

# UNIT 4



Included in this unit: TEKS 2, 2A, 2C, 3, 5A, 5B, 7, 9B–D, 10A, 10B, 11B, 12B, 12C, 13A–E, 14B, 15A, 15C, 15D, 1E, 18, 24A, 24B, RC-12(A).

## Preview Unit Goals

### LITERARY ANALYSIS

- Identify and analyze characteristics of romanticism
- Understand the relationship between form and meaning in poetry
- Identify and analyze rhythmic patterns and stanza structure in poetry
- Identify and analyze sound devices in poetry
- Identify and analyze figurative language in poetry
- Identify and interpret imagery
- Identify graphic elements in poetry

### READING

- Visualize imagery in poetry
- Paraphrase complex structures to enhance comprehension
- Analyze literary criticism, including an author's position and support
- Compare and contrast literary and expository texts
- Understand historical context

### WRITING AND GRAMMAR

- Write poetry
- Write an analytical essay
- Add emphasis using repetition and punctuation
- Use personification to create effective imagery

### LISTENING AND SPEAKING

- Use active listening techniques

### VOCABULARY

- Understand the historical development of the English language

### MEDIA AND VIEWING

- Evaluate the influence of audience, bias, and purpose on the representation of one issue or event across various media
- Evaluate the interactions of different techniques used in multilayered media

### Find It Online!

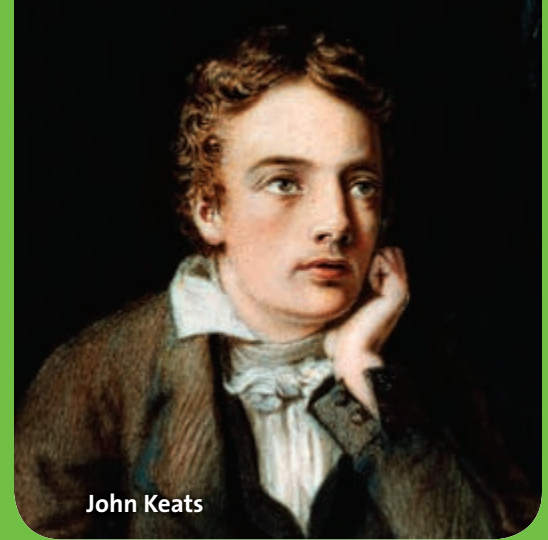


Go to [thinkcentral.com](http://thinkcentral.com) for the interactive version of this unit.



# The Flowering of Romanticism

1798–1832



John Keats



## EMOTION AND EXPERIMENTATION

- Revolt Against Neoclassicism
- The Lake Poets
- The Late Romantics

**MediaSmart** DVD-ROM

### The Art of William Blake

Examine art elements and techniques that have fueled the visions of artists for generations.

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## UNIT 4

### Questions of the Times

**DISCUSS** In small groups or as a class, discuss the following questions. Then read on to learn how British writers grappled with these issues during the romantic period.

#### *What can people learn from NATURE?*

Romantic writers idealized nature and promoted the idea that human beings could learn a great deal from nature's simple truths. What do you think people can learn from interacting with the natural world? Can nature be a source of comfort? of inspiration? What might people learn from the harsher aspects of nature?

#### *Is EMOTION stronger than reason?*

In contrast to the writers of the Age of Reason, romantic writers saw emotions as the core of human experience and viewed literature as a means of expressing those emotions. Do you think that emotions trump reason when it comes to behavior? Do you think the best writing focuses on personal feelings, or do you prefer writing that examines less personal concerns?







**READING 2** Analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts.

## *When is the ORDINARY extraordinary?*

In their work, romantic writers celebrated the charm of everyday objects and experiences and the glory of commonplace people. They felt that even the most unnoticed of persons was deserving of respect and that ordinary interactions with nature were subjects worthy of poetry. What can you find that is special in the everyday?

## *How does WAR change our values?*

Romantic writers lived in a time when Britain was growing more conservative because of the threat from revolutionary France and Napoleon. Most British romantics supported social reform, but reform faced an uphill battle in an era of government restrictions. Do freedom and social justice always suffer in a time of war? What is the proper balance between liberty and security?

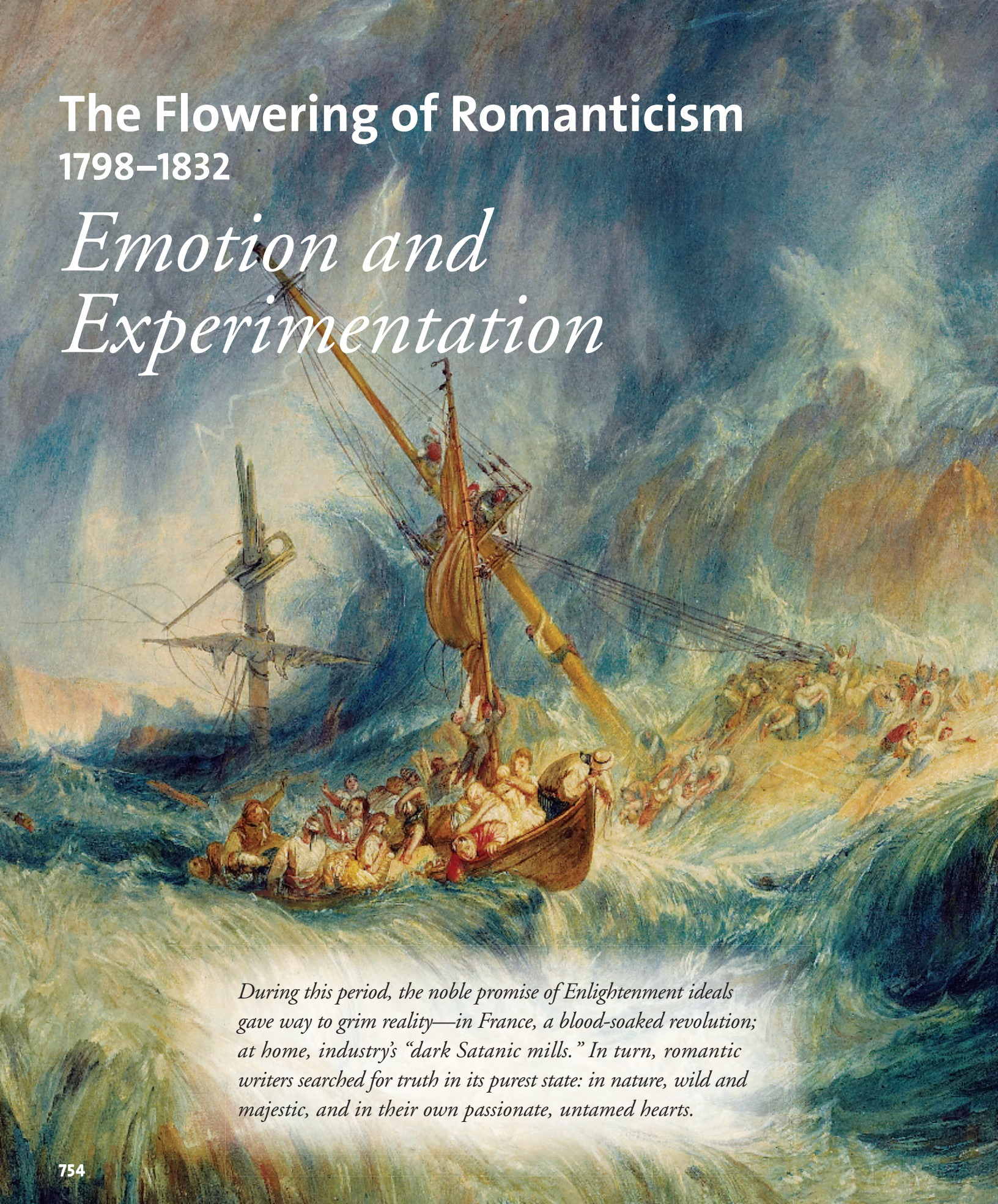




# The Flowering of Romanticism

1798–1832

## *Emotion and Experimentation*



*During this period, the noble promise of Enlightenment ideals gave way to grim reality—in France, a blood-soaked revolution; at home, industry’s “dark Satanic mills.” In turn, romantic writers searched for truth in its purest state: in nature, wild and majestic, and in their own passionate, untamed hearts.*



# Romanticism: Historical Context

The literary movement known as romanticism developed as a reaction to many social influences: the unrest of the French Revolution, the excesses of the Industrial Revolution, and the widespread poverty and oppression of workers.

## A Time of Revolution

“Liberty, equality, brotherhood”—the ideals that spurred the **French Revolution** found an answering echo in the hearts of many of England’s finest romantic poets and novelists. In the heady early years of France’s revolution, writers such as **William Wordsworth**, **Samuel Taylor Coleridge**, and **William Blake** saw it as a turning point in the history of humankind, a move toward a more ideal and civilized society. William Blake summed up his hopes for those struggling under oppression in these lines from his poem “The French Revolution”:

Then the valleys of France shall cry to the soldier,  
‘Throw down thy sword and musket,  
And run and embrace the meek peasant.’  
Her Nobles shall hear and shall weep, and put off  
The red robe of terror, the crown of oppression,  
the shoes of contempt, and unbuckle  
The girdle of war from the desolate earth.

**ENGLAND’S TIES TO REVOLUTION** George III, later called by the poet **Percy Bysshe Shelley** “an old, mad, blind, despised, and dying king,” ruled England during the years of the American and French revolutions. Many blamed the loss of the American colonies chiefly on George’s inflexible and unsympathetic attitude toward the colonists.

George III was not a particularly capable king, and he was bewildered by the unprecedented political events taking place in America and France. In 1788, the year before the French Revolution began, he suffered a major attack of mental illness, and in 1811 he was declared permanently insane. His son George ruled as prince regent until the king’s death in 1820.

Initially, many English citizens felt sympathy for the French Revolution. William Wordsworth, who had traveled to revolutionary France as a young man, recalled those exciting times: “Bliss was it in that dawn to be alive, / But to be young was very heaven!” However, when the moderate revolutionary party lost power to a radical and violent faction, English sympathy began to dissipate, and romantic writers turned elsewhere for inspiration. During the **Reign of Terror**, radicals massacred and persecuted thousands of French aristocrats and middle-class citizens, to the horror of the English people who were all too aware of the restless laboring masses in their own country and the social ills afflicting their own lower class.



**READING 2** Analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts. **2C** Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time.

### ▶ TAKING NOTES

**Outlining** As you read this introduction, use an outline like the one started here to record the main ideas about the history and literature of the period. You can use headings, boldfaced terms, and the information in these boxes as starting points. (See page R49 in the **Research Handbook** for more help with outlining.)

#### I. Historical Context

##### A. A Time of Revolution

1. England’s ties to revolution

2. Resisting reform

##### B. War with France



**RESISTING REFORM** At this time in England, there were indeed many social ills afflicting society. The new industrial centers in the north and west had no representation in Parliament, and archaic laws denied rights to many religious groups. The nation's growing cities suffered from crime and poor sanitation, among other problems. The criminal justice system offered harsh penalties—for example, people were hanged for theft and thrown into prison for debt. In addition, Britain's overseas empire faced a host of troubles, from corruption in India to the evils of the slave trade.

Yet for nearly 25 years, all efforts at reform were suppressed because of the fear that reform would lead to anarchy, as it had in France. Wary of revolution or a French invasion, Britain grew increasingly conservative, passing laws restricting the right to public assembly and outlawing writing or speech that was critical of the government.

## War with France

**FEAR OF INVASION** When France invaded the Netherlands in 1793, Britain entered into a war with France that would ultimately last for more than 25 years. To complicate matters, near the end of the century rebellious Irishmen, encouraged by the promise of French assistance, rose up against their British-controlled rulers. Though this rebellion was quelled after poor weather prevented a major French landing, the threat of a French invasion of Britain by way of Ireland remained. Hoping to ease the situation, the Tory prime minister **William Pitt** (son of the William Pitt who had led Britain in the Seven Years' War) persuaded Parliament to pass the **Act of Union** in 1800. Ireland would be represented in the British Parliament, and all the British Isles would be joined as the **United Kingdom of Great Britain and Ireland**.

**THE NAPOLEONIC WARS** Meanwhile, the brilliant general **Napoleon Bonaparte** had taken over France's government. Abandoning democratic principles, he made himself emperor and, through clever military and political maneuvers, established control over much of continental Europe. Britain was continually threatened with invasion until the British fleet, under **Horatio Nelson**, destroyed the French navy at the **Battle of Trafalgar** in 1805. After that, Britain gradually liberated the Iberian peninsula (Portugal and Spain) from Napoleon's grip. In 1812, Napoleon overextended himself by invading Russia, where he lost many troops to the cold. Meanwhile, British forces were closing in on France from the south. After two more years of battles, Napoleon was finally captured and exiled to the island of Elba, and victorious diplomats met to decide Europe's fate at the **Congress of Vienna**. Napoleon escaped and returned to power, but shortly thereafter met final defeat at the **Battle of Waterloo** in 1815.

*Napoleon on Horseback on the St. Bernard Pass (1801), Jacques-Louis David. © Archivo Iconografico, S.A./Corbis.*







*Nat-Y-Glo Ironworks, Wales (1788)*, George Robertson. The Granger Collection, New York.

## Cultural Influences

Romantic writers reacted to the negative effects of industrialization—the poverty, appalling working conditions, and oppression of workers—by turning to nature for truth and beauty.

### The Down Side of Industry

During this period, England was an industrial as well as an agricultural land. The **Industrial Revolution** and improvements in farming had brought increased prosperity to the middle and upper classes but degrading poverty to the families employed in the factories and mills. Living and working conditions for industrial laborers were generally appalling. Britain operated under the doctrine of **laissez faire** (lăs'ā fâr'; French for “allow to do”), which argued that an economy works best without government intervention. No laws were passed to regulate factory safety, workers' hours, low wages, or child labor. The government also made no effort to control the economy's boom-and-bust fluctuations, which resulted in worker layoffs during frequent economic downturns.

**THE LUDDITE RIOTS** At the start of the Regency (the period in which George III's son ruled England in his father's place), an economic depression

#### A Voice from the Times

*Men of England, wherefore plough  
For the lords who lay ye low?  
Wherefore weave with toil and care  
The rich robes your tyrants wear?*

—Percy Bysshe Shelley



brought the loss of many factory jobs. New equipment in textile mills added to the problem, as fewer workers were needed to perform certain tasks. In the ensuing **Luddite riots**, unemployed factory workers rioted in several counties, smashing the machinery they blamed for taking their jobs away. The violence was frightening to so many that Parliament passed a law making the breaking of factory machines an offense punishable by death. Yet those who understood the workers' grievances wondered why the government did nothing to try to solve the problem instead. In his first speech to the House of Lords (in which he was entitled by birth to belong), the poet **Lord Byron** spoke in sympathy with the Luddite rebels. However, he was only one of three members who voted against the new law.

**POSTWAR PROBLEMS** After the Battle of Waterloo, unemployment swelled as war veterans returned home. In addition, to keep cheap foreign grain from glutting the market, the Tory government passed a **Corn Law**, which taxed imported grain (in Britain, *corn* refers to any grain). These taxes protected the income of large landowners and small farmers, but they also devastated the poor and unemployed by keeping food prices high.

Given the trying times, factory workers wanted to join together to pool resources and fight for better work conditions. Labor unions were illegal, however, and when workers assembled in defiance of the law, government troops were called in to suppress their meetings. In one incident, 11 people were killed when troops were sent to break up a workers' gathering in St. Peter's Fields, Manchester. The incident was called the **Peterloo Massacre**, a bitter pun on the Battle of Waterloo.

## ▼ Analyze Visuals

Examine the cartoon on this page. Why might the artist have titled this work *Manchester Heroes*? What criticism is implied with the words, "None but the brave deserve the Fair"? Notice the scale in the upper-left corner that shows "Peculators" winning the balance over "Reformers." A peculator is a person who embezzles funds. Why might peculators have been against those trying to improve conditions for workers?

*Manchester Heroes* (1819). From *The Peterloo Massacre of 1819*, published by S.W. Forbes, London. British Museum, London. Photo © Bridgeman Art Library.



# Romantic Literature

Romantic writers emphasized emotion over reason, nature over industry, and the individual over society.

## The Revolt Against Neoclassicism

The word *romantic* was first used in Germany in 1798 by the critics Friedrich and August von Schlegel. In many ways romanticism as a literary style began in Germany, among such Sturm und Drang (“storm and stress”) writers as Johann Wolfgang von Goethe and Johann Christoph Friedrich von Schiller.

**A REVOLUTIONARY STYLE** In England, the romantics were writers who revolted against the order, propriety, and traditionalism of the Age of Reason. Neoclassical writers had venerated the literary achievements of the ancient Greek and Roman writers; they had a great respect for rules, both in literature and in society, and they wrote about the human being as an integral part of an organized society, rather than as an individual.

The romantics, in contrast, were influenced by the same forces that gave rise to the American and French revolutions and by the agitation for political, social, and economic change taking place in their own country. As a result, they searched for freer artistic forms, outside the classical tradition. Romantic poets abandoned the measured, witty heroic couplet for the musical rhythms and richly evocative language of medieval and Renaissance poetry.

To the romantics, emotion became more important than reason, and the individual’s relationship to nature was of primary concern. They found delight in the commonplace, celebrating ordinary things—a bird’s song, a field of flowers—in their verse. Poetry became, in the words of William Wordsworth, “the spontaneous overflow of powerful feelings.” The lyric poem, with its emphasis on subjective experiences, thoughts, feelings, and desires, was the most popular literary form among the romantic poets.

**EARLY ROMANTIC POETRY** Although the beginning of Britain’s romantic period is traditionally assigned to the year 1798, aspects of romanticism are evident in earlier British literature. Poet **William Blake**, who began publishing in the 1780s, produced mystical verse expressing his own personal philosophy and illustrated it with his own engravings. A Londoner of humble origins, Blake saw poverty and suffering all around him and was an ardent supporter of the French Revolution in its early days. He could not accept the neoclassical idea of a stable, orderly hierarchy in the universe but instead viewed existence as a blending of opposite poles—goodness and evil, innocence and experience, heaven and hell. In his landmark *Songs of Innocence* and *Songs of Experience*, Blake included paired poems, one “innocent” and one “experienced,” on similar topics.

### ► For Your Outline

#### THE REVOLT AGAINST NEOCLASSICISM

- English romantics revolted against the order and traditionalism of neoclassicism.
- They were influenced by revolutionary ideals and agitation for change.
- They valued emotion, nature, and the commonplace.
- They popularized lyric poems.
- William Blake and Robert Burns wrote poetry with romantic elements.
- Sir Walter Scott pioneered the historical novel.

### A Voice from the Times

*I must create a system, or be enslaved  
by another man’s.  
I will not reason and compare: my  
business is to create.*

—William Blake



**SCOTTISH PRIDE** Robert Burns, who also published poetry in the 1780s, exercised his own brand of romanticism by drawing on earlier traditions, particularly the oral poetry of his native Scotland. The son of a farmer, Burns had great sympathy for the democratic vision of the American and French revolutions and tried to convey in his poetry the experiences of simple, everyday Scottish rural life. Hailed as **the Ploughman Poet**, he often wrote in the Lowland Scots dialect, using vocabulary and pronunciations unlike those of standard English. Burns did not break completely with neoclassical traditions; his witty mock epic *Tam o' Shanter*, for example, is reminiscent of Pope and Swift, but with a Scottish flavor. More in keeping with romantic attitudes are his well-known sentimental songs, such as “Flow Gently Sweet Afton,” “My Love Is Like a Red, Red Rose,” and the New Year’s Eve favorite “Auld Lang Syne.”

Another Scotsman who drew heavily on his heritage was **Sir Walter Scott**. Scott gathered traditional ballads and folk tales of his native land, collecting them in *Minstrelsy of the Scottish Border* and incorporating them into long narrative poems such as *The Lay of the Last Minstrel* and *The Lady of the Lake*. During the Regency, Scott became even more famous as a pioneer of the **historical novel**, reaching into Scotland’s and England’s legendary past for the plots and characters of *Waverley*, *Rob Roy*, *Ivanhoe*, and a string of other popular novels. In *Waverley*, for example, he focused on the romantic themes of revolution and rebellion but set the story in the early 1700s, the time of Britain’s Jacobite rebellion.

### A Voice from the Times

*The Poetic Genius of my country  
... bade me sing the loves, the  
joys, the rural scenes and rural  
pleasures of my native soil, in my  
native tongue; I tuned my wild,  
artless notes, as she inspired.*

—Robert Burns

### ► For Your Outline

#### ROMANTICISM EVOLVES

- *Lyrical Ballads* launched the romantic period.
- Romanticism valued the individual, emotion, nature, the commonplace, and the imagination.
- The Lake poets and personal essayists were romantics; Jane Austen wrote novels of manners.

*The Queen of the Tournament* (1800s), Frank William Warwick Topham. Illustration for *Ivanhoe*. © Christie’s Images/Corbis.



## Romanticism Evolves

In 1798, **William Wordsworth** and **Samuel Taylor Coleridge** published their landmark poetry collaboration, *Lyrical Ballads, with a Few Other Poems*. It was with this publication that the **romantic period** is traditionally said to have begun.

The two poets, who had first met in 1795, were united by their shared desire to explore new modes of literary expression. Wordsworth had traveled extensively in both Germany and France, where he had become committed to the revolutionary cause. He developed into a poet of the common man, writing to capture everyday experiences in simple language, without concern for artificial rules or conventions. For both Wordsworth and Coleridge, nature and meditation were linked, with insight into the human experience flowing freely from communion with nature.

**THE LAKE POETS** Coleridge explained that the poems in *Lyrical Ballads* focused on two aspects of human experience, the natural and the supernatural. Wordsworth's nature poetry gave "the charm of novelty to things of every day," while Coleridge himself explored supernatural events that nevertheless had a "human interest" and "semblance of truth." In a preface to the work, Wordsworth would essentially define the features of English romanticism: an emphasis on the individual, a rejection of artificiality in favor of passion and emotion, a love of nature, a respect for the commonplace, and a freeing of the imagination (see page 796).

*Lyrical Ballads* was so different from the usual 18th-century neoclassical fare that romantic essayist **William Hazlitt** likened it to the French Revolution itself. Soon after its publication, Wordsworth, who had grown up in the beautiful Lake District of northwestern England, resettled there in the town of Grasmere, with Coleridge moving nearby. Along with their friend and fellow poet **Robert Southey**, they became known as the **Lake poets**. Also part of their circle was **Dorothy Wordsworth**, who lived with her brother in Grasmere and kept a keenly observed journal of their life.

**ROMANTIC ESSAYISTS** Another friend of Coleridge's, **Charles Lamb**, remained in London and won fame writing personal essays. Such essays—also called **familiar essays**—often appeared in leading journals of the day. They were a popular Romantic Age form because of their emphasis on personal experiences and feelings. Other romantic essayists of note were William Hazlitt and **Thomas De Quincey**.

## THE ARTISTS' GALLERY



### Romanticism in British Art

During the romantic age, many artists turned to landscape painting, trying to capture the beauty and wonders of the natural world. Two of Britain's finest painters, **J. M. W. Turner** and **John Constable**, were products of this period.

**The Painter of Light** Joseph Mallord William Turner, whose work *Lake of Wyndermere* (1826) is shown here, was only 14 when he was accepted to study at Britain's prestigious Royal Academy of Art. Known for landscapes and seascapes in watercolors as well as oils (see page 754), Turner helped establish the use of watercolors as a popular medium. By using watercolor technique with oil paints, he achieved a new sense of light in his works, anticipating the experimentation with light that characterized impressionist art of the later 19th century.

**A Late Bloomer** Unlike Turner, John Constable was not made a member of the Royal Academy until he was more than 50 years old. A thoughtful observer of nature, he became famous for landscapes that focus on changes in light and weather. Constable generally based his final paintings on careful sketches he had made, sometimes years before. He painted many landscapes of the rural area in Suffolk, England, where he grew up—an area now known as Constable country.



**AN ENGLISH ORIGINAL** One talented prose writer of the era seems largely untouched by the romantic movement. Instead, **Jane Austen** remained in many ways a neoclassical writer. She confined her novels to the experiences of the intimate world she knew, the genteel society of England's rural villages. Her novels, often called **novels of manners**, include *Pride and Prejudice*, *Emma*, and *Sense and Sensibility*.

Austen's work does contain romantic elements, however: a focus on the details of daily life and a preoccupation with character and personality. Also, certain characters, such as the passionate Marianne of *Sense and Sensibility*, are imbued with the romantic spirit. However, Austen typically causes such characters to see the error of their ways and become more reserved by novel's end.

## The Late Romantics

**A NEW GENERATION** During the Regency, a second generation of romantic poets came on the literary scene, the most prominent of whom was **George Gordon, Lord Byron**. The handsome aristocrat won instant fame with the 1812 publication of the first part of his long poem *Childe Harold's Pilgrimage*, whose darkly brooding romantic hero became associated with the poet himself.

For a time, Byron was the darling of fashionable London, but his radical politics and personal escapades soon made him the subject of scandal. In 1816 he abandoned Britain for a self-imposed exile on the European continent, where he died of a fever while helping the Greeks fight for independence. Throughout the 19th century, he remained the most famous of the romantic poets, known as much for his romantic life as his poetic talent. The **Byronic hero**—dark, handsome, restless, and a bit diabolical—became a staple of literary fiction that many younger poets and other artists tried to imitate.

Byron's friend **Percy Bysshe Shelley's** dismay at social injustice made him even more radical than Byron. An admirer of the philosopher **William Godwin**, Shelley scandalized London when he eloped to the continent with Godwin's 16-year-old daughter, Mary. He spent most of his remaining years abroad, writing the verse dramas *The Cenci* and *Prometheus Unbound* as well as beautiful lyric poetry that celebrates nature, freedom, artistic expression, and other values the romantics held dear. After Shelley died in a boating accident at age 29, his wife **Mary Shelley** returned to England, where she helped edit her husband's works for publication.

Mary Shelley was a talented writer who won fame in her own right for her gothic horror tale *Frankenstein*. Mary moved in intellectual circles and was familiar with the scientific theories

## A CHANGING LANGUAGE

### Late Modern English

The Industrial Revolution and Britain's overseas involvement added many new words to English—so many, in fact, that scholars call the language after 1800 **Late Modern English** to distinguish it from the modern English of Shakespeare's day.

**Scientific Coinages** Many of the new words were scientific terms coined from Greek or Roman word parts; for instance, when Edward Jenner developed a method of preventing smallpox by injecting people with cowpox, he named that method *vaccination* by using the Latin root for “cow.” Other scientific coinages were simply old words used in new ways; *locomotive*, for example, existed as an adjective meaning “self-powered” long before it was applied to the steam-powered engine developed in the early 19th century.

**Foreign Borrowings** British interaction with nations and colonies overseas was the second source of vocabulary expansion. From the fight against Napoleon on the Iberian Peninsula came *guerrilla*—originally a Spanish word meaning “little war.” From Britain's growing colonization of the Indian subcontinent came a number of words, including *pajamas*, *bangle*, *jungle*, and *shampoo*.

**Romanticism and Language** The democratic attitudes of the romantic movement helped broaden the concept of “acceptable” English and narrow the gap between the language of scholars and aristocrats and the language of the common people. In their efforts to create literature based on natural speech, romantic writers sometimes employed regional dialects, colloquial language, and even slang. Those trying to capture the flavor of the legendary past also used archaic, or outdated, words and spellings—*stoppeth* for *stop*, for example, and *rime* for *rhyme*.





Actor Robert DeNiro as The Creature in the 1994 film *Frankenstein*

of her day. In her introduction to *Frankenstein*, she describes listening to conversations about “Dr. Darwin, . . . who preserved a piece of vermicelli in a glass case till by some extraordinary means it began to move with voluntary motion. Not thus, after all, would life be given. Perhaps a corpse would be reanimated; galvanism had given token of such things. . . .” Thus, Shelley’s dark tale of a monster who destroys its maker can be read not only as a horror story, or a romantic meditation on passion versus reason, but as a warning against the dangers of science. Indeed, Frankenstein’s monster can be seen as the embodiment and expression of Shelley’s society’s fears—fears of unchecked progress and of science and industry’s negative effects on humanity.

Poet **John Keats** came from humbler origins than Byron and Shelley. He was acquainted with Shelley, however, through his friend **Leigh Hunt**, the publisher who encouraged his career and introduced him to leading artists of the day. Orphaned at 14, Keats spent much of his short life fighting the tuberculosis that killed his mother and brother and eventually claimed him as well. He produced most of his finest poetry in a feverish eight-month span—**sonnets, odes, ballads**, and other poetic forms, all handled with remarkable dexterity. Many of his poems use vivid images from nature as a starting point for philosophical meditation about joy, sorrow, love, death, art, and beauty. After Keats died, Shelley eulogized him in his famous elegy *Adonais*: “His fate and fame shall be / An echo and a light unto eternity!”

#### ► For Your Outline

##### THE LATE ROMANTICS

- A new generation of romantic poets flourished during the Regency.
- The Byronic hero (dark, brooding, diabolical) became a literary staple.
- Percy B. Shelley wrote verse dramas and lyric poetry celebrating nature, freedom, and artistic expression.
- Mary Shelley’s gothic tale *Frankenstein* expressed society’s fears.
- John Keats wrote sonnets, odes, and ballads that used nature as a starting point for philosophical meditations.



# Connecting Literature, History, and Culture

Use this timeline and the questions on the next page to gain insight into how Britain’s romantic period reflected what was happening in other parts of the world.

## BRITISH LITERARY MILESTONES

1790

- 1794** Robert Burns writes “An Ode to Liberty” and the song “My Love Is Like a Red, Red Rose”; William Blake publishes *Songs of Innocence and of Experience*. ▶
- 1798** William Wordsworth and Samuel Taylor Coleridge publish the first edition of *Lyrical Ballads*.



1800

- 1800** Dorothy Wordsworth begins keeping her *Grasmere Journal*.
- 1802** The influential literary magazine the *Edinburgh Review* begins publication.
- 1805** Sir Walter Scott wins fame with *Minstrelsy of the Scottish Border*, a long narrative poem based on a Scottish legend. ▶



## HISTORICAL CONTEXT

1790

- 1792** Britain issues a proclamation against all seditious writings.
- 1793** War breaks out between Britain and revolutionary France.
- 1796** J. M. W. Turner exhibits his first oil painting; Edward Jenner develops a vaccine against smallpox.
- 1798** Rebellion fails to win Irish independence and is harshly suppressed.

1800

- 1800** The Act of Union creates the United Kingdom of Great Britain and Ireland.
- 1803** Richard Trevithick develops the first railway steam locomotive.
- 1805** The British fleet, under Horatio Nelson, defeats Napoleon’s navy at the Battle of Trafalgar. ▶
- 1807** Britain abolishes the slave trade.



## WORLD CULTURE AND EVENTS

1790

- 1793** The French Revolution moves into the Reign of Terror, in which many are killed.
- 1799** The Rosetta stone, which makes it possible to decipher Egyptian hieroglyphics, is discovered by Napoleon’s army in Egypt; Napoleon takes the reins of power in France. ▶



1800

- 1803** The United States purchases the Louisiana Territory from Napoleonic France; German composer Ludwig van Beethoven composes his third symphony, known as the *Eroica*.
- 1804** Napoleon crowns himself emperor.
- 1808** German romantic author Johann Wolfgang von Goethe publishes the first part of his verse drama *Faust*.



## MAKING CONNECTIONS

- What authors outside Britain were writing during the romantic period?
- Which incidents show Napoleon's influence on world events?
- Which developments show positive and negative effects of the Industrial Revolution?
- Which details suggest oppression in Britain, and which show eventual reform?



**READING 11B** Evaluate the structures of text for their clarity and organizational coherence and for the effectiveness of their graphic representations.

### 1810

- 1812** Lord Byron wins fame with his long poem *Childe Harold's Pilgrimage*.
- 1813** Jane Austen anonymously publishes her novel of manners *Pride and Prejudice*.
- 1818** Mary Shelley anonymously publishes her gothic novel *Frankenstein*.
- 1819** Percy Bysshe Shelley writes "Ode to the West Wind"; John Keats writes most of his greatest poems.

### 1820

- 1821** John Keats, age 25, dies of tuberculosis.
- 1822** Percy Bysshe Shelley, age 29, drowns off the coast of Italy.
- 1823** Lord Byron joins the Greek war of liberation from the Turks.
- 1824** Lord Byron, age 36, dies of a fever. ►



### 1810

- 1811** George III is declared insane; his son George is named regent, marking the start of the Regency; unemployed workers smash new machinery in the Luddite riots.
- 1815** The Duke of Wellington leads the final defeat of Napoleon at Waterloo.
- 1819** Eleven die in the Peterloo Massacre, in which troops break up a large workers' gathering. ►



### 1820

- 1820** The Regency ends when George III dies and his son becomes George IV.
- 1821** John Constable paints *The Hay Wain*, considered one of his masterpieces.
- 1829** The Catholic Emancipation Act frees Catholics from many restrictions.
- 1832** The first Reform Bill extends voting rights to middle-class men but affects only 5 percent of the population.

### 1810

- 1810** Latin American nations begin declaring independence from Napoleonic Spain.
- 1812** Napoleon invades Russia; the brothers Grimm publish their first collection of German fairy tales. ►
- 1819** The first steamship crosses the Atlantic Ocean.



### 1820

- 1820** Russian romantic poet Aleksandr Pushkin publishes the verse poem *Ruslan and Ludmila*.
- 1821** German Romantic poet Heinrich Heine publishes his first volume of poetry.
- 1826** Joseph-Nicéphore Niépce produces the first successful photograph.
- 1831** France's Victor Hugo publishes *The Hunchback of Notre Dame*. ►





## UNIT 4

# The Legacy of Romanticism

## Fantasy, Horror, and Science Fiction

The romantic fascination with the supernatural is still thriving in today's books and movies. The laboratory-created monster in Mary Shelley's *Frankenstein*—sometimes called the world's first work of science fiction—is not so very different from the laboratory creations in the film *The Matrix*, and the eerie ghost-driven ship of Coleridge's *The Rime of the Ancient Mariner* is remarkably similar to the ship in *Pirates of the Caribbean*.

**QUICKWRITE** Jot down your own list of books, films, and TV shows in which the supernatural or paranormal is a strong element of the plot. Then consider the appeal of this kind of fiction and the reasons you think it remains so popular.

Scene from *Pirates of the Caribbean*:  
*Dead Man's Chest* (2006)





## Jane Austen Forever

They say that imitation is the sincerest form of flattery. If that's true, then Jane Austen would certainly be flattered by the many books and movies inspired by her work. Examples include *Bridget Jones's Diary*, a book and a movie about a modern Londoner looking for love that's based on *Pride and Prejudice*; the movie *Clueless*, about a high-school matchmaker who happens to be a lot like Austen's *Emma*; and several novels that imagine what happens to Austen's characters after her books have ended. And of course there are countless movie and TV adaptations of her original works.

**CREATE** With a small group, discuss any Austen-inspired books, TV shows, and movies that you know. Do a search on the Internet to find book covers and movie images, and create a collage or poster illustrating the breadth of Austen's influence.



Scene from *Bridget Jones: The Edge of Reason* (2004)

## Respect for the Environment

A respect for nature, so evident in the poetry of Wordsworth, Keats, and Shelley, is evident in the environmental movement we know today. Like the romantic poets, today's environmentalists condemn the harm that urbanization and industrialization bring to the natural landscape. They educate people about environmental dangers and campaign to clean up pollution, save endangered species, and preserve natural wonders.

**RESEARCH & DISCUSS** As a class, consider recent issues involving the environment. You might bring in newspaper or magazine articles and summarize them for classmates. Then consider the degree to which love of nature motivates environmentalists. What are some of the other motives they may have for their efforts?



Volunteers rescuing birds harmed by an oil spill





**READING 2A** Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods.

### Selected Poetry

by William Blake

VIDEO TRAILER



KEYWORD: HML12-768A

### Meet the Author

#### William Blake 1757–1827

In William Blake's own day, few saw or read any of his illustrated books, and those who did often dismissed them as the works of a madman. More than 100 years passed before people began to recognize Blake's stunning achievements as a poet and artist.

**An Unusual Youth** The son of a hosier, Blake spent nearly his entire life in London. As a schoolboy, he was precocious, reading the Bible and the works of John Milton at a young age, attending art school when he was only 10, and writing poetry by age 12. From early on in his life, Blake saw visions—first of angels and ghostly monks, and later of the Virgin Mary and various historical figures. He attributed these visions not to a supernatural source but to the interaction of his imagination with the world and with the infinite, or God. Blake believed that children's unfettered imagination was something of a state of grace. Though he was a Christian, he found church doctrine inadequate and thought it was used primarily as a form of social control.

**Marriage and Art** In 1782, Blake married Catherine Boucher, a poor, illiterate woman whom he taught to read and paint. The couple enjoyed a close, loving marriage, though

Blake's mysticism sometimes exasperated his wife. "I have very little of Mr. Blake's company," she once quipped. "He is always in Paradise."

In 1784, Blake opened his own print shop, where he developed a technique called illuminated printing, which involved engraving a poem's text and illustration on the same plate. Blake's first illuminated book of poems, *Songs of Innocence*, appeared in 1789; in 1794, he added a group of contrasting poems called *Songs of Experience*. Blake indicated that his purpose in putting them together was to show "the two contrary states of the human soul."

