURNED" Wordsworth says that Nature teaches us more than the books. Hence the tables are turned. To turn the tables literally means to change the fortune or condition of a party. Hence here it means that the old notion *i.e.*, books alone can impart knowledge, is changed as we find that Nature can give us as much knowledge as, or even more than, the books.

1. QUIT, leave (the study of).

2. **GROW DOUBLE**, the back will become crooked; become humpbacked.

6. **A FRESHENING LUSTRE MELLOW**, a soft refreshing light.

**HIS FIRST SWEET EVENING YELLOW**, as it grows darker, the yellowness deepens. He speaks of the first stage of yellowness at sunset.

10. **LINNET**, a common British singing bird.

12. Nature has a higher influence than books. It elevates our thoughts much more than the books do.

13. **HARK**, listen. **BLITHE**, sweet. **THROSTLE**, a singing bird.

15. Come under the influence of Nature. Leave your dark room and come out to see what Nature teaches you.

19. **SPONTANEOUS**, natural. **BY HEALTH**, not at the cost of health as is the case in the study of books. You gain knowledge as well as health by coming out and observing Nature.

20. You gain truth as well as cheerfulness.

21. **VERNAL**, pertaining to Spring.

21-24. Nature can quickly influence man.

The sayings of wise men cannot teach as much morality and give insight into human nature as the feeling inspired by the natural objects in the Spring season does.

25. LORE, lesson, learning.

26-27. Beauty should be contemplated as a whole. But the intellect spoils the beautiful things in Nature under the pretence of examining them carefully, as the botanists spoil flowers, and the zoologists spoil birds and little creatures.

28. We are for ever analysing, and so destroying things, in scientific research. DISSECT, cut into pieces.

30. BARREN LEAVES, *i. e.* of books. Books are barren in comparison with Nature, which exerts a more healthy and beneficial influence on the keen observer.

32. That observes and learns.

Q. 1. Clearly bring out the significance of the title of this poem.

Q. 2. Show in what respects the study of Nature is more useful than the study of books.

Q. 3. Explain the 5th, 6th, and 7th stanzas of this poem.

Q. 4. Justify the use of the following epithets:—

sweet (line 8); mean (line 14); meddling (line 26); barren (line 30).

Q. 5. Parse the following words in the poem:—  
freshening, yellow, blithe, mis-shapes, to dissect, close up.

## 12. ALICE FELL OR POVERTY.

This poem teaches us that trifling misfortunes which are nothing to rich persons are yet full of great significance to the poor, and we must, therefore, be kind to them.

1. POSTBOY, a boy or man that drives a post chaise. CAREER, speed.

4. SMITTEN, struck. STARTLING, alarming.

7. CHAISE, a two-wheeled carriage.

2. BOY, the post-boy.

13. SMACKED, cracked; gave a sharp stroke.

14. SCAMPERED, galloped.

15. BLAST, a gust of wind.

18. PITEOUS, exciting pity. MOAN, sorrowful lamentation, or a low cry of pain.

21. SPAKE, (an obsolete Past form) spoke.

AILS, gives pain to. SHE, the girl; Alice Fell.

ENTANGLED, caught.

28. SCARE-CROW, anything set up to frighten birds from the crop. DANGLED, hung and waved.

29. NAVE, the central part of a wheel in which the spokes (the bars of a wheel) are inserted.

31. JOINT PAINS, combined efforts.

34. LONESOME, lonely.

36. The poet said, "Then come with me into the carriage."

37. INSENSIBLE, indifferent.

46. CHOKES, stop; hinder the beating of the heart.

48. TATTERED, torn. Her thread-bare garments were no protection against the piercing wind.

52. PACIFIED, made calm and quiet; soothed.

54. TAVERN, an inn. POST, travel in a post chaise.

55. HOST, the landlord of the inn.

56. FOR THE OLD, in place of the old cloak.

57. DUFFIL, a coarse woollen cloth.

Q. (1) State in your own words the story of Alice Fell.

Q. (2) Write in your own words the lesson you learn from this poem.

Q. (3) Explain the following—Innocent heart ; miserable rag ; half wild ; proud creature.

### 13. THE FORCE OF PRAYER, OR, THE FOUNDING OF BOLTON PRIORY.

By reading this beautiful poem, embodying a traditional story, we learn that our sorrows are healed in time, provided we rely upon God and allow ourselves to be guided by Him.

PRIORY, a house of worship.

1. GOOD, the remedy. BOOTLESS, useless. BENE, grief.

2. DARK WORDS, sad or sorrowful words.

6. FALCONER, keeper of game. The trainer and keeper of falcons.

7. ENDLESS SORROW, lifelong weeping.

8. It struck her that some fatal accident had happened to her son.

9. BY, through ; from.

11. THE LOVE WHICH WAS IN HER SOUL, the maternal love.

14. RANGING HIGH AND LOW, wandering far and wide.

15. LEASH, a rope; a line to hold a greyhound by.

16. LET SLIP, let loose.

17. THE PAIR, the greyhound and Romilly. CHASM, a deep cleft or cave.

18. HOW TEMPTING TO BESTRIDE, to jump over which is very tempting.

19. LORDLY WHARF, the majestic river Wharf. PENT, shut.

21. STRIDING PLACE, jumping point.

22. OF YORE, of old (an adverbial phrase, the original sense being 'of years' *i. e.*, in years past).

22. SHALL, shall bear that name.

26. FORBID, prevent.

27. This was so often performed before.

28. BOUND ACROSS, jump over. 29. GLEE, joy.

34. STRANGLED, suffocated. MERCILESS FORCE, overwhelming current.

36. CORSE, a corpse; a dead body.

37. Every one in the valley is silent on account of the tragic death.

38. UNSPEAKING SORROW, grief which is too deep to be expressed.

39. HEARTS, (the part is used for the whole) the people.

40. YARROW, in Scotland, a tributary of the Tweed on the right side. It has mournful associations connected with its name.

42. That grief might have been soothed by the contemplation of the tragedy enacted on the banks of the Wharf.

47. All her future hopes were centred in her son, whom she hoped to see a great and wise man.

49. A TREE THAT STOOD ALONE, her only son.

50. He was a very promising lad, with every probability of becoming famous when grown up.

51-52. This promising boy was the off-spring of her dear husband, now buried in the grave.

