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A PROGRAM-APPROACH TO THE STUDY OF POETRY

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A PROGRAM-APPROACH TO THE STUDY OF POETRY

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CHAPTER I

THE PURPOSE AND JUSTIFICATION OF THIS STUDY

THE PROBLEM WITH WHICH THIS PAPER DEALS IS THAT OF DESIGNING A PROGRAMED UNIT FOR THE STUDY OF POETRY. IT IS BELIEVED THAT STUDENTS IN THE FIRST YEAR OF HIGH SCHOOL ARE CAPABLE OF DERIVING GREATER BENEFIT FROM THE STUDY OF POETRY THAN THEY DO NOW. IT IS ALSO BELIEVED THAT THE TEACHING PROCEDURE COMMONLY FOLLOWED IN MANY HIGH SCHOOL LITERATURE CLASSES PRECLUDES THE POSSIBILITY OF INDIVIDUAL DERIVATION OF THE FULL BENEFITS OF POETRY STUDY. IN THE USUAL TEACHING RELATIONSHIP, THE STUDY OF POETRY BECOMES FOR EACH ACT OF RECITATION, A PERSONAL RELATIONSHIP BETWEEN ONE STUDENT AND THE TEACHER. THE REST OF THE CLASS, IN SPITE OF THE FACT THAT THEY ALSO HAVE BOOKS, ARE FOR THE MOST PART IN THE CHARACTER OF DISINTERESTED AUDIENCE, OR FRUSTRATED WOULD-BE PARTICIPANTS. IN REGULAR TEACHING OF POETRY, IT IS RECOGNIZED THAT A FEW OF THE BETTER OR MORE VOLUBLE STUDENTS BEAR THE BURDEN OF ANSWERING THE TEACHER'S QUESTIONS. THE MATERIAL WHICH IS THE CONCERN OF THIS THESIS PRESENTS A METHOD WHICH DEMANDS ACTIVE PARTICIPATION ON THE PART OF EVERY STUDENT.

BUT ACTIVE PARTICIPATION IN ITSELF IS NOT ENOUGH. FOR A PROGRAMED UNIT ON POETRY TO BE JUSTIFIED AS A LEARNING PROCEDURE, IT MUST STIMULATE INTEREST AND INSTILL THE DESIRE TO KNOW. THEREFORE, IT IS FELT THAT THE KEY TO STIMULATING INTEREST AND KNOWLEDGE LIES WITHIN THE POEMS THEMSELVES. IT IS TOO MUCH TO EXPECT THAT STUDENTS CAN COME TO KNOW OR TO UNDERSTAND POEMS WITHOUT HELP; IT IS THE PURPOSE OF THE PRO-

GRAM PRESENTED TO PROVIDE THAT HELP.

THINKING ABOUT THE POEMS IS THE BEST AND PERHAPS THE ONLY WAY IN WHICH PUPILS CAN EXTRACT THE VALUES WITHIN THE POEMS. BUT THE THINKING OF YOUNGER STUDENTS IS NOT APT TO BE PURPOSEFUL OR IN THE PROPER FOCUS. IT NEEDS DIRECTION, AND THIS DIRECTION CAN BE SUPPLIED THROUGH THE MEANS OF WELL CHOSEN AND CAREFULLY CONSTRUCTED QUESTIONS. THESE QUESTIONS, WHILE SEEMINGLY ARTLESS ENOUGH, LEAD THE STUDENTS STEP BY STEP TOWARD THE DESIRED GOAL.

THE PRIMARY OBJECTIVE FOR THE STUDY OF POETRY IS, AS THE COMMISSION ON ENGLISH OF THE COLLEGE ENTRANCE EXAMINATION BOARD PUTS IT, "THE RECOGNITION AND UNDERSTANDING OF THE WAY IN WHICH WRITERS USE WORDS TO RECREATE IN MEANINGFUL FORM THE SIGNIFICANT EXPERIENCE OF OUR RACE. POETRY ENABLES HIM (THE STUDENT) TO KNOW SOMETHING ABOUT THE HERITAGE WE AS A NATION ARE TRYING TO PRESERVE." A SECONDARY OBJECTIVE FOR POETRY STUDY IS THE ESTABLISHMENT AND THE NURTURING OF AESTHETIC APPRECIATION AND ENJOYMENT. THESE QUESTIONS ARE DESIGNED IN LARGE PART TO ENABLE STUDENTS TO SHARE THE EXPERIENCES OF OTHERS, AND TO HEIGHTEN THEIR AWARENESS OF LITERATURE AS ART.

A FURTHER FACT WELL KNOWN TO EDUCATORS IS THAT LEARNING IS REINFORCED BY A SENSE OF ACCOMPLISHMENT. WHEN A PERSON ACHIEVES AND IS AT ONCE AWARE OF HIS ACHIEVEMENT, TRUE LEARNING TAKES PLACE. THE PROGRAM ENSURES THAT EACH STUDENT WILL HAVE A SUFFICIENT NUMBER OF ACHIEVEMENT EXPERIENCES THROUGH THE INCLUSION OF QUESTIONS OF SUCH SIMPLICITY THAT THEIR ANSWERS MUST BE OBVIOUS.

THE BODY OF THIS THESIS CONSISTS OF A PROGRAMED UNIT IN WHICH THE PREDETERMINED VALUES OF FORTY POEMS ARE REPRESENTED, SPACE IS PROVIDED

FOR THE STUDENT'S ANSWER, AND THE CORRECT RESPONSE IS PRESENTED ON THE SUCCEEDING PAGE. THIS ARRANGEMENT CONTINUES THROUGHOUT THE BOOK. AS THE CORRECT ANSWER TO EACH QUESTION IS GIVEN IN THE TEXT, IT IS FOLLOWED BY A NEW QUESTION AND SPACE FOR THE STUDENT'S NEXT ANSWER.

THE QUESTIONS STUDENTS ARE EXPECTED TO ANSWER FOLLOW VARYING PATTERNS; HOWEVER, EACH SET OF QUESTIONS IS DESIGNED TO DEVELOP CERTAIN DESIDERATA. THE MEANING OF THE POEM IS, OF COURSE, IMPORTANT AND ATTENTION IS PAID TO MEANING IN ALMOST EVERY CASE. IT IS NOT EXPECTED THAT STUDENTS BE WELL ENOUGH EXPERIENCED IN POETRY TO EXTRACT THE KERNEL OF MEANING FROM A COMPLEX POEM INDEPENDENTLY. THE QUESTIONS ARE PURPOSELY DESIGNED TO AID STUDENTS IN DISCOVERING FOR THEMSELVES THE MEANINGS (OR, PERHAPS, A MEANING) FOR THE POEM WITH WHICH THEY ARE CURRENTLY INVOLVED. WHENEVER IT HAS BEEN DEEMED NECESSARY, EXPLICATORY NOTES HAVE BEEN INSERTED AND THE IMMEDIATE QUESTION DIRECTED TO THE EXPLICATION. THIS HAS SEEMED A WISE AND JUSTIFIABLE PROCEDURE, ENABLING STUDENTS TO GRASP CONCEPTS WHICH OTHERWISE WOULD BE BEYOND THEM. CONSIDERABLE CARE HAS BEEN TAKEN TO AVOID BEING DIDACTIC OR DOGMATIC ABOUT THE MEANINGS OF POEMS. STUDENTS ARE LED TOWARD THE PRECEPT THAT THEIR INDIVIDUAL INTERPRETATION OF A POEM IS ALLOWABLE AS LONG AS IT CAN BE JUSTIFIED IN THE LIGHT OF WHAT THE POEM ACTUALLY SAYS.

PROSODY, OR THE ACTUAL MECHANICS OF POEM CONSTRUCTION, IS CONSIDERED OF IMPORTANCE FOR STUDENTS. THEY ARE MADE ACQUAINTED WITH VERIFICATION IN ITS SIMPLEST FORM, AND THE QUESTIONS ASK THEM TO DISCOVER THE STRUCTURE OF POEMS---STANZA, RHYME-SCHEME, METER, AND ALLITERATION. IN THE BELIEF THAT EXPLORATION OF THE POET'S CRAFTSMANSHIP IS OF NO IMPORTANCE AS AN INTRINSIC VALUE, BUT CAN YIELD A GREAT DEAL OF ENJOYMENT

IF CONSIDERED A GAME, THE SUBTLETIES OF POETRY AND POETIC DICTION HAVE BEEN IGNORED WITH ONE EXCEPTION, ALLITERATION. THE CONCEPT OF ALLITERATION IS SO READILY GRASPED AND EXAMPLES OF IT IN THE POEMS SO EASILY DISCERNED, THAT MUCH ATTENTION HAS BEEN PAID IN THE CONSTRUCTION OF THE QUESTIONS TO THE IDENTIFICATION OF THIS QUALITY. THE ACTIVITY OF THE PUPILS IN RESPECT TO VERSIFICATION IS BY NO MEANS COMPLICATED; THEY DEAL WITH SIMPLE FORMS, AND THE MATERIAL IS SO PRESENTED THAT IT IS IN THE NATURE OF A CHALLENGE TO THEM TO SEE HOW WELL THEY CAN DISCOVER THE POET'S CRAFT. A FEW POEMS ARE INCLUDED WHICH HAVE STRUCTURES OF SUCH IRREGULARITY AND COMPLEXITY THAT THEY CANNOT EASILY BE CLASSIFIED. STUDENTS LEARN FROM THESE THAT NOT ALL POETRY IS RULE-OF-THUMB, BUT THAT THE POET FREQUENTLY ACHIEVES HIS EFFECT BY SEEMINGLY IGNORING THE DICTA BY WHICH LESSER POETS AND MERE VERSIFIERS MUST FUNCTION.

THE IMPORTANCE OF, AND THE DEPENDENCE ON, FIGURATIVE LANGUAGE IN POETRY IS STRESSED. AGAIN, THE SUBJECT IS PRESENTED AS SIMPLY AS POSSIBLE. SINCE THIS PROGRAM IS OF THE NATURE OF AN INTRODUCTION TO POETRY, ONLY THREE FIGURES OF SPEECH---THE METAPHOR, THE SIMILE, AND PERSONIFICATION---ARE IDENTIFIED. THE QUESTIONS ARE DESIGNED TO FIX FIRMLY THESE THREE IN THE MINDS OF STUDENTS BY POINTING OUT EXAMPLES TO BE LABELED BY THEM AND BY ASKING THEM TO FIND EXAMPLES ON THEIR OWN ACCOUNT.

POETRY ITSELF CAN AND SHOULD TEACH. THE QUESTIONS LEAD STUDENTS TO THE DISCOVERY OF FACTS RELATED TO THE CULTURAL DEVELOPMENT OF OUR SOCIETY. IT IS AN ALMOST APPALLING FACT THAT CHILDREN COME INTO HIGH SCHOOL WITH NO SURE CONCEPTION OF WHAT TIME ACTUALLY MEANS, WITH NO CERTAIN SENSE OF CHRONOLOGY, AND WITH AN EQUAL LACK OF KNOWLEDGE OF THE

SPATIAL ORGANIZATION, OF THE WORLD IN WHICH THEY LIVE. THEY ARE LARGELY UNACQUAINTED WITH LEGEND OR MYTH, WITH MOST HISTORICAL ALLUSIONS (ESPECIALLY TO THE DISTANT PAST), AND WITH GEOGRAPHICAL REFERENCES. THAT SOME ACQUAINTANCE WITH MYTH, WITH HISTORY, AND WITH LOCATION IS ESSENTIAL FOR THE UNDERSTANDING OF LITERATURE, AND LIFE, SEEMS UNDENIABLE. THROUGH THE UTILIZATION OF THE ALLUSIONS AND REFERENCES CONTAINED IN THE POEMS DEALT WITH IN THIS THESIS, STUDENTS BECOME MORE FAMILIAR WITH THE WORLD OF MYTH AND HISTORY. AT THE SAME TIME (AND OFTEN BY THE SAME QUESTIONS) STUDENTS ARE LED TOWARD A SURER SPACE-TIME ORIENTATION.

THE QUESTIONS POSSESS ANOTHER VALUE FOR STUDENTS IN THAT THEY ARE DESIGNED TO BE VOCABULARY-BUILDING. THE BOOK DOES NOT RELY ON WORD LISTS NOR DOES IT CALL ATTENTION TO THE PROCESS OF LEARNING NEW WORDS. HOWEVER, MANY UNFAMILIAR WORDS ARE INTRODUCED AND IMMEDIATELY DEFINED IN THE CONTEXT, THUS ESTABLISHING THEIR MEANINGS IN STUDENTS' MINDS. FURTHERMORE, THE QUESTIONS THEMSELVES OFTEN CALL FOR THE DISCOVERY OF SYNONYMS OR, WHICH IS PERHAPS OF EVEN MORE VALUE, THE EXPRESSION OF A RATHER DIFFICULT CONCEPT IN A SINGLE WORD. TO MAKE SURE THAT THE LEARNING INTENDED HAS BEEN ACCOMPLISHED THESE WORDS ARE INTENDED TO BE UTILIZED IN A SPELLING-MEANING TEST.

THE PROGRAM IS ESPECIALLY DESIGNED TO PROVIDE FOR INDIVIDUAL DIFFERENCES AMONG STUDENTS. IT IS REALIZED THAT IN ALL LIKELIHOOD NO TWO STUDENTS WHO USE THIS MATERIAL WILL HAVE THE SAME, OR EVEN SIMILAR, BACKGROUNDS OR CAPACITIES. THE PROGRAM IS SO CONSTRUCTED THAT THERE IS A PROGRESSION OF DIFFICULTY, ALTHOUGH IT IS BY NO MEANS AN ORDERED PROGRESSION, THROUGHOUT THE UNIT. IT IS NOT EXPECTED THAT ALL STUDENTS SHALL BE ABLE TO ANSWER ALL THE QUESTIONS. IT IS HOPED THAT THE PRO-

GRESSION ACTUALLY EXTENDS BEYOND THE LIMITS OF THE BEST STUDENTS. IT IS NOT INTENDED THAT ANY STUDENT SHOULD EXHAUST THE RESOURCES OF THE PROGRAM WITHOUT INTENSE AND SERIOUS EFFORT. THIS EFFORT DEMANDS THAT THE STUDENT THINK, AND THE PROGRAM IS DESIGNED TO STRENGTHEN THE STUDENT'S ABILITY TO ENGAGE IN INDEPENDENT THINKING. ON THE OTHER HAND, IT HAS BEEN THE INTENTION THAT NO QUESTION SHALL BE SUCH THAT ANY STUDENT WILL APPROACH IT WITH INDIFFERENCE. SIMPLE THEY MAY BE, BUT FOR THE DULL THEY WILL PROVIDE SUCH SUCCESS EXPERIENCES AS UNFORTUNATELY ARE ONLY TOO RARE FOR THEM. FOR THE BRIGHT, IN SPITE OF THE RECOGNIZABLY ELEMENTARY NATURE OF THE SIMPLER QUESTIONS, THEY POSSESS A REASSURING QUALITY WHICH INDUCES THE STUDENT TO PROGRESS TO THE MORE DIFFICULT.

SCATTERED AMONG THESE QUESTIONS ARE SOME WHICH ARE LIKELY TO BE PUZZLERS EVEN TO GOOD STUDENTS. IN THE FINAL WORKING OUT OF THIS UNIT THERE WERE INCLUDED QUESTIONS DESIGNED TO TAX THE ABILITY OF THE OCCASIONAL GIFTED CHILD WHO SHOWS UP IN AN INTRODUCTORY LITERATURE CLASS. THIS THESIS CONTENDS THAT THIS IS AS IT SHOULD BE. IF NONE OF THE QUESTIONS PRESENTED MUCH DIFFICULTY, THEY WOULD INTEREST NO ONE. SINCE THE ANSWERS ARE ALMOST IMMEDIATELY AVAILABLE, PUPILS ARE STIMULATED TO MATCH WITS AGAINST THE ANSWER COMING UP. ONCE THEY LEARN THAT THERE IS NEITHER PUNISHMENT NOR REWARD FOR CHEATING---THAT THIS IS, IF HANDLED RIGHTLY BY THEM, A GAME, AND A GOOD ONE AT THAT---THEY ENTER INTO THE SPIRIT OF THE THING, DO THEIR BEST TO FIGURE OUT THE ANSWERS, AND THEN CHECK TO SEE IF THEY WERE RIGHT.

THE RATHER LARGE ACQUAINTANCE STUDENTS GAIN WITH THE TECHNIQUES OF QUESTION-ANSWERING AND THE ASSOCIATION WITH WELL-WORDED RIGHT ANSWERS IS BOUND TO IMPROVE THEIR SKILL AT QUESTION ANSWERING AND ANSWER STRUCT-

URING IN SITUATIONS APART FROM THIS ACTIVITY. THIS IS TRANSFER OF LEARNING THE EXISTENCE OF WHICH IS HARD TO DISPUTE.

THIS, THEN, IS THE CONCERN OF THIS THESIS: TO DEVELOP A KEENER UNDERSTANDING AND APPRECIATION OF POETRY; TO INSURE THE INDIVIDUAL INVOLVEMENT OF EACH PUPIL WITH THE POEMS THEMSELVES; TO ESTABLISH THOROUGHLY BY CONTINUING REPETITION THE CONCEPTS OF MEANING, STRUCTURE, AND ALLUSION; AND TO PROVIDE EQUALLY WELL FOR ALL THE DEGREES OF ABILITY TO BE FOUND WITHIN EVERY CLASS. IT IS BELIEVED THAT THE PROGRAMED UNIT, WHICH IS THE BODY OF THIS THESIS, THROUGH ITS FORM OF QUESTION---STUDENT ANSWER--- REVEALED CORRECT ANSWER---AND THROUGH ITS WIDE LATITUDE OF DEGREE OF DIFFICULTY, DOES SO DEVELOP, SO INSURE, SO ESTABLISH, AND SO PROVIDE.

CHAPTER II

THE IMPLEMENTATION OF THE PROGRAM IN THE CLASSROOM

HOW TO USE THIS BOOK

(A SECTION INTENDED FOR STUDENTS)

THIS IS A BOOK INTENDED TO HELP YOU LEARN HOW TO GET REAL PLEASURE FROM THE READING OF POETRY. MANY OF YOU WILL, NO DOUBT, TURN UP YOUR NOSES AT THE VERY THOUGHT OF POETRY, AND PERHAPS YOU HAVE REASON TO. IT MAY BE THAT YOU DON'T UNDERSTAND WHAT POETRY REALLY IS AND IT MAY BE THAT YOUR EXPERIENCES WITH IT IN THE PAST HAVE BEEN ANYTHING BUT PLEASANT. THIS BOOK DOES NOT INTEND TO MAKE POETRY EASY; THERE IS WORK HERE, AND REAL WORK, BUT IT DOES INTEND TO MAKE POETRY INTERESTING. NOW, YOU KNOW AND WE KNOW THAT NO AMOUNT OF WORK FRIGHTENS YOU AS LONG AS YOU ARE INTERESTED IN WHAT YOU ARE DOING.

POETRY IS JUST A WAY THE POET HAS OF SAYING SOMETHING. THE IMPORTANT THING TO KEEP IN MIND IS THAT THE POET HAS SOMETHING IN HIS MIND THAT HE WANTS TO COMMUNICATE TO YOU. NOW, THE SIMPLEST WAY OF SAYING SOMETHING IS NOT ALWAYS THE MOST EFFECTIVE. OF COURSE, IF YOU ARE ASKING DIRECTIONS TO THE POST OFFICE, YOU DO WANT SIMPLICITY AND DIRECTNESS, BUT WHEN YOU WANT TO EXPRESS HOW YOU FEEL ABOUT SOMETHING YOU WANT YOUR LANGUAGE TO BE MORE EXPRESSIVE. IN MOST CASES THAT IS WHAT A POET IS DOING WHEN HE WRITES A POEM. HE IS TELLING YOU HIS FEELING OR EMOTIONS AND ASKING YOU TO SHARE THEM. AND IF YOU WILL GIVE HIM HALF A CHANCE, YOU WILL FIND THAT YOU CAN VERY EASILY DISCOVER WHAT THE POET IS SAYING AND THAT YOU CAN UNDERSTAND HIM AND SHARE HIS FEELING.

NOT MUCH POETRY, OR AT LEAST NOT MUCH GOOD POETRY, JUST HAPPENS. THE POET'S INSPIRATION IS, OF COURSE, IMPORTANT, BUT THERE IS A GREAT DEAL OF HARD WORK AND THE EMPLOYMENT OF SPECIAL TECHNIQUES INVOLVED IN THE WRITING OF POETRY. THIS BOOK WILL ACQUAINT YOU WITH SOME OF THE CRAFTSMANSHIP OF POETRY AND ENABLE YOU TO RECOGNIZE IT, AND, WE HOPE, RESPECT IT. YOU MIGHT EVEN WANT TO TRY YOUR HAND AT WRITING POETRY YOURSELF SOMETIME.

THIS BOOK IS MOST LIKELY QUITE DIFFERENT FROM THE USUAL TEXTBOOK TO WHICH YOU ARE ACCUSTOMED. IT IS SUPPOSED TO BE, BECAUSE IT IS DESIGNED TO HELP YOU HELP YOURSELF TO LEARN. YOU ARE NOT DEPENDENT ON A TEACHER OR ON ANY OUTSIDE SUGGESTIONS. YOU READ A QUESTION, YOU THINK ABOUT IT, YOU ANSWER IT, AND THEN YOU ARE IMMEDIATELY ABLE TO CHECK YOUR ANSWER AGAINST THE RIGHT ANSWER. THIS IS DONE BY PRINTING THE BOOK IN RECTANGLES WHICH WE CALL FRAMES.

THERE ARE FORTY POEMS DEALT WITH AND EACH POEM HAS ITS OWN SET OF FRAMES. THE FRAMES ARE PLACED ON SUCCEEDING PAGES SO THAT YOU SEE ONLY ONE FRAME AT A TIME. EACH FRAME (AFTER THE FIRST) HAS THE ANSWER TO THE PRECEDING QUESTION, A NEW QUESTION, AND LINES FOR YOUR ANSWER.

HERE IS A SIMPLE SAMPLE POEM TO SHOW YOU HOW THE FRAMES WORK.

MARY HAD A LITTLE LAMB,
 ITS FLEECE WAS WHITE AS SNOW;
 AND EVERYWHERE THAT MARY WENT
 THE LAMB WAS SURE TO GO.

PAGE 1

Q1. WHAT DOES THE WORD "LAMB" MEAN?

A1. (YOU WRITE YOUR ANSWER ON THESE LINES)

PAGE 2

A1. (THE NEXT PAGE SUPPLIES THE RIGHT ANSWER) A LAMB IS A YOUNG SHEEP.

Q2. WHAT IS FLEECE?

A2. (YOU ANSWER THE SECOND QUESTION HERE)

PAGE 3

A2. FLEECE IS THE HAIR OF THE SHEEP; IT IS WOOL.

Q3. WHAT WAS THE FLEECE AS WHITE AS?

A3. (YOU ANSWER THE THIRD QUESTION HERE)

THIS IS ALMOST TOO SIMPLE, ISN'T IT? BUT LOOK AT WHAT MIGHT APPEAR IN QUESTION 4 IN THE FRAME ON PAGE 4.

PAGE 4

A3. "SNOW" IS THE CORRECT ANSWER.

Q4. SERIOUSLY, WHO MIGHT THE MARY OF THIS POEM BE?A4. _____

THINK OF THE SUGGESTIONS WHICH ARE BROUGHT TO YOUR MIND WHEN YOU READ THE ANSWER ON PAGE 5.

PAGE 5

A4. MARY MIGHT WELL BE THE VIRGIN MARY. SHE HAD A LITTLE LAMB NAMED JESUS.

Q5. COULD THIS BE WHOM THE POEM IS ABOUT, OR DID WE JUST MAKE IT UP?

A5. _____

WHAT YOU FIND IN THE ANSWER ON PAGE 6 WILL PROBABLY SURPRISE YOU, BUT IT WILL ALSO HELP YOU TO LEARN SOME MOST INTERESTING FACTS ABOUT HISTORY.

PAGE 6

A5. WE DIDN'T MAKE IT UP. MOST OF THE NURSERY RHYMES YOU KNOW ORIGINATED AS ON-THE-STREET POLITICAL BARBS IN THE TIME OF ELIZABETH I.

Q6. THERE IS AN EVEN DEEPER ALLUSION IN THIS POEM. CAN YOU THINK WHY A REFERENCE WOULD BE MADE TO THE VIRGIN MARY?

A6. _____

ANSWER 6 MAKES THE MATTER A LITTLE CLEARER.

PAGE 7

- A6. ELIZABETHAN TIMES WERE MARKED BY THE STRUGGLE BETWEEN PROTESTANTS AND CATHOLICS. THIS RHYME IDENTIFIED SUPPORTERS OF CATHOLICISM.
- Q7. THERE IS AN EVEN MORE SPECIFIC REFERENCE TO HISTORY IN THE RHYME. WHAT IS IT?
- A7. _____

AND THE FRAME ON PAGE 8 REVEALS THE ANSWER.

PAGE 8

- A7. "MARY" REFERRED ALSO TO MARY, QUEEN OF SCOTS, AND HER LAMB IS HER SON WHO SUCCEEDED ELIZABETH I AS JAMES I. THE RHYME ALSO SERVED TO IDENTIFY HER ADHERENTS. OTHER STANZAS IN THE ORIGINAL POEM ELABORATE THE EVENTS OF THE TIMES.

SUCH A SIMPLE EXAMPLE AS THIS COULD ALSO SERVE TO ILLUSTRATE THE OTHER OBJECTIVES IN THE STUDY OF POETRY PRESENTED IN THIS BOOK. IN THESE FOUR LINES THERE IS FIGURATIVE LANGUAGE ("FLEECE WHITE AS SNOW" IS A SIMILE) AND IN THE HIDDEN SENSE "LAMB" IS A PERSONIFICATION. QUESTIONS COULD BE FORMULATED ASKING YOU TO DETERMINE METER AND RHYME-SCHEME; BUT YOU ARE NOT READY FOR THAT, YET. IT WILL COME THROUGH THE QUESTIONS.

IN ANSWERING THE QUESTIONS ABOUT THE FIRST POEM YOU WILL DEAL ONLY WITH THE FRAMES AT THE TOP OF PAGES 1 THROUGH 32. ON PAGE 33 OF THE PROGRAM (OR PAGE 46 OF THIS THESIS) YOU WILL START ANOTHER POEM AND CONTINUE ON THROUGH THIS BOOK. ONLY WHEN YOU HAVE GONE TO THE END LOOKING AT THE TOP FRAME ON EACH PAGE, DO YOU GO BACK AND START THROUGH THE BOOK ON THE SECOND COURSE OF FRAMES.

THE VALUE OF THIS ARRANGEMENT LIES IN THE FACT THAT YOU CAN CHECK YOUR ANSWER AS SOON AS YOU HAVE COMPLETED THE QUESTION SIMPLY BY TURN-

ING THE PAGE. THIS IS IMPORTANT. NO MATTER IF YOUR ANSWER IS WRONG, YOU CORRECT IT IMMEDIATELY AND THE INACCURATE ANSWER HAS NO CHANCE TO TAKE ROOT. IF YOU ARE RIGHT, AND MORE OFTEN THAN NOT YOU WILL BE, YOU WILL EXPERIENCE A GLOW OF SATISFACTION AT YOUR CONFIRMED ACCOMPLISHMENT.

NOW IT WOULD BE A VERY SIMPLE MATTER FOR YOU TO TURN THE PAGE AND COPY DOWN THE RIGHT ANSWER EVERY TIME, BUT THAT WOULD BE PRETTY SNEAKY. IT WOULDN'T BE ANY FUN AND YOU WOULDN'T LEARN ANYTHING EITHER.

MAKE THIS A GAME. SHARPEN YOUR WITS AND THINK, THINK, THINK! THEN PUT DOWN THE BEST ANSWER YOU CAN, TURN THE PAGE AND CHECK WHETHER YOU WERE RIGHT OR NOT. IT ISN'T NECESSARY OR AT ALL DESIRABLE THAT YOUR ANSWER BE IN THE SAME WORDS AS THE ANSWER GIVEN, BUT IT SHOULD AGREE IN IDEA.

REMEMBER, YOU WILL NOT BE GRADED ON THE WORK YOU DO IN THIS BOOK. IT IS INTENDED SOLELY TO HELP YOU GAIN A KNOWLEDGE OF POETRY THROUGH YOUR OWN INDEPENDENT THINKING. YOU WILL BE GIVEN TESTS IN WHICH THE ANSWERING OF QUESTIONS WILL DEMAND THAT YOU THINK IN THE SAME MANNER THAT YOU HAVE IN ANSWERING THE QUESTIONS IN THE FRAMES.

ONE FINAL WORD AND YOU ARE READY TO BEGIN. DO NOT BE DISCOURAGED IF YOU ARE UNABLE TO ANSWER ALL THE QUESTIONS. YOU ARE NOT SUPPOSED TO. MANY ARE PURPOSELY DIFFICULT. YOU WOULDN'T BE INTERESTED IN THIS MATERIAL IF IT WERE SO SIMPLE AS TO INSULT YOUR INTELLIGENCE. BUT HAVING THE RIGHT ANSWER BEFORE YOU WITHOUT DELAY WILL INDICATE THE KIND OF THINKING THAT WAS NECESSARY IN OBTAINING THE ANSWER. YOU WILL DO BETTER THEN ON LATER QUESTIONS.

CHAPTER III

A PROGRAM-APPROACH TO THE STUDY OF POETRY

THE FOLLOWING SERIES OF QUESTIONS AND ANSWERS DEALING WITH SPECIFIC POEMS CONSTITUTES A PROGRAMED APPROACH TO THE STUDY OF POETRY. EVERY EFFORT HAS BEEN EXPENDED TO MAKE THESE QUESTIONS APPROPRIATE FOR USE IN THE FIRST YEAR OF HIGH SCHOOL. CONCEPTS WHICH ARE IMPORTANT AT OTHER LEVELS HAVE BEEN IGNORED, ELEMENTS OF STRUCTURE AND FORM HAVE BEEN REDUCED TO SIMPLE TERMS, AND MEANINGS HAVE BEEN DEDUCED IN ACCORDANCE WITH THE MATURATION AND EXPERIENCE LEVELS OF THE ANTICIPATED BODY OF STUDENTS WHO WILL BE USING THE BOOK. THE PURPOSE OF THE PROGRAM HAS BEEN TO INCITE AN INTEREST IN POETRY IN BEGINNING HIGH SCHOOL STUDENTS; AN INTEREST WHICH SHALL BE LIFELONG, WHICH SHALL INCREASE THEIR APPRECIATION AND AESTHETIC INSIGHT, AND WHICH SHALL ENHANCE THEIR ABILITIES TO THINK AND TO COMPREHEND THE MEANINGS ATTACHED TO THEIR THOUGHTS.

THE MECHANICAL ARRANGEMENT OF THE PROGRAM CALLS FOR THE READING OF FRAMES SUCCESSIVELY FROM THE FRONT TO THE BACK OF THE BOOK, RETURNING TO THE FRONT, AND PROCEEDING WITH THE SECOND PANEL OF FRAMES, AND SO ON. WHILE EACH QUESTION-ANSWER SERIES IS NUMBERED, THE FRAMES THEMSELVES ARE ALSO NUMBERED CONSECUTIVELY.

1

ANONYMOUS (13TH CENTURY)

SIR PATRICK SPENS

105

A10. ONE ANSWER (NOT NECESSARILY THE ONLY ONE) WOULD BE THE CHRISTIAN WAY IN WHICH HE HAS CLOTHED HIS SOUL. PERHAPS HE FEELS READY TO BE ACCEPTED IN THE STATE OF THE ANGELS.

Q11. DESCRIBE THE FORM OF THE POEM, INCLUDING ITS RHYME SCHEME.

A11. _____

209

A3. A LUTE IS AN ANCIENT STRINGED INSTRUMENT SIMILAR TO THE MODERN GUITAR OR MANDOLIN.

Q4. WHAT IS ISRAFEL'S GREAT TALENT?

A4. _____

313

A8. THE FOLD IS A SHEEP FOLD OR PEN. PALESTINE WAS A COUNTRY OF SHEPHERDS AND THE DANGER FROM WOLVES WAS A CONSTANT ONE.

Q9. CAN YOU GUESS THE MEANING OF THE WORD "COHORTS" FROM THE CONTEXT?

A9. _____

417

A20. IT IS A LYRIC. THE EMOTION OR FEELING WOULD SEEM TO BE APPRECIATION OF NATURE.

Q21. WE HAVE HAD LYRICS WHICH WE FURTHER QUALIFIED AS LOVE LYRICS. THIS TYPE IS ALSO A SPECIAL CLASS. CAN YOU THINK OF A NAME FOR IT?

A21. _____

521

A7. THE LIFE OF THE HOUSEWIFE THEN, IN THAT SHE SPUN, WOVE, AND HAD NUMEROUS OTHER DUTIES, WAS MORE DIFFICULT THAN THAT OF TODAY'S HOUSEWIFE.

Q8. WHAT DOES LUCINDA DO FOR RECREATION?

A8. _____

625

A2. IT WOULD BE A RUDE CABIN BUILT OF INTERWOVEN TWIGS AND BRANCHES (WATTLES) PLASTERED WITH CLAY.

Q3. WHY DOES THE POET SPEAK OF NINE BEAN ROWS, NOT SEVEN OR ELEVEN?

A3. _____

2	<p>Q1. ANONYMOUS WROTE A FAMOUS GROUP OF FABLES, OR "ANONYMOUS" MEANS THAT AN AUTHOR'S NAME IS UNKNOWN; WHICH OF THESE ANSWERS IS TRUE?</p> <p>A1. _____</p> <p>_____</p>
106	<p>A11. THE POEM CONSISTS OF 3 SIX-LINED IAMBIC PENTAMETER STANZAS RHYMED ABABCC. NATURALLY THERE ARE VARIATIONS IN BOTH METER AND RHYME.</p> <p>Q12. YOU KNOW THAT A METAPHOR IS AN IMPLIED COMPARISON. THIS ENTIRE POEM IS AN EXTENDED METAPHOR. WHAT IS THE COMPARISON?</p> <p>A12. _____</p> <p>_____</p>
210	<p>A4. NO ONE SINGS SO WELL AS ISRAFEL.</p> <p>Q5. DOES "GIDDY" MEAN SILLY OR WHIRLING IN THIS POEM?</p> <p>A5. _____</p> <p>_____</p>
314	<p>A9. "COHORT" MEANS A COMPANY OR BAND OF WARRIORS. IN ROMAN TIMES IT WAS ONE OF THE TEN DIVISIONS OF A LEGION.</p> <p>Q10. ACTUALLY, THE POEM GIVES NO GEOGRAPHICAL SETTING ALTHOUGH ONE IS SUGGESTED BY "ASSYRIAN." WHAT OTHER WORD DOES THE POET USE IN STANZA 1 TO LOCATE THE POEM?</p> <p>A10. _____</p> <p>_____</p>
418	<p>A21. IT'S REALLY QUITE SIMPLE. POEMS OF THIS TYPE ARE CALLED NATURE LYRICS.</p>
522	<p>A8. LUCINDA ENJOYED THE SIMPLE PLEASURES AFFORDED BY NATURE: GOING ON WALKS, LISTENING TO BIRDS, GATHERING SHELLS, AND PICKING FLOWERS.</p> <p>Q9. WHAT CAUSED LUCINDA MATLOCK'S DEATH?</p> <p>A9. _____</p> <p>_____</p>
626	<p>A3. THE IRISH WERE AND ARE QUITE SUPERSTITIOUS AND NINE IS ONE OF THEIR MOST LUCKY NUMBERS.</p> <p>Q4. WHAT WOULD YOU THINK OF A DIET OF BEANS AND HONEY?</p> <p>A4. _____</p> <p>_____</p>

3	<p>A1. "ANONYMOUS" MEANS THAT AN AUTHOR'S NAME IS UNKNOWN OR UNREVEALED. (AESOP IS THE MAN WHO WROTE THE FABLES.)</p> <p>Q2. THIS POEM WAS WRITTEN IN THE 13TH CENTURY. GIVE THE YEAR DATES FOR THE 13TH CENTURY.</p> <p>A2. _____</p>
107	<p>A12. THE POET COMPARES THE HOUSEWIFE'S TASKS OF SPINNING, WEAVING, AND MAKING THE CLOTHING TO GOD'S TASK OF CLOTHING THE SOUL OF MAN.</p>
211	<p>A5. "GIDDY" MEANS WHIRLING AND REFERS TO THE MOVEMENT OF THE STARS IN THE SKY.</p> <p>Q6. WHAT DO THE STARS DO WHEN ISRAEL BEGINS HIS MUSIC?</p> <p>A6. _____</p>
315	<p>A10. THE WORD "GALILEE" REFERS TO THE SEA OF GALILEE WHICH IS NOW ON THE BORDER BETWEEN ISRAEL AND JORDAN AND WHICH IS FREQUENTLY MENTIONED IN THE BIBLE.</p> <p>Q11. WHO WOULD THE WIDOWS OF ASHUR, REFERRED TO IN LINE 21, BE?</p> <p>A11. _____</p>
419	<p>ROBERT BROWNING (1812-1889) <u>MY STAR</u></p>
523	<p>A9. SHE SAYS THAT SHE SIMPLY HAD LIVED LONG ENOUGH.</p> <p>Q10. IN THE LAST FIVE LINES OF THE POEM, DOES LUCINDA MATLOCK SEEM TO BE SYMPATHETIC WITH HER "SONS AND DAUGHTERS?"</p> <p>A10. _____</p>
627	<p>A4. THIS DIET IS POETIC RATHER THAN PRACTICAL.</p> <p>Q5. WHAT DO YOU UNDERSTAND FROM THE PHRASE "A BEE-LOUD GLADE"?</p> <p>A5. _____</p>

4	<p>A2. MANY PEOPLE GET CONFUSED ON THIS. WE LIVE IN THE 20TH CENTURY, BUT OUR YEARS ALL START WITH 19. THE 13TH CENTURY INCLUDES THE YEARS 1200 TO THE END OF 1299.</p> <p>Q3. HOW MANY WORDS IN THE FIRST FOUR LINES WOULD WE MARK AS BEING MIS-SPelled IN THE 20TH CENTURY?</p> <p>A3.</p>
108	<p>ROBERT BURNS (1759-1796) <u>JOHN ANDERSON, MY JO</u></p>
212	<p>A6. THE ANCIENTS BELIEVED THE STARS MADE MUSIC AS THEY MOVED IN THEIR COURSES. POE HAS THEM CEASE SINGING TO LISTEN TO ISRAFEL.</p> <p>Q7. WHAT DOES "ENAMORED" MEAN? MAYBE YOU KNOW TWO (OR MORE) FOREIGN WORDS WITH THE SAME ROOT.</p> <p>A7. _____</p>
316	<p>A11. ASHUR WAS THE CHIEF GOD OF THE ASSYRIANS. THE REFERENCE IS TO THE WIVES OF THE SLAIN SOLDIERS.</p> <p>Q12. BAAL IS ALSO A GOD AND OBVIOUSLY AN IMPORTANT ONE; IF ASHUR WAS CHIEF GOD OF THE ASSYRIANS, CAN YOU GUESS WHO BAAL MIGHT BE?</p> <p>A12. _____</p>
420	<p>Q1. IN THIS POEM, BROWNING IS COMPARING HIS WIFE, ELIZABETH BARRETT BROWNING, TO A STAR. IF THIS IS TRUE, THE WHOLE POEM IS A FIGURE OF SPEECH. WHAT IS IT?</p> <p>A1. _____</p> <p>_____</p>
524	<p>A10. NO, SHE SEEMS TO THINK THAT MODERN AMERICANS DO NOT REALLY LET THEMSELVES ENJOY LIFE.</p> <p>Q11. THE FINAL LINE GIVES HER PHILOSOPHY OF LIFE. WHAT, IN YOUR OWN WORDS, IS IT?</p> <p>A11. _____</p>
628	<p>A5. THE BEES ARE BUZZING ALL OVER THE PLACE. IT IS A PEACEFUL AND PLEASANT SOUND.</p> <p>Q6. IF THE POET GOES TO THE ISLAND, WILL HE FIND HAPPINESS IMMEDIATELY?</p> <p>_____</p>

5	<p>A3. THE WORDS TOUNE (TOWN), BLUDE (BLOOD), REID (RED), WHAR (WHERE), GUID (GOOD), AND SCHIP (SHIP) SHOULD BE NOTED.</p> <p>Q4. DO YOU SUPPOSE THESE WORDS ARE ACTUALLY MISPELLED OR THAT SUCH SPELLINGS WERE COMMON IN THE 13TH CENTURY?</p> <p>A4. _____</p>
109	<p>Q1. THE POEM CONTAINS SOME SCOTCH DIALECT. READ IT CAREFULLY AND SEE IF YOU CAN MAKE OUT ITS MEANING. WHAT DO YOU SUPPOSE THE WORD "JO" MEANS?</p> <p>A1. _____</p> <p>_____</p>
213	<p>A7. "ENAMORED" MEANS FONDLY IN LOVE WITH. <u>AMO</u> IS LATIN AND <u>AMOUR</u> IS FRENCH FOR "LOVE."</p> <p>Q8. HOW DOES THE SINGING OF ISRAFEL AFFECT THE MOON?</p> <p>A8. _____</p> <p>_____</p>
317	<p>A12. BAAL WAS THE SUPREME DEITY OF ALL PAGAN PEOPLES OF A WIDE REGION. HE WAS WORSHIPPED BY ASSYRIANS, BABYLONIANS, AND MANY OTHER NATIONS IN ASIA MINOR.</p> <p>Q13. WHO WOULD YOU TAKE THE GENTILE OF LINE 23 TO BE; INCIDENTALLY, WHAT DOES THE WORD "GENTILE" MEAN?</p> <p>A13. _____</p>
421	<p>A1. SINCE THIS POEM MAKES AN INDIRECT COMPARISON, IT IS IN ITS ENTIRETY A METAPHOR.</p> <p>Q2. ANOTHER FIGURE OF SPEECH WHICH MAKES A DIRECT COMPARISON IS THE SIMILE. HOW MANY CLEAR-CUT SIMILES CAN YOU FIND IN THE POEM?</p> <p>A2. _____</p>
525	<p>A11. YOUR WORDS NEED NOT BE LIKE THESE, BUT IT TAKES LIVING TO ITS FULLEST TO GET THE REAL MEANING FROM LIFE. ONLY THROUGH DOING CAN WE COME TO UNDERSTAND.</p>
629	<p>A6. BE MORE CAREFUL IN YOUR READING. THE POET DOES NOT MENTION HAPPINESS. IT IS PEACE HE IS SEEKING, AND IT WILL COME TO HIM SLOWLY.</p> <p>Q7. WHAT DO YOU UNDERSTAND LINE 6 TO SIGNIFY?</p> <p>A7. _____</p>

6	<p>A4. RIGID RULES FOR SPELLING DID NOT COME INTO USE IN ENGLAND UNTIL LONG AFTER PRINTED BOOKS BECAME COMMON. MOST EARLY SPELLING WAS PHONETIC (AS IT SOUNDS) AND THESE WERE COMMON SPELLINGS.</p> <p>Q5. SOME TIMES THE SAME WORD IS SPELLED DIFFERENTLY IN THE SAME POEM. CAN YOU FIND EXAMPLES?</p> <p>A5.</p>
110	<p>A1. IT'S A LITTLE MORE PERSONAL THAN WHAT YOU MEAN WHEN YOU SAY, "HE'S A GOOD JOE," BUT IT'S SIMILAR. "JO" IN SCOTCH MEANS "THE CLOSEST OF FRIENDS."</p> <p>Q2. WHAT WORD WOULD YOU USE IN PLACE OF "ACQUENT"?</p> <p>A2. _____</p>
214	<p>A8. THE MOON BLUSHES WITH LOVE WHEN ISRAEL SINGS.</p> <p>Q9. "LEVIN" IS SOMETHING WHICH MOVES QUITE VIOLENTLY THROUGH THE ATMOSPHERE. WHAT DOES "LEVIN" MEAN?</p> <p>A9. _____</p>
318	<p>A13. "GENTILE" STRICTLY SPEAKING MEANS ANY PERSON NOT A JEW. IN THIS CASE IT MEANS SENNACHERIB.</p> <p>Q14. A LYRIC EXPRESSES AN EMOTION AND A NARRATIVE POEM TELLS A STORY. IN YOUR OPINION, WHICH IS THIS?</p> <p>A14. _____</p>
422	<p>A2. THERE ARE THREE. THE SIMILE EMPLOYS THE WORD "LIKE" OR THE WORD "AS" IN ITS CONSTRUCTION. "STAR...THROWS...LIKE...SPAR," OR "STAR STOPS LIKE...BIRD," AND "STAR HANGS FURLED LIKE FLOWER."</p> <p>Q3. A PERSONIFICATION IS A FIGURE OF SPEECH IN WHICH SOMETHING NON-HUMAN IS GIVEN HUMAN CHARACTERISTICS. IS THERE A PERSONIFICATION IN THIS POEM?</p> <p>A3.</p>
526	<p>JOHN GOULD FLETCHER (1886-1950)</p>
630	<p>A7. LINE 6 SIGNIFIES THE PASSAGE OF THE DAYLIGHT HOURS FROM THE MISTS OF EARLY MORNING TO THE CRICKETS' EVENING SONG.</p> <p>Q8. WHAT COULD MAKE THE MIDNIGHT GLIMMER?</p> <p>A8. _____</p>

7

A5. SOME EXAMPLES ARE SPENS AND SPENCE, HAST AND HASTE, AND THEIR AND THAIR.

Q6. WHAT IS THE PROBLEM WHICH FACES THE KING IN STANZA 1?

A6. _____

111

A2. "ACQUAINTED" NATURALLY. INSTEAD OF ADDING "-ED," THE SCOTCH CHANGED "AINT" TO "ENT" TO FORM THE PAST PARTICIPLE.

Q3. WHAT IS A RAVEN?

A3. _____

215

A9. "LEVIN" MEANS LIGHTNING. IT IS ARCHAIC, I.E., NO LONGER IN ORDINARY USE.

Q10. WHO WERE THE PLEIADS ACCORDING TO GREEK LEGEND?

A10. _____

319

A14. REMEMBER, THE CLASSIFICATIONS ARE NOT HARD AND FAST. A LYRIC MAY HAVE ELEMENTS OF STORY-TELLING AND A NARRATIVE POEM MAY ALSO EXPRESS EMOTION. THE STORY IS VERY SLIGHT HERE, AND THE EMOTION---THAT OF JUBILATION OVER THE DESTRUCTION OF AN ENEMY---GREAT. PERHAPS, IT IS BEST CALLED A LYRIC WITH NARRATIVE OVERTONES.

423

A3. YES, THE ATTRIBUTING OF A SOUL TO A STAR IN THE LAST LINE IS AN EXAMPLE OF PERSONIFICATION.

Q4. WHAT CAN YOU TELL OF THE PATTERN OF THIS LYRIC?