**A Modern Prophet** Blake's later works were written on a grand scale, marked by prophetic and mythic visions. Imaginatively illustrated and difficult to understand, these complex works were almost totally ignored by his contemporaries. In his 60s, Blake at last found admirers among a group of younger artists. During this period he created some of his best designs, including illustrations for Dante's *Divine Comedy*. Blake died three months before his 70th birthday, "singing," a friend reported, "of the things he saw in heaven."

#### Author Online

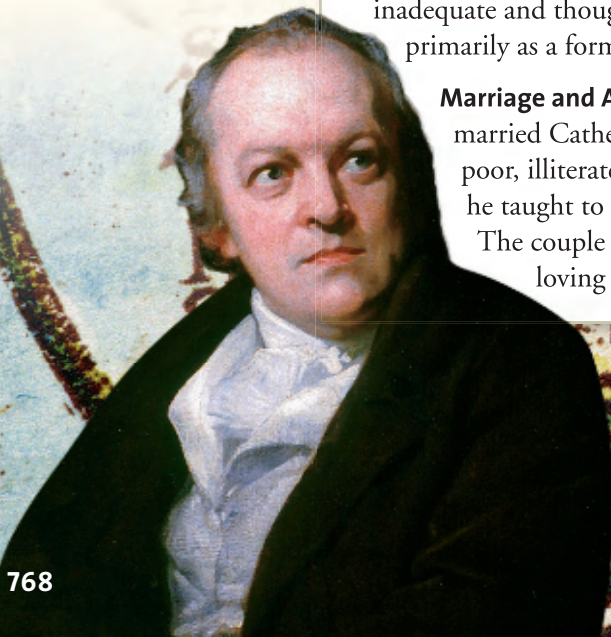
Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-768B



### DID YOU KNOW?

William Blake ...

- met the radical American thinker Thomas Paine and supported the American and French revolutions.
- was charged with treason for cursing King George III but was later acquitted.
- championed racial and sexual equality.



● LITERARY ANALYSIS: SYMBOL

One of the most powerful tools a writer can use is symbolism. A **symbol** is a person, place, object, or action that represents an abstract idea or feeling. Symbols work by association, and they often have more than one meaning. For example, the subject of Blake’s poem “The Lamb” symbolizes innocence and gentleness, but Blake also alludes to the lamb as a symbol for Jesus Christ in the New Testament. In addition to such common meanings, a symbol may take on a particular meaning from the context of the work in which it appears.

Although Blake’s poems may seem simple and straightforward, he uses symbols to convey important themes. As you read, analyze the subjects of his poems to determine their symbolic meaning.

● READING SKILL: COMPARE AND CONTRAST POEMS

As stated in the biography on page 768, Blake wrote *Songs of Innocence* and *Songs of Experience* to explore “the two contrary states of the human soul.” To further your understanding of his view of human nature, you can **compare and contrast** poems using the following criteria:

- **Word choice**—Look for descriptive words, and note how they are used to emphasize characteristics of the subject.
- **Ideas**—Identify common or contrasting ideas expressed in the poems.
- **Tone**—Notice the author’s attitude toward the subject.

As you read, use a chart like the one shown to record similarities and differences for each pair of poems.

	<i>“The Lamb”</i>	<i>“The Tyger”</i>
<i>Word Choice</i>	<i>little wooly bright tender voice</i>	<i>burning bright fire of thine eyes</i>
<i>Ideas</i>		
<i>Tone</i>		



Complete the activities in your **Reader/Writer Notebook**.

## *What is a* **VISIONARY?**

Blake once wrote that “mental things are alone real,” which is reflected in both his life and his work. Think about people you know or have read about who, like Blake, are visionary. It may be someone who claimed to see people and events in dreams, or someone who envisioned a better future. What kinds of visions—past, present, and future—have they had? What changes in their lives did their visions bring about?

**DISCUSS** With a small group, generate a list of people—living or dead—whom you consider to be visionaries. Note the qualities and traits that these individuals have in common. Then discuss the ways in which these individuals have made a difference in the world.

### *Visionaries*

1. William Blake—poet, artist; wrote about the real world and visions that appeared to him.
2. Gandhi—political figure, spiritual leader; envisioned a better way for people to live.
- 3.
- 4.
- 5.



from SONGS OF INNOCENCE

# THE LAMB

*William Blake*

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life & bid thee feed,  
By the stream & o'er the mead;  
5 Gave thee clothing of delight,  
Softest clothing wooly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice!  
Little Lamb who made thee?  
10 Dost thou know who made thee?

Little Lamb I'll tell thee,  
Little Lamb I'll tell thee!  
He is callèd by thy name,  
For he calls himself a Lamb:  
15 He is meek & he is mild,  
He became a little child:  
I a child & thou a lamb,  
We are callèd by his name. **A**  
Little Lamb God bless thee.  
20 Little Lamb God bless thee.

**4 mead:** meadow.

**8 vales:** valleys.

**13–14 He . . . Lamb:** In the New Testament, Jesus is sometimes called the Lamb of God.

## **A SYMBOL**

In lines 13–18, Blake uses the symbol of the lamb to connect the poem's three characters. What is he suggesting about the relationship between them?

## **Analyze Visuals ►**

How does the style of this illustration reflect the **tone** of Blake's poem?

*The Shepherd* from *Songs of Innocence* (1789), William Blake. Color printed relief etching with water color on paper, 7.6 cm × 7 cm. © Yale Center for British Art, Paul Mellon Fund, United States of America/Bridgeman Art Library.







# THE CHIMNEY SWEEPER

*William Blake*

When my mother died I was very young,  
And my father sold me while yet my tongue  
Could scarcely cry “ ’weep! ’weep! ’weep! ’weep!”  
So your chimneys I sweep & in soot I sleep.

5 There’s little Tom Dacre, who cried when his head  
That curl’d like a lamb’s back, was shav’d, so I said,  
“Hush, Tom! never mind it, for when your head’s bare,  
You know that the soot cannot spoil your white hair.”

And so he was quiet, & that very night,  
10 As Tom was a-sleeping he had such a sight!  
That thousands of sweepers, Dick, Joe, Ned, & Jack,  
Were all of them lock’d up in coffins of black;

And by came an Angel who had a bright key,  
And he open’d the coffins & set them all free;  
15 Then down a green plain, leaping, laughing they run,  
And wash in a river and shine in the Sun.

Then naked & white, all their bags left behind,  
They rise upon clouds, and sport in the wind.  
And the Angel told Tom, if he’d be a good boy,  
20 He’d have God for his father & never want joy.

And so Tom awoke; and we rose in the dark  
And got with our bags & our brushes to work.  
Tho’ the morning was cold, Tom was happy & warm;  
So if all do their duty, they need not fear harm. **B**

**3** ‘weep! ’weep!: the child’s attempt to say “Sweep! Sweep!”—a chimney sweeper’s street cry.

## Language Coach

**Etymology** The origin of *cry* relates to the way it sounds: Its Latin ancestor, *quis*, imitates the squeal of a pig. *Cry* means one thing in line 3 and another, in the past tense, in line 5. How are the two meanings different?

**18** sport: play or frolic.

**20** want: lack.

**B** **COMPARE AND CONTRAST**  
Reread lines 17–24. What view of meekness and gentleness is expressed in this passage and in “The Lamb”?

# THE LITTLE BOY LOST

*William Blake*

“Father, father, where are you going?  
O do not walk so fast.  
Speak father, speak to your little boy,  
Or else I shall be lost.”

5 The night was dark, no father was there;  
The child was wet with dew;  
The mire was deep, & the child did weep,  
And away the vapor flew.

7 mire: wet, swampy ground.

8 vapor: mist; fog.

# THE LITTLE BOY FOUND

*William Blake*

The little boy lost in the lonely fen,  
Led by the wand’ring light,  
Began to cry, but God ever nigh,  
Appear’d like his father in white.

1 fen: swamp; marsh.

3 nigh (nī): near.

5 He kissed the child & by the hand led  
And to his mother brought,  
Who in sorrow pale, thro’ the lonely dale,  
Her little boy weeping sought. ©

7 thro’: through; dale: valley.

© **SYMBOL**  
What do the actions of being  
lost and found symbolize?



from SONGS OF EXPERIENCE  
**THE TYGER**

*William Blake*

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?

5 In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?

And what shoulder, & what art,  
10 Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? & what dread feet?

What the hammer? what the chain?  
In what furnace was thy brain?  
15 What the anvil? what dread grasp  
Dare its deadly terrors clasp?

When the stars threw down their spears  
And watered heaven with their tears,  
Did he smile his work to see?  
20 Did he who made the Lamb make thee? **D**

Tyger! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry?

**4 symmetry** (sĭm'ĭ-trē): balance or beauty of form.

**7 he:** the tiger's creator.

### Language Coach

**Roots** A word's **root** may produce an image that helps you remember the word's meaning. The root of *aspire* (line 7) is *spirare*, "to breathe." What image helps you remember it means "reach toward a goal"?

**15 anvil** (än'vĭl): iron block on which metal objects are hammered into shape.

**D COMPARE AND CONTRAST**  
How does Blake's **tone** in lines 17–20 differ from the tone used to discuss creation in "The Lamb"?

### Analyze Visuals ►

Note that in the reproduction of the original printing of "The Tyger," the hand-colored illustration is intertwined with the text. What does this composition suggest about Blake's attitude toward his work?



*The Tyger*: Plate 43 from *Songs of Innocence and of Experience* (1802–1808), William Blake. Copy R, page 124–1950. Etching, ink and water color. © Fitzwilliam Museum, University of Cambridge, United Kingdom/Bridgeman Art Library.



# THE CHIMNEY SWEEPER

*William Blake*

A little black thing among the snow  
Crying “ ’weep, ’weep,” in notes of woe!  
“Where are thy father & mother? say?”  
“They are both gone up to the church to pray.

5 “Because I was happy upon the heath,  
And smil’d among the winter’s snow;  
They clothed me in the clothes of death,  
And taught me to sing the notes of woe.

“And because I am happy, & dance & sing,  
10 They think they have done me no injury,  
And are gone to praise God & his Priest & King,  
Who make up a heaven of our misery.” **E**

**2** **’weep, ’weep:** the child’s attempt to say “Sweep, Sweep”—a chimney sweeper’s street cry.

**5** **heath:** a tract of open land that cannot be farmed.

## **E** COMPARE AND CONTRAST

Reread lines 5–12. What words and phrases suggest that this speaker is less naive than the speaker of “The Chimney Sweeper” from *Songs of Innocence*?

# THE SICK ROSE

*William Blake*

O Rose, thou art sick.  
The invisible worm  
That flies in the night  
In the howling storm

5 Has found out thy bed  
Of crimson joy,  
And his dark secret love  
Does thy life destroy. **F**

## **F** SYMBOL

What does the rose’s sickness symbolize?

## Comprehension

1. **Recall** In “The Chimney Sweeper” from *Songs of Innocence*, why does Tom Dacre cry?
2. **Summarize** What happens to the boy in “The Little Boy Found”?
3. **Clarify** In “The Chimney Sweeper” from *Songs of Experience*, what does the speaker suggest with the phrase “make up a heaven of our misery”?



**READING 2A** Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods.

## Literary Analysis

4. **Examine Repetition** Reread “The Lamb” and “The Tyger,” looking for repetition of phrases, lines, and stanzas. What does Blake emphasize through the use of repetition? Cite evidence to support your answer.
5. **Interpret Symbol** In “The Tyger,” Blake uses the animal to symbolize his very complex view of creation—both heavenly and artistic. What troubling aspects of creation does the tiger represent? Cite details.
6. **Compare and Contrast Poems** In Blake’s time, it was common practice in London to use small boys for cleaning chimneys, which was dangerous and often fatal work. Review the information you recorded in your chart relating to the “The Chimney Sweeper” poems. What difference do you see in the **word choice** and **tone** of these poems and in the **ideas** they convey?
7. **Analyze Imagery** In many of these poems, Blake uses words like *night* or *dark* and *light* or *bright* as a way to contrast ideas or characters. However, he doesn’t always use the words to mean the same things in the poems. How does Blake employ the “night/light” contrast in the following?
  - “The Little Boy Lost” and “The Little Boy Found” pairing
  - “The Tyger”
  - “The Chimney Sweeper” from *Songs of Innocence*
  - “The Sick Rose”

## Literary Criticism

8. **Critical Interpretations** One critic has suggested that Blake pits himself against despotic authority, restrictive morality, and institutionalized religion: “His great insight is into the way these separate modes of control work together to squelch what is most holy in human beings.” In your opinion, does this comment apply to the poems you read? Explain.

### What is a **VISIONARY**?

The word *visionary* can be used to describe someone who is inspired by visions or who has great imagination and foresight. Based on the poems you have read, what do you think makes Blake a visionary?



## The Art of William Blake

Image Collection on Media  Smart DVD-ROM



**READING 12B** Evaluate the interactions of different techniques used in multilayered media. **12C** Evaluate how one issue or event is represented across various media to understand the notions of bias, audience, and purpose.

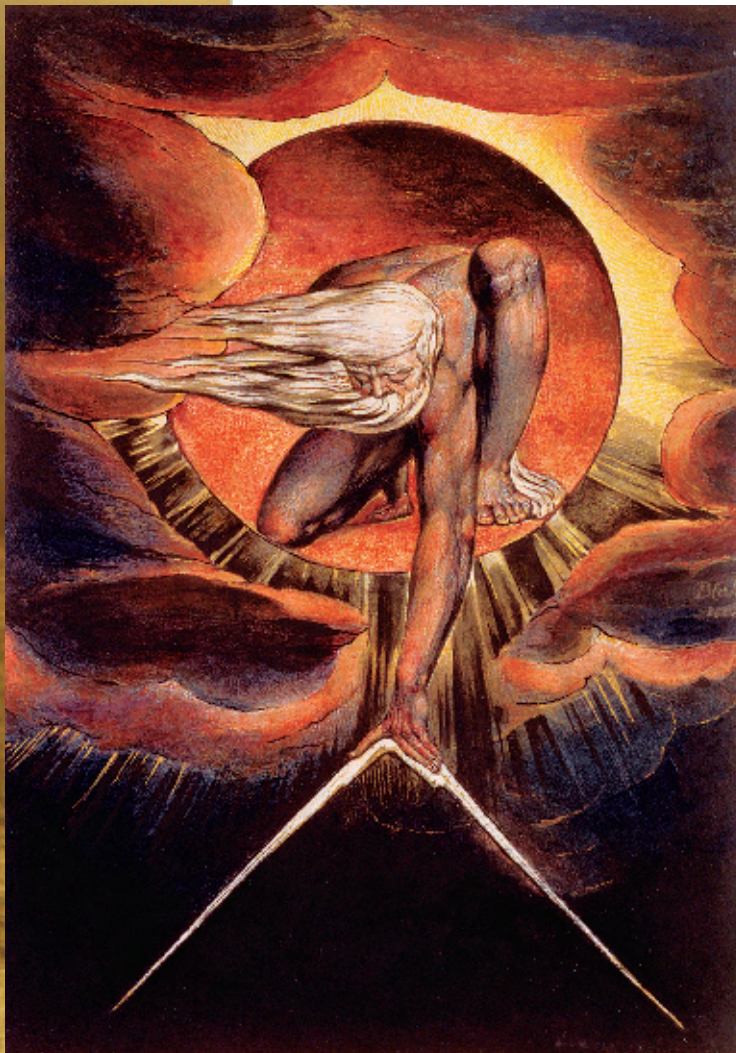
### *How can art* **ENHANCE** *text?*

**KEY IDEA** William Blake was a printer and engraver by trade, and the **illumination** he provided for many of his poems was intended to be interpreted right along with the text. For Blake, the words and images were inseparable. In examining the elements of visual art found in Blake's illuminated poems, you'll see how he integrated the medium with the meaning of his words.

### Background

**Visionary Innovation** From the time he was 15 years old until his death at age 69, William Blake supported himself as a tradesman. He apprenticed as an etcher and engraver for seven years before opening his own printing and publishing business with his friend James Parker. Blake briefly studied art at the Royal Academy but found the atmosphere uninspiring for the art he wanted to create. In the 1780s, the two predominant styles in the art world were the highly decorative rococo and the elegantly linear neoclassical. Blake's visual art didn't fall neatly into either category. He felt that line was superior to color, but the clash between the two elements—perhaps a reflection of both his writer and artist instincts—is readily apparent in his illuminated poems.

In 1788, Blake, inspired by a dream he had of his deceased younger brother, created a new art form he called "illuminated printing." Blake would etch images directly onto a printing plate by hand—including the text of the poems, which he would have to write backwards—then ink the plates and print the complete work with a rolling press. Later, he would paint each image by hand with watercolors. This new approach allowed Blake more control over the image because he could add new etched lines or change the color schemes whenever he wanted. Blake's illuminated printing method allowed him to fuse his visual and poetic visions.





## Media Literacy: Illuminated Texts

Blake intended the poems from *Songs of Innocence and of Experience* to engage both the intellect and the imagination of his readers. He was working with the limited space that a  $4\frac{1}{2}'' \times 2\frac{1}{2}''$  printing plate allowed, balancing the needs of the text with the visuals he'd imagined for the poem. Longer poems relied less on illustrative pictures and more on decoration; shorter poems often benefited from the additional image space.

Blake's decisions about the **color**, **line**, **shape**, and **texture** of each illustration were informed by the meaning he intended to convey. Consider the visual choices Blake made as you analyze the examples of his work.

### STRATEGIES FOR ANALYZING ILLUSTRATIONS

- **Color**, or hue, can help create the mood of an image. Blake hand-colored his prints with watercolors, so the mood of a piece could well have depended on the materials he had available or on his feelings at the time. Think about what the color of this image suggests about the mood of the poem.
- Like many artists, Blake used **lines** to give an image expressive qualities. For example, the use of thick or jagged lines can suggest rigidity or harshness.
- **Shape** is the outline of the objects in an image. Depending on an artist's choices, shapes can be geometric, with distinct angles, or natural, to closely match objects found in nature. Note that much of the image area is white, so the shapes stand out in stark contrast.
- To give an image **texture**, an artist can mimic the surface quality or "feel" of a real object. For example, varying the colors of a tree's bark can simulate the bark's rough texture. Blake created texture by etching on the printing plates. Notice the difference in texture between the area behind the poem and the area around the chimney sweeper.





## Media Smart DVD-ROM

- **Selection 1:** “The Chimney Sweeper”
- **Selection 2:** “The Fly”
- **Type:** Illustration
- **Illustrator:** William Blake



## Viewing Guide for

# The Art of William Blake

Access the full-sized illustrations on the DVD. Read each poem and examine the images closely, considering Blake’s use of color, line, shape, and texture. Look for common visual elements among the prints: Does Blake frequently use a specific color to represent similar subject matter? Is his use of line clearly evident or subtle? How does his use of art elements reflect the meanings of the poems? Use these questions to help you analyze the images.

### NOW VIEW

#### FIRST VIEWING: Comprehension

1. **Identify** Describe the setting of “The Chimney Sweeper” image.
2. **Identify** What is the girl in the background in “The Fly” doing?

#### CLOSE VIEWING: Media Literacy

3. **Analyze Shape** Based on your understanding of the poems, how well does each image reflect Blake’s meaning?
4. **Compare Color and Line** Blake’s use of color and line are vastly different in “The Chimney Sweeper” and “The Fly.” Compare the choices Blake made about color and line in these images.
5. **Examine Art Elements** Reread “The Chimney Sweeper.” In the poem, Blake is commenting on the horrible conditions many children were forced to endure in 18th-century England. Describe how Blake’s use of any one of the art elements contributes to the meaning of the poem. Consider the following lines:
  - “A little black thing among the snow”
  - “Because I was happy upon the heath”
  - “And are gone to praise God & his Priest and King / Who make up a heaven of our misery.”

## Write or Discuss

**Analyze Form** Blake was highly creative as a child, attending art school at age 10 and writing poetry by age 12. His unique blending of visual art with poetry was a natural extension of his artistic nature, as was the development of his illuminated printing process. Based on the examples you’ve viewed, how successful do you think these poems are as both visual art and poetic expressions? Write your opinion in two paragraphs. Consider

- the relationship between the images and the poems’ meanings
- the way Blake employs color, line, shape, and texture in the images
- the limitations of the printing plate and coloring method



**READING 12B** Evaluate the interactions of different techniques used in multi-layered media. **12C** Evaluate how one issue or event is represented across various media to understand the notions of bias, audience and purpose. **WRITING 15C** Write an interpretation of a literary text. **15D** Produce a multimedia presentation.

Media  
Tools



Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML12-781



## Produce Your Own Media

**Illustrate a Poem** A visual accompaniment to a poem can simply reflect the theme or mood of the poem or bring additional meaning to both the image and the words. Blake was unique in that he did both simultaneously. Choose a poem—your own or one you’ve read—and create an **illustration** to accompany it. You can draw or paint an image, use a computer program to create an illustration, or try a mixed-media collage. The important thing is that your creation fit the theme or mood or main idea of the poem you’ve chosen. Be creative; your illustration doesn’t have to be a literal depiction of your poem.

**HERE’S HOW** Keep the following in mind as you create your illustration:

- Decide if you want to closely tie your illustration to specifics in the poem or if you want to use the poem as inspiration for your own vision.
- Keep in mind the visual art elements of color, line, shape, and texture.
- Consider how someone viewing your illustration will understand the connection between the text and the images.

### Tech Tip

If available, use a design program to incorporate photographs, clip art, and image-manipulation tools.

## Further Exploration

**A Question of Color** Look at the multiple versions of Blake’s “The Fly” on the DVD. Because he painted each individual poem print in watercolors by hand, the colors in each of these versions is different. Does the color variation affect the relationship between the words and the image?

**An Artist’s Interpretation** Blake also did illustrations for other writers’ works, including Dante’s and Milton’s. Find an image that Blake created for another writer’s work and determine how Blake’s interpretation illuminates the text.





**READING 3** Evaluate the changes in sound and form in poetry across literary time periods.  
**RC-12(A)** Reflect on understanding to monitor comprehension.

# To a Mouse To a Louse

Poetry by Robert Burns

### Meet the Author

## Robert Burns 1759–1796

A handsome and charismatic figure, Robert Burns achieved considerable fame during his lifetime. After his death, he was elevated to the status of national hero. His unparalleled ability to speak for his people, along with the simple beauty of his verse, helped make him Scotland's "favorite son."

**Childhood Hardship** Born in the village of Alloway to an unsuccessful tenant farmer, Burns endured extreme poverty and hard labor as a child. This experience left him in poor health and fueled his hatred of Scotland's rigid class system. Though poor, Burns's father managed to provide his son with something of an education. Burns showed an early flair and passion for literature. One of the works that especially fired his imagination was the 15th-century Scottish poem "Wallace." The poem, Burns later wrote, "poured a Scottish prejudice into my veins, which will boil along there till the floodgates of life shut in natural rest."

His discovery of this and other works written in a Scottish vernacular inspired Burns to use the Scots dialect, spoken primarily by the country's peasant class.

**Charming Rebel** After his father's death in 1784, Burns, along with his

brother, struggled to farm independently. Burns became involved with a servant girl at the farm, the first of several liaisons that resulted in illegitimate offspring. In 1786, he fell in love with Jean Armour, but her father, disturbed by Burns's radical ideas and personal behavior, sent Armour away. Hurt and incensed, Burns resolved to emigrate to Jamaica. To raise the necessary money, he published *Poems, Chiefly in the Scottish Dialect* (1786), a collection that showed his love for Scottish peasant life. Its immense success induced Burns to move to Edinburgh, where he captivated the city's literary society with his keen wit, rough-hewn charm, and controversial views on class and religion.

**Scotland's Greatest Songwriter** In Edinburgh, Burns began to compile several volumes of Scottish folk songs. Collecting, adapting, and writing songs engaged him for the rest of his life. In his later years, Burns finally married Jean Armour and began working as a tax collector while still maintaining a farm. The arduous farm work undermined Burns's already weak constitution. At age 37, Burns contracted rheumatic fever and died soon after.

### Author Online

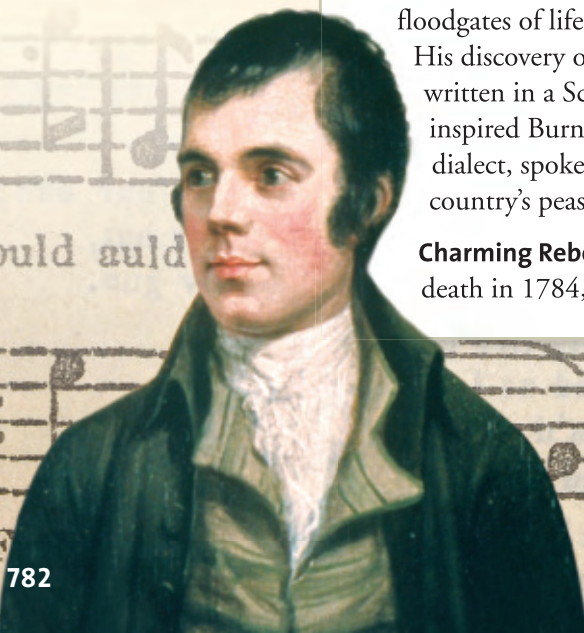
Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-782



### DID YOU KNOW?

Robert Burns...

- composed "Auld Lang Syne" to an old Scottish melody.
- alienated many by supporting the French Revolution.



## LITERARY ANALYSIS: DIALECT

**Dialect** is the distinct form of a language spoken in one geographic area or by a particular group. Writers use dialect for specific reasons, such as establishing setting or providing local flavor. In reaction to many in Scottish society and letters who were beginning to favor standard, or British, English, Burns chose to write in Scots, a northern dialect of English spoken primarily by Scottish peasants. The following lines in the Scots dialect contain a few words foreign to most readers' ears, yet you can still discern Burns's general meaning:

*I doubt na, whyles, but thou may thieve;  
What then? poor beastie, thou maun live!*

Inspired by earlier Scottish poets, Burns found that using dialect enabled him to convey both the speech and the spirit of those who made up much of Scotland's working class. This dedication to natural speech is one reason why Burns inspired later romantic poets such as William Wordsworth.

## READING STRATEGY: CLARIFY MEANING

When reading a poem written in dialect, it is important to **clarify meaning** as you read. The following strategies can help you understand difficult passages in Burns's poems:

- Some words are completely unique to a dialect; use the **side notes** to learn their definitions.
- Use **context clues** to help you understand what the poet is saying or describing.
- Burns uses apostrophes to indicate the rhythm of spoken Scots; **reading the poem aloud** can help you better understand what Burns means.

Apply these strategies as you read the dialect in Burns's poems. Use a chart like the one shown to try to **paraphrase**, or restate in your own words, any difficult passages you encounter.

"To a Mouse"	
Excerpt	Paraphrase
"Thou need na start awa sae hasty, / Wi' bickering brattle!"	You don't need to run away with such a hurried scamper!



Complete the activities in your **Reader/Writer Notebook**.

## When do LITTLE THINGS mean a lot?

Too often we are so caught up in the bustle of our lives that we lose sight of what's important. The sensational and extraordinary can always grab our attention, but what about the more mundane things that make up most of our lives? In the poems that follow, Burns conveys the valuable insights he gained from examining the commonplace.

**QUICKWRITE** Think of an instance when you gained a new perspective on something or someone you encounter every day. Why did this ordinary subject appear different to you? What did you think at the time? Write a paragraph or two in which you describe this experience.





# TO A MOUSE *On Turning Her up in Her Nest with the Plough, November, 1785*

**Robert Burns**

Wee, sleeket, cowran, tim'rous beastie,  
O, what panic's in thy breastie!  
Thou need na start awa sae hasty,  
Wi' bickering brattle!  
5 I wad be laith to rin an' chase thee,  
Wi' murd'ring pattle! **A**

I'm truly sorry Man's dominion  
Has broken Nature's social union,  
An' justifies that ill opinion,  
10 Which makes thee startle,  
At me, thy poor, earth-born companion,  
An' fellow-mortal!

I doubt na, whyles, but thou mayst thieve;  
What then? poor beastie, thou maun live!  
15 A daimen-icker in a thrave  
'S a sma' request:  
I'll get a blessin wi' the lave,  
An' never miss 't!

Thy wee-bit housie, too, in ruin!  
20 It's silly wa's the win's are strewin!  
An' naething, now, to big a new ane,  
O' foggage green!  
An' bleak December's winds ensuin,  
Baith snell an' keen!

**1 sleeket:** sleek; **cowran:** cowering.

**4 bickering brattle:** hurried scamper.

**5 laith:** loath; reluctant.

**6 pattle:** paddle-shaped staff used to scrape a plow.

## **A DIALECT**

Reread lines 1–6. What does the dialect in this stanza help to characterize about the speaker?

**13 whyles:** sometimes.

**14 maun:** must.

**15 daimen-icker in a thrave:** random ear in a bundle of corn.

**17 lave:** rest.

**20 silly wa's:** flimsy walls; **win's:** winds.

**21 big:** build; **ane:** one.

**22 foggage:** moss or coarse grass.

**24 Baith:** both; **snell:** bitter.







25 Thou saw the fields laid bare an' waste,  
 An' weary Winter comin fast,  
 An' cozie here, beneath the blast,  
     Thou thought to dwell,  
 Till crash! the cruel coulter past  
 30     Out thro' thy cell.

That wee-bit heap o' leaves an' stibble,  
 Has cost thee monie a weary nibble!  
 Now thou 's turn'd out, for a' thy trouble,  
     But house or hald,  
 35 To thole the Winter's sleety dribble,  
     An' cranreuch cauld!

But Mousie, thou are no thy-lane,  
 In proving foresight may be vain:  
 The best laid schemes o' Mice an' Men,  
 40     Gang aft agley,  
 An' lea'e us nought but grief an' pain,  
     For promis'd joy!

Still, thou art blest, compar'd wi' me!  
 The present only toucheth thee:  
 45 But Och! I backward cast my e'e,  
     On prospects drear!  
 An' forward, tho' I canna see,  
     I guess an' fear!

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**29 coulter** (kōl'tər): plow blade.

**31 stibble:** stubble.

**32 monie:** many.

**34 But:** without; **hald:** hold; property held.

**35 thole:** endure.

**36 cranreuch** (krôn'rōōkh): frost.

**37 no thy-lane:** not alone.

**40 Gang aft agley** (gông ôft ə-glē'): often go awry.

**45 e'e:** eye.

### Language Coach

**Multiple Meanings** The word *prospects* can mean (1) apparent chances for success (2) broad views, or (3) searches for mineral deposits. Which meaning best fits in line 46? Explain.



# TO A LOUSE *On Seeing One on a Lady's Bonnet at Church*

**Robert Burns**

Ha! whare ye gaun, ye crowlan ferlie!  
Your impudence protects you sairly:  
I canna say but ye strunt rarely,  
Owre gawze and lace;  
5 Tho' faith, I fear ye dine but sparely,  
On sic a place.

Ye ugly, creepan, blastet wonner,  
Detested, shunn'd, by saunt an' sinner,  
How daur ye set your fit upon her,  
10 Sae fine a Lady!  
Gae somewhere else and seek your dinner,  
On some poor body.

Swith, in some beggar's haffet squattle;  
There ye may creep, and sprawl, and sprattle,  
15 Wi' ither kindred, jumping cattle,  
In shoals and nations;  
Whare horn nor bane ne'er daur unsettle,  
Your thick plantations.

1 **crowlan ferlie**: crawling wonder.

2 **sairly**: sorely; greatly.

3 **strunt**: strut.

4 **Owre**: over.

6 **sic**: such.

7 **blastet**: blasted; darned; **wonner**: wonder.

9 **fit**: foot.

11 **Gae**: go.

13 **Swith**: swift; **haffet**: locks of hair; **squattle**: squat; settle.

14 **sprattle**: struggle.

15 **cattle**: vermin.

16 **shoals**: large groups; crowds.

17 **bane**: bone (used to make combs).



Now haud you there, ye're out o' sight,  
 20 Below the fatt'rels, snug and tight,  
 Na faith ye yet! ye'll no be right,  
 Till ye've got on it,  
 The vera tapmost, towrin height  
 O' Miss's bonnet.

25 My sooth! right bauld ye set your nose out,  
 As plump an' grey as onie grozet:  
 O for some rank, mercurial rozet,  
 Or fell, red smeddum,  
 I'd gie you sic a hearty dose o't,  
 30 Wad dress your droddum!

I wad na been surpriz'd to spy  
 You on an auld wife's flainen toy,  
 Or aiblins some bit duddie boy,  
 On 's wylecoat;  
 35 But Miss's fine Lunardi, fye!  
 How daur ye do 't?

O Jenny dinna toss your head,  
 An' set your beauties a' abroad!  
 Ye little ken what cursed speed  
 40 The blastie's makin!  
 Thae winks and finger-ends, I dread,  
 Are notice takin!

O wad some Pow'r the giftie gie us  
 To see oursels as others see us!  
 45 It wad frae monie a blunder free us  
 An' foolish notion:  
 What airs in dress an' gait wad lea'e us,  
 And ev'n Devotion! **B**

19 **haud**: hold.

20 **fatt'rels**: folderols—ribbon ends used as hair ornaments.

21 **Na faith ye yet!**: Confound you! Darn you!

25 **My sooth!**: indeed; **bauld**: bold.

26 **onie grozet**: any gooseberry.

27 **rank . . . rozet**: strong-smelling rosin used to get rid of lice.

28 **fell**: sharp; **smeddum**: powder.

29 **gie**: give; **o't**: of it.

30 **dress your droddum**: clean your bottom.

32 **flainen toy**: flannel cap.

33 **aiblins**: perhaps; **duddie**: ragged.

34 **wylecoat**: undershirt.

35 **Lunardi**: stylish balloon-shaped bonnet named after 1780s balloonist Vincenzo Lunardi.

37 **dinna**: do not.

38 **a' abroad**: all abroad; in circulation.

39 **ken**: know.

40 **blastie's**: creature's.

41 **Thae**: those.

45 **frae**: from; **monie**: many.

**B CLARIFY MEANING**  
 Reread lines 43–48 aloud.  
 Use context clues and the  
 side notes to **paraphrase**  
 this stanza.

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## Comprehension

1. **Recall** Why does the speaker in “To a Mouse” apologize to the mouse?
2. **Summarize** What does the speaker in “To a Mouse” conclude in lines 43–48?
3. **Summarize** In lines 13–18 of “To a Louse,” where does the speaker suggest the louse go?
4. **Clarify** Why is the speaker surprised to see a louse on the lady’s bonnet?



**READING 3** Evaluate the changes in sound and form in poetry across literary time periods. **RC-12(A)** Reflect on understanding to monitor comprehension.

## Literary Analysis

5. **Clarify Meaning** Review the passages you **paraphrased** as you read the poems. Which passages did you find especially challenging? Give reasons for your choices.
6. **Identify Theme** Reread lines 37–42 of “To a Mouse.” What observation about life does Burns convey in this stanza?
7. **Interpret Satire** “To a Louse” is a **satire**, a literary work in which people’s behaviors or society’s institutions are ridiculed for the purpose of bringing about reform. What is Burns satirizing about Scottish society in this poem? Provide support from the poem for your answer.
8. **Compare Speakers** The speakers in both poems have very different attitudes toward the creatures they encounter. How would you characterize the speakers’ attitudes in “To a Mouse” and “To a Louse”?
9. **Draw Conclusions** In many of his poems, including “To a Mouse” and “To a Louse,” Burns makes use of commonplace subjects to express larger statements about life. In your opinion, why might he have chosen to use commonplace subjects in his poems?
10. **Analyze Dialect** The Scots dialect Burns uses can be difficult to read at times, but he chose to employ it for specific effect. In what way does Burns’s use of dialect contribute to the poems’ setting, theme, and tone?

## Literary Criticism

11. **Biographical Context** When Robert Burns became famous after publishing his first volume of poetry, he did not object to those who considered him a “Heaven-taught plowman” who wrote spontaneously about his feelings for his native land. Yet Burns was an ambitious, well-read poet with radical political views for his time. Why might Burns have encouraged the public to think of him as a simple farmer instead of a sophisticated poet?

*When do **LITTLE THINGS** mean a lot?*

It is easy to take unremarkable everyday objects and events for granted. What can you gain from appreciating them rather than overlooking them?





**READING 3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods. **7** Analyze how the author's patterns of imagery reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

## The Lorelei

Poem by Heinrich Heine

### Meet the Author

## Heinrich Heine 1797–1856

Although Heinrich Heine (hīn'říKH hī'nə) was a controversial figure in his native Germany, he was celebrated as one of Europe's most renowned love poets. Like Blake, Heine wrote in a simple, musical style. However, Heine's skepticism and emphasis on suffering and loneliness link him to late romantic poets such as Byron.

**Changes in Direction** Born to a Jewish textile merchant, Heine grew up in modest circumstances in the city of Düsseldorf (then part of Prussia). When his father's business failed, Heine was sent to Hamburg, where a wealthy uncle tried, unsuccessfully, to make a businessman of him. Heine eventually earned a law degree but showed more interest in writing poetry. He reluctantly converted to Protestantism because government jobs were closed to Jews at the time. However, he was never offered any of the jobs he desired.

**Love's Pain** Heine established his international reputation as a poet with the publication of *The Book of Poems* (1827). Containing love songs, ballads, and sonnets, the volume explored, among other subjects, Heine's unrequited and unhappy love for his cousin Amalie. Several poems in the collection, including "The Lorelei," also grew out of his interest in German

folklore. According to legend, a maiden who drowned herself after a lover's betrayal sits upon the Lorelei rock high above the Rhine River, combing her hair in the moonlight and singing a haunting song that lures boatmen to their death.