53-56. For a long time she lived in seclusion and her first command was to build a majestic house of worship.

57. REARED, built up.

58. AS HE MOVED ALONG, as the stream flowed close by the convent.

59. MATINS, morning prayers or songs.

IN HEAVINESS, in sadness.

63. SUCCOUR, relief.

66. LACK A TIMELY END, not heal in due course of time.

Q. 1. What is the key-note of this poem?

Q. 2. Why was the lady sad and how was her sadness overcome?

Q. 3. Write short notes on:—The strid; Yarrow; Priory; Wharf.

Q. 4. Explain the 4th, 5th, 10th, 11th, 12th, 13th, and 14th stanzas.

14. 'I WANDERED LONELY AS A CLOUD'.

2. VALES, valleys.

4. HOST, a large number. DAFFODIL, a kind of plant, with bright yellow flowers.

5. BESIDE, by the side of. Mark the difference between 'beside' and 'besides.'

6. FLUTTERING, moving with a quick motion; waving to and fro. DANCING, moving with measured steps.

8. MILKY WAY, the long, white, luminous tract, seen at night, stretching across the heavens and formed of innumerable stars.

10. MARGIN, a bank.

12. SPRIGHTLY, lively.

14. OUT-DID; surpassed. GLEE, joy.

The daffodils appeared to be more cheerful than the waves.

16. JOCUND, cheerful ; jovial.

18. WEALTH, store of happiness.

SHOW, scene.

20. When the mind is free from serious thoughts or is busy in serious thoughts ; when the mind is idle or thoughtful.

21. INWARD EYE, mental eye ; the eyes of imagination.

23. FILLS, is filled.

24. DANCES, rejoices.

Q. 1. What, according to Wordsworth, is the bliss of solitude ?

Q. 2. Give, in your own words, the significance of the last stanza of this poem.

Q. 3. What clue does this poem give to the character of Wordsworth ?

Q. 4. What do you feel on looking at a beautiful bed of flowers ? Do you think they give you as much delight as the daffodils gave to Wordsworth ?

## 15. STANZAS ON FREEDOM.

James Russell Lowell (1819-1891) was one of the most versatile of American writers. He succeeded Longfellow in the chair of Modern Languages at Harvard in 1855 and two years later he became first editor of *The Atlantic Monthly*. He also edited for a time the *North American Review*. His highest post was that of American Minister in London (1880-1885). He was equally great as a poet, a satirist, an essayist, and a critic. His poems mark him as a poet for poets and thinkers to enjoy. Many of his most stirring poems were written against slavery, which was the burning topic in those days. His sympathy with the poor and the oppressed secured for him a high reputation and a great influence.

1. BOAST, pride.

2. COME OF, are the descendants of.  
FATHERS, ancestors.

3. BREATHE ON EARTH, live in the world.

4. FEEL THE CHAIN, feel the pain of imprisonment.

6. When a fellow being suffers the pain of confinement.

7. BASE, mean, low.

8. UNWORTHY, unfit.

9. **BEAR**, give birth to. Note that 'birth' is the noun from the verb 'to bear.'

10. **NEW ENGLAND AIR**, American air. Many Englishmen 'migrated from England and settled in America, which they called New England.

11. **BLUSH**, a feeling of shame.

12. **ROUSED**, excited.

13. **VEINS**, blood vessels of the body.

18. **FETTERS**, chains of imprisonment.

19. **LEATHERN**, made of leather, hence bloodless, unfeeling.

23. **WITH HEART AND HAND**, with hearty action.

24. **EARNEST**, zealous.

26. **FOR THE FALLEN**, in favour of the depressed persons.

28. **SCOFFING**, ridicule.

29-30. But silently hide the truth which they are bound to express, **NEEDS**, (adverb) necessarily.

31-32. **WHO DARE NOT BE.....THREE**, who are not bold enough to support those who are in the right, though they are in a minority. Those who do not side with such persons for fear of ridicule are not free in the true sense of the word

Q. 1. When are persons worthy of being called free men and when slaves?

Q. 2. What is true freedom? When can the Indians claim to be regarded as a free nation?

Q. 3. Explain the last stanza.

### 16. STANZAS WRITTEN ON THE ROAD BETWEEN FLORENCE AND PISA.

Lord Byron (1788-1824) is one of the greatest personalities in English literature. He is a great poet and an ardent lover of freedom. His literary taste was rather for the 'Classical' than for the Romantic school of poetry. He rose to the head of the London literary world by the publication of Childe Harold's Pilgrimage. In his own words, "He awoke one morning to find himself famous."

1. A NAME GREAT IN STORY, a famous man who is mentioned in history.

2. THE DAYS...GLORY, youth is our real glory. Youth and its pleasures are far better than old age with its glory.

4. LAUREL, a green plant the leaves of which were made into a crown bestowed on poets, heroes etc. as a sign of distinction.

3-4. Distinctions and honours, however innumerable, bestowed on a man in his old age, cannot afford him as much happiness as the humble plea-

asures of his youth do. The pleasures of youth are better than the glory and fame of old age.

5. BROW...WRINKLED, old man.

5-6. As the dew-drops of Spring fail to give beauty and freshness to a dead flower, similarly garlands and crowns cannot give any pleasure to an old man or add any beauty to his wrinkled brow.

7 HOARY, white ; old.

8. WHAT CARE.....GLORY. I do not care a fig for the wreaths that give only empty fame but no substantial happiness.

10. HIGH-SOUNDING PHRASES, pompous words of praise.

9-12. If I ever took any delight in being famous, it was not for fame itself but for the fact that my beloved may be pleased that I am worthy of her love and that she is not showering her favours on an obscure or unknown and unworthy individual.

13. THERE.....THEE, I sought you with this motive only, and to me this is your real significance.

Her approval, shown by the brightness of her eyes, constitutes true fame for me. The brightest halo of Fame is derived from the eye of my lady-love.

15. SPARKLED, shone with pleasure. WHEN.....GLORY, to me real glory is when the eyes of my beloved shine with pleasure on hearing of my adventures. I think I gain real glory, if my beloved is pleased with my deeds. BRIGHT IN MY STORY, conspicuous or creditable in my life.

