ANALYSIS OF LITERATURE

TEACHER'S MANUAL

Compiled and edited by J. Parnell McCarter

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The Puritans' Home School Curriculum
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ANALYSIS OF LITERATURE TEACHER'S MANUAL
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SECTION ONE: COURSE INSTRUCTIONS

Purpose

This two-semester course provides students the opportunity to analyze literature of various genres and of various eras.

Books Required

There are three books required for this course, in addition to this teacher's manual:

- *Analysis of Literature* (available free on-line at www.puritans.net)
- *Analysis of Literature Student Workbook* (available free on-line at www.puritans.net)

Check-Off List

Grades for the course should be recorded on the check-off list in this teacher's manual.

Assignments

This course consists of assignments, presented in the student's workbook.

Grading

The overall course grade for each semester is calculated based on the average scores of the assignments. There are no exams in this course.

SECTION TWO: COURSE CHECK-OFF LIST

(TWO ALTERNATIVE CHECK-OFF LISTS)

ANALYSIS OF LITERATURE
FIRST SEMESTER

Student Name: ____

Teacher Name: ____

ASSIGNMENT #	ASSIGNMENT COMPLETED? (X)	ASSIGNMENT SCORE (On 100-Point Scale)
Introduction		
1		
2		
3		
4		
5		
6		
Total of Scores on 7 Assignments		
Average Assignment Score (Total of Scores/7)		

Course Grade (Letter Grade Equivalent of Course Grade on 100-Point Scale): ____

Note: Grading in this course should be done on a 100-point scale, with letter grades assigned as follows:

Letter Grade	Score on 100-Point Scale	Score on 4.0 Scale
A+	97 – 100	4.0
A	94 – 96	4.0
A-	90 – 93	4.0
B+	87 – 89	3.0
B	84 – 86	3.0
B-	80 – 83	3.0
C+	77 – 79	2.0
C	74 – 76	2.0
C-	70 – 73	2.0
D	60 – 69	1.0
F	0 – 59	0

In order to determine how many points each question in a test is worth, divide 100 by the number of questions in the test. For example, if there are 10 questions in a test, then each question is worth 10 points (= 100 / 10). So if a student got 9 out of the 10 questions right, then his test score is 90 (= 9 x 10) on a 100-point scale. His letter grade, according to the table above, would then be an A-.

We supply in the above table the corresponding grade on a 4.0 scale.

ANALYSIS OF LITERATURE
SECOND SEMESTER

Student Name: ____

Teacher Name: ____

ASSIGNMENT #	ASSIGNMENT COMPLETED? (X)	ASSIGNMENT SCORE (On 100-Point Scale)
7		
8		
9		
10		
11		
12		
Total of Scores on 7 Assignments		
Average Assignment Score (Total of Scores/7)		

Course Grade (Letter Grade Equivalent of Course Grade on 100-Point Scale): ____

Note: Grading in this course should be done on a 100-point scale, with letter grades assigned as follows:

Letter Grade	Score on 100-Point Scale	Score on 4.0 Scale
A+	97 – 100	4.0
A	94 – 96	4.0
A-	90 – 93	4.0
B+	87 – 89	3.0
B	84 – 86	3.0
B-	80 – 83	3.0
C+	77 – 79	2.0
C	74 – 76	2.0
C-	70 – 73	2.0
D	60 – 69	1.0
F	0 – 59	0

In order to determine how many points each question in a test is worth, divide 100 by the number of questions in the test. For example, if there are 10 questions in a test, then each question is worth 10 points (= 100 / 10). So if a student got 9 out of the 10 questions right, then his test score is 90 (= 9 x 10) on a 100-point scale. His letter grade, according to the table above, would then be an A-.

We supply in the above table the corresponding grade on a 4.0 scale.

ANALYSIS OF LITERATURE
FIRST SEMESTER

Student Name: ____

Teacher Name: ____

COURSE COMPONENTS		SCORE (On 100-Point Scale)
Assignment for Introduction		
Assignment #1		
Assignment #2		
Assignment #3		
Assignment #4		
Assignment #5		
Class Participation		
Total of Scores on 6 Assignments & Class Participation		
Average Assignment Score (Total of Scores/7)		

Course Grade (Letter Grade Equivalent of Course Grade on 100-Point Scale): ____

Note: Grading in this course should be done on a 100-point scale, with letter grades assigned as follows:

Letter Grade	Score on 100-Point Scale	Score on 4.0 Scale
A+	97 – 100	4.0
A	94 – 96	4.0
A-	90 – 93	4.0
B+	87 – 89	3.0
B	84 – 86	3.0
B-	80 – 83	3.0
C+	77 – 79	2.0
C	74 – 76	2.0
C-	70 – 73	2.0
D	60 – 69	1.0
F	0 – 59	0

In order to determine how many points each question in a test is worth, divide 100 by the number of questions in the test. For example, if there are 10 questions in a test, then each question is worth 10 points (= 100 / 10). So if a student got 9 out of the 10 questions right, then his test score is 90 (= 9 x 10) on a 100-point scale. His letter grade, according to the table above, would then be an A-.