**Critic of Society** Although best known for his lyric poetry, Heine also wrote essays and verse attacking social injustice and government corruption in Germany. Throughout his life, he searched for solutions to these evils, exploring ideas ranging from various forms of socialism to the communism espoused by Karl Marx, an acquaintance of his. None of these models totally satisfied Heine, however, since he believed they would not lead to a more joyful human society.

Heine moved to Paris in 1831 and devoted his creative energy to writing essays criticizing the policies of the French monarchy and the militant nationalism he saw developing in Germany. These essays infuriated the German people, who considered them unpatriotic and dangerous. In 1835, the German government banned Heine's work.

When he was 51, a serious illness confined Heine to what he called "his mattress grave." Despite tremendous pain and the slow loss of his vision, he continued to write until his death.

### Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-790



### DID YOU KNOW?

Heinrich Heine ...

- first achieved fame for a series of travel books.
- inspired thousands of musical compositions through his verse.
- had his work banned by the German government for over 100 years.

## LITERARY ANALYSIS: LYRIC POETRY

A **lyric poem** is a short poem in which a single speaker expresses personal thoughts and feelings. Most poems other than dramatic and narrative poems are lyric poems. The term comes from the word *lyre*, a stringed instrument that ancient Greek poets used to accompany their singing. Lyric poems can be in a variety of forms and can cover many subjects, from love and death to everyday experiences. They usually have the following characteristics:

- Although lyric poems are no longer sung, they often have a melodic rhythm.
- The poems may describe an incident, but the focus is on conveying emotions and thoughts rather than on telling a story.
- Lyric poems contain elements such as imagery and figurative language, which create a strong, unified impression.

Many of Heine's poems have a songlike quality that made it easy for composers to set them to music after his death. As you read "The Lorelei," notice its melodic rhythm and other lyric characteristics.

## READING STRATEGY: VISUALIZE

The process of forming a mental picture from a written description is called **visualizing**. When reading poetry, it is important to try to "see" what the poet is describing through imagery and figurative language. Because lyric poets often use imagery to convey ideas, visualizing can also help you understand the meaning of a poem.

While reading Heine's "The Lorelei," look for

- **images** that elicit mental pictures
- language that suggests **spatial relationships**, such as *above*, *behind*, *here*, and *there*, which can help you picture the scene and its unfolding action

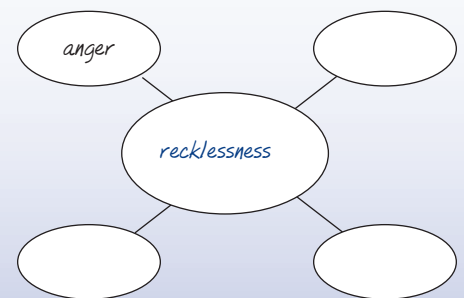


Complete the activities in your **Reader/Writer Notebook**.

## What makes people RECKLESS?

Though we try to act rationally in most situations, we all fall prey sometimes to recklessness—whether it's doing something without thinking or consciously deciding to act against our better judgment. In "The Lorelei," you will encounter a man who is haunted by a tale of recklessness.

**DISCUSS** What circumstances or emotions make us act recklessly? Record your ideas in a word web, with the word *recklessness* in the center. Then, with a partner, discuss some of the reasons people act this way. Come up with some solutions for how people can avoid making a reckless decision.







# The Lorelei

Heinrich Heine

I cannot explain the sadness  
That's fallen on my breast.  
An old, old fable haunts me,  
And will not let me rest. **A**

5 The air grows cool in the twilight,  
And softly the Rhine flows on;  
The peak of a mountain sparkles  
Beneath the setting sun.

More lovely than a vision,  
10 A girl sits high up there;  
Her golden jewelry glistens,  
She combs her golden hair. **B**

With a comb of gold she combs it,  
And sings an evensong;  
15 The wonderful melody reaches  
A boat, as it sails along.

The boatman hears, with an anguish  
More wild than was ever known;  
He's blind to the rocks around him;  
20 His eyes are for her alone.

—At last the waves devoured  
The boat, and the boatman's cry;  
And this she did with her singing,  
The golden Lorelei.

*Translated by Aaron Kramer*

## **A LYRIC POETRY**

What does the speaker convey about his thoughts and emotions in lines 1–4?

**6 Rhine:** a river that begins in Switzerland and flows through Germany and the Netherlands to the North Sea.

## **B VISUALIZE**

Describe what you visualized as you read lines 9–12. Consider the **images** and **spatial relationship** Heine provides.

## Language Coach

**Connotations** Look up *anguish* (line 17), *distress*, and *suffering* in a dictionary. Then place each synonym on a scale where 1 is “least intense” and 10 is “most intense.” Explain your choices.

## Analyze Visuals ►

Which details in this painting suggest the otherworldly nature of the Lorelei?







## Comprehension

1. **Recall** What does the boatman encounter as he sails?
2. **Recall** What is the woman in the poem doing?
3. **Clarify** Why does the boatman crash into the rocks?

## Literary Analysis

4. **Make Inferences** Reread lines 1–4. Why might the speaker feel haunted by the legend of the Lorelei?
5. **Analyze Lyric Poetry** Review the description of lyric poetry on page 791. Then identify the characteristics of a lyric poem found in “The Lorelei.”
6. **Visualize** Many of the images Heine uses elicit a visual picture when you read them. For the following examples from the poem, describe the mental picture you see when you read the lines:
  - “The peak of a mountain sparkles / Beneath the setting sun.” (lines 7–8)
  - “With a comb of gold she combs it, / And sings an evensong;” (lines 13–14)
  - “He’s blind to the rocks around him; / His eyes are for her alone.” (lines 19–20)
7. **Make Judgments** What is more responsible for the boatman’s death—the allure of the Lorelei’s voice and beauty or the boatman’s own recklessness? Explain your reasoning.
8. **Compare Texts** Compare Heine’s “The Lorelei” with Blake’s “The Tyger,” noting similarities and differences you see in each of the following elements:
  - structure
  - imagery
  - mood

## Literary Criticism

9. **Critical Interpretations** Literary critic Lowell Bangerter wrote that Heine’s “ability to convey, with penetrating exactitude, feelings, existential problems, and elements of the human condition . . . enabled him to generate lyrics that belong more to the poetry of ideas than to the poetry of experience.” Do you think this description applies to “The Lorelei”? Explain why or why not.



**READING 3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods. **7** Analyze how the author’s patterns of imagery reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

### *What makes people* **RECKLESS?**

When people act without thinking, their impulsive decisions often have dire consequences. However, are there any times when recklessness might be necessary? Why might some people need to forgo thinking before they act?

## Romantic Mavericks

Although they are often referred to as early romantics, William Blake and Robert Burns cannot be neatly classified with other romantic writers. It is true that like later romantics, they tended to emphasize emotion over reason and to feature both the everyday as well as the supernatural. But unlike the rich, majestic poems of the later romantics, Blake and Burns wrote gentle, rhyming verses that could almost masquerade as nursery rhymes.

However, these verses are not as simple as they seem. Hidden beneath the charming, playful images of lambs, children, and field mice lie startling truths and, sometimes, harsh commentary. Far from composers of light verse, Blake and Burns were serious, philosophical poets.

### Writing to Evaluate

Reread the poems by Blake and Burns in this unit. Then, choosing the works of one of the poets, write about the contrast between the light tone and subject matter and the underlying truths conveyed. In your opinion, how does this contrast affect the impact? Cite specific examples from the text to support your views.

#### Consider

- what the poems seem to be about at first glance
- the underlying themes represented
- your own response to the poems after considering their deeper meanings



### Extension Online

#### VIEWING & REPRESENTING

William Blake was a printmaker as well as a poet; his technique of illuminated printing brought the two art forms together. Look at the illuminated print of "The Tyger," shown here and on page 775. In your opinion, how does the illustration emphasize or alter the poem's impact? Discuss your reaction with a partner.



**WRITING 15C** Write an interpretation of a literary text.





Included in this workshop:  
**READING 2C** Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time. **3** Evaluate the changes in sound, form, figurative language, and graphics in poetry across literary time periods.

## Romanticism

“There was a mighty ferment in the heads of statesmen and poets, kings, and people. . . . It was a time of promise, a renewal of the world,” wrote essayist William Hazlitt in 1825 to describe the age of revolution that occurred at the turn of the 19th century. Born from this ferment was the literary movement known as romanticism.

### Revolt Against Neoclassicism

In the British literary tradition, **romanticism** refers to a period dominated by William Wordsworth and four other poets: Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats. The movement in England is considered to have begun in 1798 with the publication of the poetry collection *Lyrical Ballads* by Wordsworth and Coleridge.

In his famous preface to *Lyrical Ballads*, Wordsworth declared the poems “experiments” in poetic language and subject matter. He deliberately chose language and subjects taken from common life instead of upper-class life. The second generation of romantic poets—Byron, Shelley, and Keats—added their unique voices and visions to Wordsworth’s foundation, taking their poetry in slightly different directions. Despite their differences, the English romantics were united in rebellion against their Enlightenment forebears—John Dryden, Alexander Pope, and Samuel Johnson. In breaking from neoclassical conventions, the romantics expressed a new sensibility of freedom and self-expression. Where the neoclassical writers—also called the Augustans—admired and imitated classical forms, the romantics looked to nature for inspiration. Where the Augustans prized reason, the romantics celebrated strong emotions. Where the Augustans wrote witty satires ridiculing others, the romantics wrote serious lyric poems about their own experiences.



*On the Minnow Stream, Dorking, Surrey*, Charles Collins.

### Romantic Poetry’s Defining Features

Wordsworth essentially defined five features of English romanticism in his preface to *Lyrical Ballads*.

**A New Concept in Poetry** Wordsworth’s emphasis on personal experience and the glorification of the individual are very different from earlier poets’ emphasis on the greater world of human behavior. To some degree, all romantic poets wrote about the intricate workings of their own minds and emotions.

**A New Spontaneity and Freedom** Wordsworth described poetry as “the spontaneous overflow of powerful feelings.” Critical of the artificiality they saw in much neoclassical literature, the romantics placed a high value on expressing strong emotion and the free play of imagination: “I fall upon the thorns of life! I bleed!” imparts Shelley in “Ode to the West Wind” (page 864).

**Love of Nature** Romantic poetry is often dubbed “nature poetry” because romantic poems often focus on aspects of the natural world. However, romantic poets did not simply describe natural settings and images; they used them as a catalyst to explore their own thoughts and feelings. For instance, “a beauteous evening” for Wordsworth is an occasion for spiritual contemplation.

**The Importance of the Commonplace** Wordsworth wanted to enlarge the province of poetry to include “incidents and situations from common life.” Romantics often chose humble subjects, such as rustic life, and celebrated ordinary things, such as an early morning stroll or a field of daffodils.

I wandered lonely as a cloud  
That floats on high o’er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
  
—William Wordsworth, “I Wandered Lonely as a Cloud”

**Close Read**  
Which characteristics of romantic poetry does this passage contain? Explain.

**Fascination with the Supernatural and the Exotic** While Wordsworth concentrated mostly on ordinary life, Coleridge introduced mystery and magic into English romantic poetry. From the wonderfully strange journey in “The Rime of the Ancient Mariner” (page 814) to the “stately pleasure dome” of “Kubla Khan” (page 841), Coleridge opened up to poetry the realm of the supernatural and the exotic.

The following chart lists the main differences between neoclassical and romantic writers.

NEOCLASSICAL WRITERS	ROMANTIC WRITERS
stressed reason and common sense	stressed emotion and imagination
wrote about objective issues that concerned society as a whole	wrote about subjective experiences of the individual
respected human institutions of church and state	exalted nature in all its creative and destructive forces
exercised controlled wit and urbanity	celebrated intense passion and vision
maintained traditional standards and believed in order	believed in experimentation and spontaneity of thought





**READING 2A** Compare and contrast works of literature that express a universal theme.  
**3** Evaluate the changes in sound, form, figurative language, and graphics in poetry across literary time periods.

## Selected Poetry by William Wordsworth

VIDEO TRAILER



KEYWORD: HML12-798A

### Meet the Author

#### DID YOU KNOW?

William Wordsworth ...

- at first supported, but later denounced, the French Revolution.
- refused to publish his autobiographical masterpiece, *The Prelude*, during his lifetime.
- lost two of his five children to early deaths.

(background) Dove Cottage, Wordsworth's Lake District home

## William Wordsworth 1770–1850

William Wordsworth, along with his friend Samuel Taylor Coleridge, helped launch the English romantic movement in literature. Rebelling against the formal diction and lofty subject matter favored by poets of the day, Wordsworth used simple language to celebrate subjects drawn mostly from nature and everyday life.

**Childhood Turmoil** As a child, Wordsworth spent many happy hours exploring the countryside in northwestern England's Lake District. This idyllic period lasted until he was seven, when his mother's death led to the breakup of the Wordsworth household. Unable to raise five children on his own, John Wordsworth sent young William away to school at Hawkshead, where he formed a passionate attachment to the surrounding countryside.

**Love in a Time of War** A walking tour through revolutionary France in the summer of 1790 was the high point of Wordsworth's college years. Excited by the changes he saw, Wordsworth returned to France in 1791 and soon fell in love with a young woman, Annette Vallon. Lacking money, Wordsworth returned to England in 1792. Almost immediately, war broke out between France and England, preventing Wordsworth from seeing Annette and the child she had recently borne

him. Distraught over his inability to help them and by the growing violence in France, Wordsworth fell into a deep depression.

**Creative Partnership** Wordsworth's bleak mood subsided in 1795 when he was reunited with his beloved sister Dorothy, from whom he had been separated since childhood. Resolving not to be parted again, he and Dorothy moved to Racedown, Dorset, where they met and grew close to Coleridge. Speaking later of this friendship, Wordsworth would say, "We were three persons with one soul." Working together, Wordsworth and Coleridge produced *Lyrical Ballads* (1798), the book that ushered in the English romantic movement.

**Britain's Poet Laureate** In 1799, Wordsworth and his sister resettled in the Lake District, with Coleridge residing nearby. Three years later, Wordsworth married a childhood friend, Mary Hutchinson. Over the next two decades, he struggled to find readers and critical acceptance for his work. In the 1820s, his reputation gradually improved, and by the 1830s, he was hugely popular. In 1843, his immense achievement as a poet was recognized with the poet laureateship.

#### Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-798B



## ● LITERARY ANALYSIS: ROMANTIC POETRY

In England, **romanticism** was a literary and artistic movement originating in the late 18th century and lasting until the early decades of the 19th century. Unlike their neoclassical predecessors, the romantic poets stressed the importance of the individual's subjective experiences rather than issues that concerned society as a whole. Their philosophy valued emotion, spontaneity, and imagination over reason and orderliness. Most significantly, they rejected the world of industry and science, turning instead to nature as a source of inspiration and solace. Other defining features of romantic poetry are as follows:

- an emphasis on the commonplace
- language resembling natural speech
- elements of the mysterious, exotic, and supernatural

As you read Wordsworth's innovative works, look for details that are characteristic of romantic poetry.

## ● READING SKILL: ANALYZE STYLISTIC ELEMENTS

Wordsworth's poems contain distinctive **stylistic elements** such as the following:

- long, free-flowing sentences, often with phrases that interrupt main ideas
- **inverted syntax**, where the expected order of words is reversed
- unusual punctuation, such as dashes combined with other punctuation or exclamation points appearing within a sentence rather than at the end, and unusual capitalization

As you read each poem, be aware of these stylistic elements and note how they affect your impression of the speaker's thoughts.



Complete the activities in your **Reader/Writer Notebook**.

## *Where do we find PEACE?*

When filled with the stresses and strains of everyday life, people sometimes visit a particular place to regain a sense of peace. A person may, for example, spend time in a church or temple, while others may seek out the comfort of a grandparent's home. Still other individuals, like Wordsworth, find peace in nature.

**DISCUSS** Working with two or three classmates, create a list of the places you regularly turn to when you seek relief from life's problems. Discuss each place, then circle the one that seems the most satisfying. Compare the results of your discussion with those of other groups.





# Lines Composed a Few Miles Above Tintern Abbey



William Wordsworth

**BACKGROUND** In many of his poems, Wordsworth describes a specific setting and conveys his thoughts and feelings about it. In “Tintern Abbey,” he captures an outdoor scene in the Wye River valley, near the ruins of a Gothic abbey. “Composed upon Westminster Bridge” expresses his feelings on seeing the city of London early one morning from a bridge spanning the river Thames. In “I Wandered Lonely as a Cloud,” Wordsworth describes the scenery of England’s picturesque Lake District, near his home in Grasmere.

Five years have passed; five summers, with the length  
Of five long winters! and again I hear  
These waters, rolling from their mountain-springs  
With a soft inland murmur. Once again  
5 Do I behold these steep and lofty cliffs,  
That on a wild secluded scene impress  
Thoughts of more deep seclusion; and connect  
The landscape with the quiet of the sky.  
The day is come when I again repose  
10 Here, under this dark sycamore, and view  
These plots of cottage ground, these orchard tufts,  
Which at this season, with their unripe fruits,  
Are clad in one green hue, and lose themselves  
'Mid groves and copses. Once again I see  
15 These hedgerows, hardly hedgerows, little lines  
Of sportive wood run wild; these pastoral farms,  
Green to the very door; and wreaths of smoke  
Sent up, in silence, from among the trees!  
With some uncertain notice, as might seem  
20 Of vagrant dwellers in the houseless woods,  
Or of some Hermit's cave, where by his fire  
The Hermit sits alone. **A**

## Analyze Visuals ►

What elements in this painting help give it a sense of grandeur?

**9** **repose:** lie at rest.

**14** **copses** (kŏp'sīz): thickets of small trees.

**16** **pastoral** (pās'tər-əl): rural and serene.

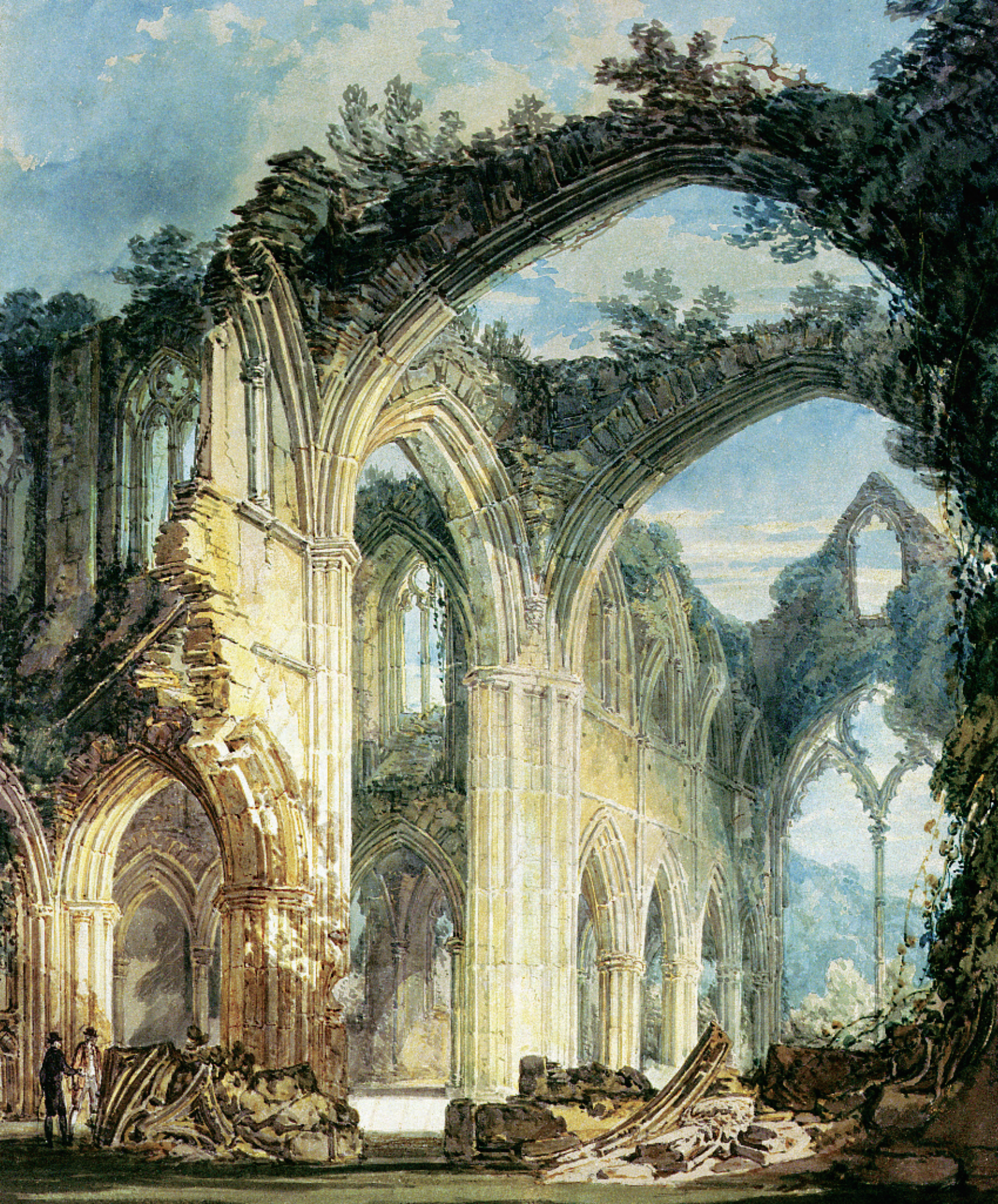
**20** **vagrant:** wandering.

## **A** POETRY

What details in lines 14–22 suggest that Wordsworth preferred to celebrate the individual rather than society in his work?

*Inside of Tintern Abbey, Monmouthshire* (1794), Joseph Mallord William Turner. Pencil and water color on paper, 32.1 cm × 25.1 cm.  
© British Museum, London/Bridgeman Art Library.







These beauteous forms,  
 Through a long absence, have not been to me  
 As is a landscape to a blind man's eye;  
 25 But oft, in lonely rooms, and 'mid the din  
 Of towns and cities, I have owed to them,  
 In hours of weariness, sensations sweet,  
 Felt in the blood, and felt along the heart;  
 And passing even into my purer mind,  
 30 With tranquil restoration—feelings too  
 Of unremembered pleasure; such, perhaps,  
 As have no slight or trivial influence  
 On that best portion of a good man's life,  
 His little, nameless, unremembered, acts  
 35 Of kindness and of love. Nor less, I trust,  
 To them I may have owed another gift,  
 Of aspect more sublime; that blessed mood,  
 In which the burthen of the mystery,  
 In which the heavy and the weary weight  
 40 Of all this unintelligible world,  
 Is lightened—that serene and blessed mood,  
 In which the affections gently lead us on—  
 Until, the breath of this corporeal frame  
 And even the motion of our human blood  
 45 Almost suspended, we are laid asleep  
 In body, and become a living soul;  
 While with an eye made quiet by the power  
 Of harmony, and the deep power of joy,  
 We see into the life of things. **B**

If this  
 50 Be but a vain belief, yet, oh! how oft—  
 In darkness and amid the many shapes  
 Of joyless daylight; when the fretful stir  
 Unprofitable, and the fever of the world,  
 Have hung upon the beatings of my heart—  
 55 How oft, in spirit, have I turned to thee,  
 O sylvan Wye! thou wanderer through the woods,  
 How often has my spirit turned to thee! **C**

And now, with gleams of half-extinguished thought  
 With many recognitions dim and faint,  
 60 And somewhat of a sad perplexity,

**38 burthen:** burden.

**43 corporeal** (kôr-pôr'ê-əl): bodily.

#### **B ROMANTIC POETRY**

Reread lines 22–49. When he was living in towns and cities, in what ways was the speaker affected by his past experiences in the countryside near Tintern Abbey?

**56 sylvan:** located in a wood or forest; **Wye:** a river near Tintern Abbey.

#### **C ROMANTIC POETRY**

What feelings does the speaker express in lines 49–57 about his everyday life? Cite details.

The picture of the mind revives again;  
 While here I stand, not only with the sense  
 Of present pleasure, but with pleasing thoughts  
 That in this moment there is life and food  
 65 For future years. And so I dare to hope,  
 Though changed, no doubt, from what I was when first  
 I came among these hills; when like a roe  
 I bounded o'er the mountains, by the sides  
 Of the deep rivers, and the lonely streams,  
 70 Wherever nature led—more like a man  
 Flying from something that he dreads than one  
 Who sought the thing he loved. For nature then  
 (The coarser pleasures of my boyish days,  
 And their glad animal movements all gone by)  
 75 To me was all in all.—I cannot paint **D**  
 What then I was. The sounding cataract  
 Haunted me like a passion; the tall rock,  
 The mountain, and the deep and gloomy wood,  
 Their colors and their forms, were then to me  
 80 An appetite; a feeling and a love,  
 That had no need of a remoter charm,  
 By thought supplied, nor any interest  
 Unborrowed from the eye.—That time is past,  
 And all its aching joys are now no more,  
 85 And all its dizzy raptures. Not for this  
 Faint I, nor mourn nor murmur; other gifts  
 Have followed; for such loss, I would believe,  
 Abundant recompense. For I have learned  
 To look on nature, not as in the hour  
 90 Of thoughtless youth; but hearing oftentimes  
 The still, sad music of humanity,  
 Nor harsh nor grating, though of ample power  
 To chasten and subdue. And I have felt  
 A presence that disturbs me with the joy  
 95 Of elevated thoughts; a sense sublime  
 Of something far more deeply interfused,  
 Whose dwelling is the light of setting suns,  
 And the round ocean and the living air,  
 And the blue sky, and in the mind of man:  
 100 A motion and a spirit, that impels  
 All thinking things, all objects of all thought,  
 And rolls through all things. Therefore am I still  
 A lover of the meadows and the woods,

67 roe: deer.

#### **D** STYLISTIC ELEMENTS

Reread lines 72–75. Identify the subject and the verb of this sentence. What phrases interrupt the main idea?

76 cataract (kăt'ə-răkt'): waterfall.

86 Faint I: I lose heart.

88 recompense (rĕk'əm-pĕns'): compensation.

93 chasten (chă'sən): scold; make modest.

#### **Language Coach**

**Etymology** A word's etymology is its history. The word *impels* (line 100) comes from the Latin prefix *in-* ("on") and the root *pellere* ("to push"). What do you think *impels* means? What other words contain this root?





*Tintern Abbey* (1800s), Frederick Waters Watts. Private collection. © Bridgeman Art Library.

And mountains; and of all that we behold  
 105 From this green earth; of all the mighty world  
 Of eye, and ear—both what they half create,  
 And what perceive; well pleased to recognize  
 In nature and the language of the sense  
 The anchor of my purest thoughts, the nurse,  
 110 The guide, the guardian of my heart, and soul  
 Of all my moral being.

Nor perchance,  
 If I were not thus taught, should I the more  
 Suffer my genial spirits to decay:  
 For thou art with me here upon the banks  
 115 Of this fair river; thou my dearest Friend,  
 My dear, dear Friend; and in thy voice I catch  
 The language of my former heart, and read  
 My former pleasures in the shooting lights  
 Of thy wild eyes. Oh! yet a little while  
 120 May I behold in thee what I was once,  
 My dear, dear Sister! and this prayer I make,  
 Knowing that Nature never did betray **E**  
 The heart that loved her; 'tis her privilege,  
 Through all the years of this our life, to lead  
 125 From joy to joy: for she can so inform  
 The mind that is within us, so impress  
 With quietness and beauty, and so feed  
 With lofty thoughts, that neither evil tongues,

**111 perchance:** by chance; perhaps.

**113 genial** (jēn'yəl): relating to genius; creative.

**115 thou my dearest Friend:** Wordsworth's sister, Dorothy.



**TEKS 3**

**E GRAPHICS**

Wordsworth uses unusual capitalization and punctuation in his poems, employing typographic elements of text that draw his reader's attention to certain words or ideas. Why does he capitalize *Sister* in line 121 and *Nature* in line 122? Why does he include an exclamation point in line 119?

Rash judgments, nor the sneers of selfish men,  
 130 Nor greetings where no kindness is, nor all  
 The dreary intercourse of daily life,  
 Shall e'er prevail against us, or disturb  
 Our cheerful faith, that all which we behold  
 Is full of blessings. Therefore let the moon **F**  
 135 Shine on thee in thy solitary walk;  
 And let the misty mountain winds be free  
 To blow against thee: and, in after years,  
 When these wild ecstasies shall be matured  
 Into a sober pleasure; when thy mind  
 140 Shall be a mansion for all lovely forms,  
 Thy memory be as a dwelling place  
 For all sweet sounds and harmonies; oh! then,  
 If solitude, or fear, or pain, or grief  
 Should be thy portion, with what healing thoughts  
 145 Of tender joy wilt thou remember me,  
 And these my exhortations! Nor, perchance—  
 If I should be where I no more can hear  
 Thy voice, nor catch from thy wild eyes these gleams  
 Of past existence—wilt thou then forget  
 150 That on the banks of this delightful stream  
 We stood together; and that I, so long  
 A worshiper of Nature, hither came  
 Unwearied in that service; rather say  
 With warmer love—oh! with far deeper zeal  
 155 Of holier love. Nor wilt thou then forget,  
 That after many wanderings, many years  
 Of absence, these steep woods and lofty cliffs,  
 And this green pastoral landscape, were to me  
 More dear, both for themselves and for thy sake!

## **F** STYLISTIC ELEMENTS

**Paraphrase** lines 119–134, breaking the information into two or more sentences. What does the speaker's "prayer" or hope for his sister reveal about him?

**146 exhortations:** words of encouraging advice.

**149 past existence:** the speaker's own past experience five years before (see lines 116–119).

## Literary Analysis

- 1. Make Inferences** Compare the speaker's youthful experiences of the natural world with his present experiences. In what ways has his understanding of nature changed?
- 2. Draw Conclusions** Describe the speaker's attitude in each of the following passages. Do you think that he regrets his loss of youth? Explain your response.
  - "The sounding cataract. . . dizzy raptures."  
(lines 76–85)
  - "Nor perchance. . . Of thy wild eyes." (lines 111–119)



# Composed upon Westminster Bridge, September 3, 1802



William Wordsworth

Earth has not anything to show more fair:  
Dull would he be of soul who could pass by  
A sight so touching in its majesty; **G**  
This City now doth, like a garment, wear  
5 The beauty of the morning; silent, bare,  
Ships, towers, domes, theaters, and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.  
Never did sun more beautifully steep  
10 In his first splendor, valley, rock, or hill;  
Ne'er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!

## **G** STYLISTIC ELEMENTS

Rewrite lines 1–3, reordering the **syntax**. What does this passage exaggerate?

**9 steep:** soak; saturate.

**12 the river:** the Thames (tĕmz)—the principal river in London.

**13 houses:** possibly a pun on the Houses of Parliament, near Westminster Bridge.

## Literary Analysis

- 1. Examine Personification** Find three examples of personification, or figures of speech in which human qualities are attributed to an object, animal, or idea. In what ways do these examples enhance the description of the scene?
- 2. Analyze Tone** What is Wordsworth's tone, or attitude, toward the scene? Cite specific words and phrases to support your response.

# The World Is Too Much with Us



William Wordsworth

The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers;  
Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!  
5 This Sea that bares her bosom to the moon,  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers,  
For this, for everything, we are out of tune;  
It moves us not.—Great God! I'd rather be  
10 A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;  
Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn.

**4 sordid boon:** tarnished or selfish gift.

**10 Pagan** (pā'gən): someone who is not Christian, Jewish, or Muslim; **suckled in a creed outworn:** raised in an outdated faith or belief system.

**11 lea:** meadow.

**13–14 Proteus** (prō'tē-əs) . . . **Triton** (trīt'n): sea gods of Greek mythology.

## Literary Analysis

- 1. Clarify Ideas** Reread lines 1–4. What do you think the speaker means by the phrase “The world is too much with us”?
- 2. Make Inferences** Why would the speaker rather be a “Pagan” (line 10) than live in his present state? Support your response with details from the poem.



# I Wandered Lonely As a Cloud



William Wordsworth

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
5 Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

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

The waves beside them danced; but they  
Outdid the sparkling waves in glee;  
15 A poet could not but be gay,  
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  
20 In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils. **H**



*Butterfly on Daffodils*, Karen Armitage. Watercolor.  
Private collection. © Bridgeman Art Library.

**2 vales:** valleys.

## Language Coach

**Roots and Affixes** The suffix *-ly* often signals an adverb, which modifies a verb, adjective, or other adverb; *-ly* can also form an adjective, which modifies a noun. Which type of word is *sprightly* (line 12)? How can you tell? What does *sprightly* mean?

**16 jocund** (jök'ənd): merry.

## **H** ROMANTIC POETRY

According to lines 19–24, what has the speaker been able to accomplish by using his memory and imagination?

**JOURNAL** Many of Wordsworth's poems were inspired by his frequent walks with his sister Dorothy in the English countryside. This excerpt from Dorothy's journal records the same scene that inspired Wordsworth's "I Wandered Lonely As a Cloud."

*from the*  
**Grasmere Journals**  
*Dorothy Wordsworth*

*Apr. 15.*

It was a threatening misty morning—but mild. We [Dorothy and William] set off after dinner from Eusemere.<sup>1</sup> Mrs. Clarkson went a short way with us but turned back. The wind was furious and we thought we must have returned. We first rested in the large Boat-house, then under a furze Bush opposite Mr. Clarkson's. Saw the plough going in the field. The wind seized our breath the Lake was rough. There was a Boat by itself floating in the middle of the Bay below Water Millock. We rested again in the Water Millock Lane. The hawthorns are black and green, the birches here and there greenish but there is yet more of purple to be seen on the Twigs. We got over into a field to avoid some cows—people working, a few primroses by the roadside, wood-sorrel flower, the anemone, scentless violets, strawberries, and that starry yellow flower which Mrs. C. calls pile wort. When we were in the woods beyond Gowbarrow park we saw a few daffodils close to the water side. We fancied that the lake had floated the seeds ashore and that the little colony had so sprung up. But as we went along there were more and yet more and at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road.<sup>2</sup> I never saw daffodils so beautiful they grew among the mossy stones about and about them, some rested their heads upon these stones as on a pillow for weariness and the rest tossed and reeled and danced and seemed as if they verily laughed at the wind that blew upon them over the lake, they looked so gay ever glancing ever changing. This wind blew directly over the lake to them. There was here and there a little knot and a few stragglers a few yards higher up but they were so few as not to disturb the simplicity and unity and life of that one busy highway. We rested again and again. The Bays were stormy, and we heard the waves at different distances and in the middle of the water like the sea.

1. **Eusemere:** the home of Thomas and Catherine Clarkson, friends living near the Wordsworths on the banks of Lake Ullswater in the Lake District.

2. **breadth . . . road:** width of one of the narrow, centuries-old English roads that pedestrians once had to pay tolls to use.



## Comprehension

1. **Clarify** The last poem begins: “I wandered lonely as a cloud / That floats on high o’er vales and hills.” What is the meaning of this statement?
2. **Summarize** Reread lines 3–12 of the poem. In your own words, describe the scene the speaker encounters.
3. **Clarify** In line 21, what does the phrase “flash upon that inward eye” mean?



**READING 2A** Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, figurative language, and graphics in poetry across literary time periods.

## Literary Analysis

4. **Make Inferences About Setting** In “Tintern Abbey,” why do you think the speaker says so little about the ruined abbey named in the poem’s title?
5. **Analyze Stylistic Elements** In his Preface to *Lyrical Ballads*, Wordsworth defines poetry as “the spontaneous overflow of powerful feelings.” Review the list of Wordsworth’s stylistic elements on page 799. How do the stylistic elements help him achieve this state in “Tintern Abbey”?
6. **Examine Romantic Poetry** Select one of the four poems in the lesson. For each convention of romantic poetry listed on page 799, provide an example from one of Wordsworth’s poems. What overall effect do these conventions help create?
7. **Draw Conclusions** What connection does Wordsworth make between the speakers’ memories of the past and their ability to experience peace in the present? Cite evidence from all four poems to support your response.
8. **Evaluate Sonnets** Both “Composed upon Westminster Bridge” and “The World Is Too Much with Us” are Petrarchan sonnets. For each poem, identify the speaker’s situation or problem in the octave and his comments in the sestet. Which sonnet provides a more satisfying resolution?
9. **Compare Texts** Review “I Wandered Lonely As a Cloud” and Dorothy Wordsworth’s journal entry on page 809. How does Dorothy’s response to the daffodils compare with her brother’s? Explain any similarities in the images and feelings expressed.

## Literary Criticism

10. **Critical Interpretations** Some literary critics have argued that Wordsworth presents an idealistic, and therefore unrealistic, portrait of childhood. Based on “Tintern Abbey,” do you agree with this argument? Support your opinion with details from the poem.

### Where do we find **PEACE**?

Why do we associate peace with the natural world? Are there times when nature is not serene or tranquil? Explain your response.

## Conventions in Writing

### ◆ GRAMMAR AND STYLE: Add Emphasis

One of the many delights of Wordsworth's style is his use of **repetition** and **exclamation points** to emphasize different thoughts and emotions. In "Tintern Abbey," for instance, he repeats phrases, such as "lofty cliffs" and "blessed mood," to underscore the feelings of joy that nature arouses in him. Notice how, in the excerpt below, Wordsworth repeats the adjective "dear" and uses exclamation points to express his affection for his sister Dorothy.

*My dear, dear Friend; and in thy voice I catch  
The language of my former heart, and read  
My former pleasures in the shooting lights  
Of thy wild eyes. Oh! yet a little while  
May I behold in thee what I was once,  
My dear, dear Sister! . . . (lines 116–121)*

**PRACTICE** Write your own sentences about a topic you feel strongly about, imitating Wordsworth's use of repetition and exclamation points to create emphasis.