Q. 1. Explain the meanings of :—Myrtle and ivy, sweet two-and-twenty, laurels, May-dew, besprinkled, high-sounding phrases.

Q. 2. What is true glory to the poet? Do you agree to what he says? Give reasons for your 'yes' or 'no.'

Q. 3. Parse the following :—two-and-twenty, high-sounding, discover, aught.

Q. 4. Give some compound words like high-sounding, two-and-twenty etc.

### 17. EARL HALDAN'S DAUGHTER.

Charles Kingsley, (1819—1875) the son of a clergyman was born at Holne in Devonshire. He studied at Magdalen College, Cambridge. He was not only a parson but also a poet, politician, reformer, professor, scientist and novelist. His finest production is the novel *Westward Ho!* He has also written very beautiful lyrics. *The Sands of Dee* and *Three Fishers* are two of his famous songs.

7. HEY, an exclamation of joy or to call attention. BONNY, beautiful. Ho, a call to attract attention.

8. A WOOING, making love to.

14. HIS MAST, the mast of his ship.

19. CLIPT, cut off. TRESSES, locks of hair.

20. FRINGE, make a border with.

22. TALE, number. Out of the number you require only one lock is needed.

24. FURL, roll; wrap.

26. ROVER, a wanderer.

27. GRIPT, caught.

30. The number is complete to-day.

Q. 1. How did the knight complete the number of locks required by Earl Haldan's daughter?

Q. 2. Reproduce, in your own words, the story of this poem.

Q. 3. Give a clause analysis of the last stanza.

## 18. HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX.

Robert Browning (1812—1889), perhaps the most original poet of the 19th century, was born

in London. He was remarkable for his profound learning. Harshness and obscurity are his chief defects. In 1838 he went by sea to Venice, and in the voyage wrote two poems which are among the most popular of his works—'Home thoughts from the sea,' and, 'How They Brought The Good News From Ghent To Aix.' Browning's longer poems are often puzzling, but his shorter pieces are clear in expression. 'How They Brought The Good News From Ghent To Aix' is a vigorous poem. It is not founded on any actual historical occurrence, but the incident is referred to some period during the 17th century. The piece is a most vivid description of a hurried ride from Ghent in Belgium to Aix-la-Chapelle in Germany, a distance of more than a hundred miles. The poem represents three riders carrying the news of the starving town of Aix-la-Chapelle on the point of surrender. They set out at moonset—"Dirk on his mare, Roos, which collapsed at Hasselt, about two-thirds of the way, Joris on his roan horse, which fell dead within sight of Aix, and the teller of the story on his favourite horse, Roland, who succeeded in getting through."

Though the incident is quite imaginary, the route followed is actual enough. They go north-easterly to Lokeren, then eastward to Boom and

then more south-easterly to Aershot, about ten miles from Louvain.

The riders did not go to Hasselt, Looze, and Tongres, but they passed between Hasselt and the last two places.

1. **STIRRUP**, a strap hanging from a saddle with a suitable appliance at the lower end to help persons in mounting a horse.

3. **GOOD SPEED**, may your journey be prosperous. **WATCH**, watchmen at the gates of Ghent.

In old times cities were protected by high walls and the gates were closed at night.

4. **"SPEED"...THROUGH**. The last word uttered by the watch was echoed by the walls and it reached the ears of the riders. They thought it as an exhortation to proceed on their journey quickly.

5. **POSTERN**, a small gate.

**THE LIGHTS SANK TO REST**, the lights gradually disappeared as we put more and more distance between ourselves and the city.

6. **GALLOPED ABREAST**, galloped side by side with the breasts in a line.

7. **WE KEPT THE GREAT PACE**, we maintained the great speed at which we were going.

7. NECK BY NECK, very close to each other. STRIDE, pace.

8. We went so close to one another that no one lagged behind. Besides this we maintained the same order of our positions in which we had started.

9. GIRTH, the band fastening the saddle on a horse's back.

MADE ITS GIRTH TIGHT, tightened the girth, so as to make the saddle steady.

10. I shortened the stirrups to suit the length of my legs.

PIQUE, the front part of a saddle or the saddle cloth.

11. REBUCKLED, refastened, rearranged.

BIT, the metal part of a bridle which is put in the mouth of a horse so as to control him.

SLACKER, looser.

12. While I was busy in making these changes, my horse, Roland, did not slacken his speed at all, but went on at the same pace.

A WHIT, a bit.

14. THE COCKS CREW, it was morning. TWILIGHT, dim light of the morning; when the two lights *i.e.* of the night and of the day, meet each other.

16. **A GREAT YELLOW STAR**, the morning star with its pale light.

17. **CHURCH-STEEPLE**, church tower. **MECHELN**, Malines between Antwerp and Brussels contains one of the most graceful towers in Belgium.

**HALF CHIME**, half hour.

20. **HIM**, the sun.

21. The rays of the sun after passing through the mist fell upon us.

22. **STOUT GALLOPER**, my strong horse which was galloping stoutly.

23. **BUTTING**, thrusting away or pushing aside.

24. **BLUFF**, rough.

24. **RIVER HEADLAND**, a piece of land jutting out into the river.

24. **SPRAY**, water flying in small drops or particles.

24. **HAZE**, mist.

Just as a cape beats aside the spray, similarly I saw the shoulders of my horse pushing aside the mist through which we were passing.

25. **CREST**, tuft of hair on the head.

His head and crest were bent low, while one of his ears was turned backward to hear my voice.

25. PRICKED OUT ON HIS TRACK, stretched to the front.

27. ONE EYE'S BLACK INTELLIGENCE, the intelligent expression of his black eye.

28. ASKANCE, side-ways.

29. SPUME-FLAKES, patches of foam.

AYE AND ANON, every now and then.

While galloping he threw up pieces of foam every now and then.

31. STAY SPUR, stop spurring (or urging) your horse.

31—33 On nearing Hasselt Dirck uttered a groan when he saw that his mare was quite exhausted and was giving way. Joris asked him not to spur her any more. She had played her part quite well and could not do anything more. He (Joris) further said that on reaching Aix they would not forget the service she had rendered.

33. WHEEZE, hard breathing, so hard that the sound is quite audible.

The hard breathing of the mare was clearly audible showing that she was quite spent up.

