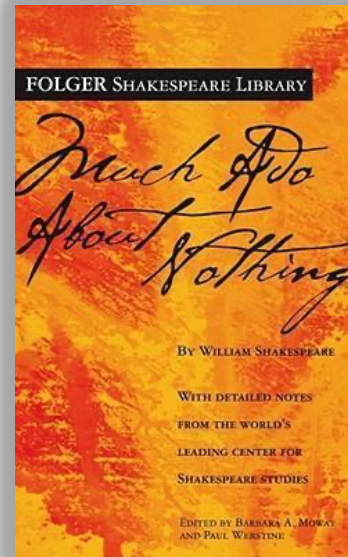
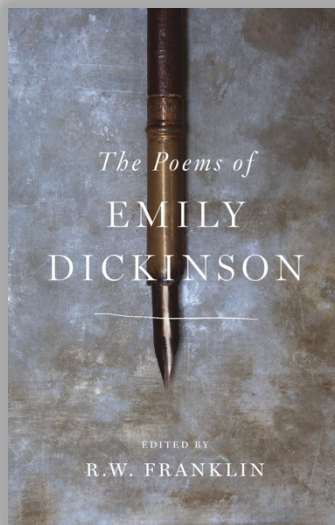
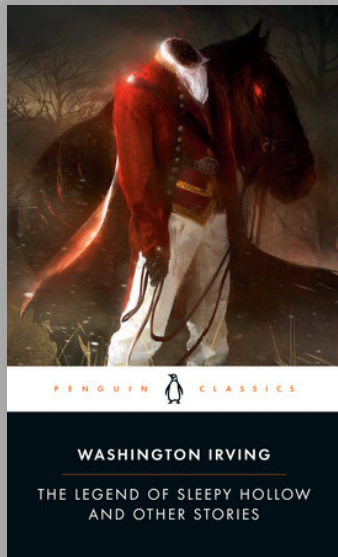




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational B • 2025



DO NOT TURN THIS PAGE UNTIL YOU ARE INSTRUCTED TO DO SO

University Interscholastic League
Literary Criticism Contest • Invitational B • 2025

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. **Not** one of the duple feet in quantitative or accentual-syllabic verse is
 - A) anapest.
 - B) dactyl.
 - C) iamb.
 - D) spondee.
 - E) trochee.
2. E. M. Forster's term for a character constructed around a single idea or quality, a character who is immediately recognizable and can usually be represented by a single sentence is a
 - A) dynamic character.
 - B) flat character.
 - C) round character.
 - D) static character.
 - E) stock character.
3. The early nineteenth-century New York literary society that includes Washington Irving, James Fenimore Cooper, and William Cullen Bryant, and which was based more on geography and chance rather than on close organization, is the
 - A) Fireside Poets.
 - B) Hartford Wits.
 - C) Knickerbocker Group.
 - D) Muckrakers.
 - E) New York School.
4. A term derived from the combining of two Greek words meaning 'sharp-dull' that denotes a self-contradictory combination of words or smaller verbal units is
 - A) hyperbole.
 - B) litotes.
 - C) mimesis.
 - D) oxymoron.
 - E) paradox.
5. The recipient of the 1940 Pulitzer Prize for Fiction for *The Grapes of Wrath* is
 - A) Ernest Hemingway.
 - B) John Hersey.
 - C) Sinclair Lewis.
 - D) Upton Sinclair.
 - E) John Steinbeck.
6. Rhyme that appears correct according to the spelling but is not so from the pronunciation is called
 - A) compound rhyme.
 - B) eye rhyme.
 - C) identical rhyme.
 - D) leonine rhyme.
 - E) masculine rhyme.
7. Twice recognized with a National Book Award for Poetry, the recipient of the 1954 Pulitzer Prize for Poetry for his collection titled *The Waking: Poems 1933-1953* is
 - A) W. H. Auden.
 - B) Robert Frost.
 - C) Theodore Roethke.
 - D) Carl Sandburg.
 - E) Karl Shapiro.
8. The group of eighteenth-century English poets who wrote poems on death and immortality that attempt to establish an atmosphere of pleasing gloom in order to call up the horrors of death through the imagery of the charnel house and similar places is the
 - A) Graveyard School.
 - B) Kailyard School.
 - C) Lake School.
 - D) Satanic School.
 - E) Spasmodic School.
9. The pattern in which the second part of a verse line or grammatical structure is balanced against the first part of a verse line or grammatical structure but with the parts reversed is known as
 - A) antithesis.
 - B) apposition.
 - C) chiasmus.
 - D) parallelism.
 - E) reduplication.
10. The English author of *Pride and Prejudice*, *Sense and Sensibility*, *Emma*, and *Mansfield Park* is
 - A) Jane Austen.
 - B) Charlotte Brontë.
 - C) Emily Brontë.
 - D) Mary Ann Evans.
 - E) Mary Shelly.