#### EXAMPLE

Five years have passed; five summers, with the length / Of five long winters!

*One week has passed; seven slow days with seven slow nights! So many hours of waiting in the hospital to see if his condition had improved.*

1. These hedgerows, hardly hedgerows, little lines / Of sportive wood run wild;
2. In hours of weariness, sensations sweet, / Felt in the blood, and felt along the heart;
3. How oft, in spirit, have I turned to thee, / O sylvan Wye! thou wanderer through the woods, / How often has my spirit turned to thee!

### READING-WRITING CONNECTION



Expand your understanding of imagery by responding to this prompt. Then, use the **revising tips** to improve your essay.

#### WRITING PROMPT

**ANALYZE AUTHOR'S STYLE** Wordsworth is widely praised for his use of **imagery**, or details that appeal to the senses. Identify several examples of visual and auditory imagery in "Lines Composed a Few Miles Above Tintern Abbey." Then write a **three-paragraph essay** in which you explain how this imagery enriches the poem.

#### REVISING TIPS

- Discuss what the poem would lose if the imagery were removed from it.
- Include direct quotations from the poem to show how imagery enriches its themes.



**WRITING 15C** Write an interpretation of a literary text. **ORAL AND WRITTEN CONVENTIONS 18** Correctly and consistently use conventions of punctuation and capitalization.

Interactive  
Revision



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**READING 3** Evaluate the changes in sound, form, graphics, and dramatic structure in poetry across literary time periods.

# The Rime of the Ancient Mariner

Poem by Samuel Taylor Coleridge

VIDEO TRAILER



KEYWORD: HML12-812A

## Meet the Author

### DID YOU KNOW?

Samuel Taylor Coleridge . . .

- developed a fascination with the supernatural at age five.
- was known as a brilliant and captivating conversationalist.
- was the most influential literary critic of his day.
- liked to write poetry while walking.

## Samuel Taylor Coleridge

1772–1834

Samuel Taylor Coleridge is famous for composing “Kubla Khan” and “The Rime of the Ancient Mariner,” considered two of the greatest English poems. As a critic and philosopher, he may have done more than any other writer to spread the ideas of the English romantic movement.

**Precocious Reader** The youngest of ten children, Coleridge grew up feeling rejected by his distant mother and bullied by his older brother Frank. These early experiences gave rise to feelings of insecurity and loneliness that plagued Coleridge throughout life. Despite his self-doubt, Coleridge was an exceptional student who impressed classmates with his eloquence, his knowledge of classical languages, and his flair for writing poetry.

**Restless Youth** At Cambridge University, Coleridge continued to read widely and hone his craft. Troubled by debt, though, he left Cambridge in 1793 and enlisted in the 15th Dragoons, a British army regiment, under the alias Silas Tomkyn Comberbach. After being rescued by his brothers, Coleridge returned to Cambridge, but he left again, in 1794, without having earned a degree. That year, Coleridge met the author

Robert Southey, and together they dreamed about establishing a utopian community in the Pennsylvania wilderness of America. Southey, however, backed out of the project, and their dream was never realized.

**Dream Poem** In 1795, Coleridge developed a close friendship with the poet William Wordsworth. Inspired by the encouragement and intellectual stimulation he received from Wordsworth, Coleridge entered his most creative period. Over the next few years, he produced a series of extraordinary poems, four of which appeared along with poems by Wordsworth in *Lyrical Ballads* (1798). Coleridge said that when they had planned this landmark collection, “it was agreed that my endeavors should be directed to persons and characters supernatural, or at least romantic. . . .”

*Lyrical Ballads* opens with “The Rime of the Ancient Mariner.” Coleridge got the idea for the poem from a friend who had dreamed about a skeleton ship. Before composing it, Coleridge discussed the poem extensively with Wordsworth, who contributed several plot ideas and even a few lines of verse.

### Author Online



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## ● POETIC FORM: LITERARY BALLAD

“The Rime of the Ancient Mariner” is a celebrated **literary ballad**, or narrative poem written in deliberate imitation of the traditional **folk ballad** (see page 217). Like older ballads, Coleridge’s masterpiece features sensational subject matter—the perilous journey of an old sailor. It also contains other conventional elements: dialogue, repetition of words and phrases, and strong patterns of rhyme and rhythm. However, there are aspects of the poem that reflect Coleridge’s own romantic writing style: his emphasis on the supernatural, his sophisticated use of sound devices, and his use of archaic language. For example, notice his description of a mysterious ghost ship:

*A speck, a mist, a shape, I wist!  
And still it neared and neared:  
As if it dodged a water-sprite,  
It plunged, and tacked and veered.*

As you read “The Rime of the Ancient Mariner,” observe how Coleridge reworks the traditional ballad form and creates a poem of rare beauty and complexity.

## ● READING STRATEGY: READING NARRATIVE POETRY

Like all ballads, “The Rime of the Ancient Mariner” is a **narrative poem**—a poem that tells a story. It has many of the basic elements of a prose story: setting, characters, point of view, plot, conflict, and theme. As you read the poem, use a chart like the one shown to take notes about each of these elements. Focus on the main story, not on the frame story. Additionally, use the red marginal notes, which were written by Coleridge, to help you clarify plot developments.

<i>“The Rime of the Ancient Mariner”</i>
<i>Setting (Time/Place):</i>
<i>Characters:</i>
<i>Point of View:</i>
<i>Plot and Major Conflict:</i>
<i>Theme:</i>



Complete the activities in your **Reader/Writer Notebook**.

## *How can GUILT enslave us?*

The famous expression “like an albatross around my neck” stems from Coleridge’s “The Rime of the Ancient Mariner.” It is often used to describe feelings of guilt that weigh heavily on a person. Have you ever felt burdened by guilt?

**QUICKWRITE** Think about a time when you felt ashamed about something you had done. For example, maybe you lost your brother’s favorite CD or forgot your best friend’s birthday. How did guilt affect you? Write a paragraph to describe the situation.





# THE RIME OF THE Ancient Mariner

Samuel Taylor Coleridge

## Argument

*How a Ship, having first sailed to the Equator, was driven by storms to the cold Country towards the South Pole; how the Ancient Mariner cruelly and in contempt of the laws of hospitality killed a Seabird and how he was followed by many strange Judgments; and in what manner he came back to his own Country.*

## PART I

It is an ancient Mariner,  
And he stoppeth one of three.  
“By thy long grey beard and glittering eye,  
Now wherefore stopp’st thou me?

*An ancient Mariner meeteth three Gallants bidden to a wedding feast, and detaineth one.*

4 wherefore: why.

5 The Bridegroom’s doors are opened wide,  
And I am next of kin;  
The guests are met, the feast is set:  
May’st hear the merry din.” **A**

## **A** LITERARY BALLAD

Based on lines 5–8, identify the length and rhyme scheme of a traditional ballad stanza.

He holds him with his skinny hand,  
10 “There was a ship,” quoth he.  
“Hold off! unhand me, grey-beard loon!”  
Eftsoons his hand dropped he.

12 eftsoons: quickly.

He holds him with his glittering eye—  
The Wedding-Guest stood still,  
15 And listens like a three years’ child:  
The Mariner hath his will.

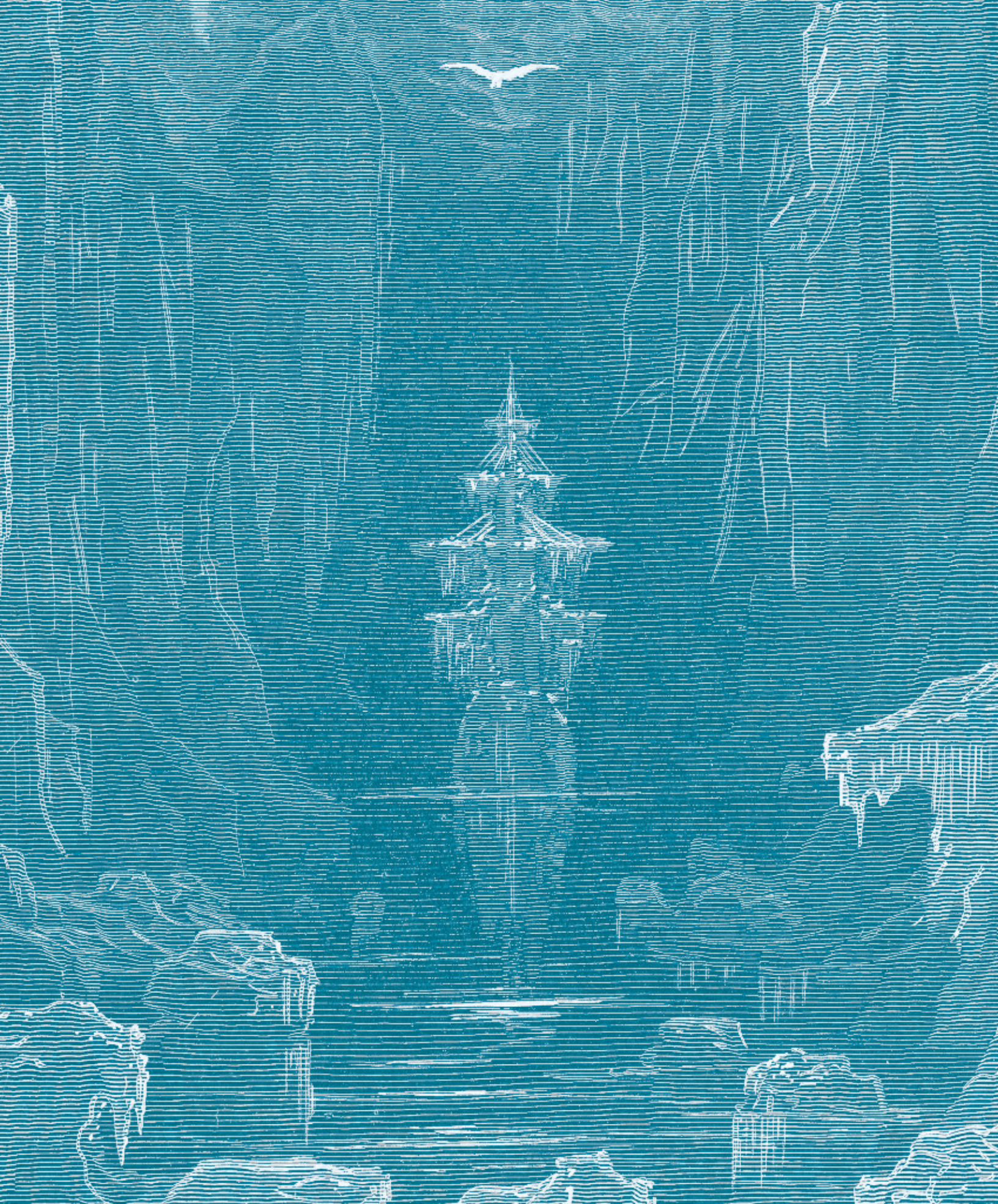
*The Wedding-Guest is spellbound by the eye of the old seafaring man, and constrained to hear his tale.*

The Wedding-Guest sat on a stone:  
He cannot choose but hear;  
And thus spake on that ancient man,  
20 The bright-eyed Mariner.

## Analyze Visuals ►

Describe the mood conveyed by this engraving. What details contribute to this mood?







“The ship was cheered, the harbor cleared,  
Merrily did we drop  
Below the kirk, below the hill,  
Below the lighthouse top.

25 The Sun came up upon the left,  
Out of the sea came he!  
And he shone bright, and on the right  
Went down into the sea.

Higher and higher every day,  
30 Till over the mast at noon—”  
The Wedding-Guest here beat his breast,  
For he heard the loud bassoon.

The bride hath paced into the hall,  
Red as a rose is she;  
35 Nodding their heads before her goes  
The merry minstrelsy.

The Wedding-Guest he beat his breast,  
Yet he cannot choose but hear;  
And thus spake on that ancient man,  
40 The bright-eyed Mariner.

“And now the Storm-blast came, and he  
Was tyrannous and strong;  
He struck with his o’ertaking wings,  
And chased us south along.

45 With sloping masts and dipping prow,  
As who pursued with yell and blow  
Still treads the shadow of his foe,  
And forward bends his head,  
The ship drove fast, loud roared the blast,  
50 And southward aye we fled. **B**

And now there came both mist and snow,  
And it grew wondrous cold:  
And ice, mast-high, came floating by,  
As green as emerald.

55 And through the drifts the snowy clifts  
Did send a dismal sheen:  
Nor shapes of men nor beasts we ken—  
The ice was all between.

**23 kirk:** church.

*The Mariner tells how the ship sailed southward with a good wind and fair weather, till it reached the Line.*

**30 over . . . noon:** The ship has reached the equator, or “Line.”

*The Wedding-Guest heareth the bridal music; but the Mariner continueth his tale.*

**36 minstrelsy:** group of musicians.

*The ship driven by a storm toward the South Pole.*

#### **B NARRATIVE POETRY**

Compare the sailing conditions described in lines 21–28 and 41–50. In what way does the poem’s **setting** change?

*The land of ice, and of fearful sounds where no living thing was to be seen.*

**55 clifts:** cliffs.

**57 ken:** perceive.

The ice was here, the ice was there,  
60 The ice was all around:  
It cracked and growled, and roared and howled,  
Like noises in a swound!

At length did cross an Albatross,  
Thorough the fog it came;  
65 As if it had been a Christian soul,  
We hailed it in God's name.

It ate the food it ne'er had eat,  
And round and round it flew.  
The ice did split with a thunder-fit;  
70 The helmsman steered us through!

And a good south wind sprung up behind;  
The Albatross did follow,  
And every day, for food or play,  
Came to the mariners' hollo!

75 In mist or cloud, on mast or shroud,  
It perched for vespers nine;  
Whiles all the night, through fog-smoke white,  
Glimmered the white moonshine."

**62 swound:** swoon; fainting fit.

*Till a great sea bird, called the Albatross, came through the snow-fog, and was received with great joy and hospitality.*

**63 Albatross** (äl'bə-trôs'): a large web-footed ocean bird common in the Southern Hemisphere.

*And lo! the Albatross proveth a bird of good omen, and followeth the ship as it returned northward through fog and floating ice.*

**74 hollo** (hä'lō): call.

**75 shroud:** one of the ropes that support a ship's mast.

**76 vespers nine:** nine evenings.





“God save thee, ancient Mariner,  
80 From the fiends, that plague thee thus!—  
Why look’st thou so?”—With my crossbow  
I shot the Albatross. **C**

## PART II

The Sun now rose upon the right:  
Out of the sea came he,  
85 Still hid in mist, and on the left  
Went down into the sea.

And the good south wind still blew behind,  
But no sweet bird did follow,  
Nor any day for food or play  
90 Came to the mariners’ hollo!

And I had done a hellish thing,  
And it would work’em woe:  
For all averred I had killed the bird  
That made the breeze to blow.  
95 Ah wretch! said they, the bird to slay,  
That made the breeze to blow!

Nor dim nor red, like God’s own head,  
The glorious Sun uprist:  
Then all averred I had killed the bird  
100 That brought the fog and mist.  
’Twas right, said they, such birds to slay,  
That bring the fog and mist.

The fair breeze blew, the white foam flew,  
The furrow followed free;  
105 We were the first that ever burst  
Into that silent sea.

Down dropped the breeze, the sails dropped down,  
’Twas sad as sad could be;  
And we did speak only to break  
110 The silence of the sea!

All in a hot and copper sky,  
The bloody Sun, at noon,  
Right up above the mast did stand,  
No bigger than the Moon.

*The ancient Mariner inhospitably  
killeth the pious bird of good omen.*

### **C** NARRATIVE POETRY

Summarize the **plot developments** of the poem to this point. What **conflicts** might arise because of the Mariner’s action?

**83 The Sun . . . right:** The rising of the sun on the right indicates that the ship is now heading northward.

*His shipmates cry out against the  
ancient Mariner, for killing the bird  
of good luck.*

**93 averred** (ə-ˈvûrd’): declared; asserted.

*But when the fog cleared off, they  
justify the same, and thus make  
themselves accomplices in the crime.*

**98 uprist:** rose.

*The fair breeze continues; the ship  
enters the Pacific Ocean, and sails  
northward, even till it reaches the  
Line.*

*The ship hath been suddenly  
becalmed.*

115 Day after day, day after day,  
We stuck, nor breath nor motion;  
As idle as a painted ship  
Upon a painted ocean.

Water, water, everywhere,  
120 And all the boards did shrink;  
Water, water, everywhere  
Nor any drop to drink.

The very deep did rot: O Christ!  
That ever this should be!  
125 Yea, slimy things did crawl with legs  
Upon the slimy sea. **D**

About, about, in reel and rout  
The death-fires danced at night;  
The water, like a witch's oils,  
130 Burnt green, and blue, and white.

And some in dreams assuréd were  
Of the Spirit that plagued us so;  
Nine fathom deep he had followed us  
From the land of mist and snow.  
135 And every tongue, through utter drought,  
Was withered at the root;  
We could not speak, no more than if  
We had been choked with soot.

Ah! well a-day! what evil looks  
140 Had I from old and young!  
Instead of the cross, the Albatross  
About my neck was hung.

### PART III

There passed a weary time. Each throat  
Was parched, and glazed each eye.  
145 A weary time! a weary time!  
How glazed each weary eye!  
When, looking westward, I beheld  
A something in the sky.

*And the Albatross begins to be avenged.*

#### **D LITERARY BALLAD**

Reread lines 123–126, identifying examples of **onomatopoeia**, or words whose sounds echo their meanings. In what way do these words contribute to the mood of the scene?

**127 in reel and rout:** with dizzying, unpredictable motion.

**128 death-fires:** dim flamelike lights reportedly seen above decomposing matter.

*A Spirit had followed them; one of the invisible inhabitants of this planet, neither departed souls nor angels; concerning whom the learned Jew, Josephus, and the Platonic Constantinopolitan, Michael Psellus, may be consulted. They are very numerous, and there is no climate or element without one or more.*

**133 nine fathom:** 54 feet.

*The shipmates, in their sore distress, would fain throw the whole guilt on the ancient Mariner: in sign whereof they hang the dead sea bird round his neck.*

*The ancient Mariner beholdeth a sign in the element afar off.*



At first it seemed a little speck,  
150 And then it seemed a mist;  
It moved and moved, and took at last  
A certain shape, I wist.

**152 wist:** perceived; discerned.

A speck, a mist, a shape, I wist!  
And still it neared and neared:  
155 As if it dodged a water-sprite,  
It plunged, and tacked and veered.

**155 water sprite:** a mythical being living in water.

**156 tacked and veered:** zigzagged.

With throats unslaked, with black lips baked,  
We could nor laugh nor wail;  
Through utter drought all dumb we stood!  
160 I bit my arm, I sucked the blood,  
And cried, A sail! a sail!

*At its nearer approach, it seemeth him to be a ship; and at a dear ransom he freeth his speech from the bonds of thirst.*

With throats unslaked, with black lips baked,  
Agape they heard me call:  
Gramercy! they for joy did grin,  
165 And all at once their breath drew in,  
As they were drinking all.

*A flash of joy;*

**164 gramercy** (grə-mûr'sê): an exclamation of gratitude.

See! see! (I cried) she tacks no more!  
Hither to work us weal—  
Without a breeze, without a tide,  
170 She steadies with upright keel!

*And horror follows. For can it be a ship that comes onward without wind or tide?*

**168 hither to work us weal:** in this direction to help us.

The western wave was all aflame,  
The day was wellnigh done!  
Almost upon the western wave  
Rested the broad, bright Sun;  
175 When that strange shape drove suddenly  
Betwixt us and the Sun.

**171 The western wave was all aflame:** The water to the west was reflecting the light of the setting sun.

And straight the Sun was flecked with bars  
(Heaven's Mother send us grace!),  
As if through a dungeon-grate he peered  
180 With broad and burning face.

*It seemeth him but the skeleton of a ship.*

**178 Heaven's Mother:** the Virgin Mary.

Alas! (thought I, and my heart beat loud)  
How fast she nears and nears!  
Are those her sails that glance in the Sun,  
Like restless gossameres?

**184 gossameres** (gös'ə-mêrz'): cobwebs floating in the air.



185 Are those her ribs through which the Sun  
Did peer, as through a grate?  
And is that Woman all her crew?  
Is that a Death? and are there two?  
Is Death that Woman's mate?

*And its ribs are seen as bars on the face of the setting Sun. The Specter-Woman and her Deathmate, and no other on board the skeleton ship.*

190 Her lips were red, her looks were free,  
Her locks were yellow as gold:  
Her skin was as white as leprosy,  
The Nightmare Life-in-Death was she,  
Who thicks man's blood with cold.

*Like vessel, like crew!*

**192 leprosy** (lĕp' rə-sē): a disease marked by spreading patches of discoloration on the skin and by deformities of the limbs and other parts of the body.

195 The naked hulk alongside came,  
And the twain were casting dice;  
"The game is done! I've won! I've won!"  
Quoth she, and whistles thrice.

*Death and Life-in-Death have diced for the ship's crew, and she (the latter) winneth the ancient Mariner.*

The Sun's rim dips; the stars rush out:  
200 At one stride comes the dark;  
With far-heard whisper, o'er the sea,  
Off shot the spectre-bark.

*No twilight within the courts of the Sun.*

**202 spectre-bark:** ghost ship.



We listened and looked sideways up!  
 Fear at my heart, as at a cup,  
 205 My life-blood seemed to sip!  
 The stars were dim, and thick the night,  
 The steersman's face by his lamp gleamed white;  
 From the sails the dew did drip—  
 Till clomb above the eastern bar  
 210 The hornéd Moon, with one bright star  
 Within the nether tip.

*At the rising of the Moon,*

**209 clomb** (klōm): climbed.

**210 hornéd Moon:** crescent moon.

One after one, by the star-dogged Moon,  
 Too quick for groan or sigh,  
 Each turned his face with a ghastly pang,  
 215 And cursed me with his eye.

*One after another,*

Four times fifty living men  
 (And I heard nor sigh nor groan),  
 With heavy thump, a lifeless lump,  
 They dropped down one by one.

*His shipmates drop down dead.*

220 The souls did from their bodies fly—  
 They fled to bliss or woe!  
 And every soul, it passed me by  
 Like the whizz of my crossbow!

*But Life-in-Death begins her work  
 on the ancient Mariner.*

## PART IV

“I fear thee, ancient Mariner!  
 225 I fear thy skinny hand!  
 And thou art long, and lank, and brown,  
 As is the ribbed sea-sand.

*The Wedding-Guest feareth that a  
 Spirit is talking to him;*

I fear thee and thy glittering eye,  
 And thy skinny hand so brown.” —  
 230 Fear not, fear not, thou Wedding-Guest!  
 This body dropped not down.

*But the ancient Mariner assureth him  
 of his bodily life, and proceedeth to  
 relate his horrible penance.*

Alone, alone, all, all alone  
 Alone on a wide, wide sea!  
 And never a saint took pity on  
 235 My soul in agony. **E**

### **E LITERARY BALLAD**

Storytellers of traditional ballads often repeated words to help make their works memorable. What ideas in lines 232–235 does Coleridge want his readers to remember?

The many men, so beautiful!  
 And they all dead did lie:  
 And a thousand thousand slimy things  
 Lived on; and so did I.

*He despiseth the creatures of the  
 calm,*

240 I looked upon the rotting sea,  
And drew my eyes away;  
I looked upon the rotting deck,  
And there the dead men lay.

I looked to heaven, and tried to pray;  
245 But or ever a prayer had gushed,  
A wicked whisper came, and made  
My heart as dry as dust. **F**

I closed my lids, and kept them close,  
And the balls like pulses beat;  
250 But the sky and the sea, and the sea and the sky,  
Lay like a load on my weary eye,  
And the dead were at my feet.

The cold sweat melted from their limbs,  
Nor rot nor reek did they:  
255 The look with which they looked on me  
Had never passed away.

An orphan's curse would drag to hell  
A spirit from on high;  
But oh! more horrible than that  
260 Is the curse in a dead man's eye!  
Seven days, seven nights, I saw that curse,  
And yet I could not die.

The moving Moon went up the sky,  
And nowhere did abide;  
265 Softly she was going up,  
And a star or two beside—

Her beams bemoaned the sultry main,  
Like April hoar-frost spread;  
But where the ship's huge shadow lay,  
270 The charmed water burnt alway  
A still and awful red.

Beyond the shadow of the ship,  
I watched the water-snakes:  
They moved in tracks of shining white,  
275 And when they reared, the elfish light  
Fell off in hoary flakes.

*And envieth that they should live, and  
so many lie dead.*

#### **F** NARRATIVE POETRY

According to lines 244–247,  
what is the Mariner unable to  
do? Explain what this suggests  
about his **character**.

249 **balls**: eyeballs.

*But the curse liveth for him in the eye  
of the dead men.*

*In his loneliness and fixedness he  
yearneth towards the journeying  
Moon, and the stars that still  
sojourn, yet still move onward; and  
everywhere the blue sky belongs to  
them, and is their appointed rest,  
and their native country and their  
own natural homes, which they  
enter unannounced, as lords that  
are certainly expected and yet there  
is a silent joy at their arrival.*

267 **bemoaned** . . . **main**: scornfully  
defied the hot ocean (because the  
moon's pale light made the sea  
appear cool).

268 **hoar-frost**: frozen dew.

*By the light of the Moon he beholdeth  
God's creatures of the great calm.*

276 **fell off in hoary flakes**: glittered  
on water droplets falling from the  
snakes.



Within the shadow of the ship  
I watched their rich attire:  
Blue, glossy green, and velvet black,  
280 They coiled and swam; and every track  
Was a flash of golden fire.

O happy living things! no tongue  
Their beauty might declare:  
A spring of love gushed from my heart,  
285 And I blessed them unaware:  
Sure my kind saint took pity on me,  
And I blessed them unaware.

The selfsame moment I could pray;  
And from my neck so free  
290 The Albatross fell off, and sank  
Like lead into the sea. **G**

## PART V

O sleep! it is a gentle thing,  
Beloved from pole to pole!  
To Mary Queen the praise be given!  
295 She sent the gentle sleep from Heaven,  
That slid into my soul.

The silly buckets on the deck,  
That had so long remained,  
I dreamt that they were filled with dew;  
300 And when I awoke, it rained.

My lips were wet, my throat was cold.  
My garments all were dank;  
Sure I had drunken in my dreams,  
And still my body drank.

305 I moved, and could not feel my limbs:  
I was so light—almost  
I thought that I had died in sleep,  
And was a blessed ghost.

And soon I heard a roaring wind:  
310 It did not come anear;  
But with its sound it shook the sails,  
That were so thin and sere.

*Their beauty and their happiness.*

*He blesseth them in his heart.*

*The spell begins to break.*

### **G** NARRATIVE POETRY

Reread lines 272–291.

Explain why the spell begins to break at this point. What does this event suggest about the relationship between humans, nature, and the supernatural?

294 Mary Queen: the Virgin Mary.

*By grace of the holy Mother, the ancient Mariner is refreshed with rain.*

### Language Coach

**Synonyms** Words with the same or nearly the same meaning are synonyms. Which word in line 302 is a synonym for *damp*? What word in line 300 gives you a clue?

*He heareth sounds and seeth strange sights and commotions in the sky and the element.*

312 sere (sîr): dry.

The upper air burst into life;  
And a hundred fire-flags sheen;  
315 To and fro they were hurried about!  
And to and fro, and in and out,  
The wan stars danced between.

**314 fire-flags:** probably the aurora australis, or southern lights—waving bands of light in the night sky; **sheen:** bright.

**317 wan:** pale.

And the coming wind did roar more loud,  
And the sails did sigh like sedge;  
320 And the rain poured down from one black cloud;  
The Moon was at its edge.

**319 sedge:** tall grasslike plants that make a rustling sound when blown by the wind.

The thick black cloud was cleft, and still  
The Moon was at its side;  
Like waters shot from some high crag,  
325 The lightning fell with never a jag,  
A river steep and wide.

The loud wind never reached the ship,  
Yet now the ship moved on!  
Beneath the lightning and the Moon  
330 The dead men gave a groan.

*The bodies of the ship's crew are inspirited, and the ship moves on;*

They groaned, they stirred, they all uprose,  
Nor spake, nor moved their eyes;  
It had been strange, even in a dream,  
To have seen those dead men rise.

335 The helmsman steered, the ship moved on;  
Yet never a breeze up-blew;  
The mariners all 'gan work the ropes,  
Where they were wont to do;  
They raised their limbs like lifeless tools—  
340 We were a ghastly crew.

**338 wont:** accustomed.

The body of my brother's son  
Stood by me, knee to knee:  
The body and I pulled at one rope,  
But he said naught to me. **H**

345 "I fear thee, ancient Mariner!"  
Be calm, thou Wedding-Guest:  
'Twas not those souls that fled in pain,  
Which to their corpses came again,  
But a troop of spirits blest:

#### **H** NARRATIVE POETRY

In a narrative, the **climax** is the moment of greatest interest and intensity. What shocking discovery does the Mariner make in lines 331–344?

*But not by the souls of the men, nor by demons of earth or middle air, but by a blessed troop of angelic spirits, sent down by the invocation of the guardian saint.*

**348 corpses:** bodies.





350 For when it dawned—they dropped their arms,  
And clustered round the mast;  
Sweet sounds rose slowly through their mouths,  
And from their bodies passed.

Around, around, flew each sweet sound,  
355 Then darted to the Sun;  
Slowly the sounds came back again,  
Now mixed, now one by one.

Sometimes a-dropping from the sky  
I heard the skylark sing;  
360 Sometimes all little birds that are,  
How they seemed to fill the sea and air  
With their sweet jargoning!

362 jargoning: warbling.

And now 'twas like all instruments,  
Now like a lonely flute;  
365 And now it is an angel's song,  
That makes the Heavens be mute.

It ceased; yet still the sails made on  
A pleasant noise till noon,  
A noise like of a hidden brook  
370 In the leafy month of June,  
That to the sleeping woods all night  
Singeth a quiet tune.

Till noon we quietly sailed on,  
Yet never a breeze did breathe:  
375 Slowly and smoothly went the ship,  
Moved onward from beneath.

Under the keel nine fathom deep,  
From the land of mist and snow,  
The Spirit slid: and it was he  
380 That made the ship to go.  
The sails at noon left off their tune,  
And the ship stood still also.

The Sun, right up above the mast,  
Had fixed her to the ocean:  
385 But in a minute she 'gan stir,  
With a short uneasy motion—  
Backwards and forwards half her length  
With a short uneasy motion.

Then like a pawing horse let go,  
390 She made a sudden bound:  
It flung the blood into my head,  
And I fell down in a swoond. ❶

How long in that same fit I lay,  
I have not to declare;  
395 But ere my living life returned,  
I heard, and in my soul discerned  
Two voices in the air.

“Is it he?” quoth one, “is this the man?  
By Him who died on cross,  
400 With his cruel bow he laid full low  
The harmless Albatross.

The Spirit who bideth by himself  
In the land of mist and snow,  
He loved the bird that loved the man  
405 Who shot him with his bow.”

*The lonesome Spirit from the South Pole carries on the ship as far as the Line, in obedience to the angelic troop, but still requireth vengeance.*

#### ❶ LITERARY BALLAD

Reread lines 377–392. What **supernatural** element does Coleridge introduce to enhance the sensational nature of his tale?

**394 have not:** am not able.

*The Polar Spirit's fellow demons, the invisible inhabitants of the element, take part in his wrong; and two of them relate, one to the other, that penance long and heavy for the ancient Mariner hath been accorded to the Polar Spirit, who returneth southward.*

**399 Him who died on cross:** Jesus Christ.



The other was a softer voice,  
As soft as honey-dew:  
Quoth he, “The man hath penance done,  
And penance more will do.”

**408 penance** (pěn’əns): suffering in repayment for a sin.

## PART VI

*First Voice:*

410 “But tell me, tell me! speak again,  
Thy soft response renewing—  
What makes that ship drive on so fast?  
What is the Ocean doing?”

*Second Voice:*

“Still as a slave before his lord,  
415 The Ocean hath no blast;  
His great bright eye most silently  
Up to the Moon is cast—

If he may know which way to go;  
For she guides him smooth or grim.  
420 See, brother, see! how graciously  
She looketh down on him.”

*First Voice:*

“But why drives on that ship so fast,  
Without or wave or wind?”

*Second Voice:*

“The air is cut away before,  
425 And closes from behind.

Fly, brother, fly! more high, more high!  
Or we shall be belated:  
For slow and slow that ship will go,  
When the Mariner’s trance is abated.” **J**

430 I woke, and we were sailing on  
As in a gentle weather:  
’Twas night, calm night, the Moon was high;  
The dead men stood together.

All stood together on the deck,  
435 For a charnel-dungeon fitter:  
All fixed on me their stony eyes,  
That in the Moon did glitter.

*The Mariner hath been cast into a trance; for the angelic power causeth the vessel to drive northward faster than human life could endure.*

### **J LITERARY BALLAD**

Ballads often feature **dialogue**, which adds liveliness and conveys key information. In what ways does the dialogue in lines 410–429 conform to these conventions?

*The supernatural motion is retarded; the Mariner awakes, and his penance begins anew.*

**435 For . . . fitter:** more suitable for a burial vault.

The pang, the curse, with which they died,  
Had never passed away:  
440 I could not draw my eyes from theirs,  
Nor turn them up to pray.

And now this spell was snapped: once more  
I viewed the ocean green,  
And looked far forth, yet little saw  
445 Of what had else been seen—

Like one that on a lonesome road  
Doth walk in fear and dread,  
And having once turned round, walks on,  
And turns no more his head;  
450 Because he knows a frightful fiend  
Doth close behind him tread.

But soon there breathed a wind on me,  
Nor sound nor motion made:  
Its path was not upon the sea,  
455 In ripple or in shade.

It raised my hair, it fanned my cheek  
Like a meadow-gale of spring—  
It mingled strangely with my fears,  
Yet it felt like a welcoming.

460 Swiftly, swiftly flew the ship,  
Yet she sailed softly too:  
Sweetly, sweetly blew the breeze—  
On me alone it blew. **K**

O dream of joy! is this indeed  
465 The lighthouse top I see?  
Is this the hill? is this the kirk?  
Is this mine own countree?

We drifted o'er the harbor-bar,  
And I with sobs did pray—  
470 O let me be awake, my God!  
Or let me sleep alway.

The harbor-bay was clear as glass,  
So smoothly it was strewn!  
And on the bay the moonlight lay,  
475 And the shadow of the Moon.

*The curse is finally expiated.*

450 fiend: demon.

**K LITERARY BALLAD**

Read aloud lines 460–463, identifying examples of **alliteration**, or the repetition of consonant sounds at the beginning of words. What effect does this technique create?

*And the ancient Mariner beholdeth  
his native country.*



The rock shone bright, the kirk no less  
That stands above the rock:  
The moonlight steeped in silentness  
The steady weathercock.

**479 weathercock:** weathervane.

480 And the bay was white with silent light  
Till rising from the same,  
Full many shapes, that shadows were,  
In crimson colors came.

*The angelic spirits leave the dead  
bodies,*

A little distance from the prow  
485 Those crimson shadows were:  
I turned my eyes upon the deck—  
O Christ! what saw I there!

*And appear in their own forms  
of light.*

Each corse lay flat, lifeless and flat,  
And, by the holy rood!  
490 A man all light, a seraph-man,  
On every corse there stood.

**489 the holy rood** (rōōd): the cross  
on which Christ was crucified.

**490 seraph** (sēr'əf) **man:** angel.

This seraph-band, each waved his hand:  
It was a heavenly sight!  
They stood as signals to the land,  
495 Each one a lovely light;

This seraph-band, each waved his hand,  
No voice did they impart—  
No voice; but O, the silence sank  
Like music on my heart.

500 But soon I heard the dash of oars,  
I heard the Pilot's cheer;  
My head was turned perforce away,  
And I saw a boat appear.

**502 perforce:** of necessity.

The Pilot and the Pilot's boy,  
505 I heard them coming fast:  
Dear Lord in Heaven! it was a joy  
The dead men could not blast.

**507 blast:** destroy.

I saw a third—I heard his voice:  
It is the Hermit good!  
510 He singeth loud his godly hymns  
That he makes in the wood.  
He'll shrieve my soul, he'll wash away  
The Albatross's blood.

512 **shrieve** (shrēv): absolve from sin; pardon.

## PART VII

This hermit good lives in that wood  
515 Which slopes down to the sea.  
How loudly his sweet voice he rears!  
He loves to talk with marineres  
That come from a far countree.  
  
He kneels at morn, and noon, and eve—  
520 He hath a cushion plump.  
It is the moss that wholly hides  
The rotted old oak-stump.

The skiff-boat neared: I heard them talk,  
“Why, this is strange, I trow!  
525 Where are those lights so many and fair,  
That signal made but now?”

“Strange, by my faith!” the Hermit said—  
“And they answered not our cheer!  
The planks look warped! and see those sails,  
530 How thin they are and sere!  
I never saw aught like to them,  
Unless perchance it were  
Brown skeletons of leaves that lag  
My forest-brook along;  
535 When the ivy-tod is heavy with snow,  
And the owlet whoops to the wolf below,  
That cats the she-wolf's young.”

“Dear Lord! it hath a fiendish look—  
(The Pilot made reply)  
540 I am a-fear'd.”—“Push on, push on!”  
Said the Hermit cheerily.

*The Hermit of the Wood*

### Language Coach

**Multiple Meanings** The verb *rears* can mean “brings up” (children, for example); “rises up” (in anger, for example); or simply “raises.” What does it mean in line 516? Hint: Rearrange this line as “How loudly he rears his sweet voice!”

524 **trow**: believe.