34. STAGGERING, shaking helplessly.

35. HEAVE, rising and falling.

FLANK, the side of an animal.

35. The sides of the mare were perceptibly rising and falling when she was breathing heavily.

36. HAUNCHES, the part of the horse behind the saddle.

SHUDDERED, shivered; shook.

36. The horse on account of exhaustion could not stand. His knees tottered under him, and he fell down on his haunches.

39. LAUGHED A PITILESS LAUGH, the rays of the sun were piercing. The sun was uncomfortably hot.

40. 'NEATH, beneath; under.

BRITTLE, anything that breaks easily.

STUBBLE, the stumps of corn, left in the ground.

CHAFF, the husk of corn.

41. DOME SPIRE, church steeple.

42. GREET, welcome.

43. ROAN, a reddish or brown horse (formerly a dark coloured horse with grey or white spots; now applied to a colour, having a decided shade of red).

44. CROUP, the buttocks of a horse.

The phrase is 'neck and crop' meaning, entirely. The horse collapsed bodily.

45. To BEAR...NEWS, to carry the important message or news.

47. BRIM, the upper edge.

The nostrils of the horse were opened wide and were full of blood on account of running too hard.

48. EYE SOCKET, the hollow in which the eye is fitted.

RIM, the border or margin.

49. BUFF COAT, a light-yellow leather coat. In old times soldiers used to wear coats made of the skin of a buffalo.

HOLSTER, a leather case for a pistol, carried by a horseman at the front of his saddle.

50. JACKBOOTS, large boots. Boots reaching up over the knee.

As his horse was quite exhausted, he wanted to lighten his burden, and so threw away all those things.

51. PATTED, tapped; struck with hand gently and affectionately.

52. PET-NAME, favourite name.

He did all these things to encourage his horse to make one more attempt.

52. WITHOUT PEER, matchless; having no equal

53. CLAPPED MY HANDS, struck the palms of my hands together.

55. FLOCKING ROUND, gathering round in a large number.

Every body praised Roland for his feat.

58. MEASURE, a certain definite quantity.

He poured wine into the throat of the horse so as to revive him.

59. BURGESSES, citizens.

All the burgesses had unanimously agreed to give this wine to poor Roland out of public funds.  
DUE, share

60. The horse richly deserved this consideration.

Q. 1. Reproduce in your own words the story related in this poem.

Q. 2. Who played the nobler part in the event related in this poem, the man or the beast?

Q. 3. Analyse the last stanza.

### 19. THE BROOK.

Lord Tennyson (1809—1892) was the most representative English poet of the Victorian age. He reflects in his verse the questions that were

agitating the mind of the average Englishman of the Victorian era, and the general feelings of the period on religion, morals, and social life. His popularity is also due to his being a consummate artist. His poems are musical and for the most part faultless in form. English literature is highly indebted to him for clearness and simplicity. He selected simple subjects and made them new and striking with beauty of thought and tenderness of feeling. "As a word-painter of typical English scenery, as the exponent of the simple emotions of every day life he has no equal." Graphic lucidity, pure melody, and gracious dignity are characteristic of Tennyson's poems. *The Brook* was published in 1855 and is among the best of his poems of home-life. Note its graceful simplicity and picturesque description. Tennyson describes an imaginary brook, though it may have resemblance to the stream of the poet's childhood. "Through the long years, in spite of absence and death, the brook runs on with its chatter and glitter, binding the whole into one. The poem is really an ode to things of long ago, glorified by the visions of memory, while over it all there sleeps, like a delicate mist, a little air of human sorrow softening and harmonising all its outlines." (Allen)

1. HAUNT, a favourite dwelling place.
- COOT, a kind of water-fowl.

HERN, another kind of 'heron.'

2. SALLY, a sudden rush.

3. FERN, a kind of plant.

4. BICKER, run rapidly with some noise ;  
dart rapidly, now this way and now that.

7. THORPS, villages. Note that the words  
'twenty' 'thirty', 'half a hundred' indicate an indefinite number = many.

10. BRIMMING, overflowing.

11-12. These lines contain the moral of the poem.

The life of man is short and temporary but that of the stream permanent and constant. Men are born and they die but the objects of Nature live on through ages.

[13-16. Notice the sound echoing the sense in this stanza].

13. CHATTER, make a noise.

STONY WAYS, the bed of the stream is full of small pieces of stones.

14. SHARP, a note in music so high as to be out of true pitch. TREBLE, the highest pitch of voice. The noise which the stream makes in flowing over the pebbles is very acute and shrill.

15. **EDDYING BAYS**, small inlets which are full of little whirl-pools.

16. **BABBLE**, make a confused noise.

15-16. 'I produce bubbles in the inlets, fill them with whirl-pools and make a confused noise when I pass over small pieces of stone.'

17. **FRET**, eat away or wear away.

18. **FIELD**, cultivated land. **FALLOW**, uncultivated land, from its pale (fal=pal) yellow colour.

19. **FAIRY**, beautiful. **FORE LAND**, a cape. **SET**, covered or overgrown with.

20. **WILLOW-WEED AND MALLOW**, two kinds of plants.

Notice the alliteration in this stanza.

25. **WIND ABOUT**, flow in a zigzag way.

26. **BLOSSOM**, flower.

27. **LUSTY**, stout. **TROUT**, a kind of fish.

28. **GRAYLING**, a yellowish brown fish.

29. **A FOAMY FLAKE**, a piece of foam.

31. **SILVERY WATERBREAK**, bright ripple.

32. **GOLDEN GRAVEL**, small pieces of yellow or gold coloured stone.

37-38 Sometimes I pass stealthily along the grassy plots, and sometimes I slip down along the forests where the hazel trees are growing.

39. FORGET-ME-NOT, a kind of flower, regarded as an emblem of friendship. Lovers give it to their sweet-hearts, asking them thereby not to forget them.

41. GLOOM, disappear. GLANCE, reappear.

42. SKIMMING SWALLOW, swallows fly so close to the surface of the water in the stream that their wings often touch it.

43. NETTED SUN-BEAM, the sun-beams caught or imprisoned in the water.

44. SHALLOW, a place where the water is not deep.

The sun-beams falling on shallow places seem to dance on account of the movement of water and appear as if caught in a net.