11. The group of British writers in the 1950s and the 1960s who demonstrated a particular bitterness in their attacks on outmoded, bourgeois values is known as the
- Angry Young Men.
 - Cockney School.
 - Lake School.
 - Scriblerus Club.
 - Spasmodic School.
12. As understood in the context of literary expression, the intelligible use of a foreign language that a character or a speaker does not know is called
- amphigory.
 - double entendre.
 - glossolalia.
 - heteroglossia.
 - xenoglossia.
13. The nineteenth-century American author of *Adventures of Huckleberry Finn*, *The Adventures of Tom Sawyer*, *Pudd'nhead Wilson*, *The Prince and the Pauper*, *A Connecticut Yankee in King Arthur's Court*, and *Life on the Mississippi* is
- William Alcott.
 - Charles W. Chesnutt.
 - Samuel Clemens.
 - Nathaniel Hawthorne.
 - Herman Melville.
14. Popular during the seventeenth and eighteenth centuries, the primarily English-language genre whose "fundamental subject," according to Samuel Johnson and practiced by the likes of George Crabbe, "is some particular landscape" is
- elegiac poetry.
 - epithalamic verse.
 - georgic poetry.
 - panegyric verse.
 - topographical poetry.
15. **Not** a type of rhyme denoting the relationship between or among accented words or syllables constituting end rhyme is
- compound rhyme.
 - eye rhyme.
 - identical rhyme.
 - leonine rhyme.
 - masculine rhyme.
16. The twentieth-century Canadian poet and author of *Cat's Eye*, *Oryx and Crake*, *The Edible Woman*, *Alias Grace*, *The Blind Assassin*, and the dystopian novel *The Handmaid's Tale* is
- Margaret Atwood.
 - Naomi Klein.
 - Ursula K. Le Guin.
 - Alice Munro.
 - Edith Wharton.
17. In phonology, the pause or break between two vowel sounds not separated by a consonant (its "opposite" is elision) is a(n)
- caesura.
 - ellipsis.
 - hiatus.
 - interlude.
 - metathesis.
18. The literary period between the formation of the United States national government and the "Second Revolution" of Jacksonian Democracy during which time the U.S. emerged as a world force and enjoyed a rapid literary development is the
- Colonial Period.
 - Federalist Age.
 - Realistic Age.
 - Revolutionary Age.
 - Romantic Period.
19. The philosophical movement, characterized by both idealism and romanticism, originating in Europe and reaching the United States during the nineteenth century and featuring a reliance on both intuition and the conscience in artistic thought, is
- dandyism.
 - existentialism.
 - philistinism.
 - pictorialism.
 - transcendentalism.
20. A speech delivered while the speaker is alone and calculated to inform the audience of what is passing in the character's mind is known as a(n)
- apostrophe.
 - aside.
 - dramatic monologue.
 - harangue.
 - soliloquy.

