

CHRISTABEL.

In this remarkable poem Coleridge portrays the power of association. The pure maiden coming in contact with a foul woman has her whole nature changed. Her beautiful countenance mirrors the serpent's look, which the foul being casts upon her, and her father, understanding this expression, turns in aversion even from his own innocent daughter.

We have here another instance of Coleridge's delight in describing the uncanny and preternatural, which reveals itself in the behavior of the aged lord's mastiff as Christabel and Geraldine enter the court.

The meter in this poem is unlike that

of his other productions, as in this he counts in each line the accents and not the syllables.

He changes from one thought to another with the skill of an expert performer on a musical instrument. At one time his fingers wander over the keys bringing forth here and there a pleasant sound; at another the note is raised and the instrument peals forth the most beautiful harmonies.

In my opinion the poem could not have been improved upon by the addition of a third part, as the conclusion of the second leaves the reader duly impressed by the truths which the author desires to impart.

WORDSWORTH.

William Wordsworth (1770-1850) was born at Cockermouth, a town in Cumberland. His father, John Wordsworth, was a law agent to Sir James Lawther. William was a boy of a stiff, moody, and violent temper. His mother died while he was very young, and his father when he was fourteen. At the age of seventeen he went to St. John's College, Cambridge. After taking his degree B. A., he resided for a year in France. His best poems are his shorter pieces, such as poems on "Lucy," "The Cuckoo," the "Ode to Duty," and several of his sonnets.

His style is always simple, and his poems may be easily understood by every one. In his poems he did not write of societies and towns, but of the woods, flowers, sun, moon and stars, and other things of nature. He did not employ the old artificial vocabulary which other poets revealed in; he used the simplest words he could find. He says of his own poetry that his purpose in writing

it was "to console the afflicted; to add sunshine to daylight by making the happy happier; to teach the young and the gracious of every age to see, to think, and feel, and therefore become more actively and securely virtuous."

His ode on "Immortality" is very forcible, and at the same time very simple. In stanza nine he tells us that all is not lost, that there are many things in nature that grown men may enjoy as well as the child, and that we may see new and nobler things in the beauty of the most common flower. His "Laodamia" is one of the very few instances where he has chosen a classic theme. Wordsworth himself said, "It cost me more trouble than anything I have ever written."

It seems to me to be harder to understand than his other poems, and requires a greater amount of thinking to get a clear idea of his meaning and the true sense of the story.

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