46. BRAMBLY, thorny.

47. LINGER, move slowly.

SHINGLY, covered with round and water-worn pebbles. BAR, a bank of sand or gravel. (My flow is checked by the pebbles that lie in my bed. The flow of the brook may be compared to the life of a man which is often disturbed by troubles and hardships).

48. LOITER, hang about; move aimlessly.

CRESS, a kind of plant commonly growing in streams. (Sometimes I move very slowly round the cresses which grow in my water).

Q. 1. What is the key-note of this poem?

Q. 2. In what respects does the life of a man differ from the course of a brook?

Q. 3. What is the thing that appeals to you most in this poem?

Q. 4. Describe the brook in your neighbourhood, or any you may have seen in the rainy season.

## 20. HOME THEY BROUGHT HER WARRIOR DEAD.

This is a fine song, taken from the *Princess*, a beautiful poem by Lord Tennyson. The song shows that in women the love of children is one of the realities of life and is so powerful that it gives interest in life, even when women are surrounded by misery and despair.

1. HER WARRIOR, her husband who was a knight.

2. NOR.....NOR, neither.....nor.

(Note the well-known saying, "When the heart is full, the tongue is slow." The shock of the death of her husband was so great, that she

could not give vent to her grief. Her grief was pent up in her heart and so she could not weep.)

9. **STOLE A MAIDEN**, a woman softly moved.

10. **STEPT**, (Past tense from the verb *to step*) went.

11. **TOOK**, lifted. (The cloth was removed from her husband's face, so that she might see it and weep).

13. **OF NINETY YEARS**, very old (and experienced).

15. **LIKE SUMMER TEMPEST**, *i.e.* violently and suddenly.

16. **LIVE**, will live.

Q. 1. What impression does the poet intend to create through this poem ?

Q. 2. Explain the last stanza of this poem.

Q. 3. Parse the words 'Home' (line 1); 'dead' (line 1); 'watching' (line 3); 'to be loved' (line 6); and 'lightly' (line 10).

Q. 4. Form nouns from the following: uttered; die; spoke.

Q. 5. Reproduce the poem from memory.

## 21. THE CHARGE OF THE LIGHT BRIGADE.

This stirring ballad was written in 1854, after Tennyson had read in the *Times* a description of the charge of the Light Brigade at Balaclava in the Crimean War, when the English and the Turks combined fought against the Russians. In the description referred to above there was the phrase "some one had blundered" which was the origin of the metre of the poem. The ballad was the greatest favourite of the soldiers and it inspired them to bold deeds. The facts of the famous charge are these: The Light Brigade rode through a narrow valley, ("the Valley of Death") a mile and a quarter long. On both sides there were heights crowned by Russian batteries. At the head of the valley, facing the Light Brigade when they attacked, was another Russian battery, supported by the cavalry drawn up in the rear. Lord Raglan was the commander-in-chief of the British forces. He sent an order to Lord Lucan, the commander of the British cavalry to advance immediately to the front and to prevent the enemy carrying away the guns (some British guns which had been captured). Lord Lucan asked what guns were to be prevented from being carried away. The messenger who had misunderstood the order pointed to the guns of the

enemy. (Here it was that some one had blundered.) Lord Lucan gave the order to the commander of the Light Cavalry to advance, though they both knew that it was sheer madness. The troops rode up the valley, sabred the Russian gunners, drove the Russian cavalry in the rear, and then turned back up the valley again. By this time the Russian guns had been remanned behind them. So the Russian guns were discharged at once from the right, the left, and the rear. Some Russian cavalry barred the way in front, but were broken through. They rode back 'all that was left of them,' *i.e.* 195 mounted horsemen out of 673.

1. LEAGUE, a measure of length = 3 miles.

3. VALLEY OF DEATH, the narrow passage through the heights, where they rode to meet their death.

10. DISMAYED, filled with fear; confounded.

12. BLUNDERED, committed a serious mistake.

21. VOLLEY'D, fired many shots at once and continuously.

22. STORM'D AT, being violently attacked.  
SHELL, a bullet which bursts; a bomb.

27. FLASH'D, glittered.

SABRE, a sword with a broad heavy blade.

29. SABRING, cutting with a sword, having a broad heavy blade.

32. PLUNGED IN THE BATTERY-SMOKE, rushed into the place filled with the smoke of the cannons.

33. RIGHT THRO', exactly through.

34. COSSACK, a light-armed South Russian soldier.

35. REEL'D, staggered.

36. SUNDER'D, cut off.

Q. 1. Give a brief history of the composition of the poem.

Q. 2. Do you like this poem? If so why?

Q. 3. Explain the following lines:— 22—26, 27—36, and 50—56.

Q. 4. Distinguish between 'cannon' and 'canon'; 'shall' and 'shell'; 'bare' and 'bear'; 'air' and 'ere'; 'there' and 'their'; 'right' and 'wright'; 'write' and 'rite'; 'made' and 'maid'.

## 22. A FAREWELL.

After the death of Lord Tennyson's father, Tennyson's mother and her family were allowed to live in Somersby Rectory, their old home in Lincolnshire where a stream was flowing by the garden and fields of the house. Tennyson was very fond of this brook. In 1837 he had to say good bye to it. But he felt that the little stream would remain as he had known it "for ever and for ever," but he would not be there to enjoy its flow. The charm and beauty of this brook haunted him throughout his life.

1. RIVULET, (diminutive of 'river') little river, stream.

2. TRIBUTE, what is paid or given. The 'wave' *i. e.* the water of the stream which flows into the sea is given as a tribute. Mark the significance of the words 'contribute' and 'tributary.'

5. LEA, a meadow.

6. The little brook will become larger as it flows on, and will become a river.

9. SIGH, make the moaning sound when the wind will pass through the leaves.

ALDER, the name of tree growing in moist ground and on the swampy bank of streams.

10. ASPEN, a poplar tree whose leaves tremble at the slightest breath of the wind.

SHIVER, shake.

13. A THOUSAND SUNS, A THOUSAND MOONS, the sun and the moon will shine a thousand times (many times) on the little brook, or thousands and thousands of years will pass on the brook.