*Approacheth the ship with wonder.*

535 **tod**: clump.



The boat came closer to the ship,  
But I nor spake nor stirred;  
The boat came close beneath the ship,  
545 And straight a sound was heard.

Under the water it rumbled on  
Still louder and more dread:  
It reached the ship, it split the bay;  
The ship went down like lead.

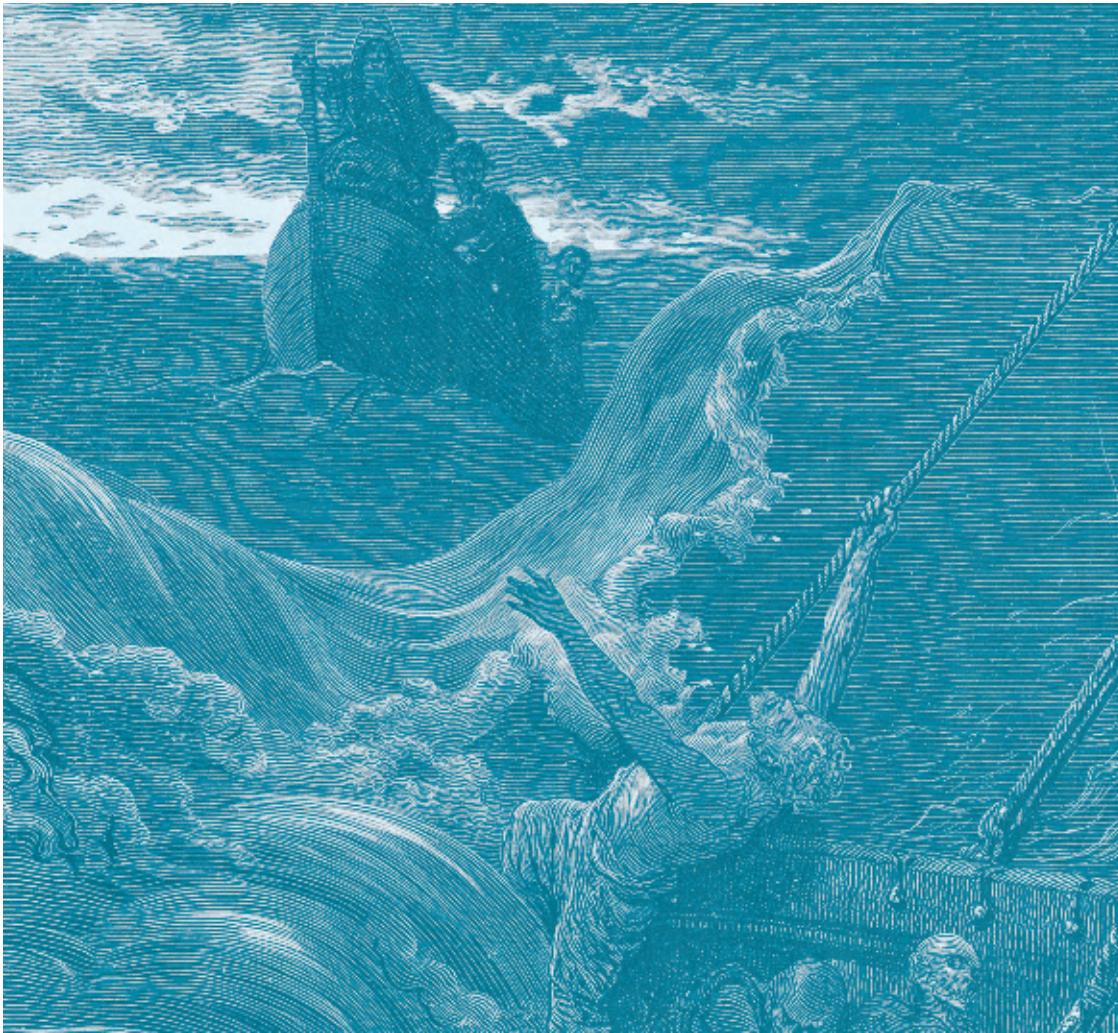
*The ship suddenly sinketh.*

550 Stunned by that loud and dreadful sound,  
Which sky and ocean smote,  
Like one that hath been seven days drowned  
My body lay afloat;  
But swift as dreams, myself I found  
555 Within the Pilot's boat.  
Upon the whirl, where sank the ship,  
The boat spun round and round;  
And all was still, save that the hill  
Was telling of the sound.

551 smote: struck.

*The ancient Mariner is saved  
in the Pilot's boat.*

559 telling of: echoing.



560 I moved my lips—the Pilot shrieked  
And fell down in a fit;  
The holy Hermit raised his eyes,  
And prayed where he did sit.

I took the oars: the Pilot's boy,  
565 Who now doth crazy go,  
Laughed loud and long, and all the while  
His eyes went to and fro.  
“Ha! ha!” quoth he, “full plain I see  
The Devil knows how to row.”

570 And now, all in my own countree,  
I stood on the firm land!  
The Hermit stepped forth from the boat,  
And scarcely he could stand. **L**

“O shrieve me, shrieve me, holy man!”  
575 The Hermit crossed his brow.  
“Say quick,” quoth he, “I bid thee say—  
What manner of man art thou?”

Forthwith this frame of mine was wrenched  
With a woeful agony,  
580 Which forced me to begin my tale;  
And then it left me free.

Since then, at an uncertain hour,  
That agony returns:  
And till my ghastly tale is told,  
585 This heart within me burns.

I pass, like night, from land to land;  
I have strange power of speech;  
That moment that his face I see,  
I know the man that must hear me:  
590 To him my tale I teach.

What loud uproar bursts from that door!  
The wedding-guests are there:  
But in the garden-bower the bride  
And bride-maids singing are:  
595 And hark, the little vesper bell,  
Which biddeth me to prayer!

### **L LITERARY BALLAD**

Identify several examples of **archaic language** in lines 564–573. What effect do these antiquated expressions help to create?

**575 crossed his brow:** made the sign of the cross on his forehead.

*The ancient Mariner earnestly entreateth the Hermit to shrieve him; and the penance of life falls on him.*

*And ever and anon throughout his future life an agony constraineth him to travel from land to land;*



O Wedding-Guest! this soul hath been  
Alone on a wide, wide sea:  
So lonely 'twas, that God Himself  
600 Scarce seeméd there to be.

O sweeter than the marriage-feast,  
'Tis sweeter far to me,  
To walk together to the kirk  
With a goodly company!—

605 To walk together to the kirk,  
And all together pray,  
While each to his great Father bends,  
Old men, and babes, and loving friends,  
And youths and maidens gay!

610 Farewell, farewell! but this I tell  
To thee, thou Wedding-Guest!  
He prayeth well, who loveth well  
Both man and bird and beast.

He prayeth best, who loveth best  
615 All things both great and small;  
For the dear God who loveth us,  
He made and loveth all. **M**

The Mariner, whose eye is bright,  
Whose beard with age is hoar,  
620 Is gone: and now the Wedding-Guest  
Turned from the bridegroom's door.

He went like one that hath been stunned,  
And is of sense forlorn:  
A sadder and a wiser man  
625 He rose the morrow morn.

## Language Coach

**Oral Fluency** Coleridge sometimes uses contractions to make a line fit the ballad meter, or rhythm. Reread lines 597-600 aloud. In line 599, *it was* becomes *'twas*. How does he alter a word in line 600 to complete the meter of that line?

607 his great Father: God.

*And to teach, by his own example,  
love and reverence to all things that  
God made and loveth.*

**M NARRATIVE POETRY**  
Express in your own words the thematic statement in lines 612–617.

619 hoar: gray.

## Comprehension

1. **Recall** In what ways does the albatross's arrival seem to affect the ship's voyage?
2. **Summarize** What happens to the rest of the crew after the Mariner kills the albatross?
3. **Clarify** Why does the albatross eventually fall from the Mariner's neck?
4. **Clarify** Why must the Mariner continue to tell his tale?



**READING 3** Evaluate the changes in sound, form, graphics, and dramatic structure in poetry across literary time periods.

## Literary Analysis

5. **Understand Narrative Poetry** Like short stories and novels, **narrative poems** often focus on characters who undergo major changes. Identify the character traits the Mariner exhibits early on in the poem. In what ways does he grow and change as the plot unfolds? Review the chart you created as you read to help you respond.
6. **Make Inferences** What are the consequences of the Mariner's being won by Life-in-Death (lines 190–198) rather than by Death?
7. **Identify Symbol** In literature, a **symbol** is a person, place, object, or activity that represents something beyond itself. What symbolic meaning might the albatross have in the poem? Cite evidence to support your answer.
8. **Make Judgments** Do you think that the punishment the Mariner experiences fits his crime? Explain your thoughts.
9. **Interpret Theme** What overall message, or **theme**, about guilt does the poem convey? Offer evidence to support your ideas.
10. **Analyze Literary Ballad** Review the conventions of the ballad form listed on page 217. Identify the characteristics of the traditional ballad that are present in “The Rime of the Ancient Mariner.” What qualities distinguish this poem from traditional ballads? Give examples to support your observations.

## Literary Criticism

11. **Critical Interpretations** Decades after the publication of “The Rime of the Ancient Mariner,” Coleridge observed that it had “too much” of a moral for a work of “pure imagination.” Do you agree or disagree with this view? Cite evidence from the poem to support your opinion.

*How can **GUILT** enslave us?*

Guilt is a feeling of self-reproach and self-condemnation that can dominate our thoughts. What are some ways people try to escape from guilt?



## Reading for Information

# from Coleridge's Dreamscape: "The Rime of the Ancient Mariner"



Use with "The Rime of the Ancient Mariner," page 814.



**READING 10A** Evaluate the merits of an argument, action, or policy by analyzing the relationships among evidence, inferences, assumptions, and claims in text. **10B** Draw conclusions about the credibility of persuasive text by examining its implicit and stated assumptions about an issue as conveyed by the specific use of language.

Samuel Coleridge's "The Rime of the Ancient Mariner" is a tale of supernatural occurrences. Full of fantastic and dreamlike elements, it requires readers to suspend their ordinary disbelief of the otherworldly. Literary critic C. M. Bowra has praised Coleridge for his vivid and compelling rendition of events that might otherwise seem contrived and unbelievable.

## Skill Focus: Analyze Literary Criticism

If you've ever read a book review, you've already read **literary criticism**, the category of writing that evaluates literary works, genres, and ideas. Literary criticism, most often presented as a book review or an essay, strives to help readers better understand and appreciate literary works. Typically, it does this by providing the following:

- information about the work's historical or literary context
- a description of the text itself
- an evaluation of the work according to implicitly or explicitly stated criteria

A literary critic often writes persuasively, convincing readers that his or her position—a central **claim** or **argument** about the work—is worth taking seriously. The critic will present his or her **assumptions** and additional claims about the work and provide evidence to support them. As an engaged reader, you should identify the critic's position and evaluate the reasons and evidence given as support for it. Then you'll want to consider whether you agree or disagree with the critic's position. For help analyzing Bowra's essay, take notes on a chart such as the one shown here.

<i>Author's Position:</i>		
<i>Claims</i>	<i>Evidence</i>	<i>My Thoughts and Reactions</i>

## Coleridge's *Dreamscape*: “THE RIME OF THE ANCIENT MARINER”

BY C. M. BOWRA

The triumph of *The Ancient Mariner* is that it presents a series of incredible events through a method of narration which makes them not only convincing and exciting but in some sense a criticism of life. No other poet of the supernatural has quite done this, at least on such a scale and with such abundance of authentic poetry. In his conquest of the unknown, Coleridge went outside the commonplace thrills of horror. Of course, he evokes these, and his opening verses, in which the Mariner stays the Wedding-Guest, suggest that at first Coleridge followed familiar precedents in appealing to a kind of horrified fear. But as he worked at his poem, he widened its scope and created something much richer and more human. To be sure, he chose his subject well. The weird adventures of his Mariner take place not in the trite Gothic setting of a medieval castle . . . but on a boundless sea with days of pitiless sun and soft nights lit by a moon and attendant stars. . . . The new setting and the new persons with which Coleridge shapes the supernatural give to it a new character. Instead of confining himself to an outworn dread of specters and phantoms, he moves over a wide range of emotions and touches equally on guilt and remorse, suffering and relief, hate and forgiveness, grief and joy. Nor has his creation the misty dimness commonly associated with the supernatural. What he imagines is indeed weird, but he sees it with so sharp a vision that it lives vividly before our eyes. At each point he anticipates the objection that his is an outmoded kind of composition, and

10 does the opposite of what his critics expect. **A**

The first problem for any poet of the supernatural is to relate it to familiar experience. So long as it was accepted as part of the scheme of things, there was no great difficulty in this. No doubt Homer's audience accepted the ghost of Odysseus' mother because they believed in ghosts and saw that they must be like this and behave in this way. But Coleridge could not rely on his readers' feeling at home with his unfamiliar theme. He must relate it to something which they knew and understood, something which touched their hearts and imaginations, and he did this by exploiting some of the characteristics of dream. Here was something which would appeal to them and through which they could be led to appreciate the remoter mysteries which

20 he keeps in reserve. . . . **B**

Dreams can have a curiously vivid quality which is often lacking in waking impressions. In them we have one experience at a time in a very concentrated form, and, since the critical self is not at work, the effect is more powerful and more haunting than most effects when we are awake. If we remember dreams at all, we remember them very clearly, even though by rational standards they are quite absurd and have no direct relation to our waking life. They have, too, a power of stirring elementary emotions, such as fear and desire, in a very direct way, though we do not

### **A LITERARY CRITICISM**

Reread this paragraph to identify Bowra's position on the poem. Then add a brief summary of his **claims** to your chart.

### **B LITERARY CRITICISM**

In this paragraph, what **assumptions** does Bowra make about how Coleridge wrote his poem?



**C LITERARY CRITICISM**

What **claim** does Bowra make in this paragraph? What observations does he offer to support this claim?

**D LITERARY CRITICISM**

Critics often respond to the positions of other critics who have written about their subject. What criticism of the poem does Bowra cite in lines 48–50? What **argument** does he provide in the subsequent lines to refute it?

at the time ask why this happens or understand it, but accept it without question as a fact. It is enough that the images of dreams are so penetrated with emotional  
40 significance that they make a single and absorbing impression. Coleridge was much attracted by their strange power. . . . On the surface *The Ancient Mariner* shows many qualities of dream. It moves in abrupt stages, each of which has its own single, dominating character. Its visual impressions are remarkably brilliant and absorbing. Its emotional impacts change rapidly, but always come with an unusual force, as if the poet were haunted and obsessed by them. When it is all over, it clings to the memory with a peculiar tenacity, just as on waking it is difficult at first to disentangle ordinary experience from influences which still survive from sleep. **C**

In the criticism of *The Ancient Mariner* which Wordsworth added to the edition of *Lyrical Ballads* published in 1800, he complained that “the events, having no  
50 necessary connection, do not produce each other.” Now no one expects the events of dream to have the kind of necessary connection which we find in waking life, and Wordsworth’s criticism is beside the mark. Indeed, he is less than fair to Coleridge, who gives to the world of his poem its own coherence and rules and logic. Things move indeed in a mysterious way, but not without some connecting relations which may reasonably be called causal. When in a fit of irritation or anger the Mariner shoots the albatross, he commits a hideous crime and is punished by the doom of “life-in-death,” which means that, after being haunted by the presence of his dead comrades, he carries a gnawing memory to the end of his days. His shipmates, too,  
60 are the victims of the same laws when they are doomed to death as accomplices in his crime for saying that he was right to kill the bird. In such a system it is no less appropriate that when the Mariner feels love gushing from his heart at the sight of the watersnakes, he begins to break the first horror of his spell, and the albatross falls from his neck. Once we accept the assumption that it is wrong to kill an albatross, the rest of the action follows. . . .

This imaginary world has its own rules, which are different from ours and yet touch some familiar chord in us. Nor, when we read the poem, do we really question their validity. Indeed, they are more convincing than most events in dreams, and we somehow admit that in such a world as Coleridge creates it is right that things should happen as they do. It is not too difficult to accept for the moment the ancient belief that spirits  
70 watch over human actions, and, once we do this, we see that it is right for them to interfere with men and to do extraordinary things to them. Both the figures on the skeleton ship and the spirits who guide the Mariner on his northward voyage have sufficient reality for us to feel that their actions are appropriate to their characters and circumstances. Nor is it absurd that, when the ship at last comes home, it sinks; it has passed through adventures too unearthly for it to have a place in the world of common things. It and its stricken inmate bear the marks of their ordeal, and it is no wonder that the Pilot’s boy goes mad at the sight or that the only person able to withstand their influence is the holy Hermit. Coleridge makes his events so coherent and so close to  
80 much that we know in ourselves that we accept them as valid in their own world, which is not ultimately very dissimilar from ours. Because it has this inner coherence, *The Ancient Mariner* is not a phantasmagoria of unconnected events but a coherent whole which, by exploiting our acquaintance with dreams, has its own causal relations between events and lives in its own right as something intelligible and satisfying. **D**



**READING 10A** Evaluate the merits of an argument, action, or policy by analyzing the relationships among evidence, inferences, assumptions, and claims in text. **10B** Draw conclusions about the credibility of persuasive text by examining its implicit and stated assumptions about an issue as conveyed by the specific use of language.

## Comprehension

1. **Recall** According to Bowra, what is new and remarkable about Coleridge's depiction of the supernatural? Be specific.
2. **Summarize** How, in Bowra's opinion, is Coleridge's poem like a dream?

## Critical Analysis

3. **Examine Literary Criticism** In what ways does Bowra establish the literary context for this poem? Consider what he suggests about other literature and other writers of the time as well as literature of previous eras. How is this context relevant to his **claims** about the poem?
4. **Synthesize** Based on your reading of this essay, what qualities would you say Bowra **assumes** are most valuable in a poem? Choose one other poem in this unit and explain whether you think he would like or dislike it.

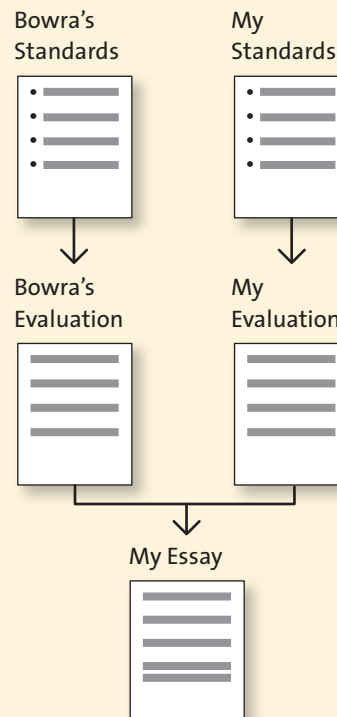
## Read for Information: Compare Your Reactions

### WRITING PROMPT

How does C. M. Bowra's evaluation of "The Rime of the Ancient Mariner" compare with your own view of the poem? Consider whether you agree or disagree with his position.

To answer this prompt, follow these steps:

1. Consider the standards Bowra used to judge the poem. Would you use exactly the same standards? If not, identify the criteria by which you would judge the poem.
2. Evaluate the poem by your own standards, noting details from the text to support your position.
3. Compare your argument to Bowra's to identify the important points on which you agree or disagree.
4. Finally, write an essay in which you present your evaluation of "The Rime of the Ancient Mariner" by comparing and contrasting your claims with Bowra's.





## Kubla Khan

Poem by Samuel Taylor Coleridge



### LITERARY ANALYSIS: SOUND DEVICES

“Kubla Khan” is a poem that begs to be read aloud. The sounds of the words evoke almost as much as their meaning. Coleridge uses a variety of sound devices to unify his stanzas, create a mood, and delight the ear. These sound devices include

- **alliteration**—the repetition of consonant sounds at the beginning of words, as in *Kubla Khan*
- **consonance**—the repetition of consonant sounds in the middle and at the end of words, as in *As e'er beneath a waning moon was haunted*
- **assonance**—the repetition of a vowel sound in two or more stressed syllables that do not end with the same consonant, as in *ceaseless turmoil seething*
- **onomatopoeia**—the use of words whose sounds echo their meanings, such as *burst*

As you read the poem aloud, notice examples of these sound devices. On a second reading, record the examples and their location in a chart like the one shown.

Alliteration	Consonance	Assonance	Onomatopoeia
Kubla Khan (line 1)			

### READING STRATEGY: VISUALIZE IMAGES

To get the most from this poem, you will have to **visualize**, or construct mental pictures from details in the text. Most useful will be sensory details. For example, what colors and shapes are brought to mind by the phrase “caves of ice”? What would the caves feel like to touch? What would they smell like? Let yourself get carried away, and imagine the sight of things you’ve never seen before. How might a place called “Xanadu” look? Even if you have no artistic talent, it might help to make sketches after certain descriptions. See if your sketches look like those of your classmates.



Complete the activities in your **Reader/Writer Notebook**.

## Can DREAMS reveal truths?

In *Wuthering Heights*, 19th-century novelist Emily Brontë wrote, “I’ve dreamt in my life dreams that have stayed with me ever after, and changed my ideas: they’ve gone through and through me, like wine through water, and altered the color of my mind.” Artists and psychologists also have commented on the power of dreams to inspire and to reveal truths about the self and the world.

**QUICKWRITE** Describe, as fully as you can, an image or a sensation from a dream you once had. How easy is this to do? Also describe the emotions you associate with the dream. What meaning, if any, can you read into the dream? Read “Kubla Khan” to see how well it describes a dream and what truths it may hint at.

Dream: rowing a boat across a lake

Emotions: calm, peaceful

Author  
Online



Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML12-840



# Kubla Khan

Samuel Taylor Coleridge

**BACKGROUND** Coleridge wrote “Kubla Khan” in 1797 after taking opium prescribed to relieve pain. Affected by the powerful narcotic, he fell into a deep sleep while reading about the 13th-century Mongol emperor Kublai Khan. In his sleep, he composed 200 to 300 lines based on fantastic images that rose up as he dreamed. Awakening hours later, Coleridge began to write the poem down, but a visitor interrupted him, and later Coleridge could not recall the rest of the lines. He called the poem “a fragment” and “a vision in a dream.”

In Xanadu did Kubla Khan  
A stately pleasure dome decree:  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
5 Down to a sunless sea.  
So twice five miles of fertile ground  
With walls and towers were girdled round:  
And there were gardens bright with sinuous rills,  
Where blossomed many an incense-bearing tree;  
10 And here were forests ancient as the hills,  
Enfolding sunny spots of greenery. **A**



But oh! that deep romantic chasm which slanted  
Down the green hill athwart a cedarn cover!  
A savage place! as holy and enchanted  
15 As e'er beneath a waning moon was haunted  
By woman wailing for her demon lover!  
And from this chasm, with ceaseless turmoil seething,  
As if this earth in fast thick pants were breathing,  
A mighty fountain momentarily was forced:  
20 Amid whose swift half-intermitted burst  
Huge fragments vaulted like rebounding hail,  
Or chaffy grain beneath the thresher's flail:  
And 'mid these dancing rocks at once and ever  
It flung up momentarily the sacred river.

**1 Xanadu** (zăn'ə-dōō'): Shangdu, one of Kublai Khan's residences in what is now northern China.

**8 sinuous rills:** winding streams.

## **A SOUND DEVICES**

Read lines 1–11 aloud. What sound devices do you notice, and what **mood** do they help create?

**13 athwart a cedarn cover:** across a grove of cedar trees.

**19 momentarily:** at every moment.

**20 intermitted:** interrupted.

**22 chaffy . . . flail:** grain being beaten to separate it from its husks, or chaff.





*Peking Imperial Garden* (1800s), Chinese artist. © Bibliotheque Nationale, Paris/The Art Archive.



- 25 Five miles meandering with a mazy motion  
Through wood and dale the sacred river ran,  
Then reached the caverns measureless to man,  
And sank in tumult to a lifeless ocean: **B**  
And 'mid this tumult Kubla heard from far  
30 Ancestral voices prophesying war!  
The shadow of the dome of pleasure  
Floated midway on the waves;  
Where was heard the mingled measure  
From the fountain and the caves.  
35 It was a miracle of rare device,  
A sunny pleasure dome with caves of ice!



- A damsel with a dulcimer  
In a vision once I saw:  
It was an Abyssinian maid,  
40 And on her dulcimer she played,  
Singing of Mount Abora.  
Could I revive within me  
Her symphony and song,  
To such a deep delight 'twould win me,  
45 That with music loud and long, **C**  
I would build that dome in air,  
That sunny dome! those caves of ice!  
And all who heard should see them there,  
And all should cry, Beware! Beware!  
50 His flashing eyes, his floating hair!  
Weave a circle round him thrice,  
And close your eyes with holy dread,  
For he on honeydew hath fed,  
And drunk the milk of Paradise.

**B VISUALIZE IMAGES**

Sketch a map of the **setting** you visualize from the description in lines 12–28.

35 **device**: design.

37 **dulcimer**: a stringed musical instrument played with small hammers.

39 **Abyssinian**: from Abyssinia, now called Ethiopia.

41 **Mount Abora**: a legendary earthly paradise like Kubla Khan's.

**C VISUALIZE IMAGES**

From lines 45–54, create a mental picture of the speaker and his listeners. Why do the listeners cry “Beware”?

53 **honeydew**: an ideally sweet or luscious substance.

## Comprehension

1. **Recall** What are some features of the site Kubla Khan chooses for his pleasure dome?
2. **Clarify** What does the speaker imagine would happen if he could again hear the “symphony and song” of the Abyssinian maid?
3. **Paraphrase** What does it mean to have fed on “honeydew” and “drunk the milk of Paradise”?



**READING 3** Evaluate the changes in sound in poetry across literary time periods. **7** Analyze how the author’s patterns of imagery reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

## Literary Analysis

4. **Visualize Images** Describe, in as much detail as you can, the images you visualized in lines 1–36. What qualities of nature are suggested through these images?
5. **Interpret Details** What do you predict about Kubla Khan and his pleasure dome from line 30—“Ancestral voices prophesying war”?
6. **Identify Sound Devices** Refer to the chart you created as you read, and identify examples of **alliteration**, **consonance**, **assonance**, and **onomatopoeia** in the poem. Which device does Coleridge use most often? Discuss instances in which sound supports mood or meaning.
7. **Analyze Form** How regular are the **rhyme scheme** and **meter** of the poem? At what specific points are the rhyme scheme and meter especially appropriate for the subject?
8. **Draw Conclusions About Theme** What ideas does the poem suggest about dreams and the act of creation? Comment on the following:
  - the circumstances of the poem’s composition
  - Kubla Khan’s construction of his pleasure dome
  - the speaker’s vision of the Abyssinian maid
9. **Evaluate Structure** Recall that Coleridge said he was interrupted by a visitor as he wrote down this poem and later was unable to remember more lines. Does the poem seem complete or incomplete to you? Explain.

## Literary Criticism

10. **Author’s Style** Coleridge’s poetry demonstrates a romantic fascination with the supernatural and exotic. Name modern works of film or literature that conjure up a faraway, magical world. What do you think accounts for the continued appeal of the exotic?

### *Can DREAMS reveal truths?*

What are other examples of imaginary dream worlds from film, television, or literature? Describe them. How do they resemble, or differ from, Xanadu?



## Two Faces of Romanticism

Samuel Taylor Coleridge and William Wordsworth were good friends who shared many conversations about the nature of poetry. In planning *Lyrical Ballads*, their joint book of verse, they agreed to write two different kinds of poems. Coleridge describes this agreement in his *Biographia Literaria*.

*“In this idea originated the plan of the LYRICAL BALLADS; in which it was agreed, that my endeavours should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure. . . that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr. Wordsworth, on the other hand, was . . . to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind’s attention to the lethargy of custom, and directing it to the loveliness and the wonders of the world before us. . . .”*

In other words, Coleridge agreed to write about the supernatural in a way that was believable, while Wordsworth set out to awaken readers’ senses to the magical wonder of everyday sights and sounds.

### Writing to Analyze

Review the Coleridge and Wordsworth poems in this unit. Write an analysis of the poems, explaining how they illustrate the principles outlined in the excerpt from *Biographia Literaria*.

#### Consider

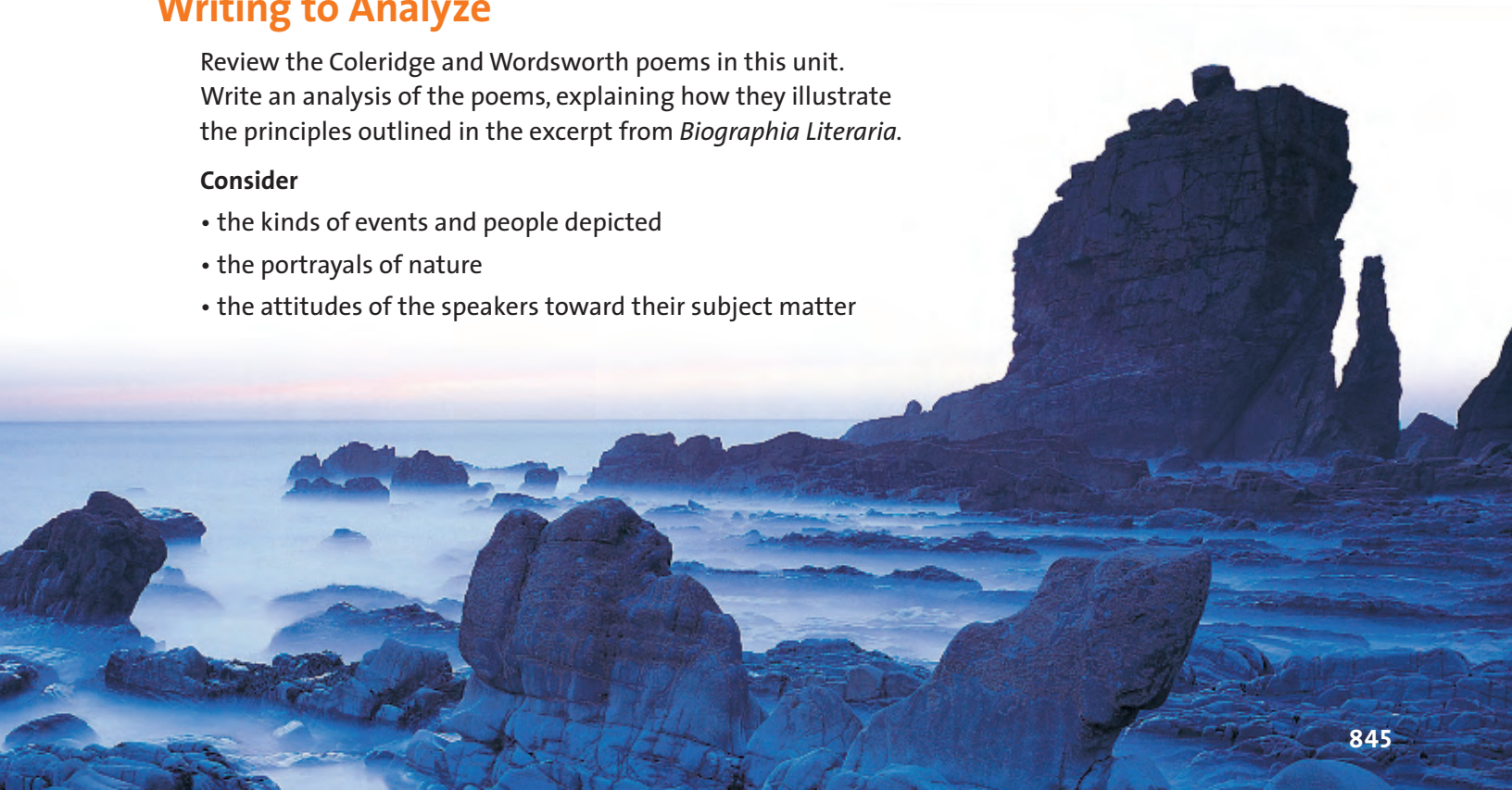
- the kinds of events and people depicted
- the portrayals of nature
- the attitudes of the speakers toward their subject matter

### Extension Online

**INQUIRY & RESEARCH** Search the Internet for information about the Lake District, which was home to Coleridge and Wordsworth. What was the region like when they lived there? What is it like today? Choose two or three of the most interesting Web sites or articles on the subject and share them with your class.



**WRITING 15C** Write an interpretation of a literary text.





Included in this workshop:  
**READING 3** Evaluate the changes in sound, form, and graphics in poetry across literary time periods.

## Form and Meaning in Poetry

Poets from every era have experimented with poetic form and language to create unique expressions of meaning, and the romantic poets were no exception. For the romantic poets, meaning and poetic form were closely tied together.

### Giving Shape to Ideas

**Form** in poetry refers to the principles of arrangement in a poem—the ways in which words and images are organized, including the length of lines, the placement of lines, and the grouping of lines. Some poems follow a **fixed form**, also known as **traditional**, which uses a conventional stanza pattern or a defined rhyme scheme. Other poems follow an **irregular form**, also known as **organic**, which is not defined by any traditional poetic structure. Samuel Taylor Coleridge wrote extensively about the relationship between content and form in his *Biographia Literaria* (1817).

He believed that a poem's form and content develop simultaneously, not independently. The romantics favored this organic form, which, as Coleridge explains, "is innate; it shapes, as it develops, itself from within." In other words, the poem's shape is tied to the poem's meaning.

The romantic poets experimented with a number of traditional lyric forms—including both Petrarchan and Shakespearean sonnets—and adapted them to suit the contemplative nature of their poetry. Wordsworth, Coleridge, Shelley, and Keats all used the ode form in some of their poems. Originally a choral Greek form that lent itself to dramatic poetry, an **ode** is an exalted, complex lyric that develops a dignified theme and may include an elaborate stanza pattern. In addition, the metrical pattern of an ode quickens and slows to match the emotional intensity of the idea being expressed. The romantic poets favored an irregular form of the ode, which allowed greater freedom of stanza pattern, rhyme scheme, and metrical movement.



Samuel Taylor Coleridge

### Building Blocks of Poetry

In their experimentation with poetry, the romantic poets used the basic elements of line and stanza to create elaborate and complex poetic structures. The **line** is the most basic element of a poem. In **end-stopped lines**, the end of the line is the end of a thought, a clause, or a sentence, which is signaled by a period, hyphen, or semicolon. In **run-on lines**, the thought continues into the next line or farther.

Heard melodies are sweet, but those unheard  
 Are sweeter; therefore, ye soft pipes, play on;  
 Not to the sensual ear, but, more endear'd,

—John Keats, “Ode on a Grecian Urn”

### Close Read

Compare the end-stopped and run-on lines in this stanza. What is the effect of each?

A **stanza** is a grouping of lines that conveys a particular idea or set of related ideas. In traditional poetry, stanzas are often characterized by a set pattern of rhythm, rhyme, and number of lines. Some stanzas are named for the number of lines they contain, as shown in the following chart.

TYPES OF STANZAS	
<b>Couplet</b> —two lines	<b>Cinquain</b> —five lines
<b>Tercet</b> —three lines	<b>Sestet</b> —six lines
<b>Quatrain</b> —four lines	<b>Octave</b> —eight lines

The couplet, tercet, and quatrain are the three most commonly used stanzas in English poetry. The romantic poets experimented with various arrangements of these stanzas to group ideas concerning the poem’s subject.

Some highly specialized stanzas have evolved from poets’ experimenting with various combinations of line, rhyme scheme, and meter. For example, the **Spenserian stanza**, invented by Edmund Spenser for his poetic romance *The Faerie Queene*, is a nine-line stanza—eight lines of iambic pentameter and a ninth line of iambic hexameter, called an **alexandrine**. The rhyme scheme is *ababbcbcc*. Lord Byron used this type of stanza in *Childe Harold’s Pilgrimage* (page 854). Other unique stanzas include the following:

- **Ottava rima**—an octave, or eight-line stanza, of iambic pentameter lines, usually rhyming *abababcc*, often used for a fast-paced narrative.
- **Terza rima**—a series of tercets, or three-line stanzas, that are rhyme-linked (e.g., *aba, bcb, cdc*, and so on). Shelley’s “Ode to the West Wind” (page 864) is an example.

O wild West Wind, thou breath of Autumn’s being,  
 Thou, from whose unseen presence the leaves dead  
 Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,  
 Pestilence-stricken multitudes: O thou,  
 Who chariotest to their dark wintry bed

—Percy Bysshe Shelley, “Ode to the West Wind”

### Close Read

What is the rhyme scheme of these two tercets? What effect does the linking rhyme create?



## Selected Poetry

by George Gordon, Lord Byron



**READING 2A** Compare and contrast works of literature that express a universal theme. **3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods.

### DID YOU KNOW?

Lord Byron . . .

- kept wild and exotic animals as pets.
- made speeches in England's House of Lords in support of social reform.
- participated in the movement to free Italy from Austrian rule.

### Meet the Author

## George Gordon, Lord Byron 1788–1824

Like the celebrities of pop culture today, Lord Byron was a superstar personality in his own time. Daring, flirtatious, brooding, and strikingly handsome, Lord Byron was, as an acquaintance famously remarked, “mad, bad, and dangerous to know.” His scorn for hypocrisy and repression and his enthusiasm for rebellion and great passion made him a symbol for the romantic spirit.