A4. _____

527

THE TITLE OF THIS POEM HAS BEEN LEFT BLANK SO THAT YOU MAY GUESS WHAT IT IS. THE QUESTIONS YOU ARE TO ANSWER WILL GIVE YOU CLUES. WHEN YOU THINK YOU KNOW THE NAME, WRITE IT ON THE FRAME YOU ARE INVOLVED WITH AT THE TIME. IF YOU CHANGE YOUR MIND, KEEP ON ADDING NEW NAMES.

631

A8. THE FLASH OF STARLIGHT ON THE WATER COULD ACCOUNT FOR THIS GLIMMERING. ANOTHER POSSIBILITY IS THAT THE GLADE WAS AS FULL OF FIREFLIES BY NIGHT AS IT WAS OF BEES BY DAY.

Q9. HOW CAN YOU ACCOUNT FOR "NOON A PURPLE GLOW"?

A9. _____

8

A6. THE KING'S PROBLEM IS TO FIND A GOOD CAPTAIN FOR HIS SHIP.

Q7. WHO RECOMMENDED SIR PATRICK SPENCE TO THE KING?

A7. _____

112

A3. THE RAVEN IS A EUROPEAN BLACKBIRD SIMILAR TO OUR CROW.

Q4. WHAT DOES LINE 3 TELL US ABOUT JOHN ANDERSON?

A4. _____

216

A10. THE PLEIADS WERE THE SEVEN DAUGHTERS OF ATLAS, THE GIANT WHO SUPPORTED THE WORLD ON HIS SHOULDERS TO SAVE THEM FROM A PURSUER. ZEUS, KING OF THE GODS, CHANGED THEM TO PIGEONS, AND LATER TO STARS.

Q11. WHAT ARE THE PLEIADS IN REALITY?

A11. _____

320

JOHN KEATS (1795-1821)

ON FIRST LOOKING INTO CHAPMAN'S HOMER

424

A4. THE PATTERN IS IRREGULAR; THERE ARE THIRTEEN LINES, NONE OF WHICH ARE EASILY SCANNED NOR ARE THE LINES OF EQUAL LENGTH.

Q5. WHAT IS THE RHYME SCHEME?

A5. _____

528

Q1. THE WHOLE FIRST SECTION IS AN INCOMPLETE SIMILE. WE ARE NOT TOLD WHAT IS LIKE A PINE TREE. WHERE ARE WE TOLD?

A1. _____

632

A9. THE GLADE (VALLEY) IS SURROUNDED BY DISTANT MOUNTAINS WHICH MIGHT HAVE A PURPLISH HAZE; ALSO, THE MOUNTAINS WOULD BE LIKELY TO BE COVERED WITH HEATHER, A PLANT WITH PURPLE BLOOM.

Q10. WHAT IS A LINNET?

A10. _____

9

A7. SIR PATRICK SPENCE WAS SUGGESTED BY THE ELDERN KNIGHT (ELDERLY KNIGHT), WHICH SEEMS TO MEAN THAT THIS KNIGHT WAS THE KING'S TRUSTED ADVISOR SINCE HE ALSO SAT AT THE KING'S RIGHT KNEE.

Q8. THE WORD "BRAID" IS THE SAME AS OUR WORD "BROAD." WHAT DO YOU SUPPOSE A "BRAIDLETTER" IS?

A8. _____

113

A4. THAT JOHN ANDERSON HAD BLACK HAIR WHEN HE AND HIS FRIEND MET.

Q5. THE WORD "BRENT" MEANS SMOOTH. WHAT IS THE CONDITION OF JOHN'S HEAD NOW?

A5. _____

217

A11. THE PLEIADS ARE A CLUSTER OF SEVEN STARS IN THE CONSTELLATION TAURUS, THE BULL.

Q12. HOW DOES ISRAFEL'S MUSIC AFFECT THE LEVIN AND THE PLEIADS?

A12. _____

321

Q1. HOW MANY LINES DOES THIS POEM HAVE?

A1. _____

425

A5. THE POEM IS SCHEMED THUS: ABABDCDCDEFEF.

Q6. LINES 11 AND 13 HAVE A FEMININE RHYME IN "ABOVE IT" AND "LOVE IT." BY COMPARING THESE RHYMES WITH OTHERS IN THE POEM, CAN YOU TELL WHAT A FEMININE RHYME IS?

A6. _____

529

A1. THE WORDS "THIS MAN" IN THE FIRST LINE OF THE SECOND SECTION GIVE US THE SUBJECT OF THIS SIMILE.

Q2. CAN YOU TELL FROM STANZA 2 WHERE THIS MAN MAY HAVE LIVED: IN THE PINE WOODS? IN KANSAS? ON THE OPEN PRAIRIE?

A2. _____

633

A10. THE LINNET IS A BIRD WHICH FLIES IN THE EVENING, MUCH AS OUR COMMON CHIMNEY SWIFT.

Q11. THE POET REPEATS "I WILL ARISE AND GO NOW" AT THE BEGINNING OF THE LAST STANZA. DO YOU FIND ANYTHING THAT SUGGESTS WHERE HE IS?

A11. _____

- | | |
|-----|---|
| 10 | <p>A8. THE BROAD LETTER WAS ONE WRITTEN ON A BROAD SHEET OF PAPER OR PARCHMENT AND SUGGESTS THAT IT WAS BOTH OFFICIAL AND IMPORTANT.</p> <p>Q9. THE NEXT LINE SAYS THAT THE KING SIGNED IT WITH HIS HAND. ISN'T THAT RATHER STUPID? HOW ELSE COULD HE SIGN IT?</p> <p>A9. _____</p> |
| 114 | <p>A5. THAT'S RIGHT! "BELD" MEANS "BALD," AND "SNAW" IS "SNOW." WHAT IS LEFT IS WHITE.</p> <p>Q6. IN VIEW OF THE ABOVE, YOU WON'T HAVE ANY TROUBLE WITH "POW" WILL YOU?</p> <p>A6. _____</p> |
| 218 | <p>A12. THEY PAUSE IN THEIR FLIGHT TO LISTEN TO HIM.</p> <p>Q13. WHAT GIVES ISRAFEL HIS FIRE?</p> <p>A13. _____</p> |
| 322 | <p>A1. IT HAS FOURTEEN LINES.</p> <p>Q2. CAN YOU, USING LETTERS, WRITE OUT ITS RHYME SCHEME?</p> <p>A2. _____</p> |
| 426 | <p>A6. A FEMININE RHYME IS A DOUBLE RHYME WHERE TWO SYLLABLES RHYME INSTEAD OF ONE. THE SECOND SYLLABLE USUALLY CARRIES A WEAKER ACCENT. IT MAY CONSIST (AS IT DOES HERE) OF TWO SEPARATE WORDS.</p> <p>Q7. CAN YOU TELL FROM THE POEM ITSELF WHAT THE "ANGLED SPAR" OF LINE 4 MIGHT BE?</p> <p>A7. _____</p> |
| 530 | <p>A2. THE STANZA TELLS US NOTHING SPECIFIC ABOUT THE LOCATION EXCEPT THAT IT IS IN THE NORTH.</p> <p>Q3. DO THE WORDS "TWISTED AND GNARLED" APPLIED TO THE BRANCHES OF THE PINE SUGGEST THAT THE MAN HAD TO STRUGGLE TO ACCOMPLISH THINGS, OR THAT HE HAD AN EASY TIME OF IT?</p> <p>A3. _____</p> |
| 634 | <p>A11. THROUGH THE PHRASE "ON THE PAVEMENTS GREY," YEATS SEEMS TO SUGGEST THAT HE IS IN A LARGE CITY.</p> <p>Q12. CAN YOU TELL FOR SURE WHAT THE "IT" OF THE LAST LINE REFERS TO?</p> <p>A12. _____</p> |

11	<p>A9. ACTUALLY THIS IS NOT STUPID AT ALL. IT SIMPLY SHOWS THAT THE KING COULD WRITE, A RATHER UNUSUAL ACCOMPLISHMENT IN THOSE DAYS AS USUALLY ONLY THE CLERGY COULD WRITE.</p> <p>Q10. WHAT MADE SIR PATRICK LAUGH WHEN HE READ THE FIRST LINE OF THE KING'S LETTER?</p> <p>A10. _____</p>
115	<p>A6. OF COURSE NOT! "POW" MEANS HEAD. IT IS THE SAME AS OUR "POLL" AS IN "POLL-TAX" AND "POLLING PLACE," WHICH ORIGINALLY MEANT WHERE HEADS ARE COUNTED.</p> <p>Q7. CAN YOU TRANSLATE LINE 10?</p> <p>A7. _____</p>
219	<p>A13. THE LIVING STRINGS OF THE LYRE BY WHICH HE SITS AND SINGS.</p> <p>Q14. WHAT IS A LYRE?</p> <p>A14. _____</p>
323	<p>A2. THE RHYME SCHEME IS ABBAABBACDCDCD.</p> <p>Q3. IF YOU WERE TO BREAK THIS PATTERN UP INTO TWO GROUPS, HOW WOULD YOU DO IT?</p> <p>A3. _____</p>
427	<p>A7. THE ANGLED SPAR SEEMS TO SUGGEST LIGHT AS IT IS BROKEN UP IN PASSING THROUGH A PRISM. SPAR IS A MINERAL WHICH SPLITS READILY INTO CRYSTALS (PRISMS).</p> <p>Q8. IF THE POEM IS ABOUT THE POET'S WIFE, HOW DO YOU ACCOUNT FOR THE "RED" AND "BLUE" OF LINES 5, 6, AND 9?</p> <p>A8. _____</p>
531	<p>A3. THESE WORDS, OF COURSE, SUGGEST THAT THE MAN HAS HAD A DIFFICULT TIME OF IT.</p> <p>Q4. WHY DOES THE POET MENTION HEAT AND THUNDER CLOUDS?</p> <p>A4. _____</p>
635	<p>A12. THE ANTECEDENT OF THE PRONOUN "IT" IS THE LAKE WATER OF LINE 10.</p> <p>Q13. THE POET, OF COURSE, DOES NOT ACTUALLY HEAR THE LAKE WATER. WHAT THEN DO YOU UNDERSTAND THE LAST LINE TO MEAN?</p> <p>A13. _____</p>

12	<p>A10. IT ISN'T CLEAR IN THE POEM, BUT IT MIGHT BE THAT HE IS PLEASED BY THE PROSPECT OF A VOYAGE, OR THAT HE WAS PLEASED BECAUSE OF HIS SELECTION BY THE KING.</p> <p>Q11. WHY DID HE WEEP WHEN HE READ THE SECOND LINE?</p> <p>A11. _____</p>
116	<p>A7. THAT WASN'T HARD, WAS IT? "WE CLIMBED THE HILL TOGETHER."</p> <p>Q8. NOW, CAN YOU GUESS AT "CANTIE" AND TRANSLATE LINES 11 AND 12?</p> <p>A8. _____</p> <p>_____</p>
220	<p>A14. A LYRE IS A HARP-LIKE MUSICAL INSTRUMENT USED BY THE ANCIENT GREEKS.</p> <p>Q15. ACCORDING TO HIS POEM WHAT IS THE DUTY OF AN ANGEL?</p> <p>A15. _____</p> <p>_____</p>
324	<p>A3. NATURALLY, YOU WOULD PUT THE "A" AND "B" TOGETHER, AND THE "C" AND "D" TOGETHER, AS ABBAABBA CDCDCD.</p> <p>Q4. YOU HAVE ONE GROUP OF 8 LINES AND ONE OF 6. THINK OF 8 KEYS ON A PIANO, 8 VOICES SINGING, AND AN 8-TENTACLED SEA MONSTER. CAN YOU THINK OF A NAME FOR THESE 8 LINES?</p> <p>A4. _____</p>
428	<p>A8. THE NAMES OF THESE COLORS ARE SYMBOLS. RED COMMONLY STANDS FOR LOVE AND VITALITY, AND BLUE FOR COURAGE AND LOYALTY.</p> <p>Q9. WHY DO YOU SUPPOSE THE STAR STOPS SHOWING ITS COLORS WHEN OTHERS WANT TO WATCH IT?</p> <p>A9. _____</p>
532	<p>A4. THIS IS A DEVICE KNOWN AS FORESHADOWING. HE IS SUGGESTING THE TENSIONS WHICH BUILD UP INTO A STORM.</p> <p>Q5. CAN YOU EXPLAIN THE LINE, "A NATION OF MEN SHALL REST BENEATH ITS SHADE"?</p> <p>A5. _____</p>
636	<p>A13. HEARING SOMETHING IN THE DEEP HEART'S CORE WOULD MEAN REMEMBERING IT FROM HIS BOYHOOD.</p> <p>Q14. NOW, CAN YOU EXPRESS VERY SIMPLY THE MEANING OF THE ENTIRE POEM?</p> <p>A14. _____</p>

- | | |
|-----|---|
| 13 | <p>A11. AGAIN THE POEM DOESN'T MAKE THIS CLEAR, BUT MOST LIKELY HE REALIZED THE DANGERS OF THE VOYAGE.</p> <p>Q12. "WHA" MEANS "WHO." TO WHOM DOES THIS PRONOUN REFER IN, "O WHA IS THIS HAS DON THIS DEID?"</p> <p>A12. _____</p> |
| 117 | <p>A8. "MONIE" IS "MANY" AND "CANTIE" MEANS HAPPY. "AND MANY A HAPPY DAY, JOHN, / WE'VE HAD WITH ONE ANOTHER."</p> <p>Q9. YOU CAN EASILY TELL WHAT "MAUN" MEANS, CAN'T YOU?</p> <p>A9. _____</p> |
| 221 | <p>A15. DEEP THOUGHTS ARE THE DUTY OF AN ANGEL.</p> <p>Q16. WHY HAS POE CAPITALIZED THE WORD "LOVE"?</p> <p>A16. _____</p> |
| 325 | <p>A4. THE PIANO WAS THE RIGHT CLUE AND "OCTAVE" IS THE NAME FOR THESE EIGHT LINES. "OCTO" MEANS EIGHT, AS IN "OCTET" AND "OCTOPUS."</p> <p>Q5. IN THE SAME WAY THINK OF THINGS MEANING SIX: 6 HORNS PLAYING TOGETHER, OR WHAT YOU WOULD CALL QUINTUPLETS IF THERE WERE SIX OF THEM; NOW, CAN YOU THINK OF A NAME FOR THE SIX LINES?</p> <p>A5. _____</p> |
| 429 | <p>A9. THE POET SEEMS TO BE TELLING US HERE THAT HIS WIFE'S EXPRESSIONS OF LOVE AND LOYALTY ARE INTENSELY PERSONAL THINGS AND FOR HIS EARS ALONE.</p> <p>Q10. WHAT DOES THE LINE, "THEY MUST SOLACE THEMSELVES WITH THE SATURN ABOVE IT" MEAN TO YOU?</p> <p>A10. _____</p> |
| 533 | <p>A5. THIS LINE JOINING DIRECTLY THE IDEAS OF "MAN" AND "TREE" TELLS US THAT THE MAN IS OF NATIONAL IMPORTANCE.</p> <p>Q6. WHAT IS THE FURTHER INTENSIFICATION (BUILDING-UP) OF THE SIMILE IN THE THIRD STANZA?</p> <p>A6. _____</p> |
| 637 | <p>A14. THE POET IS LONGING FOR THE PEACE THAT HE KNEW IN HIS YOUTH AND WHICH HE HAS LOST IN THE CITY.</p> <p>Q15. WHAT IS THE FORM OF THIS POEM?</p> <p>A15. _____</p> |

- 14
A12. THE REFERENT OF THIS PRONOUN IS THE ELDERN KNIGHT OF STANZA 2, AND NOT THE KING SINCE SIR PATRICK OBVIOUSLY KNOWS THE LETTER IS FROM THE KING.
Q13. WHY WOULD THE VOYAGE BE PARTICULARLY DANGEROUS?
A13. _____
- 118
A9. THIS WORD MEANS "MUST," NATURALLY.
Q10. BY THE USE OF ONE WORD BURNS SUGGESTS EXTREME AGE IN THE LAST STANZA. WHAT IS THIS ONE WORD?
A10. _____

- 222
A16. HE CAPITALIZED IT TO SHOW THAT LOVE IS A GOD.
Q17. DO YOU SEE ANYTHING UNUSUAL IN THE LINE, "WHERE LOVE'S A GROWN-UP GOD?"
A17. _____

- 326
A5. NO, NEITHER SEXTET NOR SEXTUPLET WORKS. THEY CHANGED THE SPELLING AND CALLED IT SESTET.
Q6. WHAT IS THE METER OF THE LINES?
A6. _____

- 430
A10. SATURN IS ONE OF THE PLANETS OF THE SOLAR SYSTEM AND WHILE NO ONE ELSE CAN SEE THE LIGHT OF THE POET'S STAR, ALL CAN SEE THE PLANET.
Q11. THIS LINE ALSO CONTAINS THE ONLY EXTENDED ALLITERATION OF THE POEM. CAN YOU PICK IT OUT?
A11. _____
- 534
A6. THIS IS AGAIN A FORESHADOWING (A TELLING OF WHAT IS TO HAPPEN). AS THE TREE CAN BE STRUCK DOWN IN ITS PRIME BY LIGHTNING, SO WILL THE MAN BE STRUCK DOWN IN HIS PRIME.
Q7. CAN YOU THINK OF A SINGLE WORD WHICH MIGHT EXPRESS WHAT THE POET MEANT BY "AN IMMENSE AND HOLLOW DARKNESS"?
A7. _____
- 638
A15. IT IS A SIMPLE LYRIC OF THREE SIMILAR STANZAS RHYMED ABAB. THE METER IS QUITE IRREGULAR BUT SEEMS COMPOSED MOSTLY OF ANAPESTS AND DACTYLS IN TETRAMETERS. FREQUENT SPONDEES ARE ALSO FOUND.
Q16. CAN YOU FIND ANY CLEAR-CUT FIGURES OF SPEECH IN THIS POEM?
A16. _____

15

A13. THE TIME OF YEAR WAS SUCH THAT A VOYAGE WOULD BE DANGEROUS.

Q14. WHAT OMEN OF BAD LUCK HAS ONE OF SIR PATRICK'S MEN SEEN?

A14. _____

119

A10. THE WORD "TOTTER" IS THE ONE. BY ITS USE BURNS MAKES US PICTURE THE OLD COUPLE BETTER THAN MANY WORDS OF DESCRIPTION COULD HAVE DONE.

Q11. WHAT IS THE HILL THAT IS SPOKEN OF?

A11. _____

223

A17. WE USUALLY THINK OF CUPID (A LITTLE BOY) AS BEING THE GOD OF LOVE.

Q18. WHO ARE THE HOURI?

A18. _____

327

A6. THE METER IS PRETTY REGULARLY IAMBIC PENTAMETER.

Q7. NOW, CAN YOU DEFINE A SONNET?

A7. _____

431

A11. THIS ALLITERATION IS FOUND IN THE REPEATED "S" SOUNDS OF "SOLACE," "SELVES," AND "SATURN."

Q12. SINCE A LYRIC IS A POEM WHICH EXPRESSES A SINGLE EMOTION, CAN YOU STATE IN ONE WORD THE EMOTION DEALT WITH IN THIS POEM?

A12. _____

535

A7. PERHAPS THE WORD "SADNESS" WOULD BE THE BEST ONE WORD SYNONYM FOR THIS PHRASE.

Q8. HAVE YOU NAMED THE MAN? HERE IS A CLUE: IN "STRONG ROOTS STRETCHED DOWNWARDS INTO THE EARTH." WHAT PROMINENT AMERICAN WAS NOTED FOR HAVING HIS ROOTS IN THE SOIL OF THE LAND RATHER THAN IN ITS CITIES?

A8. _____

639

A16. IF YOU FOUND ANY, CONGRATULATIONS. WHILE THE POEM IS FILLED WITH IMAGES AND FIGURES, NONE OF THEM ARE QUITE DISTINCT ENOUGH TO BE EASILY LABELED.

Q17. HOWEVER, YOU CAN FIND SOME EXAMPLES OF ALLITERATION. WHAT ARE THEY?

A17. _____

16	<p>A14.. THE OLD MOON (A FULL MOON) SEEN NESTLING IN THE CRESCENT OF THE NEW MOON IS TAKEN AS A SIGN OF AN IMPENDING STORM.</p> <p>Q15.. YOU CAN, SIMPLY FROM THE SOUND OF IT, TRANSLATE, "TO WEET THEIR CORK-HEILD SCHOONE"; TRY IT.</p> <p>A15. _____</p>
120	<p>A11.. THIS HILL IS, OF COURSE, THE HILL OF LIFE. THE SLEEP AT THE FOOT OF THE HILL SIGNIFIES DEATH.</p> <p>Q12.. WHAT FIGURE OF SPEECH IS THE POET EMPLOYING WHEN HE COMPARES LIFE TO A HILL?</p> <p>A12. _____</p>
224	<p>A18.. THE HOURI ARE THE FEMALE SPIRITS OF THE MOHAMMEDAN PARADISE.</p> <p>Q19.. TO WHAT DOES POE COMPARE THE GLANCES OF THE HOURI?</p> <p>A19.. _____</p>
328	<p>A7.. YOU HAVE JUST DISCOVERED THAT A SONNET IS A SPECIAL KIND OF LYRIC HAVING IAMBIC PENTAMETER LINES, DIVIDED INTO OCTAVE AND SESTET. THE RHYME SCHEME YOU DISCOVERED IS A COMMON ONE BUT THERE ARE OTHERS.</p> <p>Q8.. WHAT DOES THIS SONNET MEAN?</p> <p>A8. _____</p>
432	<p>A12.. THE WORD IS "LOVE." THIS IS A LOVE LYRIC. PERHAPS MORE LYRIC POETRY DEALS WITH LOVE THAN ANY OTHER SUBJECT. HOWEVER, DEATH (OR LIFE AND DEATH) WOULD RUN IT CLOSE SECOND.</p>
536	<p>A8.. YOU DIDN'T REALLY EXPECT US TO TELL YOU, DID YOU?</p> <p>Q9.. WHO WERE THE HERDMAN KINGS WHO WALKED THE EARTH AND TALKED TO GOD?</p> <p>A9. _____</p>
640	<p>A17.. SOME OF THE ALLITERATIONS EMPLOYED BY YEATS ARE "HAVE-HIVE-HONEY," "GLIMMER-GLOW," AND "LAKE-LAPPING-LOW."</p>

17

A15. THIS IS TRANSLATED AS "TO WET THEIR CORK-HEELED SHOES."

Q16. WHAT DO LINES 29 AND 30 TELL YOU ABOUT THE SCOTCH LORDS?

A16. _____

121

A12. SINCE THE POET SIMPLY CALLS ONE THING BY ANOTHER NAME, THIS FIGURE IS A METAPHOR.

Q13. CAN YOU FIND ANY SIMILES IN THE POEM?

A13. _____

225

A19. THE GLANCES OF THE HOURI ARE COMPARED TO BEAUTY SUCH AS THAT OF A STAR.

Q20. WHAT IS IT THAT ISRAFEL IS NOT WRONG IN DESPISING?

A20. _____

329

A8. KEATS COMPARES HIS THRILL AT DISCOVERING THE ANCIENT GREEK POETRY (THROUGH THE TRANSLATION OF CHAPMAN) TO THE THRILL CORTEZ (ACTUALLY, IT WAS BALBOA) MUST HAVE FELT AT DISCOVERING THE PACIFIC OCEAN.

433

RUDYARD KIPLING (1865-1936)

DANNY DEEVER

537

A9. THIS IS AN OLD TESTAMENT REFERENCE. THERE WERE MANY OF THESE KINGS ---THE MOST IMPORTANT ONE BEING DAVID.

Q10. CAN YOU EXPLAIN THE METAPHOR "FOR THE AX IS LAID AT THE ROOT OF THE TREES," AND RELATE IT TO THE PINE TREE SIMILE?

641

STEPHEN VINCENT BENÉT (1898-1943)

THIRTEEN SISTERS

18

A16. THESE LINES TELL YOU BOTH THAT THEY ARE "DANDIES" AND THAT THEY ARE NOT SEA-FARING MEN BUT ARE ALONG STRICTLY AS PASSENGERS.

Q17. IN SPITE OF THE FACT THAT THE SCOTCH LORDS WERE LAITH (LOATH) TO WET THEIR FEET, WHAT HAPPENED TO THEM?

A17. _____

122

A13. THERE ARE TWO IN THE FIRST STANZA: LOOKS LIKE THE RAVEN; AND LOOKS LIKE THE SNOW.

Q14. CAN YOU FIND A METAPHOR IN STANZA 1?

A14. _____

226

A20. ISRAFEL DESPISES UNIMPASSIONED SONG, OR SONG WITHOUT DEEP FEELING.

Q21. CAN YOU EXPLAIN THE USE OF THE WORD "LAURELS" IN LINE 21?

A21. _____

330

PERCY BYSSHE SHELLEY (1792-1822)

OZYMANDIAS

434

Q1. WHAT CAN YOU SAY OF THE FORM OF THIS POEM?

A1. _____

538

A10. AS THE PINE TREE WAS A SYMBOL FOR ONE MAN, SO IS THE WORD "TREES" SYMBOLIC OF MANY MEN. MANY MEN ARE TO DIE.

Q11. WHAT AGENCY IS COMMONLY THE CAUSE OF THE DEATHS OF MANY MEN?

A11. _____

642

Q1. THE "THIRTEEN SISTERS BESIDE THE SEA" REPRESENTS OUR COUNTRY. WHO OR WHAT IS MEANT BY THE THIRTEEN SISTERS?

A1. _____

19	<p>A17. THE LINE "THAIR HATS THEY SWAM ABOONE" SUGGESTS, AS WE HAVE SUSPECTED ALL ALONG, THAT THE SHIP WAS SUNK.</p> <p>Q18. WHAT IS THE TRAGEDY OF THE SCOTCH LADIES AS SUGGESTED BY STANZAS 9 AND 10?</p> <p>A18. _____</p>
123	<p>A14. "FROSTY POW" CONSTITUTES A METAPHOR IN THAT IT MEANS FROSTY IN APPEARANCE, NOT A HEAD COVERED WITH ACTUAL FROST.</p> <p>Q15. JUST TO MAKE SURE YOU HAVEN'T FORGOTTEN, WHAT WOULD YOU CALL THE REPETITION OF "B" SOUNDS IN LINES 4 AND 5?</p> <p>A15. _____</p>
227	<p>A21. A LAUREL WREATH WAS WORN ON THE HEAD AS A BADGE OF HONOR OR ACCOMPLISHMENT IN ANCIENT GREECE AND ROME?</p> <p>Q22. WHAT IS THE LAUREL ACTUALLY?</p> <p>A22. _____</p> <p>_____</p>
331	<p>Q1. HERE IS AN EXAMPLE OF A SPECIAL FORM OF LYRIC. CAN YOU IDENTIFY IT?</p> <p>A1. _____</p> <p>_____</p> <p>_____</p>
435	<p>A1. IT IS WRITTEN IN 4 EIGHT-LINED STANZAS, THE METER IS IRREGULAR IAMBIC HEPTAMETER (SEVEN FEET), AND THE RHYME SCHEME IS ABABCCCD.</p> <p>Q2. THIS POEM IS LARGELY IN THE FORM OF A CONVERSATION. CAN YOU NAME THE SPEAKERS?</p> <p>A2. _____</p>
539	<p>A11. THE ANSWER CALLED FOR HERE IS "WAR." OF COURSE, "EPIDEMIC," "PESTILENCE," "DISASTER," OR MANY OTHER WORDS WOULD WORK, BUT NOT IN THIS POEM.</p> <p>Q12. DO YOU KNOW WHO THE MAN IS NOW? HE COMES FROM THE NORTH, HE IS A LEADER OF THE PEOPLE, HIS SUDDEN DEATH IS FORETOLD, AND A WAR IS COMING?</p> <p>A12. _____</p>
643	<p>A1. THE THIRTEEN SISTERS REPEAT THE IDEA OF THE THIRTEEN ORIGINAL COLONIES; LATER THESE BECAME STATES.</p> <p>Q2. WHAT WAS THE HOUSE OF LIBERTY WHICH THESE SISTERS BUILT?</p> <p>A2. _____</p>

20	<p>A18. THE SCOTCH LADIES CAN ONLY WAIT FOR AN EVENT THAT WILL NEVER COME TO PASS, THE RETURN OF THE SCOTCH LORDS.</p> <p>Q19. WHAT DOES THE FACT THAT THEY WILL CONTINUE TO WAIT TELL YOU ABOUT COMMUNICATIONS IN THE 13TH CENTURY?</p> <p>A19. _____</p>
124	<p>A15. THIS IS AN ALLITERATION. NOTICE THAT THERE ARE SIX "B'S" IN THESE TWO LINES.</p> <p>Q16. THIS POEM EXPRESSES VERY SIMPLY THE LOVE OF AN OLD COUPLE FOR EACH OTHER. WHAT IS THE NAME OF A POEM WHICH EXPRESSES A SINGLE EMOTION?</p> <p>A16. _____</p>
228	<p>A22. THE LAUREL IS A TREE HAVING SHINY, OVAL, EVERGREEN LEAVES. IT IS RELATED TO THE SASSAFRAS.</p> <p>Q23. "BARD" IS ANOTHER NAME FOR SINGER OR POET. WHY DOES POE SAY THAT ISRAFEL IS THE BEST BARD?</p> <p>A23. _____</p>
332	<p>A1. IF YOU REMEMBER THE QUESTIONS ON KEAT'S POEM <u>ON FIRST LOOKING INTO CHAPMAN'S HOMER</u> YOU SHOULD KNOW THAT THIS IS A SONNET.</p> <p>Q2. WHAT CHARACTERISTICS OF THE SONNET DO YOU FIND IN THIS POEM?</p> <p>A2. _____</p> <p>_____</p>
436	<p>A2. THE SPEAKERS ARE "FILES-ON-PARADE" AND THE "COLOR-SERGEANT."</p> <p>Q3. CAN YOU GUESS FROM THE POEM ITSELF WHO OR WHAT IS MEANT BY "FILES-ON-PARADE"?</p> <p>A3. _____</p> <p>_____</p>
540	<p>A12. IF YOU DON'T KNOW, FOLLOW THE QUESTIONS.</p> <p>Q13. IN SECTION III THERE IS A TIME SHIFT. THE WAR IS OVER (THERE IS SILENCE), BUT WHEN DOES THE POET MEAN BY "TODAY"?</p> <p>A13. _____</p> <p>_____</p>
644	<p>A2. THE HOUSE OF LIBERTY WOULD BE THE NATION WE KNOW.</p> <p>Q3. THE STately KEY BY WHICH WE LOCKED OUR AMERICAN DOORS WAS A DOCUMENT STATING OUR INDEPENDENCE. WHAT WAS IT CALLED?</p> <p>A3. _____</p>

21	<p>A19. FROM THE TIME A SHIP LEFT PORT UNTIL IT RETURNED, THERE WAS NO COMMUNICATION BETWEEN THE PEOPLE AT HOME AND THOSE AT SEA.</p> <p>Q20. WHERE WAS THE SHIP WRECKED?</p> <p>A20. _____</p>
125	<p>A16. SUCH A POEM IS CALLED A LYRIC. THIS ONE MIGHT FURTHER BE DESIGNATED AS A LOVE LYRIC.</p> <p>Q17. THE POEM IS ROUGHLY IAMBIC TETRAMETER AND TRIMETER. A FINAL SYLLABLE IS OFTEN OMITTED. DO YOU REMEMBER WHAT THIS IS CALLED?</p> <p>A17. _____</p>
229	<p>A23. POE SAYS THAT ISRAFEL IS THE BEST SINGER BECAUSE HE IS THE WISEST.</p> <p>Q24. WHY WOULD AN ANGEL IN HEAVEN HAVE OCCASION TO SING OF GRIEF AND HATE ALONG WITH JOY AND LOVE?</p> <p>A24. _____</p>
333	<p>A2. IT HAS 14 LINES AND CAN BE DIVIDED INTO OCTAVE AND SESTET.</p> <p>Q3. DOES IT HAVE A REGULAR RHYME SCHEME LIKE THE SONNET OF KEATS?</p> <p>A3. _____</p>
437	<p>A3. YOU SHOULD GET A CLUE FROM THE COMMON PHRASE "RANK AND FILE." "FILES-ON-PARADE SIMPLY MEANS THE ROWS OF COMMON SOLDIERS, ONE OF WHOM ACTS AS A SPOKESMAN.</p> <p>Q4. IN LIKE MANNER, WHO OR WHAT IS A COLOR-SERGEANT?</p> <p>A4. _____</p>
541	<p>A13. THE POET MEANS <u>NOW</u>, OR AT LEAST THE <u>TODAY</u> WHEN HE WROTE THE POEM, WHICH WAS AT THE CLOSE OF WORLD WAR ONE. THIS ACCOUNTS FOR THE "DEEP AND ANXIOUS SILENCE" OF LINE 2 PERHAPS.</p> <p>Q14. WHAT DO YOU IMAGINE "THOSE BRONZE LIPS SLOWLY OPEN" TO MEAN? CAN YOU PICTURE A SCENE WHICH WOULD MAKE THIS LINE SENSIBLE?</p> <p>A14. _____</p>
645	<p>A3. THIS DOCUMENT WAS THE DECLARATION OF INDEPENDENCE. THE SAME IDEAS WERE INCORPORATED INTO THE CONSTITUTION.</p> <p>Q4. BENÉT SAYS THAT NONE SHOULD COME INTO THE UNITED STATES BUT THE FREE. WERE THERE ANY IN THE COUNTRY WHEN WE BECAME A NATION WHO WERE NOT FREE?</p>

22

A20. THE SHIP WAS WRECKED HALFWAY BETWEEN DUMFERLING AND ABERDOUR.

Q21. HOW MANY FEET DOWN DOES THE SHIP LIE?

A21. _____

126

A17. THE NAME FOR THIS OMISSION IS CATALEXIS; IN THE FIRST LINE A PAUSE (CAESURA) TAKES THE PLACE OF THE UNACCENTED SYLLABLE OF THE LAST FOOT. IN OTHER LINES AN UNACCENTED SYLLABLE IS ADDED (FEMININE ENDING).

Q18. IS THIS RHYME SCHEME REGULAR OR IRREGULAR FOR THE TWO STANZAS?

A18. _____

230

A24. POE HAS THE ANGEL ECHOING HUMAN EMOTIONS RATHER THAN HEAVENLY EMOTIONS PERHAPS IN PREPARATION FOR HIS LAST STANZA.

Q25. WHAT COULD YOU SAY IN PLACE OF "THIS IS A WORLD OF SWEETS AND SOURS," WHICH WOULD MEAN THE SAME?

A25. _____

334

A3. YES AND NO! WE COULD SCHEME IT ABABACADEDEDE BY COUNTING THE TWO "INGS" AS VIOLATIONS OF THE PATTERN. IT IS BETTER SCHEMED ABABACDC EDEFEF, AND EVEN THEN SOME OF THE RHYMES ARE FORCED.

Q4. OZYMANDIAS WAS AN ANCIENT KING OF EGYPT WHOSE RUINED STATUE WAS DISCOVERED IN THE DESERT. WHAT IS A SYNONYM FOR "ANTIQUE" USED IN LINE 1?

A4. _____

438

A4. THE "COLOR-SERGEANT" IS IN CHARGE OF THE REGIMENTAL FLAGS IN A BRITISH ARMY UNIT. COLOR SERGEANTS WERE USUALLY CHOSEN AFTER LONG EXPERIENCE IN THE ARMY, AND WOULD THEREFORE BE IN A POSITION TO ANSWER THE RECRUIT'S QUESTIONS.

Q5. HOW WERE THE MEN CALLED TOGETHER IN THE BRITISH ARMY?

A5. _____

542

A14. IMAGINE THE POET STANDING IN FRONT OF A BRONZE STATUE OF THE MAN AND SEEMING TO HEAR HIM SPEAK.

Q15. DO YOU KNOW OF ANY MAN WHO FITS INTO THIS POEM WHO HAS STATUES ERECTED TO HIM?

A15. _____

646

A4. YES, SLAVERY WAS ESTABLISHED WITH THE EARLIEST COLONIES.

Q5. DID ANY PEOPLE CONTINUE TO ENTER THE UNITED STATES WHO WERE NOT FREE?

A5. _____

23

A21. THE SHIP LIES 300 FEET DOWN. A FADOM (FATHOM) IS A NAUTICAL TERM FOR A MEASUREMENT OF SIX FEET.

Q22. THIS POEM IS A BALLAD. HAVING READ THE POEM, CAN YOU TELL WHAT A BALLAD IS?

A22. _____

127

A18. IT IS IRREGULAR; ABCBADDD IS MATCHED WITH ABABACDC. (POW IS PRONOUNCED TO RHYME WITH "GO.")

Q19. WHAT ARE SOME QUALITIES YOU COULD NAME AS APPLYING TO THIS POEM?

A19: _____

231

A25. THIS WORLD IS A WORLD OF CONTRASTS, OF OPPOSITES. A COMMON PHRASE IS, "TAKE THE BITTER WITH THE SWEET."

Q26. CAN YOU THINK OF A SYNONYM FOR THE WORD "BLISS"?

A26. _____

335

A4. "OLD," OF COURSE, IS GOOD, BUT "ANCIENT" IS EVEN BETTER.

Q5. WHICH OF THESE WORDS IS NEAREST IN MEANING TO "VISAGE:" "EVIL-DOING," "VIVISECTION," OR "COUNTENANCE"?

A5: _____

439

A5. THE MEN WERE SUMMONED OR CALLED TOGETHER BY THE BLOWING OF A BUGLE.

Q6. HOW DO YOU KNOW THAT THE SERGEANT DOES NOT WANT TO DO WHAT HE HAS TO DO?

A6. _____

543

A15. THERE ARE NUMEROUS STATUES TO _____. TWO OF THE MOST FAMOUS ARE IN THE _____ MEMORIAL IN WASHINGTON, D.C., AND IN _____ PARK IN CHICAGO.

Q16. THE STATUE SPEAKS OF THREE DEATHS WHICH AFFECTED HIM DEEPLY. WHO WERE (NOT NAMES) THESE THREE PEOPLE?

A16.

647

A5. YES, THE ACTUAL SLAVE TRADE WAS NOT ABOLISHED UNTIL THE MID-NINETEENTH CENTURY, AND SLAVES WERE SMUGGLED IN UNTIL CIVIL WAR TIMES.

Q6. THE MATERIAL IN PARENTHESES IS GIVEN AS A COMMENT ON THE POEM AND IS NOT PART OF THE POEM PROPER. WHAT IS THERE IN STANZA 1 TO CAUSE THE POET TO SAY, "HAVE A CARE"?

24

A22. A BALLAD IS A SONG OF THE PEOPLE WHICH TELLS A STORY.

Q23. THIS POEM CONSISTS OF 11 FOUR-LINED BALLAD STANZAS. LOOK AT THEM AND SEE IF YOU CAN DETERMINE THE CHARACTERISTICS OF THE BALLAD STANZA. (THIS IS HARD, BUT WORK AT IT.)

A23. _____

128

A19. "SIMPLICITY," "SINCERITY," AND "TENDERNESS" ARE SOME CHOICES YOU MIGHT MAKE.

232

A26. "GLADNESS," "JOY," AND "HAPPINESS" ARE ALL SYNONYMS FOR "BLISS"; HAPPINESS IS PERHAPS THE BEST ONE TO USE HERE.

Q27. A MORTAL WOUND OR A MORTAL BLOW IS ONE WHICH CAUSES DEATH; IS THIS THE MEANING INTENDED IN "MORTAL MELODY"?

A27. _____

336

A5. "COUNTENANCE" IN THAT IT MEANS FACE OR FEATURES IS THE RIGHT CHOICE. (YOU MAY LOOK UP "VIVISECTION.")

Q6. WOULD YOU DESCRIBE THE KING AS GOOD, EVIL, OR PROUD FROM THE APPEARANCE OF THE STATUE?

A6. _____

440

A6. THE SERGEANT'S FACE IS PALE AND HE DREADS WHAT HE MUST WATCH.

Q7. WHAT IS IT THEY MUST WATCH?

A7. _____

544

A16. THEY WERE HIS MOTHER, HIS SWEETHEART, AND HIS SON.

Q17. CAN YOU NAME THEM?

A17. _____

648

A6. HE HAS WARNED THAT NONE SHOULD ENTER WHO ARE NOT FREE, YET THERE ARE THOSE ALREADY HERE WHO ARE SLAVES AND MORE ARE CONSTANTLY ENTERING.

Q7. IF THE ORIGINAL THIRTEEN STATES WERE THE "MOTHER" OF OUR COUNTRY, WHO DOES BENET MEAN BY MY "SON"?

A7. _____

25

- A23. THE BALLAD STANZA IS A FOUR-LINED STANZA WITH ALTERNATE IAMBIC TETRAMETER AND IAMBIC TRIMETER LINES, RHYMED ABCB.
- Q24. MAKE AN ACCENT PATTERN FOR AN IAMBIC TETRAMETER LINE; FOR AN IAMBIC TRIMETER LINE.
- A24. _____

129

WILLIAM BLAKE (1757-1827)

THE TIGER

233

- A27. NO, THE IDEA IS CERTAINLY NOT "FATAL"; THE WORD HUMAN IS ALMOST PERFECTLY SYNONOMOUS WITH "MORTAL" IN THIS SENSE.
- Q28. CAN YOU EXPRESS IN ONE SENTENCE THE IDEA THAT POE EXPRESSES IN THE FINAL STANZA?
- A28. _____

337

- A6. YOU WOULD HAVE TO CALL HIM PROUD. GOODNESS AND EVILNESS CANNOT BE DETERMINED BY APPEARANCE ALONE.
- Q7. WHAT IS THE IDEA EXPRESSED IN LINES 6, 7, AND 8?
- A7. _____

441

- A7. THE REGIMENT HAS BEEN CALLED OUT IN PARADE FORMATION TO WITNESS THE HANGING OF DANNY DEEVER.
- Q8. WHAT TWO THINGS HAVE THEY DONE TO DANNY DEEVER TO SHOW THAT HE HAS DISGRACED THE ARMY?
- A8. _____

545

- A17. OBVIOUSLY, YOU CAN'T IF YOU DON'T KNOW THE POEM IS ABOUT _____ . BUT IF YOU DO, YOU PROBABLY KNOW THAT HIS MOTHER WAS NANCY HANKS _____ , HIS SWEETHEART ANN RUTLEDGE, AND HIS SON TAD _____ .
- Q18. IN SPEAKING OF THE DEAD WHAT DOES THE POET MEAN BY "UNSTIRRED LIPS"?
- A18. _____

649

- A7. AS A SON GROWS TO BECOME A MAN, SO HAS OUR COUNTRY GROWN BY ADDING MORE STATES. "MY SON" WOULD BE AN INDIVIDUAL EMBLEMATIC OF THE NATION AS A WHOLE.
- Q8. WHY WOULD BENÉT CHOOSE PLYMOUTH ROCK RATHER THAN ANY OTHER STONE TO DESCRIBE THE WALLS OF THE HOUSE?

26

- A24. YOUR PATTERN SHOULD LOOK LIKE THIS: -!-!-!-!; AND THEN, -!-!-!.
- Q25. WHAT IS THERE ABOUT THE POET'S DESCRIPTION OF THE MOON IN STANZA 7 WHICH MAKES YOU THINK OF A PERSON?

A25. _____

130

- Q1. WHAT IS THE FIRST THING THAT YOU NOTICE ABOUT THE SENTENCES IN THIS POEM?

A1. _____

234

- A28. IF POE AND ISRAFEL WERE TO CHANGE PLACES, ISRAFEL MIGHT NOT SING SO WELL, AND POE MIGHT WRITE MUCH GREATER POETRY.
- Q29. IDENTIFY THE FIGURE OF SPEECH EVIDENT IN "WHOSE HEARTSTRINGS ARE A LUTE."

A29. _____

338

- A7. THAT THE STATUE HAS SURVIVED BOTH THE SCULPTOR WHO CREATED IT AND THE KING HIMSELF IS THE IDEA EXPRESSED.
- Q8. SHELLEY EXPRESSES TWO MAIN IDEAS IN THIS SONNET; WOULD YOU LIKE TO TRY TO EXPRESS THEM IN YOUR OWN WORDS?

A8. _____

442

- A8. THEY HAVE REMOVED HIS BUTTONS AND STRIPES. (THE SHINY BUTTONS AND STRIPES OF RANK ARE SYMBOLS OF PRIDE FOR ANY SOLDIER.)
- Q9. IN STANZA 2, DO YOU THINK THE COLOR-SERGEANT ANSWERS THE TWO QUESTIONS TRUTHFULLY?

A9. _____

546

- A18. WHAT THE POET REALLY MEANS IS UNSTIRRING OR UNMOVING LIPS. (HE HAS SUBSTITUTED THE PAST FOR THE PRESENT PARTICIPLE.) IN OTHER WORDS, THE DEAD ARE SILENT.
- Q19. WHY IS THE PRONOUN "HIM" CAPITALIZED IN THE LAST LINE OF THIS SECTION?

A19. _____

650

- A8. AS EVERY HIGH SCHOOL FRESHMAN SHOULD KNOW, PLYMOUTH ROCK IS THE LEGENDARY LANDING PLACE OF THE PILGRIMS AND THUS THE FOUNDATION OF NEW ENGLAND.

Q9. WHAT DOES BENÉT WARN ABOUT ROCK?

A9. _____

27

A25. THE NEW MOON HOLDS THE AULD MOON IN HIS ARMS. ONLY A PERSON HAS ARMS. THE FIGURE OF SPEECH WHICH ATTRIBUTES HUMAN CHARACTERISTICS TO NON-HUMAN THINGS IS CALLED PERSONIFICATION.

Q26. WITH THE EXCEPTION OF THIS ONE PERSONIFICATION, THE LANGUAGE OF "SIR PATRICK SPENS" IS ALMOST PURELY DESCRIPTIVE. DO YOU SUPPOSE THAT THIS IS A COMMON TRAIT OF BALLADS?

A26. _____

131

A1. EACH SENTENCE IN THE POEM IS A QUESTION---AN INTERROGATIVE SENTENCE.

Q2. THE POEM IS ADDRESSED TO THE TIGER. DOES THIS IN ITSELF CONSTITUTE A PERSONIFICATION?

A2. _____

235

A29. BECAUSE THIS IS A COMPARISON EXPRESSED DIRECTLY (WITHOUT THE USE OF "LIKE" OR "AS"), IT IS A METAPHOR.

Q30. ANOTHER FIGURE OF SPEECH IS USED THREE TIMES IN THE SECOND STANZA. WHAT IS IT?

A30. _____

339

A8. THE IDEAS ARE THE UNDUE PRIDE KINGS (AND OTHER PEOPLE, TOO) ARE LIKELY TO FEEL IN REGARD TO MATERIAL POSSESSIONS, AND THE SHORTNESS AND INCONSISTENCY OF LIFE. THE STATUE HAS AS YOU CAN SEE OUTLASTED THE KING, BUT EVEN IT IS RUINED.