14. QUIVER, dance about owing to the moving water.

Note that the repetition of "for ever and for ever" in the end of each stanza emphasises the poet's sadness to part with the scene he loves.

Q. 1. Describe what you felt when you had to bid farewell to the place where you had spent in happiness a large part of your life.

Q. 2. Explain the first and fourth stanzas.

### 23. YOU ASK ME, WHY.

This and the following poem (OF OLD SAT FREEDOM ON THE HEIGHTS) were published in 1842, though they were written in 1833 *i.e.* immediately after the struggles for the great Reform Bill of 1832. At that time reform was in the mouth of every one and democratic ideas were shared by almost all people and general unrest and riots were the result. The two poems (YOU ASK ME WHY, and OF OLD SAT FREEDOM) show

the position of Tennyson at that time. He insists on the need for self restraint, sympathy, and patience in making changes reactionary or subversive.

2. SUBSIST, exist ; live.

3. WHOSE SPIRITS FALTER, Tennyson imagined that England was uncongenial and so he was half resolved to live abroad in Jersey or in Italy. FALTER, tremble.

4. LANGUISH, pine ; droop.

5. TILL, cultivate.

6. SOBER-SUITED, (compare Romeo and Juliet III. ii.) dressed in simple clothes.

7. GIRT, (Past Participle of *gird*) surrounded ; encircled.

11. SLOWLY BROADENS, the growth of English liberty is gradual.

12. FROM PRECEDENT TO PRECEDENT, "English Freedom moves with the sobriety of English Justice."

13. FACTION, parties.

15. DIFFUSIVE, spreading.

17. PERSECUTE, punish for holding certain opinions. The tyranny of the masses is what Tennyson here fears. The riots of the time suggested this fear and Tennyson thought the

strength of *parties* might crush the freedom of *individuals*.

20. MUTR, silent.

24. CHOKE, block ; impede.

25. WAFT, convey. If Freedom is threatened, then, in spite of immense wealth, England would be no longer a place worth living in.

Q. 1. Paraphrase the third and fourth stanzas of this poem.

Q. 2. Give the substance of this poem.

Q. 3. What political views of Tennyson are reflected in the poem?

#### 24. OF OLD SAT FREEDOM ON THE HEIGHTS.

In this poem the poet wants to convey the idea that in the ancient times when men were governed by force, freedom was in the clouds and her voice was rarely heard, though she prophesied great things of the future. But now because men are governed more and more by the laws made by them, she reveals herself more and more to them.

1. Freedom is frequently the privilege of the people living on the hills. See the summary above. Freedom was in the clouds in the ancient time.

6. SELF-GATHER'D, dwelling alone ;  
wrapped up in herself.

PROPHET-MIND, her mind could prophesy things of the future.

13. Note the significance of 'mother'.

14. ISLE-ALTAR, England.

15. "Like Zeus with his *trisolca falmina*, the thunderbolts. The trident is put into the hand of Neptune, the Sea-God, and so into Britannia's hand". 'The triple forks' means the trident of Neptune (God of the sea) which Britannia holds on the coins.

24. Tennyson insists on moderation.

Q. 1. Explain the first, fourth and fifth stanzas.

Q. 2. What is the general drift of the first three stanzas of this poem ?

Q. 3. What do you learn of the political views of Tennyson from the study of this poem ?

Q. 4. Clearly give the meaning of the last stanza of this poem, adding short notes where necessary.

25. FLOWER IN THE CRANNIED WALL.

1. CRANNIED, having clefts or small narrow openings.

4. BUT, but small though you are.

5. WHAT YOU ARE, ROOT AND ALL, what is this life of yours and the matter that supports it?

ALL IN ALL, thoroughly.

6. WHAT GOD AND MAN IS, the philosophy of existence, for all life is alike, even in the created and the Creator.

Q. 1. Give the substance of this poem.

Q. 2. Parse the words 'what' and 'is' in line 6.

## 26. CRABBED AGE AND YOUTH.

William Shakespeare was born at Stratford-on-Avon in 1564. He was the son of a tradesman, who was fairly well off at one time, being an alderman and for some time High Bailiff. William was probably educated at the Stratford School, but when his father fell into poor circumstances, he had to leave his school so as to help his father in his business. At the age of 13 he was married to Anne Hathaway, who was eight years his senior. Five years after his marriage he left his native town for London. It is believed that he had to fly to London to escape the wrath of a local magnate, Sir Thomas Lucy, whom he had offended

by poaching on his estate. In London he started his career as an actor. He first appeared before the public as a poet in 1593, with his "Venus and Adonis", following this with "The Rape of Lucrece" in 1594. Shortly afterwards we find him the shareholder of the Globe Theatre. His dramatic career begins from 1590 and extends over twenty or twenty two years. His plays brought him a good deal of money, inasmuch as in a few years he was able to buy property at Stratford, where he spent his last days after retiring from his profession. He died at the age of 52, and was buried in Stratford church.

1. CRABBED, peevish ; ill-tempered.

AGE, old age ; a man becomes peevish and ill-tempered in his old age.

3. PLEASANCE, delight.

11. NIMBLE, light and quick in motion.

LAME, slow in motion.

12. HOT, spirited ; ardent.

15. ABHOR, hate.

16. ADORE, worship.

19. HIE THEE, hurry up ; come immediately.

Q. 1. Point out the antithetic words in this piece.

Q. 2. Describe the blessings of youth and the woes of old age.

Q. 3. Why is Age like "winter weather" and Youth like "summer morn"?

Q. 4. Form nouns from the following words:—nimble; bold; bare; hot; abhor; adore; wild.

### 27. TO DAFFODILS.

[As to the life of the author, see the notes on the next lesson.]

3—4. AS YET.....NOON, though much time has not passed.

5—7. UNTIL.....EVEN-SONG, until the day that is passing very fast comes to its end in the evening.

12. SPRING, period of beauty and glory; our period of glory and life is as short as yours.

20. NE'ER TO.....AGAIN, never to come back after they have disappeared once.

In this and the following poem Herrick points out the shortness of human life and its glories to be like the shortness of the life and glory of blossoms and daffodils.