We supply in the above table the corresponding grade on a 4.0 scale.

ANALYSIS OF LITERATURE
SECOND SEMESTER

Student Name: ____

Teacher Name: ____

COURSE COMPONENTS		ASSIGNMENT SCORE (On 100-Point Scale)
Assignment #6		
Assignment #7		
Assignment #8		
Assignment #9		
Assignment #10		
Assignment #11		
Assignment #12		
Class Participation		
Total of Scores on 7 Assignments & Class Participation		
Average Assignment Score (Total of Scores/8)		

Course Grade (Letter Grade Equivalent of Course Grade on 100-Point Scale): ____

Note: Grading in this course should be done on a 100-point scale, with letter grades assigned as follows:

Letter Grade	Score on 100-Point Scale	Score on 4.0 Scale
A+	97 – 100	4.0
A	94 – 96	4.0
A-	90 – 93	4.0
B+	87 – 89	3.0
B	84 – 86	3.0
B-	80 – 83	3.0
C+	77 – 79	2.0
C	74 – 76	2.0
C-	70 – 73	2.0
D	60 – 69	1.0
F	0 – 59	0

In order to determine how many points each question in a test is worth, divide 100 by the number of questions in the test. For example, if there are 10 questions in a test, then each question is worth 10 points (= 100 / 10). So if a student got 9 out of the 10 questions right, then his test score is 90 (= 9 x 10) on a 100-point scale. His letter grade, according to the table above, would then be an A-.

We supply in the above table the corresponding grade on a 4.0 scale.

SECTION 3 : ASSIGNMENT ANSWERS

ASSIGNMENT FOR INTRODUCTION

1. What must be our chief end in reading? The glorification of God

2. What are some ways we can glorify God by the way we read?

3. How do we know whether we should take delight or detest what we are reading?

4. Can any literature be morally neutral? Explain why or why not.

5. What are some elements of literary analysis?

6. In the College-Level Examination Program examination of "Analyzing and Interpreting Literature", what are the three broad categories (or genres) of literature cited? Poetry, prose, drama

7. Compose a paragraph explaining the differences among the three broad categories (or genres) of literature cited in the College-Level Examination Program examination of "Analyzing and Interpreting Literature"?

8. The College-Level Examination Program examination of "Analyzing and Interpreting Literature" divides literary history into four periods. What are those four periods?

9. An alternative division of literary history would be as follows: pre-Christian (ancient), medieval, reformation, and modern. How can even one's view of the division of literary history be affected by religious philosophy (such as Christian versus secular humanistic)? Which division is more consistent with Biblical evaluation? Why?

10. Define the genre of 'poetry'.

11. Define the genre of 'short story'.

12. Define the genre of 'novel'.

13. Define the genre of 'speech'.

14. Define the genre of 'essay'.

15. Define the genre of 'drama'.

16. Like all disciplines of study, literature has its own technical terms, which it is important to understand in order to discourse on the subject. Below is a list of some of the more prominent of these terms. Record the definition of each term below, using such internet websites as http://web.cn.edu/kwheeler/lit_terms.html and http://www.dictionary.com .

Literary Term	Definition of Literary Term
Action	
Allegory	
Alliteration	
Allusion	
Apostrophe	
Assonance	
Atmosphere	
Autobiography	
Ballad	
Ballad Stanza	
Bard	
Character	
Character Development	
Character Sketch	
Characterization	
Classic	
Climax	
Comedy	
Conflict	
Connotation	
Couplet	
Critic	
Dactylic Hexameter	
Denotation	
Denouement	
Deus Ex Machina	
Dialect	
Dialogue	
Didactic	
Drama	
Elegy	
Epic	
Epitaph	
Essay	
Eulogy	
Extended Metaphor	
Fable	
Fabliaux	
Fiction	
Figurative Language	
Figures of Speech	
Flashback	