443

A9. PERHAPS THE COLOR-SERGEANT IS BEING EVASIVE. THE SOLDIERS ARE PROBABLY OVERCOME BY THE HORROR OF WHAT THEY ARE WATCHING.

Q10. IN THE LAST PART OF STANZA 2, WHAT FURTHER HUMILIATION MUST DANNY DEEVER FACE BEFORE HE IS HANGED?

A10. _____

547

A19. THE PERSONAL PRONOUNS ARE CAPITALIZED WHEN THEY REFER TO GOD OR CHRIST.

Q20. WHAT EXACT TIME IS REFERRED TO IN THE OPENING STANZA OF SECTION IV?

A20. _____

651

A9. THAT ROCK CAN CRUMBLE; MEANING THAT NO MATTER HOW SOLID THE WALLS ARE THEY CAN BE DESTROYED.

Q10. WHAT DO LINES 8, 9, AND 10 SIGNIFY?

A10. _____

28

- A26. YES, IT IS. BALLADS ARE AMONG THE OLDEST POEMS OF THE LANGUAGE, AND MAN LEARNED TO DESCRIBE BEFORE HE LEARNED TO WRITE IMAGINATIVELY.
- Q27. "MIRRY MEN" MEANS "MERRY MEN" IN LINE 21. WHAT OTHER FAMOUS ENGLISH LITERARY FIGURE HAD A GROUP OF MERRY MEN?
- A27. _____

132

- A2. IT WOULD SEEM TO BE A PERSONIFICATION. SINCE THE POET IN FRAMING THE QUESTIONS IMPLIES THAT THE TIGER CAN UNDERSTAND THEM, HE IS ATTRIBUTING HUMAN QUALITIES TO THE TIGER.
- Q3. THIS QUESTIONING IS REALLY A DEVICE OF THE POET. TO WHOM ARE THE QUESTIONS ACTUALLY DIRECTED?
- A3. _____

236

- A30. IN THAT POE ATTRIBUTES HUMAN CHARACTERISTICS TO INANIMATE OBJECTS, HE IS USING PERSONIFICATION.
- Q31. "THE INDIAN BURYING GROUND" DISPLAYED TEN REGULAR STANZAS OF FOUR LINES EACH. ARE THESE STANZAS REGULAR?
- A31. _____

340

HENRY WADSWORTH LONGFELLOW (1807-1882)

THE DAY IS DONE

444

- A10. HE IS MARCHED BEFORE ALL THE ASSEMBLED SOLDIERS AND IS FORCED TO STAND BY HIS OWN COFFIN.
- Q11. IN STANZA 2 WE ARE TOLD FOR THE FIRST TIME WHAT DANNY HAD DONE. WHAT WAS IT?
- A11. _____

548

- A20. THE TIME IS MIDWINTER. THE CIVIL WAR ENDED APRIL 9, 1865. _____ WAS ASSASSINATED APRIL 14.
- Q21. CAN YOU EXPLAIN THIS MIDWINTER REFERENCE?
- A21. _____

652

- A10. THE REVOLUTION HAD TO BE FOUGHT WHILE THE HOUSE WAS BEING BUILT. IT WAS NECESSARY EVEN THEN TO FIGHT TO PROTECT THE IDEA OF LIBERTY.
- Q11. WHAT DOES, "FIGHTERS CAN DIE, MY SON" MEAN TO YOU?
- A11. _____

29

A27. ROBIN HOOD, OF COURSE! THIS IS NOT STRANGE SINCE THE ORIGINAL SOURCE OF THE ROBIN HOOD STORIES IS TO BE FOUND IN BALLADS CONTEMPORARY WITH "SIR PATRICK SPENS."

Q28. WHAT DOES THE WORD "SITS" SIGNIFY IN THE FIRST LINE?

A28. _____

133

A3. THESE QUESTIONS ARE ASKED OF YOU, THE READER.

Q4. ARE YOU SUPPOSED TO ANSWER THEM?

A4. _____

237

A31. NO, THE NUMBER OF LINES IN EACH STANZA VARIES FROM 5 TO 8.

Q32. DO YOU DISCOVER ANY REGULAR PATTERN OF INDENTION OF THE LINES?

A32. _____

341

Q1. WHAT WOULD YOU SAY THE POET DOES IN THE FIRST THREE STANZAS OF THIS POEM?

A1. _____

445

A11. HE HAD KILLED ONE OF HIS FELLOW SOLDIERS.

Q12. WHAT DOES THE COLOR-SERGEANT MEAN IN STANZA 3 WHEN HE SAYS THAT DANNY WILL BE "SLEEPIN' OUT AN' FAR TONIGHT"?

A12. _____

549

A21. THE POET HERE IS USING A DOUBLE REFERENCE, TO THE END OF THE CIVIL WAR AND TO THE END OF WORLD WAR ONE (THE "TODAY" OF SECTION III) WHICH ENDED NOVEMBER 11, 1918.

Q22. WHY IS THE WORD "GOD" NOT CAPITALIZED IN THIS LAST LINE OF THIS STANZA?

A22. _____

653

A11. THE POET IS WARNING THE NATION THAT UNLESS SUCCEEDING GENERATIONS ARE WILLING TO CONTINUE THE FIGHT TO PRESERVE LIBERTY, IT WILL PERISH..

Q12. THE HEARTH OF THE FIRESIDE WAS ACTUALLY THE CENTER OF THE HOUSEHOLD ACTIVITIES. WHO DOES HE MEAN BY THE SAGES WHO SIT THERE?

A12. _____

30

A28. THIS MEANS THAT THE KING HOLDS COURT IN DUMFERLING, A TOWN.

Q29. ESSENTIALLY, WHAT KIND OF STORY DOES THIS BALLAD TELL?

A29. _____

134

A4. WHAT THE POEM MEANS TO YOU WILL DEPEND ON YOUR ABILITY TO ANSWER THE QUESTIONS. YOU MIGHT NOT, NOR IS IT NECESSARY THAT YOU SHOULD, BE ABLE TO EXPRESS THEM IN WORDS FOR SOMEONE ELSE.

Q5. DO YOU FIND ANY SIMILES IN THIS POEM?

A5. _____

238

A32. THERE SEEMS TO BE NO PATTERN TO THE INDENTION OF THE LINES.

Q33. IS THERE A REGULAR REPEATED RHYME SCHEME?

A33. _____

342

A1. BY MEANS OF DESCRIPTION AND COMPARISON, THE POET TELLS OF HIS MOOD ON THIS PARTICULAR EVENING.

Q2. WHAT ONE WORD WOULD BEST DESCRIBE THIS MOOD?

A2. _____

446

A12. THIS IS SIMPLY THE COLOR-SERGEANT'S WAY OF SAYING THAT DANNY WILL BE DEAD TONIGHT.

Q13. WHY DOES THE SERGEANT SAY THAT DANNY IS NOW DRINKING ALONE?

A13. _____

550

A22. BY THE SAME REASONING THAT CAUSED "HIM" TO BE CAPITALIZED IN THE STANZA BEFORE, THIS WORD REFERS NOT TO THE ONE GOD BUT TO ANY DEITY.

Q23. DO YOU HAPPEN TO KNOW WHETHER OR NOT THE LINE "RISES ONE WHITE TOMB ALONE" IS A GOOD DESCRIPTIVE LINE OR NOT?

A23. _____

654

A12. THE SAGES ARE THE LEADERS WHO MADE THE NEW NATION STRONG; THE HEARTH IS THE GOVERNMENT ITSELF.

Q13. WHY IS ANDREW JACKSON MENTIONED IN CONNECTION WITH THE "LONG ROOF BEAMS"?

A13. _____

31

A29.. THIS BALLAD IS ESSENTIALLY A STRAIGHT-FORWARD TELLING OF A TRAGEDY AT SEA.

Q30. BALLAD RHYME IS USUALLY REGULAR. CAN YOU FIND A STANZA OR STANZAS WHICH DOES NOT CONFORM TO THIS PATTERN?

A30. _____

135

A5. NO, THE POET DOES NOT USE ANY DIRECT COMPARISONS.

Q6. ARE THERE ANY METAPHORS? (REMEMBER, A METAPHOR CALLS SOMETHING SOMETHING ELSE.)

A6. _____

239

A33. AGAIN WE FIND NO REGULARITY. THE MAIN CHARACTERISTIC SEEMS TO BE REPETITION OF CERTAIN SOUNDS.

Q34. DO YOU DISCOVER ANY IMPERFECT RHYMES IN THIS POEM?

A34. _____

343

A2. "MELANCHOLY" SEEMS THE BEST SYNONYM TO FIT THE MOOD OF MILD SADNESS WHICH THE POET ESTABLISHES. (RESTLESSNESS IS SUGGESTED BY LINE 15.)

Q3. WHAT DECIDED CHANGE TAKES PLACE AT THE BEGINNING OF STANZA 4 AND CONTINUES THROUGHOUT THE POEM?

A3. _____

447

A13. HE MEANS TO SAY THAT IN WHAT DANNY IS NOW GOING THROUGH, HE IS ALONE AND NO ONE ELSE IS IN HIS SHOES.

Q14. FROM READING STANZA 3, ABOUT HOW MANY MEN WERE THERE IN A BRITISH REGIMENT OF THIS TIME?

A14. _____

551

A23. IT IS. THE TOMB OF _____ IS ON AN ISOLATED KNOLL IN OAK RIDGE CEMETERY IN SPRINGFIELD, ILLINOIS. IT IS A TALL SHAFT AND IS OF WHITE LIMESTONE.

Q24. WHY IS THE FLAG REFERRED TO AS "RENT, SOILED, BUT REPAIRED THROUGH YOUR ANGUISH"?

A24. _____

655

A13. SINCE THE HOUSE IS STILL BEING BUILT, THE REFERENCE TO JACKSON SEEMS ALSO TO BE A REFERENCE TO THE WESTWARD EXPANSION OF THE NATION.

Q14. WHAT ARE THE POET'S WARNINGS IN THIS STANZA?

A14. _____

32

A30. STANZA 4 IS RHYMED ABAB; STANZA 11 CONTAINS THE IMPERFECT RHYME, "DEIP....FEIT."

136

A6. IT WOULD BE HARD TO FIND A POEM MORE HEAVILY WEIGHTED WITH METAPHOR THAN THIS ONE. IN ADDITION TO THE PERSONIFICATION THE WHOLE POEM IS A METAPHOR COMPARING THE TIGER TO SOME MANUFACTURED ARTICLE.

Q7. JUST FOR FUN, WOULD YOU LIKE TO COUNT AND SEE HOW MANY METAPHORS YOU CAN TURN UP?

A7. _____

240

A34. IN THE LAST STANZA, "WHERE I," "MELODY," AND "SKY" DEMAND FALSE PRONUNCIATION "MEL-O-DIE"; HOWEVER, IN READING THE POEM COMMON PRONUNCIATIONS ARE USED.

Q35. ONCE AGAIN WE HAVE LITTLE REGULARITY. CAN YOU DISCOVER THE METER OF THE POEM?

A35. _____

344

A3. THE POET ADDRESSES SOME PERSON AND THIS ADDRESS CONTINUES UNTIL THE POEM IS COMPLETED.

Q4. WHAT IS IT THAT THE POET SUGGESTS MAY CURE HIS MELANCHOLY?

A4. _____

448

A14. THERE WERE ABOUT 900. THE POEM FURTHER TELLS US THAT THESE MEN, IN ACCORDANCE WITH THE PRACTICE OF THE TIME, WERE ALL FROM ONE COUNTY IN ENGLAND.

Q15. HOW DOES THE POET MAKE THE READER ACTUALLY SEE THE HANGING?

A15. _____

552

A24. BECAUSE OF THE PRONOUN "YOUR" THIS IS A CIVIL WAR REFERENCE. THE FLAG, SYMBOL OF THE UNION, WAS THREATENED WITH DESTRUCTION, BUT _____ PRESERVED THE UNION.

Q25. CAN YOU EXPLAIN WHAT THE POET MEANS BY, "LONG AS YOU KEEP HIM THERE SAFE," I.E., ENFOLDED IN THE FLAG?

A25. _____

656

A14. HE SEEMS TO WARN THAT LEADERS WILL DIE AND OUR NATION WILL REMAIN STRONG ONLY SO LONG AS WE CAN REPLENISH THEIR RANKS.

Q15. WHAT DOES STANZA 4 TELL YOU OF THE ECONOMIC CONDITION OF THE COUNTRY WHEN THE HOUSE WAS BUILT?

A15. _____

33

WILLIAM SHAKESPEARE (1564-1616)

LOVERS LOVE THE SPRING

137

- A7. OPINIONS MAY VARY, BUT YOU CAN EASILY COUNT TWENTY METAPHORS IN THIS POEM.
- Q8. "TIGER, BURNING BRIGHT" IS A METAPHOR. HOW DO YOU SUPPOSE THE POET ARRIVED AT IT?
- A8. _____

241

- A35. THE MOST FREQUENTLY RECURRING METERS ARE THE IAMB (-') AND THE ANAPEST (--').
- Q36. DO YOU FIND ANY VARIATION IN THE NUMBER OF FEET TO THE LINE?
- A36. _____

345

- A4. HE SUGGESTS THAT IF HE IS READ TO, HIS MOOD WILL CHANGE.
- Q5. THE POET ASKS THAT HE BE READ A POEM, BUT WILL JUST ANY KIND OF POEM DO?
- A5. _____

449

- A15. THE QUESTION, "WHAT'S THAT SO BLACK AGAINST THE SUN?" LET'S US SEE HIM HANG.
- Q16. BY THE USE OF ONE WORD THE POET CALLS FOR YOUR PITY AND SYMPATHY AS HE DESCRIBES DANNY'S DEATH. WHAT IS THIS WORD?
- A16. _____

553

- A25. THE POET MEANS THAT AS LONG AS THE PEOPLE (THE FLAG, THE UNION) KEEP THE IDEALS OF _____, THE NATION WILL BE STRONG AND RESPECTED.
- Q26. THE POET CHOOSES FLOWERS TO REPRESENT THE DIFFERENT SECTIONS OF THE COUNTRY. WOULD YOU CHOOSE THE ORANGE BLOSSOM TO REPRESENT THE WEST?
- A26. _____

657

- A15. THE COUNTRY WAS PROSPEROUS WITH LUMBER, SHIPBUILDING, AGRICULTURE, AND BUSINESS. THE REFERENCE TO THE WINE INDICATES THERE WAS BEGINNING TO BE TIME FOR PLEASURE AS WELL AS FOR LABOR.
- Q16. WHAT IS THE WARNING IN REGARD TO THIS STANZA?
- A16. _____

34

Q1. LINE 2 IS THE SAME IN EACH OF THE FOUR STANZAS. HOW MANY OTHER LINES ARE REPEATED IN ALL FOUR STANZAS?

A1. _____

138

A8. THE POET SEEMS HERE TO BE COMPARING THE COLOR OF THE TIGER TO THE COLOR OF FIRE, OR PERHAPS HE IS THINKING OF THE EYES OF THE TIGER GLOWING IN THE DARK FOREST.

Q9. TO WHOM DOES THE PRONOUN "HE" IN LINE 7 REFER?

A9. _____

242

A36. YES, THE NUMBER OF FEET VARIES THROUGHOUT THE POEM.

Q37. DOES THIS EXTREME VARIATION IN ALL ITS STRUCTURAL ELEMENTS MAKE "ISRAFAEL" AS A POEM?

A37. _____

346

A5. NO, HE SAYS THAT IT SHALL BE A "SIMPLE AND HEARTFELT LAY (POEM, SONG OR BALLAD).

Q6. WHAT TYPE OF POEM IS IT THAT THE POET TELLS IN STANZAS 5 AND 6 THAT HE DOES NOT WANT TO HEAR?

A6. _____

450

A16. THE WORD "WHIMPER" ELICITS OUR PITY IN THAT WE ARE USUALLY TOUCHED BY THE WHIMPERING OF A BABY OR A PUPPY.

Q17. HOW DOES THE POET TELL US THAT THE REGIMENT'S DEPARTURE WAS RATHER RAPID?

A17. _____

554

A26. MOST OF US THINK OF THE WEST IN THE SENSE OF THE WILD WEST OR THE COWBOY LAND OF TV. FLETCHER HAD SPENT SOME TIME IN CALIFORNIA AND THE ORANGE BLOSSOM SEEMED TYPICAL OF THE WEST TO HIM.

Q27. THE IMAGES OF THE FIRST TWO LINES OF THE LAST STANZA ARE IMAGES OF THE CRUCIFIXION OF CHRIST. DO THEY BELONG IN A POEM ABOUT LINCOLN? THERE, WE'VE TOLD YOU!

A27. _____

658

A16. THE PROSPERITY AND PLEASURE REQUIRE THE SAME VIGILANCE AS SAFETY AND SECURITY.

Q17. IN STANZA 5 THE NATION IS DESCRIBED AS STRONG AND LASTING, BUT THERE IS A THREAT TO ITS SECURITY. HOW DOES BENÉT SYMBOLIZE THIS THREAT?

A17. _____

35

- A1. THREE OTHER LINES ARE REPEATED IN ALL FOUR STANZAS. ...
 Q2. YOU WILL NOTE THAT THIS SELECTION IS FROM THE PLAY AS YOU LIKE IT AND IS A SONG. NOW CAN YOU TELL HOW THIS SELECTION IS LIKE MANY OF OUR MODERN SONGS?

A2. _____

139

- A9. THE ANTECEDENT OF THIS PRONOUN IS THE "IMMORTAL HAND OR EYE" OF LINE 3.
 Q10. IF THIS IS TRUE, WHY DID NOT BLAKE CAPITALIZE "HE"?

A10 _____

243

- A37. (YOU MAY DISAGREE, AND RIGHTLY.) PERHAPS THIS QUALITY OF IRREGULARITY GIVES THE POEM LIFE AND VERVE.
 Q38. THIS POEM IS A LYRIC. WHAT SINGLE WORD INTERPRETATION CAN YOU GIVE FOR THE WORD "LYRIC"?

A38. _____

347

- A6. HE DOES NOT WANT TO HEAR A POEM BY A GREAT POET WHICH WILL REMIND HIM OF THE STRUGGLE OF LIFE.
 Q7. STANZAS 7, 8, AND 9 IN REALITY DEFINE ONE OF THE MAJOR CLASSIFICATIONS OF POETRY. REMEMBERING WHAT YOU HAVE LEARNED FROM PREVIOUS QUESTIONS, CAN YOU TELL WHAT IT IS?

A7. _____

451

- A17. THE USE OF THE WORD "QUICKSTEP" (WHICH MEANS 90 STEPS TO THE MINUTE) AS COMPARED WITH THE 60 STEPS TO THE MINUTE OF THE DEAD MARCH OF LINE 5 TO WHICH THE REGIMENT MARCHED ONTO THE FIELD.
 Q18. HOW WERE THE SOLDIERS AFFECTED BY HAVING WATCHED THE HANGING?

A18. _____

555

- A27. THESE IMAGES REFER TO THE PASSION FLOWER. YOU ARE SUPPOSED TO BE ABLE TO SEE THE CROWN, THE NAILS, AND THE CROSS IN THE FLOWER.
 Q28. DOES THE FINAL LINE OF THE POEM SEEM TO HAVE ANY ESPECIAL SIGNIFICANCE FOR US TODAY?

A28. _____

659

- A17. BY REFERRING TO IT AS A GHOST. FROM THE POEM WE CANNOT DEFINITELY IDENTIFY IT AT PRESENT.
 Q18. WHAT DO THE TWO LINES IN PARENTHESES SUGGEST IS ABOUT TO HAPPEN?

A18. _____

36	<p>A2. THESE REPEATED LINES ARE ESSENTIALLY THE SAME THING AS THE CHORUS, OR REFRAIN, OF PRESENT-DAY SONGS.</p> <p>Q3. HOW MANY LINES DOES SHAKESPEARE USE TO EXPRESS THE THOUGHT IN THIS POEM?</p> <p>A3. _____</p>
140	<p>A10. MOST LIKELY BECAUSE BLAKE HAS NOT MENTIONED GOD AND DOES NOT WANT TO INFLUENCE HIS READER'S INTERPRETATION.</p> <p>Q11. WHAT IS THE FIRE REFERRED TO IN LINE 8?</p> <p>A11. _____</p> <p>_____</p>
244	<p>A38. THE WORD "SONG" IS THE CLOSEST ONE WORD INTERPRETATION OF THE WORD "LYRIC."</p> <p>Q39. IS A LYRIC USUALLY EXPRESSIVE OF FEELING AND EMOTION, OR OF FACTS AND INTELLECTUAL CONSIDERATIONS?</p> <p>A39. _____</p>
348	<p>A7. THE TYPE REFERRED TO IS, OF COURSE, THE LYRIC. IT IS A SHORT POEM EXPRESSING A SINGLE EMOTION OR FEELING.</p> <p>Q8. IN THE FINAL STANZAS, THE POET MAKES A STATEMENT WHICH YOU SHOULD REMEMBER IN REGARD TO HISTORY. IN YOUR OWN WORDS, WHAT IS IT?</p> <p>A8. _____</p>
452	<p>A18. THEY WERE LEFT SHAKEN AND WANTED TO FORGET.</p>
556	<p>A28. OUR ATTEMPTS TO SOLVE RACE PROBLEMS TODAY STEM FROM THE FACT THAT THEY WERE NOT SOLVED AFTER THE CIVIL WAR. MANY BELIEVE THAT HAD LINCOLN LIVED, THEY WOULD HAVE BEEN MORE NEARLY SOLVED.</p> <p>Q29. THE POEM DECIDEDLY HAS RHYTHM, BUT IT DOES NOT HAVE RHYME OR METER IN THE REGULAR SENSE. DO YOU KNOW WHAT SUCH POEMS ARE CALLED?</p> <p>A29. _____</p>
660	<p>A18. THESE LINES SUGGEST THE BEGINNING OF A STORM.</p> <p>Q19. WHAT DO YOU UNDERSTAND BY THE RATHER IMPOSSIBLE SUGGESTION THAT THE SUN WILL RISE OUT OF THE WEST?</p> <p>A19. _____</p>

37

A3. EACH STANZA HAS TWO LINES OF THOUGHT, MAKING A TOTAL OF EIGHT LINES.

Q4. IN YOUR OWN WORDS, WHAT IS THE THOUGHT OF THE POEM?

A4. _____

141

A11. "FIRE" OF LINE 8 IS THE SAME FIRE OF LINE 2, THE FIRE OF THE TIGER'S EYES. FROM "BURNING" IN LINE 1, WE GET THE IDEA THAT THE WHOLE TIGER IS CREATED FROM FIRE.

Q12. WHAT DOES THE WORD "SINews" OF LINE 10 MEAN?

A12. _____

245

A39. THE LYRIC IS AN ART FORM WHICH SEEMS ESPECIALLY DESIGNED TO EXPRESS FEELING AND EMOTION.

Q40. DOES "ISRAHEL" EXPRESS PRIMARILY FEELING OR THOUGHT?

A40. _____

349

A8. IT IS THAT THE SUREST ENJOYMENT OF POETRY COMES FROM HEARING IT READ ALOUD (OR READING IT ALOUD YOURSELF).

Q9. WHAT DOES THE POET TELL YOU THROUGH THE SIMILE "CARES...LIKE...ARABS" OF THE LAST STANZA?

A9. _____

453

WESTERN FOLK SONG (c. 1870)

THE COWBOY'S LAMENT

557

A29. THEY ARE CALLED FREE VERSE BECAUSE THEY ARE FREE FROM THE RESTRICTIONS OF RHYME AND METER.

661

A19. TAKEN LITERALLY, THIS IS NONSENSE, BUT SYMBOLICALLY IT SEEMS TO REFER TO ABRAHAM LINCOLN.

Q20. THE STORM (SEE THE PARENTHESES) IS INCREASING. CAN YOU TELL NOW WHAT THE STORM IS?

A20. _____

38

- A4. TIME AND YOUTH ARE PASSING. ENJOY THEM WHILE YOU CAN.
- Q5. IS IT POSSIBLE TO REPHRASE THE LINE, "WITH A HEY, AND A HO, AND A HEY NONINO" SO THAT IT MAKES BETTER SENSE?

142

- A12. THE WORD "SINEWS" IS SYNONOMOUS WITH "TENDONS."
- Q13. WHAT PICTURE DO YOU GET FROM THE SINEWS BEING TWISTED?
- A13. _____

246

- A40. WHILE THE THOUGHT IS, OF COURSE, IMPORTANT, IT IS THE INTENSE FEELING THE POET EXPRESSES WHICH MAKES THE POEM A SUCCESSFUL LYRIC. PERHAPS YOU MIGHT LIKE TO KNOW THAT THIS POEM SEEMS TO EXPRESS POE'S BELIEFS ABOUT POETRY SO WELL THAT ONE OF HIS BIOGRAPHER'S CALLED THE STORY OF POE'S LIFE ISRAFEL.

350

- A9. THIS SIMILE SAYS THAT THE CARES WHICH HAVE BEEN THE CAUSE OF THE POET'S MELANCHOLY WILL BE DISPELLED BY THE POETRY-READING.
- Q10. WHAT ARE THE WORDS BY WHICH YOU IDENTIFY THE SIMILES OF STANZAS 1, 3, 6, 7, 9, AND 11?
- A10. _____

454

- Q1. A COWBOY SONG IS CLOSELY RELATED TO THE BALLAD (IN FACT, MANY OF THEM ARE BALLADS). DOES THIS ONE FOLLOW BALLAD FORM?
- A1. _____

558

ROBERT FROST (1875-)

THE ROAD NOT TAKEN

662

- A20. THE STORM IS THE CIVIL WAR WHICH THREATENS TO DESTROY THE HOUSE OF THE UNION.
- Q21. WITH THIS IN MIND, YOU SHOULD BE ABLE TO IDENTIFY THE GHOST FROM THE LAST STANZA?
- A21. _____

39

A5. NO, THIS IS JUST A NONSENSICAL REFRAIN. AS YOU WELL KNOW, THESE ARE EXTREMELY COMMON TODAY.

Q6. SHAKESPEARE USED THIS LINE TO TELL US HOW PEOPLE FELT IN THE SPRING. HOW DID THEY FEEL?

A6. _____

143

A13. PERHAPS THE POET HAD IN MIND THE TWISTING OF FIBERS TOGETHER TO MAKE A CORD OR ROPE.

Q14. WHY DOES THE POET REFER TO THE "DREAD HAND" AND "DREAD FEET"?

A14: _____

247

SIR WALTER SCOTT (1771-1832)

LOCHINVAR

351

A10. THE POET USES SIX WELL-DEFINED SIMILES. THREE OF THEM (LINES 1, 3, AND 7) EMPLOY THE WORD "AS"; THE OTHERS (LINES 6, 9, AND 11) EMPLOY THE WORD "LIKE."

Q11. DO YOU FIND ANYTHING IN STANZA 5 TO SUGGEST A PERSONIFICATION?

A11. _____

455

A1. EXCEPT FOR THE LACK OF A REFRAIN, THE SIMPLE NARRATIVE FORM MAKES THIS A TYPICAL BALLAD.

Q2. WHERE IS LAREDO?

A2. _____

559

Q1. WHAT TIME OF YEAR DOES THE POET REFER TO IN LINE 1?

A1. _____

663

A21. SINCE THE GHOST IS BLACK AND IN CHAINS, IT SEEMS QUITE EVIDENT THAT BENET IS REFERRING TO SLAVERY.

Q22. WHAT IS THE FORM OF THE POEM?

A22. _____

40

- A6. THEY FELT JUST AS YOU FEEL IN THE SPRING: GAY, CAREFREE, LIGHT-HEARTED, EXHILARATED.
- Q7. DID THE LINE, "WHEN BIRDS SING, HEY DING A DING, DING" DO THE SAME THING OR SOMETHING DIFFERENT?
- A7. _____

144

- A14. THE POET IS REFERRING TO GOD IN THE ACT OF CREATION, AND THE IDEA IS OF AWE RATHER THAN FEAR.
- Q15. WHAT IS THE IMAGE THE POET HAS IN MIND IN DISCUSSING THE CREATION OF THE TIGER IN STANZA 5?
- A15. _____

248

- THIS POEM TELLS A STORY. CAN YOU PICK THE CORRECT ANSWERS TO THE FOLLOWING QUESTIONS TO RETELL THE STORY?
- Q1. WAS YOUNG LOCHINVAR RIDING EAST OR WEST?
- A1. _____
- _____

352

- A11. THERE ARE EVEN MORE METAPHORS THAN SIMILES. IDENTIFICATION OF THEM IS IN PART DEPENDENT ON YOUR OPINION OR WAY OF LOOKING AT THEM.
- Q12. DO YOU FIND ANYTHING IN STANZA 5 TO SUGGEST A PERSONIFICATION?
- A12: _____
- _____

456

- A2. LAREDO IS IN TEXAS ON THE MEXICAN BORDER, SOUTH AND WEST OF SAN ANTONIO.
- Q3. WOULD YOU SAY THAT THIS SONG IS SENTIMENTAL?
- A3. _____
- _____

560

- A1. MERELY BY THE USE OF THE ONE WORD "YELLOW" THE POET LETS US KNOW THAT IT IS AUTUMN.
- Q2. WHICH OF THESE WORDS IS A SYNONYM FOR "DIVERGED": "DISAGREED," "FORKED," "UNITED"?
- A2. _____

664

- A22. THE POEM IS COMPOSED OF SEVEN STANZAS. THE METER SEEMS IRREGULARLY TROCHAIC WITH A VARYING NUMBER OF FEET TO THE LINE.
- Q23. WHAT PECULIARITY DO YOU NOTICE ABOUT THE RHYME SCHEME OF THIS POEM?
- A23. _____

41

A7. IT DOES EXACTLY THE SAME THING AND ACTUALLY IS AS NONSENSICAL AS THE OTHER.

Q8. WHAT WOULD YOU SUPPOSE A "PRETTY RING-TIME" TO BE?

A8. _____

145

A15. THE IMAGE HERE USED IS THAT OF THE SMITHY OR BLACKSMITH SHOP.
(MACHINIST? METAL-WORKING?).

Q16. CAN YOU EXPLAIN LINES 17 AND 18?

A16. _____

249

A1. SINCE YOUNG LOCHINVAR CAME OUT OF THE WEST, HE WAS RIDING EAST.

Q2. DOES THE BORDER LOCHINVAR RODE OUT OF INDICATE THE EDGE OF THE FOREST OR THE BORDER COUNTRY BETWEEN ENGLAND AND SCOTLAND?

A2. _____

353

A12. YES, THE CAPITALIZATION OF "TIME" PLUS THE FACT OF THE POSSESSION OF CORRIDORS, CONSTITUTES A PERSONIFICATION. "DISTANT FOOTSTEPS" -ECHOING IS NOT A PERSONIFICATION SINCE MEN DO POSSESS FOOTSTEPS.

Q13. IN LIKE MANNER, "LIFE'S ENDLESS TOIL AND ENDEAVOR" CAN BE CALLED A PERSONIFICATION (NOTE POSSESSIVE FORM) ALTHOUGH CAPITALIZATION IS CONCEALED BY THE INITIAL POSITION OF THE WORD. FIND ANOTHER PERSONIFICATION.

A13. _____

457

A3. YES, IT IS, ALMOST SLOPPILY SO, BUT THAT IS ONE OF ITS CHARMS. IF YOU WANT TO INDULGE IN SENTIMENT OCCASIONALLY, WALLOW IN IT.

Q4. DO YOU THINK SIXTEEN GAMBLERS WOULD BE NECESSARY TO CARRY THE COWBOY'S COFFIN?

A4. _____

561

A2. "FORKED" IS THE SYNONYM WHEN THE WORD IS APPLIED TO A ROAD. THAT MEN'S OPINIONS DIVERGED MIGHT WELL MEAN THAT THEY DISAGREED.

Q3. WHAT PROBLEM FACES THE POET IN THIS POEM?

A3. _____

665

A23. EACH STANZA HAS ONLY ONE RHYME IF WE OMIT THE PARENTHESES WHICH ALL END WITH THE SAME WORD.

Q24. THE TITLE OF THE POEM IS A PERSONIFICATION. CAN YOU EXPLAIN HOW?

A24. _____

42	<p>A8. THIS SEEMS TO REFER TO THE OLD ENGLISH CUSTOM OF DANCING IN A RING, OR CIRCLE, OUTDOORS ON THE GRASS.</p> <p>Q9. WHAT IS THE RHYME SCHEME OF THE POEM?</p> <p>A9. _____</p>
146	<p>A16. THESE ARE DIFFICULT LINES. THEY MIGHT SIGNIFY LIGHTNING AND RAIN, OR THE IDEAS OF SURRENDER AND FRUSTRATION AT THE IMMENSE POWER OF THIS THING GOD HAS CREATED.</p> <p>Q17. GOD EVIDENTLY WAS PLEASED WITH HIS CREATION IF HE SMILED, BUT WHAT PROBLEM OF RECONCILIATION DOES THE POET FACE IN LINE 20?</p> <p>A17. _____</p>
250	<p>A2. THE BORDER REFERRED TO IS BETWEEN ENGLAND AND SCOTLAND. THERE WAS CONTINUAL WARFARE AND DISCORD BETWEEN THESE COUNTRIES.</p> <p>Q3. WAS LOCHINVAR ARMED OR UNARMED?</p> <p>A3. _____</p>
354	<p>A13. THERE MAY BE OTHERS, BUT "THE RESTLESS PULSE OF CARE" IS SURELY ONE IN SPITE OF THE FACT THAT THE PULSE-BEAT IS NOT SOLELY A HUMAN CHARACTERISTIC.</p> <p>Q14. HOW FAR DO YOU PROGRESS IN THE POEM BEFORE YOU MEET WITH ALLITERATION?</p> <p>A14. _____</p>
458	<p>A4. NO, HERE AGAIN IS THE EXAGGERATED QUALITY OF BALLADRY. ALSO INVOLVED IS THE EXTREME LONELINESS OF THE COWBOY'S LIFE. WHEN HE HAS PEOPLE, HE WANTS LOTS OF THEM.</p> <p>Q5. ARE THE IDEAS EXPRESSED IN STANZA 5, IDEAS OF REALITY FOR THE LAREDO OF EARLY TIMES?</p> <p>A5. _____</p>
562	<p>A3. HE IS FACED WITH THE SAME PROBLEM ALL OF US CONSTANTLY MEET; HE MUST CHOOSE BETWEEN ALTERNATIVE COURSES OF ACTION.</p> <p>Q4. DO YOU BELIEVE THAT IT REALLY MADE MUCH DIFFERENCE TO THE POET WHICH ROAD HE TOOK THROUGH THE WOODS?</p> <p>A4. _____</p>
666	<p>A24. THE TITLE REFERS TO THE ORIGINAL THIRTEEN STATES. THESE ARE NOT WOMEN; NOT SISTERS, BUT UNITS OF GOVERNMENT.</p> <p>Q25. THERE IS A DEFINITE SIMILE IN THE SECOND STANZA. CAN YOU FIND IT?</p> <p>A25. _____</p>

43

- A9. THE RHYME SCHEME IS ABACDD.
- Q10. EXAMINE THE LAST STANZA AND SEE IF YOU CAN TELL HOW IT VARIES FROM THIS RHYME SCHEME.

A10. _____

147

- A17. THE POET FINDS IT ALMOST IMPOSSIBLE TO BELIEVE THAT THE SAME GOD COULD CREATE THE FIERCE TIGER AND THE GENTLE LAMB.
- Q18. IN WHAT WAY IS THE LAST STANZA NOT A DIRECT REPETITION OF THE FIRST?

A18. _____

251

- A3. YOU MIGHT SAY SCOTT "BOO-BOOED" HERE. HE SAYS LOCHINVAR WAS "ALL UNARMED" AND YET HE HAD "A GOOD BROADSWORD."
- Q4. WAS LOCHINVAR TRUE AND BRAVE, OR FICKLE AND COWARDLY?

A4. _____

355

- A14. THAT'S RIGHT, NO FURTHER THAN THE TITLE. THIS ALLITERATION OF "D'S" IS CONTINUED IN THE FIRST STANZA, "DAY...DONE...DARKNESS...DOWNWARD."
- Q15. THERE IS A TOTAL ALLITERATIVE QUALITY TO THIS POEM. CAN YOU DISCOVER WHAT IT IS?

A15. _____

459

- A5. NO, THESE ARE ONCE AGAIN SENTIMENTAL IDEAS OF WHAT IS CONSIDERED APPROPRIATE TO DEATH IN MORE CIVILIZED SECTIONS OF THE COUNTRY.
- Q6. CAN YOU SEE ANY PURPOSE IN REPEATING THE FIRST STANZA AT THE END OF THE SONG?

A6. _____

563

- A4. IT IS UNLIKELY THAT ANY IMPORTANT EVENT WOULD HAVE TAKEN PLACE HAD HE CHOSEN THE OTHER ROAD, BUT CHOICES MUST BE MADE AND EACH CHOICE MAKES A DIFFERENCE.
- Q5. THEN WHAT DOES THE POET MEAN IN THE FINAL LINE WHEN HE SAYS THAT HIS CHOICE HAS MADE ALL THE DIFFERENCE?

A5. _____

667

- A25. "THE WALLS ARE SOLID AS PLYMOUTH ROCK" BY THE USE OF THE WORD "AS" COMPARES DIRECTLY AND IS A SIMILE.
- Q26. CAN YOU QUOTE THE KEY WORDS OF THE SIMILE IN STANZA 6?

A26. _____

44	<p>A10. THE "A'S" OF THIS STANZA END IN THE SAME SOUND AS THE "C'S"; HOWEVER, THE WORDS "TIME" AND "PRIME," BECAUSE OF RHYME OR ACCENT, DO NOT RHYME.</p> <p>Q11. NOW LOOK AT THE FOURTH LINE OF ANY STANZA AND SEE IF YOU CAN FIND ANY PECULIARITY THERE.</p> <p>A11. _____</p>
148	<p>A18. AN EXCLAMATION POINT FOLLOWS THE SECOND WORD "TIGER," AND "COULD" IN THE LAST LINE IS CHANGED TO "DARE."</p> <p>Q19. CAN YOU SEE ANY REASON FOR THESE CHANGES?</p> <p>A19. _____</p>
252	<p>A4. "FAITHFUL IN LOVE AND DAUNTLESS IN WAR" INDICATE THAT LOCHINVAR WAS TRUE AND BRAVE.</p> <p>Q5. DID LOCHINVAR REST IN THE SHADE OF THE TREES AND GO RAPIDLY PAST ROCKS, OR DID HE CONTINUE HIS JOURNEY WITHOUT REST?</p> <p>A5. _____</p>
356	<p>A15. IT IS THE EFFECT ACHIEVED THROUGHOUT BY THE REPETITION OF "S" SOUNDS. IN 44 LINES THIS SOUND IS REPEATED NO LESS THAN 90 TIMES.</p> <p>Q16. THE METER IS IRREGULARLY IAMBIC AND THE LINES CONSIST OF ALTERNATE TETRAMETERS AND TRIMETERS. HAVE YOU MET THIS PATTERN BEFORE?</p> <p>A16. _____</p>
460	<p>A6. THIS IS QUITE A COMMON PRACTICE, BOTH IN BALLADRY AND FOLK SONG. IT ADDS UNITY AND A SENSE OF COMPLETION TO A LOOSELY ORGANIZED BIT OF VERSE.</p> <p>Q7. EXCEPT FOR THE NARRATIVE, WHICH IS SLIGHT, IS THERE MUCH DIFFERENCE BETWEEN THE FOLK SONG AND A LYRIC?</p> <p>A7. _____</p>
564	<p>A5. THE POET IS ACTUALLY USING "ROAD" AS A SYMBOL, SOMETHING THAT STANDS FOR SOMETHING ELSE.</p> <p>Q6. WHAT DO YOU THINK THE ROAD IS SYMBOLIC OF?</p> <p>A6. _____</p>
668	<p>A26. SISTERS SLEEP LIKE SWANS. IT IS NECESSARY TO IGNORE THE PARENTHETICAL REMARK AND RESOLVE (DETERMINE) THE TWO ACTUAL ELEMENTS COMPARED BEFORE THE SIMILE IS COMPLETE.</p> <p>Q27. WHICH METAPHOR IN STANZA 4 IS THE MOST IMPRESSIVE TO YOU? (YOU CAN'T BE WRONG IF YOU CAN PICK OUT EVEN ONE METAPHOR.)</p>

45

A11. OF COURSE, "SPRING-TIME" AND "RING-TIME" RHYME. THIS IS KNOWN AS INTERNAL RHYME.

Q12. YOU ARE NOT THROUGH WITH RHYME YET. THERE IS ONE MORE PECULIARITY OF RHYME IN THE POEM. WHAT IS IT?

A12. _____

149

A19. IN THE FIRST PLACE, A SLIGHTLY ALTERED REPETITION IS MORE EFFECTIVE THAN AN EXACT ONE. THE EXCLAMATION POINT ADDS EMPHASIS, AND "DARE" GIVES A MUCH MORE POWERFUL IMPLICATION THAN "COULD."

Q20. WHAT STRUCTURE DOES THE POEM HAVE? IGNORE METER UNTIL THE NEXT QUESTION.

A20. _____

253

A5. HE CONTINUED. THE "BRAKE" OF LINE 7 REFERS TO A GROUP OF TREES, BUT HE DID NOT STOP.

Q6. IS A FORD A BRIDGE OR A SHALLOW PLACE?

A6. _____

357

A16. YES, THIS IS THE COMMON BALLAD STANZA. (SEE "SIR PATRICK SPENS") THE RHYME SCHEME IS ALSO THE SAME. NOTE, HOWEVER, THAT LONGFELLOW ACHIEVES AN ENTIRELY DIFFERENT EFFECT.

461

A7. NO, AND IT IS WELL TO REMEMBER THAT CLASSIFICATIONS NEED NEVER BE HARD AND FAST. THE FORMS FREQUENTLY OVERLAP.

Q8. CAN YOU DESCRIBE THE STRUCTURE OF THE SONG?

A8. _____

565

A6. IT SEEMS THAT THE ROAD IS SYMBOLIC OF LIFE; LIFE IS OFTEN REFERRED TO AS A JOURNEY, AND THE "ROAD OF LIFE" IS A SOMEWHAT TRITE (OVERWORKED) METAPHOR.

Q7. THE POET DOES NOT TELL US ANYTHING ABOUT THE CHOICE HE HAD TO MAKE. WOULD THE POEM HAVE BEEN BETTER IF HE HAD?

A7. _____

669

A27. THERE ARE ONLY TWO: "A HOUSE SO STRONG AND BOLD" AND "WILL LAST TILL TIME IS A PINCH OF MOLD." SINCE THE FIRST CLOSELY APPROACHES A PERSONIFICATION, THE LATTER SEEMS THE MOST IMPRESSIVE METAPHOR.

Q28. IN THE FOURTH STANZA WHY IS GEORGIA CAPITALIZED?

A28. _____

46

- A12. THIS PECULIARITY IS THE CONTINUALLY RECURRING SYLLABLE "ING," AS IN "SPRING," "RING," "SING," AND "DING."
 Q13. WHAT DOES THE ACCENT MARK ON THE WORD "CROWNED" IN THE THIRD LINE OF THE LAST STANZA INDICATE?

A13. _____

150

- A20. THE POEM IS COMPOSED OF 6 FOUR-LINED STANZAS, RHYMED AABB. ACTUALLY, IT COULD HAVE BEEN WRITTEN IN TWO-LINED STANZAS CALLED COUPLETS.
 Q21. CAN YOU MAKE A PATTERN FOR THE METER OF THE FIRST TWO LINES?

A21. _____

254

- A6. A FORD IS A PLACE WHERE A STREAM CAN BE WADED.
 Q7. DID LOCHINVAR ARRIVE AT NETHERBY BEFORE OR AFTER THE BRIDE GAVE HER CONSENT?

A7. _____

358

ALFRED, LORD TENNYSON (1809-1892)

BREAK, BREAK, BREAK

462

- A8. THERE ARE 6 FOUR-LINED STANZAS (QUATRAINS), RHYMED ABCB. THE METER IS ROUGHLY ANAPESTIC TETRAMETER.

566

- A7. IT IS DOUBTFUL. THE POET IS DEALING WITH A COMMON EXPERIENCE OF MANKIND AND HE WANTS EACH READER TO DRAW HIS CONCLUSIONS FROM HIS OWN STORE OF CHOICES.
 Q8. THE METER OF THE POEM IS SO IRREGULAR THAT IT MIGHT BE CALLED "FREE." IS THE RHYME SCHEME ALSO IRREGULAR?

A8. _____

670

- A28. YOU THOUGHT THIS WAS HARD, DIDN'T YOU? YOU'VE KNOWN FOREVER THAT THE NAMES OF STATES ARE CAPITALIZED.

47

A13. THIS MARK ALWAYS MEANS THAT THE ACCENTED SYLLABLE IS TO BE PRONOUNCED, I.E., CROWN-ED.

151

A21. YOUR PATTERN SHOULD LOOK LIKE THIS: !_ !_ !_ !

!_ !_ !_ !

Q22. WHAT IS THE "!_" FOOT CALLED?

A22. _____

255

A7. HE ARRIVED AFTER THE CONSENT WAS GIVEN, BUT BEFORE THE WEDDING.

Q8. DOES THE WORD "GALLANT" IN LINE 10 REFER TO THE BRIDEGROOM OR TO LOCHINVAR?

A8. _____

359

Q1. THIS IS QUITE A SIMPLE LYRIC. AS YOU REMEMBER, A LYRIC IS A POEM (USUALLY SHORT) EXPRESSING A SINGLE EMOTION OR FEELING. WHAT EMOTION OR FEELING DOES THIS POEM EXPRESS?

A1. _____

463

PAUL LAWRENCE DUNBAR (1872-1906)

THE CORN-STALK FIDDLE

567

A8. NO, THE RHYME SCHEME IS REGULAR IN THIS LYRIC. IT FOLLOWS THE PATTERN ABAAB IN EACH OF THE FIVE STANZAS.

Q9. DO YOU DISCOVER MANY EXAMPLES OF FIGURATIVE LANGUAGE IN THE POEM?

A9: _____

671

E. E. CUMMINGS (1894-)

CHANSON INNOCENT, I

BEN JONSON (1573-1637)

SONG TO CELIA

48

152

A22. IT IS THE TROCHEE. THE LINE IS TETRAMETER EVEN THOUGH THE FINAL SHORT ACCENT IS OMITTED. THIS OMISSION IS CALLED CATALEXIS (NICE WORD).

256

A8. "GALLANT," OF COURSE, REFERS TO LOCHINVAR. THE NEXT LINE CALLS THE BRIDEGROOM A DASTARD AND A LAGGARD.

Q9. DID LOCHINVAR ENTER NETHERBY HALL AMONG FRIENDS OR ENEMIES?

A9. _____

360

A1. IT EXPRESSED REGRET AT ONE'S INABILITY EVER TO RECAPTURE TIME ONCE IT IS PASSED.

Q2. WHAT IS THE ONLY POSSIBLE ACCENT PATTERN FOR LINES 1 AND 13?