21. A statement, with an emphasis on a single word in the statement, that is deliberately ambiguous, one of whose possible meanings is risqué or suggestive of some impropriety, is known as a(n)
- A) barbarism.
 - B) double entendre.
 - C) euphemism.
 - D) oxymoron.
 - E) paradox.
22. The melopoeic scheme that involves the repetitive use of sibilant sounds at not only the beginning of words but also, for example, at the end of words in, for example, a line of verse, is
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) sigmatism.
 - E) synaesthesia.
23. The carrying over of grammatical structure from one line to the next *within* a stanza of verse constitutes (a/n)
- A) boustrophedon.
 - B) end-stopped line.
 - C) metalepsis.
 - D) run-on line.
 - E) tagline.
24. The nineteenth-century Irish author of the epistolary gothic novel *Dracula* whose place in literary history has, upon the 2023 discovery of a "lost" short story, recently been the subject of international news is
- A) Emile Brontë.
 - B) Edgar Allan Poe.
 - C) Mary Shelley.
 - D) Bram Stoker.
 - E) Horace Walpole.
25. The twentieth-century journalist, children's novelist, and playwright, three of whose plays were made into Hollywood movies, including *Harvey*, which earned her the 1945 Pulitzer Prize for Drama, is
- A) Zoe Akins.
 - B) Mary Chase.
 - C) Zona Gale.
 - D) Susan Glaspell.
 - E) Ketti Frings.
26. In literature, a work or manner that blends a censorious attitude with humor and wit for improving human institutions or humanity in general is categorized as (an)
- A) burlesque.
 - B) exordium.
 - C) irony.
 - D) meliorism.
 - E) satire.
27. The highly influential British playwright who was awarded the 2005 Nobel Prize for Literature for his screen adaptations and his plays, including *The Birthday Party* and *The Homecoming*, is
- A) T. S. Eliot.
 - B) William Golding.
 - C) Harold Pinter.
 - D) George Bernard Shaw.
 - E) William Butler Yeats.
28. The fictional author of a work supposedly written by someone other than the actual author is known as a(n)
- A) allonym.
 - B) nom de plume.
 - C) pseudonym.
 - D) putative author.
 - E) *redende name*.
29. The basic principles of dramatic structure involving action, time, and place, which are attributed to Aristotle in his *Poetics* (though he addresses only the principle of action), are known collectively as the
- A) Five Points.
 - B) Four Ages.
 - C) Great Chain of Being.
 - D) Seven Cardinal Virtues.
 - E) Three Unities.
30. **Not** designated by Kenneth Burke as one of the four master tropes (master because of their role beyond purely figurative usage in the discovery and description of "the truth") is
- A) irony.
 - B) metaphor.
 - C) metonymy.
 - D) simile.
 - E) synecdoche.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with William Shakespeare's *Much Ado about Nothing*.Items 37-41 are associated with Washington Irving's *"Sleepy Hollow" and Other Stories*

Items 42-50 are associated with Emily Dickinson's selected poetry.