Folk-Tale	
Foot	
Foreshadowing	
Free Verse	
Hero	
Homily	
Iambic Pentameter	
Imagery	
In Medias Res	
Irony	
Legend	
Limerick	
Literary Ballad	
Lyric	
Metaphor	
Meter	
Metonymy	
Motif	
Myth	
Mythology	
Narrative	
Ode	
Octave	
Onomatopoeia	
Paradox	
Parallelism	
Paraphrase	
Periphrasis	
Personification	
Plot	
Poetry	
Poetic Diction	
Poetic Justice	
Point of View	
Prose	
Quatrain	
Realism	
Refrain	
Repetition	
Rhetorical Devices	
Rhyme	
Rhythm	
Romanticism	
Satire	
Scene	

Sensory Imagery	
Setting	
Short Story	
Simile	
Sonnet	
Stage Directions	
Stanza	
Strophe	
Style	
Surprise Ending	
Suspense	
Symbol	
Symbolism	
Synecdoche	
Syntax	
Theme	
Thesis	
Tone	
Tragedy	
Tragic Flaw	
Tragic Hero	
Translation	
Verse	
Understatement	
Viewpoint	

ASSIGNMENT FOR CHAPTER 1

1. Until the last several centuries, secularism was almost unheard of in any culture of the world. We begin this textbook's collection of poetry from a bygone era when religious themes and content were far more prevalent in literary works, even in the Western world. What are some of the underlying religious assumptions common to most of the poems in the readings of Chapter 1? that God exists and that His existence is very relevant for humans

2. The Twenty-Third Psalm is a model poem. It employs a central metaphor. What is that metaphor? That the Lord is the great Shepherd and that the believer is a sheep.

3. How does the Twenty-Third Psalm employ imagery to convey its message?

4. How is the poem realistic yet comforting to the Christian believer? It is realistic in that it acknowledges the difficulties in life, yet it is comforting in that it reminds us how the Lord protects us even through the darkest travails of life.

5. Suppose we were without any knowledge of the author's biography, and also suppose that we found the poem "When in disgrace with fortune and men's eyes" isolated from any other poems, what would be some alternative ways we could interpret it, especially with respect to the identity of the one who uplifted the poet's heart? It could be a religious poem, and God is the one that uplifted the poet's heart. Or it could be a romantic poem, and a human lover is the one that uplifted the poet's heart.

6. An understanding of the biography of an author can be crucial to an understanding of his literary work. Here is a brief biographical sketch of William Shakespeare from http://depts.clackamas.cc.or.us/banyan/3.1/shakespeare.asp : "The third child of John and Mary Shakespeare, William was the first to survive infancy. His father was a prominent town official in Stratford, where he had climbed the sociopolitical ladder from his beginnings as a tradesman partly due to a large inheritance his wife received at the demise of her father. William probably attended the local Grammar school, where he would have learned Latin, until being withdrawn around the time he was thirteen as a result of his father's monetary shortcomings. At age 18, William married Anne Hathaway, who was 26 and pregnant. By the time he was 21, they had three children. There is no record of when Shakespeare first moved to London, but it appears that he began his theatre career as a player in the shows. The first official note we have of him, in fact, is his defamation at the hand of playwright Robert Greene in 1592 … That same year, Shakespeare published his epic poem *Venus and Adonis*, with an appeal for patronage to the Earl of Southampton. The poem was well received by the public, and apparently by the Earl as well, as he is thanked in the dedication of the author's next poem, *The Rape of Lucrece*. His sonnet collection is thought to have been written largely during this time and in the next two or three years. In 1594 the theatres re-opened, and Shakespeare began to gain success as an actor and then as a playwright. He continued to write steadily, living in London, until about 1610. A court document of 1612 refers to him as a resident of Stratford, where he passed away in 1616 (Denault 05)." How does

even this brief biographical sketch help you in interpreting what Shakespeare meant in his sonnet 29?