A2. _____

464

Q1. THIS IS A POEM BY THE FIRST OF AMERICA'S GREAT NEGRO POETS. WHAT TIME OF YEAR IS ESTABLISHED IN STANZA 1?

A1. _____

568

A9. THE POEM IS ALMOST ENTIRELY LACKING IN FIGURATION. THE YELLOW WOOD OF LINE 1 CAN BE CONSIDERED AS LITERAL AS WELL AS METAPHORICAL, AND THE "JUST AS FAIR" OF LINE 5 IS A WEAK SIMILE. THE POET DEPENDS FOR HIS EFFECT ON A STRAIGHT-FORWARD PRESENTATION OF THE POWERFUL METAPHOR, THE ROAD OF LIFE, WHICH OCCUPIES THE ENTIRE POEM.

672

Q1. YOU KNOW THAT THE SENTENCE SIGNALS ARE THE CAPITAL LETTER AND THE PERIOD. DOES THE POEM USE THESE SIGNALS?

A1. _____

49

Q1. THIS SELECTION IS QUITE FAMOUS AS SOMETHING OTHER THAN A POEM. CAN YOU TELL WHAT IT MIGHT BE?

A1. _____

153

PHILIP FRENEAU (1752-1832)

THE INDIAN BURYING GROUND

257

A9. LOCHINVAR ENTERED AMONG ENEMIES SINCE THE "BRIDESMEN, KINSMEN, AND BROTHERS" WERE NOT HIS, BUT THOSE OF THE WEDDING PARTY.

Q10. DID THE BRIDE'S FATHER MAKE LOCHINVAR WELCOME, OR TRY TO FIND OUT WHAT HIS INTENTIONS WERE?

A10. _____

361

A2. THE ONLY POSSIBLE ACCENT PATTERN IS ' ' ', THREE SUCCESSIVE STRONG ACCENTS; HOWEVER, A PAUSE BEING ASSUMED BEFORE EACH ONE (AS IN "JOHN: ANDERSON, MY JO:") MAKES IT IAMBIC (- BREAK, - BREAK, - BREAK).

Q3. CAN YOU DESCRIBE THE METER FOR THE REST OF THE POEM?

A3. _____

465

A1. IT IS LATE FALL; THE CORN HARVEST IS COMPLETED.

Q2. WHAT DOES THE POET SUGGEST BEING DONE IN STANZA 2?

A2. _____

569

JOHN D. McCRAE (1872-1918)

IN FLANDERS FIELDS

673

A1. NO, CUMMINGS DOES NOT USE EITHER. HE BELIEVES THAT THE WORDS THEMSELVES AND THE WAY THEY ARE SPACED (OR READ) SHOULD CARRY THEIR OWN MEANING.

Q2. WHAT SORT OF A SPRING IS A "JUST-SPRING"?

A2. _____

50

A1. THIS POEM WAS SET TO MUSIC AND IS NOW FAMOUS AS A SONG.

Q2. DESCRIBE THE FORM OF THIS POEM?

A2: _____

154

Q1. WHAT IS A WORD (OR WORDS) WHICH MIGHT BE SUBSTITUTED FOR "LEARNED"?

A1. _____

258

A10. THE FATHER'S GREETING WAS RATHER THREATENING. HE ASKED, HAND ON SWORD, WHAT LOCHINVAR WAS DOING THERE.

Q11. DOES LOCHINVAR ADMIT THAT HE STILL LOVES ELLEN, OR DOES HE SEEM READY TO GIVE HER UP?

A11. _____

362

A3. THE METER IS MARKEDLY IRREGULAR, BUT THE UNDERLYING PATTERN SEEMS TO BE ANAPESTIC TRIMETER.

Q4. THE RHYME SCHEME IS ABCB. HAVE YOU FOUND OTHER POEMS WITH THIS RHYME SCHEME?

A4. _____

466

A2. HE SUGGESTS THAT A FIDDLE BE MADE FROM A CORNSTALK AND GIVES DIRECTIONS FOR DOING IT.

Q3. DO YOU THINK SUCH A FIDDLE WOULD REALLY WORK?

A3: _____

570

Q1. DO YOU HAVE ANY IDEA WHERE OR WHAT FLANDERS MIGHT BE?

A1. _____

674

A2. BY CAPITALIZING THIS, HE DEFINITELY ENHANCES THE IMPORTANCE OF A JUST-SPRING (ONE WHICH HAS SUDDENLY BURST FORTH AFTER A RIGOROUS WINTER?).

Q3. WHO MIGHT THINK OF MUD AS LUSCIOUS?

A3. _____

51

A2. THIS POEM IS COMPOSED OF 2 EIGHT-LINED STanzas.

Q3. DETERMINE THE RHYME SCHEME FOR THE POEM.

A3. _____

155

A1. "PEOPLE WHO ARE WISE," "EDUCATED" COULD BE ANSWERS TO THIS QUESTION.

Q2. AS "LEARNED" IS USED, IS IT A NOUN, PRONOUN, OR VERB?

A2. _____

259

A11. LOCHINVAR SEEMS READY TO GIVE HER UP.

Q12. IF YOU WERE IN ELLEN'S PLACE AND BELIEVED WHAT YOU HEARD, WOULD YOU BE ECSTATIC OR CHAGRINED AT WHAT LOCHINVAR SAID?

A12. _____

363

A4. YES, "SIR PATRICK SPENS" USES IT (REMEMBER, IT IS THE TYPICAL BALLAD RHYME SCHEME). LONGFELLOW'S "DAY IS DONE" FOLLOWS THE SAME PATTERN.

Q5. WHAT DO YOU UNDERSTAND THE POET TO MEAN BY "STATELY SHIPS"?

A5. _____

467

A3. ACTUALLY, MANY OLD TIMERS REMEMBER SUCH FIDDLES BEING MADE FROM CORN-STALKS, BUT THIS IS NOT THE POET'S REAL INTENTION. HE IS ASKING US TO GO ALONG WITH HIM INTO THE REALM OF FANCY AND MAKE-BELIEVE.

Q4. AFTER THE FIDDLE IS MADE, WHAT WILL HAPPEN?

A4. _____

571

A1. FLANDERS IS PROPERLY LOCATED IN BELGIUM; HOWEVER, THERE ARE SECTIONS IN BOTH FRANCE AND HOLLAND WHICH ARE ALSO REFERRED TO AS FLANDERS.

Q2. WHAT DOES THE POET SAY IS LOCATED IN FLANDERS FIELDS?

A2. _____

675

A3. A CHILD MIGHT SO THINK. DO YOU REMEMBER MAKING MUD PIES, AND HOW GOOD MUD FELT SQUISHING UP BETWEEN YOUR TOES?

Q4. FROM READING THIS POEM, WHAT PICTURE DO YOU GET OF THE BALLOONMAN?

A4. _____

52

- A3. THE RHYME SCHEME IS ABCBABCBI FOR EACH STANZA.
- Q4. CAN YOU DIAGRAM THE METER OF THE FIRST TWO LINES OF STANZA 2?
- A4. _____

156

- A2. "LEARNED" IS A NOUN IN THAT IT NAMES.
- Q3. DOES FRENEAU AGREE WITH THE "LEARNED"?
- A3. _____

260

- A12. THIS IS TAKING AN UNFAIR ADVANTAGE. OR DID YOU KNOW THAT "ECSTATIC" MEANS HAPPY, AND "CHAGRINED" MEANS DISAPPOINTED.
- Q13. DID LOCHINVAR DRINK THE WINE OFFERED HIM OR DID HE THINK IT WAS POISONED AND ONLY PRETEND TO DRINK IT?
- A13. _____

364

- A5. THE WORD "STATELY" SIGNIFIES TALL OR LOFTY DIGNITY. THUS, STATELY SHIPS WOULD BE SAILING SHIPS. (REMEMBER THE TALL SHIP OF "SEA FEVER"?)
- Q6. HOW DO YOU INTERPRET "THEIR HAVEN UNDER THE HILL"?
- A6. _____

468

- A4. THE NEIGHBORS (OR AT LEAST THE NEIGHBOR GIRLS) WILL GATHER FOR A DANCE.
- Q5. DOES THE USE OF NAMES IN STANZA 5 SERVE ANY REAL PURPOSE FOR THE POET?
- A5. _____

572

- A2. IN LINE 2 THE POET REFERS TO CROSSES ROW ON ROW. THIS INDICATES A CEMETERY.
- Q3. HAVE YOU EVER SEEN A CEMETERY WITH ROW ON ROW OF IDENTICAL HEAD-STONES? EVEN IF YOU HAVE NOT, CAN YOU GUESS WHAT KIND IT MIGHT BE?
- A3. _____

676

- A4. HE IS LITTLE, LAME, QUEER, OLD, AND GOAT-FOOTED.
- Q5. WHY DO YOU SUPPOSE LINE 5 IS PRINTED AS IT IS?
- A5. _____

54

A5. THE FIRST IS IAMBIC TETRAMETER; THE SECOND, IAMBIC TRIMETER, IN SPITE OF THE FACT THAT WHAT SEEMS TO BE A FALSE PRONUNCIATION IS FORCED UPON "HONORING."

Q6. DOES THE PATTERN OF THESE TWO LINES RECUR THROUGHOUT THE POEM?

A6. _____

158

A4. POSTURE IN THIS POEM REFERS TO THE POSITION IN WHICH THE DEAD ARE PLACED FOR BURIAL. (WITH US: PRONE, FEET TO EAST.)

Q5. IN WHAT DIFFERENT DIRECTIONS MIGHT THE HEAD BE PLACED?

A5. _____

262

A14. HE ASKED HER TO DANCE WHEN HE SAID, "NOW, TREAD WE A MEASURE."

Q15. IS "GALLIARD" ANOTHER WORD FOR "GALLANT" AND REFERS TO LOCHINVAR, OR IS IT A DANCE WHICH WAS COMMON AT THE TIME?

A15. _____

366

A7. IN KEEPING WITH THE THEME OF THE POEM, THESE TWO POSSESS THAT YOUTH WHICH THE POET HAS LOST.

Q8. THE LAST STANZA REPEATS THE FIRST BUT WITH VARIATIONS. CAN YOU EXPLAIN WHY?

A8. _____

470

A6. YES, ESPECIALLY THE NAME, MELLIE SNOW. SLAVES HAD NO FINAL NAMES. AFTER THE EMANCIPATION, THEY COULD CHOOSE THEIR OWN. MANY OF THEM CHOSE SYNONYMS FOR "LIGHT," SUCH AS SNOW, FAIRCHILD, WHITE, STAR, AND THE LIKE.

Q7. WHAT KIND OF DANCE WAS IT?

A7. _____

574

A4. THE SPEAKER IS OBVIOUSLY ONE OF THE DEAD, BURIED IN THIS CEMETERY, SPEAKING FOR ALL THE DEAD.

Q5. THE POET SEEMS TO SAY THAT THE BATTLE IS CONTINUING WITHIN THE CEMETERY ITSELF. WHAT DOES HE MEAN?

A5. _____

678

A6. HE WHISTLES. THERE IS A CONNECTION HERE BETWEEN THE BALOONMAN AND PAN, THE GREEK GOD OF SPRING. PAN HAD THE FEET OF A GOAT, AND HE PLAYED ON PIPES (WHISTLES).

Q7. WHAT FOUR CHILDREN, SYMBOLIC OF ALL CHILDREN, DO YOU FIND NAMED IN THE POEM?

55

- A6. YES, IT DOES. THE METER IS NOT PERFECTLY REGULAR, ESPECIALLY IN THE FIRST LINE.
- Q7. JOVE IS THE ROMAN SUPREME GOD. HE IS THE SAME AS JUPITER. THE GREEK NAME FOR HIM WAS ZEUS. CAN YOU THINK OF A FAIRLY COMMON ENGLISH WORD WHICH DERIVES FROM THE NAME "JOVE"?
- A7. _____

159

- A5. THE MAJOR DIRECTIONS IN WHICH THE HEAD MIGHT BE PLACED ARE THE COMPASS POINTS---NORTH, EAST, SOUTH, AND WEST, AND OF COURSE, UP AND DOWN.
- Q6. WHO ARE THE "ANCIENTS" OF AMERICA?
- A6. _____

263

- A15. "GALLIARD" WAS A LIVELY DANCE, POPULAR IN ENGLAND AND SCOTLAND IN THE 16TH CENTURY.
- Q16. WERE ALL THE PEOPLE AT NETHERBY OPPOSED TO LOCHINVAR, OR DID HE HAVE SOME ADMIRERS THERE?
- A16. _____

367

- A8. THERE ARE MANY REASONS FOR THIS REPETITION. IT EMPHASIZES THE MAIN IDEA, IT ADDS TO THE STRUCTURAL UNITY, IT SETS THE SEAL OF FINALITY ON THE POEM, AND IT REPEATS THE CONTRAST BETWEEN TIMELESSNESS OF THE ETERNAL SEA AND SHORTNESS OF LIFE.

471

- A7. THE POEM INDICATES THAT IT IS A SQUARE DANCE.
- Q8. HOW DOES THE POEM END?
- A8. _____

575

- A5. BY "BATTLE" HE SEEMS TO BE REFERRING TO THE ENTIRE WAR. THE CEMETERY WAS ESTABLISHED AND WELL FILLED BEFORE THE WAR WAS OVER.
- Q6. WHAT WAR WAS IN PROGRESS AT THIS TIME?
- A6. _____

679

- A7. EDDIE, BILL, BETTY, AND ISBEL ARE THE CHILDREN NAMED.
- Q8. WHY DO YOU SUPPOSE CUMMINGS WROTE THEIR NAMES THIS WAY?
- A8. _____

56

- A7. THE WORD IS "JOVIAL" AND IT MEANS JOYFUL OR MERRY, IN A BENIGN (GOD-LIKE) WAY.
- Q8. THE GODS WERE SUPPOSED TO LIVE NOT ON FOOD OR DRINK AS MORTALS, BUT ON AMBROSIA AND NECTAR FROM FLOWERS. WHEN THE POET SAYS HE WOULD NOT CHANGE JOVE'S NECTAR FOR CELIA'S DRINK, IS HE SPEAKING LITERALLY?

A8:

160

- A6. THE "ANCIENTS" OF AMERICA ARE, OF COURSE, THE TRIBES OF PEOPLE INHABITING THE COUNTRY WHEN IT WAS DISCOVERED, OR, THE INDIANS.
- Q7. GIVE A SIMPLE WORD (NOUN OR VERB) MEANING "FROM LIFE RELEASED."

A7. _____

264

- A16. ELLEN, OF COURSE, ADMIRER HIM, AND HER BRIDESMAIDS SEEMED TO HAVE A BETTER OPINION OF HIM THAN OF THE BRIDEGROOM.
- Q17. DID LOCHINVAR KIDNAP ELLEN, OR DID SHE GO WITH HIM WILLINGLY?

A17. _____

368

WALT WHITMAN (1819-1892)

FOR YOU O DEMOCRACY

472

- A8. THE DANCE IS OVER, BUT THE POET DREAMS OF IT, AND INTENSIFIES ITS EXCITEMENT INTO "AN IMPISH DANCE ON A RED-HOT GRIDDLE."
- Q9. WHAT IS THE FORM OF THE POEM?

A9. _____

576

- A6. AS YOU SHOULD KNOW, WORLD WAR ONE WAS FOUGHT FROM 1914 TO 1918. THE UNITED STATES WAS INVOLVED DURING 1917 AND 1918. HOWEVER, McCRAE WAS A CANADIAN.
- Q7. CAN YOU PARAPHRASE (THAT IS, SAY IT IN YOUR OWN WORDS) STANZA 2 AND MAKE IT SHORTER?

A7. _____

680

- A8. FOOLED YOU THIS TIME. THE ANSWER IS GIVEN IN Q7, BECAUSE THEY ARE SYMBOLIC OF ALL CHILDREN.
- Q9. DO YOU FIND AN EXPRESSION IN THE POEM WHICH PARALLELS "WHEN THE WORLD IS MUD-LUSCIOUS"?

A9. _____

57

- A8. NO, HE IS USING THE WORD "WINE" TO SYMBOLIZE LOVE.
 Q9. WE USUALLY THINK OF "ROSY" AS MEANING REDDISH IN COLOR. IS THAT WHAT THE POET MEANS?

A9. _____

161

- A7. THE REQUIRED WORD IS DERIVED FROM THE VERB; "DEATH" OR "DEAD" IS THE ANSWER.

Q8. WHAT DOES THE INDIAN DO IN "INDIAN HEAVEN"?

A8. _____

265

- A17. THE LINE "ONE TOUCH TO HER HAND AND ONE WORD IN HER EAR" TELLS US THAT SHE KNEW OF LOCHINVAR'S PLAN.

Q18. DID LOCHINVAR AND ELLEN MAKE GOOD THEIR ESCAPE, OR WERE THEY CAPTURED ON CANNOBIE LEE?

A18. _____

369

- Q1. THIS POEM HAS RHYTHM AND CADENCE (LIKE THE BEAT OF MUSIC), BUT IT HAS NEITHER A DISCOVERABLE METRICAL PATTERN NOR A RHYME SCHEME. WHAT WOULD YOU CALL SUCH POETRY?

A1. _____

473

- A9. IT CONSISTS OF 6 SIX-LINED STANZAS OF IRREGULAR METER, RHYMED ABABCC.

Q10. THERE IS A FINE SIMILE IN STANZA 1. CAN YOU FIND IT?

A10. _____

577

- A7. ABOUT THE ONLY THING YOU COULD SAY IS THAT SHORTLY AGO THE SOLDIERS EXPERIENCED LIFE AND LOVE, BUT ARE NOW DEAD.

Q8. WHAT KIND OF SENTENCE IS THE FIRST LINE OF STANZA 3?

A8. _____

681

- A9. YES, THE EXPRESSION, "WHEN THE WORLD IS PUDDLE-WONDERFUL," PARALLELS THE ONE GIVEN.

Q10. CAN YOU DISCOVER ANY OTHER PARALLELISMS?

A10. _____

58

- A9. IT IS MUCH MORE LIKELY THAT JONSON MEANT AN ACTUAL WREATH OF ROSES.
 Q10. THE POEM IS ADDRESSED DIRECTLY BY A FASHIONABLE YOUNG MAN OF THE COURT OF ELIZABETH I TO HIS SWEETHEART. DO YOU FIND ANY LITERAL TRUTH IN THE POEM, OR IS IT ENTIRELY IMAGINED?

A10. _____

162

- A8. THE INDIAN SITS AT A FEAST WITH HIS FRIENDS.
 Q9. WHAT FOUR THINGS ARE MENTIONED AS BEING BURIED WITH THE INDIAN?

A9. _____

266

- A18. IN SPITE OF ALL THE EFFORTS OF ELLEN'S KINSMEN, "THE LOST BRIDE OF NETHERBY NE'ER DID THEY SEE."
 Q19. DO YOU THINK LOCHINVAR WAS SCOTCH AND ELLEN ENGLISH, OR WAS IT THE OTHER WAY AROUND?

A19. _____

370

- A1. FREE VERSE IS RIGHT! IT IS SO CALLED BECAUSE IT IS FREE OF THE LIMITATIONS IMPOSED BY METER AND RHYME.
 Q2. IF YOU DON'T KNOW, CAN YOU TELL FROM THE CONTEXT OF THE POEM WHAT "INDISSOLUBLE" MEANS?

A2. _____

474

- A10. "BRIGHT STALKS SHINE LIKE BURNISHED SPEARS" COMPARES THE CORNSTALKS TO SPEARS, WHICH THEY CERTAINLY ARE NOT, AND IS THUS A SIMILE.
 Q11. WHAT KIND OF A FIGURE DOES THE POET USE IN LINES 15 AND 16?

A11. _____

578

- A8. THIS IS AN IMPERATIVE SENTENCE, WITH THE SUBJECT "YOU" UNDERSTOOD. IT IS ALSO AN EXCLAMATION.
 Q9. WHAT DOES THE POET ACHIEVE BY THE USE OF THIS SENTENCE?

A9. _____

682

- A10. YES. "RUNNING FROM MARBLES AND PIRACIES" PARALLELS "DANCING FROM HOP-SCOTCH AND JUMP-ROPE." THERE ARE OTHERS, FOR INSTANCE "EDDIE-ANDBILL" AND "BETTYANDISBEL," AND "THE LAME BALOONMAN" AND "GOAT-FOOTED BALOONMAN."
 Q11. NOW, CAN YOU FIND ANY EXACT REPETITIONS IN THE POEM?

59

A10. PERHAPS THERE IS A LITTLE ACTUAL TRUTH. HE MIGHT HAVE SENT THE WREATH, BUT ON THE WHOLE IT IS ONLY IMAGINED.

Q11. JONSON IS DEALING IN THE REALM OF THE HIGHLY EXAGGERATED AND IMPROBABLE. CAN YOU THINK OF A SINGLE WORD WHICH WOULD DESCRIBE HIS PRAISE OF CELIA?

A11. _____

163

A9. THE POEM SPECIFICALLY MENTIONS THE BOWL, THE PREPARED VENISON, THE BOW, AND THE ARROWS. (BIRD ON BOWL?)

Q10. WHY WILL THESE BE NECESSARY IN THE INDIAN HEAVEN?

A10. _____

267

A19. LOCHINVAR WAS FROM SCOTLAND. HE CAME ACROSS THE BORDER INTO ENGLAND, AND THE COUPLE FLED BACK INTO SCOTLAND.

Q20. WHAT IS THE FORM OF THIS POEM?

A20. _____

371

A2. IT MEANS NOT CAPABLE OF BEING DISSOLVED OR BROKEN UP. (REMEMBER, WHITMAN WAS WRITING SOON AFTER THE CIVIL WAR HAD THREATENED TO BREAK UP DEMOCRACY.)

Q3. DO YOU THINK THAT YOU CAN SIMPLIFY WHAT IT IS THAT WHITMAN BELIEVES WILL ASSURE THE CONTINUANCE OF DEMOCRACY?

A3. _____

475

A11. SINCE THE COMPARISON BETWEEN THE MUSIC'S FLOW AND THE FAIRY BAND IS MADE DIRECTLY WITHOUT "LIKE" OR "AS," THIS FIGURE IS A METAPHOR.

Q12. WHAT UNIFYING DEVICE DOES THE POET USE TO TIE THE WHOLE POEM TOGETHER?

A12. _____

579

A9. THIS SENTENCE BREAKS THE THOUGHT OF THE POEM. THE POET HAS ESTABLISHED THE SITUATION, NOW HE IS GOING TO INVOKE HIS READERS TO DO SOMETHING ABOUT IT.

Q10. CAN YOU EXPLAIN WHAT IS MEANT BY "TO YOU FROM FALLING HANDS WE THROW THE TORCH"?

A10. _____

683

A11. YOU CAN FIND THE WORDS "BALOONMAN WHISTLES FAR AND WEE" REPEATED TWICE. BUT IN EACH OF THE THREE TIMES IT OCCURS, THE SPACING IS DIFFERENT.

Q12. DO YOU SEE ANYTHING IN THE FORM OF THIS POEM TO MAKE YOU THINK OF A GOAT, FOOT?

60	<p>A11. THE WORD "EXTRAVAGANT" (EXCESSIVE OR EVEN WASTEFUL) SEEMS BEST TO CHARACTERIZE THE PRAISE EMPLOYED IN THIS POEM.</p> <p>Q12. WHAT TERM MIGHT BE APPLIED TO THE EXTRAVAGANT FORMS OF PRAISE WHICH THE ELIZABETHANS SO COMMONLY USED?</p> <p>A12. _____</p>
164	<p>A10. THESE ARE AMONG THE ITEMS WHICH WOULD BE MOST USEFUL TO THE INDIAN IN HIS "HAPPY HUNTING GROUND."</p> <p>Q11. WHAT IS MEANT BY "VENISON FOR A JOURNEY DRESSED"?</p> <p>A11. _____</p>
268	<p>A20. THE POEM CONSISTS OF 8 SIX-LINED STANZAS OF ANAPESTIC TETRAMETER, RHYMED AABCC.</p> <p>Q21. THE POEM, AS HAS BEEN SAID, TELLS A STORY. WHAT IS THE NAME OF ANOTHER FORM OF THE POEM WHICH TELLS A STORY?</p> <p>A21. _____</p>
372	<p>A3. YOU MAY HAVE SAID IT ANOTHER WAY, BUT HE BELIEVES THAT BROTHERLY LOVE WILL MAKE IT IMPOSSIBLE FOR THE NATION TO BE DESTROYED.</p> <p>Q4. ISN'T IT RATHER EGOTISTICAL OF WHITMAN TO USE SO MANY "I'S" IN HIS POEM?</p> <p>A4. _____</p>
476	<p>A12. THE FACT THAT THE LAST LINE OF EACH STANZA IS A REFERENCE TO, AND ENDS WITH, "THE CORN-STALK FIDDLE" GIVES UNITY TO THE LYRIC. IT IS FURTHER INTENSIFIED BY THE PRECEDING RHYME "IDDLE."</p>
580	<p>A10. HE MEANS THAT THE DEAD HAVE NOT ACCOMPLISHED THEIR ULTIMATE GOAL OF WINNING THE WAR, AND THAT THE LIVING MUST CONTINUE THE FIGHT.</p> <p>Q11. WHAT WILL BE THE RESULT SHOULD THE LIVING FAIL?</p> <p>A11. _____</p>
684	<p>A12. THE SPACING OF THE LAST EIGHT LINES SEEMS TO MANY TO ACTUALLY PICTURE THE GOAT-FOOT.</p> <p>Q13. WHICH WAY IS THE GOAT GOING?</p> <p>A13. _____</p>

61

A12. THE WORD "CONCEIT" IS COMMONLY APPLIED TO THESE FANCIFUL IDEAS, OR HABIT OF SAYING MUCH MORE THAN IS ACTUALLY MEANT.

165

A11. THE INDIANS DRIED DEER MEAT TO A GREAT HARDNESS FOR USE ON JOURNEYS; HENCE, THE DRIED (DRESSED) VENISON FOR THE JOURNEY BEYOND DEATH.

Q12. HOW IS THE INDIAN HEAVEN DIFFERENT FROM OUR CALM, QUIET, RESTFUL HEAVEN?

A12. _____

269

A21. THE BALLAD AND THE NARRATIVE EACH TELL A STORY.

Q22. WOULD YOU SAY THAT THIS POEM COULD BE A BALLAD?

A22. _____

373

A4. NOT AT ALL. THE POET IS USING THE FIRST PERSON SINGULAR PRONOUN TO INDICATE THAT HE, AS ONE INDIVIDUAL, IS SPEAKING WITH THE UNIVERSAL VOICE OF ALL INDIVIDUALS.

Q5. WHAT IMAGE DO YOU DEDUCE FROM "INSEPARABLE CITIES WITH THEIR ARMS ABOUT EACH OTHER'S NECKS"? WHAT ARE THE ARMS?

A5. _____

477

VACHEL LINDSAY (1871-1931)

THE LEADEN-EYED

581

A11. EVEN THE DEAD WILL BE UNABLE TO REST, SHOULD THE LIVING FAIL TO CONTINUE THE WAR TO VICTORY.

Q12. THE WORD "POPPIES" WHICH OCCURS IN LINE 1 AND AGAIN IN LINE 14 IS A SYMBOL (A DEVICE BY WHICH A WORD OR WORDS STANDS FOR SOMETHING ELSE). WHAT DOES THE POPPY SYMBOLIZE?

A12. _____

685

A13. IF YOU SEE THE GOAT AS MOST PEOPLE DO, HE IS GOING OFF THE PAPER TO THE LEFT.

62

JOHN MILTON (1608-1674)

ON HIS BLINDNESS

166

A12. THE INDIAN HEAVEN, OR HAPPY HUNTING GROUND, IS A PLACE OF GREAT ACTIVITY, OF HUNTING AND FEASTING.

Q13. WHAT IS THE POSITION IN WHICH THESE INDIANS BURIED THEIR DEAD?

A13. _____

270

A22. YES, IT MEETS ALL THE REQUIREMENTS FOR A BALLAD EXCEPT HAVING AN UNKNOWN AUTHOR.

Q23. WHAT FIGURE OF SPEECH DO YOU FIND IN "LOVE SWELLS LIKE THE SOLWAY, BUT EBBS LIKE ITS TIDE"?

A23. _____

374

A5. THESE ARMS WOULD BE THE LINKS OF TRANSPORTATION AND COMMUNICATION BETWEEN CITIES.

Q6. "MA FEMME" IS FRENCH FOR "MY BELOVED"; WHEN WHITMAN USES THESE WORDS WHAT FIGURE OF SPEECH DOES HE APPLY TO DEMOCRACY? (THE CAPITAL "D" PROVES IT.)

A6. _____

478

Q1. THIS IS A SHORT AND SIMPLE LYRIC. CAN YOU BRIEFLY DESCRIBE ITS FORM?

A1. _____

582

A12. THE POPPY IS COMMONLY USED (FROM ITS CONNECTION WITH OPIUM) AS A SYMBOL FOR SLEEP, AND, OF COURSE, HERE FOR THE SLEEP OF DEATH.

Q13. IN LIKE MANNER, THE LARK IS ALSO USED AS A SYMBOL. WHAT DOES IT SYMBOLIZE?

A13. _____

686

T. S. ELIOT (1888-)

THE NAMING OF CATS

63

Q1. THIS IS ANOTHER SONNET AND A NEAR-PERFECT EXAMPLE OF THE CLASSICAL OR PETRARCHAN SONNET. CAN YOU GUESS WHO PETRARCH MIGHT HAVE BEEN?

A1. _____

167

A13. THE INDIAN TRIBES OF THIS PARTICULAR LOCALITY BURIED THEIR DEAD IN A SITTING POSITION.

Q14. WHAT DOES FRENEAU MEAN BY A "LOFTY ROCK"?

A14. _____

271

A23. THIS IS A SIMILE; IN FACT, IT IS A DOUBLE SIMILE.

Q24. LINE 44 HAS THE ALLITERATION "THEY RODE AND THEY RAN." CAN YOU PICK OUT ANOTHER ALLITERATION IN THE SAME LINE?

A24. _____

375

A6. HE IS EMPLOYING PERSONIFICATION, AS HE DID WHEN HE TALKED OF CITIES AS SISTERS.

Q7. CAN YOU FIND A CLEAR-CUT SIMILE ANYWHERE IN THE POEM?

A7. _____

479

A1. IT CONSISTS OF A SINGLE STANZA OF EIGHT IAMBIC PENTAMETER LINES, WITH LINES 2 AND 4 RHYMING AND LINES 6 AND 8 RHYMING. THE METER IS MADE IRREGULAR IN THE LAST FOUR LINES BY THE STRONG ACCENT IN MID-LINE.

Q2. IN THE FIRST FOUR LINES, DOES LINDSAY MEAN THAT THE SPIRIT OF THE YOUNG SHOULD NOT BE CRUSHED, OR THAT THE YOUNG SHOULD NOT DIE?

A2. _____

583

A13. THE LARK (FROM ITS MORNING SONG) IS AN AWAKENING SYMBOL AND HERE SYMBOLIZES LIFE.

Q14. IS THE WORD "TORCH" SYMBOLIC, AND IF SO OF WHAT?

A14. _____

687

THIS IS A FUN POEM. THE WRITING OF HUMOROUS POETRY IS A VERY DIFFICULT ART WHICH ACCOUNTS FOR THE FACT THAT THERE IS SO LITTLE GOOD HUMOROUS POETRY. APPLY THE SAME REASONING TO THIS POEM AND SEE IF WE WOULD CALL IT GOOD.

Q1. EXAMINE THE RHYME SCHEME; IS IT SUPERIOR, INFERIOR, OR ABOUT AVERAGE AS COMPARED WITH THE OTHER POEMS YOU HAVE STUDIED?

64	<p>A1. PETRARCH WAS AN ITALIAN POET WHO PERFECTED THIS FORM. HE LIVED FROM 1304 TO 1374.</p> <p>Q2. WHAT KIND OF LINES DO YOU FIND IN THIS SONNET?</p> <p>A2. _____</p>
168	<p>A14. FRENEAU PERHAPS MEANS A ROCK, LITERALLY, CARVED WITH CRUDE INSCRIPTIONS; BUT MORE LIKELY THE BURYING MOUND ITSELF.</p> <p>Q15. DOES IT STILL LOOK AS IT ORIGINALLY DID?</p> <p>A15. _____</p>
272	<p>A24. THAT'S RIGHT! "FOSTERS AND FENWICKS" IN THAT IT REPEATS THE INITIAL CONSONANT SOUND IN EACH WORD IS AN ALLITERATION.</p> <p>Q25. WHAT IS THE ALLITERATION IN LINE 41?</p> <p>A25. _____</p>
376	<p>A7. YES, "...COMPANIONSHIP THICK AS TREES" IS AN EXCELLENT EXAMPLE OF A DIRECT COMPARISON.</p> <p>Q8. WHAT ATTITUDE DOES WHITMAN EXPRESS TOWARD AMERICA IN THIS POEM?</p> <p>A8. _____</p>
480	<p>A2. HE BELIEVES THAT THE DEATH OF THE SPIRIT IS A MUCH GREATER TRAGEDY THAN THE DEATH OF THE BODY.</p> <p>Q3. IN THE SECOND LINE LINDSAY STATES THAT YOUTH SHOULD EXPRESS ITSELF. HOW SHOULD IT EXPRESS ITSELF?</p> <p>A3. _____</p>
584	<p>A14. THE TORCH (FROM THE ASSOCIATION WITH FIRE) IS SYMBOLIC OF PATRIOTIC FERVOR.</p> <p>Q15. WHAT CAN YOU SAY OF THE FORM OF THIS POEM?</p> <p>A15. _____</p>
688	<p>A1. IT SEEMS QUITE A SUPERIOR SCHEME. NOTICE HOW THE "B" RHYME CONTINUES THROUGH LINE 12, AND HOW COMPLEX AND INTERWOVEN THE WHOLE SCHEME IS.</p> <p>Q2. WHAT ABOUT THE METER; DOES IT HAVE THE CHARACTERISTICS OF GOOD POETRY?</p> <p>A2. _____</p>

65

A2. THEY ARE ALL RATHER REGULARLY IAMBIC PENTAMETER.
 Q3. WHAT ARE THE TWO PARTS OF A SONNET CALLED, AND CAN YOU GIVE THE RHYME SCHEME FOR EACH?

A3. _____

169

A15. NO, ROCK OR MOUND, IT IS NOW, WASTED (WEATHERED) HALF AWAY.

Q16. WHAT IS THE RUDER RACE?

A16. _____

273

A25. THERE ARE ACTUALLY TWO, "WON...WE" AND "BANK...BUSH."

377

A8. ONCE MORE, THE ANSWER YOU GAVE MAY BE AS RIGHT AS THIS, BUT HE EXPRESSES TRUE LOVE AND ADMIRATION FOR AMERICA AS A DEMOCRACY AND BELIEVES THAT THE FUTURE IS ASSURED IF THE PRINCIPLES OF LOVE AND COMPANIONSHIP ARE EXERCISED BY ITS CITIZENS.

481

A3. YOUTH SHOULD EXPRESS ITSELF BY DOING QUAIN'T DEEDS AND FULLY FLAUNTING ITS PRIDE.

Q4. WHAT SORT OF QUAIN'T DEEDS MIGHT A YOUNG PERSON DO TO SHOW HIS PRIDE?

A4. _____

585

A15. THIS IS A SHORT AND SIMPLE LYRIC OF FIFTEEN LINES. THE METER IS IAMBIC TETRAMETER, EXCEPT FOR THE LINE "IN FLANDERS FIELDS," WHICH IS BEST TREATED AS A REFRAIN. THE RHYME SCHEME IS AABBAABAABBA.

Q16. WHAT IS THE FIRST ALLITERATION (A REPETITION OF CONSONANT SOUNDS) THAT YOU FIND IN THIS POEM?

A16. _____

689

A2. YES, IT DOES. WHILE QUITE IRREGULAR (MOST GOOD POETRY IS) THE PROMINENT ANAPESTIC TETRAMETER GIVES IT AN APPROPRIATE LILT.

Q3. DOES THE AUTHOR USE OR IGNORE FIGURATIVE LANGUAGE?

A3. _____

66

A3. THE TWO PARTS ARE THE OCTAVE AND THE SESTET. THE RHYME SCHEME IS ABBAABBA CDEDE.

Q4. IN A SONNET THE OCTAVE OFTEN PRESENTS A SITUATION, AND THE SESTET ITS SOLUTION. WHAT IS THE SITUATION OR PROBLEM OF THIS OCTAVE?

A4. _____

170

A16. "RUDER RACE" AGAIN REFERS TO THE INDIANS.

Q17. DOES "RUDE" MEAN "IMPUDENT" OR "RUSTIC"?

A17. _____

274

WILLIAM WORDSWORTH (1770-1850)

I WANDERED LONELY AS A CLOUD

378

NEGRO FOLK SONG (c. 1850)

FOLLER DE DRINKIN' GOU'D

482

A4. ALMOST ANY UNUSUAL OR ORIGINAL ACTION WOULD BE A QUAIN'T DEED. IN THE ARCHAIC SENSE THE WORD "QUAIN'T" MEANS SKILLFUL OR ELABORATE.

Q5. IF YOUTH IS NOT ALLOWED OR STIMULATED TO EXPRESS ITSELF, WHAT EFFECT DO LINES 3 AND 4 SUGGEST WILL HAPPEN?

A5. _____

586

A16. THERE IS THE RATHER REMARKABLE ALLITERATION OF THE TITLE (WHICH IS ALSO REPEATED THREE MORE TIMES) AND WHICH ALLITERATES NOT ONLY THE INITIAL "F" BUT ALSO THE INTERNAL "L," "D," AND "S."

Q17. DO YOU FIND OTHER EXAMPLES OF ALLITERATION IN THIS POEM?

A17. _____

690

A3. THERE ARE MANY EXAMPLES OF FIGURES OF SPEECH. CATS ARE PERSONIFIED AND COMPARISONS (BOTH METAPHOR AND SIMILE) ARE EMPLOYED.

Q4. WHERE DO YOU SUPPOSE ELIOT GOT THE NAME "BILL BAILEY"; IS IT APPROPRIATE FOR A CAT?

A4. _____

67

A4. THE PROBLEM, OCCASIONED BY HIS BLINDNESS (MILTON WAS BLIND), IS HIS ANXIETY LEST HE BE UNABLE TO ACCOMPLISH HIS LIFE'S PURPOSE.

Q5. WHAT DOES THE POET MEAN BY "THAT ONE TALENT"?

A5. _____

171

A17. "RUDE" CARRIES NO CONNOTATION OF "IMPOLITE" OR "IMPUDENT." "RUSTIC" OR "CRUDE" ARE MUCH BETTER SYNONYMS.

Q18. HOW LONG HAS THE ELM BEEN LIVING?

A18. _____

275

Q1. THE STRUCTURE OF THIS POEM IS MORE REGULAR THAN MANY WE HAVE STUDIED. CAN YOU DISCOVER WHAT IT IS?

A1. _____

379

YOU MAY NOT UNDERSTAND THIS POEM ON A FIRST READING. IT IS BASED ON HISTORICAL FACT. LET'S SEE IF SOME QUESTIONS CAN HELP YOU DISCOVER WHAT IT IS.

Q1. WHAT TIME OF YEAR IS MENTIONED IN THE FIRST TWO LINES?

A1. _____

483

A5. LINDSAY SAYS THAT YOUTH WILL "GROW DULL" AND BECOME "OXLIKE, LIMP, AND LEADEN-EYED."

Q6. HOW MIGHT A PERSON BE IF HE WERE "OX-LIKE"?

A6. _____

587

A17. HERE ARE SOME: "SAW...SUNSET," "DEAD...DAYS," "LIVED...LOVED...LIFE," "FROM...FALLING," AND "SHALL SLEEP"; "ROW...ROW" AND "LOVED...LOVED" ARE REPETITIONS RATHER THAN ALLITERATIONS.

Q18. WHAT ANNUAL EVENT WAS TO A LARGE EXTENT INSPIRED BY THIS POEM?

A18. _____

691

A4. ELIOT MOST LIKELY GOT THIS NAME FROM THE SONG, "WON'T YOU COME HOME, BILL BAILEY." IF YOU HAVE EVER HAD A WANDERING TOMCAT, YOU KNOW HOW APPROPRIATE THIS IS.

Q5. CAN YOU TELL WHERE ELIOT GOT THE NAMES HE USES IN LINE 11? CAN YOU IDENTIFY ANY OR ALL OF THEM?

68	<p>A5. YOU WOULDN'T UNDERSTAND THIS UNLESS YOU KNOW THE PARABLE OF THE THREE TALENTS (GOLD OR SILVER COINS) FOUND IN THE BIBLE. THE SERVANT WHO HID HIS MONEY INSTEAD OF PUTTING IT TO USE WAS PUT TO DEATH.</p> <p>Q6. DO YOU UNDERSTAND WHAT THE WORD "FONDLY" MEANS IN LINE 8? IF YOU DO, GIVE A SYNONYM FOR IT.</p> <p>A6. _____</p>
172	<p>A18. WE CANNOT BE SURE, BUT FRENEAU BELIEVES IT WAS THERE IN THE TIME OF THE INDIANS.</p> <p>Q19. DOES "CHILDREN OF THE FOREST" MEAN ALL OF THE INDIANS, OR JUST THE INDIAN CHILDREN?</p> <p>A19. _____</p>
276	<p>A1. THE POEM IS MADE UP OF 5 SIX-LINED STANZAS, EACH OF WHICH CONSISTS OF IAMBIC TETRAMETER LINES.</p> <p>Q2. THE RHYME SCHEME IS ALSO REGULAR. CAN YOU LETTER IT FOR ONE STANZA?</p> <p>A2. _____</p>
380	<p>A1. WHEN THE SUN COMES BACK MEANS WHEN IT MOVES NORTHWARD; THE FIRST QUAIL CALL TELLS THE SAME THING; IT IS SPRING.</p> <p>Q2. SPRINGTIME IS THE TIME FOR SOMETHING, BUT WE CAN'T TELL WHAT, OTHER THAN IT IS TIME TO FOLLOW THE DRINKING GOURD. THE "DRINKIN' GOU'D" IS IN THE SKY. WHAT DO WE CALL IT?</p> <p>A2. _____</p>
484	<p>A6. AN OX-LIKE CREATURE WOULD BE ONE WHO IS SUBMISSIVE, SPIRITLESS; AND DRIVEN.</p> <p>Q7. THE METAL "LEAD" HAS TWO CONNOTATIONS, "HEAVY" AND "DULL." HOW MIGHT A PERSON BE IF HE WERE "LEADEN-EYED"?</p> <p>A7. _____</p>
588	<p>A18. THE ANNUAL POPPY DAY SPONSORED BY THE AMERICAN LEGION AND THE VETERANS OF FOREIGN WARS AUXILIARIES WAS INSPIRED IN PART BY THIS POEM.</p>
692	<p>A5. THESE NAMES ARE ALL FROM GREEK MYTHOLOGY OR LITERATURE. PLATO WAS A FAMOUS PHILOSOPHER, ADMETUS WAS A LEGENDARY KING, ELECTRA WAS A CHARACTER IN SEVERAL GREEK DRAMAS, AND DEMETER WAS THE GODDESS OF HARVESTS.</p> <p>Q6. WHERE DID HE GET THE NAMES IN LINES 18 AND 19?</p> <p>A6. _____</p>

69

A6. "FOOLISH" IS THE SYNONYM REQUIRED. SINCE GOD HAS ALLOWED HIS BLINDNESS, IT IS FOOLISH TO ASK IF GOD EXPECTS ANYTHING FROM HIM.

Q7. WHAT ANSWER OR SOLUTION DOES THE SESTET GIVE TO THE PROBLEM OF THE OCTAVE?

A7. _____

173

A19. THIS PHRASE REFERS TO ALL THE INDIANS. "CHILDREN" REFERS TO THE SUPPOSED SIMPLE AND CHILD-LIKE NATURE OF THE ENTIRE TRIBE.

Q20. "OFT" IS A POETIC ABBREVIATION FOR WHAT WORD?

A20. _____

277

A2. THIS RHYME SCHEME IS REPRESENTED ABABCC.

Q3. CAN YOU DISCOVER SIMILES IN THE POEM?

A3. _____

381

A2. THE "DRINKIN' GOU'D" IS THE CONSTELLATION WE KNOW AS THE BIG DIPPER. IT IS SOMETIMES CALLED THE GREAT BEAR.

Q3. IF IT IS TIME TO FOLLOW THE DRINKIN' GOU'D, WHAT IS IT TIME TO DO?

A3. _____

485

A7. A "LEADEN-EYED" PERSON WOULD BE ONE WHOSE OUTLOOK ON LIFE IS DULLED, OR WHO IS WEIGHTED DOWN BY CARES SO THAT HE SEES ONLY THE GRAYS AND NOT THE COLORS.

Q8. THESE QUESTIONS HAVE SUGGESTED THE WAY TO EXAMINE THE POEM. NOW, WHAT DOES THE WHOLE POEM MEAN?

A8. _____

589

READ THE FOLLOWING SHORT POEMS AND LIMERICKS JUST FOR FUN.

693

A6. THESE, VERY OBVIOUSLY, ARE NAMES THAT HE HAS MADE UP. THEY SEEM MODELED AFTER NAMES CHILDREN (WHO ARE THE WORLD'S GREATEST HUMORISTS) MAKE UP.

Q7. WHAT ABOUT THE WORDS IN LINES 29 AND 30; ARE THEY WORDS WITH MEANING, OR MERE NONSENSE?

70

A7. PATIENCE (A PERSONIFICATION) GIVES THE ANSWER; GOD DOES NOT NEED ANYTHING FROM MAN SAVE HIS SUBMISSION TO HIS WILL.

Q8. HOW CAN "THEY ALSO SERVE WHO ONLY STAND AND WAIT"?

A8. _____

174

A20. "OFT" IS AN ARCHAIC FORM OF OUR WORD "OFTEN." "ARCHAIC" MEANS NO LONGER IN ORDINARY USE.

Q21. DOES THE NAME "SHEBA" MEAN ANYTHING TO YOU?

A21. _____

278

A3. THERE ARE TWO CLEAR-CUT SIMILES---LONELY AS A CLOUD, AND CONTINUOUS AS STARS.

Q4. ARE THERE ANY METAPHORS?

A4. _____

382

A3. SINCE THE BIG DIPPER IS IN THE NORTHERN SKY, IT IS TIME TO GO NORTH.

Q4. WHAT KIND OF PERSON DO YOU THINK THE SPEAKER IS?

A4. _____

486

A8. LIFE WITHOUT IDEALS IS LIFE WITHOUT PURPOSE.

590

GELETT BURGESS (1866-1956)

MY FEET

MY FEET, THEY HAUL ME ROUND THE HOUSE,
THEY HOIST ME UP THE STAIRS;
I ONLY HAVE TO STEER THEM AND
THEY RIDE ME EVERYWHERE.

694

A7. "EFFABLE" MEANS CAPABLE OF BEING UTTERED; "INEFFABLE" INCAPABLE OF BEING UTTERED. "EFFANINEFFABLE," A COMBINATION OF THE TWO, IS A CONTRADICTION AND THUS NONSENSE.