**Changing Fortunes** Born in London to a Scots heiress, Catherine Gordon of Gight, and her reckless husband, Captain John “Mad Jack” Byron, Byron endured a turbulent childhood. After squandering most of his wife’s fortune, John Byron abandoned his family in 1789 and then died two years later. Mrs. Byron retreated with her three-year-old son to Aberdeen, Scotland, where they lived on a meager income until 1798, when Byron inherited the ancestral Byron estate from his great-uncle and with it the title of the sixth Baron Byron. In 1805, Byron entered Cambridge University, where he engaged in boxing, fencing, and swimming. Though

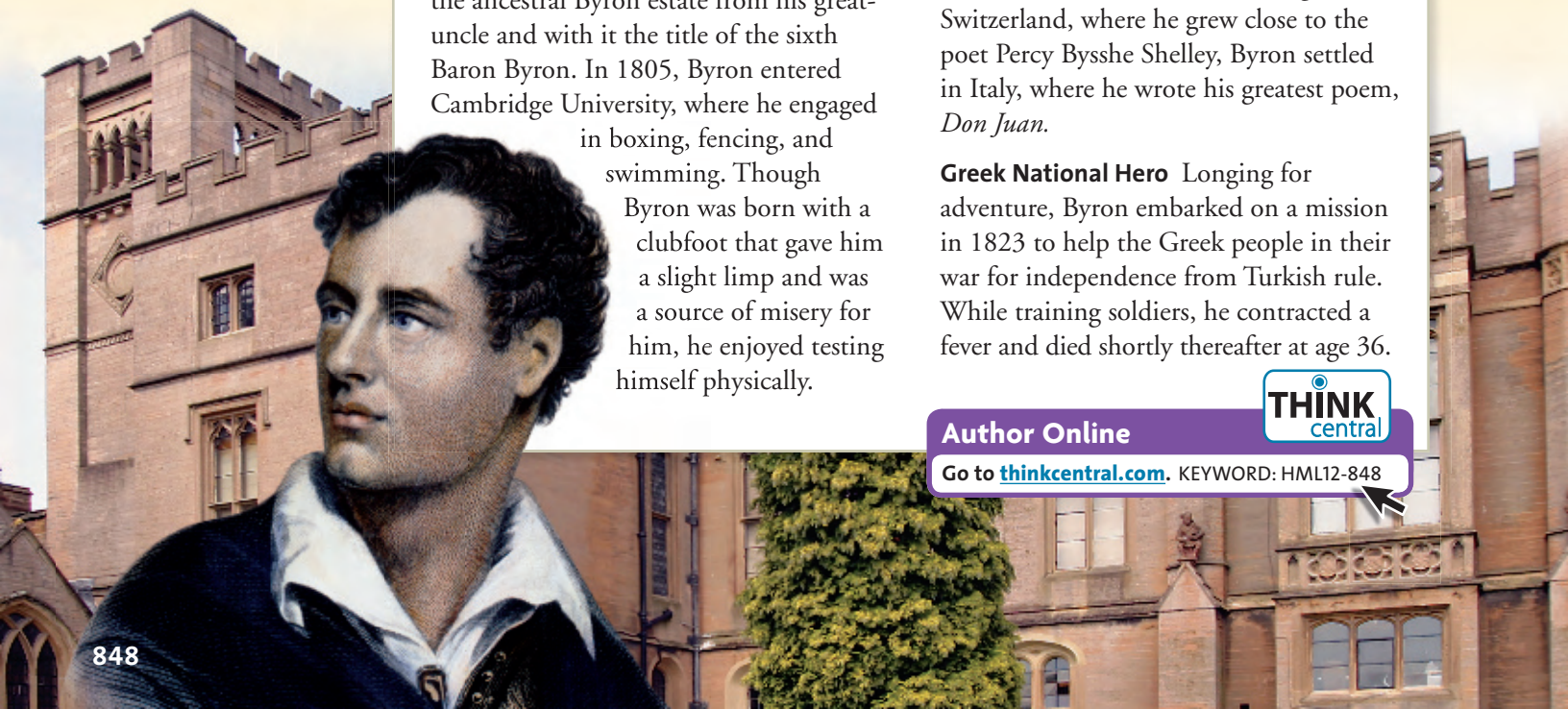
Byron was born with a clubfoot that gave him a slight limp and was a source of misery for him, he enjoyed testing himself physically.

**Outcast from Society** Byron achieved literary renown with the publication in 1812 of the first two sections of his poetic travelogue *Childe Harold’s Pilgrimage*. Inspired by a two-year adventure through Portugal, Spain, Malta, Greece, and Asia Minor, the book made Byron the darling of London society. With his subsequent publications, his literary reputation grew and he became known for the typical protagonist of his poems—the “Byronic hero,” a restless, tortured soul who disdained conventional values. Unfortunately, the dashing poet’s own reckless lifestyle often left him in debt and suffering from melancholy. Hoping to avoid scandal from his many romantic liaisons, he married in 1815, but his wife left him just one year later. The rumors circulated about his failed marriage caused Byron to flee from England in 1816, never to return. After living in Switzerland, where he grew close to the poet Percy Bysshe Shelley, Byron settled in Italy, where he wrote his greatest poem, *Don Juan*.

**Greek National Hero** Longing for adventure, Byron embarked on a mission in 1823 to help the Greek people in their war for independence from Turkish rule. While training soldiers, he contracted a fever and died shortly thereafter at age 36.

### Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-848



## LITERARY ANALYSIS: FIGURATIVE LANGUAGE

To express the intense emotions he wished to convey, Lord Byron frequently used **figurative language**—language that communicates meaning beyond the literal meaning of the words. Two types of figurative language are **metaphors** and **similes**, which make a comparison between two unlike things. A metaphor compares things directly; a simile uses the word *like* or *as*. Another type of figurative language used to express strong emotion is the **apostrophe**. With this figure of speech, an object, abstract quality, or absent or imaginary person is addressed directly, as if present and able to understand. *Childe Harold's Pilgrimage* contains an apostrophe to the ocean. As you read, be aware of these figures of speech and consider why Byron chose to use them.

## READING SKILL: UNDERSTAND STANZA STRUCTURE

Poets often use a poem's **stanza structure** to reflect or emphasize the poem's main ideas. **Stanzas**, or groupings of lines, are used to group ideas. Byron often uses traditional stanza structures, in which all of the stanzas contain the same number of lines and often the same rhyme scheme and meter. Traditional stanza structures include

- the **quatrain**, consisting of four lines
- the **sestet**, consisting of six lines
- the **octave**, consisting of eight lines

A more unusual, but still traditional, type of stanza is the **Spenserian stanza**, named for the poet who created it, Edmund Spenser. In *Childe Harold's Pilgrimage*, Byron uses the Spenserian stanza, which consists of nine iambic lines rhyming in the pattern *ababbcbcc*. Each of the first eight lines contains five feet (pentameter), and the ninth, called an **alexandrine**, contains six (hexameter). The rhyming pattern of the stanza creates unity, and the six-foot line slows the rhythm of the stanza's ending, giving it a more dignified pace. As you read these poems, note the stanza structures for each poem and how they contribute to the poem's meaning. For each poem, record your observations in a chart.

<i>"She Walks in Beauty"</i>	
Type of Stanza	
Rhyme Scheme	
Effect Created	

## What takes your BREATH away?

What sights and scenes fill you with emotion? What sorts of experiences trigger your imagination and take your breath away? During the romantic period, poets were often inspired by scenes in nature to write about their very intense responses to the world. They believed these experiences gave them a deeper understanding of life's spiritual dimensions.

**QUICKWRITE** With a small group, list sights or places in the natural world that have inspired powerful feelings in you. Then, choose one that had a particularly strong impact, and describe what you saw, how you felt, and what you learned.



Complete the activities in your **Reader/Writer Notebook**.



# She Walks in Beauty

*George Gordon, Lord Byron*

She walks in beauty, like the night  
Of cloudless climes and starry skies;  
And all that's best of dark and bright  
Meet in her aspect and her eyes:  
5 Thus mellowed to that tender light  
Which heaven to gaudy day denies.

2 **climes**: regions; climates.

4 **aspect**: appearance.

One shade the more, one ray the less,  
Had half impaired the nameless grace  
Which waves in every raven tress,  
10 Or softly lightens o'er her face;  
Where thoughts serenely sweet express  
How pure, how dear their dwelling place. **A**

9 **tress**: lock of hair.

And on that cheek, and o'er that brow,  
So soft, so calm, yet eloquent,  
15 The smiles that win, the tints that glow,  
But tell of days in goodness spent,  
A mind at peace with all below,  
A heart whose love is innocent!

**A STANZA STRUCTURE**  
What type of stanza is used in this poem so far? Do the lines follow a regular pattern of **rhythm**? Explain.

## Literary Analysis

1. **Clarify** Reread lines 3–4. What coexists, or “meets,” within the woman?
2. **Interpret** What is the relationship between the woman’s inner self and her appearance?
3. **Paraphrase** Reread lines 13–18, and restate the meaning of these lines in your own words.







# When We Two Parted

*George Gordon, Lord Byron*

When we two parted  
In silence and tears,  
Half broken-hearted  
To sever for years,  
5 Pale grew thy cheek and cold,  
Colder thy kiss;  
Truly that hour foretold  
Sorrow to this. **B**

The dew of the morning  
10 Sunk chill on my brow—  
It felt like the warning  
Of what I feel now.  
Thy vows are all broken,  
And light is thy fame;  
15 I hear thy name spoken,  
And share in its shame.

They name thee before me,  
A knell to mine ear;  
A shudder comes o'er me—  
20 Why wert thou so dear?  
They know not I knew thee,  
Who knew thee too well—  
Long, long shall I rue thee,  
Too deeply to tell.

## Language Coach

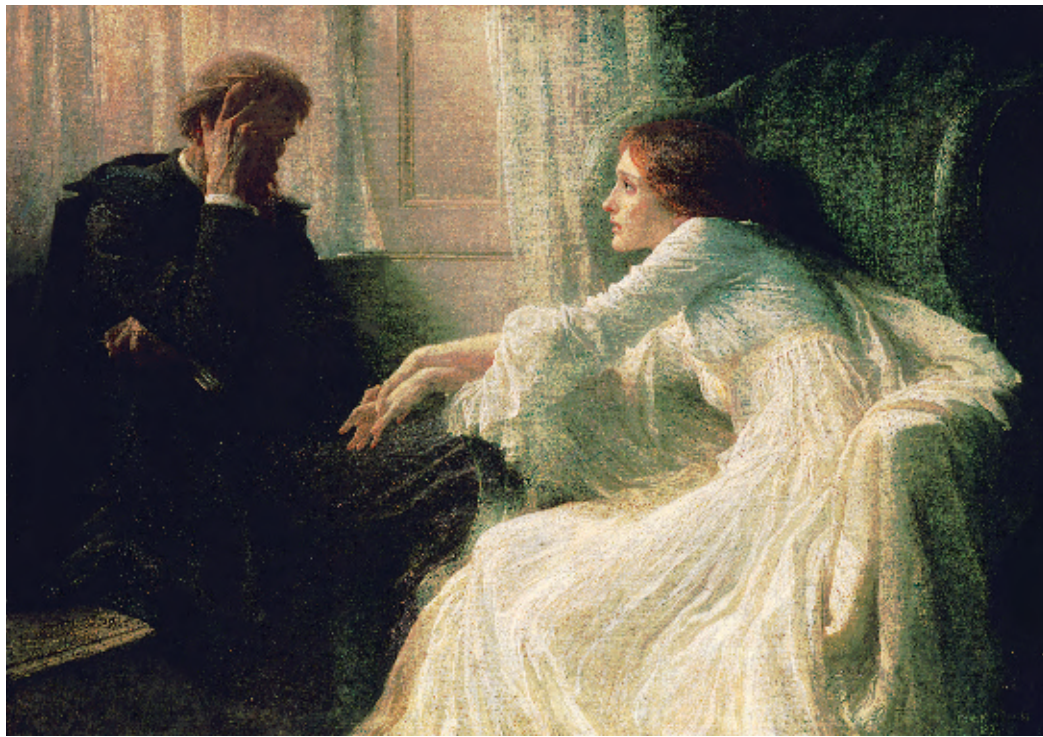
**Connotations** *Part* (*parted*, line 1) and *sever* (line 4) are synonyms. How do the feelings connected with the words differ?

## **B** FIGURATIVE LANGUAGE

The poet uses **apostrophe** in this poem. Who is the speaker addressing in the poem?

**18 knell:** the ringing of a bell to announce a death.

**23 rue:** remember with feelings of sorrow; regret.



*The Confession*, Sir Frank Dicksee. Roy Miles Fine Paintings. © Bridgeman Art Library.

25 In secret we met—  
     In silence I grieve,  
     That thy heart could forget,  
     Thy spirit deceive.  
     If I should meet thee  
 30     After long years,  
     How should I greet thee?—  
     With silence and tears. **C**

#### **C STANZA STRUCTURE**

Reread lines 25–32. Identify the type of stanza, and paraphrase the ideas presented in it.

## Literary Analysis

- 1. Clarify** Why does the speaker of “When We Two Parted” feel bitter toward his former lover?
- 2. Interpret** In the poem’s final line, Byron repeats the phrase from line 2 of “When We Two Parted.” What idea is emphasized through this **repetition**?
- 3. Compare Poems** Describe the emotions expressed by the speakers in “She Walks in Beauty” and “When We Two Parted.” What similarities and differences are there?



# from Childe Harold's Pilgrimage

George Gordon, Lord Byron

**BACKGROUND** *Childe Harold's Pilgrimage* is considered a semiautobiographical account of Lord Byron's adventures on a European tour from 1809 to 1811. The complete poem contains four cantos. The publication of the first two cantos in 1812 propelled Byron to fame. *Childe* is an archaic term for a young nobleman awaiting knighthood.

## Apostrophe to the Ocean

- There is a pleasure in the pathless woods,  
There is a rapture on the lonely shore,  
There is society where none intrudes,  
By the deep Sea, and music in its roar:  
5 I love not Man the less, but Nature more,  
From these our interviews, in which I steal  
From all I may be or have been before,  
To mingle with the Universe, and feel  
What I can ne'er express, yet can not all conceal. **D**
- 10 Roll on, thou deep and dark blue Ocean, roll!  
Ten thousand fleets sweep over thee in vain;  
Man marks the earth with ruin, his control  
Stops with the shore; upon the watery plain  
The wrecks are all thy deed, nor doth remain  
15 A shadow of man's ravage, save his own,  
When, for a moment, like a drop of rain,  
He sinks into thy depths with bubbling groan,  
Without a grave, unknell'd, uncoffin'd, and unknown.

### **D** STANZA STRUCTURE

Note the **rhythm** and **rhyme scheme** of this stanza. What idea is emphasized in the **alexandrine** line?

15 **ravage**: destruction.

18 **unknell'd**: with no announcement of his death.



*Daybreak on the Goodwins*, Thomas Rose Miles. Oil on canvas. Private collection. © Bridgeman Art Library.

- His steps are not upon thy paths, thy fields  
 20 Are not a spoil for him,—thou dost arise  
 And shake him from thee; the vile strength he wields  
 For earth's destruction thou dost all despise,  
 Spurning him from thy bosom to the skies,  
 And send'st him, shivering in thy playful spray  
 25 And howling, to his Gods, where haply lies  
 His petty hope in some near port or bay,  
 And dashest him again to earth:—there let him lay. **E**

### Language Coach

**Connotations** *Spoil* refers to property taken by war. How would the tone of lines 19–20 change if *spoil* became *prize*?

25 haply: perhaps.

### **E** FIGURATIVE LANGUAGE

Reread lines 19–20. Identify the **metaphor** in these lines. How does this comparison reinforce the idea that the ocean is powerful?

The armaments which thunderstrike the walls  
 Of rock-built cities, bidding nations quake  
 30 And monarchs tremble in their capitals,  
 The oak leviathans, whose huge ribs make  
 Their clay creator the vain title take  
 Of lord of thee and arbiter of war,—  
 These are thy toys, and, as the snowy flake,  
 35 They melt into thy yeast of waves, which mar  
 Alike the Armada's pride or spoils of Trafalgar.

Thy shores are empires, changed in all save thee—  
 Assyria, Greece, Rome, Carthage, what are they?  
 Thy waters wash'd them power while they were free,  
 40 And many a tyrant since; their shores obey  
 The stranger, slave, or savage; their decay  
 Has dried up realms to deserts:—not so thou,  
 Unchangeable save to thy wild waves' play;  
 Time writes no wrinkle on thine azure brow;  
 45 Such as creation's dawn beheld, thou rollest now.

Thou glorious mirror, where the Almighty's form  
 Glasses itself in tempests; in all time,  
 Calm or convulsed—in breeze, or gale, or storm,  
 Icing the pole, or in the torrid clime  
 50 Dark-heaving;—boundless, endless, and sublime—  
 The image of Eternity—the throne  
 Of the Invisible; even from out thy slime  
 The monsters of the deep are made; each zone  
 Obeys thee; thou goest forth, dread, fathomless, alone.

55 And I have loved thee, Ocean! and my joy  
 Of youthful sports was on thy breast to be  
 Borne, like thy bubbles, onward. From a boy  
 I wanton'd with thy breakers—they to me  
 Were a delight; and if the freshening sea  
 60 Made them a terror—'t was a pleasing fear,  
 For I was as it were a child of thee,  
 And trusted to thy billows far and near,  
 And laid my hand upon thy mane—as I do here. **F**

**31 oak leviathans:** large ships.

**32 their clay creator:** humankind.

**33 arbiter:** judge; decision-maker.

**35 yeast:** turbulent froth.

**36 Armada's . . . Trafalgar**  
 (trə-fäl'gər): The British defeated the mighty Spanish Armada in 1588; Trafalgar is a Spanish cape, the site of a great British naval victory over the French and Spanish in 1805.

**38 Assyria . . . Carthage:** four powerful ancient civilizations.

**44 azure** (äzh'ər): sky blue.

**47 Glasses . . . tempests:** is reflected in storms.

**49 torrid clime:** the intensely hot regions near the equator.

**53 zone:** one of the five climatic regions of the earth.

**54 fathomless:** too deep to measure; beyond comprehension.

**58 wanton'd:** frolicked playfully;  
**breakers:** large waves.

**62 billows:** swelling waters; waves.

**F FIGURATIVE LANGUAGE**  
 Identify the **metaphor** in the last stanza, and explain what this comparison indicates about the speaker's relationship to the ocean. Cite phrases that support your opinion.



## Comprehension

1. **Clarify** Why does the speaker in the excerpt from *Childe Harold's Pilgrimage* enjoy spending time by the “deep Sea”?
2. **Paraphrase** In your own words, restate the meaning of lines 46–50.
3. **Summarize** What aspects of the ocean does the speaker seem to admire most? Briefly explain.



**READING 2A** Compare and contrast works of literature that express a universal theme. 3 Evaluate the changes in sound, form, and figurative language in poetry across literary time periods.

## Literary Analysis

4. **Draw Conclusions** Although “She Walks in Beauty” contains the image of a woman walking, there are no descriptions of her legs or arms, only her face. Why do you think the poet chose to describe only her face?
5. **Examine Ideas** Reread lines 37–45 in the excerpt from *Childe Harold's Pilgrimage*. What is the speaker saying about the relationship between civilization and the ocean? Provide examples to support your interpretation.
6. **Analyze Figurative Language** Note **metaphors** and **similes** in the following passages. Explain the meaning of each comparison.
  - “She Walks in Beauty,” lines 1–6
  - “When We Two Parted,” lines 17–18
  - from *Childe Harold's Pilgrimage*, lines 34–35
7. **Compare Stanza Structure** Review the notes you recorded on stanza structure for “When We Two Parted” and the excerpt from *Childe Harold's Pilgrimage*. What similarities and differences are there in the structure of these two poems? How do the different stanza forms support the meaning of each poem?
8. **Evaluate Apostrophe** Is Byron's use of the apostrophe in *Childe Harold's Pilgrimage* an effective method for conveying strong emotion? Find two passages from the poem that you think serve as good illustrations, and explain why you chose them.

## Literary Criticism

9. **Critical Interpretations** The poet T. S. Eliot once remarked, “Of Byron one can say, as of no other English poet of his eminence, that he added nothing to the language, that he discovered nothing in the sounds, and developed nothing in the meaning, of individual words.” Based on the poems you read, do you agree or disagree with Eliot's comment? Explain.

*What takes your **BREATH** away?*

Standing on top of a mountain or seeing the ocean for the first time can inspire a strong reaction. Describe the intense emotions people feel when they are “at one” with nature. What do you think causes this reaction?



## British Masterpiece

# from *Frankenstein*

Novel by Mary Shelley



Mary Wollstonecraft Shelley  
1797–1851



**READING 5A** Analyze how complex plot structures and devices function and advance the action in a work of fiction. **5B** Analyze the moral dilemmas and quandaries presented in works of fiction as revealed by the underlying motivations and behaviors of the characters.

**BACKGROUND** Mary Shelley was only eighteen when she wrote the novel *Frankenstein, or the Modern Prometheus*. Shelley claimed that, while on a visit to Lord Byron with her husband, Percy Bysshe Shelley, Byron suggested they hold a contest to write the best “ghost story.” Even though she competed with two of the greatest poets of the day, it was Mary who produced the tale that would stand the test of time. Published anonymously in 1818, *Frankenstein* was an immediate popular success and one of the most effective gothic horror tales ever written. As a story of science gone awry, it warned against the dangers of the new industrial age and the desire to control nature; as the original source of all “mad scientist” stories, it is a pioneering work of science fiction and horror that has spawned countless film and stage adaptations.

The novel tells of obsessive Swiss scientist Victor Frankenstein, who uses an electrical charge to animate a lifeless body he has pieced together from human remains. He dreams of creating a perfect being; instead, he produces a miserable monster who causes harm and destruction wherever he goes as he faces rejection, rather than understanding, from those he encounters. The following excerpt is from the famous fifth chapter of the novel, in which Frankenstein describes his creature coming to life. When Frankenstein sees the result of his failed experiment, he rejects his creation in “horror and disgust.”

**LITERARY ANALYSIS** Frankenstein’s monster is more than just a scientific experiment gone wrong. Monsters in literature are not just fantastic grotesques whose unusual appearance and behavior terrifies others. They act as mirrors, reflecting difficult truths about society and culture, such as the failure to treat with compassion those we do not understand.

The monster reflects the fears and flaws of his creator—aspects that Frankenstein cannot face about himself. In this excerpt, Shelley uses similar imagery and **diction**, or word choice, to describe both Frankenstein and his monster and show how closely the two are connected. In line 4, “a convulsive motion agitate[s]” the monster’s limbs; in line 29, as Frankenstein awakens from his dream, his “every limb became convulsed.” He sees the monster lurking at his bedside illuminated “by the dim and yellow light of the moon” that echoes the monster’s own “dull yellow eye” in line 3. What other examples of imagery and diction linking the monster and his creator can you find in the following excerpt?

**DISCUSS** Create a list of contemporary examples of monsters from literature, film, or television. Compile a brief list of their physical and psychological characteristics. Why are they so frightening? What is human about them? What messages about the dark side of society do you think they convey?





*It* was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing;  
10 his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bedchamber, unable to compose my mind  
20 to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow  
30 light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs.







**READING 2A** Compare and contrast works of literature that express a universal theme. **2C** Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time. **3** Evaluate the changes in sound and graphics in poetry across literary time periods.

### DID YOU KNOW?

Percy Bysshe Shelley ...

- published two gothic novels while in his teens.
- wrote and circulated many controversial political pamphlets.
- supported vegetarianism.
- was not popular in his own day because of his radical views.

(background) Shelley's grave in Rome

## Selected Poetry

### by Percy Bysshe Shelley

VIDEO TRAILER



KEYWORD: HML12-860A

### Meet the Author

## Percy Bysshe Shelley 1792–1822

An idealist and a nonconformist, Percy Bysshe Shelley passionately opposed all injustice and dreamed of changing the world through poetry. He wrote with the fervent conviction that poetry nourishes the imagination, and the imagination—by enabling empathy for others—brings about social change.

**Turbulent Early Years** Born into an aristocratic family, Shelley enjoyed a happy early childhood. At school at Eton, however, the shy and eccentric adolescent suffered constant bullying, an experience that fueled a lifelong hatred of tyranny and conformity. Although Shelley enjoyed greater acceptance at Oxford University, he was soon expelled from the school for circulating an essay defending atheism. His refusal to renounce his views, coupled with his elopement in 1811 with the 16-year-old Harriet Westbrook, caused a permanent rupture with his conservative father.

**Poet and Activist** In 1812, Shelley moved to Dublin, where his work on behalf of Catholic emancipation and independence for Ireland brought him under the scrutiny of the British government. In his first major poem, *Queen Mab* (1813), he continued to attack social institutions such as marriage, the monarchy, and the church.

In 1814, Shelley met and fell in love

with another radical thinker, Mary Wollstonecraft Godwin, the daughter of the philosopher William Godwin and the feminist author Mary Wollstonecraft. Abandoning Harriet, who was then expecting their second child, Shelley eloped to France with Mary, returning to England several weeks later.

**Social Outcast** Shelley's scandalous behavior drew severe censure from British society, and he soon found himself an outcast. In 1816, Shelley fled with Mary to Geneva, Switzerland, where his stimulating conversations with the poet Lord Byron invigorated his thinking and writing. Two years later, following the suicide of Harriet, Shelley finally married Mary Godwin, and the couple settled permanently in Italy. In 1819, despite his grief over the recent deaths of his two infant children, Shelley produced many of his greatest poems, including "Ode to the West Wind" and the verse drama *Prometheus Unbound*.

**A Tragic Death** Between 1820 and 1822, Shelley enjoyed a period of relative stability in Pisa, during which he composed many fine lyrics, including *Adonais*, an elegy in memory of John Keats. On July 8, 1822, Shelley and a friend drowned when their boat capsized in a sudden storm. Shelley's ashes were buried in Rome, near the graves of John Keats and Shelley's son William.

Author Online

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## LITERARY ANALYSIS: RHYTHMIC PATTERNS

Shelley's poetry is admired for its musicality, among other qualities. One element that makes poetry musical is **meter**, the regular repetition of a rhythmic unit. Each unit of meter, known as a **foot**, consists of one stressed syllable (ˈ) and one or more unstressed syllables (˘). An **iamb** is a foot that contains an unstressed syllable followed by a stressed syllable: rēgrēt. A **trochee** is a foot that contains a stressed syllable followed by an unstressed syllable: sŏrrŏw. The first chart shows types of feet. Meter is also expressed in terms of the number of feet in a line, as shown in the second chart.

Type of Foot	Number of Feet
iamb (˘ ˈ)	monometer—one
trochee (ˈ ˘)	dimeter—two
anapest (˘ ˘ ˈ)	trimeter—three
dactyl (ˈ ˘ ˘)	tetrameter—four
	pentameter—five
	hexameter—six

**Iambic pentameter**, the most common meter in English, contains five sets of iambs:

*ī mēt|ā trave|lēr frŏm|ān|āntīque lānd*

As you read the following poems, identify the meter. Also notice departures from the regular meter and the effect they have.

**Review:** Rhyme Scheme

## READING SKILL: UNDERSTAND HISTORICAL CONTEXT

The **historical context** of a literary work refers to the social conditions that inspired or influenced its creation. Romanticism in 19th-century England developed in part as a reaction to the French Revolution, the rise and fall of Napoleon, the industrialization of the economy, and the poverty and oppression of workers. Shelley wrote "Ode to the West Wind" in 1819, the year of the Peterloo massacre, in which workers demonstrating for reform were killed by soldiers. Another poem, "Sonnet: England in 1819," explicitly condemns England's "leech-like" rulers, her army's "liberticide," and her "Christless" religion. As you read the following works by Shelley, written over a span of 2½ years, consider their historical context and that they are poems of protest.

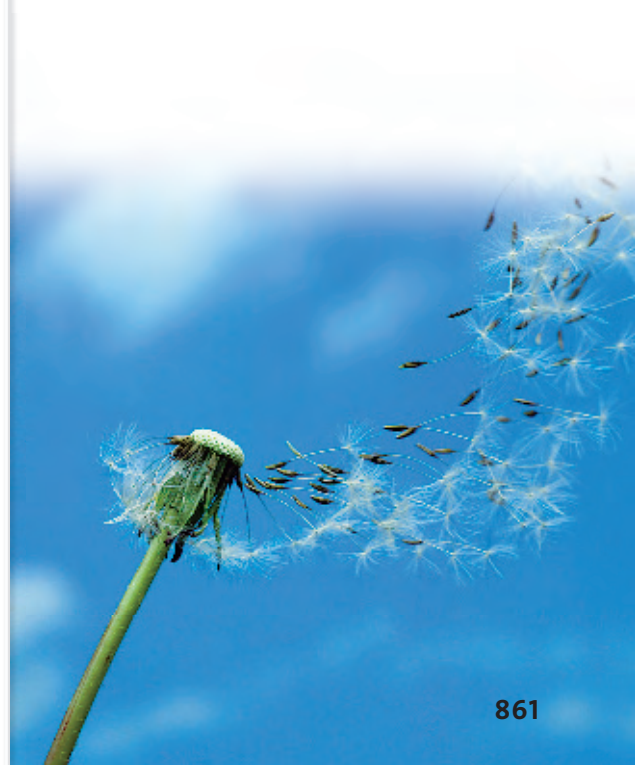


Complete the activities in your **Reader/Writer Notebook**.

## What can NATURE teach us?

Romantic poets believed that profound lessons could be learned from observing nature. They believed that there was no greater beauty than that found in nature, and they saw higher truths reflected in natural scenes.

**QUICKWRITE** Visualize one of the following elements of nature—a sand dune, the wind, or a bird. Think deeply about it. What lesson about life could it suggest to you? Contemplating the wind, for example, might make you realize that any life circumstance can suddenly change, as the wind does. Jot down one possible lesson about life and discuss it in a small group. Then read Shelley's poems to find out what lessons he saw in sand, the west wind, and the song of a skylark.





# Ozymandias

*Percy Bysshe Shelley*

I met a traveler from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert . . . Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
5 And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them, and the heart that fed;  
And on the pedestal these words appear:  
10 “My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!”  
Nothing beside remains. Round the decay **A**  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away.

**2 trunkless legs:** legs separated from the rest of the body.

**4 visage** (vīz’ij): face.

**6–8** The passions outlast the sculptor whose hand mocked those passions and the king whose heart fed those passions.

**10 Ozymandias** (ōz’ī-măn’dē-əs): a Greek name for the Egyptian pharaoh Rameses II, who reigned from 1279 to 1213 B.C.

**A RHYTHMIC PATTERNS**  
What words in lines 12 and 13 are emphasized by their departure from the regular meter?

## Literary Analysis

- 1. Clarify** What kind of man was Ozymandias?
- 2. Identify Irony** What is ironic about the words on his pedestal?
- 3. Understand Historical Context** What message is there in the poem for European kings or self-proclaimed emperors like Napoleon?

Head of Rameses II at Thebes, Egypt









# ODE TO THE *West Wind*

*Percy Bysshe Shelley*

## I

O wild West Wind, thou breath of Autumn's being, **B**  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,  
5 Pestilence-stricken multitudes: O thou,  
Who chariotest to their dark wintry bed

The wingéd seeds, where they lie cold and low,  
Each like a corpse within its grave, until  
Thine azure sister of the Spring shall blow

10 Her clarion o'er the dreaming earth, and fill  
(Driving sweet buds like flocks to feed in air)  
With living hues and odors plain and hill:

Wild Spirit, which art moving everywhere;  
Destroyer and preserver; hear, oh, hear! **C**

## II

15 Thou on whose stream, mid the steep sky's commotion,  
Loose clouds like earth's decaying leaves are shed,  
Shook from the tangled bough of Heaven and Ocean,

### **B RHYTHMIC PATTERNS**

Read lines 1–9 aloud. What is the predominant **meter**?

4 **hectic**: feverish.

9 **sister . . . Spring**: the reviving south wind of spring.

10 **clarion**: a trumpet with a clear, ringing tone.

### **C RHYME SCHEME**

Describe the interlocking pattern of rhyme, called **terza rima**, in the first four stanzas of section I. How does the fifth stanza bring the pattern to a close?

Angels of rain and lightning: there are spread  
 On the blue surface of thine æry surge,  
 20 Like the bright hair uplifted from the head

Of some fierce Maenad, even from the dim verge  
 Of the horizon to the zenith's height,  
 The locks of the approaching storm. Thou dirge

Of the dying year, to which this closing night  
 25 Will be the dome of a vast sepulcher,  
 Vaulted with all thy congregated might

Of vapors, from whose solid atmosphere  
 Black rain, and fire, and hail will burst: oh, hear!

### III

Thou who didst waken from his summer dreams  
 30 The blue Mediterranean, where he lay,  
 Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baiae's bay,  
 And saw in sleep old palaces and towers  
 Quivering within the wave's intenser day,

35 All overgrown with azure moss and flowers  
 So sweet, the sense faints picturing them! Thou  
 For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below  
 The sea-blooms and the oozy woods which wear  
 40 The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with fear,  
 And tremble and despoil themselves: oh, hear!

### IV

If I were a dead leaf thou mightest bear;  
 If I were a swift cloud to fly with thee;  
 45 A wave to pant beneath thy power, and share

The impulse of thy strength, only less free  
 Than thou, O uncontrollable! If even  
 I were as in my boyhood, and could be

18 **angels**: messengers.

19 **æry**: airy.

20–22 **Like . . . height**: The clouds lie in streaks from the horizon upward, looking like the streaming hair of a maenad (mē'nād')—a wildly dancing female worshiper of Dionysus, the Greek god of wine.

23 **dirge**: funeral song.

25 **sepulcher** (səp'əl-kər): tomb.

31 **crystalline** (krī's-tāl'īn) **streams**: the different-colored currents of the Mediterranean Sea.

32 **pumice** (pūm'īs): a light volcanic rock; **Baiae's** (bī'ēz') **bay**: the Bay of Naples, site of the ancient Roman resort of Baiae.

37 **level powers**: surface.

### Language Coach

**Formal Language** Language that sounds formal may in fact be archaic, or out of date. In line 43, Shelley uses the archaic verb ending *-est* in *mightest*. What verbs in lines 6 and 29 have similar endings? Why does Shelley use this archaic form?



The comrade of thy wanderings over Heaven,  
50 As then, when to outstrip thy skyey speed  
Scarce seemed a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.  
Oh, lift me as a wave, a leaf, a cloud!  
I fall upon the thorns of life! I bleed!

55 A heavy weight of hours has chained and bowed  
One too like thee: tameless, and swift, and proud.

## V

Make me thy lyre, even as the forest is:  
What if my leaves are falling like its own!  
The tumult of thy mighty harmonies

60 Will take from both a deep, autumnal tone,  
Sweet though in sadness. Be thou, Spirit fierce,  
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe  
Like withered leaves to quicken a new birth!  
65 And, by the incantation of this verse,

Scatter, as from an unextinguished hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawakened earth

The trumpet of a prophecy! O Wind,  
70 If Winter comes, can Spring be far behind? **D**

**50 skyey** (skī'ē) **speed**: the swiftness of clouds moving across the sky.

**51 vision**: something impossible to achieve.

**57 lyre**: a reference to the Aeolian harp, an instrument whose strings make musical sounds when the wind blows over them.

**62 impetuous** (ĩm-pěch'ōō-əs): violently forceful; impulsive.

**65 incantation**: recitation, as of a magic spell.

## **D** HISTORICAL CONTEXT

In lines 63–70, what does the poet imply is the state of the world? Relate these lines to the social conditions mentioned on pages 860 and 861.

## Literary Analysis

- 1. Analyze the Ode** An **ode** is an exalted, complex lyric that develops a single, dignified theme. Many odes praise people or elements of nature. What qualities of the west wind are glorified in this ode?
- 2. Make Inferences** What does the poet request of the west wind, and why?
- 3. Interpret Metaphor** Give your interpretation of the last line. What might be meant by “Winter” and “Spring”?



## TO A *Skylark*

*Percy Bysshe Shelley*

Hail to thee, blithe Spirit!  
Bird thou never wert,  
That from Heaven, or near it,  
Pourest thy full heart  
5 In profuse strains of unpremeditated art.

Higher still and higher  
From the earth thou springest  
Like a cloud of fire;  
The blue deep thou wingest,  
10 And singing still dost soar, and soaring ever singest. **E**

In the golden lightning  
Of the sunken sun,  
O'er which clouds are bright'ning,  
Thou dost float and run;  
15 Like an unbodied joy whose race is just begun.

**1 blithe** (blīth): carefree.

**5 unpremeditated** (ŭn'prī- mēd'ī-tā'tīd): natural; not planned out ahead of time.

**E RHYTHMIC PATTERNS**  
Describe the **meter** of the first stanza. Is the metrical pattern maintained in the second stanza? Explain.



The pale purple even  
Melts around thy flight;  
Like a star of Heaven,  
In the broad daylight  
20 Thou art unseen, but yet I hear thy shrill delight,

Keen as are the arrows  
Of that silver sphere,  
Whose intense lamp narrows  
In the white dawn clear  
25 Until we hardly see—we feel that it is there.

All the earth and air  
With thy voice is loud,  
As, when night is bare,  
From one lonely cloud  
30 The moon rains out her beams, and Heaven is overflowed.

What thou are we know not;  
What is most like thee?  
From rainbow clouds there flow not  
Drops so bright to see  
35 As from thy presence showers a rain of melody.

Like a Poet hidden  
In the light of thought,  
Singing hymns unbidden,  
Till the world is wrought  
40 To sympathy with hopes and fears it heeded not: **F**

Like a high-born maiden  
In a palace tower  
Soothing her love-laden  
Soul in secret hour  
45 With music sweet as love, which overflows her bower:

Like a glowworm golden  
In a dell of dew,  
Scattering unbeholden  
Its aërial hue  
50 Among the flowers and grass, which screen it from the view!