7. Here is an analysis (found at http://www.shakespeare-online.com/sonnets/29detail.html) of Shakespeare's Sonnet 29 by Amanda Mabillard: "Sonnet 29 shows us the poet at his most insecure and troubled. He feels himself unlucky, disgraced, and jealous of those around him. What is causing the poet's anguish one can only guess, but an examination of the circumstances surrounding his life at the time he wrote sonnet 29 could help us to understand his depression. In 1592, the London theatres closed due to a severe outbreak of the plague. Although it is possible that Shakespeare toured the outlying areas of London with acting companies like Pembroke's Men or Lord Strange's Men, it seems more likely that he left the theatre entirely during this time, possibly to work on his non-dramatic poetry. The closing of the playhouses made it hard for Shakespeare and other actors of the day to earn a living. With plague and poverty threatening his life, it is only natural that he felt "in disgrace with fortune". Moreover, in 1592 there came a scathing attack on Shakespeare by dramatist Robert Greene, who wrote in a deathbed diary: "There is an upstart crow, beautified with our feathers, that with his Tygers heart wrapt in a Players hide supposes he is as well able to bombast out a blank verse as the best of you; and, being an absolute Johannes Factotum, is in his own conceit the only Shake-scene in a country." Shakespeare was deeply disturbed by this assault, feeling disgraced in "men's eyes" as well as fortune's. The poet is so forlorn that even the passion for his profession as an actor seems to have died (8). But the sonnet ends with a positive affirmation that all is not lost -- that the poet's dear friend can compensate for the grief he feels." And another analysis, found at http://depts.clackamas.cc.or.us/banyan/3.1/shakespeare.asp, postulates a similar theory : "The 29th sonnet can be fitted in with the "biographical" theory rather well; its approximate dating coincides with the closure of London's theatres due to plague in 1592. Shakespeare was out of work as a player, which one would assume he was less than pleased about. Also in 1592, there came a vicious literary attack on the young author by famed dramatist Robert Greene, who wrote in a deathbed diary that Shakespeare was an "upstart crow" (Mabillard 02). Do you find these analyses compelling? Why or why not? If they are true, what do you think they suggest about the identity of the one that uplifts the poet's heart? Compose a paragraph, explaining your answers.

8. It is important to learn the skill of analyzing a poem line-by-line, so let's do this with Shakespeare's Sonnet 29. What is the opening tone in Shakespeare's poem, that begins with the line "When, in disgrace with Fortune and men's eyes"? The poem begins in an opening tone of sour and squalid flavor. Most readers can identify with this, having at least felt ourselves disgraced once or twice, even if we have not been.

9. What does this opening line also suggest about the poet's religious perspective? an un-Biblical perspective, given the use of the idea of "Fortune"

10. What is meant in line 3 by the words "deaf heaven", and what does it suggest about how the poet perceived the success of his prayers? Heaven is portrayed as turning a deaf ear to the poet's woes. The word, *heaven*, has connotations of eternity, the spirit, and

supernatural forces. So there is a religious aspect to this poem, even if it be false religion. But the poet is here suggesting that his prayers did not seem to be heeded by the God of heaven.

11. Which term in line 4 [And look upon myself and curse my fate,] is conceptually related to “Fortune” in line 1? fate

12. Do you think the term “featured” in line 6 [“Featured like him, like him with friends possessed,”] has reference to physical features? Why or why not? No, it seems to refer to spiritual and emotional features, because of the details that follow.

13. What term do you think best describes the poet’s condition described in line 7 [Desiring this man's art, and that man's scope,]? Envy (Line 7 helps to further acclimatize the reader with the speaker's thoughts. He sees in others the abilities and vision he himself feels lacking, and wishes he had them. This is, perhaps, one of the most common of all human traits: the envy of whatever others may have that one does not.)

14. The 8th line [With what I most enjoy contented least,] has been labeled as a "stunning moment of self analysis" (Vendler 163) . What makes it so? The speaker reinforces his own negativity in this line. As we unfortunately often come to see in the stories of our celebrities, people of great "art" and "scope" can be morally and/or emotionally vapid just as much as anyone else. The progress of their success can sometimes be mirrored by the decrease of their enjoyment in what originally got them to where they are.

15. What is the nature of the paradox in the 8th line? It has been called "paradoxical," showing a speaker whose greatest dissatisfaction is that which he most enjoys (Ellrodt 16).

16. Which word in line 9 [Yet in these thoughts myself almost despising,] suggests line 9 will be the fulcrum point of the piece, where tonal change begins to happen? “Yet”

17. Compose a short paragraph in which you explain who you believe the identity of ‘thee’ is in line 10 [Haply I think on thee, and then my state,]. This poem is among those generally considered to address the young man, who, then, is most likely the personage indicated by "thee" (MacInnes 15). This is an important fact, in regards to the poem's last lines. When "love" is used in line 13, and "kings" are referenced in the closing, exactly who is meant by "thee" becomes almost crucial to one's reading of the sonnet.

18. What is a simile? comparison using the term ‘like’ or ‘as’ to relate the two

19. What is the simile in lines 11 and 12 of Shakespeare’s sonnet? He compares the lark traveling upwards to himself. [Like to the lark at break of day arising / From sullen earth, sings hymns at heaven's gate,] (11/12) (Lines 11 and 12 continue the widening of narrative scope, likening the speaker's state (spirits) to a soaring bird, and once more

mentioning heaven, this time in a radically different sense. This cyclic use of imagery, including the reversal of tone in the word *heaven*, can be read as a very subtle reminder of who is speaking. By using "heaven" once more, Shakespeare helps keep the reader aware—at the very least subconsciously—that the only thing which has truly changed is who the speaker is thinking about.