### 28. TO BLOSSOMS.

Robert Herrick was the son of a prosperous goldsmith. He was born in London in 1591, and

was educated at Westminster School and at Cambridge. After taking his Master's degree in 1620 he took holy orders, and was appointed to a living in Devonshire. His profession did not interfere with his love for poetry. "He was an easy going wordly parson, hating the Puritans, and staunch in his loyalty to the king." He delighted in the good things of this world, and had a keen enjoyment of Nature and a fresh outlook upon life. "His love of Nature struck a new note in English literature." His poetry has lyrical power of a high order and everything in it is "sweet, spontaneous, glad and musical." He died in 1674.

1. FAIR PLEDGES, beautiful promises ; the beautiful blossoms of a fruitful tree are its promises of the fruit it is going to bear.

3. DATE, time ; the period of life.

5. TO BLUSH, to bloom.

11. WORTH, beauty or value.

12. AND.....QUITE, and lose you altogether ; lose you for ever or totally.

13. LEAVES, leaves of a book.

15. BRAVE, fine.

Your short life shows that the things of this world, however fine they may be, come to an end very soon like you

16. PRIDE, glory or beauty.

17. GLIDE, move or pass along gently and smoothly.

Q. 1. What is the underlying idea of this poem of Herrick ?

Q. 2. Explain the following :—

(a) Fair pledges. (b) bid good night. (c) lose you quite.

(d) They glide  
Into the grave.

(e) And, having prayed together, we  
Will go with you along.

Q. 3. These two poems form a comparative study, which of the two do you prefer and why ?

### 29. THE SCHOOLMASTER.

Oliver Goldsmith was the son of a poor curate. He was born in 1728 at Pallas, a small village in the country of Longford, in Ireland. He joined Trinity College, Dublin, in 1745 as a sizar, and as such he was subjected to great humiliations. He, however, did not take any advantage of his\* opportunities, and wasted his time in different escapades. He took his degree, with great difficulty after some years, and left the University. His education, however, had not fitted him for anything. He tried five or six professions in turn, without success in any. In 1752 he went to Edinburgh to

study medicine, but made no success. In 1754 he started on foot on a tour of Europe, and pushed on as far as Italy. During his wanderings he depended on his flute for maintenance. Whenever it failed to procure him food and shelter he begged at the gates of convents. In 1756 he landed at Dover without any profession and quite penniless. He tried various expedients to earn his living. He turned a strolling player, a chemist, a printer's reader, an usher in a school, and finally a publisher's hack. His life was, therefore, a Titanic struggle with poverty. His writings at last drew upon him the regard of some famous persons, of whom Dr. Johnson was one, who was his greatest friend and supporter throughout the rest of his life. "The Deserted Village," from which this fragment is taken, is a delightful poem. It is a collection of pictures of scenes and persons associated with his early life. He died in 1774.

1. **BESIDE**, near.

**STRAGGLING**, spreading out irregularly.

**SKIRKS THE WAY**, runs along or grows on the edge of the way.

2. **FURZE**, a leafless shrub with yellow blossoms.

**UNPROFITABLY GAY**, because there is no one to enjoy its blooming blossoms.

3. MANSION, a dwelling or residence.

NOISY MANSION, the school ringing with the noise of the students.

5. SIERN, strict.

TO VIEW, to look at.

6. TRUANT, an idler ; one who stays away from school without leave.

7. BODING TREMBLERS, those who foresee evil and tremble at it.

TRACE.....FACE, foresee in his face the signs of troublesome events.

9. COUNTERFEITED GLEE, false mirth.

16. CIPHER, practise arithmetic.

17. PRESAGE, foretell.

TERMS, seasons.

18. GAUGE, measure or ascertain the contents or capacity of.

19. OWNED, admitted.

0. VANQUISHED, defeated.

22. RUSTICS, villagers.

Q. 1. Describe in your words the life and character of a typical Indian schoolmaster.

Q. 2. How far do your experiences of school life in India tally with those of Goldsmith in his own country?

Q. 3. Analyse the last three lines of this ece.

Q. 4. Reproduce in your own words the accomplishments of the schoolmaster.

### 30. LAUGHING SONG.

William Blake was the son of a draper. He was born in London in 1757. While yet a small boy he evinced great fondness for poetry and art. From his youth he suffered from illusions and throughout his life he "saw visions and dreamed dreams", showing that his mind was affected. He was a poet as well as an engraver and his poems and engravings were "conceived on wild lines." Among much that is "wild and whirling" in his poetry there are verses of great beauty and sweetness. His style has sweet and simple melody, and is clear like "a drop of dew." He was happily married and was content to live and die in poverty. He died in 1827.

2. THE DIMPLING STREAM, the stream the water of which is marked with dimples (depressions) or little circles by the play of wind on its surface.

5. LIVELY GREEN, pleasant green plot.

9. PAINTED BIRDS, birds of gaudy coloured plumage, as seen in paintings or pictures.

Q. 1. Explain the following lines :—

(a) When the air does laugh with our merry wit.

(b) When the painted birds laugh in the shade.

(c) When the meadows laugh with lively green.

Q. 2. What is a chorus?

Q. 3. Form short sentences showing the use of the following :—

(a) dimpling ;

(b) lively ;

(c) round mouths ;

(d) chorus ;

(e) painted birds.

### 31. A SONG.

[INTRODUCTORY VERSES

TO THE

SONGS OF INNOCENCE AND EXPERIENCE.]

2. GLEE, joy ; mirth.

6. CHEER, joy.

8. HE WEPT TO HEAR, he was moved to tears of joy by my song.

15. VANISHED, disappeared.

17. RURAL, used by villagers ; rough ; rude.

18. STAINED, coloured, so as to use it as ink.

Q. 1. Does Blake show any peculiarities of his style or mind in this poem? If so, explain them.

Q. 2. Give a clause analysis of the fourth stanza.

Q. 3. What sorts of words are "read" and "reed"? Mention some other words of this kind.

### 32. I HAD A DOVE.

John Keats (1795-1821) was of humble birth. His short life was a pathetic one. He lost his parents in the early years of his life. He received but a poor education and had none of the advantages which come from riches. But he was fortunate in his friendships. Leigh Hunt and Hamilton Reynolds were his intimate friends. He left England for Italy in 1820 and in 1821 he died of consumption. Keats studied the Elizabethans, who influenced his writings. The underlying principle of his poetic thought is: 'Beauty is truth, Truth beauty.'