**16 even:** evening.

**22 silver sphere:** the planet Venus, called the morning star because it is visible in the east just before daybreak.

#### **F** HISTORICAL CONTEXT

Reread lines 36–40. Notice how Shelley views the poet's role. Use your background reading to speculate about the "hopes and fears" unheeded by the world.

**45 bower:** private room; boudoir or bedroom.

**46 glowworm:** wingless female firefly or firefly larva.

**49 aërial** (âr'ê-əl) **hue:** insubstantial glow.

Like a rose embowered  
 In its own green leaves,  
 By warm winds deflowered,  
 Till the scent it gives  
 55 Makes faint with too much sweet those heavy-winged thieves:

Sound of vernal showers  
 On the twinkling grass,  
 Rain-awakened flowers,  
 All that ever was  
 60 Joyous, and clear, and fresh, thy music doth surpass:

Teach us, Sprite or Bird,  
 What sweet thoughts are thine:  
 I have never heard  
 Praise of love or wine  
 65 That panted forth a flood of rapture so divine. **G**

Chorus Hymeneal,  
 Or triumphal chant,  
 Matched with thine would be all  
 But an empty vaunt,  
 70 A thing wherein we feel there is some hidden want.

What objects are the fountains  
 Of thy happy strain?  
 What fields, or waves, or mountains?  
 What shapes of sky or plain?  
 75 What love of thine own kind? what ignorance of pain?

With thy clear keen joyance  
 Languor cannot be:  
 Shadow of annoyance  
 Never came near thee:  
 80 Thou lovest—but ne'er knew love's sad satiety.

Waking or asleep,  
 Thou of death must deem  
 Things more true and deep  
 Than we mortals dream,  
 85 Or how could thy notes flow in such a crystal stream?

53 **deflowered**: fully opened.

55 **thieves**: the warm winds.

56 **vernal**: spring.



TEKS 3

**G GRAPHICS**

Stanza form, line lengths, and unconventional use of punctuation are graphic elements that draw attention to the poem's appearance on the page. For example, Shelley capitalizes words that are not normally capitalized, such as *sprite* and *bird* in line 61. The poem's stanzas have a light and airy form, with a few short lines of varying lengths floating in the abundant white space of the page. How are Shelley's themes in the poem reflected by his use of these graphic elements?

66 **Chorus Hymeneal** (hī'mə-nē'əl): a wedding song.

69 **vaunt**: boast.

71 **fountains**: sources.

77 **languor** (lǎng'gər): lack of energy; listlessness.

80 **satiety** (sə-tī'ī-tē): fulfillment to excess.

82 **deem**: know.



We look before and after,  
 And pine for what is not:  
 Our sincerest laughter  
 With some pain is fraught;  
 90 Our sweetest songs are those that tell of saddest thought. **H**

Yet if we could scorn  
 Hate, and pride, and fear;  
 If we were things born  
 Not to shed a tear,  
 95 I know not how thy joy we ever should come near.

Better than all measures  
 Of delightful sound,  
 Better than all treasures  
 That in books are found,  
 100 Thy skill to poet were, thou scorner of the ground!

Teach me half the gladness  
 That thy brain must know,  
 Such harmonious madness  
 From my lips would flow  
 105 The world should listen then—as I am listening now. **I**

### **H** RHYTHMIC PATTERNS

How is **rhythm** used to emphasize the last line of each stanza? Read line 90 aloud, considering what to stress and where to pause.

91 if: even if.

### **I** HISTORICAL CONTEXT

Reread lines 101–105, considering the era in which Shelley was writing. What might he want the world to hear?

## Literary Analysis

1. **Recall** To what things does the speaker compare the skylark?
2. **Summarize** In the speaker's eyes, what makes the skylark different from humans and its song different from human songs?
3. **Clarify** In lines 101–105, what does the speaker want the skylark to teach him, and what would he do with this knowledge?



An old, mad, blind, despised, and dying king—  
Princes, the dregs of their dull race, who flow  
Through public scorn—mud from a muddy spring—  
Rulers who neither see, nor feel, nor know,  
5 But leechlike to their fainting country cling,  
Till they drop, blind in blood, without a blow—  
A people starved and stabbed in the untilled field—  
An army, which liberticide and prey  
Makes as a two-edged sword to all who wield—  
10 Golden and sanguine laws which tempt and slay;  
Religion Christless, Godless—a book sealed;  
A Senate—Time’s worst statute unrepealed,  
Are graves, from which a glorious Phantom may  
Burst, to illumine our tempestuous day. **J**

**1. An old, mad . . . king:** King George III, who had ruled since 1760 and was declared incurably insane in 1811. He died in 1820.

**8. liberticide:** the killing of freedom.

**10. Golden and sanguine laws:** corrupt, unjust laws passed using bribery and resulting in bloodshed.

**12. statute unrepealed:** the law forbidding Catholics to hold office.

**J HISTORICAL CONTEXT**

Shelley strongly protests King George III’s rule by building a dramatic list of the negative effects the king has had on England. How does the way Shelley constructs his poem as a list contribute to its power as a work of political protest?



## Comprehension

1. **Recall** How does Shelley describe the king of England?
2. **Recall** According to the poem, what are the effects of the king's rule on England's people?
3. **Clarify** What does the "Phantom" at the end of the poem signify?

## Literary Analysis

4. **Compare Imagery** What are the most striking images in these four poems? Explain what makes this imagery effective.
5. **Interpret Symbols** In the poems, what larger ideas are symbolized by the following elements of **nature**?
  - the sands near the statue of Ozymandias
  - the skylark
  - the west wind
  - the muddy spring
6. **Examine Rhythmic Patterns** What is the **meter** of each poem? In which poem is the meter most regular? Discuss instances in which the rhythm of lines helps communicate ideas.
7. **Evaluate Sound Devices** How skillfully does Shelley use other sound devices besides meter? Support your opinion with examples.
8. **Analyze Form** Review page 311, and then explain how "Ozymandias" shows the characteristics of a **Petrarchan**, or **Italian, sonnet**. How closely do the numbered sections of "Ode to the West Wind" match the sonnet form?
9. **Apply Historical Context** Use your knowledge of Shelley's times and political views to interpret his four poems as protest poems. From the poems, what would you guess is his vision of an ideal society?



**READING 2A** Compare and contrast works of literature that express a universal theme. **2C** Relate the characters, setting and theme of a literary work to the historical, social, and economic ideas of its time. **3** Evaluate the changes in sound and graphics in poetry across literary time periods.

## Literary Criticism

10. **Critical Interpretations** In "A Defense of Poetry" (page 876), Shelley writes that "Poetry turns all things to loveliness; it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed." In what ways is this comment reflected in the poems you read? Explain.

*What can **NATURE** teach us?*

Name an animal that, to you, symbolizes an abstract concept, such as liberty or fear. Which characteristics of this animal symbolize the concept? Why?

## Conventions in Writing

### ◆ GRAMMAR AND STYLE: Create Effective Imagery

Shelley was an inventive poet who created striking and exquisite imagery through his use of personification. **Personification** is a figure of speech in which an object, animal, or idea is given human qualities. In the following passage from “Ode to the West Wind,” Shelley personifies the sea life in the Mediterranean to show how powerfully the west wind affects it:

*The sea-blooms and the oozy woods which wear  
The sapless foliage of the ocean, know  
Thy voice, and suddenly grow gray with fear,  
And tremble and despoil themselves: oh, hear!* (lines 39–42)

Notice how Shelley assigns characteristics to the natural world that would normally be attributed to humans, such as *fear* to the sea plants and a *voice* to the west wind. This use of personification enables readers to form a vivid mental picture of the wind and its power.

**PRACTICE** Copy each of the following lines from “Ode to the West Wind.” Then compose your own lines about an element of nature, mimicking Shelley’s use of personification in order to create effective imagery.

#### EXAMPLE

Wild Spirit, which art moving everywhere; / Destroyer and preserver;  
hear, oh, hear!  
*Lonely sky, which art weeping everywhere, / Mourner and rager; sleep, oh sleep!*

1. ... O thou, / Who chariotest to their dark wintry bed / The wingéd seeds,  
where they lie cold and low, ...
2. Thine azure sister of the Spring shall blow / Her clarion o’er the dreaming earth, ...

### READING-WRITING CONNECTION



Expand your understanding of Shelley’s poems by responding to this prompt. Then use the **revising tips** to improve your poem.

#### WRITING PROMPT

**WRITE A POEM** Write a **poem** in which you attempt to capture the “sleeping beauty” of an element of nature, as Shelley does in “Ode to the West Wind” and “To a Skylark.” Try to use **rhyme**, **meter**, and **personification** as Shelley does in his poems.

#### REVISING TIPS

- Include rich imagery that appeals to the five senses.
- Address your subject as if it were human to help personify it.



**WRITING 14B** Write a poem.  
**15C** Analyze the aesthetic effects of an author’s use of stylistic or rhetorical devices.

Interactive  
Revision



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## Reading for Information



Use with Selected Poetry  
by Percy Bysshe Shelley  
page 860.



**READING 9B** Explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints. **9C** Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns. **9D** Synthesize ideas and make logical connections among multiple texts representing similar or different genres and technical sources and support those findings with textual evidence.

## Views on Poetry

- Book Preface, page 875
- Literary Essay, page 876

Many of the romantic poets knew each other personally, and many shared similar beliefs about art and politics. But, as individual artists, they disagreed with one another about the purpose and definition of poetry. Their differences in opinion were not dry or theoretical. They were vital differences that informed and animated their work, giving each poet a distinctive style and voice. For example, nature is a subject in the poetry of Wordsworth and Shelley, but it is impossible to confuse Wordsworth's elegant meditations on the English countryside with Shelley's soaring, ecstatic odes.

In the following selections—excerpts from Wordsworth's Preface to *Lyrical Ballads* and Shelley's *A Defense of Poetry*—we hear, directly from the poets, two different views on poetry. They tell us what poetry means to them, and what they think poetry can accomplish. As you read the excerpts, carefully consider the assumptions each poet makes about art and the world, paying special attention of their choice of words, or diction, and imagery.

## Skills Focus: Compare and Contrast

**Comparing and contrasting** two works often helps you understand them better than if you had read each work on its own. In order to identify similarities and differences between two works, focus on the key words and phrases each author uses to convey his or her ideas so you can identify each writer's main idea. Focusing on these key elements gives you the tools you need to make logical connections, or **inferences**, about each text. You can then use these inferences to synthesize, or combine, ideas from both texts to draw your own conclusions about them.

Use the chart below to keep track of the key words and phrases that each writer uses to define poetry and its purpose, including nouns, verbs, adjectives, and metaphors. First read each excerpt in its entirety. Then compare the excerpts side-by-side as you fill out the chart.

Words and Phrases about Poetry in Wordsworth	Words and Phrases about Poetry in Shelley
"...choose incidents and situations from common life..." (lines 1-2)	"Poetry is indeed something divine" (line 1)

Wordsworth included this preface, or introduction, to the 1802 edition of his and Coleridge's groundbreaking collection of poems, *Lyrical Ballads*. It describes what Wordsworth believed are the essential elements of poetry, many of which served as the foundation for romanticism.

from

## Preface to *Lyrical Ballads*, with *Pastoral and Other Poems*

William Wordsworth

The principal object, then, which I proposed to myself in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible, in a selection of language really used by men; and, at the same time, to throw over them a certain coloring of imagination, whereby ordinary things should be presented to the mind in an unusual way; and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously<sup>1</sup>, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement. Low and rustic<sup>2</sup> life was generally chosen, because in that condition, the essential passions of the heart find a better soil in  
10 which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinate<sup>3</sup> from those elementary feelings; and, from the necessary character of rural occupations, are more easily comprehended; and are more durable; and lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature. The language, too, of these men is adopted (purified indeed from what  
20 appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived; and because, from their rank in society and the sameness and narrow circle of their intercourse, being less under the influence of social vanity they convey their feelings and notions in simple and unelaborated expressions. Accordingly,  
such a language, arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language, than that which is frequently substituted for it by Poets, who think that they are conferring honor upon themselves and their art, in proportion as they separate themselves from the sympathies of men, and indulge in arbitrary and capricious<sup>4</sup> habits of expression, in order to furnish food for fickle tastes, and fickle appetites, of their own creation.<sup>5</sup>

### **A** COMPARE AND CONTRAST

In lines 8–17, what central features of romanticism does rural life represent?

### **B** COMPARE AND CONTRAST

Reread lines 17–22. What kind of language does Wordsworth think is best suited to poetry? Why?

### **C** COMPARE AND CONTRAST

To what kind of poetic language does Wordsworth object in lines 22–28? Why?

1. **ostentatiously** (ös-těn-tä´shəs lē): in a showy manner.

2. **rustic** (rūs´tĭk): relating to country life.

3. **germinate** (jūr´mə-nāt): sprout or grow.

4. **capricious** (kə-prĭsh´əs): impulsive.

5. **[From Wordsworth's text]** It is worthwhile here to observe that the affecting parts of Chaucer are almost always expressed in language pure and universally intelligible even to this day.

Shelley wrote *A Defense of Poetry* in 1821 after reading a composition in which friend and fellow poet Thomas Love Peacock jokingly claimed that poetry no longer had a place in society. Because it seemed to Shelley that this view was in fact becoming widely held, he made a passionate argument for the value of poets and poetry.

from  
*A Defense of Poetry*

*Percy Bysshe Shelley*

**D COMPARE AND CONTRAST**

How does Shelley define poetry in lines 1–2?

**E COMPARE AND CONTRAST**

What language does Shelley use in lines 18–21 to describe poetry’s transformative power?

**P**OETRY is indeed something divine. It is at once the center and circumference of knowledge; . . . Poetry is not like reasoning, a power to be exerted according to the determination of the will. A man cannot say, “I will compose poetry.” The greatest poet even cannot say it; for the mind in creation is as a fading coal, which some invisible influence, like an inconstant wind, awakens to transitory brightness; this power arises from within, like the color of a flower which fades and changes as it is developed, and the conscious portions of our natures are  
10 unprophetic either of its approach or its departure. . . **D**

Poetry turns all things to loveliness; it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed; it marries exultation and horror, grief and pleasure, eternity and change; it subdues to union under its light yoke all irreconcilable things. It transmutes all that it touches, and every form moving within the radiance of its presence is changed by wondrous sympathy to an incarnation<sup>1</sup> of the spirit which it breathes; its secret alchemy<sup>2</sup> turns to potable<sup>3</sup> gold the poisonous waters which flow from death through life; it strips the veil of  
20 familiarity from the world, and lays bare the naked and sleeping beauty which is the spirit of its forms. **E**

1. **incarnation** (ín’kār-nā’shən): appearance in earthly form.

2. **alchemy** (ăl’kə-mē): chemical reaction.

3. **potable** (pō’tə-bəl): drinkable.



## Comprehension

1. **Recall** According to Wordsworth, how does rural life influence poetry?
2. **Clarify** Why does Wordsworth favor “simple and unelaborated expressions” (lines 22–28)?
3. **Recall** How does Shelley define creativity in the first paragraph of *A Defense of Poetry*?
4. **Clarify** According to Shelley in lines 15–21, what is poetry’s purpose?

## Critical Analysis

5. **Analyze Author’s Message** What elements does Wordsworth consider essential to poetry? Why?
6. **Analyze Style** How does Shelley’s diction, or choice of specific words, reflect his views about poetry?



**READING 9B** Explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints. **9C** Make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns. **9D** Synthesize ideas and make logical connections among multiple texts representing similar or different genres and technical sources and support those findings with textual evidence. **15A** Write an analytical essay.

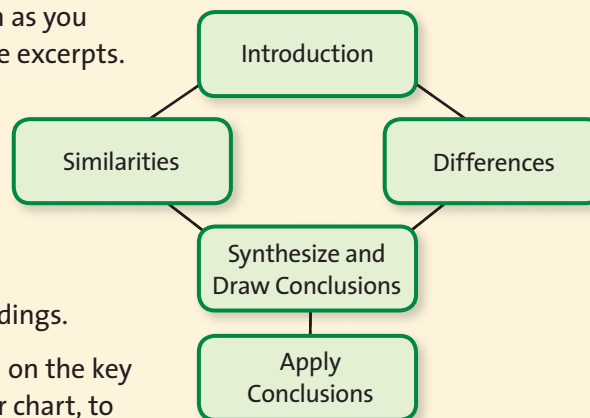
## Reading for Information: Draw Conclusions

### WRITING PROMPT

In an essay, compare how Wordsworth and Shelley define what poetry is and what it does. Highlight the most noticeable similarities and differences between these definitions. Then choose one poem by either Wordsworth (pages 800–808) or Shelley (pages 862–871). Discuss how specific features of the author’s definition of poetry do or do not apply to one of his own poems. Support your opinion with direct quotations from the two excerpts and the poem.

To answer this prompt, follow these steps:

1. Review the chart you filled in as you compared and contrasted the excerpts. Look for the most noticeable similarities and differences you have listed. Where do Wordsworth and Shelley’s definitions differ most? Develop a thesis statement based on your findings.
2. Incorporate examples, based on the key words and phrases from your chart, to support your thesis.
3. It is helpful to organize your essay by first discussing the excerpts’ similarities, then their differences. Then, synthesize these ideas to determine how each author defines poetry. Apply your conclusions to one of the author’s poems.



## Selected Poetry

by John Keats



**READING 1E** Use books of quotations (printed or electronic) as needed. **3** Evaluate the changes in form in poetry across literary time periods. **7** Analyze how the author's patterns of imagery reveal theme, set tone, and create meaning in metaphors, passages, and literary works. **RC-12(A)** Reflect on understanding to monitor comprehension.

VIDEO TRAILER



KEYWORD: HML12-878A

### Meet the Author

## John Keats 1795–1821

John Keats's life was tragically cut short by illness. Yet despite his early death at 25, he managed to compose some of the most evocative and exquisite poems in the English language.

**Early Upheaval** Born in 1795 to the manager of a livery stable, Keats spent his early years in a joyful household. These carefree times lasted until 1804, when his father died in a riding accident. In 1810, his mother died from tuberculosis. Despite this upheaval, Keats remained for a time at Enfield school, where a teacher, Charles Cowden Clarke, strongly encouraged his passion for reading and his literary ambitions.

**A Passion for Poetry** Shortly after the death of his mother, Keats was removed from school by his guardian and apprenticed to a surgeon. At the age of 18, he began writing poetry, which soon became the consuming passion of his life. After working as a wound dresser in a London hospital, Keats abandoned medicine for the less certain career of a poet. Initially, Keats experienced little success. His first book, *Poems* (1817), sold poorly, and critics savagely attacked his second book, *Endymion* (1818), a long narrative poem inspired by Greek

legend. Although the critical reviews disappointed Keats, they spurred him on.

**Triumph and Tragedy** Beginning in 1818, Keats confronted a series of physical and emotional crises. Overexerting himself during a walking tour that summer, he fell seriously ill and soon showed early symptoms of tuberculosis. In the fall, he watched as his beloved brother Tom endured the final, terrible stages of that disease and died. Adding greatly to his distress during this period was his passionate love for the young Fanny Brawne, whom he had met prior to Tom's death. Although he became engaged to Fanny, he was prevented by poor health and poverty from marrying her, a situation that caused him severe anguish. Amazingly, in the midst of this misfortune, Keats produced his greatest works. Widely praised by critics, these poems conveyed Keats's intense longing for Fanny, for immortality, and for the beauty of the natural world.

**An Early End** In the fall of 1820, as his illness progressed, Keats followed the advice of friends and moved to Italy in search of a milder climate. He died less than six months later and was buried in Rome under an epitaph he had composed for himself: "Here lies one whose name was writ in water."

### DID YOU KNOW?

John Keats ...

- was a passionate admirer of William Shakespeare.
- became engaged to, but never married, the love of his life.
- wrote all of his masterpieces in one year, at the age of 22.

(background) Interior of Keats's house in Hampstead



Author Online



Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-878B

## ● POETIC FORM: ODE

An **ode** is an exalted, complex lyric poem that develops a single, dignified theme. Typically, odes have a serious tone and appeal to both the imagination and the intellect. Many commemorate events or praise people or the beauty of nature. Though the ode had existed since ancient times, the romantic poets gave this poetic form new life. Keats's "Ode on a Grecian Urn," "To Autumn," and "Ode to a Nightingale" are examples of odes.

## ● LITERARY ANALYSIS: IMAGERY

Keats's poetry is known for being full of sounds, sights, smells, and warmth. He achieves these sensations through **imagery**, words and phrases that appeal to one or more of the five senses and create sensory experiences for the reader. Sometimes, a poet will create imagery in which one sensation is described in terms of another; this technique is called **synesthesia**. For example, in "Ode on a Grecian Urn," the phrase "Heard melodies are sweet" describes a sound in terms of a taste. As you read these poems, note the type of imagery Keats uses to vividly convey his ideas to the reader.

## ● READING STRATEGY: PARAPHRASE

Keats's poetry can be challenging to read because of the **inverted syntax**—a change in word order that places the verb before the subject. Poets of his era often inverted word order to meet the demands of poetic meter and rhyme. To help you understand the complex phrasing and sentence structures within the poems, **paraphrase**, or restate in your own words, difficult or confusing passages. As you read the poems, use a chart like the one shown to record your paraphrases.

Poem	Keats's Phrase	Paraphrase
"To Autumn"	"... bless/With fruit the vines that round the thatch-eaves run"	Bless with fruit the vines that grow around the thatched roofs



Complete the activities in your **Reader/Writer Notebook**.

# What is BEAUTY?

Some people define beauty in physical terms, as in "That's a beautiful necklace." Others look at it in philosophical ways and try to equate beauty with another abstract idea, such as truth. John Keats saw beauty in both physical and philosophical terms. He also recognized beauty in things that you might not normally think of as beautiful. "I have loved the principle of beauty in all things," he once wrote.

**QUICKWRITE** Books of quotations, which can be found in library reference sections or online, can provide you with ideas about how famous writers over time have viewed important ideas and topics, such as the definition of *beauty*. Using a book of quotations, find some famous statements that deal with "beauty" or that define it in some way. Choose two that are quite dissimilar. In what ways do they differ? What do those differences reveal about each writer? Which do you think is more true?



# When I Have Fears That I May Cease to Be

John Keats

When I have fears that I may cease to be  
    Before my pen has glean'd my teeming brain,  
    Before high piled books, in charactry,  
    Hold like rich garners the full ripen'd grain;  
5 When I behold, upon the night's starr'd face,  
    Huge cloudy symbols of a high romance,  
    And think that I may never live to trace  
    Their shadows, with the magic hand of chance; **A**  
    And when I feel, fair creature of an hour,  
10 That I shall never look upon thee more,  
    Never have relish in the fairy power  
    Of unreflecting love;—then on the shore  
    Of the wide world I stand alone, and think  
    Till love and fame to nothingness do sink.

**2 glean'd:** collected all the bits from; examined bit by bit.

**3 charactry:** handwriting.

**4 garners:** storage bins.

## **A PARAPHRASE**

In your own words, restate the meaning of lines 7–8.

## **Analyze Visuals ►**

Describe the artist's use of light and shadow in the painting. What thoughts or emotions are suggested by the lighting?

## **Literary Analysis**

- 1. Clarify** What two things does the speaker sometimes fear?
- 2. Interpret** In line 9, what does Keats mean by the phrase “fair creature of an hour”?





# To Autumn

John Keats

Season of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eaves run;  
5 To bend with apples the mossed cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more,  
And still more, later flowers for the bees,  
10 Until they think warm days will never cease,  
For Summer has o'er-brimmed their clammy cells. **B**

Who hath not seen thee oft amid thy store?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
15 Thy hair soft-lifted by the winnowing wind;  
Or on a half-reaped furrow sound asleep,  
Drowsed with the fume of poppies, while thy hook  
Spares the next swath and all its twined flowers:  
And sometimes like a gleaner thou dost keep  
20 Steady thy laden head across a brook;  
Or by a cider-press, with patient look,  
Thou watchest the last oozy hours by hours. **C**

**4** **thatch-eaves**: protruding edges of thatched roofs.

## **B** IMAGERY

Reread lines 1–11. Point out words and phrases that suggest the abundance of the setting.

**15** **winnowing** (wĭn'ō-ĭng): separating chaff from grain by blowing the chaff away.

**17** **hook**: a scythe, or tool with a curved blade used for mowing and reaping.

**18** **swath**: a row of grain to be cut.

## **C** PARAPHRASE

Who is being addressed in lines 12–22? In your own words, restate the speaker's message.





*Autumn Leaves* (1856), Sir John Everett Millais. Oil on canvas, 104.3 cm × 74 cm.  
© Manchester Art Gallery, United Kingdom/Bridgeman Art Library.

Where are the songs of Spring? Aye, where are they?  
 Think not of them, thou hast thy music too—  
 25 While barred clouds bloom the soft-dying day,  
 And touch the stubble-plains with rosy hue; **D**  
 Then in a wailful choir the small gnats mourn  
 Among the river shallows, borne aloft  
 Or sinking as the light wind lives or dies;  
 30 And full-grown lambs loud bleat from hilly bourn;  
 Hedge crickets sing; and now with treble soft  
 The redbreast whistles from a garden croft;  
 And gathering swallows twitter in the skies.

**D IMAGERY**

In line 26, Keats makes use of **synesthesia**. Identify the sensation that is used to describe another.

28 shallows: willow trees.

30 bourn: region.

31 treble soft: faint high pitch.

32 croft: a small enclosed field.

# Ode on a Grecian Urn

John Keats

Thou still unravish'd bride of quietness,  
Thou foster-child of silence and slow time,  
Sylvan historian, who canst thus express  
A flowery tale more sweetly than our rhyme:  
5 What leaf-fring'd legend haunts about thy shape  
Of deities or mortals, or of both,  
In Tempe or the dales of Arcady?  
What men or gods are these? What maidens loath?  
What mad pursuit? What struggle to escape?  
10 What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endear'd,  
Pipe to the spirit ditties of no tone:  
15 Fair youth, beneath the trees, thou canst not leave  
Thy song, nor ever can those trees be bare;  
Bold lover, never, never canst thou kiss,  
Though winning near the goal—yet, do not grieve;  
She cannot fade, though thou hast not thy bliss,  
20 For ever wilt thou love, and she be fair! **E**

Ah, happy, happy boughs! that cannot shed  
Your leaves, nor ever bid the spring adieu;  
And, happy melodist, unwearied,  
For ever piping songs for ever new;  
25 More happy love! more happy, happy love!  
For ever warm and still to be enjoyed,  
For ever panting, and for ever young;  
All breathing human passion far above,  
That leaves a heart high-sorrowful and cloy'd,  
30 A burning forehead, and a parching tongue.

**3 Sylvan:** pertaining to trees or woods.

**5 haunts about:** surrounds.

**7 Tempe** (tēm'pē') . . . **Arcady** (är'kə-dē): two places in Greece that became traditional literary settings for an idealized rustic life. Tempe is a beautiful valley; Arcady (Arcadia) is a mountainous region.

**8 loath:** unwilling; reluctant.

**10 timbrels:** tambourines.

## Language Coach

**Misused Words** Both *sensual* and *sensuous* originally meant “of the senses”—the meaning in line 13. One word now relates more to the pleasure of the senses. Find out which one by checking a dictionary.

## **E** ODE

Based on the imagery and ideas in the poem so far, what is being commemorated? Is it simply a Grecian urn? Explain.

**29 cloy'd:** having had too much of something; oversatisfied.

Who are these coming to the sacrifice?  
 To what green altar, O mysterious priest,  
 Lead'st thou that heifer lowing at the skies,  
 And all her silken flanks with garlands drest? **F**  
 35 What little town by river or sea shore,  
 Or mountain-built with peaceful citadel,  
 Is emptied of this folk, this pious morn?  
 And, little town, thy streets for evermore  
 Will silent be; and not a soul to tell  
 40 Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede  
 Of marble men and maidens overwrought,  
 With forest branches and the trodden weed;  
 Thou, silent form, dost tease us out of thought  
 45 As doth eternity: Cold Pastoral!  
 When old age shall this generation waste,  
 Thou shalt remain, in midst of other woe  
 Than ours, a friend to man, to whom thou say'st,  
 "Beauty is truth, truth beauty,"—that is all  
 50 Ye know on earth, and all ye need to know.

## **F PARAPHRASE**

In your own words, describe the scene depicted in lines 32–34.

**41 Attic:** pure and classical; in the style of Attica, the part of Greece where Athens is located; **brede** (brēd): interwoven design.

**45 Pastoral** (pās'tər-əl): an artistic work that portrays rural life in an idealized way.

## Literary Analysis

- 1. Clarify** In the first stanza of "Ode on a Grecian Urn," why is the urn referred to as a "sylvan historian"? What is the "flowery tale" it tells?
- 2. Draw Conclusions** In "To Autumn," what impression of autumn emerges from the description given? What attitude toward spring is implied?
- 3. Evaluate Poems** In both "To Autumn" and "Ode on a Grecian Urn," the speaker is directly addressing something as if it were present. This technique is known as **apostrophe**. Explain what or who is being addressed in each poem and whether or not this technique is effective in conveying the speaker's emotions toward the subject.



# Ode to a Nightingale

John Keats

## 1

My heart aches, and a drowsy numbness pains  
My sense, as though of hemlock I had drunk,  
Or emptied some dull opiate to the drains  
One minute past, and Lethe-wards had sunk:  
5 'Tis not through envy of thy happy lot,  
But being too happy in thine happiness,—  
That thou, light-winged Dryad of the trees,  
In some melodious plot  
Of beechen green, and shadows numberless,  
10 Singest of summer in full-throated ease.

## 2

O, for a draught of vintage! that hath been  
Cool'd a long age in the deep-delved earth,  
Tasting of Flora and the country green,  
Dance, and Provençal song, and sunburnt mirth!  
15 O for a beaker full of the warm South,  
Full of the true, the blushful Hippocrene,  
With beaded bubbles winking at the brim,  
And purple-stained mouth;  
That I might drink, and leave the world unseen,  
20 And with thee fade away into the forest dim: **G**

## 3

Fade far away, dissolve, and quite forget  
What thou among the leaves hast never known,  
The weariness, the fever, and the fret  
Here, where men sit and hear each other groan;  
25 Where palsy shakes a few, sad, last grey hairs,  
Where youth grows pale, and spectre-thin, and dies;  
Where but to think is to be full of sorrow  
And leaden-eyed despairs,  
Where beauty cannot keep her lustrous eyes,  
30 Or new Love pine at them beyond to-morrow.

**2 hemlock:** a poisonous plant.

**4 Lethe-wards** (lē'thē): into oblivion. The Lethe was a river in the underworld of Greek mythology; drinking its waters was said to bring forgetfulness.

**7 Dryad** (dri'əd): in Greek mythology, a nymph or god of the woods.

**9 beechen:** relating to beech trees.

**11 draught** (dräft) **of vintage:** drink of wine.

**13 Flora:** flowers. Flora was the Roman goddess of flowers.

**14 Provençal** (prō'vān-säl') **song:** a song from the southern French area of Provence.

**16 blushful Hippocrene** (hĭp'ə-krēn'): Hippocrene was the fountain used by the Muses, the Greek goddesses said to inspire poetry and the other arts.

## **G IMAGERY**

Reread lines 11–20 and identify examples of **synesthesia**.

**25 palsy** (pôl'zē): paralysis of the muscles, usually accompanied by tremors.



*Sleeping Shepherd—Morning* (1857), Samuel Palmer. © Fitzwilliam Museum, University of Cambridge, United Kingdom/Bridgeman Art Library.

4

Away! away! for I will fly to thee,  
     Not charioted by Bacchus and his pards,  
 But on the viewless wings of Poesy,  
     Though the dull brain perplexes and retards:  
 35 Already with thee! tender is the night,  
     And haply the Queen-Moon is on her throne,  
     Cluster'd around by all her starry Fays;  
     But here there is no light,  
     Save what from heaven is with the breezes blown  
 40     Through verdurous glooms and winding mossy ways.

**32 Bacchus** (băk'əs) . . . **pards**: the ancient Roman god and the leopards that drove his chariot.

**33 viewless**: invisible; **Poesy** (pō'zē): poetry.

**36 haply**: perhaps.

**37 Fays**: fairies.

**39 Save**: except.

**40 verdurous** (vûr'jər-əs): green with plant life.

## 5

I cannot see what flowers are at my feet,  
 Nor what soft incense hangs upon the boughs,  
 But, in embalmed darkness, guess each sweet  
 Wherewith the seasonable month endows  
 45 The grass, the thicket, and the fruit-tree wild;  
 White hawthorn, and the pastoral eglantine;  
 Fast fading violets cover'd up in leaves;  
 And mid-May's eldest child,  
 The coming musk-rose, full of dewy wine,  
 50 The murmurous haunt of flies on summer eves.

## 6

Darkling I listen; and, for many a time  
 I have been half in love with easeful Death,  
 Call'd him soft names in many a mused rhyme,  
 To take into the air my quiet breath;  
 55 Now more than ever seems it rich to die,  
 To cease upon the midnight with no pain,  
 While thou art pouring forth thy soul abroad  
 In such an ecstasy!  
 Still wouldst thou sing, and I have ears in vain—  
 60 To thy high requiem become a sod.

## 7

Thou wast not born for death, immortal Bird!  
 No hungry generations tread thee down;  
 The voice I hear this passing night was heard  
 In ancient days by emperor and clown:  
 65 Perhaps the self-same song that found a path  
 Through the sad heart of Ruth, when, sick for home,  
 She stood in tears amid the alien corn;  
 The same that oft-times hath  
 Charm'd magic casements, opening on the foam  
 70 Of perilous seas, in faery lands forlorn.

## 8

Forlorn! the very word is like a bell  
 To toll me back from thee to my sole self!  
 Adieu! the fancy cannot cheat so well  
 As she is fam'd to do, deceiving elf.  
 75 Adieu! adieu! thy plaintive anthem fades  
 Past the near meadows, over the still stream,  
 Up the hill-side; and now 'tis buried deep  
 In the next valley-glades:  
 Was it a vision, or a waking dream?  
 80 Fled is that music:—Do I wake or sleep? **H**

**43 embalmed** (ěm-bāmd'): perfumed.

**46 pastoral** (pās'tər-əl): rural;  
**eglantine** (ěg'łən-tīn'): honeysuckle  
 or sweetbrier.

**51 Darkling**: in the dark.

**53 mused**: meditated; pondered.

**60 requiem** (rěk'wē-əm): funeral  
 mass; **sod**: a piece of earth.

**64 clown**: rustic; peasant.

**66 Ruth**: the biblical Ruth, who  
 left her native land to live with her  
 husband's people.

**69 casements**: hinged windows that  
 open outward.

**73 fancy**: the "viewless wings of  
 Poesy" mentioned earlier.

**H ODE**

Describe the **tone** of this  
 poem. How is it characteristic  
 of an ode?



## Reading for Information

**LETTER** John Keats wrote a number of poems for his fiancée, Fanny Brawne, and sent her dozens of letters. The following letter was written in February 1820, shortly after he became ill with the tuberculosis that would eventually take his life.

*My dear Fanny,*

*Do not let your mother suppose that you hurt me by writing at night. For some reason or other your last night's note was not so treasurable as former ones. I would fain that you call me Love still. To see you happy and in high spirits is a great consolation to me—still let me believe that you are not half so happy as my restoration would make you. I am nervous, I own, and may think myself worse than I really am; if so you must indulge me, and pamper with that sort of tenderness you have manifested towards me in different Letters. My sweet creature when I look back upon the pains and torments I have suffered for you from the day I left you to go to the Isle of Wight; the ecstasies in which I have passed some days and the miseries in their turn, I wonder the more at the Beauty which has kept up the spell so fervently. When I send this round I shall be in the front parlor watching to see you show yourself for a minute in the garden. How illness stands as a barrier betwixt me and you! Even if I was well—I must make myself as good a Philosopher as possible. Now I have had opportunities of passing nights anxious and awake I have found other thoughts intrude upon me. “If I should die,” said I to myself, “I have left no immortal work behind me—nothing to make my friends proud of my memory—but I have loved the principle of beauty in all things, and if I had had time I would have made myself remembered.” Thoughts like these came very feebly whilst I was in health and every pulse beat for you—now you divide with this (may I say it?) “last infirmity of noble minds” all my reflection.*

*God bless you, Love.*

*J. Keats*

## Comprehension

1. **Recall** In “Ode to a Nightingale,” what emotions does the speaker feel when he hears the bird’s song?
2. **Clarify** Why does the speaker long to join the nightingale?

## Literary Analysis

3. **Paraphrase Quatrains** In each quatrain of the sonnet “When I Have Fears That I May Cease to Be,” Keats examines an aspect of the fear of death. Paraphrase each quatrain, noting the parallel clauses at the beginning of each.
4. **Examine Personification** In “To Autumn,” how is autumn personified, or given human attributes, in each of the stanzas? Cite examples from the poem to support your answer.
5. **Analyze Sound Devices** Find examples of these sound devices—**alliteration**, **assonance**, **consonance**—in “Ode to a Nightingale.” How does each example contribute to the poem’s effect?
6. **Interpret Imagery** Think about the imagery in lines 41–50 in “Ode to a Nightingale.” In your own words, describe the scene the speaker conveys to the reader. Explain how these images are related to the nightingale and what they suggest about the nightingale’s song.
7. **Interpret Ambiguity** Reread the final **couplet**, lines 49–50, of “Ode on a Grecian Urn.” Explain what you think Keats meant to convey to his readers. Support your answer.
8. **Draw Conclusions About Odes** In “To Autumn,” “Ode on a Grecian Urn,” and “Ode to a Nightingale,” Keats expresses a deep appreciation for the beauty of nature and of art. What value does he seem to ascribe to beauty?
9. **Compare Texts** Look again at “When I Have Fears That I May Cease to Be” and Keats’s letter to Fanny Brawne (page 889). Note the poetic language—such as **poetic diction**, **imagery**, and **figurative language**—in the poem, and then look for similar examples in the letter. Explain your choices.