Q8. WELL, THEN, HOW ABOUT "INSCRUTABLE"?

A8. _____

71 A8. YOUR ANSWER MIGHT READ SOMETHING LIKE THIS: THE POET DESIRES TO SERVE GOD, AND HE BELIEVES GOD WILL NOT ASK THE IMPOSSIBLE. SINCE THIS SERVICE NEED NOT INVOLVE LABOR, MERE FAITH AND ACCEPTANCE OF GOD ARE SUFFICIENT. ("WAIT" MIGHT BE USED IN THE SAME SENSE THAT WE USE IT IN "WAITER"---ONE WHO STANDS READY TO SERVE.

175 A21. THIS REFERENCE IS TO THE QUEEN OF SHEBA MENTIONED IN THE BIBLE AS AN ETHIOPIAN WHO VISITED KING SOLOMON.

Q22. DOES THE POET REALLY "SEE" THE INDIAN QUEEN?

A22. _____

279 A4. YES, THERE ARE. AS LONG AS SOMETHING IS CALLED BY ANOTHER NAME, IT IS A METAPHOR. THE ENTIRE SECOND STANZA USES A SPECIAL KIND OF METAPHOR CALLED HYPERBOLE, OR OVER-EXAGGERATION.

Q5. DOES THE POET USE PERSONIFICATION IN THIS POEM?

A5. _____

383 A4. SINCE IT IS BELIEVED TO DATE FROM ABOUT 1850 AND SINCE IT IS A NEGRO FOLK SONG, THE SPEAKER WOULD BE A SLAVE.

Q5. CAN YOU CHANGE ONE WORD IN "GO TO THE NORTH" TO GIVE THE REAL MEANING OF THE SONG?

A5. _____

487 CARL SANDBURG (1878-)

LOSERS

591 ANONYMOUS

LITTLE WILLIE

LITTLE WILLIE HUNG HIS SISTER
SHE WAS DEAD BEFORE WE MISSED HER.
"WILLIE'S ALWAYS UP TO TRICKS!
AIN'T HE CUTE? HE'S ONLY SIX!"

695 A8. THIS IS A REAL WORD AND MEANS THAT WHICH CANNOT BE SCRUTINIZED (LOOKED AT CLOSELY) OR UNDERSTOOD.

Q9. WOULD YOU SAY THAT ELIOT USED THE CRAFTSMANSHIP OF POETRY IN WRITING THIS POEM, OR THAT HE JUST SET DOWN WHATEVER CAME INTO HIS HEAD?

A9. _____

72

ALEXANDER POPE (1688-1744)

MAN

176

A22. IN THE ACTUAL PHYSICAL SENSE OF SEEING, NO; BUT IN THE SENSE OF SEEING THROUGH IMAGINATION, YES.

Q23. WHOSE ARE THE BARBAROUS FORMS? :

A23. _____

280

A5. FROM ONE POINT OF VIEW THE DAFFODILLS ARE PERSONIFIED. "CROWD," "HOST," "DANCING," "TOSsing THEIR HEADS," AND "JOCUND COMPANY," WHILE ALLOWING LITERAL INTERPRETATION, SEEM TO IMPLY HUMAN CHARACTERISTICS.

Q6. WHAT ABOUT THE WORD "JOCUND"; CAN YOU GUESS FROM THE CONTEXT WHAT IT MEANS?

A6. _____

384

A5. IF WE CHANGE THE WORD "GO" TO "ESCAPE," WE HAVE "ESCAPE TO THE NORTH," WHICH IS WHAT THE SONG IS URGING SLAVES TO DO.

Q6. THE MEANS OF ESCAPING CAME TO BE KNOWN AS THE "UNDERGROUND RAILROAD." DO YOU SUPPOSE AN ACTUAL RAILROAD WAS INVOLVED?

A6. _____

488

THIS POEM POSSESSES NO GREAT PROBLEMS OF MEANING, FORM, OR FIGURATIVE LANGUAGE, BUT IT DOES CONTAIN NUMEROUS ALLUSIONS (REFERENCES TO WELL-KNOWN HISTORICAL OR LEGENDARY PERSONS OR EVENTS. LET'S SEE HOW WELL YOU KNOW THESE.

Q1. WHO WAS JONAH AND WHAT FAMOUS EVENT IN HIS LIFE DOES THE POET REFER TO?

A1. _____

592

ANONYMOUS LIMERICK

LADY OF RYDE

THERE WAS A YOUNG LADY OF RYDE,
OF EATING GREEN APPLES SHE DIED.
WITHIN THE LAMENTED
THEY QUICKLY FERMENTED,
AND MADE CIDER INSIDE HER INSIDE.

696

A9. PERHAPS ELIOT DID JUST WRITE DOWN WHATEVER CAME INTO HIS HEAD, BUT EVEN SO, GREAT POET THAT HE IS, THE RESULTS SHOW ALL THE EARMARKS OF CAREFULLY CONSTRUCTED VERSE. HUMOR GENERALLY HAS SERIOUS UNDERTONES (OR OVERTONES). IS THIS POEM NECESSARILY ONLY ABOUT CATS? COULD IT BE ABOUT THE NAMING OF PEOPLE?

73

Q1. WILLIAM BLAKE'S "THE TIGER" WAS WRITTEN IN COUPLETS. THIS POEM IS ALSO IN COUPLETS. CAN YOU DISCOVER HOW POPE'S DIFFER FROM BLAKE'S?

A1. _____

177

A23. THE BARBAROUS FORMS ARE GHOSTS, OR SPIRITS, OF INDIANS THE POET IMAGINES SURROUNDING THE INDIAN QUEEN. THESE GHOSTS ARE HER SUBJECTS.

Q24. WHY WOULDN'T A WHITE MAN WANT TO STAY THERE LONG?

A24. _____

281

A6. "JOCUND" MEANS MERRY OR GAY.

Q7. ONCE MORE WE ARE DEALING WITH A LYRIC WHICH IS A POEM THAT IS MARKEDLY PERSONAL, MELODIC, AND EMOTIONAL (ANOTHER DEFINITION); DOES THIS POEM FIT THIS DEFINITION?

A7. _____

385

A6. PROBABLY SOME SLAVES DID STEAL RIDES ON TRAINS, BUT THE OPERATION OF SMUGGLING SLAVES TO THE NORTH INVOLVED ANY SECRET MEANS OF TRANSPORTATION.

Q7. WOULD THE UNDERGROUND RAILROAD HAVE HAD TRACKS AND SECTIONS?

A7. _____

489

A1. JONAH WAS A PROPHET IN THE OLD TESTAMENT. THE LORD ORDERED HIM TO FORETELL THE DESTRUCTION OF NINEVEH BUT HE TRIED TO AVOID THE OBLIGATION AND WAS SWALLOWED BY A WHALE.

Q2. WHO WAS NERO AND WHAT EVENT OF HIS LIFE IS MENTIONED?

A2. _____

993

GELETT BURGESS (1866-1956)

(A LIMERICK)

I WISH THAT MY ROOM HAD A FLOOR;
I DON'T SO MUCH CARE FOR A DOOR,
BUT THIS WALKING AROUND
WITHOUT TOUCHING THE GROUND
IS GETTING TO BE QUITE A BORE!

697

HART CRANE (1892-1932)

LACHRYMAE CHRISTI

74

A1. IN NEARLY ALL OF POPE'S COUPLETS THE THOUGHT IS COMPLETE IN EACH TWO LINES.

Q2. COULD YOU THINK OF A GOOD NAME FOR SUCH COUPLETS?

A2. _____

178

A24. THE POET SUGGESTS THAT THESE SPIRITS WOULD CHIDE (SCOLD, REBUKE) THE WHITE MAN AS AN OUTSIDER.

Q25. DOES "HABIT" MEAN "CUSTOM" OR "APPROPRIATE CLOTHING"?

A25. _____

282

A7. INDEED IT DOES. A MAN TELLS OF HIS EXPERIENCE, THE POEM ALMOST SINGS, AND IT IS FULL OF FEELING.

Q8. YOU MIGHT SAY THIS LYRIC HAS A DOUBLE-BARRELLED THEME. CAN YOU FIND THE TWO IDEAS EXPRESSED?

A8. _____

386

A7. YOU THOUGHT "NO" WAS THE ANSWER, DIDN'T YOU, AND IT IS IN THE LITERAL SENSE. THE UNDERGROUND RAILROAD WAS SO CALLED FROM ITS SIMILARITY TO A RAILROAD. THE TRACKS WERE THE ROUTES SLAVES FOLLOWED, AND STATIONS WERE RESTING PLACES WHERE SYMPATHIZERS WOULD CONCEAL AND AID THEM.

Q8. WHAT "TRACK" IS MENTIONED IN THE POEM?

A8. _____

490

A2. NERO WAS EMPEROR OF ROME (54-68 A.D.). HE IS SUPPOSED TO HAVE SET FIRE TO THE CITY AND "FIDDLER" WHILE ROME BURNED.

Q3. HAVE YOU EVER HEARD OF SINBAD?

A3. _____

594

JOHN MASEFIELD (1878-)

SEA FEVER

698

THIS IS AN EXTREMELY DIFFICULT POEM---ONE WHICH IS USUALLY RESERVED FOR COLLEGE STUDENTS. HOWEVER, IF YOU HAVE BEEN SUCCESSFUL THUS FAR, YOU SHOULD BE ABLE TO HANDLE THESE QUESTIONS. THIS IS A REAL CHALLENGE, SO GOOD LUCK!

Q1. DO YOU KNOW WHAT "LACHRYMAE CHRISTI" MEANS? WHAT LANGUAGE IS IT IN?

A1. _____

- 75
- A2.. "COMPLETE," "ENDED," "RHYMED," OR "STOPPED" WOULD BE GOOD CHOICES; HOWEVER, THEY ARE USUALLY CALLED "CLOSED" COUPLETS. THEY ARE ALSO SOMETIMES CALLED HEROIC COUPLETS, SO CALLED FROM ITS USE IN THE "HEROIC" POETRY OF THE 17TH CENTURY.
- Q3. THIS METER IS THE MOST COMMONLY USED ONE OF ALL. CAN YOU NAME IT?
- A3. _____
- 179
- A25.. IN THESE LINES "HABIT" REFERS TO APPROPRIATE CLOTHING; THINK OF WHAT WE MEAN WHEN WE SPEAK OF A RIDING HABIT.
- Q26.. BOTH THE HUNTER AND THE DEER ARE SHADES. WHAT IS A SYNONYM FOR "SHADE"?
- A26. _____
- 283
- A8.. FIRST, IT SAYS THAT A PLEASANT EXPERIENCE CAN DISPEL LONELINESS AND SADNESS; AND, SECOND, THAT THE MEMORY OF SUCH AN EXPERIENCE CAN ALSO SERVE SUCH A PURPOSE.
- 387
- A8.. THE TRACK IS A RIVER BANK. ACTUALLY, THIS SONG IS ABOUT ALABAMA, AND THE ESCAPING SLAVES WERE TO FOLLOW THE TOMBIGBEE RIVER NORTH TO ITS HEADWATERS NEAR CORINTH, MISSISSIPPI.
- Q9. HOW WAS THEIR ROUTE MARKED?
- A9. _____
- 491
- A3.. SINBAD IS A CHARACTER FROM THE ARABIAN NIGHTS, A FAMOUS COLLECTION OF STORIES FROM THE EAST. HE WAS A SAILOR AND LIVED TO A GREAT AGE ALTHOUGH WANTING TO DIE.
- Q4. WHO WAS NEBUCHADNEZZAR? (HOW WOULD YOU LIKE THIS ONE ON A SPELLING TEST?)
- A4. _____
- 595
- Q1. NOT ALL OF YOU HAVE SEEN THE SEA; HOWEVER, YOU ARE FAMILIAR WITH IT FROM MOVIES OR TELEVISION. DOES THIS POEM SEEM TO YOU TO CARRY THE SOUND OF THE SEA?
- A1. _____
- 699
- A1. IF YOU HAVE TAKEN LATIN, YOU SHOULD RECOGNIZE THE LANGUAGE; THE WORDS MEAN "TEARS OF CHRIST."
- Q2. THE POEM IS FREE VERSE, SO THERE WILL BE NO QUESTIONS ON STRUCTURE. WHAT PICTURE DO YOU GET FROM THE FIRST STANZA?
- A2. _____

76

- A3. IT IS IAMBIC PENTAMETER, THAT IS, IT CONSISTS OF 5 TWO-SYLLABLED FEET, ACCENTED - 1.
- Q4. POPE STOLE THE FIRST PHRASE, "KNOW THEN THYSELF." COULD YOU GUESS WHERE OR FROM WHOM HE STOLE IT?
- A4. _____

180

- A26. "SHADOW," "SPIRIT," "GHOST" ARE ALL SYNONYMS FOR "SHADE." PERHAPS "SPIRIT" IS THE BEST FOR THE POEM.
- Q27. "TIMOROUS" MEANS TIMID; DOES "FANCY" MEAN "IMAGINATION" OR "SHOWY"?
- A27. _____

284

WILLIAM CULLEN BRYANT (1794-1878)

TO A WATERFOWL

388

- A9. "DE DEAD TREES SHOW DE WAY." ACTUALLY, THIS SONG CELEBRATES THE ACTIVITIES OF PEG LEG JOE, A WHITE MAN WHO HELPED NEGROES ESCAPE. HE MARKED THE TREES.
- Q10. WHAT HAPPENED WHEN THE HEADWATERS OF THE TOMBIGBEE WERE REACHED?
- A10. _____

492

- A4. NEBUCHADNEZZAR WAS KING OF BABYLON (604-561 B.C.) IN THE TIME OF THE PROPHET DANIEL. HE CARRIED THE JEWS INTO CAPTIVITY. HE BECAME MAD AND ATE GRASS LIKE A BEAST.
- Q5. WHO WAS JACK CADE?
- A5. _____

596

- A1. YES, IT DOES. THE LONG LINES AND THE METER ITSELF MIMIC THE SOUND OF WAVES.
- Q2. FOR THE SAKE OF MEANING DOES IT SEEM TO YOU THAT A WORD HAS BEEN OMITTED FROM THE FIRST CLAUSE?
- A2. _____

700

- A2. THE PICTURE IS ONE OF A GROUP OF BUILDINGS (MILLS) SEEN BY MOONLIGHT AND REFLECTED IN WATER. (THE MILLPOND?)
- Q3. YOU CAN'T TELL YET WHAT KIND OF MILL IS REFERRED TO, BUT THERE IS A CLUE IN THE WORD "BENZINE." WHAT IS BENZINE, AND WHAT IS IT USED FOR?

77	<p>A4. SOCRATES, A FAMOUS GREEK PHILOSOPHER, WHO LIVED ABOUT 400 B.C. WAS FAMOUS FOR THE PHRASE "KNOW THYSELF." MAYBE POPE DIDN'T STEAL IT BUT EXPECTED EVERYONE TO KNOW THE QUOTATION.</p> <p>Q5. WHAT DOES THE WORD "ISTHMUS" MEAN? THINK OF THE ISTHMUS OF PANAMA.</p> <p>A5. _____</p>
181	<p>A27. IT IS OBVIOUS THAT THE POET HERE REFERS TO THE IMAGINATION WHICH PEOPLES THE FOREST WITH SPIRITS.</p> <p>Q28. WHICH WINS OUT, ONE'S IMAGINATION OR ONE'S REASON?</p> <p>A28. _____</p>
285	<p>Q1. IN YOUR OWN WORDS, HOW WOULD YOU SAY, "WHITHER...DOST THOU PURSUE THY SOLITARY WAY?"</p> <p>A1. _____</p>
389	<p>A10. THERE WERE LOW HILLS TO BE CROSSED, AND THEN THE TRAIL WAS PICKED UP ALONG ANOTHER RIVER.</p> <p>Q11. DO YOU HAVE ANY IDEA WHAT THIS OTHER RIVER MIGHT BE?</p> <p>A11. _____</p>
493	<p>A5. JACK CADE WAS THE LEADER OF A PEASANTS' REBELLION AGAINST HENRY VI OF ENGLAND IN 1450. HE WAS, THEREFORE, ONE OF THE FIRST LABOR LEADERS.</p> <p>Q6. YOU SHOULD KNOW ABOUT JOHN BROWN; DO YOU?</p> <p>A6. _____</p>
597	<p>A2. THE WORD "GO" IS NEEDED TO COMPLETE THE MEANING. "I MUST (GO) DOWN TO THE SEAS AGAIN."</p> <p>Q3. DO THE WORDS "LONELY SEA" CONSTITUTE A PERSONIFICATION? THINK CAREFULLY OVER THIS?</p> <p>A3. _____</p>
701	<p>A3. BENZINE IS A PETROLEUM PRODUCT MUCH LIKE GASOLINE. IT IS A CLEANING FLUID USED MUCH IN DRY-CLEANING.</p> <p>Q4. WHAT FABRIC IS COMMONLY DRY-CLEANED RATHER THAN WASHED; NOW, WHAT KIND OF MILL IS IT?</p> <p>A4. _____</p>

78	<p>A5. AN ISTHMUS IS A NARROW STRIP OF LAND JOINING TWO LARGER LAND MASSES.</p> <p>Q6. WHAT COULD BE THE ISTHMUS POPE IS TALKING ABOUT?</p> <p>A6. _____</p>
182	<p>A28. ACCORDING TO THE POET, THE IMAGINATION WINS OUT; OTHERWISE, ONE WOULD ONLY SEE THE FOREST AND <u>KNOW</u> THAT INDIANS WERE BURIED THERE; HE WOULD NOT RECONSTRUCT MEN AS THEY HAD LIVED NOR ATTEMPT TO FIND MEANING IN THEIR LIVES.</p> <p>Q29. CAN YOU DISCOVER THE STRUCTURE OF THIS POEM?</p> <p>A29. _____</p>
286	<p>A1. YOU WOULD PROBABLY SAY SOMETHING LIKE, "WHERE ARE YOU GOING ALL ALONE?" THIS RESTATEMENT OF A PASSAGE IN OTHER (YOUR OWN) WORDS IS CALLED PARAPHRASE.</p> <p>Q2. WHAT TIME OF DAY IS IT, AND WHAT TIME OF YEAR MIGHT IT BE?</p> <p>A2. _____</p>
390	<p>A11. IT WAS THE TENNESSEE RIVER WHICH FLOWS NORTHWARD THROUGH TENNESSEE AND KENTUCKY.</p> <p>Q12. THE SONG SAYS THAT WHERE THE LITTLE RIVER (THE TENNESSEE) MEETS "DE GREAT BIG UN," THE OLD MAN (PEG LEG JOE) WILL BE WAITING. WHAT IS THE BIG RIVER?</p> <p>A12. _____</p>
494	<p>A6. JOHN BROWN WAS AN ABOLITIONIST, ONE WHO BELIEVED IN ABOLISHING SLAVERY. HE ATTACKED THE ARSENAL AT HARPER'S FERRY, VA. (NOW W. VA.), AND WAS EXECUTED FOR TREASON AND MURDER.</p> <p>Q7. WHO WAS JESSE JAMES?</p> <p>A7. _____</p>
598	<p>A3. ONLY IF YOU THINK OF THE SEA AS ITSELF BEING LONELY FOR SOMEONE OR SOMETHING; IF YOU THINK OF THE SEA AS BEING A LONELY (LONESOME) PLACE, THEN THE PHRASE IS SIMPLY DESCRIPTIVE.</p> <p>Q4. DO YOU GET ANY IDEA OF THE IMAGE OF A SHIP FROM LINES 3 AND 4?</p> <p>A4. _____</p>
702	<p>A4. WOOLEN FABRICS SHRINK WHEN WASHED AND ARE USUALLY DRY-CLEANED. THE MILL, THEN, MUST BE A WATER-POWERED WOOLEN MILL.</p> <p>Q5. WITH THIS IN MIND, CAN YOU GUESS THE MEANINGS OF THE METAPHORS "IMMACULATE VENOM" AND "FOX'S TEETH"?</p> <p>A5. _____</p>

79

A6. PERHAPS HE IS REFERRING TO THE PRESENT AS AN ISTHMUS BETWEEN THE PAST AND THE FUTURE.

Q7. CAN YOU GUESS FROM LINE 5 WHAT A SCEPTIC MIGHT BE?

A7. _____

183

A29. THE POEM CONSISTS OF 40 LINES DIVIDED INTO 10 FOUR-LINED STANZAS.

Q30. WHAT IS THE RHYME SCHEME OF THE POEM?

A30. _____

287

A2. IT IS TWILIGHT, AFTER SUNSET. WE CANNOT TELL THE TIME OF YEAR; THE POEM SEEMS TO SUGGEST EITHER SPRING OR FALL.

Q3. WHAT IS IT THAT MIGHT HARM THE WATERFOWL?

A3. _____

391

A12. IT IS THE OHIO. THE OHIO RIVER WAS THE BOUNDARY BETWEEN FREE AND SLAVE STATES. ONCE ACROSS IT THE SLAVES WERE IN FREE TERRITORY.

Q13. WHY WOULD THE OLD MAN BE WAITING AT THE OHIO?

A13. _____

495

A7. THIS IS ONE YOU KNEW. HE WAS THE FAMOUS MISSOURI OUTLAW (1847-1882) OF MANY REAL AND LEGENDARY DESPERATE BANK AND TRAIN ROBBERIES.

Q8. WE HAVE NO NAME FOR THE SERGEANT OF STANZA 6. DO YOU KNOW WHAT WAR IS REFERRED TO BY THE MENTION OF BELLEAU WOODS?

A8. _____

599

A4. IT IS A SAILING SHIP. "TALL" IS LITERAL WHEN YOU THINK OF THE HEIGHT OF THE MAST IN COMPARISON WITH THE HULL.

Q5. DOES THE WHEEL REALLY KICK?

A5. _____

703

A5. "IMMACULATE" MEANS CLEAN OR WHITE AND REFERS TO THE THREAD OR YARN; THE "FOX'S TEETH" ARE THE NEEDLES OF THE KNITTING MACHINE FROM WHICH THE SPUN THREAD RUNS (LIKE SALIVA?).

Q6. THE REST OF STANZA 2 CAN BEST BE UNDERSTOOD IF YOU KEEP THE IDEA OF WOOL IN MIND. WHAT PICTURE CAN YOU DERIVE FROM IT?

80

A7. A SCEPTIC (USUALLY SPELLED SKEPTIC) IS AN INCREDULOUS PERSON OR DOUBTER.

Q8. IN LIKE MANNER WHAT WOULD YOU TAKE A "STOIC" TO MEAN?

A8. _____

184

A30. THIS RHYME IS ABAB, BUT IT IS NOT STRICTLY ADHERED TO. "LANDS" AND "FRIENDS" OF STANZA 2, AND "STONE" AND "GONE" OF STANZA 4, ARE NEAR RHYMES BUT STILL ARE FAULTY.

Q31. CAN YOU DISCOVER THE METER OF THIS POEM?

A31. _____

288

A3. THE WORD "FOWLER" MEANS HUNTER OF WILD FOWL. HIS GUN WAS KNOWN AS A FOWLING PIECE.

Q4. WHY WOULD THE BIRD BE A GOOD TARGET?

A4. _____

392

A13. THE GREATEST DANGER OF RECAPTURE TO SLAVES WAS THE ACTUAL CROSSING OF THE OHIO. PEG LEG JOE WOULD WAIT THERE AND HIDE THE ESCAPEES UNTIL HE COULD SMUGGLE THEM ACROSS THE RIVER.

Q14. WHY DO YOU SUPPOSE THESE IDEAS, WHICH ARE REALLY DIRECTIONS FOR ESCAPE, SHOULD HAVE COME TO BE A SONG?

A14. _____

496

A8. THIS WAS WORLD WAR I. IN THE BATTLE OF BELLEAU WOOD IN FRANCE, A BRIGADE OF UNITED STATES MARINES ATTACKED THE GERMANS ON JUNE 6, 1918. THEY WERE LATER JOINED BY TWO INFANTRY DIVISIONS. THE BATTLE LASTED NINETEEN DAYS AND THERE WERE OVER 7800 AMERICANS LOST IN IT.

600

A5. YES, IN MUCH THE SAME SENSE THAT A SHOTGUN KICKS. WHEN THE CURRENTS STRIKE THE RUDDER OR KEEL-BOARD, THE IMPACT IS FELT ON THE WHEEL.

Q6. WHAT WORDS (OR PERHAPS ONE WORD) WOULD YOU SAY ESTABLISHES THE MOOD OF THE FIRST STANZA?

A6. _____

704

A6. THE PICTURE IS OF THE FLOCKS OF SHEEP WHICH SUPPLY THE WOOL FOR THE MILL. THE CLOSE-SHEARED SHEEP ARE UNFENDED (UNDEFENDED) FROM THORNS.

Q7. CAN YOU FIND ANYTHING IN THIS STANZA WHICH MIGHT ALLUDE (REFER) TO THE TITLE OF THE POEM?

A7. _____

81

A8. A "STOIC" IS A PERSON WHO IS INDIFFERENT TO PLEASURE OR PAIN.

Q9. WHO IS IT THAT POPE SAYS CAN NEITHER BE SCEPTIC OR STOIC?

A9. _____

185

A31. IT IS IAMBIC TETRAMETER---THAT IS, EACH VERSE CONSISTS OF 4 TWO-SYLLABLED FEET, ACCENTED -' -' -' -'. THERE ARE MANY MORE VARIATIONS OF BOTH ACCENT AND SYLLABLES.

Q32. CAN YOU TELL WHAT TYPE OF POEM THIS IS---LYRIC, NARRATIVE, OR EPIC?

A32. _____

289

A4. THE LINE "AS, DARKLY SEEN AGAINST THE CRIMSON SKY" SUGGESTS THAT THE BIRD STANDS OUT AGAINST THE BACKGROUND OF THE SKY.

Q5. DOES BRYANT THINK THE FOWLER WOULD BE SUCCESSFUL?

A5. _____

393

A14. THE SLAVES WERE NOT ALLOWED TO COMMUNICATE FREELY, ESPECIALLY WITH SLAVES FROM OTHER PLANTATIONS. BUT NO ONE PAID MUCH ATTENTION TO THEIR SINGING. THE DIRECTIONS WOULD BE SPREAD IN THIS WAY FROM FIELD TO FIELD UNDER THE VERY NOSES OF THE OVERSEERS.

Q15. WOULD YOU EXPECT A FOLK-SONG LIKE THIS TO HAVE A WELL-DEFINED STRUCTURE?

A15. _____

497

LIMERICK

NANTUCKET

601

A6. IT SEEMS THAT THE WORDS "LONELY" AND "GRAY" ESTABLISH THE MOOD, OR PERHAPS THE WORD "LONELY" ESTABLISHES IT AND THE REPEATED WORD "GRAY" INTENSIFIES IT.

Q7. DO YOU FIND A PERSONIFICATION IN "SEA'S FACE"?

A7. _____

705

A7. THERE SEEM TO BE TWO REFERENCES HERE. THE WORD "THORNS" BRINGS TO MIND THE CROWN OF THORNS CHRIST WORE, AND THE BLEEDING SHEEP REMIND US THAT CHRIST IS CALLED "THE LAMB OF GOD."

Q8. THE IDEA OF STANZA 3 SEEMS TO BE THAT THE NIGHT CAN RESTORE TO BEAUTY WHAT IS UGLY BY DAY. DOES THIS HAVE ANY REFERENCE TO STANZA 1?

82	<p>A9.. THE SUBJECT OF THE ENTIRE POEM IS MAN. YOU CAN THINK OF IT AS BEING ADDRESSED TO MANKIND OR EVERYMAN.</p> <p>Q10.. WHAT DOES POPE SEEM TO THINK IS ONE OF MAN'S CHIEF CHARACTERISTICS?</p> <p>A10.. _____</p>
186	<p>A32.. IT IS A LYRIC IN THAT IT EXPRESSES A SINGLE EMOTION OR THOUGHT OF THE POET.</p> <p>Q33.. WHAT IS THE THOUGHT EXPRESSED IN THE POEM?</p> <p>A33.. _____</p>
290	<p>A5.. NO, THE WORD "VAINLY" TELLS US THAT HIS EFFORT WOULD BE FUTILE, USELESS, WITHOUT SUCCESS.</p> <p>Q6.. TO ONE OF WHAT THREE PLACES DOES BRYANT THINK THE BIRD MIGHT BE GOING?</p> <p>A6.. _____</p>
394	<p>A15.. NO, WHAT WE CALL METER IN A FOLK SONG GIVES WAY TO TUNE, AND RHYME IS UNNECESSARY.</p> <p>Q16.. DOES THE REFRAIN OF THIS SONG HAVE ANY ESPECIAL IMPORTANCE?</p> <p>A16.. _____</p>
498	<p>Q1.. THE LIMERICK ALWAYS HAS FIVE LINES AND IS NEARLY BUT NOT ALWAYS HUMOROUS. CAN YOU TELL WHAT THE METER OF A LIMERICK IS?</p> <p>A1.. _____</p>
602	<p>A7.. THIS QUESTION IS LIKE Q3. IF YOU THINK OF THE SEA AS HAVING A FACE (PERHAPS CAPABLE OF EXPRESSING CHANGING EMOTION), THEN IT IS PERSONIFICATION; BUT, IF YOU INTERPRET "FACE" AS SURFACE, THEN IT IS ONLY A DESCRIPTION.</p> <p>Q8.. DOES THE MOOD OF THE POEM CHANGE IN THE SECOND STANZA?</p> <p>A8.. _____</p>
706	<p>A8.. YES, THE WOOLEN MILL, WHICH IS MOST LIKELY DECIDEDLY UNATTRACTIVE BY DAY, BECOMES A THING OF BEAUTY BY MOONLIGHT.</p> <p>Q9.. THE IDEA OF THE TITLE IS CARRIED THROUGHOUT THE POEM. DO YOU DISCOVER IT IN "DISTILLING CLEMENCIES"?</p> <p>A9.. _____</p>

83	<p>A10. AS POPE SAYS, MAN IS CONSTANTLY IN DOUBT ABOUT THINGS AND IS NEVER SURE OF ANYTHING.</p> <p>Q11. POPE ALSO LISTS A NUMBER OF OPPOSITE QUALITIES MAN IS IN DOUBT ABOUT. HOW MANY CAN YOU FIND IN LINES 8-12?</p> <p>A11. _____</p>
187	<p>A33. THE THOUGHT SEEMS TO BE THAT ONE'S LIFE WILL BE FULLER IF HE CAN LIVE IMAGINATIVELY IN THE PAST.</p> <p>Q34. WHAT DEVICE DOES THE POET EMPLOY TO ACHIEVE HIS PURPOSE?</p> <p>A34. _____</p>
291	<p>A6. STANZA 3 TELLS US THAT BRYANT BELIEVES THE BIRD'S DESTINATION TO BE A LAKE, A RIVER, OR THE OCEAN.</p> <p>Q7. "MARGE" MEANS ABOUT THE SAME AS "MARGIN." CAN YOU THINK OF ANOTHER SYNONYM FOR "MARGE?"</p> <p>A7. _____</p>
395	<p>A16. YES, THE POEM IS NOT ONLY GIVING DIRECTIONS AS TO HOW TO ESCAPE, BUT IT IS ALSO URGING SLAVES TO ESCAPE. HENCE, THE REFRAIN WHICH KEEPS REPEATING, "GO NORTH, GO NORTH, GO NORTH!" TAKES ON ESPECIAL IMPORTANCE.</p>
499	<p>A1. A LIMERICK IS ALWAYS COMPOSED OF TWO TRIMETERS FOLLOWED BY TWO DIMETERS AND ANOTHER TRIMETER. EACH FOOT IS COMPOSED OF THREE SYLLABLES, USUALLY ANAPESTS. THERE IS, NATURALLY, MUCH VARIATION AND FEMININE ENDINGS ARE COMMON.</p> <p>Q2. WHAT IS THE RHYME SCHEME OF THE LIMERICK?</p> <p>A2. _____</p>
603	<p>A8. YES, THE EXTREME CALM OF THE SEA AT DAWN GIVES WAY TO THE EXHILARATION OF THE SEA ON A WINDY DAY.</p> <p>Q9. CAN YOU PICK OUT SOME OF THE WORDS WHICH CONTRIBUTE TO THIS EFFECT?</p> <p>A9. _____</p>
707	<p>A9. THE WORD "CLEMENCY" MEANS MERCY OR PARDON. THE IDEA OF THE TEARS OF CHRIST DISTILLING (YIELDING) MERCY IS NOT AT ALL FAR-FETCHED.</p> <p>Q10. MANY WORDS IN THIS (AND OTHER) POEMS HAVE MORE THAN ONE MEANING. WHAT IS SUGGESTED TO YOU BY "WORMS"?</p> <p>A10. _____</p>

84	<p>A11. THEY ARE ACT-REST, GOD-BEAST, MIND-BODY, LIFE-DEATH, AND REASON-ERROR. THE FIRST THREE ARE CLEARLY STATED, AND THE LAST TWO ARE IMPLIED.</p> <p>Q12. THE WORD "ERR" IS FROM THE SAME SOURCE AS "ERROR"; BUT POPE USED IT TO RHYME WITH PREFER. IS HE RIGHT OR WRONG?</p> <p>A12. _____</p>
188	<p>A34. CONTRAST! THE CONTRAST BETWEEN THE BURIAL CUSTOMS OF WHITE MEN AND INDIANS.</p> <p>Q35. ARE THERE ANY METAPHORS OR SIMILES IN THE POEM WE ARE DISCUSSING?</p> <p>A35. _____</p>
292	<p>A7. "EDGE" IS A GOOD SYNONYM; "BORDER" IS ANOTHER; AND "LIMIT" IS A THIRD.</p> <p>Q8. CAN YOU THINK OF A GOOD SYNONYM FOR "BILLOWS"? WHAT WOULD "ROCKING BILLOWS" INDICATE?</p> <p>A8. _____</p>
396	<p>EMILY DICKINSON (1830-1886)</p> <p style="text-align: right;"><u>THE SNOW</u></p>
500	<p>A2. IT IS ALWAYS AABBA. THE LAST LINE FREQUENTLY REPEATS THE FIRST.</p> <p>Q3. THE REPETITION OF THE WORDS "NANTUCKET" CONSTITUTE A PUN. CAN YOU MAKE A DEFINITION OF A PUN FROM WHAT THIS WORD DOES IN THE LAST LINE?</p> <p>A3. _____</p>
604	<p>A9. SOME (PERHAPS NOT ALL) OF THEM ARE "RUNNING," "WILD," "CLEAR," "FLYING," "FLUNG," "BLOWN," AND "CRYING."</p> <p>Q10. DOES THE WORD "VAGRANT" MEAN "EVIL," "SWEET," OR "WANDERING" IN YOUR ESTIMATION?</p> <p>A10. _____</p>
708	<p>A10. THE IDEA OF DEATH IS OFTEN ASSOCIATED WITH WORMS, BUT IT SEEMS THAT HERE IT MIGHT ALSO REFER TO THE WORKERS IN THE MILLS.</p> <p>Q11. DO YOU KNOW THE MEANING OF THE WORD "TINDER"?</p> <p>A11. _____</p>

85

A12. POPE IS RIGHT. MANY PEOPLE PRONOUNCE "ERR" THE SAME AS "AIR," WHILE IT SHOULD RHYME WITH "FUR." HOWEVER, "ERROR" IS PRONOUNCED "AIRER."

Q13. WHAT DOES THE WORD "CHAOS" MEAN TO YOU?

A13. _____

189

A35. THERE IS ONLY ONE CLEAR-CUT EXAMPLE OF METAPHOR; STANZA 8 COMPARES THE INDIAN QUEEN TO THE QUEEN OF SHEBA.

Q36. "PALE SHEBA" IS ANOTHER EXAMPLE OF A LITERARY DEVICE; DO YOU KNOW WHAT IT IS?

A36. _____

293

A8. "WAVES" IS SYNONYMOUS WITH BILLOWS. "ROCKING BILLOWS" WOULD INDICATE SURF, OR THE WAVES BEING BROKEN UPON THE SHORE.

Q9. SINCE THE WORD "POWER" IS CAPITALIZED, WHAT MIGHT BE A GOOD SYNONYM FOR IT?

A9. _____

397

Q1. MANY, MANY POEMS HAVE BEEN WRITTEN ABOUT SNOW. IN FACT SO MANY THAT IT SEEMS SOMETIMES THAT THERE IS NOTHING MORE TO SAY ABOUT IT. HERE IS ONE WITH EXTREMELY DIFFERENT IMAGES. WHAT ARE THE SIEVES OF LINE 1?

A1. _____

501

A3. THE WORD, OF COURSE, STANDS FOR "NAN TOOK IT" IN THE LAST LINE. THIS FORCING OF A DIFFERENT MEANING ON A WORD IS WHAT WE MEAN BY A PUN.

Q4. WHAT IS ANOTHER DEVICE IN THE LAST LINE OF THIS LIMERICK WHICH ADDS TO ITS HUMOR?

A4. _____

605

A10. "VAGRANT" MEANS WANDERING OR HOMELESS.

Q11. WHAT DOES THE WORD "GYPSY" MEAN? ARE YOU SURPRISED TO FIND IT IN A SEA POEM?

A11. _____

709

A11. "TINDER" MEANS SOMETHING THAT BURNS READILY (KINDLING). THE POET USES IT HERE IN THE SENSE OF GLOWING OR BURNING EYES, BUT ALSO IN THE SENSE OF "TENDER" WHICH IT RESEMBLES.

Q12. DO YOU KNOW WHAT IT IS CALLED WHEN A WORD IS USED FOR ANOTHER WHICH SOUNDS LIKE IT?

86

A13. "CHAOS" MEANS CONFUSION OR DISORDER. IT ORIGINALLY MEANT THE STATE OF THE UNIVERSE BEFORE THE CREATION.

Q14. WHAT DOES "CHAOS OF THOUGHT AND PASSION" SIGNIFY TO YOU?

A14. _____

190

A36. THIS IS AN ALLUSION, A REFERENCE TO SOME PAST HISTORIC OR LITERARY EVENT; IN THIS CASE TO THE QUEEN OF SHEBA IN THE BIBLE.

Q37. IN THIS POEM, AS IN ANY, WHAT IS THE UNIT BY WHICH THOUGHT IS EXPRESSED?

A37. _____

294

A9. AS YOU KNOW, WORDS REFERRING TO THE DEITY ARE CAPITALIZED. THEREFORE THE WORD "GOD" IS INTENDED.

Q10. HOW IS THE BIRD ABLE TO FIND HIS WAY?

A10. _____

398

A1. THE SIEVES ARE THE CLOUDS. PERHAPS THE POET IS COMPARING THE SNOW TO FLOUR BEING SIFTED.

Q2. WHAT FIGURE OF SPEECH IS IT WHEN THE POET CALLS THE CLOUDS SIEVES?

A2. _____

502

A4. THE REPETITION OF THE WORD "BUCKET" THUS MAKING A DOUBLE RHYME AT THE END MAKES THE POEM EVEN FUNNIER.

606

A11. A "GYPSY" IS A MEMBER OF A WANDERING TRIBE OF PEOPLE. MASEFIELD WOULD LIKE TO WANDER ON THE SEA AS THE GYPSY DOES ON LAND.

Q12. A REDUNDANCY IS THE USE OF EXCESS WORDS CARRYING THE SAME MEANING. "VAGRANT" AND "GYPSY" HAVE QUITE SIMILAR MEANINGS. IS MASEFIELD GUILTY OF REDUNDANCY?

A12. _____

710

A12. THIS USE (OR MISUSE) OF WORDS IS THE PUN. IT IS USUALLY USED FOR A HUMOROUS EFFECT, BUT SOMETIMES, AS HERE, EFFECTIVELY IN A SERIOUS CONTEXT.

Q13. WHO IS THE NAZARENE WHO HAS THESE "TINDER EYES"?

A13. _____

87

A14. THE POET REFERS HERE TO THE STATE OF DISORDER WHICH RESULTS FROM THE CONFLICT BETWEEN REASON AND DESIRE, AS WHEN YOU WOULD RATHER WATCH TV BUT YOU KNOW YOU SHOULD STUDY.

Q15. CAN YOU FIND EXAMPLES OF FIGURATIVE LANGUAGE IN THIS POEM?

A15. _____

191

A37. IN PROSE AND POETRY ALIKE, THE UNIT OF THOUGHT IS THE SENTENCE. (REMEMBER THAT A CLAUSE IS ESSENTIALLY A SENTENCE.)

Q38. ARE THE SENTENCES HARD TO DETERMINE IN THIS POEM?

A38. _____

295

A10. THE POET BELIEVES THAT THE BIRD IS GUIDED BY GOD.

Q11. HOW IS THE AIR LIKE A DESERT?

A11. _____

399

A2. ONCE AGAIN, IT'S OUR OLD FRIEND THE METAPHOR. THE POET IS CALLING SOMETHING BY A NAME WHICH LITERALLY DOES NOT APPLY TO IT.

Q3. DO YOU KNOW WHAT ALABASTER IS?

A3. _____

503

EDWIN ARLINGTON ROBINSON (1869-1935)

RICHARD CORY

607

A12. IF WE WISH TO BE UNKIND, WE CAN INTERPRET "VAGRANT GYPSY LIFE" AS "WANDERING WANDERING LIFE" WHICH IS CERTAINLY REDUNDANT. HOWEVER, LET US BE KIND AND SAY THAT THE ONE IS USED TO INTENSIFY THE OTHER.

Q13. WHAT DO YOU UNDERSTAND THE "GULL'S WAY" AND THE "WHALE'S WAY" TO MEAN?

A13. _____

711

A13. THE NAZARENE IS JESUS OF NAZARETH, AND THIS IS A DIRECT REFERENCE TO THE TEARS OF CHRIST OF THE TITLE.

Q14. CAN YOU SEE ANY REASON WHY STANZA 4 SHOULD BE IN PARENTHESES?

A14. _____

88

A15. THERE ARE SOME FIGURES, OF COURSE, BUT WITH THE EXCEPTION OF THE METAPHOR OF THE "ISTHMUS" THEY ARE NOT TOO EASILY IDENTIFIED. THE LANGUAGE IS INTELLECTUAL RATHER THAN FIGURATIVE.

Q16. IF YOU WERE GRADING POPE'S PAPER, WHAT WOULD YOU GIVE HIM ON CAPITALIZATION?

A16. _____

192

A38. NO, THEY ARE EASY. EACH STANZA COMPRISES A COMPLETE SENTENCE. (THERE FREQUENTLY ARE SEPARATE CLAUSES WITHIN THE STANZA-SENTENCE.)

Q39. THE POEM CAN BE CALLED ROMANTIC. WHAT DOES "ROMANTIC" MEAN IN A LITERARY SENSE?

A39. _____

296

A11. A DESERT IS AN EMPTY PLACE WITHOUT MANY GUIDES TO DIRECTION. THE AIR IS ALSO AN EMPTY PLACE WITH EVEN FEWER GUIDES.

Q12. HOW LONG HAS THE BIRD BEEN FLYING?

A12: _____

400

A3. ALABASTER IS A FINE, WHITE, TRANSLUCENT STONE OFTEN CARVED INTO ORNAMENTS OR VASES.

Q4. IS THE COMBINATION OF IDEAS EXPRESSED IN STONE AND WOOL A USUAL ONE?

A4. _____

504

Q1. HERE IS A POEM OF SIMPLE STRUCTURE. HOW MIGHT YOU DESCRIBE IT?

A1. _____

608

A13. THESE PHRASES SEEM TO INDICATE THE SHIP SAILING ON THE OPEN OCEAN, FAR FROM LAND.

Q14. THE WIND IS MENTIONED IN ALL THREE STANZAS. CAN YOU SEE ANY DIFFERENCE IN THEM?

A14. _____

712

A14. IT IS A DISTINCT BREAK IN THE POEM, THE POET COMMENTS RATHER THAN RELATES, AND IT SEEMS TO REFER TO THE IDEAS MENTIONED IN STANZA 3.

Q15. YOU KNOW THAT THE PYRAMIDS ARE HUGE TRIANGULAR STONE MONUMENTS IN EGYPT; DO YOU KNOW WHAT THE SPHINX IS?

A15. _____

89

A16. "F," OF COURSE. HE USES FAR TOO MANY CAPITALS BY OUR STANDARDS; BUT, NOT LONG BEFORE POPE, ALL NOUNS WERE CAPITALIZED AND IN POPE'S DAY ANY NOUNS THAT SEEMED IMPORTANT WERE CAPITALIZED.

Q17. CAN YOU SEE ANY SIMILARITY BETWEEN THIS USE OF CAPITALS AND PERSONIFICATION?

A17. _____

193

A39. ESSENTIALLY, ROMANTICISM MEANS THAT A POEM DEALS WITH FEELING, IS INTERESTED IN MAN AND IN NATURE.

Q40. DOES THIS POEM SEEM TO YOU TO SATISFY ONE OR MORE OF THESE QUALIFICATIONS?

A40. _____

297

A12. THE POET SAYS "ALL DAY." THIS WOULD INDICATE MIGRATION. BIRDS MIGRATE IN THE SPRING AND THE FALL. THE "FOWLER" INDICATES HUNTING SEASON, OR THE FALL.

Q13. STANZA 6 TELLS US IN "SOON SHALT THOU FIND A SUMMER HOME" THAT IT IS SPRING. CAN YOU ACCOUNT FOR BRYANT'S "MISTAKE" IN INTRODUCING THE FOWLER?

A13. _____

401

A4. NO, SUCH A COMBINATION OF OPPOSITES IS SO CONTRADICTORY THAT WE HAVE A SPECIAL NAME, OXYMORON (BRIGHT-DARKNESS) FOR IT. (MAYBE THE POET ONLY MEANT THE WHITENESS OF ALABASTER.)

Q5. WHAT WORD WOULD YOU USE AS A SYNONYM FOR "WRINKLES" IN LINE 4?

A5. _____

505

A1. IT IS A LYRIC (BUT IT TELLS A STORY, TOO) OF 4 FOUR-LINED IAMBIC PENTAMETER STANZAS, RHYMING ABAB.

Q2. SOME WORDS SEEM TO BE OMITTED FROM LINE 3. IF YOU ARE SURE OF THE MEANING, CAN YOU WRITE THE LINE AND SUPPLY THE MISSING WORDS?

A2. _____

609

A14. IN STANZA 1 THE WIND IS A SONG. IT INCREASES IN INTENSITY TILL IT IS LIKE A WHETTED KNIFE.

Q15. "THE WIND'S A WHETTED KNIFE" IS A CLEAR-CUT EXAMPLE OF ONE OF THE FIGURES OF SPEECH WE HAVE BEEN EMPHASIZING. WHAT IS IT?

A15. _____

713

A15. THE SPHINX IS AN ENORMOUS STATUE OF A LION WITH THE HEAD OF A MAN, LOCATED NEAR THE PYRAMIDS. THE STANZAS ARE LINKED BY THESE REFERENCES.