In this poem the poet shows that banishment from natural surroundings is always painful.

### 33. THE LAST ROSE OF SUMMER.

Thomas Moore, an Irish poet was born in Dublin in 1779 and died in 1852. He was a friend and biographer of Byron. Thomas Moore is chiefly remembered for his *Irish Melodies*. His lyrics are polished and surpassingly sweet. His

*Lalla Rookh* is a glittering picture of Eastern life and thought.

3. HER LOVELY COMPANIONS, other beautiful roses which were blooming there.

5. NO FLOWER OF HER KINDRED, no other rose,

7. REFLECT BACK HER BLUSHES, bloom (blossom) by the side of the last rose of summer.

8. GIVE SIGH FOR SIGH, share its feelings ; be its companions.

10. PINE, fade away in loneliness. STEM, stalk.

11. SLEEPING, dead.

14. BED, ground ; flower-bed.

15. MATES, companions.

18. FRIENDSHIPS DECAY, my friends go away from me.

19. LOVE'S, my companion's. SHINING, glad.

20. DROP AWAY, die. .

21. TRUE HEARTS, faithful friends (heart is the seat of love). WITHERED, dead.

22. FLOWN, lost.

24. BLEAK, desolate ; loveless.

Q. 1. Give a summary of the poem.

Q. 2. Do you like this poem? If so, why? If not, why not?

Q. 3. Explain the last two stanzas of the poem.

### 34. THE GRAVES OF A HOUSEHOLD.

Felicia Hemans was born in Liverpool in 1793. She was the daughter of a merchant and spent her youth amid the beautiful scenery of Wales. Her marriage with Captain Hemans was not happy. She gave to the world works of exquisite grace and tenderness. The *Forest Sanctuary* is her finest poem. *The Graves of a Household*, THE SUN-BEAM and THE PALM TREE are also memorable. She died in Dublin in 1835.

*The Graves of a Household* is an excellent domestic lyric that appeals to every reader as it describes the happiness of the children in their childhood, the fondness of their mother and their mournful fates.

A HOUSEHOLD, the members of a family.

1. THEY, the members of a family *i. e.* three brothers and their sister. GREW IN BEAUTY, advanced in age and became more and more beautiful. SIDE BY SIDE, together.

2. GLEE, happiness.

3. SEVERED, separated from one another ; scattered.

4 MOUNT, a shortened form of 'mountain.'

5. THE SAME, one. FOND, loving.

6. FAIR, beautiful. BROW, forehead of the child.

7. FOLDED FLOWER, ('The children, while asleep, are compared to flowers, the cups of which are closed at night') young, sleeping child.

8. DREAMERS, young children who slept together, while young.

9. ONE, one of the children. THE WEST *i. e.* America.

10. DARK, shaded by the trees on the banks. LAID, buried.

11. THE INDIAN, the Red Indian, the original inhabitant of America. (When Columbus discovered America, he thought to have reached India.) PLACE OF REST, the grave.

12. CEDAR, a large evergreen tree.

13. LONE, uninhabited by men. HATH, (old form) has. (Another child was drowned in the sea.)

16. LOW BED, grave at the bottom of the sea.

17. SLEEPS, is buried. WHERE, in a place where. SOUTHERN VINES, the grape-trees of Spain which is famous for its grapes and wine. DRESSED, cultivated; grown. (The

third child lies buried in a vineyard of Spain where once a battle took place and many soldiers nobly died fighting for their country.)

19. **WRAPT HIS COLOURS**, wrapped the flag of his regiment. (To give up the flag of one's regiment is a great disgrace. Hence he wrapped the flag round his breast rather than lose it.)

20. **BLOOD-RED FIELD**, the battlefield where many soldiers were slain.

21. **MYRTLE**, an evergreen plant having small pale flowers. **SHOWERS**, drops abundantly.

22. **FADED**, died gradually. (She is on account of her loveliness, compared to a flower.)

23. **MIDST ITALIAN FLOWERS**, in Italy which abounds in flowers.

24. **BRIGHT BAND**, group of beautiful children.

25. **PARTED**, separated. **REST**, are buried.

27. **MINGLED**, united. (Those who in their childhood lived together, played together and prayed together are now separated from one another by cruel Fate.)

29. **LIT UP THE HALL**, made the home bright and cheerful.

30. **HEARTH**, family (Literally, a fireplace).

31. ALAS FOR LOVE, love would be of little value. THOU, refers to 'earth.' WERT ALL, wert the be-all and end-all of our existence.

32. NOUGHT, nothing. BEYOND, after a man's death. (If there were no love after life, our love in this world would be of no importance. It is a cruel world that separates us from those who are near and dear to us. But the belief of a future life enables us to bear the pang of separation. On earth we may be separated, but we are to meet again in heaven).

Q. 1. Explain the following lines: 6 and 7 ; 17 to 20 ; 29 to 32.

Q. 2. What is the moral of this poem ?

Q. 3. Give the summary of this poem.

Q. 4. Form Adjectives from : shade ; wind ; play ; parent.

### 35. CASABIANCA.

This stirring poem teaches us a moral lesson *i.e.* obedience to those who are placed over us.

2. LIT, (Past tense of 'light') made bright. THE BATTLE'S WRECK, the ship which was damaged in the fight.

6. AS BORN TO RULE THE STORM, as if he was born to weather all storms ; as if he was gifted by God with the power of overcoming the storm.

16. UNCONSCIOUS, unaware.

19. BUT THE BOOMING SHOTS REPLIED, only the sound of distant guns was heard in reply.

21. BROW, forehead.

23. LONE POST OF DEATH, lonely and desolate place of death.

24. STILL, silent.

27. SHROUD, one of the large ropes that extends from the top of the mast to the right and left sides of the ship to support the mast.

28. WREATHING, encircling ; surrounding.

29. WRAPT, enveloped. WILD SPLENDOR, furious flames.

31. STREAMED, issued with continuance. STREWED, covered by scattering. PENNON, a small pointed flag, bearing a badge.

Q. 1. What does the poem teach us ?

Q. 2. Explain the second, sixth, and tenth stanzas.

Q. 3. Turn the direct narrations into the indirect narrations in this poem.

Q. 4. Reproduce this poem from memory

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