## Literary Criticism

10. **Biographical Context** Keats wrote the three odes you read following the death of his brother Tom and in the midst of his own worsening illness. In what ways are his experiences with illness and death reflected in the poems? Cite details to support your conclusions.



**READING 3** Evaluate the changes in form in poetry across literary time periods. **7** Analyze how the author’s patterns of imagery reveal theme, set tone, and create meaning in metaphors, passages, and literary works. **RC-12(A)** Reflect on understanding to monitor comprehension.

### What is **BEAUTY**?

Keats claims that, “Beauty is truth, truth beauty.” How may beauty conceal, rather than reveal, truth?

Romantic Ideals

Byron, Shelley, and Keats were men of fervent ideals who lived radical lives and poured their feelings into passionate verse.

*“She walks in beauty, like the night  
Of cloudless climes and starry skies;  
And all that’s best of dark and bright  
Meet in her aspect and her eyes:”*  
—George Gordon, Lord Byron

Many of the ideas that the late romantics expressed have become intrinsic to Western culture, felt not only in art but in politics and even in the way people view themselves in relation to one another, to nature, and to the universe. In fact, these ideas are so pervasive in the modern world that some have gone so far as to say that the romantic era has yet to end.

Writing to Synthesize

Review the poems in this section (pages 848–890) and choose one from each poet. Look closely at the imagery and themes explored in the poems, and consider what they tell you about romantic ideas. Take notes in a chart like the one shown. Write a brief essay in which you discuss what the poems suggest about relationships, nature, or the human condition and how these ideas continue to be expressed in today’s world.

	Poem #1	Poem #2	Poem #3
Imagery and Themes			
Ideas Conveyed			

Extension

**LISTENING & SPEAKING** Reread the excerpt from Shelley’s *A Defense of Poetry* (page 876). Do you agree with his ideas about poetry’s place in the world? Write a speech in which you pose your own defense of poetry and its role in today’s world. Deliver the speech to your class.



WRITING 15A Write an analytical essay.



# Writing Workshop

## Poem

In this unit, you saw how the romantics expressed a view of nature as a powerful and transformative force. The lyric poetry of the romantics uses imagery and musical effects to express deep personal feelings inspired by nature. In this workshop, you will use a range of poetic techniques to write a lyric nature poem that expresses a strong emotion.



Complete the workshop activities in your **Reader/Writer Notebook**.

### WRITE WITH A PURPOSE

#### WRITING PROMPT

Write a **lyric poem** about nature that reflects an awareness of poetic conventions such as the use of imagery and musical effects. You may model your poem after the lyric poems of the Romantic poets, including Wordsworth, Coleridge, Byron, Shelley, and Keats.

#### Idea Starters

- a childhood memory of a natural event or place
- a favorite scene or place in nature
- a photograph or illustration of a place in nature

#### THE ESSENTIALS

Here are some common purposes, audiences, and formats for writing poetry.

PURPOSES	AUDIENCES	GENRES/FORMATS
<ul style="list-style-type: none"> <li>• to express a single, deeply felt emotion</li> <li>• to celebrate the power of nature</li> <li>• to convey a musical quality through language</li> </ul>	<ul style="list-style-type: none"> <li>• classmates and teacher</li> <li>• literary club members</li> <li>• poetry Web site readers</li> <li>• poetry magazine editors</li> <li>• poetry Web log visitors</li> </ul>	<ul style="list-style-type: none"> <li>• blank verse in the style of Wordsworth</li> <li>• odes like those of Keats or Shelley</li> <li>• rhyming couplets</li> <li>• sonnets</li> <li>• song lyrics</li> <li>• ballads</li> </ul>



### TEXAS KEY TRAITS

#### 1. FOCUS AND COHERENCE

- engages readers in the **subject**
- evokes a natural **scene** or **event**
- implies a **single strong emotion**

#### 2. ORGANIZATION

- uses line arrangement, stanzas, meter, and **musical effects**
- follows poetic conventions, such as those of **blank verse**, **rhyming couplets**, **odes**, or **sonnets**

#### 3. DEVELOPMENT OF IDEAS

- expresses a **single strong emotion**
- uses **specific language** that appeals to the **senses**
- uses **poetic devices**, such as **rhyme**, **meter**, **alliteration**, and **onomatopoeia**

#### 4. VOICE

- maintains an appropriate **tone**
- appeals to the reader's **emotions** and **imagination**

#### 5. CONVENTIONS

- uses adverbs and adverb **phrases** effectively
- employs effective **grammar** and **punctuation**

Writing Online



Go to [thinkcentral.com](http://thinkcentral.com).

KEYWORD: HML12-892

# Planning/Prewriting



**WRITING 14B** Write a poem that reflects an awareness of poetic conventions and traditions within different forms.

## Getting Started

### CHOOSE A SUBJECT

Make a list of natural places or events, such as a favorite beach or a snowstorm, that you might re-create in words. Then, choose one that evokes a strong emotion. Your subject should be a place or event you feel strongly about and don't mind sharing with others.

### ASK YOURSELF:

- What are my most vivid memories of nature or natural events?
- How does nature make me feel?
- What strong feeling would I be comfortable expressing in a poem?

### THINK ABOUT AUDIENCE AND PURPOSE

Before you think about your experiences in and feelings about nature, remember that the **purpose** of a lyric poem is to express a single, strong emotion and to get your readers to share that emotion. As you consider your purpose, think about the **audience** that will read your poem. Imagining an audience can help you shape your purpose.

### ASK YOURSELF:

- Who will read or hear my poem?
- What do I expect my audience to know or think about my subject?
- How do I want my audience to feel about my subject?
- How can I make my audience interested in my subject?

### EXPLORE YOUR SUBJECT

Before you draft your poem, **brainstorm** the ideas and images you might use to describe nature and the feelings it evokes. Try **freewriting a journal entry**. A freewriting exercise is ideal for planning a poem because it does not involve any self-editing. Afterward, read your journal entry and look for interesting phrases and ideas you can use in your poem.

### WHAT DOES IT LOOK LIKE?

*The drought this year was a killer. The vegetable garden burnt to a crisp. Made me sad. Last year it was the opposite—rain, rain, and rain. Two ruined summers! I wish we had some balance. I remember summer as a time of hot sunshine and the smell of mowed grass.*

### CONSIDER IMAGES AND LANGUAGE

A lyric poem uses figurative language and sensory details to create clear images and evoke strong feelings.

**Personification** is a metaphor in which an inanimate thing is treated as if it were a person or animal.

**Sensory details** appeal to your readers' five senses (sight, hearing, touch, taste, and smell) and help them imagine the scene.

### WHAT DOES IT LOOK LIKE?

*... and lawns parched with heat /  
Opened their mouths, stretched their limbs ...*

*... For a sip of the liquid ... [taste]  
... Evenings abuzz with the whine ... [hearing]  
... Yards were littered with anthills ... [sight]*

## Planning/Prewriting *continued*

### Getting Started

#### USE MUSICAL EFFECTS

Use the following poetic techniques to help create a musical quality in your poem.

##### Rhyme scheme:

**Rhyme** is the repetition of accented vowel sounds, and all sounds following them, in words that are close together in a poem. **End rhymes** occur at the ends of lines.

**Internal rhymes** are repeated vowel sounds within the same line.

**Off rhymes** are rhymes that are close but not exact.

**Meter:** A generally regular pattern of stressed and unstressed syllables in poetry.

**Alliteration:** The repetition of consonant sounds.

#### WHAT DOES IT LOOK LIKE?

Finally the rains fell, and ground that was dust / Soaked up the droplets; the earth softened its crust.

... For a sip of the liquid ...

... with its colors and ballgames. / Its schoolbooks, its sweaters and warmer pajamas.

Gardens long withered and lawns parched with heat ...

... pools closed for cleaning ...

#### THINK ABOUT POETIC STRUCTURE

Sonnets have rules about lines and rhyme scheme. Blank verse is unrhymed, but each line must have five stressed beats. Rhyming couplets are pairs of lines that end with words that rhyme.

#### TIPS:

1. Freewrite in the style of a lyric poet.
2. Look for a distinct rhythm or rhyme scheme.
3. Choose a format that provides structure but does not restrict your writing.

**PEER REVIEW** Share your ideas with a peer. Ask your partner to share feelings inspired by your description.



In your *Reader/Writer Notebook*, jot down images and words that bring the place or event to life.

- Concentrate on your feelings about the place or scene as you write.
- Include poetic devices and see where they lead you.
- Go back and see what phrases or lines you really like. Then, craft them into lines that rhyme and have a clear meter.



# Drafting



**WRITING 13A–B** Plan a first draft; structure ideas in a sustained and persuasive way and develop drafts in open-ended situations that include rhetorical devices to convey meaning.

The following chart shows how to draft a poem in stages.

**Drafting Your Poem**

**THE FIRST STAGE: EXPLORING**

- Launch into your **subject** and try to capture it as vividly as possible.
- Remember that the primary purpose of a lyric poem is not to explain something or tell a story but to re-create a vivid experience and suggest a **single, strong emotion**.
- Feel free to shape your poem into lines at this stage. However, if you feel more comfortable simply exploring your subject, don't worry about lines yet.

▼

**THE SECOND STAGE: SHAPING**

- Delete or replace weak words and phrases. Add words that evoke strong emotions.
- Make sure the opening lines engage your readers in a vivid experience.
- Experiment with the shape of your poem on the page. Arrange the poem into lines and stanzas of appropriate length.

▼

**THE THIRD STAGE: FINISHING A FIRST DRAFT**

- Read your poem aloud to yourself. Revise passages that sound awkward.
- Review the techniques of sound on page 894. Use these techniques to improve the sound of your poem, particularly its rhyme scheme and meter.
- Work on the shape, sound, and tone of your poem until it feels finished.

**GRAMMAR IN CONTEXT: ADVERBS AND ADVERB PHRASES**

Poets use fewer words than prose writers to suggest rather than state their meaning. Adverbs and adverb phrases may be used to tell how, when, where, why, or to what extent something happens.

Part of Speech	Example
<b>Adverb</b> —a word used to modify a verb, an adjective, or another adverb	<i>Finally</i> the rains fell [modifies fell; tells when] Gardens <i>long</i> withered ... [modifies withered; tells how] <i>Endlessly</i> pouring ... [modifies pouring; tells to what extent]
<b>Adverb phrase</b> —a prepositional phrase that modifies a verb, an adjective, or an adverb	... Staggered with rain days, <i>from time to time</i> . [adverb phrase modifies staggered; tells when] ... Yards were littered <i>with anthills and unfinished projects</i> . [adverb phrase modifies littered; tells how]



Develop a first draft of your poem, following the stages outlined in the chart above. As you write, try to use adverbs and adverb phrases to tell how, when, where, why, or to what extent something happens.

# Revising

When you revise, you evaluate the content, organization, and style of your poem. Your goal is to determine if you’ve achieved your purpose and vividly expressed your subject to the intended audience. The questions, tips, and strategies in the following chart can help you revise and improve your poem.

POEM		
Ask Yourself	Tips	Revision Strategies
1. Do the opening lines engage the reader?	▶ Highlight engaging language in the opening lines.	▶ If necessary, add language to make the opening more engaging.
2. Does the poem use imagery and sensory details to describe a particular place or event in nature?	▶ Circle any images or details that describe or suggest a place or event in nature.	▶ If necessary, add images and details to help readers picture the scene or event in their minds.
3. Does the poem use musical effects and other poetic devices?	▶ Highlight the techniques and poetic devices used in the poem. Label each technique in the margin.	▶ Revise passages as necessary to add musical effects or other poetic devices.
4. Is the poem coherent? Can your reader follow it from beginning to end?	▶ Bracket words, phrases, or lines that are difficult to grasp.	▶ Rewrite difficult passages to improve your poem’s coherence.
5. Is a consistent voice used throughout the poem?	▶ In the margin, write down a single word or short phrase that identifies the feeling associated with or expressed by the poem. Underline words or phrases in which the feeling or tone is “off.”	▶ Replace underlined words and phrases to improve the consistency of your poem’s feeling or tone.
6. Does the poem suggest rather than state a single strong feeling inspired or evoked by the subject?	▶ Place stars next to words, phrases, or lines that suggest the speaker’s feelings.	▶ If necessary, add words, phrases, or lines that hint at a single strong feeling in your poem. If you suggest more than one feeling or contradictory feelings, delete or revise as necessary.



**PEER REVIEW** Work with a partner to review the evaluation questions in the chart above. Then, determine where you and your peer need to improve your poems. Remember that the purpose of your poem is to invoke a place or scene in nature and suggest a single strong feeling about it. As you and your partner discuss your poems, be sure to discuss the feelings each poem inspires.



**WRITING 13C** Revise drafts to clarify meaning and achieve specific rhetorical purposes, consistency of tone, and logical organization.

## ANALYZE A STUDENT DRAFT

Read this student poem, and notice the comments on its strengths as well as suggestions for improvement.

### Summer's Promises, Past and Present

by Elayna Markovna, Vargas High School

- 1 Finally the rains fell, and ground that was dust  
Soaked up the droplets; the earth softened its crust.  
Gardens long withered and lawns parched with heat  
Opened their mouths, stretched their limbs to compete
- 5 For a sip of the liquid so rare, so complete, with  
Fond hopes of absorbing enough to inspire  
New flowers and fruits, a late summer's attire  
Before fall arrived with its colors and ballgames.  
Its schoolbooks, its sweaters and warmer pajamas.
- 2 10 Do you remember the rains of last year?  
Endlessly pouring, the skies never clear,  
The rivers swelled up and spilled over their edges  
The creeks rose from their beds and lapped at the hedges,  
Evenings abuzz with the whine of winged insects,
- 15 Yards were littered with anthills and unfinished projects.  
Air conditioners were quiet, and pools closed for cleaning,  
Ballparks were unused, on their scoreboards were zeroes.  
The stands standing empty, no cheers for no heroes.

Elayna opens her poem with a **clear image** of rain falling after a long dry spell. The **emotion suggested** by the first two lines is one of relief.

For most of the stanza, Elayna uses a **regular rhyme scheme—rhyming couplets**. Line 5, however, does not rhyme with the one before or after. In each nine-line stanza, one line ends with a word that does not rhyme. By using this structure, Elayna alters the traditional format. Similarly, in lines 8 and 9, she uses an **off rhyme**—*ballgames* and *pajamas*.

Although Elayna's images of the quiet air conditioners and unused ballparks are interesting, she could replace the *be* verbs with more interesting **active or vivid verbs**.

**LEARN HOW** **Use Active or Vivid Verbs** The lines in lyric poetry tend to be short, so they must express ideas, images, and feelings succinctly and vividly. The use of *be* verbs can make writing weak. Elayna replaced the *be* verbs with vivid action verbs to make the poem stronger and more memorable.

### ELAYNA'S REVISION TO STANZA 2

Air conditioners <sup>sat</sup> ~~were~~ quiet, and pools closed for cleaning, /  
Ballparks <sup>untrampled,</sup> ~~were unused~~ on their scoreboards <sup>hung</sup> ~~were~~ zeroes.



## ANALYZE A STUDENT DRAFT *continued*

- 3 The best of both worlds, neither drought nor all flood,  
20 A balance of green grass, fresh tomatoes, and mud,  
Summer that's summer with heat and sunshine,  
Staggered with rain days, from time to time.  
That's how I remember them, my summers of youth  
From memories and photos untinted by truth.  
25 The earliest summers are the ones I'll love best.  
Never invoking concern, never causing me stress,  
To such cheerful ignorance, I'd return, I confess.

Elayna uses **repetition** of words and sounds to create an interesting effect. She **rhymes** *flood* and *mud*. She uses **alliteration**—at least three words begin with the letter *b*. She repeats the word *summer* to emphasize its importance.

The closing lines **evoke a clear feeling of nostalgia**. Elayna uses the first-person pronoun *I* and states how she feels. She could be more subtle and more lyrical, though, by **evoking emotion** rather than stating a feeling directly.

**LEARN HOW** **Evoke Emotion in a Lyric Poem** Elayna has developed her poem effectively, using repetition, sensory details, and musical effects to help readers feel nostalgic for summer. The last few lines are a little too obvious, however. The poem would be more effective if Elayna continued to suggest nostalgic feelings rather than stating them directly.

### ELAYNA'S REVISION TO STANZA 3

The earliest summers are the ones I<sup>to</sup> love best.  
Never invoking concern, never causing ~~me stress~~<sup>duress</sup>,  
*If only the summer could be one's lifetime address!*  
~~To such cheerful ignorance, I'd return, I confess.~~



Use the feedback from your peers and teacher as well as the two “Learn How” lessons to revise your poem. Evaluate how well you have incorporated poetic devices, re-created a specific place or moment in nature, suggested a strong emotion, and considered your audience.

## Editing and Publishing



**WRITING 13D–E** Edit drafts for grammar, mechanics, and spelling; revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences.

Now that you have drafted and revised your poem, edit the poem to be sure that it is free of grammar, spelling, and punctuation errors. You don't want mistakes to distract your readers from focusing on what's important—the experience your poem creates for them.

### GRAMMAR IN CONTEXT: PUNCTUATING ITEMS IN A SERIES

Use commas to separate a list of items in a series. The items may be words, phrases, or clauses. The last item in a series is usually preceded by the conjunction *and* or *or*.

*The lines in a lyric poem are generally short, vivid, and musical.*

[Commas separate the series of words in the sentence.]

*Three ways to brainstorm a poem include freewriting a journal entry, imagining a favorite place, and looking at photographs.*

[Commas separate the series of phrases in the sentence.]

*Make sure that your poem hints at a feeling, make sure that you use interesting images, and make sure that your lines contain a clear rhyme scheme.*

[Commas separate the series of clauses in the sentence.]

An alternative style is to omit the comma that precedes the last item in the series. However, Elayna's teacher prefers the use of this final comma, often called a serial comma. As Elayna edited her poem, she checked the punctuation of the series of phrases in the last line of the first stanza. She added a comma after *sweaters* to comply with her teacher's preference for punctuating a series.

*Its schoolbooks, its sweaters, and warmer pajamas.*

### PUBLISH YOUR WRITING

Share your poem with an audience.

- Publish your poem in a classroom anthology.
- Submit your poem to your school's literary magazine.
- Send your poem to a print or online journal that publishes student poetry.
- Present your poem to the class or to another group of people by reading it aloud in an expressive voice. Present illustrations or artwork as you read the poem.



As you edit your poem, identify and correct any errors. Make sure that you have correctly punctuated any items in a series. Then, publish your poem in places where fans of poetry are likely to enjoy it.

# Listening & Speaking Workshop

## Evaluating a Presentation

Evaluating a presentation involves much more than merely pointing out someone's mistakes. In order to fairly and effectively evaluate a presentation, you must first be an active listener. As an active listener, you are able to gather information and make impartial judgments about the oral presentations you hear. When active listeners evaluate presentations and offer constructive criticism to speakers, everyone benefits.



Complete the workshop activities in your **Reader/Writer Notebook**.

### SPEAK WITH A PURPOSE

#### PROMPT

Use **active listening skills** to **evaluate an oral presentation**. Offer verbal and nonverbal feedback, including constructive criticism and specific suggestions for improvement.

### TEXAS KEY TRAITS

#### A STRONG EVALUATION . . .

- considers both content and delivery
- asks questions based on the listener's notes
- offers the speaker constructive feedback
- makes specific suggestions for improvement



**LISTENING AND SPEAKING 24A–B** Listen responsively to a speaker by framing inquiries that reflect an understanding of the content and by identifying the positions taken and the evidence in support of those positions; assess the persuasiveness of a presentation based on content, diction, rhetorical strategies, and delivery.

## Active Listening

An active listener does not sit passively and let a speaker's words go in one ear and out the other. Active listeners pay attention, avoid distractions, and think about what they hear. The chart below includes techniques for active listening.

### TECHNIQUES FOR ACTIVE LISTENING

WHAT DO I DO?	HOW DO I DO IT?
<b>Draw on prior knowledge and experience.</b>	As you listen, ask yourself these questions: <ul style="list-style-type: none"> <li>• How does this information apply to me?</li> <li>• What do I already know about this information?</li> <li>• Do I think this information is true? Why or why not?</li> </ul>
<b>Pay attention and think.</b>	<ul style="list-style-type: none"> <li>• Try to identify the speaker's main point and purpose for speaking.</li> <li>• Make predictions about where the speaker's ideas are going, and pay attention if your predictions are wrong.</li> <li>• Think of questions as you listen. Wait for the speaker to address them, and be prepared to ask them later.</li> <li>• Be aware of your reactions to the speaker's comments.</li> </ul>
<b>Take notes.</b>	<ul style="list-style-type: none"> <li>• Jot down key words, phrases, and questions you have.</li> <li>• Paraphrase or summarize the speaker's main points.</li> </ul>
<b>Give feedback.</b>	<ul style="list-style-type: none"> <li>• Show that you are engaged by nodding or smiling.</li> <li>• In a polite voice, ask questions or request clarification of points.</li> </ul>



Listening & Speaking Online

Go to [thinkcentral.com](http://thinkcentral.com).  
KEYWORD: HML12-900



# Evaluate a Presentation

## CONSIDER THE CONTENT AND DELIVERY OF A PRESENTATION

After listening actively to a presentation, review your notes and then answer the following questions about the content and delivery of the presentation.

- How well did the speaker present the main idea?
- How clearly did the speaker organize the key points?
- How well did the speaker support the points with evidence?
- How appropriate was the speaker's choice of language?
- How appropriate was the speaker's voice and attitude?
- How appropriate was the speaker's body language (gestures, facial expressions)?
- How much did you enjoy the presentation?
- What, if anything, would you change about the presentation?

## GIVE AN ORAL EVALUATION

Use your answers to the questions above to prepare a fair evaluation of the presentation. Consider these tips as you decide how to focus your evaluation.

- **Give positive feedback:** Identify two or three things the speaker did really well. For example, did he or she have an intriguing main idea? Did he or she express great enthusiasm for the topic?
- **Give constructive criticism:** Identify one or two things that you think the speaker can improve. Perhaps he or she needs to offer more up-to-date statistics as evidence.
- **Offer specific suggestions:** Don't be vague. Tell the speaker exactly how to improve the presentation. For example, if you were distracted by the speaker's tendency to say "um" a lot, suggest that he or she spend more time rehearsing the presentation.

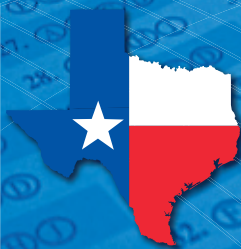
When you give your evaluation, make eye contact and use a friendly tone of voice. Remember that your evaluation is a personal response rather than a final judgment, and the presenter is a classmate who deserves your respect and understanding.



**As an Active Listener** Listen attentively to a presentation. Take notes and ask questions. Summarize the speaker's ideas in your mind and on paper. If you need clarification, ask for it. Tune out distractions and give the speaker your full attention.

**As an Evaluator** Review your thoughts about the delivery and content of the presentation. Decide which elements deserve praise and which need improvement. Make a short list of points you want to make, and share them with the speaker in a direct, friendly way.





## Texas Assessment Practice

### ASSESS

Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

### REVIEW

After you take the practice test, your teacher can help you identify any standards you need to review.



**READING 2A** Compare and contrast works of literature that express a universal theme. **2C** Relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time. **3** Understand, make inferences and draw conclusions about the structure and elements of poetry. **7** Understand, make inferences and draw conclusions about how an author's sensory language creates imagery. **WRITING 13C** Revise drafts to clarify meaning and achieve specific rhetorical purposes, consistency of tone, and logical organization. **13D** Edit drafts for grammar, mechanics, and spelling. **ORAL AND WRITTEN CONVENTIONS 17A** Use and understand the function of different types of clauses and phrases. **17B** Use a variety of correctly structured sentences.

For more practice, see  
Texas Assessment Practice  
Workbook.

Practice  
Test



Take it at [thinkcentral.com](http://thinkcentral.com).

KEYWORD: HML12-902

**DIRECTIONS** Read the following selections and then answer the questions.

### from The Prelude, Book VI

by William Wordsworth

. . . The brook and road  
Were fellow-travellers in this gloomy Pass,  
And with them did we journey several hours  
At a slow step. The immeasurable height  
5 Of woods decaying, never to be decayed,  
The stationary blasts of water-falls,  
And every where along the hollow rent  
Winds thwarting winds, bewildered and forlorn,  
The torrents shooting from the clear blue sky,  
10 The rocks that muttered close upon our ears,  
Black drizzling crags that spake by the way-side  
As if a voice were in them, the sick sight  
And giddy prospect of the raving stream,  
The unfettered clouds and region of the heavens,  
15 Tumult and peace, the darkness and the light  
Were all like workings of one mind, the features  
Of the same face, blossoms upon one tree,  
Characters of the great Apocalypse,  
The types and symbols of Eternity,  
20 Of first and last, and midst, and without end.

*from* Hymn to Intellectual<sup>1</sup>  
Beauty *by Percy Bysshe Shelley*

1

The awful shadow of some unseen Power  
Floats though unseen amongst us,—visiting  
This various world with as inconstant wing  
As summer winds that creep from flower to flower.—  
5 Like moonbeams that behind some piny mountain shower,  
It visits with inconstant glance  
Each human heart and countenance;  
Like hues and harmonies of evening,—  
Like clouds in starlight widely spread,—  
10 Like memory of music fled,—  
Like aught that for its grace may be  
Dear, and yet dearer for its mystery.

2

Spirit of BEAUTY, that dost consecrate  
With thine own hues all thou dost shine upon  
15 Of human thought or form,—where art thou gone?  
Why dost thou pass away and leave our state,  
This dim vast vale of tears, vacant and desolate?  
Ask why the sunlight not forever  
Weaves rainbows o'er yon mountain river,  
20 Why aught should fail and fade that once is shewn,  
Why fear and dream and death and birth  
Cast on the daylight of this earth  
Such gloom,—why man has such a scope  
For love and hate, despondency and hope?

1. **Intellectual:** not material.



## Reading Comprehension

Use “The Prelude” (p. 902) to answer questions 1–7.

- 1 The contradictory image of “woods decaying, never to be decayed” in line 5 suggests —
  - A harmony and discord
  - B perfection and imperfection
  - C change and permanence
  - D solitude and companionship
- 2 In lines 6–8, assonance and consonance help to convey the sounds of —
  - F water and wind
  - G birds and people
  - H hooves and people’s feet
  - J echoes and whispers in the pass
- 3 Which phrase in the poem presents an image of freedom?
  - A *stationary blasts*
  - B *giddy prospect*
  - C *unfettered clouds*
  - D *blossoms upon one tree*
- 4 Which phrase presents an image of conflicting forces?
  - F *gloomy Pass*
  - G *immeasurable height*
  - H *Winds thwarting winds*
  - J *torrents shooting*
- 5 Wordsworth’s use of personification and onomatopoeia in lines 10–11 helps to —
  - A create a humorous image
  - B convey a sense of harmony
  - C emphasize that nature is alive
  - D illustrate the beauty of nature
- 6 A characteristic of romanticism that is evident in lines 4–15 is the poet’s use of —
  - F supernatural experiences to explain human feelings
  - G descriptions of common people and their daily lives
  - H natural phenomena to find solutions to society’s problems
  - J images that exalt the creative and destructive forces of nature
- 7 The similes in lines 16–20 express the belief that —
  - A all of nature’s variety stems from a single, timeless source
  - B nature is like the mind of a dangerous criminal
  - C ancient texts reveal the true meaning of the laws of nature
  - D the course of friendship is similar to a journey through the mountains

Use “Hymn to Intellectual Beauty” (p. 903) to answer questions 8–15.

- 8 Which image in the first stanza is a metaphor for the “intellectual beauty” of the title?
  - F *The awful shadow*
  - G *This various world*
  - H *summer winds*
  - J *piny mountain*
- 9 In lines 1–4 which quality is Shelley attributing to intellectual beauty in the simile “with as inconstant wing / As summer winds that creep from flower to flower”?
  - A Cheerfulness
  - B Gentleness
  - C Ordinairiness
  - D Unpredictability

- 10** In line 8, the simile that compares the shadow to “hues and harmonies of evening” appeals to the senses of —  
**F** sight and touch  
**G** taste and smell  
**H** hearing and taste  
**J** sight and hearing
- 11** The alliteration in “Like memory of music fled” (line 10) mimics the quality of —  
**A** speed, as when someone runs away  
**B** loss, as when life changes over time  
**C** a musical note, as when someone hums  
**D** irony, as when something is appreciated only after it is gone
- 12** In the first stanza, the poet has created images and similes that describe —  
**F** an idealized summer day in a “various world”  
**G** the nature of the “shadow of some unseen Power”  
**H** the troubles that he will suffer in his “human heart”  
**J** how people respond to the “grace” and “mystery” of life
- 13** Which type of figurative language is used in lines 13–15 when the speaker mournfully questions the “Spirit of Beauty”?  
**A** Apostrophe  
**B** Metaphor  
**C** Personification  
**D** Simile
- 14** The alliteration in “This dim vast vale of tears, vacant and desolate” (line 17) helps convey an image of —  
**F** a meaningless world  
**G** overwhelming emptiness  
**H** a severe rainstorm  
**J** the darkness of winter
- 15** “Hymn to Intellectual Beauty” is characteristic of romantic poetry because Shelley —  
**A** writes about subjective experiences of the individual  
**B** stresses reason and common sense  
**C** conveys a witty and refined view of his world  
**D** comments on human interactions with institutions
- Use both selections to answer question 16.**
- 16** Which statement describes a characteristic of romanticism that is exhibited in both poems?  
**F** The poets recount emotional responses to life in clear, simple language.  
**G** All forces of nature are connected to the poets’ religious beliefs.  
**H** The celebration of love above all other emotions is central to the poem.  
**J** Both poets draw extensively on nature and their imaginations to convey their ideas.
- SHORT-ANSWER QUESTIONS**  
**Write three or four sentences to answer this question.**
- 17** In lines 1 and 2 of “The Prelude,” the speaker calls the brook and the road “fellow-travellers.” What does this metaphor suggest about the speaker’s relationship to nature?
- Write two to three paragraphs to answer this question.**
- 18** What is the main idea that Wordsworth conveys in this stanza excerpted from “The Prelude”? Cite words and phrases from the poem to support your answer.

## Revising and Editing

**DIRECTIONS** Read this passage and answer the questions that follow.

(1) In 1988, unrelenting fires burned about one-third of Yellowstone National Park's 2.2 million acres. (2) Lightning had struck several areas within the park, sparking small fires everywhere. (3) Under normal circumstances, the fires would have expired on their own, but that year the late spring and the summer were very dry. (4) Flames reached heights of up to 200 feet. (5) High afternoon winds blew flaming embers into the sky. (6) These embers, in turn, triggered even more fires. (7) The fires burned through June. (8) Tourists nonetheless continued to visit the park's star attraction the geyser known as Old Faithful. (9) It wasn't until the rain came in September though thousands of firefighters had been valiantly battling the fires since July that the flames finally began to die out. (10) And then the snow came. (11) In the spring the forest started to grow again; wildflowers and pine seedlings gradually sprouted up through the soil. (12) Yellowstone Park had begun its recovery.

- 1 What change, if any, should be made to sentence 1 to incorporate personification?
  - A Change *acres* to **expanse**
  - B Change *burned* to **devoured**
  - C Change *fires* to **flames**
  - D Make no change
- 2 Barbara wants to add this sentence.

*A national treasure was ablaze.*

Where is the best place to insert this sentence?
  - F At the beginning of the paragraph
  - G After sentence 2
  - H After sentence 3
  - J After sentence 4
- 3 What is the most effective way to combine sentences 5 and 6?
  - A High afternoon winds blew flaming embers into the sky, triggering even more fires.
  - B High afternoon winds blew flaming embers into the sky which, in turn, the embers triggered even more fires.
  - C High afternoon winds blew flaming embers into the sky; however, these embers, in turn, triggered even more fires.
  - D High afternoon winds blew flaming embers into the sky because the embers, in turn, triggered even more fires.



- 4 What change, if any, should be made to sentence 8?

**F** Insert comma after *nonetheless*

**G** Insert comma after *attraction*

**H** Change *continued* to *continuing*

**J** Make no change

- 5 What is the best way to revise sentence 9?

**A** It wasn't until the rain came in September; though thousands of firefighters had been valiantly battling the fires since July, that the flames finally began to die out.

**B** It wasn't until thousands of firefighters had been battling the fires since July that the rain came in September that the flames finally began to die out.

**C** Though thousands of firefighters had been valiantly battling the fires since July; it wasn't until the flames finally began to die out the rain came in September.

**D** Though thousands of firefighters had been valiantly battling the fires since July, it wasn't until the rain came in September that the flames finally began to die out.

- 6 Chris wants to add this sentence.

*By early October, Yellowstone was blanketed with snow that later melted, sending water underground to nourish the remaining seeds and roots.*

Where is the best place to insert this sentence?

**F** After sentence 9

**G** After sentence 10

**H** After sentence 11

**J** After sentence 12



## Ideas for Independent Reading

Continue exploring the Questions of the Times on pages 752–753 with these additional works.

### *What can people learn from NATURE?*

#### **Songs of Innocence and of Experience**

*by William Blake*

This Oxford University Press edition of William Blake's most well known and beloved poems, including "The Tyger" and "The Lamb," reproduces Blake's own brilliant and highly original illustrations. Readers can experience the poems exactly as Blake intended.

#### **William Wordsworth: The Major Works**

*edited by Stephen Gill*

More than any other early romantic poet, Wordsworth celebrated nature in all its diverse, majestic glory. This ample compilation includes his major poems, plus letters, prefaces, and essays on the subject of poetry.

#### **A Literary Guide to the Lake District**

*by Grevel Lindop*

Author Grevel Lindop richly describes pathways of the Lake District, invoking Wordsworth, Coleridge, and other literary giants who once trod the lakeside lanes. The tour is designed to be enjoyed by armchair readers as well as by travelers.

### *Is EMOTION stronger than reason?*

#### **Emma**

*by Jane Austen*

Emma Woodhouse is a self-possessed young lady who finds an outlet for her considerable talents and energy in matchmaking among friends and acquaintances. However, she believes herself immune to the ups and downs of romantic passion. Readers for two centuries have delighted in Emma's comeuppance as her matchmaking schemes fall to pieces and her own heart becomes curiously vulnerable.

#### **Lord Byron's Novel: The Evening Land**

*by John Crowley*

What if Lord Byron had penned a gothic novel? John Crowley starts with this intriguing idea and weaves a literary fantasy in which Byron's lost novel is preserved and annotated by his daughter, Ada, Countess Lovelace, and is discovered in modern times by Web-site designer Alexandra Novak. The result is a novel within a novel within a novel.

#### **Mary Shelley**

*by Miranda Seymour*

British literary scholar Miranda Seymour presents Mary Shelley (1797–1851) as a multifaceted woman whose achievements far exceeded penning the famous gothic novel *Frankenstein* or preserving and promoting husband Percy Bysshe Shelley's poetic reputation. Shelley wrote at least five other novels, a travel book, journals, and letters, and edited her husband's works.

## *When is the **ORDINARY** extraordinary?*

### **The New Penguin Book of Romantic Poetry**

*edited by Jonathan and Jessica Wordsworth*

Romanticism was a celebration of the imagination and the spirit. Poets such as Wordsworth and Shelley found beauty and poetry in the commonplace objects and experiences of the natural world. This comprehensive collection features Lake poets Wordsworth and Coleridge as well as other such literary giants of the British romantic era as Blake, Keats, and Shelley.

### **John Keats: Selected Poems**

*edited by John Barnard*

Keats immortalized a Grecian urn, a nightingale, and many other facets of commonplace experience. This collection features his classic poems with an introduction and commentary by the editor.

### **A Passionate Sisterhood: Women of the Wordsworth Circle**

*by Kathleen Jones*

Lake poets William Wordsworth, Samuel Taylor Coleridge, and Robert Southey formed strong personal and professional bonds, but the women in their lives perpetuated the ties of friendship and kept daily life going. Kathleen Jones's book examines the lives of these extraordinary women—Sarah Coleridge, Dorothy Wordsworth, Edith Southey, and others—and narrates the mundane burdens of daily life among them.

## *How does **WAR** change our values?*

### **Reflections on the Revolution in France**

*by Edmund Burke*

The storming of the Bastille, the prison for the French king's political prisoners, was the first milestone of the French Revolution, an antifeudal upsurge that led to the beheading of the monarch and the foundation of the French republic. Across the English Channel, Edmund Burke viewed these developments with distaste and fear. Hoping to nip democracy in the bud, he argued in support of the church and royalty.

### **A Tale of Two Cities**

*by Charles Dickens*

From the vantage point of 70 years later, Victorian novelist Charles Dickens tells his classic story of the French Revolution. The “two cities” of the title are Paris and London. The conflict focuses on Charles Darnay and the Manettes—people caught up in the tempest of the French Revolution—and on Sidney Carton, a British man who is given the chance to redeem his wasted life.

### **Lord Byron's Jackal: A Life of Edward John Trelawny**

*by David Crane*

A familiar of poets Percy Bysshe Shelley and Lord Byron, Edward Trelawny (1792–1881) fancied himself a prototypical Byronic hero—accompanying Byron to fight for Greek independence—and became an accomplished author in his own right. Unlike Byron and Shelley, however, Trelawny lived a very long life, enabling him to write from the perspective of age and time.

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