31. In Shakespeare's *Much Ado about Nothing*, the confession "But now I am returned and that war thoughts / Have left their places vacant, in their rooms / Come thronging soft and delicate desires, / All prompting me how fair young Hero is, / Saying I liked her ere I went to wars" is offered by
- Balthasar.
 - Claudio.
 - Dogberry.
 - Leonato.
 - Verges.
32. Leonato's aphoristic observation "How much better is it to weep at joy than to joy at weeping!" is
- appositional.
 - chiasmatic.
 - hyperbolic.
 - paradoxical.
 - tautological.
33. "If we can do this, Cupid is no longer an archer; his glory shall be ours, for we are the only love gods" is
- Beatrice's attempting to outwit Benedick.
 - Claudio's recalling a particular adversary.
 - Dogberry's quoting the lying knaves.
 - Don Pedro's bluster to Hero.
 - Friar Francis's throwing shade on Greek myths.
34. The scenes involving the master constable and the night watchmen constitute (a)
- comic relief.
 - dumb show.
 - gallows humor.
 - mock drama.
 - tableau.
35. "Farewell / Thou pure impiety and impious purity. For thee I'll lock up all the gates of love / And on my eyelids shall conjecture hang, / To turn all beauty into thoughts of harm" are damning words
- delivered by Antonio to Margaret.
 - delivered by Benedick to Beatrice.
 - delivered by Claudio to Hero.
 - delivered by Friar Francis to Hero.
 - delivered by Leonato to Ursula.
36. In Act 3 and Act 4, the master constable Dogberry's inappropriateness of speech demonstrated by the use of *redemption* instead of *damnation*; of *comprehended* instead of *apprehended*; of *suspect* instead of *respect*; and of *excommunication* instead of *communication* are examples of
- barbarisms.
 - Gongorisms.
 - malapropisms.
 - spoonerisms.
 - Wellerisms.
-
37. In Washington Irving's collection of sketches and stories, Ichabod Crane is a
- birdwatcher.
 - blue-bearded Dutchman.
 - country schoolmaster.
 - Hessian trooper.
 - nutmeg salesman.
38. The references to Chesterfield and to Peacham in the remarks regarding the author's old-school father and landed gentry in "Christmas Eve" are references to
- allusion books.
 - courtesy books.
 - emblem books.
 - incunabuli.
 - jest books.
39. **Not** among the several collective noun phrases that the author uses in his sketch "Christmas Day" is
- bevy of quails.
 - cloud of saints and church fathers.
 - deconstruction of LitCritters.
 - muster of peacocks.
 - skulk of foxes.
40. "That there is no situation in life but has its advantages and pleasures, provided we will but take a joke as we find it" is the putative narrator's reporting of the response to a question regarding the
- educational expectations for colonial students.
 - efficacy of traveling in a stage coach.
 - justification for dangerous trans-Atlantic voyages.
 - likelihood of encountering a Hessian ghost.
 - moral of "The Legend of Sleepy Hollow."

41. John Bull, from the sketch "John Bull," is (a/n)
- A) allegorical representative of England.
 - B) Britisher in whom the author confides.
 - C) one of Red's colonial forefathers.
 - D) protagonist of one of Knickerbocker's tales.
 - E) sexton working for the master constable.

Items 42-44 refer to Emily Dickinson's

[One dignity delays for all]

One dignity delays for all—
 One mitred afternoon—
 one can avoid this purple—
 None evade this crown! 4

Coach, it insures, and footmen—
 Chamber, and state, and throng—
 Bells, also, in the village
 As we ride grand along! 8

What dignified attendants!
 What service when we pause!
 How loyally at parting
 Their hundred hats they raise! 12

How pomp surpassing ermine
 When simple You, and I,
 Present our meek escutcheon
 And claim the rank to die! 16

42. The first three lines of Emily Dickinson's "[One dignity delays for all]" exhibit

- A) anaphora.
- B) epanalepsis.
- C) parataxis.
- D) polyptoton.
- E) zeugma.

43. The "coach" referenced in line 5 is (a/n)

- A) hats by the hundred raised.
- B) hearse.
- C) infantry officer.
- D) insurance salesperson.
- E) one in the chamber.

44. The "[o]ne dignity" about which the poet speaks is

- A) death.
- B) meek escutcheons.
- C) pomp.
- D) royalty.
- E) surpassing ermine.

Items 45-48 refer to Emily Dickinson's

[Before you thought of Spring]

Before you thought of Spring
 Except as a Surmise
 You see—God bless his suddenness—
 A Fellow in the Skies 4
 Of independent Hues
 A little weather worn
 Inspiring habiliments
 Of Indigo and Brown— 8
 With Specimens of Song
 As if for you to choose—
 Discretion in the interval
 With gay delays he goes 12
 To some superior Tree
 Without a single Leaf
 And shouts for joy to Nobody
 But his seraphic self— 16

45. As have many poets and authors, the speaker, in lines 4-9 and 12-16 of Dickinson's "[Before you thought of Spring]," notes the role of birds as

- A) angelic singers.
- B) elements of surmise.
- C) harbingers of spring.
- D) multicolored songsters.
- E) zoomorphic representations of freedom.