Q16. THE SPHINX IS SYMBOLIC OF WISDOM OR KNOWLEDGE AND THOUGHT; BORAGE IS A PLANT, AND AN INTOXICATING DRINK MADE FROM IT. WHAT HAS THE POET'S

90

A17.. IN A SENSE THESE NOUNS ARE CAPITALIZED AS PROPER NAMES AND THUS IMPLY THAT THEY ARE BEINGS RATHER THAN ABSTRACTIONS.

Q18.. DOES POPE USE ALLITERATION TO ANY GREAT EXTENT IN HIS POEM?

A18.. _____

194

A40.. IT FITS ALL THREE---THE INDIANS, MAN; THE FOREST, NATURE; AND THE POET'S INTERPRETATION, FEELING.

298

A13.. THIS WAS NOT A MISTAKE. AT THE TIME OF THE POEM, THERE WERE NO HUNTING SEASONS. GAME WAS PLENTIFUL AND NEEDED FOR FOOD. BIRDS WERE HUNTED YEAR-LONG.

Q14.. WHAT HAS BEEN THE PURPOSE OF THE BIRD'S FLIGHT?

A14.. _____

402

A5.. "RUTS" IS THE WORD MOST PEOPLE WOULD USE, BUT SEE WHAT A FRESHNESS AND WHAT A WEALTH OF ASSOCIATION "WRINKLES" YIELDS. (OLD FACES, PRUNES)

Q6.. THE POET HAS USED AT LEAST FOUR FIGURES IN THE FIRST FOUR LINES. WHAT ONE NAME WILL DESCRIBE ALL OF THEM?

A6.. _____

506

A2.. THE LINE WOULD READ, "HE WAS A GENTLEMAN FROM THE SOLES OF HIS FEET TO THE CROWN OF HIS HEAD."

Q3.. IN STANZA 2 ROBINSON SPEAKS OF CORY AS BEING "QUIETLY ARRAYED"; HOW WOULD YOU SAY THIS?

A3.. _____

610

A15.. THAT'S RIGHT. THE USE OF THE WORD "LIKE" MAKES THIS A DIRECT COMPARISON AND A SIMILE.

Q16.. WHAT DO YOU UNDERSTAND THE WORD "TRICK" TO MEAN IN THE LAST LINE?

A16.. _____

714

A16.. IT HAS ENABLED HIM TO CLEAR HIS UNDERSTANDING AND COME TO A REALIZATION ABOUT CHRIST. WE CANNOT YET TELL WHAT IT IS.

Q17.. VERMIN ARE SUCH THINGS AS LICE, BEDBUGS, AND THE LIKE. CAN YOU GET ANY MEANING FROM "VERMIN AND ROD NO LONGER BIND"?

A17.. _____

91

A18. YES, HE USES IT FREQUENTLY, BUT USUALLY IN PAIRS, AS "MAN...MANKIND" OR "TOO LITTLE...TOO MUCH"; BUT LOOK AT THE REPEATED "D'S" IN LINES 7 THROUGH 10.

Q19. POPE CALLS THIS AN ESSAY. WHAT DOES ESSAY USUALLY MEAN?

A19. _____

195

SEA CHANTEY (c. 1820)

HAUL AWAY, JOE

299

A14. WE HAVE ALREADY NOTED TO FIND A SUMMER HOME, BUT THE REAL PURPOSE IS TO BUILD ITS NEST (AND RAISE ITS YOUNG).

Q15. WHAT DOES THE POET SAY HE HAS RECEIVED FROM WATCHING THE BIRD?

A15. _____

403

A6. "METAPHOR" IS RIGHT AGAIN. WE DON'T MEAN TO OVERWORK IT. WE ONLY WANT YOU TO DISCOVER WHAT A USEFUL TOOL IT IS WHEN YOU WANT TO WRITE ORIGINALLY AND CREATIVELY.

Q7. A NEW FIGURE OF SPEECH SHOWS UP IN THE SECOND STANZA. CAN YOU IDENTIFY IT?

A7. _____

507

A3. YOU WOULD MOST LIKELY DESCRIBE HIM AS CONSERVATIVELY DRESSED, OR YOU MIGHT HAVE A MORE MODERN SLANG EXPRESSION THAN "NEAT BUT NOT GAUDY" TO DESCRIBE HIM.

Q4. IF YOU KNOW SOMEONE WHO IS "ALWAYS HUMAN" WHEN HE TALKS, WHAT KIND OF A PERSON IS HE?

A4. _____

611

A16. THIS WORD AS HERE USED MEANS A TURN OF DUTY, AS IN "HE WORKED THE THIRD TRICK." IT IS COMPARABLE TO A "SHIFT" IN A FACTORY. HERE IT MEANS ONE'S TURN AT THE WHEEL.

Q17. NOW FOR A HARD ONE! SOME PEOPLE HAVE FOUND A HIDDEN METAPHOR IN THE LAST LINE. CAN YOU FIND IT?

A17. _____

715

A17. THIS REFERENCE IS TO THE OLD PRACTICE OF PUNISHING THE BODY BY ENDURING VERMIN AND BY BEATING TO GAIN FAVOR WITH CHRIST. THIS IS NOT NECESSARY AND IS ONE CAUSE FOR CHRIST'S TEARS.

Q18. WHAT MEANING DO YOU ATTACH TO "TENDONED LOAM"?

A18. _____

92

- A19. WE USUALLY THINK OF AN ESSAY AS BEING A SHORT NON-FICTIONAL WORK IN PROSE. IN POPE'S TIME ESSAYS IN VERSE WERE POPULAR.
- Q20. WE HAVE SAID THAT POPE QUOTED SOCRATES. HIS SECOND LINE, "THE PROPER STUDY OF MANKIND IS MAN," IS FREQUENTLY QUOTED. WHAT DOES IT MEAN?
- A20. _____

196

- Q1. A CHANTEY (OR "CHANTY" IS PRONOUNCED "SHANTY") IS A WORKSONG OF THE SEA. IT WAS ESPECIALLY DESIGNED FOR A JOB. CAN YOU TELL FROM THE REFRAIN WHAT THAT JOB WAS?
- A1. _____

300

- A15. THE POET SAYS THAT THE LESSON TAUGHT BY THE BIRD HAS SUNK DEEP INTO HIS HEART.
- Q16. WHAT IS THIS LESSON?
- A16. _____

404

- A7. ATTRIBUTING HUMAN FEATURES TO A LANDSCAPE IS PERSONIFICATION. THIS ONE IS UNUSUAL IN THAT IT IS A SECOND NON-HUMAN AGENT (THE SNOW) WHICH MAKES THE PERSONIFICATION.
- Q8. IN THE THIRD STANZA WE HAVE NOT SO MUCH METAPHOR AS IMAGE---THE POET MAKES US SEE THINGS. WHAT QUITE UNUSUAL PICTURE DO YOU SEE?
- A8. _____

508

- A4. HE IS A PERSON WHO NEVER ACTS SUPERIOR OR PUTS ON AIRS, BUT IS ALWAYS WARM AND FRIENDLY AND SEEMINGLY INTERESTED IN YOU.
- Q5. WHAT TWO PHRASES IN STANZA 2 SUGGEST THAT CORY IS PERHAPS SOMEWHAT SHALLOW AND NOT TRULY THE GENTLEMAN HE SEEMS?
- A5. _____

612

- A17. THE COMPARISON IS OF LIFE TO A VOYAGE; THE "QUIET SLEEP" AND "SWEET DREAM" ARE THEN TAKEN TO MEAN DEATH.
- Q18. WHAT IS THE FORM OF THE POEM?
- A18. _____

716

- A18. THIS MEANS LIVING MAN. AS MAN WAS MADE FROM DUST, THE POET USES THIS METAPHOR TO DESCRIBE HIM. CHRIST'S TEARS ARE SHED FOR HIM.
- Q19. THE POET LOADS HIS WORDS WITH MANY MEANINGS AND USES THEM EVEN AS CROSS-REFERENCES. CAN YOU FIND SUCH A REFERENCE FOR THE WORD "FLOCKS"?

93

A20. IT SEEMS TO MEAN THAT THE BUSINESS OF MAN IS TO STUDY HIMSELF, NOT TO PRY INTO THE WAYS OF GOD.

197

- A1. THE WORDS "HAUL AWAY" INDICATE THAT IT WAS SUNG WHILE PULLING ON A ROPE. AT THE WORD "JOE" ALL HANDS WOULD GIVE A MIGHTY TUG.
- Q2. CAN YOU GUESS WHAT THE MEN WOULD BE DOING WHEN THEY HAUL FOR BETTER WEATHER?
- A2. _____

301

- A16. THE POET HAS LEARNED TO BELIEVE THAT EVEN AS GOD GUIDES THE BIRD, SO DOES HE GUIDE HIM.
- Q17. CAN YOU GIVE THE STRUCTURE OF THIS POEM?
- A17. _____

405

- A8. THERE ARE REALLY TWO: THE IDEA OF THE WIRE BEING WRAPPED IN SNOW, WHICH IS FOLLOWED IMMEDIATELY BY THE IDEA THAT THE WRAPPING IS WOOL. IF YOU PICKED "CRYSTAL VEIL," TOO BAD. MAYBE IT WAS NEW TO EMILY DICKINSON, BUT IT HAS BEEN OVERWORKED SINCE IN BOTH PROSE AND POETRY.
- Q9. WHAT DO YOU UNDERSTAND "SUMMER'S EMPTY ROOM" TO MEAN?
- A9. _____

509

- A5. THE PHRASES "FLUTTERED PULSES" AND "GLITTERED WHEN HE WALKED" SUGGEST THIS AND ALSO PREPARE US FOR THE SURPRISING ENDING.
- Q6. WHAT KIND OF PEOPLE DOES THE POET MEAN WHEN HE USES THE WORD "WE" IN THIS POEM?
- A6. _____

613

A18. THE POEM IS COMPOSED OF FOUR EQUAL STANZAS OR QUATRAINS, RHYMED ABAB. THE LINES ARE SEVEN-FOOTED (HEPTAMETERS), AND THE METER IS VARIABLY IAMBIC. MANY SPONDEES AND PYRRHICS BECOME SUBSTITUTED FOR IAMBS. ACTUALLY, THE METER IS THAT OF THE OLD ENGLISH BALLAD, AND MASEFIELD'S HEPTAMETERS ARE TETRAMETERS SUCCEEDED BY TRIMETERS.

717

- A19. ALTHOUGH "FLOCKS" IN THE CONTEXT MEANS FLOWS OR GATHERS, A FLOCK IS A GROUP OF SHEEP AND REFERS TO STANZA 2.
- Q20. "BETRAYED STONES" MIGHT REFER TO MAN'S DISREGARD FOR NATURE WHICH CHRIST DOES NOT SHARE, BUT IT HAS ANOTHER MEANING WHICH IS ONE KEY TO THE ENTIRE POEM; CAN YOU TELL WHAT IT IS?

EDWARD TAYLOR (1646?-1729)

HUSWIFERY

94

198

A2. ON A SAILING SHIP THE SAILS (CANVAS) HAD TO BE FURLED WHEN THERE WAS TOO MUCH WIND (A STORM, PERHAPS). THEY ARE TAKING IN SAIL.

Q3. WHAT IS THE GALLEY OF A SHIP?

A3. _____

302

A17. IT IS A LYRIC OF EIGHT IAMBIC STANZAS, EACH COMPOSED OF A TRIMETER, TWO PENTAMETERS, AND ANOTHER TRIMETER, RHYMED ABAB.

Q18. WOULD YOU SAY THAT THE WATERFOWL IS A PERSONIFICATION? (THINK HARD, NOW.)

A18. _____

406

A9. THIS WOULD SEEM TO MEAN THE FIELDS FROM WHICH CROPS HAVE BEEN HARVESTED.

Q10. SAYING THAT SUMMER CAN POSSESS A ROOM (IN A HOUSE) IS EMPLOYING WHAT FIGURE OF SPEECH?

A10. _____

510

A6. HE IS SPEAKING FOR THE ORDINARY PEOPLE OF A SMALL TOWN (NEW ENGLAND) AND FOR THE COMMON PEOPLE EVERYWHERE.

Q7. WERE THESE PEOPLE SATISFIED OR DISSATISFIED WITH THEIR LOT?

A7. _____

614

JOHN V. A. WEAVER (1893-1938)

TWO WAYS

718

A20. THE ACTUAL SUBJECT OF THIS POEM IS THE CRUCIFIXION OF CHRIST. THE BETRAYED STONES REFER TO THE EARTHQUAKE THAT SHOOK THE AREA AND MADE THE STONES SPEAK (RUMBLE).

Q21. "NAMES PEELING FROM THINE EYES" IS DIFFICULT BUT WOULD SEEM TO REFER TO THOSE RESPONSIBLE FOR THE CRUCIFIXION, AND FOR LATER DOCTRINES

95

Q1. "HUSWIFERY" IS AN OLD ENGLISH WORD. WHAT WOULD YOU USE IN ITS PLACE?

A1. _____

199

A3. THE GALLEY IS THE SHIP'S KITCHEN.

Q4. WHAT WOULD YOU SUPPOSE THE DUFF THAT THE COOK IS MAKING TO BE?

A4. _____

303

A18. NOT QUITE. THE FACT THAT THE POET IS ADDRESSING THE BIRD AS ONE MIGHT A HUMAN COULD LET US CALL IT PERSONIFICATION, BUT THE BIRD ITSELF DOES NOT POSSESS ANY STRICTLY HUMAN ATTRIBUTES. THE POEM IS RATHER A METAPHOR COMPARING THE FLIGHT OF THE BIRD TO THE JOURNEY OF LIFE.

407

A10. ONCE MORE, THE ATTRIBUTING OF HUMAN CHARACTERISTICS TO NON-HUMAN AGENTS IS CALLED PERSONIFICATION. REMEMBER TO USE IT OCCASIONALLY TO ADD SPARKLE TO YOUR WRITING.

Q11. WHAT DO YOU SUPPOSE THE "SEAMS" OF LINE 15 COULD BE?

A11. _____

511

A7. LINES 13 AND 14 TELL US BY MEANS OF A FIGURE OF SPEECH WHICH YOU NEED NOT WORRY ABOUT (SYNECHDOCHE, A PART STANDING FOR THE WHOLE) THAT THEY WERE DISSATISFIED.

Q8. CAN YOU EXPRESS IN YOUR OWN WORDS THE IDEA ROBINSON EXPRESSES IN THIS POEM?

A8. _____

615

Q1. HERE IS A POEM WHICH THE AUTHOR CLAIMS IS WRITTEN IN AMERICAN. WHAT DOES HE MEAN BY THIS?

A1. _____

719

A21. THIS IS ANOTHER DESCRIPTION OF THE EYES OF CHRIST AND IS IN KEEPING WITH "TINDER EYES."

Q22. WHAT WOULD "PALM AND PAIN" SIGNIFY IN THE LIGHT OF WHAT YOU NOW KNOW OF THE POEM?

A22. _____

96

- A1. IT IS OBVIOUSLY FROM THE SOUND OF IT THAT THIS IS SIMPLY AN OLD SPELLING FOR "HOUSEWIFERY."
- Q2. THE SPINNING WHEEL WAS AN IMPLEMENT USED BY THE COLONIAL HOUSEWIFE TO CONVERT WOOL (FLAX OR COTTON) INTO YARN. WHAT DOES TAYLOR ASK THE LORD TO MAKE OF HIM?
- A2. _____

200

- A4. DUFF WAS A BOILED PUDDING MADE OF DOUGH AND DRIED FRUIT.
- Q5. WHY DO YOU SUPPOSE THE SONG MAKES THE UNCOMPLIMENTARY REFERENCE TO THE CAPTAIN?
- A5. _____

304

GEORGE GORDON, LORD BYRON (1788-1824) THE DESTRUCTION OF SENNACHERIB

408

- A11. THE SEAMS COULD HARDLY BE ANYTHING BUT THE REGULAR LINES MADE BY STUBBLE STICKING UP THROUGH SNOW. IF IT WERE NOT FOR THE STUBBLE; THERE WOULD BE NO RECORD OF THERE EVER HAVING BEEN A CROP.
- Q12. "WRISTS OF POSTS" IS ONCE MORE A PERSONIFICATION, BUT WHAT DOES THE UNUSUAL (IN THIS SENSE) WORD "RUFFLES" INDICATE?
- A12. _____

512

- A8. THERE WOULD BE MANY WAYS TO SAY IT. "MONEY ISN'T EVERYTHING" WOULD BE ONE.

616

- A1. HE MEANS THAT IT IS WRITTEN IN THE LANGUAGE OF THE COMMON SPEECH OF AMERICAN PEOPLE, RATHER THAN IN MORE FORMAL ENGLISH.
- Q2. WOULD YOU CALL THIS POEM SENTIMENTAL?
- A2. _____

720

- A22. "PALM" SEEMS TO REFER TO THE TRIUMPHAL ENTRY INTO JERUSALEM OF PALM SUNDAY, AND "PAIN" TO THE SUBSEQUENT CRUCIFIXION.
- Q23. WHAT COULD BE MEANT BY "COMPULSION OF THE YEARS"?
- A23. _____

97

- A2. TAYLOR ASKS THE LORD TO MAKE OF HIM HIS SPINNING WHEEL.
 Q3. THE DISTAFF WAS USED TO HOLD THE COMBED-OUT WOOL (OR OTHER MATERIAL) USED FOR SPINNING. IF TAYLOR WERE TO BE THE SPINNING WHEEL, WHAT WOULD BE HIS DISTAFF?

A3. _____

201

- A5. THE CHANTY WAS THE COMMON SAILOR'S SONG, AND THERE IS THE USUAL RESENTMENT OF AUTHORITY. (CF. PRIVATE VS. GENERAL JOKES)
 Q6. IS THERE ANY CONTINUITY OR CONNECTION BETWEEN STANZAS?

A6. _____

305

SENNACHERIB WAS A KING OF ASSYRIA MENTIONED IN THE BIBLE AS HAVING INVADED PALESTINE IN THE 7TH CENTURY B.C. (699-600)

- Q1. WHERE IS ASSYRIA LOCATED, AND CAN YOU GIVE ITS PRESENT NAME?

A1. _____

409

A12. YOU HAVE SEEN HOW SNOW WILL COLLECT AROUND LITTLE IRREGULARITIES ON A POST OR TWIG AND BUILD OUT INTO FANTASTIC FORMS. THIS IS WHAT THE POET REFERS TO.

- Q13. DID QUEENS WEAR RUFFLES ON THEIR ANKLES?

A13. _____

513

EDGAR LEE MASTERS (1869-1950)

LUCINDA MATLOCK

617

- A2. IT DEFINITELY IS. PERHAPS THE POET BELIEVED THAT THE EMOTIONS OF THE COMMON PEOPLE ARE SENTIMENTAL EMOTIONS.

- Q3. THE POET CONTRASTS TWO IDEAS ABOUT LOVE. WHAT ARE THEY?

A3. _____

721

A23. IN CHRISTIAN TRADITION THE CRUCIFIXION TOOK PLACE IN THE SPRING (EASTER). THE POEM IS FULL OF REFERENCES TO SPRING WHICH ALWAYS SEEMS TO COME ON AS IF COMPELLED OR ORDERED.

- Q24. WHAT ARE THE "SABLE, SLENDER BOUGHS" OF LINE 37?

A24. _____

98

- A3. TAYLOR'S DISTAFF (OR THE RAW MATERIAL) WOULD BE "THY HOLY WORD" OR THE BIBLE.
- Q4. THE "FLYERS" ARE THE DEVICE WHICH ACTUALLY TWISTS THE YARN IN SPINNING. WHAT DOES TAYLOR SAY HIS FLYERS WOULD BE?
- A4. _____

202

- A6. NO! THESE SONGS WERE IMPROMPTU (MADE-UP ON THE SPOT). ONES THAT SEEMED GOOD WERE REMEMBERED AND RETAINED, OTHERS PROMPTLY FORGOTTEN.
- Q7. WHAT IS THE REFERENCE TO THE KING OF FRANCE?
- A7. _____

306

- A1. ASSYRIA IS LOCATED IN ASIA MINOR (THE EAST COAST OF THE MEDITERRANEAN). ITS MODERN NAME IS SYRIA, ONE OF THE UNITED ARAB REPUBLICS.
- Q2. THE POEM RELATES AN EVENT. CAN YOU CONDENSE THE STORY ON THESE LINES?
- A2. _____

410

- A13. THIS LINE IS DIFFICULT, BUT NOT TOO MUCH SO IF YOU THINK OF OLD FASHIONED COSTUMES WITH RUFFLED PETTICOATS AND PANTALOONS. "ON" MIGHT MEAN AROUND OR ABOUT.
- Q14. WHAT IS AN ARTISAN?
- A14. _____

514

- THIS POEM COMES FROM A BOOK OF POEMS WRITTEN ABOUT A HILLSIDE CEMETERY.
- Q1. WHAT SORT OF TITLES DO YOU SUPPOSE THE OTHERS IN THE COLLECTION WOULD HAVE?
- A1. _____

618

- A3. STANZA 1 SPEAKS OF SLOWLY MATURING, PRESERVED LOVE; STANZA 2, OF A WILD, QUICK, FLEETING LOVE.
- Q4. WHEN THE POET SAYS (IN AMERICAN), "LOVE IS PICKLED ROSES," AND "LOVE IS FIREWORKS," WHAT FIGURE IS HE EMPLOYING?
- A4. _____

722

- A24. THIS SENTENCE IS ADDRESSED TO CHRIST AND SINCE HE LEANS FROM THESE BLACK BOUGHS, THEY MUST BE THE CROSS.
- Q25. CAN YOU RESTORE THE WORDS WHICH THE POET HAS LEFT OUT IN REGARD TO "UNSTANCHED" AND "LUMINOUS" AND REWRITE THE SENTENCE TO SHOW THAT YOU UNDERSTAND IT?

99

- A4. IN THE COMPARISON TAYLOR IS DRAWING; HIS AFFECTIONS (INCLINATIONS) WOULD BE HIS FLYERS, TO TWIST (INTERPRET OR UNDERSTAND) GOD'S WORD.
- Q5. THE SPOOL IS A PART OF THE SPINNING WHEEL ON WHICH THE YARN IS WOUND. WHAT WOULD BE GOD'S SPOOL?

A5. _____

203

- A7. THESE SONGS WERE POPULAR IN THE EARLY 1800'S. LOUIS XVI WAS BEHEADED DURING THE FRENCH REVOLUTION.
- Q8. THERE IS A PHRASE APPLIED TO SAILORS TODAY WHICH MEANS MUCH THE SAME AS THE REFERENCES TO A GIRL IN THIS CHANTY. CAN YOU THINK WHAT IT IS?

A8. _____

307

- A2. THE BIBLE DOES IT THIS WAY: THE ASSYRIAN ARMY THREATENED JERUSALEM BUT "THAT NIGHT THE ANGEL OF THE LORD WENT FORTH AND SLEW A HUNDRED AND EIGHTY-FIVE THOUSAND IN THE CAMP OF THE ASSYRIANS."
- Q3. THIS POEM HAS A SPECTACULAR, SWIFT RHYTHM. CAN YOU DETERMINE WHAT METER THE POET USES TO ACHIEVE IT?

A3. _____

411

- A14. AN "ARTISAN" IS A WORKMAN OR A LABORER, BUT IN THE SENSE THAT HIS WORK REQUIRES SKILL.
- Q15. WHO ARE THE ARTISANS REFERRED TO IN LINE 19?

A15. _____

515

- A1. THE TITLES OF THE OTHER POEMS ARE THE NAMES OF OTHER PEOPLE BURIED IN THE CEMETERY.
- Q2. HOW DO WE KNOW THAT LUCINDA MATLOCK ENJOYED HER YOUTH?

A2. _____

619

- A4. HE IS USING METAPHOR.
- Q5. WHICH LOVE DID THE GIRL (BOY) CHOOSE?

A5. _____

723

- A25. LEAN (HANG) FROM THE CROSS, YOUR WOUNDS UNSTAUNCHED, AND YOUR EYES LUMINOUS.
- Q26. WHAT ARE THE "PERFECT SPHERES" OF LINE 39?

A26. _____

100

- A5. TAYLOR'S SOUL WOULD BE THE SPOOL OF GOD.
 Q6. WHEN THE SPOOL IS FULL, THE YARN IS TRANSFERRED TO A REEL. WHAT, ACCORDING TO THE POET, WILL BE GOD'S REEL?

A6. _____

204

- A8. A SAILOR IS COMMONLY REFERRED TO AS HAVING A GIRL IN EVERY PORT.

308

- A3. THE POEM IS WRITTEN IN ANAPESTIC TETRAMETERS, A METER OFTEN USED TO SUGGEST THE GALLOPING OF HORSES.

- Q4. CAN YOU DESCRIBE THE REST OF THE STRUCTURAL ELEMENTS OF THE POEM?

A4. _____

412

- A15. THESE ARTISANS CAN ONLY BE THE INDIVIDUAL SNOWFLAKES AND PERHAPS THE WIND WHICH HAS HELPED TO ARRANGE THEM.

- Q16. WHAT DOES THE LINE "DENYING THEY HAVE BEEN" MEAN TO YOU?

A16. _____

516

- A2. SHE WENT TO DANCES, PLAYED GAMES, AND WAS COURTED.

- Q3. HOW DID SHE MEET HER FUTURE HUSBAND?

A3. _____

620

- A5. THE FIRST LINE OF THE FINAL COUPLET MAKES IT SURE THAT SHE CHOSE THE WILD, QUICK LOVE.

- Q6. DO YOU AGREE WITH THE POEM OR DO YOU THINK THE FINAL LINE IS RIGHT IN SUGGESTING THERE MIGHT BE ANOTHER KIND OF LOVE?

A6. _____

724

- A26. THESE PERFECT SPHERES ARE THE TEARS OF CHRIST OCCASIONED BY PITY FOR MAN STILL IN A STATE OF DARKNESS (NIGHTS).

- Q27. WHY DOES CRANE USE THE HYPHENATED "LILAC-EMERALD"?

A27. _____

- 101
- A6. GOD'S REEL WOULD THEN BE TAYLOR'S CONVERSATION (ALL OF HIS ACTIONS). (HERE IS SOMETHING YOU, PROBABLY DIDN'T KNOW: TAYLOR WAS A MINISTER AND HIS CONVERSATIONS COULD BE HIS SERMONS.)
- Q7. A LOOM IS A MACHINE FOR WEAVING CLOTH. CAN YOU PICK OUT TWO OTHER IMPLEMENTS USED IN WEAVING MENTIONED IN STANZA 2?
- A7. _____

205

EDGAR ALLEN POE (1809-1849)

ISRAFEL

- 309
- A4. THE POEM CONSISTS OF 6 IDENTICAL FOUR-LINED STANZAS, RHYMED AABB. ONCE AGAIN THERE ARE ACTUALLY COUPLETS COMBINED INTO QUATRAINS (AA, BB, CC, ETC.).
- Q5. BYRON USES MANY SIMILES; HOW MANY CAN YOU COUNT?
- A5. _____

413

- A16. ONCE THE SNOWSTORM HAS CEASED, WE NO LONGER SEE OR REMEMBER THE SNOWFLAKES, BUT SEE ONLY SNOW.
- Q17. THE PRONOUN "IT" HAS ONLY ONE ANTECEDENT THROUGHOUT THE POEM (EXCEPT ANOTHER "IT" IN LINE 10). TO WHAT DOES "IT" REFER?
- A17. _____

517

- A3. SHE CHANGED PARTNERS AT A PARTY, AND DAVIS MATLOCK DROVE HER HOME IN THE MOONLIGHT OF MIDDLE JUNE.
- Q4. WHAT EVIDENCE DO WE HAVE THAT THEIR MARRIAGE WAS A SUCCESSFUL ONE?
- A4. _____

621

- A6. BOTH OF THESE LOVES ARE WRONG. IN THE FIRST, NOTHING HAPPENS; IN THE SECOND, TOO MUCH HAPPENS AT ONCE. TRUE LOVE CAN BE EXCITING AND LASTING.

725

- A27. THIS SEEMS TO BE A DOUBLE SPRING IMAGE OF FLOWERS AND GRASS. IT SYMBOLIZES THE HOPE FOR MAN IN THE COMING OF SPRING AND IN THE RESURRECTION.
- Q28. WHAT IS THE "GRAIL" (OR HOLY GRAIL)?
- A28. _____

102 A7. THE WINDING QUILLS CARRIED THE YARN THROUGH THE LOOM. THE FULLING MILL WAS USED TO FINISH THE CLOTH BEFORE MAKING CLOTHING.
 Q8. WHAT WILL GOD DO WITH THE CLOTH WHEN HE HAS FINISHED WEAVING IT?
 A8. _____

206 Q1. WHO IS ISRAFEL?
 A1. _____

310 A5. THERE ARE AT LEAST SIX. (BUT NOTE THAT THE WORD "AS" IN LINE 10, IS NOT THE SIGN OF A SIMILE.)
 Q6. THERE ARE NUMEROUS METAPHORS IN THE POEM; HOW MANY PERSONIFICATIONS DO YOU FIND?
 A6. _____

414 A17. THE ANTECEDENT OF THIS PRONOUN IS THE WORD "SNOW." THE WHOLE POEM CAN BE A PERSONIFICATION IF WE THINK OF THE SNOW AS DOING ALL THESE THINGS WILLFULLY.
 Q18. WHAT IS THE COMMON METER PATTERN OF THE POEM?
 A18. _____

518 A4. LUCINDA AND DAVIS MATLOCK ENJOYED AN EXCEPTIONALLY LONG MARRIED LIFE.
 Q5. TO LUCINDA MATLOCK WAS IT UNUSUAL THAT SHE HAD TWELVE CHILDREN?
 A5. _____

622
 WILLIAM BUTLER YEATS (1869-1939) THE LAKE ISLE OF INNISFREE

726 A28. THE HOLY GRAIL WAS THE CUP USED BY CHRIST AT THE LAST SUPPER. HERE IT REPEATS THE IDEA OF RENEWAL THROUGH SPRING AND THROUGH CHRIST.
 Q29. DIONYSUS IS THE GREEK GOD OF SPRING. WHY DOES THE POET MENTION HIM IN THE LAST SENTENCE OF A POEM ABOUT CHRIST?
 A29. _____

103	<p>A8. GOD WILL DYE AND DECORATE THE CLOTH.</p> <p>Q9. IN THE THIRD STANZA THE POET ASKS GOD TO CLOTHE HIM IN THIS CLOTH. HOW WILL THE CLOTHING AFFECT HIS WORDS AND ACTIONS?</p> <p>A9. _____</p> <p>_____</p>
207	<p>A1. ISRAFEL IS THE MOHAMMEDAN ANGEL OF MUSIC, THE ONE WHO WILL SOUND THE TRUMPET AT THE RESURRECTION (CF. GABRIEL).</p> <p>Q2. WHAT IS ANOTHER NAME FOR "SPIRIT"?</p> <p>A2. _____</p> <p>_____</p>
311	<p>A6. THAT WAS A SNEAKY QUESTION. NO MATTER HOW HARD YOU LOOKED, YOU WOULDN'T FIND ONE.</p> <p>Q7. THERE ARE MANY EXAMPLES OF ALLITERATION IN THE POEM, BUT CAN YOU FIND ONE (OR MORE) THAT REPEATS THE SOUND <u>FOUR</u> TIMES IN ONE LINE?</p> <p>A7. _____</p>
415	<p>A18. MOST OF THE LINES ARE IAMBIC TRIMETER, BUT THERE IS MUCH VARIATION, SUFFICIENT TO AVOID MONOTONY.</p> <p>Q19. DOES THE POEM HAVE A REGULAR RHYME SCHEME?</p> <p>A19. _____</p> <p>_____</p>
519	<p>A5. NO, BACK AT THAT TIME LARGE FAMILIES WERE THE ORDINARY THING.</p> <p>Q6. WHAT WAS THE GREAT PERSONAL TRAGEDY OF LUCINDA MATLOCK?</p> <p>A6. _____</p> <p>_____</p>
623	<p>Q1. IS THERE ANYTHING ABOUT THE TITLE OR THE POEM ITSELF WHICH MIGHT SUGGEST THE SETTING (THE COUNTRY) OF THE POEM?</p> <p>A1. _____</p> <p>_____</p>
727	<p>A29. THERE IS A DISTINCT PARALLEL BETWEEN THE LEGEND OF DIONYSUS AND THE DEATH OF CHRIST; EACH WAS VIOLENTLY SLAIN AND EACH WAS RESURRECTED. THE POET SEEMS TO MAKE HIS POEM MORE UNIVERSAL AND ALSO IMPLY CHRIST'S CONCERN WITH THE PAST.</p>

104	<p>A9. TAYLOR'S WORDS AND ACTIONS WOULD BETTER GLORIFY GOD.</p> <p>Q10. WHAT WOULD ACTUALLY BE TAYLOR'S "HOLY ROBES FOR GLORY"?</p> <p>A10. _____</p> <p>_____</p>
208	<p>A2. "SPIRIT" MEANS THE PRINCIPLE OF LIFE AS SEPARATE FROM THE BODY; IN THE SENSE OF THIS POEM, AN ANGEL.</p> <p>Q3. WHAT IS A LUTE? IF YOU DON'T KNOW, TRY TO GUESS FROM THE WAY THE WORD IS USED IN THE POEM.</p> <p>A3. _____</p>
312	<p>A7. YES, LINE 3 HAS FOUR INITIAL "S" SOUNDS PLUS TWO FINAL "S'S."</p> <p>Q8. WHAT DOES THE PHRASE "LIKE A WOLF ON THE FOLD" MEAN TO YOU?</p> <p>A8. _____</p> <p>_____</p>
416	<p>A19. NO! THERE IS A RHYME IN EVERY STANZA (IF YOU ARE WILLING TO CALL "WOOD" AND "ROAD" A RHYME), AND THE LAST STANZA HAS TWO RHYMES. BUT THE RHYMES FOLLOW NO PATTERN.</p> <p>Q20. A LYRIC IS A POEM EXPRESSING A SINGLE EMOTION OR FEELING; IS THIS A LYRIC? IF SO, WHAT IS THE EMOTION OR FEELING EXPRESSED?</p> <p>A20. _____</p>
520	<p>A6. THE FACT THAT EIGHT OF HER CHILDREN DIED BEFORE SHE REACHED THE AGE OF 60 IS HER PERSONAL TRAGEDY.</p> <p>Q7. HOW DO WE KNOW THAT LUCINDA MATLOCK'S LIFE WAS NOT AN EASY ONE?</p> <p>A7. _____</p> <p>_____</p>
624	<p>A1. INNISFREE IS AN ISLAND IN LAKE GILL, SLIGO COUNTY, IRELAND; MANY REFERENCES WILL BE MORE CLEAR IF WE KEEP IRELAND IN MIND.</p> <p>Q2. WHAT KIND OF A CABIN WOULD BE ONE BUILT OF CLAY AND WATTLES?</p> <p>A2. _____</p> <p>_____</p>
728	<p>IT IS NOT SUPPOSED THAT YOU NOW UNDERSTAND THIS POEM, BUT WE BELIEVE THAT THESE QUESTIONS HAVE AT LEAST POINTED THE WAY TO CLEARING UP MANY OF ITS COMPLEXITIES. THE WAY TO UNDERSTAND ANY POEM IS TO READ IT, DETERMINE WHAT IT ACTUALLY SAYS, AND THINK ABOUT IT. DO THIS AND SEE WHAT REAL ENJOYMENT CAN BE DERIVED FROM POETRY.</p>

CHAPTER IV

THE POEMS FOR USE WITH THE PROGRAM

THIS CHAPTER CONSISTS OF THE TEXTS OF THE POEMS TO WHICH THE QUESTION-ANSWER SERIES OF THE PROGRAM REFER. IT HAS BEEN FOUND IMPRACTICAL TO LIST THE POEMS IN THE ORDER OF THE PROGRAM; THEREFORE, THEY WILL BE FOUND IN THIS CHAPTER ARRANGED ALPHABETICALLY BY TITLE. IN EACH CASE THE DEFINITE OR INDEFINITE ARTICLE HAS BEEN RETAINED; THE TEN POEMS WHOSE TITLES START WITH "THE" ARE LISTED TOGETHER AND SUB-ALPHABETIZED BY THE SECOND WORD. IN THE INDEX THE ARTICLES ARE DROPPED.

WHEREVER POSSIBLE ORIGINAL BOOK SOURCES HAVE BEEN CONSULTED FOR THE TEXTS OF THE POEMS AND SUCH INFORMATION ACCREDITED IN A FOOTNOTE. IN A FEW CASES THE ORIGINAL SOURCES WERE NOT AVAILABLE AND THE TEXT HAD TO BE TAKEN FROM THE COLLECTED WORKS OF THE AUTHOR, AND SOME POEMS WERE AVAILABLE ONLY IN STANDARD ANTHOLOGIES. IN EVERY CASE AN HONEST EFFORT WAS MADE TO SECURE THE AUTHENTIC AND MOST GENERALLY ACCEPTED VERSION OF THE POEM.

ANONYMOUS LIMERICK

AN OLD MAN OF NANTUCKET

THERE WAS AN OLD MAN OF NANTUCKET
WHO KEPT ALL HIS CASH IN A BUCKET;
BUT HIS DAUGHTER, NAMED NAN,
RAN AWAY WITH A MAN---
AND AS FOR THE BUCKET, NANTUCKET.

5

ALFRED, LORD TENNYSON: (1809-1892)

BREAK, BREAK, BREAK.

BREAK, BREAK, BREAK,

ON THE COLD GREY STONES, O SEA!
AND I WOULD THAT MY TONGUE COULD UTTER
THE THOUGHT THAT ARISE IN ME.

O WELL FOR THE FISHERMAN'S BOY, 5
THAT HE SHOUTS WITH HIS SISTER AT PLAY!
O WELL FOR THE SAILOR LAD,
THAT HE SINGS IN HIS BOAT ON THE BAY!

AND THE STately SHIPS GO ON 10
TO THEIR HAVEN UNDER THE HILL;
BUT O FOR THE TOUCH OF A VANISH'D HAND,
AND THE SOUND OF A VOICE THAT IS STILL!

BREAK, BREAK, BREAK, 15
AT THE FOOT OF THY CRAGS, O SEA!
BUT THE TENDER GRACE OF A DAY THAT IS DEAD
WILL NEVER COME BACK TO ME.

E. E. CUMMINGS (1894-

CHANSON INNOCENT, I

IN JUST-

SPRING WHEN THE WORLD IS MUD-
LUSCIOUS THE LITTLE
LAME BALOONMAN

WHISTLES FAR AND WEE

5

AND EDDIEANDBILL COME
RUNNING FROM MARBLES AND
PIRACIES AND IT'S
SPRING

WHEN THE WORLD IS PUDDLE-WONDERFUL

10

THE QUEER

OLD BALOONMAN WHISTLES

FAR AND WEE

AND BETTYANDISBEL COME DANCING

FROM HOP-SCOTCH AND JUMP-ROPE AND

15

IT'S

SPRING

AND

THE

GOAT-FOOTED

20

BALOONMAN WHISTLES

FAR

AND

WEE

RUDYARD KIPLING (1865-1936)

DANNY DEEVER

- "WHAT ARE THE BUGLES BLOWIN' FOR?" SAID FILES-ON-PARADE.
 "TO TURN YOU OUT, TO TURN YOU OUT," THE COLOR-SERGEANT SAID.
 "WHAT MAKES YOU LOOK SO WHITE, SO WHITE?" SAID FILES-ON-PARADE.
 "I'M DREADIN' WHAT I'VE GOT TO WATCH," THE COLOR-SERGEANT SAID.
 FOR THEY'RE HANGIN' DANNY DEEVER, YOU CAN 'EAR THE DEAD MARCH PLAY 5
 THE REGIMENT'S IN 'OLLOW SQUARE--THEY'RE HANGIN' HIM TO-DAY;
 THEY'VE TAKEN OF HIS BUTTONS OFF AN' CUT HIS STRIPES AWAY,
 AN' THEY'RE HANGIN' DANNY DEEVER IN THE MORNIN'.
- "WHAT MAKES THE REAR-RANK BREATHE SO 'ARD?" SAID FILES-ON-PARADE.
 "IT'S BITTER COLD, IT'S BITTER COLD," THE COLOR-SERGEANT SAID. 10
 "WHAT MAKES THAT FRONT-RANK MAN FALL DOWN?" SAID FILES-ON-PARADE.
 "A TOUCH O' SUN, A TOUCH O' SUN," THE COLOR-SERGEANT SAID.
 THEY ARE HANGIN' DANNY DEEVER, THEY ARE MARCHIN' OF 'IM ROUND,
 THEY 'AVE 'ALTED DANNY DEEVER BY 'IS COFFIN ON THE GROUND;
 AN' 'E'LL SWING IN 'ARF A MINUTE FOR A SNEAKIN' SHOOTIN' HOUND-- 15
 O THEY'RE HANGIN' DANNY DEEVER IN THE MORNIN'!
- "'IS COT WAS RIGHT-'AND COT TO MINE," SAID FILES-ON-PARADE.
 "'E'S SLEEPIN' OUT AN' FAR TO-NIGHT," THE COLOR-SERGEANT SAID.
 "'I'VE DRUNK 'IS BEER A SCORE O' TIMES," SAID FILES-ON-PARADE.
 "'E'S DRINKIN' BITTER BEER ALONE," THE COLOR-SERGEANT SAID. 20
 THEY ARE HANGIN' DANNY DEEVER, YOU MUST MARK 'IM TO 'IS PALCE,
 FOR 'E SHOT A COMRADE SLEEPIN'--YOU MUST LOOK 'IM IN THE FACE;
 NINE 'UNDRED OF 'IS COUNTY AN' THE REGIMENT'S DISGRACE,
 WHILE THEY'RE HANGIN' DANNY DEEVER IN THE MORNIN'.
- "WHAT'S THAT SO BLACK AGIN THE SUN?" SAID FILES-ON-PARADE. 25
 "IT'S DANNY FIGHTIN' 'ARD FOR LIFE," THE COLOR-SERGEANT SAID.
 "WHAT'S THAT THAT WHIMPERS OVER'HEAD?" SAID FILES-ON-PARADE.
 "IT'S DANNY'S SOUL THAT'S A PASSIN' NOW," THE COLOR-SERGEANT SAID.
 FOR THEY'VE DONE WITH DANNY DEEVER, YOU CAN 'EAR THE
 QUICKSTEP PLAY,
 THE REGIMENT'S IN COLUMN, AN' THEY'RE MARCHIN' US AWAY; 30
 HO! THE YOUNG RECRUITS ARE SHAKIN', AN' THEY'LL WANT
 THEIR BEER TO-DAY,
 AFTER HANGIN' DANNY DEEVER IN THE MORNIN'.

ANONYMOUS NEGRO FOLK SONG (c. 1850)

FOLLER DE DRINKIN' GOU'D

WHEN DE SUN COME BACK,
 WHEN DE FIRS' QUAIL CALL,
 DEN DE TIME IS COME---
 FOLLER DE DRINKIN' GOU'D.

CHORUS:

FOLLER DE DRINKIN' GOU'D,
 FOLLER DE DRINKIN' GOU'D,
 FOR DE OL' MAN SAY,
 "FOLLER DE DRINKIN' GOU'D."

DE RIVA'S BANK AM A VERY GOOD ROAD, 5
 DE DEAD TREES SHOW DE WAY;
 LEF' FOOT, PEG FOOT GOIN' ON,
 FOLLER DE DRINKIN' GOU'D. (CHORUS.)

DE RIVER ENDS ATWEEN TWO HILLS, 10
 FOLLER DE DRINKIN' GOU'D;
 'NOTHER RIVER ON DE OTHER SIDE,
 FOLLER DE DRINKIN' GOU'D. (CHORUS.)

WHA DE LITTLE RIVER
 MEET DE GREAT BIG UN, 15
 DE OL' MAN WAITS---
 FOLLER DE DRINKIN' GOU'D. (CHORUS.)

WALT WHITMAN (1819-1892)

FOR YOU O DEMOCRACY

COME, I WILL MAKE THE CONTINENT INDISSOLUBLE,
 I WILL MAKE THE MOST SPLENDID RACE THE SUN EVER SHONE UPON,
 I WILL MAKE DIVINE MAGNETIC LANDS,
 WITH THE LOVE OF COMRADES,
 WITH THE LIFELONG LOVE OF COMRADES. 5

I WILL PLANT COMPANIONSHIP THICK AS TREES ALONG
 ALL THE RIVERS OF AMERICA, AND ALONG ALL
 SHORES OF THE GREAT LAKES, AND ALL OVER THE PRAIRIES,
 I WILL MAKE INSEPARABLE CITIES WITH THEIR ARMS
 ABOUT EACH OTHER'S NECKS, 10
 BY THE LOVE OF COMRADES,
 BY THE MANLY LOVE OF COMRADES,

FOR YOU THESE FROM ME, O DEMOCRACY, TO SERVE YOU MA FEMME!
 FOR YOU, FOR YOU I AM TRILLING THESE SONGS.

ANONYMOUS SEA CHANTY (c. 1820)

HAUL AWAY JOE

WHEN I WAS A LITTLE LAD AND SO MY MOTHER TOLD ME,
 WAY, HAUL AWAY, WE'LL HAUL AWAY JOE,
 THAT IF I DID NOT KISS THE GIRLS MY LIPS WOULD GROW ALL MOLDY.
 WAY, HAUL AWAY, WE'LL HAUL AWAY JOE.

CHORUS:

WAY, HAUL AWAY, WE'LL HAUL FOR BETTER WEATHER!
 WAY, HAUL AWAY, WE'LL HAUL AWAY JOE.

LOUIS WAS THE KING OF FRANCE BEFORE THE REVOLUTION; 5
 WAY, HAUL AWAY, WE'LL HAUL AWAY JOE,
 KING LOUIS GOT HIS HEAD CUT OFF WHICH SPOILED HIS CONSTITUTION.
 WAY, HAUL AWAY, WE'LL HAUL AWAY JOE.

OH, THE COOK IS IN THE GALLEY MAKING DUFF SO HANDY, 10
 WAY, HAUL AWAY, WE'LL HAUL AWAY JOE,
 AND THE CAPTAIN'S IN HIS CABIN DRINKIN' WINE AND BRANDY.
 WAY, HAUL AWAY, WE'LL HAUL AWAY JOE.

EDWARD TAYLOR (1646?-1729)

HUSWIFERY

MAKE ME, O LORD, THY SPINNING WHEEL COMPLEAT,
 THY HOLY WORD MY DISTAFF MAKE FOR ME;
 MAKE MINE AFFECTIONS THY SWIFT FLYERS NEAT,
 AND MAKE MY SOUL THY HOLY SPOOL TO BE;
 MY CONVERSATION MAKE TO BE THY REEL,
 AND REEL THE YARN THEREON SPUN OF THY WHEEL.

5

MAKE ME THY LOOM THEN; KNIT THEREIN THIS TWINE,
 AND MAKE THY HOLY SPIRIT, LORD, WIND QUILLS;
 THEN WEAVE THE WEB THYSELF. THE YARN IS FINE
 THINE ORDINANCES MAKE MY FULLING MILLS.
 THEN DYE THE SAME IN HEAVENLY COLORS CHOICE,
 ALL PINKED WITH VARNISHED FLOWERS OF PARADISE.