46. The repetition of sibilant sounds characterizing lines 2-4 and lines 9-10 is known as

- A) assonance.
- B) consonance.
- C) dissonance.
- D) resonance.
- E) sigmatism.

47. The speaker's addressing a silent auditor constitutes a(n)

- A) apostrophe.
- B) aside.
- C) harangue.
- D) incantation.
- E) soliloquy.

48. The "superior Tree" (13) to which the bird goes is

- A) greener.
- B) knottier.
- C) leafier.
- D) older.
- E) taller.

Items 49-50 refer to Emily Dickinson's

[The Rose did caper on her cheek]

The Rose did caper on her cheek—
Her Boddice rose and fell—
Her pretty speech—like drunken men—
Did stagger pitiful— 4

Her fingers fumbled at her work—
Her needle would not go—
What ailed so smart a little Maid—
It puzzled me to know— 8

Till opposite—I spied a cheek
That bore *another* Rose—
Just opposite—another speech
That like the Drunkard goes— 12

A Vest that like her Boddice, danced—
To the immortal tune—
Till those two troubled—little Clocks
Ticked softly into one. 16

49. The rose that capers in the first line of Dickinson's "[The Rose did caper on her cheek]" is (a)

- A) acne.
- B) blush.
- C) companion.
- D) fever.
- E) flower.

50. Line 2's "Boddice" and line 13's "Vest," in the context of the speaker's observation, work

- A) chiasmatically.
- B) hyperbolically.
- C) ironically.
- D) metonymically.
- E) synaesthetically.

Part 3: Ability in Literary Criticism
15 items (2 points each)

Items 51-56 refer to James Shirley's

The Glories of Our Blood and State

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hand on kings. 4
Sceptre and crown
Must tumble down,

And in the dust be equal made
With the poor crooked scythe and spade. 8

Some men with swords may reap the field,
And plant fresh laurels where they kill;
But their strong nerves at last must yield,
They tame but one another still. 12

Early or late,
They stoop to fate,
And must give up their murmuring breath
When they, pale captives, creep to death. 16

The garlands wither on your brow,
Then boast no more your mighty deeds;
Upon death's purple altar now
See where the victor-victim bleeds. 20

Your heads must come
To the cold tomb;
Only the actions of the just
Smell sweet and blossom in their dust. 24

51. In James Shirley's "The Glories of Our Blood and State," the lines "But their strong nerves at last must yield, / They tame but one another still" (11-12), imply that which has yet to be tamed is/are

- A) the pale captives.
- B) death.
- C) the fresh laurels.
- D) shadows.
- E) the victor-victim.

52. The rhyme scheme of James Shirley's dark lyric poem is

- A) aabbaabb.
- B) ababccdd.
- C) abbacdee.
- D) abcabccd.
- E) abcdabdd.

53. The words *sceptre*, and *crown* (line 5), *scythe*, and *spade* (line 8), *nerves* (line 11), and *garlands* (line 17), among other words, are examples of the figure of speech known as

- A) ambiguity.
- B) metaphor.
- C) metonymy.
- D) paradox.
- E) simile.

Items regarding Shirley's poem continue:

54. In line 15 of the poem, *murmuring*, works as
 A) assonance.
 B) consonance.
 C) dissonance.
 D) onomatopoeia.
 E) resonance.
55. The personification in line 4 is reinforced by
 A) auditory imagery.
 B) epiphany.
 C) polyphonic prose.
 D) prosaic diction.
 E) tactile imagery.
56. The speaker in the poem addresses, in depth, the
 A) consequences of war.
 B) contrast between state symbols and farm tools.
 C) differences between garlands and laurels.
 D) distinction between different types of death.
 E) smells of death.
- Items 57-62 refer to Philip Larkin's**
The Mower
- The mower stalled, twice; kneeling, I found
 A hedgehog jammed up against the blades,
 Killed. It had been in the long grass. 3
- I had seen it before, and even fed it, once.
 Now I had mauled its unobtrusive world
 Unmendably. Burial was no help: 6
- Next morning I got up and it did not.
 The first day after a death, the new absence
 Is always the same; we should be careful 9
- Of each other, we should be kind
 While there is still time.
57. The continuance of syntax and meaning from one stanza to the next as found twice in Larkin's poem is
 A) abridgment.
 B) enjambment.
 C) reduplication.
 D) run-on line.
 E) truncation.
58. Three of the poem's four stanzas are
 A) couplets.
 B) dizains.
 C) octaves.
 D) sestets.
 E) tercets.
59. The poem's couplet is characterized by
 A) assonance rhyme.
 B) consonance rhyme.
 C) dissonance rhyme.
 D) leonine rhyme.
 E) sigmatic rhyme.
60. Philip Larkin's "The Mower" is a(n)
 A) epic.
 B) hagiography.
 C) lyric poem.
 D) narrative poem.
 E) romance.
61. The poem's moral sentence speaks directly to (the)
 A) danger of mowing implements to wildlife.
 B) death as an absence of hedgehogs in the fields.
 C) inefficient means of controlling salmonellosis.
 D) long grass as the hedgehog's natural habitat.
 E) value of all and any sentient life.
62. The absence of any regular metrical rhythm and any end rhyme characterizes "The Mower" as
 A) accentual-syllabic verse.
 B) blank verse.
 C) closed-couplet verse.
 D) free verse.
 E) quantitative verse.
- Item 63-65 refers to Paul Griffin's poem.**
- Euripides
 Had grumbling insides:
 Sometimes they were like a squadron of planes
 And sometimes like the Frogs of Aristophanes.
63. The rhyming lines (lines 1 and 2; lines 3 and 4) of Griffin's poem depend on
 A) broken rhyme.
 B) compound rhyme.
 C) eye rhyme.
 D) half rhyme.
 E) leonine rhyme.
64. Griffin's "tribute" is an example of a
 A) clerihew.
 B) doggerel.
 C) limerick.
 D) ruba'i.
 E) virelay.

65. The witty humor of Griffin's four-line poem is found in an expectation associated with
- A) airplanes.
 - B) allusion.
 - C) amphibians.
 - D) auditory imagery.
 - E) heteronomous rhyme.

Required Tie-Breaking Essay

Note well: Contestants who do not write an essay will be disqualified even if they are not involved in any tie. Any essay that does not demonstrate a sincere effort to discuss the assigned topic will be disqualified. The judge(s) should note carefully this criterion when breaking ties: ranking of essays for tie-breaking purposes should be based primarily on how well the topic has been addressed.

Three sheets of paper have been provided; your written response should reflect the *Handbook's* notion that an essay is a "moderately brief discussion of a restricted topic": something more than just a few sentences.

Read Emily Dickinson's "[The Mountain sat upon the Plain]," and discuss Dickinson's awareness of and appreciation for the relationships found in nature—as evidenced in "[The Mountain sat upon the Plain]."

[The Mountain sat upon the Plain]

The mountain sat upon the plain
In his tremendous Chair,
His observation omnifold,*
His inquest,* everywhere.

infinite; many-"perspective"
evidence found through investigation

The Seasons played around his knees
Like Children round a Sire—*
Grandfather of the Days is He,
Of Dawn, the Ancestor.

father

DO NOT DISTRIBUTE THIS **KEY** TO STUDENTS BEFORE OR DURING THE CONTEST.