10

THEN CLOTHE THEREWITH MINE UNDERSTANDING, WILL,
 AFFECTIONS, JUDGMENT, CONSCIENCE, MEMORY;
 MY WORDS AND ACTIONS, THAT THEIR SHINE MAY FILL
 MY WAYS WITH GLORY AND THEE GLORIFY.
 THEN MINE APPAREL SHALL DISPLAY BEFORE YE
 THAT I AM CLOTHED IN HOLY ROBES FOR GLORY.

15

JOHN D. McCRAE (1872-1918)

IN FLANDERS FIELDS

IN FLANDERS FIELDS THE POPPIES BLOW
BETWEEN THE CROSSES, ROW ON ROW,
THAT MARK OUR PLACE; AND IN THE SKY
THE LARKS, STILL BRAVELY SINGING, FLY
SCARCE HEARD AMID THE GUNS BELOW.

5

WE ARE THE DEAD. SHORT DAYS AGO
WE LIVED, FELT DAWN, SAW SUNSET GLOW,
LOVED AND WERE LOVED, AND NOW WE LIE
IN FLANDERS FIELDS.

TAKE UP OUR QUARREL WITH THE FOE!
TO YOU FROM FAILING HANDS, WE THROW
THE TORCH-- BE YOURS TO HOLD IT HIGH!
IF YE BREAK FAITH WITH US WHO DIE
WE SHALL NOT SLEEP, THOUGH POPPIES GROW
IN FLANDERS FIELDS.

10

15

EDGAR ALLEN POE (1809-1849)

ISRAFEL

IN HEAVEN A SPIRIT DOTH DWELL
 WHOSE HEARTSTRINGS ARE A LUTE;
 NONE SING SO WILDLY WELL
 AS THE ANGEL ISRAFEL,
 AND THE GIDDY STARS (SO LEGENDS TELL),
 CEASING THEIR HYMNS, ATTEND THE SPELL
 OF HIS VOICE, ALL MUTE. 5

TOTTERING ABOVE
 IN HER HIGHEST NOON
 THE ENAMORED MOON
 BLUSHES WITH LOVE,
 WHILE, TO LISTEN, THE RED LEVIN
 (WITH THE RAPID PLEIADS, EVEN,
 WHICH WERE SEVEN)
 PAUSES IN HEAVEN. 10 15

AND THEY SAY (THE STARRY CHOIR
 AND THE OTHER LISTENING THINGS)
 THAT ISRAFEL'S FIRE
 IS OWING TO THAT LYRE
 BY WHICH HE SITS AND SINGS,
 THE TREMBLING LIVING WIRE
 OF THOSE UNUSUAL STRINGS. 20

BUT THE SKIES THAT ANGEL TROD,
 WHERE DEEP THOUGHTS ARE A DUTY,
 WHERE LOVE'S A GROWN-UP GOD,
 WHERE THE HOURI GLANCES ARE
 IMBUED WITH ALL THE BEAUTY
 WHICH WE WORSHIP IN A STAR. 25

THEREFORE THOU ART NOT WRONG,
 ISRAFELI, WHO DESPISEST
 AN UNIMPASSIONED SONG;
 TO THEE THE LAURELS BELONG,
 BEST BARD, BECAUSE THE WISEST!
 MERRILY LIVE, AND LONG! 30

THE ECSTASIES ABOVE
 WITH THE BURNING MEASURES SUIT;
 THY GRIEF, THY JOY, THY HATE, THY LOVE,
 WITH THE FERVOR OF THY LUTE--
 WELL MAY THE STARS BE MUTE! 35

YES, HEAVEN IS THINE; BUT THIS 40
 IS A WORLD OF SWEETS AND SOURS;
 OUR FLOWERS ARE MERELY--FLOWERS,
 AND THE SHADOW OF THY PERFECT BLISS
 IS THE SUNSHINE OF OURS.

IF I COULD DWELL 45
 WHERE ISRAFEL
 HATH DWELT, AND HE WHERE I,
 HE MIGHT NOT SING SO WILDLY WELL
 A MORTAL MELODY,
 WHILE A BOLDER NOTE THAN THIS MIGHT SWELL 50
 FROM MY LYRE WITHIN THE SKY.

WILLIAM WORDSWORTH (1770-1850)

I WANDERED LONELY AS A CLOUD

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;
 BESIDE THE LAKE, BENEATH THE TREES
 FLUTTERING AND DANCING IN THE BREEZE.

5

CONTINUOUS AS THE STARS THAT SHINE
 AND TWINKLE ON THE MILKY WAY,
 THEY STRETCHED IN NEVER-ENDING LINE
 ALONG THE MARGIN OF A BAY:
 TEN THOUSAND SAW I AT A GLANCE,
 TOSSING THEIR HEADS IN SPRIGHTLY DANCE.

10

THE WAVES BESIDE THEM DANCED; BUT THEY
 OUT-DID THE SPARKLING WAVES IN GLEE:
 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:

15

FOR OFT, WHEN ON MY COUCH I LIE
 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.

20

ROBERT BURNS (1759-1796)

JOHN ANDERSON, MY JO

JOHN ANDERSON MY JO, JOHN,
 WHEN WE WERE FIRST ACQUENT,
 YOUR LOCKS WERE LIKE THE RAVEN,
 YOUR BONNY BROW WAS BRENT;
 BUT NOW YOUR BROW IS BELD, JOHN,
 YOUR LOCKS ARE LIKE THE SNAW;
 BUT BLESSINGS ON YOUR FROSTY POW,
 JOHN ANDERSON MY JO.

5

JOHN ANDERSON MY JO, JOHN,
 WE CLAMB THE HILL THEGITHER;
 AND MONIE A CANTIE DAY, JOHN,
 WE'VE HAD WI' ANE ANITHER;
 NOW WE MAUN TOTTER DOWN, JOHN,
 AND HAND IN HAND WE'LL GO,
 AND SLEEP THEGITHER AT THE FOOT,
 JOHN ANDERSON MY JO.

10

15

HART CRANE (1899-1932)

LACHRYMAE CHRISTI

WHITELY, WHILE BENZINE
 RINSINGS FROM THE MOON
 DISSOLVE ALL BUT THE WINDOWS OF THE MILLS
 (INSIDE THE SURE MACHINERY
 IS STILL 5
 AND CURDLED ONLY WHERE A SILL
 SLUICES ITS ONE UNYIELDING SMILE)

IMMACULATE VENOM BINDS
 THE FOX'S TEETH, AND SWART
 THORNS FRESHEN ON THE YEAR'S 10
 FIRST BLOOD. FROM FLANKS UNFENDED,
 TWANGED RED PERFIDIES OF SPRING:
 ARE TRILLION ON THE HILL.

AND THE NIGHTS OPENING
 CHANT PYRAMIDS,-- 15
 ANOINT WITH INNOCENCE,--RECALL
 TO MUSIC AND RETRIEVE WHAT PERJURIES
 HAD GALVANIZED THE EYES
 WHILE CHIME

BENEATH AND ALL AROUND 20
 DISTILLING CLEMENCIES,--WORMS'
 INAUDIBLE WHISTLE, TUNNELING
 NOT PENITENCE
 BUT SONG, AS THESE
 PERPETUAL FOUNTAINS, VINES,-- 25
 THY NAZARENE AND TINDER EYES.

(LET SPHINXES FROM THE RIPE
 BORAGE OF DEATH HAVE CLEARED MY TONGUE
 ONCE AND AGAIN; VERMIN AND ROD
 NO LONGER BIND. SOME SENTIENT CLOUD 30
 OF TEARS FLOCKS THROUGH THE TENDONED LOAM:
 BETRAYED STONES SLOWLY SPEAK.)

NAMES PEELING FROM THINE EYES
 AND THEIR UNDIMMING LATTICES OF FLAME,
 SPELL OUT IN PALM AND PAIN 35
 COMPULSION OF THE YEAR, O NAZARENE.

JOHN GOULD FLETCHER (1886-1950)

LINCOLN

I

LIKE A GAUNT, SCRAGGLY PINE
WHICH LIFTS ITS HEAD ABOVE THE MOURNFUL SANDHILLS;
AND PATIENTLY, THROUGH DULL YEARS OF BITTER SILENCE,
UNTENDED AND UNCARED FOR, BEGINS TO GROW.

UNGAINLY, LABORING, HUGE, 5
THE WIND OF THE NORTH HAS TWISTED AND GNARLED ITS BRANCHES;
YET IN THE HEAT OF MIDSUMMER DAYS, WHEN THUNDER-CLOUDS RING THE HORIZON,
A NATION OF MEN SHALL REST BENEATH ITS SHADE.

AND IT SHALL PROTECT THEM ALL,
HOLD EVERYONE SAFE THERE, WATCHING ALOOF IN SILENCE; 10
UNTIL AT LAST ONE MAD STRAY BOLT FROM THE ZENITH
SHALL STRIKE IT IN AN INSTANT DOWN TO EARTH.

II

THERE WAS A DARKNESS IN THIS MAN; AN IMENSE AND HOLLOW DARKNESS,
OF WHICH WE MAY NOT SPEAK, NOR SHARE WITH HIM, NOR ENTER;
A DARKNESS THROUGH WHICH STRONG ROOTS STRETCHED DOWNWARDS
INTO THE EARTH 15

TOWARDS OLD THINGS;
TOWARDS THE HERDMAN-KINGS WHO WALKED THE EARTH AND SPOKE WITH GOD,
TOWARDS THE WANDERERS WHO SOUGHT FOR THEY KNEW NOT WHAT,
AND FOUND THEIR GOAL AT LAST;
TOWARDS THE MEN WHO WAITED, ONLY WAITED PATIENTLY WHEN ALL SEEMED LOST
MANY BITTER WINTERS OF DEFEAT; 20

DOWN TO THE GRANITE OF PATIENCE
THESE ROOTS SWEEP, KNOTTED FIBROUS ROOTS, PRYING, PIERCING, SEEKING,
AND DREW FROM THE LIVING ROCK AND THE LIVING WATERS ABOUT IT
THE RED SAP TO CARRY UPWARDS TO THE SUN.

NOT PROUD, BUT HUMBLE, 25
ONLY TO SERVE AND PASS ON, TO ENDURE TO THE END THROUGH SERVICE;
FOR THE AX IS LAID AT THE ROOT OF THE TREES, AND ALL THAT BRING NOT
FORTH GOOD FRUIT
SHALL BE CUT DOWN ON THE DAY TO COME AND CAST INTO THE FIRE.

III

THERE IS SILENCE ABROAD IN THE LAND TODAY,
AND IN THE HEARTS OF MEN, A DEEP AND ANXIOUS SILENCE; 30
AND, BECAUSE WE ARE STILL AT LAST, THOSE BRONZE LIPS SLOWLY OPEN,
THOSE HOLLOW AND WEARY EYES TAKE ON A GLEAM OF LIGHT.

SLOWLY A PATIENT, FIRM-SYLLABLED VOICE CUTS THROUGH THE ENDLESS SILENCE
 LIKE A LABORING OXEN THAT DRAGS A PLOW THROUGH THE CHAOS OF RUDE CLAY-FIELDS:
 "I WENT FORWARD AS THE LIGHT GOES FORWARD IN EARLY SPRING, 35
 BUT THERE WERE ALSO MANY THINGS WHICH I LEFT BEHIND.

"TOMBS THAT WERE QUIET;
 ONE, OF A MOTHER, WHOSE BRIEF LIGHT WENT OUT IN THE DARKNESS,
 ONE, OF A LOVED ONE, THE SNOW ON WHOSE GRAVE IS LONG FALLING,
 ONE, ONLY OF A CHILD, BUT IT WAS MINE. 40

"HAVE YOU FORGOT YOUR GRAVES? GO, QUESTION THEM IN ANGUISH,
 LISTEN LONG TO THEIR UNSTIRRED LIPS. FROM YOUR HOSTAGES TO SILENCE,
 LEARN THERE IS NO LIFE WITHOUT DEATH, NO DAWN WITHOUT SUN-SETTING,
 NO VICTORY BUT TO HIM WHO HAS GIVEN ALL."

IV

THE CLAMOR DIES DOWN, THE FURNACE-MOUTH OF THE BATTLE IS SILENT. 45
 THE MIDWINTER SUN DIPS AND DESCENDS, THE EARTH TAKES ON AFRESH ITS
 BRIGHT COLORS.
 BUT HE WHOM WE MOCKED AND OBEYED NOT, HE WHOM WE SCORNEED AND MISTRUSTED,
 HE HAS DESCENDED, LIKE A GOD, TO HIS REST.

OVER THE UPROAR OF CITIES,
 OVER THE MILLION INTRICATE THREADS OF LIFE WAVING AND CROSSING, 50
 IN THE MIDST OF PROBLEMS WE KNOW NOT, TANGLING, PERPLEXING, ENSNARING,
 RISES ONE WHITE TOMB ALONE.
 BEAM OVER IT, STARS.
 WRAP IT ROUND, STRIPES---STRIPES RED FOR THE PAIN THAT HE BORE FOR YOU---
 ENFOLD IT FOREVER, O FLAG, RENT, SOILED, BUT REPAIRED THROUGH
 YOUR ANGUISH; 55
 LONG AS YOU KEEP HIM THERE SAFE, THE NATIONS SHALL BOW TO YOUR LAW.

STREW OVER HIM FLOWERS:
 BLUE FORGET-ME-NOTS FROM THE NORTH, AND THE BRIGHT PINK ARBUTUS
 FROM THE EAST, AND FROM THE WEST RICH ORANGE BLOSSOMS,
 BUT FROM THE HEART OF THE LAND TAKE THE PASSION-FLOWER; 60

RAYED, VIOLET, DIM
 WITH THE NAILS THAT PIERCED, THE CROSS THAT HE BORE AND THE CIRCLET,
 AND BESIDE IT THERE LAY ALSO ONE LONELY SNOW-WHITE MAGNOLIA,
 BITTER FOR REMEMBRANCE OF THE HEALING WHICH HAS PASSED.

SIR WALTER SCOTT (1771-1832)

LOCHINVAR

OH, YOUNG LOCHINVAR IS COME OUT OF THE WEST:
 THROUGH ALL THE WIDE BORDER HIS STEED WAS THE BEST;
 AND SAVE HIS GOOD BROADSWORD HE WEAPONS HAD NONE;
 HE RODE ALL UNARMED AND HE RODE ALL ALONE.
 SO FAITHFUL IN LOVE, AND SO DAUNTLESS IN WAR,
 THERE NEVER WAS KNIGHT LIKE THE YOUNG LOCHINVAR! 5

HE STAYED NOT FOR BRAKE, AND HE STOPPED NOT FOR STONE;
 HE SWAM THE ESK RIVER WHERE FORD THERE WAS NONE:
 BUT ERE HE ALIGHTED AT NETHERBY GATE,
 THE BRIDE HAD CONSENTED, THE GALLANT CAME LATE; 10
 FOR A LAGGARD IN LOVE, AND A DASTARD IN WAR,
 WAS TO WED THE FAIR ELLEN OF BRAVE LOCHINVAR.

SO BOLDLY HE ENTERED THE NETHERBY HALL,
 AMONG BRIDESMEN, AND KINSMEN, AND BROTHERS, AND ALL:
 THEN SPOKE THE BRIDE'S FATHER, HIS HAND ON HIS SWORD 15
 (FOR THE POOR CRAVEN BRIDEGROOM SAID NEVER A WORD),
 "O COME YE IN PEACE HERE, OR COME YE IN WAR,
 OR TO DANCE AT OUR BRIDAL, YOUNG LORD LOCHINVAR?"

"I LONG WOODED YOUR DAUGHTER, MY SUIT YOU DENIED;--
 LOVE SWELLS LIKE THE SOLWAY, BUT EBBS LIKE ITS TIDE! 20
 AND NOW AM I COME, WITH THIS LOST LOVE OF MINE,
 TO LEAD BUT ONE MEASURE, DRINK ONE CUP OF WINE:
 THERE ARE MAIDENS IN SCOTLAND MORE LOVELY BY FAR,
 THAT WOULD GLADLY BE BRIDE TO THE YOUNG LOCHINVAR."

THE BRIDE KISSED THE GOBLET: THE KNIGHT TOOK IT UP, 25
 HE QUAFFED OFF THE WINE, AND HE THREW DOWN THE CUP.
 SHE LOOKED DOWN TO BLUSH, AND SHE LOOKED UP TO SIGH,
 WITH A SMILE ON HER LIPS, AND A TEAR IN HER EYE.
 HE TOOK HER SOFT HAND, ERE HER MOTHER COULD BAR,--
 "NOW TREAD WE A MEASURE!" SAID YOUNG LOCHINVAR. 30

SO STATELY HIS FORM, AND SO LOVELY HER FACE,
 THAT NEVER A HALL SUCH A GALLIARD DID GRACE:
 WHILE HER MOTHER DID FRET, AND HER FATHER DID FUME,
 AND THE BRIDEGROOM STOOD DANGLING HIS BONNET AND PLUME;
 AND THE BRIDE-MAIDENS WHISPERED, "TWERE BETTER BY FAR 35
 TO HAVE MATCHED OUR FAIR COUSIN WITH YOUNG LOCHINVAR."

ONE TOUCH TO HER HAND, AND ONE WORD IN HER EAR,
 WHEN THEY REACHED THE HALL DOOR, AND THE CHARGER STOOD NEAR;
 SO LIGHT TO THE CROUPE THE FAIR LADY HE SWUNG,
 SO LIGHT TO THE SADDLE BEFORE HER HE SPRUNG! 40
 "SHE IS WON! WE ARE GONE, OVER BANK, BUSH, AND SCAUR:
 THEY'LL HAVE FLEET STEEDS THAT FOLLOW," QUOTH YOUNG LOCHINVAR.

THERE WAS MOUNTING 'MONG GRAEMES OF THE NETHERBY CLAN:
 FORSTERS, FENWICKS, AND MUSGRAVES, THEY RODE AND THEY RAN;
 THERE WAS RACING AND CHASING ON CANOBIE LEE, 45
 BUT THE LOST BRIDE OF NETHERBY NE'ER DID THEY SEE.
 SO DARING IN LOVE, AND SO DAUNTLESS IN WAR,
 HAVE YE E'ER HEARD OF GALLANT LIKE YOUNG LOCHINVAR?

CARL SANDBURG (1878-

LOSERS

IF I SHOULD PASS THE TOMB OF JONAH
 I WOULD STOP THERE AND SIT FOR AWHILE;
 BECAUSE I WAS SWALLOWED ONE TIME DEEP IN THE DARK
 AND CAME OUT ALIVE AFTER ALL.

IF I PASS THE BURIAL SPOT OF NERO
 I SHALL SAY TO THE WIND, "WELL, WELL!"--
 I WHO HAVE FIDDLER IN A WORLD ON FIRE,
 I WHO HAVE DONE SO MANY STUNTS NOT WORTH DOING.

I AM LOOKING FOR THE GRAVE OF SINBAD TOO.
 I WANT TO SHAKE HIS GHOST-HAND AND SAY,
 "NEITHER OF US DIED VERY EARLY, DID WE?"

AND THE LAST SLEEPING-PLACE OF NEBUCHADNEZZAR--
 WHEN I ARRIVE THERE I SHALL TELL THE WIND:
 "YOU ATE GRASS; I HAVE EATEN CROW--
 WHO IS BETTER OFF NOW OR NEXT YEAR?"

JACK CADE, JOHN BROWN, JESSE JAMES,
 THERE TOO I COULD SIT DOWN AND STOP FOR AWHILE.
 I THINK I COULD TELL THEIR HEADSTONES:
 "GOD, LET ME REMEMBER ALL GOOD LOSERS."

I COULD ASK PEOPLE TO THROW ASHES ON THEIR HEADS
 IN THE NAME OF THAT SERGEANT AT BELLEAU WOODS,
 WALKING INTO THE DRUMFIRES, CALLING HIS MEN,
 "COME ON, YOU _____! DO YOU WANT TO LIVE FOREVER?"

WILLIAM SHAKESPEARE (1564-1616)

LOVERS LOVE THE SPRING

IT WAS A LOVER AND HIS LASS,
 WITH A HEY, AND A HO, AND A HEY NONINO,
 THAT O'ER THE GREEN CORN-FIELD DID PASS
 IN THE SPRING-TIME, THE ONLY PRETTY RING-TIME,
 WHEN BIRDS DO SING, HEY DING A DING, DING; 5
 SWEET LOVERS LOVE THE SPRING.

BETWEEN THE ACRES OF THE RYE,
 WITH A HEY, AND A HO, AND A HEY NONINO,
 THESE PRETTY COUNTRY FOLKS WOULD LIE,
 IN THE SPRING-TIME, THE ONLY PRETTY RING-TIME, 10
 WHEN BIRDS DO SING, HEY DING A DING, DING;
 SWEET LOVERS LOVE THE SPRING.

THIS CAROL THEY BEGAN THAT HOUR,
 WITH A HEY, AND A HO, AND A HEY NONINO,
 HOW THAT A LIFE WAS BUT A FLOWER 15
 IN THE SPRING-TIME, THE ONLY PRETTY RING-TIME,
 WHEN BIRDS DO SING, HEY DING A DING, DING;
 SWEET LOVERS LOVE THE SPRING.

AND THEREFORE TAKE THE PRESENT TIME,
 WITH A HEY, AND A HO, AND A HEY NONINO, 20
 FOR LOVE IS CROWNED WITH THE PRIME
 IN THE SPRING-TIME, THE ONLY PRETTY RING-TIME,
 WHEN BIRDS DO SING, HEY DING A DING, DING;
 SWEET LOVERS LOVE THE SPRING.

EDGAR LEE MASTERS (1869-1950).

LUCINDA MATLOCK

I WENT TO DANCES AT CHANDLERVILLE,
 AND PLAYED SNAP-OUT AT WINCHESTER.
 ONE TIME WE CHANGED PARTNERS,
 DRIVING HOME IN THE MOONLIGHT OF MIDDLE JUNE,
 AND THEN I FOUND DAVIS. 5
 WE WERE MARRIED AND LIVED TOGETHER FOR SEVENTY YEARS,
 ENJOYING, WORKING, RAISING THE TWELVE CHILDREN,
 EIGHT OF WHOM WE LOST
 ERE I HAD REACHED THE AGE OF SIXTY.
 I SPUN, I WOVE, I KEPT THE HOUSE, I NURSED THE SICK, 10
 I MADE THE GARDEN, AND FOR HOLIDAY
 RAMBLED OVER THE FIELDS WHERE SANG THE LARKS,
 AND BY SPOON RIVER GATHERING MANY A SHELL,
 AND MANY A FLOWER AND MEDICINAL WEED--
 SHOUTING TO THE WOODED HILLS, SINGING TO THE GREEN
 VALLEYS. 15
 AT NINETY-SIX I HAD LIVED ENOUGH, THAT IS ALL,
 AND PASSED TO A SWEET REPOSE.
 WHAT IS THIS I HEAR OF SORROW AND WEARINESS,
 ANGER, DISCONTENT, AND DROOPING-HOPES?
 DEGENERATE SONS AND DAUGHTERS, 20
 LIFE IS TOO STRONG FOR YOU--
 IT TAKES LIFE TO LOVE LIFE.

ALEXANDER POPE (1688-1744)

MAN

(FROM AN ESSAY ON MAN)

KNOW THEN THYSELF, PRESUME NOT GOD TO SCAN,
 THE PROPER STUDY OF MANKIND IS MAN.
 PLACED ON THIS ISTHMUS OF A MIDDLE STATE,
 A BEING DARKLY WISE, AND RUDELY GREAT:
 WITH TOO MUCH KNOWLEDGE FOR THE SCEPTIC SIDE, 5
 WITH TOO MUCH WEAKNESS FOR THE STOIC'S PRIDE,
 HE HANGS BETWEEN, IN DOUBT TO ACT, OR REST;
 IN DOUBT TO DEEM HIMSELF A GOD, OR BEAST;
 IN DOUBT HIS MIND OR BODY TO PREFER;
 BORN BUT TO DIE, AND REASONING BUT TO ERR; 10
 ALIKE IN IGNORANCE, HIS REASON SUCH,
 WHETHER HE THINKS TOO LITTLE OR TOO MUCH:
 CHAOS OF THOUGHT AND PASSION, ALL CONFUSED;
 STILL BY HIMSELF ABUSED OR DISABUSED;
 CREATED HALF TO RISE AND HALF TO FALL; 15
 GREAT LORD OF ALL THINGS, YET A PREY TO ALL;
 SOLE JUDGE OF TRUTH, IN ENDLESS ERROR HURLED:
 THE GLORY, JEST, AND RIDDLE OF THE WORLD!

* * *

ROBERT BROWNING (1812-1889)

MY STAR

ALL THAT I KNOW
OF A CERTAIN STAR
IS, IT CAN THROW
(LIKE THE ANGLED SPAR)
NOW A DART OF RED, 5
NOW A DART OF BLUE;
TILL MY FRIENDS HAVE SAID
THEY WOULD FAIN SEE, TOO,
MY STAR THAT DARTLES THE RED AND THE BLUE!
THEN IT STOPS LIKE A BIRD; LIKE A FLOWER, HANGS FURLED. 10
THEY MUST SOLACE THEMSELVES WITH THE SATURN ABOVE IT.
WHAT MATTER TO ME IF THEIR STAR IS A WORLD?
MINE HAS OPENED ITS SOUL TO ME; THEREFORE I LOVE IT.

JOHN KEATS (1795-1821)

ON FIRST LOOKING INTO CHAPMAN'S HOMER

MUCH HAVE I TRAVELL'D IN THE REALMS OF GOLD,
 AND MANY GOODLY STATES AND KINGDOMS SEEN;
 ROUND MANY WESTERN ISLANDS HAVE I BEEN
 WHICH BARDS IN FEALTY TO APOLLO HOLD.
 OFT OF ONE WIDE EXPANSE HAD I BEEN TOLD 5
 THAT DEEP-BROWED HOMER RULED AS HIS DEMESNE;
 YET DID I NEVER BREATHE ITS PURE SERENE
 TILL I HEARD CHAPMAN SPEAK OUT LOUD AND BOLD:
 THEN FELT I LIKE SOME WATCHER OF THE SKIES 10
 WHEN A NEW PLANET SWIMS INTO HIS KEN;
 OR LIKE STOUT CORTÉZ WHEN WITH EAGLE EYES
 HE STAR'D AT THE PACIFIC--AND ALL HIS MEN
 LOOK'D AT EACH OTHER WITH A WILD SURMISE--
 SILENT, UPON A PEAK IN DARIEN.

JOHN MILTON (1608-1674)

ON HIS BLINDNESS

WHEN I CONSIDER HOW MY LIGHT IS SPENT
 ERE HALF MY DAYS IN THIS DARK WORLD AND WIDE,
 AND THAT ONE TALENT WHICH IS DEATH TO HIDE
 LODGED WITH ME USELESS, THOUGH MY SOUL MORE BENT
 TO SERVE THERewith MY MAKER, AND PRESENT 5
 MY TRUE ACCOUNT, LEST HE RETURNING CHIDE;
 "DOETH GOD EXACT DAY-LABOUR, LIGHT DENIED?"
 I FONDLY ASK. BUT PATIENCE, TO PREVENT
 THAT MURMUR, SOON REPLIES, "GOD DOETH NOT NEED 10
 EITHER MAN'S WORK OR HIS OWN GIFTS. WHO BEST
 BEAR HIS MILD YOKE, THEY SERVE HIM BEST. HIS STATE
 IS KINGLY: THOUSANDS AT HIS BIDDING SPEED,
 AND POST O'ER LAND AND OCEAN WITHOUT REST;
 THEY ALSO SERVE WHO ONLY STAND AND WAIT."

PERCY BYSSHE SHELLEY (1792-1822)

OZYMANDIAS

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,
 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:
 'MY NAME IS OZYMANDIAS, KING OF KINGS:
 LOOK ON MY WORKS, YE MIGHTY, AND DESPAIR!
 NOTHING BESIDE REMAINS. ROUND THE DECAY
 OF THAT COLOSSAL WRECK, BOUNDLESS AND BARE
 THE LONE AND LEVEL SANDS STRETCH FAR AWAY."

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10

EDWIN ARLINGTON ROBINSON (1869-1935)

RICHARD CORY

WHENEVER RICHARD CORY WENT DOWNTOWN,
 WE PEOPLE ON THE PAVEMENT LOOKED AT HIM:
 HE WAS A GENTLEMAN FROM SOLE TO CROWN,
 CLEAN-FAVORED, AND IMPERIALLY SLIM.

AND HE WAS ALWAYS QUIETLY ARRAYED, 5
 AND HE WAS ALWAYS HUMAN WHEN HE TALKED;
 BUT STILL HE FLUTTERED PULSES WHEN HE SAID,
 "GOOD MORNING," AND HE GLITTERED WHEN HE WALKED.

AND HE WAS RICH--YES, RICHER THAN A KING-- 10
 AND ADMIRABLY SCHOOLED IN EVERY GRACE:
 IN FINE, WE THOUGHT THAT HE WAS EVERYTHING
 TO MAKE US WISH THAT WE WERE IN HIS PLACE.

SO ON WE WORKED, AND WAITED FOR THE LIGHT,
 AND WENT WITHOUT THE MEAT, AND CURSED THE BREAD; 15
 AND RICHARD CORY, ONE CALM SUMMER NIGHT,
 WENT HOME AND PUT A BULLET THROUGH HIS HEAD.

JOHN MASEFIELD (1878-

SEA FEVER

I MUST DOWN TO THE SEAS AGAIN, TO THE LONELY SEA AND THE SKY,
 AND ALL I ASK IS A TALL SHIP AND A STAR TO STEER HER BY,
 AND THE WHEEL'S KICK AND THE WIND'S SONG AND THE WHITE SAIL'S SHAKING,
 AND A GRAY MIST ON THE SEA'S FACE AND A GRAY DAWN BREAKING.

I MUST DOWN TO THE SEAS AGAIN, FOR THE CALL OF THE RUNNING TIDE 5
 IS A WILD CALL AND A CLEAR CALL THAT MAY NOT BE DENIED;
 AND ALL I ASK IS A WINDY DAY WITH THE WHITE CLOUDS FLYING,
 AND THE FLUNG SPRAY AND THE BLOWN SPUME, AND THE SEA GULLS CRYING.

I MUST DOWN TO THE SEAS AGAIN, TO THE VAGRANT GYPSY LIFE.
 TO THE GULL'S WAY AND THE WHALE'S WAY WHERE THE WIND'S LIKE A
 WHETTED KNIFE; 10
 AND ALL I ASK IS A MERRY YARN FROM A LAUGHING FELLOW ROVER,
 AND QUIET SLEEP AND A SWEET DREAM WHEN THE LONG TRICK'S OVER.

ANONYMOUS BALLAD (c. 13TH CENTURY)

SIR PATRICK SPENS

THE KING SITS IN DUMFERLING TOUNE,
 DRINKING THE BLUDE-REID WINE:
 "O WHAR WILL I GET GUID SAILOR,
 TO SAIL THIS SCHIP OF MINE?"

UP AND SPAK AN ELDERN KNICHT, 5
 SAT AT THE KINGS RICHT KNE:
 "SIR PATRICK SPENCE IS THE BEST SAILOR,
 THAT SAILS UPON THE SE."

THE KING HAS WRITTEN A BRAID LETTER,
 AND SIGND IT WI HIS HAND, 10
 AND SENT IT TO SIR PATRICK SPENCE,
 WAS WALKING ON THE SAND.

THE FIRST LINE THAT SIR PATRICK RED,
 A LOUD LAUCH LAUCHED HE;
 THE NEXT LINE THAT SIR PATRICK RED, 15
 THE TEIR BLINDED HIS EE.

"O WHA IS THIS HAS DON THIS DEID,
 THIS ILL DEID DON TO ME,
 TO SEND ME OUT THIS TIME O' THE YEIR,
 TO SAIL UPON THE SE! 20

MAK HAST, MAK HASTE, MY MIRRY MEN ALL,
 OUR GUID SCHIP SAILS THE MORNE."
 "O SAY NA SAE, MY MASTER DEIR,
 FOR I FEIR A DEADLIE STORME.

"LATE, LATE YESTREEN I SAW THE NEW MOONE, 25
 WI THE AULD MOONE IN HIR ARME,
 AND I FEIR, I FEIR, MY DEIR MASTER,
 THAT WE WILL CUM TO HARME."

O OUR SCOTS NOBLES WER RICHT LAITH
 TO WEET THEIR CORK-HEILD SCHOONE; 30
 BOT LANG OWRE A' THE PLAY WER PLAYD,
 THAIR HATS THEY SWAM ABOONE.

O LANG, LANG MAY THEIR LADIES SIT,
 WI THAIR FANS INTO THEIR HAND;
 OR EIR THEY SE SIR PATRICK SPENCE 35
 CUM SAILING TO THE LAND.

O LANG, LANG MAY THE LADIES STAND,
WI THAIR GOLD KEMS IN THEIR HAIR,
WAITING FOR THAIR AIN DEIR LORDS,
FOR THEY'LL SE THAME NA MAIR.

40

HAF OWRE, HAF OWRE TO ABERDOUR,
IT'S FIFTIE FADOM DEIP,
AND THAIR LIES GUID SIR PATRICK SPENCE,
WI THE SCOTS LORDS AT HIS FEIT.

BEN JONSON (1573-1637)

SONG TO CELIA

DRINK TO ME ONLY WITH THINE EYES,
 AND I WILL PLEDGE WITH MINE
 OR LEAVE A KISS BUT IN THE CUP,
 AND I'LL NOT ASK FOR WINE.
 THE THIRST THAT FROM THE SOUL DOTHT RISE 5
 DOTHT ASK A DRINK DEVINE;
 BUT MIGHT I OF JOVE'S NECTAR SUP,
 I WOULD NOT CHANGE FOR THINE.

I SENT THEE LATE A ROSY WREATH,
 NOT SO MUCH HONORING THEE 10
 AS GIVING IT A HOPE, THAT THERE
 IT COULD NOT WHITHERED BE.
 BUT THOU THEREON DIDST ONLY BREATHE,
 AND SENT'ST IT BACK TO ME;
 SINCE WHEN IT GROWS, AND SMELLS, I SWEAR 15
 NOT OF ITSELF BUT THEE.

PAUL LAURENCE DUNBAR (1872-1906)

THE CORN-STALK FIDDLE

WHEN THE CORN'S ALL CUT AND THE BRIGHT STALKS SHINE
 LIKE THE BURNISHED SPEARS OF A FIELD OF GOLD;
 WHEN THE FIELD-MICE RICH ON THE NUBBINS DINE,
 AND THE FROST COMES WHITE AND THE WIND BLOWS COLD;
 THEN IT'S HEIGHHO! FELLOWS AND HI-DIDDLE-DIDDLE, 5
 FOR THE TIME IS RIPE FOR THE CORN-STALK FIDDLE.

AND YOU TAKE A STALK THAT IS STRAIGHT AND LONG,
 WITH AN EXPERT EYE TO ITS WORTHY POINTS,
 AND YOU THINK OF THE BUBBLING STRAINS OF SONG
 THAT ARE BOUND BETWEEN ITS PITHY JOINTS-- 10
 THEN YOU CUT OUT STRINGS, WITH A BRIDGE IN THE MIDDLE,
 WITH A CORN-STALK BOW FOR A CORN-STALK FIDDLE.

THEN THE STRAINS THAT GROW AS YOU DRAW THE BOW
 O'er THE YEILDING STRINGS WITH A PRACTISED HAND!
 AND THE MUSIC'S FLOW NEVER LOUD BUT LOW 15
 IS THE CONCERT NOTE OF A FAIRY BAND.
 OH, YOUR DAINTY SONGS ARE A MISTY RIDDLE
 TO THE SIMPLE SWEETS OF THE CORN-STALK FIDDLE.

WHEN THE EVE COMES ON, AND OUR WORK IS DONE,
 AND THE SUN DROPS DOWN WITH A TENDER GLANCE, 20
 WITH THEIR HEARTS ALL PRIME FOR THE HARMLESS FUN,
 COME THE NEIGHBOR GIRLS FOR THE EVENING'S DANCE,
 AND THEY WAIT FOR THE WELL-KNOWN TWIST AND TWIDDLE--
 MORE TIME THAN TUNE--FROM THE CORN-STALK FIDDLE.

THEN BROTHER JABEZ TAKES THE BOW, 25
 WHILE NED STANDS OFF WITH SUSAN BLAND,
 THEN HENRY STOPS BY MILLY SNOW,
 AND JOHN TAKES NELLIE JONES'S HAND,
 WHILE I PAIR OFF WITH MANDY BIDDLE,
 AND SCRAPE, SCRAPE, SCRAPE GOES THE CORN-STALK FIDDLE. 30

"SALUTE YOUR PARTNERS," COMES THE CALL,
 "ALL JOIN HANDS AND CIRCLE ROUND,"
 "GRAND TRAIN BACK," AND "BALANCE ALL,"
 FOOTSTEPS LIGHTLY SPURN THE GROUND.
 "TAKE YOUR LADY AND BALANCE DOWN THE MIDDLE" 35
 TO THE MERRY STRAINS OF THE CORN-STALK FIDDLE.

SO THE NIGHT GOES ON AND THE DANCE IS O'ER,
AND THE MERRY GIRLS ARE HOMEWARD GONE,
BUT I SEE IT ALL IN MY SLEEP ONCE MORE,
AND I DREAM TILL THE VERY BREAK OF DAWN
OF AN IMPISH DANCE ON A RED-HOT GRIDDLE
TO THE SCREECH AND SCRAPE OF A CORN-STALK FIDDLE.

40

ANONYMOUS WESTERN FOLKSONG (c. 1870)

THE COWBOY'S LAMENT

AS I WALKED OUT IN THE STREETS OF LAREDO,
 AS I WALKED OUT IN LAREDO ONE DAY,
 I SPIED A POOR COWBOY ALL WRAPPED IN WHITE LINEN,
 WRAPPED IN WHITE LINEN, AS COLD AS THE CLAY.

"I SEE BY YOUR OUT-FIT THAT YOU ARE A COWBOY,"
 THESE WORDS HE DID SAY AS I BOLDLY WALKED BY,
 "COME SIT DOWN BESIDE ME AND HEAR MY SAID STORY,
 I'M SHOT IN THE BREAST, AND I KNOW I MUST DIE."

5

"IT WAS ONCE IN THE SADDLE I USED TO GO DASHING,
 ONCE IN THE SADDLE I USED TO GO GAY,
 FIRST DOWN TO ROSIE'S AND THEN TO THE CARD HOUSE,
 SHOT IN THE BREAST AND I'M DYING TODAY.

10

"GET SIXTEEN GAMBLERS TO CARRY MY COFFIN
 SIX PURTY MAIDENS TO SING ME A SONG;
 TAKE ME TO THE VALLEY AND LAY THE SOD O'ER ME,
 FOR I'M A YOUNG COWBOY AN' KNOW I'VE DONE WRONG.

15

"O, BEAT THE RUM SLOWLY AND PLAY THE FIFE LOWLY,
 PLAY THE DEAD MARCH AS THEY CARRY ME ALONG,
 PUT BUNCHES OF ROSES ALL OVER MY COFFIN,
 ROSES TO DEADEN THE CLOUDS AS THEY FALL."

20

AS I WALKED OUT IN THE STREETS OF LAREDO,
 AS I WALKED OUT IN LAREDO ONE DAY,
 I SPIED A YOUNG COWBOY ALL WRAPPED IN WHITE LINEN,
 WRAPPED IN WHITE LINEN, AS COLD AS THE CLAY.

HENRY WADSWORTH LONGFELLOW (1807-1882)

THE DAY IS DONE

THE DAY IS DONE, AND THE DARKNESS
 FALLS FROM THE WINGS OF NIGHT,
 AS A FEATHER IS WAFTEO DOWNWARD
 FROM AN EAGLE IN HIS FLIGHT.

I SEE THE LIGHTS OF THE VILLAGE 5
 GLEAM THROUGH THE RAIN AND THE MIST,
 AND A FEELING OF SADNESS COMES O'ER ME
 THAT MY SOUL CANNOT RESIST:

A FEELING OF SADNESS AND LONGING, 10
 THAT IS NOT AKIN TO PAIN,
 AND RESEMBLES SORROW ONLY
 AS THE MIST RESEMBLES THE RAIN.

COME, READ TO ME SOME POEM,
 SOME SIMPLE AND HEARTFELT LAY,
 THAT SHALL SOOTHE THIS RESTLESS FEELING, 15
 AND BANISH THE THOUGHTS OF DAY.

NOT FROM THE GRAND OLD MASTERS,
 NOT FROM THE BARDS SUBLIME,
 WHOSE DISTANT FOOTSTEPS ECHO
 THROUGH THE CORRIDORS OF TIME. 20

FOR, LIKE STRAINS OF MARTIAL MUSIC,
 THEIR MIGHTY THOUGHTS SUGGEST
 LIFE'S ENDLESS TOIL AND ENDEAVOR;
 AND TO-NIGHT I LONG FOR REST.

READ FROM SOME HUMBLER POET, 25
 WHOSE SONGS GUSHED FROM HIS HEART,
 AS SHOWERS FROM THE CLOUDS OF SUMMER,
 OR TEARS FROM EYELIDS START;

WHO, THROUGH LONG DAYS OF LABOR,
 AND NIGHTS DEVOID OF EASE, 30
 STILL HEARD IN HIS SOUL THE MUSIC
 OF WONDERFUL MELODIES.

SUCH SONGS HAVE POWER TO QUIET
 THE RESTLESS PULSE OF CARE,
 AND COME LIKE THE BENEDICTION 35
 THAT FOLLOWS AFTER PRAYER.

THEN READ FROM THE TREASURED VOLUME
THE POEM OF THY CHOICE,
AND LEND TO THE RHYME OF THE POET
THE BEAUTY OF THY VOICE.

40

AND THE NIGHT SHALL BE FILLED WITH MUSIC,
AND THE CARES, THAT INFEST THE DAY,
SHALL FOLD THEIR TENTS, LIKE THE 'ARABS,
AND AS SILENTLY STEAL AWAY.

GEORGE GORDON, LORD BYRON (1788-1824)

THE DESTRUCTION OF SENNACHERIB

THE ASSYRIAN CAME DOWN LIKE A WOLF ON THE FOLD,
AND HIS COHORTS WERE GLEAMING IN PURPLE AND GOLD;
AND THE SHEEN OF THEIR SPEARS WAS LIKE STARS ON THE SEA,
WHEN THE BLUE WAVE ROLLS NIGHTLY ON DEEP GALILEE.

LIKE THE LEAVES OF THE FOREST WHEN SUMMER IS GREEN, 5
THAT HOST WITH THEIR BANNERS AT SUNSET WERE SEEN:
LIKE THE LEAVES OF THE FOREST WHEN AUTUMN HATH BLOWN,
THAT HOST ON THE MORROW LAY WITHERED AND STROWN.

FOR THE ANGEL OF DEATH SPREAD HIS WINGS ON THE BLAST,
AND BREATHED IN THE FACE OF THE FOE AS HE PASSED; 10
AND THE EYES OF THE SLEEPERS WAXED DEADLY AND CHILL,
AND THEIR HEARTS BUT ONCE HEAVED, AND FOREVER GREW STILL!

AND THERE LAY THE STEED WITH HIS NOSTRIL ALL WIDE,
BUT THROUGH IT THERE ROLLED NOT THE BREATH OF HIS PRIDE;
AND THE FOAM OF HIS GASPING LAY WHITE ON THE TURF, 15
AND COLD AS THE SPRAY OF THE ROCK-BEATING SURF.

AND THERE LAY THE RIDER DISTORTED AND PALE,
WITH THE DEW ON HIS BROW, AND THE RUST ON HIS MAIL:
AND THE TENTS WERE ALL SILENT--THE BANNERS ALONE--
THE LANCES UNLIFTED--THE TRUMPET UNBLOWN. 20

AND THE WIDOWS OF ASHUR ARE LOUD IN THEIR WAIL,
AND THE IDOLS ARE BROKE IN THE TEMPLE OF BAAL;
AND THE MIGHT OF THE GENTILE, UNSMOTE BY THE SWORD,
HATH MELTED LIKE SNOW IN THE GLANCE OF THE LORD!

PHILIP FRENEAU (1752-1832)

THE INDIAN BURYING GROUND

IN SPITE OF ALL THE LEARNED HAVE SAID,
I STILL MY OLD OPINION KEEP;
THE POSTURE THAT WE GIVE THE DEAD
POINTS OUT THE SOUL'S ETERNAL SLEEP.

NOT SO THE ANCIENTS OF THESE LANDS--
THE INDIAN, WHEN FROM LIFE RELEASED,
AGAIN IS SEATED WITH HIS FRIENDS,
AND SHARES AGAIN THE JOYOUS FEAST.

HIS IMAGED BIRDS, AND PAINTED BOWL,
AND VENISON, FOR A JOURNEY DRESSED,
BESPEAK THE NATURE OF THE SOUL,
ACTIVITY, THAT KNOWS NO REST.

HIS BOW FOR ACTION READY BENT,
AND ARROWS WITH A HEAD OF STONE,
CAN ONLY MEAN THAT LIFE IS SPENT,
AND NOT THE OLD IDEAS GONE.

THOU, STRANGER, THAT SHALT COME THIS WAY,
NO FRAUD UPON THE DEAD COMMIT--
OBSERVE THE SWELLING TURF, AND SAY
"THEY DO NOT LIE, BUT HERE THEY SIT."

HERE STILL A LOFTY ROCK REMAINS,
ON WHICH THE CURIOUS EYE MAY TRACE
(NOW WASTED HALF OF WEARING RAINS)
THE FANCIES OF A RUDER RACE.

HERE STILL AN AGED ELM ASPIRES,
BENEATH WHOSE FAR-PROJECTING SHADE
(AND WHICH THE SHEPHERD STILL ADMIRES)
THE CHILDREN OF THE FOREST PLAYED.

THERE OFT A RESTLESS INDIAN QUEEN
(PALE SHEBA WITH HER BRAIDED HAIR)
AND MANY A BARBAROUS FORM IS SEEN,
TO CHIDE THE MAN THAT LINGERS THERE.

BY MIDNIGHT MOONS, O'ER MOISTENING DEWS,
IN HABIT FOR THE CHASE ARRAYED,
THE HUNTER STILL THE DEER PURSUES,
THE HUNTER AND THE DEER, A SHADE!

AND LONG SHALL TIMOROUS FANCE SEE
THE PAINTED CHIEF, AND POINTED SPEAR,
AND REASON'S SELF SHALL BOW THE KNEE
TO SHADOWS AND DELUSIONS HERE.

40

WILLIAM BUTLER YEATS (1869-1939)

THE LAKE ISLE OF INNISFREE

I WILL ARISE AND GO NOW, AND GO TO INNISFREE,
AND A SMALL CABIN BUILD THERE, OF CLAY AND WATTLES MADE:
NINE BEAN-ROWS WILL I HAVE THERE, A HIVE FOR THE HONEY-BEE,
AND LIVE ALONE IN THE BEE-LOUD GLADE.