UIL Literary Criticism
Invitational B • 2025

line arrows up →

1.	A	24
2.	B	201
3.	C	267
4.	D	345
5.	E	602
6.	B	191
7.	C	604
8.	A	221
9.	C	84
10.	A	555
11.	A	29
12.	E	506
13.	C	566
14.	E	478
15.	D	270
16.	A	591
17.	C	233
18.	B	195
19.	E	483
20.	E	449
21.	B	151
22.	D	
23.	D	425
24.	D	
25.	B	607
26.	E	427
27.	C	601
28.	D	393
29.	E	490
30.	D	208

31.	B	1.1.296
32.	B	1.1.27
33.	D	2.2.376
34.	A	3.3 in <i>toto</i>
35.	C	4.1.108
36.	C	3.5; 4.2
37.	C	314; 340
38.	B	181
39.	C	
40.	E	340
41.	A	365
42.	A	24
43.	B	
44.	A	
45.	C	
46.	E	
47.	A	37
48.	E	
49.	B	
50.	D	298
51.	B	
52.	B	
53.	C	298
54.	D	337
55.	E	
56.	A	
57.	B	174
58.	E	474
59.	A	44
60.	D	314
61.	E	
62.	D	209
63.	C	191
64.	A	92
65.	D	

FOLD

along the **three**
longitudinal
lines for ease
in grading. →

Please note that the objective scores should not be altered to reflect the breaking of any ties.
Simply adjust ranking.

The thirty items in Part 1 are worth one point each.

The twenty items in Part 2 are worth two points each.

The fifteen items in Part 3 are worth two points each.

DO NOT
mark (cross out)
actual **LETTER** answer;
mark the answer **NUMERAL**.

Page numbers refer to the *Handbook 12e*,

Folger-Simon & Schuster
Much Ado about Nothing,

Penguin Classics
"The Legend of Sleepy Hollow" and Other Stories,

and
Belknap Press-HarvardUP
The Poems of Emily Dickinson

Part 4: Tie-Breaking Essay

These notes are not intended to be understood as a key for the Tie-Breaking Essay prompt; rather, they should serve the judge(s) as a presentation of critical ideas that might appear in an essay responding to the prompt.

Criteria for judging the Tie-Breaking Essay **SHOULD** include

- the degree to which the instructions have been followed,
- the quality of the critical insight offered in response to the selection,
- the overall effectiveness of the written discussion, and
- the grammatical correctness of the essay.

Note well that the quality of the contestant's critical insight is more important than the contestant's prose style. In short, the Literary Criticism contest is one that promotes the critical analysis of literature. The quality of the writing, which should never go unappreciated, does not trump evidence of critical analysis.

Critical Notes on Emily Dickinson's "[The Mountain sat upon the Plain]"

Literary concepts that MIGHT be used in a discussion of the speaker's awareness of and appreciation for nature in Dickinson's "[The Mountain sat upon the Plain]" include

- chiasmus,
- connotation,
- controlling image,
- hapax legomenon*,
- imagery,
- metaphor,
- personification,
- simile,
- symbol, and
- tone.

The young writer should recognize the mountain's central rôle as paternal precursor to all we encounter in our day-to-day walk through the world, as synecdochally represented by the plain and by the all-embracing seasons.

The contestant might begin a discussion of the relationship between the mountain and the plain by noting the speaker's personification of the mountain, which is followed by a once-removed personification (by way of simile) of the seasons, and the seasons' "playing" might well be understood as simple personification rather than metaphor.

The contestant should recognize and speak to the plain's having evolved from the mountain, perhaps in terms more metaphysical than erosion. The "inquest" (line 4)—the evidence of the mountain's having, like a father, sired the plain around him—suggests, by connotation, the circle of life motif.

The "tremendous chair" (line 2), perhaps a commanding throne, perhaps god-like, initially defines the relationships for which the mountain is central, which is then reinforced by the mountain's guardianship role: his "observation omnifold" (line 3). The description "Grandfather of the days" (line 7) reinforces the guardianship metaphor.

Something might be made of the mountain's relationship to/with the dawn, his being "there" before the dawn's light actually reveals him—thus the mountain as ancestor (line 8).