AND I SHALL HAVE SOME PEACE THERE, FOR PEACE COMES
DROPPING SLOW, 5
DROPPING FROM THE VEILS OF THE MORNING TO WHERE THE
CRICKET SINGS;
THERE MIDNIGHT'S ALL A GLIMMER, AND NOON A PURPLE GLOW,
AND EVENING FULL OF LINNET'S WINGS.

I WILL ARISE AND GO NOW, FOR ALWAYS NIGHT AND DAY
I HEAR LAKE WATER LAPPING WITH LOW SOUNDS BY THE SHORE; 10
WHILE I STAND ON THE ROADWAY, OR ON THE PAVEMENTS GREY,
I HEAR IT IN THE DEEP HEART'S CORE.

VACHEL LINDSAY (1871-1931)

THE LEADEN-EYED

LET NOT THE YOUNG SOULS BE SMOTHERED OUT BEFORE
THEY DO QUAIN'T DEEDS AND FULLY FLAUNT THEIR PRIDE.
IT IS THE WORLD'S ONE CRIME ITS BABES GROW DULL,
ITS POOR ARE OX-LIKE, LIMP AND LEADEN-EYED.
NOT THAT THEY STARVE, BUT STARVE SO DREAMLESSLY;
NOT THAT THEY SOW, BUT THAT THEY SELDOM REAP;
NOT THAT THEY SERVE, BUT HAVE NO GODS TO SERVE;
NOT THAT THEY DIE, BUT THAT THEY DIE LIKE SHEEP.

5

T. S. ELIOT (1888-

THE NAMING OF CATS

THE NAMING OF CATS IS A DIFFICULT MATTER,
 IT ISN'T JUST ONE OF YOUR HOLIDAY GAMES;
 YOU MAY THINK AT FIRST I'M AS MAD AS A HATTER
 WHEN I TELL YOU, A CAT MUST HAVE THREE DIFFERENT NAMES.
 FIRST OF ALL, THERE'S THE NAME THAT THE FAMILY USE
 DAILY, 5
 SUCH AS PETER, AUGUSTUS, ALONZO OR JAMES,
 SUCH AS VICTOR OR JONATHAN, GEORGE OR BILL BAILEY--
 ALL OF THEM SENSIBLE EVERYDAY NAMES.
 THERE ARE FANCIER NAMES IF YOU THINK THEY SOUND SWEETER,
 SOME FOR THE GENTLEMEN, SOME FOR THE DAMES: 10
 SUCH AS PLATO, ADMETUS, ELECTRA, DEMETER--
 BUT ALL OF THEM SENSIBLE EVERYDAY NAMES.
 BUT I TELL YOU, A CAT NEEDS A NAME THAT'S PARTICULAR,
 A NAME THAT'S PECULIAR, AND MORE DIGNIFIED,
 ELSE HOW CAN HE KEEP HIS TAIL PERPENDICULAR, 15
 OR SPREAD OUT HIS WHISKERS, OR CHERISH HIS PRIDE?
 OF NAMES OF THIS KIND, I CAN GIVE YOU A QUORUM,
 SUCH AS MUNKUSTRAP, QUAXO, CORICOPAT,
 SUCH AS BOMBALURINA, OR ELSE JELLYRUM--
 NAMES THAT NEVER BELONG TO MORE THAN ONE CAT. 20
 BUT ABOVE AND BEYOND THERE'S STILL ONE NAME LEFT OVER,
 AND THAT IS THE NAME THAT YOU NEVER WILL GUESS;
 THE NAME THAT NO HUMAN RESEARCH CAN DISCOVER--
 BUT THE CAT HIMSELF KNOWS, AND WILL NEVER CONFESS.
 WHEN YOU NOTICE A CAT IN PROFOUND MEDITATION, 25
 THE REASON, I TELL YOU, IS ALWAYS THE SAME:
 HIS MIND IS ENGAGED IN RAPT CONTEMPLATION
 OF THE THOUGHT, OF THE THOUGHT, OF THE THOUGHT OF HIS NAME:
 HIS INEFFABLE, EFFABLE
 EFFANINEFFABLE 30
 DEEP AND INSCRUTABLE SINGULAR NAME.

ROBERT FROST (1875-

THE ROAD NOT TAKEN

TWO ROADS DIVERGED IN A YELLOW WOOD,
 AND SORRY I COULD NOT TRAVEL BOTH
 AND BE ONE TRAVELER, LONG I STOOD
 AND LOOKED DOWN ONE AS FAR AS I COULD
 TO WHERE IT BENT IN THE UNDERGROWTH;

5

THEN TOOK THE OTHER, AS JUST AS FAIR,
 AND HAVING PERHAPS THE BETTER CLAIM,
 BECAUSE IT WAS GRASSY AND WANTED WEAR;
 THOUGH AS FOR THAT THE PASSING THERE
 HAD WORN THEM REALLY ABOUT THE SAME,

10

AND BOTH THAT MORNING EQUALLY LAY
 IN LEAVES NO STEP HAD TRODDEN BLACK.
 OH, I KEPT THE FIRST FOR ANOTHER DAY!
 YET KNOWING HOW WAY LEADS TO WAY,
 I DOUBTED IF I SHOULD EVER COME BACK.

15

I SHALL BE TELLING THIS WITH A SIGH
 SOMEWHERE AGES AND AGES HENCE:
 TWO ROADS DIVERGED IN A WOOD, AND I--
 I TOOK THE ONE LESS TRAVELED BY,
 AND THAT HAS MADE ALL THE DIFFERENCE.

20

EMILY DICKINSON (1830-1886)

THE SNOW

IT SIFTS FROM LEADEN SIEVES,
IT POWDERS ALL THE WOOD,
IT FILLS WITH ALABASTER WOOL
THE WRINKLES OF THE ROAD.

IT MAKES AN EVEN FACE
OF MOUNTAIN AND OF PLAIN,---
UNBROKEN FOREHEAD FROM THE EAST
UNTO THE EAST AGAIN. 5

IT REACHES TO THE FENCE,
IT WRAPS IT, RAIL BY RAIL,
TILL IT IS LOST IN FLEECEES;
IT FLINGS A CRYSTAL VEIL 10

ON STUMP AND STACK AND STEM,---
THE SUMMER'S EMPTY ROOM,
ACRES OF SEAMS WHERE HARVESTS WERE,
RECORDLESS, BUT FOR THEM. 15

IT RUFFLES WRISTS OF POSTS,
AS ANKLES OF A QUEEN,---
THEN STILLS ITS ARTISANS LIKE GHOSTS,
DENYING THEY HAVE BEEN. 20

WILLIAM BLAKE (1757-1827)

THE TIGER

TIGER! TIGER, BURNING BRIGHT
IN THE FORESTS OF THE NIGHT,
WHAT IMMORTAL HAND OR EYE
COULD FRAME THY FEARFUL SYMMETRY?

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?

5

AND WHAT SHOULDER, AND WHAT ART,
COULD TWIST THE SINEWS OF THY HEART?
AND WHEN THY HEART BEGAN TO BEAT,
WHAT DREAD HAND? AND WHAT DREAD FEET?

10

WHAT THE HAMMER? WHAT THE CHAIN?
IN WHAT FURNACE WAS THY BRAIN?
WHAT THE ANVIL? WHAT DREAD GRASP
DARE ITS DEADLY TERRORS CLASP?

15

WHEN THE STARS THREW DOWN THEIR SPEARS,
AND WATERED HEAVEN WITH THEIR TEARS,
DID HE SMILE HIS WORK TO SEE?
DID HE WHO MADE THE LAMB MAKE THEE?

20

TIGER! TIGER! BURNING BRIGHT
IN THE FORESTS OF THE NIGHT,
WHAT IMMORTAL HAND OR EYE
DARE FRAME THY FEARFUL SYMMETRY?

STEPHEN VINCENT BENÉT (1898-1943)

THIRTEEN SISTERS

THIRTEEN SISTERS, BESIDE THE SEA,
 (HAVE A CARE MY SON.)
 BUILT A HOUSE CALLED LIBERTY
 AND LOCKED THE DOORS WITH A STATELY KEY. 5
 NONE SHOULD ENTER IT BUT THE FREE.
 (HAVE A CARE MY SON.)

THE WALLS ARE SOLID AS PLYMOUTH ROCK.
 (ROCK CAN CRUMBLE, MY SON.)
 THE DOOR OF SEASONED NEW ENGLAND STOCK,
 BEFORE IT A YANKEE FIGHTING COCK 10
 PECKS REDCOAT KINGS AWAY FROM THE LOCK.
 (FIGHTERS CAN DIE, MY SON.)

THE HEARTH IS A CORNER WHERE SAGES SIT.
 (SAGES PASS, MY SON.)
 WASHINGTON'S HEART LIES UNDER IT. 15
 AND THE LONG ROOF-BEAMS ARE CHISELED AND SPLIT
 FROM HICKORY TOUGH AS JACKSON'S WIT.
 (BONES IN THE DUST, MY SON.)

THE TREES IN THE GARDEN ARE FAIR AND FINE.
 (TREES BLOW DOWN, MY SON.) 20
 CONNECTICUT ELM AND GEORGIA PINE.
 THE WAREHOUSE GROANS WITH COTTON AND SWINE.
 THE CELLAR IS FULL OF SCUPPERNONG WINE.
 (WINE TURNS SOUR, MY SON.)

SURELY A HOUSE SO STRONG AND BOLD, 25
 (THE WIND IS RISING, MY SON.)
 WILL LAST TILL TIME IS A PINCH OF MOLD!
 THERE IS A GHOST WHEN THE NIGHT IS OLD.
 THERE IS A GHOST WHO WALKS IN THE COLD.
 (THE TREES ARE SHAKING, MY SON.) 30

THE SISTERS SLEEP ON LIBERTY'S BREAST,
 (THE THUNDER THUNDERS, MY SON.)
 LIKE THIRTEEN SWANS IN A SINGLE NEST.
 BUT THE GHOST IS NAKED AND WILL NOT REST
 UNTIL THE SUN RISE OUT OF THE WEST. 35
 (THE LIGHTNING LIGHTENS, MY SON.)

ALL NIGHT LONG LIKE A MOVING STAIN,
(THE TREES ARE BREAKING, MY SON.)
THE BLACK GHOST WANDERS HIS HOUSE OF PAIN.
THERE IS BLOOD WHERE HIS HAND HAS LAIN.
IT IS WRONG HE SHOULD WEAR A CHAIN.
(THE SKY IS FALLING, MY SON.)

40

WILLIAM CULLEN BRYANT (1794-1878)

TO A WATERFOWL

WHITHER, MIDST FALLING DEW,
WHILE GLOW THE HEAVENS WITH THE LAST STEPS OF DAY,
FAR THROUGH THEIR DOSY DEPTHS DOST THOU PURSUE
THY SOLITARY WAY?

VAINLY THE FOWLER'S EYE
MIGHT MARK THY DISTANT FLIGHT, TO DO THEE WRONG,
AS, DARKLY PAINTED ON THE CRIMSON SKY,
THY FIGURE FLOATS ALONG. 5

SEEK'ST THOU THE PLASHY BRINK
OF WEEDY LAKE, OR MARGE OF RIVER WIDE, 10
OR WHERE THE ROCKING BILLOWS RISE AND SINK
ON THE CHAFED OCEAN-SIDE?

THERE IS A POWER WHOSE CARE
TEACHES THY WAY ALONG THAT PATHLESS COAST--
THE DESERT AND ILLIMITABLE AIR-- 15
LONE WANDERING, BUT NOT LOST.

ALL DAY THY WINGS HAVE FANNED,
AT THAT FAR HEIGHT, THE COLD, THIN ATMOSPHERE;
YET STOOP NOT, WEARY, TO THE WELCOME LAND,
THOUGH THE DARK NIGHT IS NEAR. 20

AND SOON THAT TOIL SHALL END;
SOON SHALT THOU FIND A SUMMER HOME, AND REST,
AND SCREAM AMONG THY FELLOWS; REEDS SHALL BEND
SOON O'ER THY SHELTERED NEST.

THOU'RT GONE; THE ABYSS OF HEAVEN 25
HATH SWALLOWED UP THY FORM; YET ON MY HEART
DEEPLY HATH SUNK THE LESSON THOU HAST GIVEN,
AND SHALL NOT SOON DEPART.

HE, WHO FROM ZONE TO ZONE
GUIDES THROUGH THE BOUNDLESS SKY THY CERTAIN FLIGHT, 30
IN THE LONG WAY THAT I MUST TREAD ALONE,
WILL LEAD MY STEPS ARIGHT.

JOHN V. A. WEAVER (1893-1938)

TWO WAYS

ONCE IN THE MUSEUM
 WE SEEN A LITTLE ROSE
 IN A JAR OF ALCOHOL--
 YOU TURNS UP YOUR NOSE:
 "THAT'S THE WAY PEOPLE THINK 5
 LOVE OUGHT TO BE--
 LAST FOREVER! PICKLED ROSES!
 NONE O' THAT FOR ME!"

THAT NIGHT WAS FIREWORKS
 OUT TO RIVERVIEW-- 10
 GOLD AND RED AND PURPLE
 BUSTIN' OVER YOU.
 "BEAUTIFUL!" YOU SAYS THEN,
 "THAT'S HOW LOVE SHOULD BE!
 BURN WILD AND DIE QUICK-- 15
 THAT'S THE LOVE FOR ME!"

NOW YOU'RE GONE FOR GOOD...SAY,
 WASN'T THEY NO OTHER WAY?...

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APPENDIX A

FIGURATIVE LANGUAGE

AMONG OTHER THINGS, POETRY IS DESIGNED TO STIR THE EMOTIONS AND TO EXCITE THE IMAGINATION. THE CAPACITY TO FEEL AND THE ABILITY TO EVOKE VIVID MENTAL PICTURES FROM WORDS ARE BOTH NECESSARY TO THE UNDERSTANDING OF POETRY. CONCRETE AND SPECIFIC WORDS IN LITERAL MEANINGS AND PRECISE, ACCURATE DESCRIPTIONS ARE IDEALS TO BE ATTAINED IN MUCH WRITING, BUT THEY POSSESS LITTLE POWER TO STIMULATE EMOTION OR FEELING. SUCH STIMULATION REQUIRES THAT WORDS SUGGEST MORE THAN THEY ACTUALLY SAY, THAT THEY PRESENT AN IDEA IN A NEW RELATIONSHIP, THAT COMPARISONS BE MADE BETWEEN KNOWN BUT DISSIMILAR THINGS, THAT SOMETHING BE CALLED BY ANOTHER NAME NOT USUALLY APPLIED TO IT, OR THAT IT BE REVEALED IN SOME OTHER UNACCUSTOMED LIGHT. THIS FORCING OF WORDS TO ACCEPT NEW AND UNUSUAL MEANINGS STARTLES THE MIND INTO THE PERCEPTION OF THE IDEA THE WRITER HAS IN MIND. THIS IS WHAT IS MEANT WHEN ONE SPEAKS OF FIGURATIVE LANGUAGE, AND EXAMPLES OF SUCH WRITING ARE CALLED FIGURES OF SPEECH.

MUCH OF THE EFFECTIVENESS OF POETRY DEPENDS ON THE USE OF FIGURATIVE LANGUAGE, THAT IS, LANGUAGE WHICH DOES NOT ACTUALLY MEAN WHAT IT SAYS. FOR EXAMPLE:

SHE IS A ROSE AMONG THORNS.

DOES NOT MEAN THAT, LITERALLY. SHE IS OBVIOUSLY A PERSON AND A ROSE IS A ROSE AND THORNS ARE THORNS. WHAT THE WRITER IS DOING IS DRAWING A COMPARISON. HE MEANS TO SAY THAT AS A PERSON SHE IS MORE BEAUTIFUL THAN

THOSE AROUND HER (OR SWEETER, OR OF A GENTLER DISPOSITION, OR ALL OF THESE THINGS AND MORE). BY THE USE OF THIS COMPARISON TO SOMETHING FAMILIAR, THE WRITER DRAWS ON HIS READER'S STORE OF ACCUMULATED KNOWLEDGE AND EXPERIENCE AND GETS HIS POINT ACROSS WITH MANY FEWER WORDS.

SUPPOSE YOU HAVE BEEN TO VENEZUELA AND COME BACK QUITE ENTHUSIASTIC ABOUT THE MANGOES YOU ATE THERE. YOU MIGHT DESCRIBE A MANGO FOR SOME FRIEND LITERALLY:

THE MANGO IS A TROPICAL FRUIT ROUGHLY OBOVOID IN SHAPE, TWO TO SIX INCHES IN LENGTH, USUALLY COMPRESSED Laterally, GREENISH, REDDISH, OR YELLOWISH IN COLOR, AND POSSESSING A MILD, SUB-ACID FLAVOR.

WELL, YOU MIGHT, BUT NO ONE WOULD KNOW WHAT YOU WERE TALKING ABOUT. YOU WOULD MORE LIKELY SAY:

GEE, MANGOES ARE TOPS. A MANGO IS A FRUIT SHAPED LIKE AN EGG, CREASED LIKE A PEACH, ROSY AS AN APPLE, AND JUICY AS A PLUM; IN FACT, IT IS A GLORIFIED PLUM.

YOU HAVE USED FIGURATIVE LANGUAGE AND ALTHOUGH THESE FIGURES ARE TRITE (OVERWORKED), YOU HAVE CONVEYED A MEANING. YOU DIDN'T KNOW IT, BUT WHERE YOU USED 'LIKE' OR 'AS' YOU WERE EMPLOYING SIMILE, AND WHERE YOU USED 'IT IS' YOU WERE EMPLOYING METAPHOR.

THERE ARE NUMEROUS FIGURES OF SPEECH. SINCE THIS IS FOR MANY OF YOU IN THE NATURE OF AN INTRODUCTION TO POETRY, WE SHALL DEFINE AND DISCUSS ONLY THREE; SIMILE, METAPHOR, AND PERSONIFICATION. ONCE YOU ARE WELL ACQUAINTED WITH THEM, WE SHALL DEVOTE MUCH TIME IN THE QUESTIONS TO THEIR IDENTIFICATION.

SIMILE. THE WORD 'SIMILE' COMES FROM THE SAME ROOT AS THE WORD 'SIMILAR'. WHAT A SIMILE DOES IS TO SAY THAT SOMETHING IS SIMILAR TO SOMETHING ELSE. IT IS A COMPARISON AND A DIRECT ONE AT THAT. A SIMILE EX-

PRESSES THE LIKENESS BETWEEN TWO THINGS NOT ORDINARILY CONSIDERED SIMILAR. TO EXPRESS THE COMPARISON THE SIMILE USES THE WORD 'LIKE' OR 'AS' OR SOME EQUIVALENT EXPRESSION.

HERE ARE SOME EXAMPLES OF THE SIMILE:

BUT PLEASURES ARE LIKE POPPIES SPREAD,
YOU SEIZE THE FLOWER, ITS BLOOM IS SHED. --BURNS

OH, MY LOVE'S LIKE A RED, RED ROSE. --BURNS

SHE WALKS IN BEAUTY LIKE THE NIGHT. --BYRON

THE WORLD WHICH SEEMS TO LIE BEFORE US
LIKE A LAND OF DREAMS. --MATHEW ARNOLD

FROM EARTH THOU SPRINGEST LIKE A CLOUD OF FIRE. --SHELLEY

THE BRIDE HAS PACED INTO THE HALL
RED AS A ROSE IS SHE. --COLERIDGE

AND SWIFT AS LIGHTNING TO THE COMBAT FLIES. --POPE

HERE IS AN EXAMPLE IN WHICH NEITHER 'LIKE' NOR 'AS' IS USED BUT IN WHICH AN EQUIVALENT EXPRESSION IS EMPLOYED:

SHALL I COMPARE THEE TO A SUMMER'S DAY? --SHAKESPEARE
(SHALL I SAY YOU ARE LIKE A SUMMER'S DAY?)

AND HERE IS AN EXAMPLE FROM ENGLISH LITERATURE IN WHICH THE WORD 'LIKE' IS USED BUT COMPOUNDED WITH THE WORD 'CAT'.

. . . A LONG DRAWN CATLIKE WHINE, WHICH TOLD
US THAT THE CHEETAH WAS AT LIBERTY. --SIR ARTHUR CONAN DOYLE

AND HERE ARE MORE EXAMPLES, ALSO ILLUSTRATING THE SIMILE BUT FROM MORE CONTEMPORARY SOURCES:

MOMENTARILY THE CONDUCTOR'S BREATH HOVERED LIKE A VEIL IN THE
BITTER AIR. --WILLIAM HEYLIGER

NOTE THAT IN ADDITION TO THE SIMILE THE PHRASE 'BITTER, STINGING AIR' IS A METAPHOR.

HIS BLACK EARS FELL DOWN LIFELESS AS WILTED CABBAGE LEAVES ABOUT HIS JOWLS.

--JESSAMYŃ WEST

THAT BOY PUT UP A FIGHT LIKE A WELTERWEIGHT CINNAMON BEAR.

--O. HENRY

OH GOD, CAN'T YOU MAKE US HURRY? GET US TO THE TIME WHEN WE WON'T HAVE TO DRY UP LIKE A PIPPIN BEFORE WE'RE READY TO BE TOOK OFF?

--ZONA GALE

METAPHOR. THE METAPHOR IS ALSO A COMPARISON, BUT WHEREAS THE SIMILE COMPARES DIRECTLY BY SAYING SOMETHING IS LIKE SOMETHING ELSE, THE METAPHOR DOES IT INDIRECTLY BY CALLING IT BY ANOTHER NAME. THE METAPHOR'S COMPARISON IS IMPLIED; THE SIMILE'S IS EXPLICIT. THE SIMILE SAYS THAT SOMETHING IS LIKE SOMETHING ELSE; THE METAPHOR THAT IT IS SOMETHING ELSE. HERE ARE SOME EXAMPLES OF THE METAPHOR:

A LIGHT BROKE IN UPON MY BRAIN
IT WAS THE CAROL OF A BIRD.

--BYRON

THE WONDROUS ARCHITECTURE OF THE WORLD.

--CHRISTOPHER MARLOW

SHE WAS A PHANTOM OF DELIGHT.

--WORDSWORTH

A SUDDEN SMILE SPLIT ARCHY'S FACE FROM EAR TO EAR.

--PASCHAL N. STRONG

WOMEN WERE FLOCKING OUT TO THE TRUCK NOW.

--NORMAN KATKOV

WHEN I COULD NOT SLEEP FOR THE COLD,
I HAD FIRE ENOUGH IN MY BRAIN.

--JAMES RUSSELL LOWELL

POOR LITTLE ABE, / LEFT ALL ALONE
EXCEPT FOR TOM, / WHO'S A ROLLING STONE.

--ROSEMARY AND STEPHEN VINCENT BENÉT

I NEVER LOST MY NERVE YET TILL WE KIDNAPPED THAT TWO-LEGGED SKYROCKET OF A KID.

--O. HENRY

THIS EXAMPLE COMBINES METAPHOR AND PERSONIFICATION IN ONE FIGURE.

FAME IS THE FRAGRANCE OF HEROIC DEEDS.

--LONGFELLOW

ALONE IN THE NIGHT / ON A DARK HILL
WITH PINES AROUND ME / SPICY AND STILL;

--SARA TEASDALE

. . . EVEN TO ME, WHO WAS IN A FEVER OF EXPECTATION.

--CHARLES DICKENS

OUR CHAINS ARE FORGED. THEIR CLANKING MAY BE HEARD ON THE
PLAINS OF BOSTON.

--PATRICK HENRY

PERSONIFICATION. THE LAST FIGURE OF SPEECH WE SHALL BE CONCERNED WITH IS PERSONIFICATION. NOTICE THAT THIS WORD CONTAINS THE WORD 'PERSON'. THIS GIVES US A CLUE TO WHAT 'PERSONIFICATION' MEANS, THE MAKING OF A PERSON OUT OF SOMETHING WHICH ISN'T REALLY A PERSON AT ALL. PERSONIFICATION IS THE ATTRIBUTING OF HUMAN CHARACTERISTICS TO NON-HUMAN THINGS. HERE ARE SOME EXAMPLES OF PERSONIFICATION:

LIFT UP YOUR HEADS, O, YE GATES.

--THE BIBLE

EARTH FILLS HER LAP WITH PLEASURES OF HER OWN.

--WORDSWORTH

SWEET SMILING VILLAGE, LOVELIEST OF THE LAWN.

--GOLDSMITH

HOW SOON HATH TIME, THE SUBTLE THIEF OF YOUTH.

--MILTON

(NOTE THE CAPITAL IN 'TIME'; IT INDICATES PERSONIFICATION.)

HERE ARE SOME EXAMPLES FROM MORE RECENT SOURCES:

. . . THE GREAT SHIP, TENSE AND ANXIOUS, GROPED HER WAY
TOWARD THE SHORE WITH PLUMMET AND SOUNDING LINE.

--HELEN KELLER

THE NORTHERN LIGHTS HAVE SEEN QUEER SIGHTS

BUT THE QUEEREST THEY EVER DID SEE. . .

--ROBERT W. SERVICE

. . . AND FROM MEMORY'S DARK CORNERS WORDS AND MELODIES
WOULD RISE.

--SELMA LAGERLOF

. . . AND LOOKED OUT THERE AT SOME SHRUBS THAT WERE DROOPING
THEIR HEADS IN THE COLD.

--CHARLES DICKENS

AND TIME THE RUINED BRIDGE HAS SWEEP

SOWN THE DARK STREAM WHICH SEAWARD CREEPS.

--RALPH WALDO EMERSON

(THERE MIGHT BE A QUESTION HERE, BUT THE CAPITALIZATION OF 'TIME' MAKES IT CERTAIN THAT PERSONIFICATION IS INTENDED.)

. . . AND THAT GOVERNMENT OF THE PEOPLE, BY THE PEOPLE, AND FOR THE
PEOPLE SHALL NOT PERISH FROM THE EARTH.

--ABRAHAM LINCOLN

APPENDIX B

VERSIFICATION

AS YOU GO THROUGH THIS BOOK YOU WILL NOTE THAT THERE ARE INCLUDED MANY QUESTIONS ON THE STRUCTURE OF POEMS. THIS IS WHAT THIS BIG WORD 'VERSIFICATION' DEALS WITH--THE MECHANICS OF THE WRITING OF POETRY. WE REALIZE FULLY THAT THIS CAN BE A DEADLY DULL SUBJECT, AND THAT IT HAS LITTLE OR NO PRACTICAL VALUE FOR YOU; NONE (OR FEW) OF YOU ARE PLANNING TO WRITE POETRY. BUT IT CAN BE A SOURCE OF PLEASURE AND IMMENSELY SATISFYING IF YOU APPROACH IT, SAY, LIKE A DETECTIVE TRYING TO SOLVE A "WHO DONE IT?" MYSTERY. YOU CAN FERRET OUT CLUES AND SOLVE THE CRIME OF THE ACTUAL WRITING OF THE POEM. WE ARE GOING TO GIVE YOU JUST A FEW CHARTS WHICH WILL HELP YOU IN YOUR SLEUTHING. DON'T TRY TO MEMORIZE THEM. REFER BACK TO THEM WHEN YOU WANT TO KNOW HOW A POEM IS CONSTRUCTED. WHAT WE ARE GIVING YOU IS NOT COMPLETE AT ALL. WE HAVE INCLUDED ONLY THE MOST COMMON ELEMENTS AND THE ONES WHICH WILL SERVE TO START OFF. IF YOU GET INTERESTED, THERE ARE MANY COMPLETE SOURCES OF INFORMATION IN ENCYCLOPEDIAS AND TEXT BOOKS.

METER. 'METER' MEANS MEASURE. POETRY IS MEASURED IN TWO WAYS, BY THE NUMBER OF SYLLABLES IN A FOOT AND THE NUMBER OF FEET IN A LINE. THE PROCESS OF DESCRIBING METER IS CALLED SCANSION. IT INVOLVES FOUR STEPS:

1. DIVIDE THE LINE INTO SYLLABLES.
2. MARK THE STRESSES OR ACCENTS ON SYLLABLES.

3. DIVIDE THE LINE INTO FEET.

4. NAME THE METER.

LET'S TAKE AN EXAMPLE AND CARRY IT THROUGH THESE FOUR STEPS.

HERE RESTS HIS HEAD UPON THE LAP OF EARTH
A YOUTH TO FORTUNE AND TO FAME UNKNOWN.

--THOMAS GRAY

1. DIVIDE THE LINE INTO SYLLABLES.

THIS IS EASY FOR A SYLLABLE IS SIMPLY A WORD UNIT PRONOUNCED SEPARATELY, AND THERE ARE ONLY THREE WORDS IN THESE TWO LINES WHICH CONTAIN MORE THAN ONE SYLLABLE.

HERE RESTS HIS HEAD UP - ON THE LAP OF EARTH
A YOUTH TO FOR - TUNE AND TO FAME UN - KNOWN.

2. MARK THE STRESSES OR ACCENTS ON SYLLABLES.

DO THIS BY READING ALOUD AND MARKING WITH A SHORT VERTICAL LINE (') THE SYLLABLES YOU NATURALLY ACCENT. THEN RE-READ AND MARK WITH A SHORT HORIZONTAL LINE (-) THOSE WHICH ARE UNSTRESSED.

HERE RESTS HIS HEAD UP ON THE LAP OF EARTH
A YOUTH TO FORTUNE AND TO FAME UNKNOWN.

AND,

HĒRE RESTS HĪS HEAD ŪP ON THĒ LAP ŌF EARTH
Ā YOUTH TŌ FOR TŪNE AND TŌ FAME ŪN KNOWN.

3. DIVIDE THE LINE INTO FEET.

LOOK OVER THE MARKED LINES ABOVE FOR REGULAR REPETITIONS OR PATTERNS.

A FOOT USUALLY HAS AT LEAST ONE STRONG ACCENT. IT IS ALMOST IMPOSSIBLE TO DETERMINE ANY PATTERN WHEN ONLY THE STRONG ACCENTS ARE MARKED AS IN FIRST EXAMPLE, GIVEN ABOVE, BUT

HĒRE RĒSTS HĪS HEAD ŪP ON THE LAP ŌF EARTH

IS QUITE CLEARLY FIVE REPETITIONS OF - ' . WE MARK EACH REPETITION WITH A VERTICAL LINE AND HAVE THIS PATTERN:

- ' | - ' | - ' | - ' | - ' |

WE NOW HAVE A LINE OF TEN SYLLABLES WHICH COMBINE TO MAKE UP A LINE OF FIVE FEET.

4. NAME THE METER.

THE NAME OF A METER IS COMPOSED OF THE NAME FOR THE KIND OF FEET USED PLUS THE NAME FOR THE NUMBER OF FEET IN EACH LINE.

HERE IS A SIMPLE CHART FOR THE MOST COMMON KINDS OF FEET. DO NOT ATTEMPT TO MEMORIZE IT. REFER TO IT WHEN YOU WANT TO KNOW THE NAMES OF THE KINDS OF FEET USED IN POETRY.

THE COMMON POETIC FEET ARE COMPOSED OF EITHER TWO OR THREE SYLLABLES AND MANY ARE THE REVERSE OF OTHERS.

NUMBER OF SYLLABLES	PATTERN	NAME	
2	COMMON		
	- '	IAMB	IAMBIC
	' -	TROCHEE	TROCHAIC
	RARE		
	' '	SPONDEE	SPONDAIC
	- -	PYRRHIC	PYRRHIC
3	COMMON		
	- - '	ANAPEST	ANAPESTIC
	' - -	DACTYL	DACTYLIC
	RARE		
	- ' -	AMPHIBRACH	
	' - '	CHORIAMBUS	

IT NOW APPEARS THAT OUR EXAMPLE IS MADE UP OF IAMBS; IT IS AN IAMBIC METER. THE FACT THAT THE LINE IS IAMBIC DOES NOT DESCRIBE IT FULLY. WE NEED TO KNOW THE NAMES FOR THE NUMBER OF FEET IN A LINE. THESE NAMES ARE TAKEN FROM THE GREEK NAMES FOR NUMBERS. IF YOU NOTICE AND UNDERSTAND THAT EACH NAME ENDS IN 'METER' WHICH MEANS MEASURE, BUT WHICH YOU CAN HERE TAKE TO MEAN FOOT, AND THAT THE PREFIXES SIMPLY MEAN ONE, TWO, THREE, FOUR, AND SO ON, THEN THE UNDERSTANDING OF THE CHART IS NO TRICK AT ALL.

NUMBER OF FEET IN A LINE	NAME OF METER
1	MONOMETER
2	DIMETER
3	TRIMETER
4	TETRAMETER
5	PENTAMETER
6	HEXAMETER
7	HEPTAMETER
8	OCTAMETER

IT WOULD BE POSSIBLE TO NAME LINES OF ANY LENGTH, BUT IN POETRY LINES OF OVER SIX FEET ARE UNUSUAL AND LINES OF OVER EIGHT FEET ALMOST NON-EXISTENT. SOMETIMES POETRY IS WRITTEN IN VERY LONG LINES, BUT IN ALMOST EVERY CASE EACH LONG LINE WILL BE FOUND TO BE A COMBINATION OF TWO OR MORE SHORTER MEASURES. FOR INSTANCE, THE FEW OCTAMETERS THAT WE FIND USUALLY TURN OUT TO BE SIMPLY TWO TETRAMETERS WRITTEN TOGETHER FOR CONVEN-

IENCE OR EFFECT; HEPTAMETERS ARE QUITE FREQUENTLY TETRAMETERS PLUS TRIMETERS, AND SO ON.

OUR EXAMPLE THEN TURNS OUT TO BE IAMBIC PENTAMETER, A TEN SYLLABLED LINE COMPOSED OF FIVE FEET ALTERNATELY UNSTRESSED AND STRESSED ACCENTS. THIS IS THE MOST COMMONLY USED OF ALL ENGLISH METERS, FOR MANY POETS¹ AND TEACHERS, NOT AWARE OF THE GREAT FLEXIBILITY OF METER WHICH MAKES POETRY WHAT IT IS, ATTEMPT TO FORCE WORDS TO CONFORM TO THE SET PATTERN ESTABLISHED.

OUR EXAMPLE WAS ALSO PERFECTLY REGULAR, OR AT LEAST WE MADE IT SEEM SO, BUT IT SHOULD BE OBVIOUS THAT NOT ALL SYLLABLES MARKED ¹ BEAR THE SAME STRONG STRESS AND THAT NOT ALL SYLLABLES MARKED - BEAR THE SAME WEAK STRESS. PERFECTLY REGULAR METER RAPIDLY BECOMES MONOTONOUS OR SING-SONG. IT IS THE VARIATION OF METER WHICH MAKES POETRY ALIVE AND INTERESTING. THIS VARIATION MAY BE OF TWO KINDS:

1. THE KINDS OF FEET MAY BE VARIED--ONE KIND OF FOOT MAY BE SUBSTITUTED FOR ANOTHER.
2. THE NUMBER OF FEET MAY BE INCREASED OR DECREASED IN WHOLE OR IN PART.

THESE VARIATIONS ARE RATHER ARBITRARY AND IT IS HARD TO TELL WHEN THE VARIATION IS ONE THING AND WHEN IT IS ANOTHER, AND REALLY IT DOESN'T MATTER MUCH--THE IMPORTANT THING IS TO BE AWARE THAT THE VARIATION EXISTS. THE COMMON SUBSTITUTION FOUND IN POETRY IS THE REPLACEMENT OF A FOOT BY ANOTHER OF AN EQUAL NUMBER OF SYLLABLES, I. E., AN IAMB BY A TROCHEE, AN ANAPEST FOR A DACTYL, AND SO ON. WHEN THREE SYLLABLES ARE SUBSTITUTED FOR TWO OR VICE VERSA THE OCCASION ARISES WHEN IT IS DIFFICULT TO TELL WHICH PRINCIPLE OF VARIATION IS BEING APPLIED. THERE ARE SOME NAMES WHICH APPLY TO THIS VARIATION OF FEET WHICH YOU MIGHT LIKE TO KNOW.

VARIATION	NAME
OMISSION OF SYLLABLE AT BEGINNING	TRUNCATION
OMISSION OF SYLLABLE AT END	CATALEXIS
ADDITION OF SYLLABLE AT BEGINNING	ANACRUSIS
ADDITION OF SYLLABLE AT END	HYPERMETER OR FEMININE ENDING
SHARP PAUSE OR BREAK WITHIN LINE	CAESURA

THE DIFFICULTY IS INCREASED BY THE FACT THAT SPEECH OFTEN SEEMS TO RESENT BEING FORCED INTO A PATTERN, AND THAT THERE ARE MORE THAN JUST TWO DEGREES OF STRESS WHICH CAN BE PLACED ON SYLLABLES. AN INITIAL WORD MAY CALL FOR MORE THAN NORMAL ACCENT AND FORCE AN IAMB TO BECOME A SPONDEE AS IN THE FOLLOWING:

Ó WHY | SHŌULD THE | SPĪR ĪT | ŌF MOR | TĀL BE | PRŌUD?

IN SPITE OF ITS APPEARANCE, THIS IS ESSENTIALLY AN IAMBIC PENTAMETER LINE, EVEN THOUGH IT CONTAINS ONLY TWO PURE IAMBS. THE FIRST FOOT, BECAUSE OF THE IMPORTANCE ATTACHED IN SPEAKING OPENING PHRASES, HAS BECOME A SPONDEE, THE SECOND PYRRHIC, AND THE THIRD A TROCHEE; AN ADDITIONAL SYLLABLE IS ADDED AT THE END OF THE LINE BY THE PRINCIPLE OF HYPERMETER. (EVEN THE AUTHORITIES DISAGREE ON THIS BUT THE CONSENSUS SEEMS TO BE THAT AN ADDITIONAL ACCENTED SYLLABLE INDICATES HYPERMETER WHILE AN ADDITIONAL UNACCENTED SYLLABLE INDICATES FEMININE ENDING; CF., 'FEMININE RHYME' IN THE NEXT SECTION.)

WHEN THE SCANSION OF LINES BECOMES DIFFICULT AND A CHORE RATHER THAN A THING OF FUN, FORGET IT. JUST DESCRIBE THE METER AS IRREGULAR AND LET IT GO AT THAT.

RHYME. ANOTHER CHARACTERISTIC OF POETRY WHICH CAN BE EXAMINED AS A FUN-THING IS RHYME. DOES THE POET USE IT AT ALL OR DOES HE DISREGARD IT? IF HE EMPLOYS RHYME, DOES HE FOLLOW A REGULAR PATTERN OR SCHEME? THESE THINGS CAN BE INTERESTING TO FIND OUT.

WHAT IS RHYME? RHYME IS THE USE OF WORDS WHICH SOUND ALIKE. TO BE A PERFECT RHYME THE ACCENTED VOWEL AND ANY OTHER VOWELS AND CONSONANTS WHICH FOLLOW IT MUST AGREE.

APPLE - DAPPLE
 START - SMART
 RIDING - HIDING
 BARN - TARN
 EYES - SKIES
 FORSAKEN - PARTAKEN

THESE ARE EXAMPLES OF PERFECT RHYME.

AN IMPERFECT RHYME VIOLATES THE ABOVE PRINCIPLE; USUALLY THE VOWEL SOUND IS NEARLY BUT NOT QUITE THE SAME, OR THE CONSONANT SOUNDS MAY VARY SLIGHTLY; SOME EXAMPLES OF IMPERFECT RHYME FOLLOW.

FATHER - MOTHER
 LONE - GONE
 STARS - START
 STEAL - STILL
 FLOWERS - AMOURS
 CERTAIN - PURITAN

RHYMES ARE SPOKEN OF AS BEING MASCULINE OR FEMININE. MASCULINE RHYME MEANS THAT THE FINAL VOWEL (OR SYLLABLE) IS STRESSED. SOMETIMES THERE IS A DOUBT; NOTE THE TWO FINAL EXAMPLES GIVEN BELOW; IS THE FINAL 'ING' STRESSED OR NOT, AND IF IT IS STRESSED IS IT STRESSED MORE THAN THE SYLLABLE WHICH PRECEDES IT?

PERTAIN - RETAIN
 HEART - PART
 SWEETHEART - IMPART
 EMENATE - IMPLICATE
 SINGING - RINGING
 ERRING - PURRING

UNLESS YOU CONCEIVE OF THE LAST SYLLABLE CARRYING A STRONGER STRESS THAN THE FIRST, THE LAST TWO EXAMPLES ABOVE SHOULD BE MOVED DOWN INTO THE NEXT DIVISION, WHICH IS FEMININE RHYME.

FEMININE RHYME OCCURS WHEN THE STRESSED VOWEL IS FOLLOWED BY AN UNSTRESSED SYLLABLE OR SYLLABLES. REMEMBER THAT FEMININE ENDING ADDED AN UNSTRESSED SYLLABLE TO A LINE; IN LIKE MANNER, FEMININE RHYME ADDS ONE OR MORE UNSTRESSED SYLLABLES TO A RHYME (AND OFTEN TO A FOOT OR TO A LINE).

CHARTED - DEPARTED
 NATION - STATION
 CERTAIN - CURTAIN
 CHEERFULLY - TEARFULLY
 ENDED - TENDED
 LOVE HER - ABOVE HER

THE USUAL PLACE WHERE RHYME IS FOUND IS AT THE ENDS OF LINES.

WORDS THAT RHYME ARE MATCHED WITH IDENTICAL LETTERS TO MARK THE RHYME PATTERN.

IT WAS MANY AND MANY A YEAR AGO,	A
IN A KINGDOM BY THE SEA,	B
THAT A MAIDEN THERE LIVED WHOM YOU MAY KNOW	A
BY THE NAME OF ANNABEL LEE;	B
AND THIS MAIDEN SHE LIVED WITH NO OTHER THOUGHT	C
THAN TO LOVE AND BE LOVED BY ME.	B
--EDGAR ALLEN POE	

THIS, A B A B C B, IS THE PATTERN OR RHYME SCHEME FOR THIS STANZA OF THIS POEM. IF ALL THE STANZAS (THEY DO NOT) FOLLOW THE SAME PATTERN, OR FOLLOW IT WITH ONLY MINOR VARIATIONS, WE SAY THAT THE PATTERN IS THE RHYME SCHEME OF THE POEM. THE QUESTIONS WILL HELP YOU TO BECOME FAMILIAR WITH THE MANY DIFFERENT WAYS IN WHICH RHYME, AND THE UNDERSTANDING OF THE PRINCIPLES OF RHYME, CAN ADD TO YOUR ENJOYMENT OF POETRY.

STRUCTURE. WHAT IS VERSE, WHAT IS A STANZA, AND HOW DO THEY DIFFER?

THESE TERMS ARE OFTEN MISUNDERSTOOD AND MISUSED.

REMEMBER

A VERSE, PROPERLY, IS A SINGLE LINE OF POETRY.

A STANZA IS AN ORDERED COMBINATION OF VERSES
MUCH LIKE A PARAGRAPH IN PROSE.

STANZAS MAY HAVE ANY NUMBER OF LINES FROM TWO ON. A TWO-LINED RHYMING STANZA IS CALLED A COUPLET. COUPLETS THEMSELVES ARE OFTEN COMBINED INTO LARGER STANZAS. IF MEANING IS COMPLETE WITHIN A COUPLET AND IT IS STOPPED BY PUNCTUATION, IT IS CALLED A CLOSED OR HEROIC COUPLET.

THERE ARE MANY FORMS OF STANZAS, BUT YOU NEED NOT BE CONCERNED WITH THE TECHNICALITIES OF THEM. YOU MIGHT WANT TO REMEMBER THAT A FOUR-LINE STANZA IS CALLED A QUATRAIN. THE RHYME SCHEME IS OFTEN A DETERMINING FACTOR IN THE STRUCTURE OF A STANZA; HOWEVER, NOT ALL RHYME OCCURS AT THE ENDS OF THE LINES. RHYME WITHIN A LINE IS CALLED INTERNAL RHYME. USUALLY THE WORD WHICH RHYMES INTERNALLY RHYMES WITH AN END WORD. RANDOM RHYME OCCURS HAPHAZARDLY HERE AND THERE IS UNFORTUNATE AND AS UNDESIRABLE IN VERSE AS IT IS IN PROSE.

OF COURSE, ANY OF THE METERS WE HAVE MENTIONED COULD BE WRITTEN WITHOUT RHYME. THERE IS MUCH UNRHYMED VERSE, BUT RHYMED VERSE IS RATHER MORE COMMON. HOWEVER, THERE ARE TWO KINDS OF UNRHYMED VERSE WHICH ARE USED WITH GREAT FREQUENCY. THESE ARE BLANK VERSE AND FREE VERSE.

BLANK VERSE IS SIMPLY UNRHYMED IAMBIC PENTAMETER LINES. IT IS USUALLY RESERVED FOR LONGER POEMS AND FOR DRAMA.

FREE VERSE SUBMITS TO NEITHER THE CURBS OF METER NOR OF RHYME.

IT HAS ITS OWN RHYME, CADENCE, AND CERTAIN OTHER CHARACTERISTICS WHICH DISTINGUISH IT FROM PROSE.

KINDS OF POETRY. AGAIN, THERE ARE MANY DIFFERENT KINDS OF POETRY. WE SHALL DEAL WITH ONLY THREE--LYRIC, NARRATIVE, AND DRAMATIC--AND WITH TWO SPECIAL FORMS, THE BALLAD AND THE SONNET.

A LYRIC IS A POEM, USUALLY SHORT, WHICH EXPRESSES A SINGLE EMOTION OR FEELING.

A NARRATIVE POEM IS SIMPLY ONE THAT TELLS A STORY.

A DRAMATIC POEM IS ONE WHICH ALSO TELLS A STORY BUT WITH INTENSIFIED ACTION AND ORDINARILLY IN THE MEDIUM OF SPEECH.

THESE DIVISIONS ARE NOT HARD AND FAST. A LYRIC MAY HAVE SOME ELEMENTS OF NARRATIVE AND OF DRAMA. NARRATIVE AND DRAMA MAY HAVE LYRIC QUALITIES. JUDGMENT MUST BE BASED ON WHAT THE POET'S PRIME PURPOSE SEEMS TO BE.

A BALLAD IN ITS TRUEST SENSE IS AN ANONYMOUS POEM OR FOLK SONG. IT TELLS A STORY AND IS THEREFORE NARRATIVE. IT QUITE FREQUENTLY, BUT NOT ALWAYS, HAS A REFRAIN.

THE SONNET IS A SPECIAL FORM OF LYRIC. IT CONSISTS OF A SINGLE STANZA OF FOURTEEN LINES, ALTHOUGH IT IS OFTEN DIVIDED INTO SECTIONS OF EIGHT AND SIX LINES. THE RHYME SCHEME OF A SONNET VARIES ACCORDING TO ITS TYPE THE MOST COMMON OF WHICH ARE THE PETRARCHAN, THE SHAKESPEAREAN, AND THE SPENSERIAN. QUESTIONS IN THE SERIES WILL MAKE YOU WELL ACQUAINTED WITH THE VARIOUS FORMS OF POETRY.

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