20. The last two lines of the sonnet, like with many sonnets, are the truly important ones. Line 13 connects to line 10 via which two words, referring to the same thing? the words "thee" and "thy"

21. What chief ambiguity is present in line 13 [For thy sweet love remembered such wealth brings]? The identity of the one referred to by 'thy'

22. Line 14 concludes: "That then I scorn to change my state with kings." What is the relationship of a king to a state? It is that which he is steward over.

23. How can the term 'state' have a double meaning, as used in Line 14? it can mean condition or nation

24. What about the poet's state makes it better than that of kings, according to the poet? It enjoys the love of the one referred to.

25. Complete this comparison by filling in the blank: ___________ is to 'my state', as wealth is to kings. 'thy sweet love'

26. Write a short paragraph, comparing and contrasting the source of hope for the poet of Psalm 23 and that of Sonnet 29. Explain which is more rational and well founded. Psalm 23 is more rational and well founded, because God is immutable, but all else is mutable and subject to death. The Christian hope is rational.

27. Milton's sonnet offers another example of how important it is to know the biography of an author to understand what he has written. Consider these excerpts from a review at http://wc-review.washcoll.edu/2001/orvis.html :

"John Milton: Enlightened Servant or Defensive Radical? By DAVID L. ORVIS

Throughout his life John Milton struggled with consistently worsening eyesight and, by the winter of 1651, had completely lost all vision in both eyes. Although suffering total blindness is a life-changing experience for any person, it was especially hard for Milton because he relied on his eyes so much, spending the majority of his day reading and researching. When he was not engaged in his studies, he was constantly composing sonnets, pamphlets, and the initial portions of what he hoped would become his great epic. But, before he could finally focus on his epic, Milton was devastated with total blindness. However, he continued to work diligently on his epic and the first edition of *Paradise Lost* was published in 1667, nearly sixteen years after losing his sight. This leads to an interesting question: How would *Paradise Lost* be different if Milton retained

his sight? In this epic, Milton stresses the importance of seeing the celestial light. In fact, he contends that being able to see the celestial light is far superior to normal human vision. Would Milton have stressed this aspect of faith and spirituality if he had not gone blind? If the answer is no, then why does he use this as his focus? Could *Paradise Lost* be Milton's defense against his critics, who claim his blindness is a punishment from God? Through analyzing his early poems, prose, and major works, the reader can begin to see why Milton claims superior sight to be one of God's greatest gifts to man.

Before the reader can understand how Milton incorporates his blindness into his writing, it is important to first look at how his contemporaries view his impairment and its causes. It appears those who are closest to Milton believe him in his view that his loss of sight is the result of his faithful service to God. However, many of those who oppose Milton use his sightlessness as an opportunity to destroy his credibility. One group who criticize Milton a great deal are his religious opponents, who "constantly [repeat] the accusation that his blindness [comes] upon him as a just punishment from God."[1] Essentially, these critics argue Milton does not lose his vision while doing God's work, as Milton believes, but rather as a punishment for writing heresy. Milton also has a number of political opponents who use the same logic to disparage him. One opponent, John Garfield, proclaims he is "the blind beetle that durst affront the Royal Eagle . . . I shall leave him under the rod of correction, wherewith God hath evidenced His particular judgment by striking him blind."[2] Supporters of the monarchy contend God has made Milton blind as punishment for rebelling against the hierarchy and the king. This is an effective argument because people believe the king can speak directly to God and therefore know why He would retaliate by taking Milton's eyesight.

Eventually, these criticisms begin to impact the opinions of Milton's associates. An example of this is Anne Sadier, sister of Cyriak Skinner's mother, who, when asked to read Eikonoclastes, replies, "You should have taken notice to God's judgment upon him, who struck him with blindness, and, as I have heard, he was fain to have the help of Andrew Marvell or else he could not have finished that most accursed libel."[3] As critics join the crusade to use Milton's apparent disability against him, more people begin to see his opponents' arguments as valid. One reason for this is that he holds radical religious and political views. It is much easier for people to associate with the more widely accepted Protestant beliefs than Milton's controversial ideas. Additionally, Milton is a single man opposed by a massive group, and people are more likely to conform to a group than a single person. Essentially, it is this growing negative attitude that causes Milton to experience the four major emotional stages connected with his blindness.

The first emotional stage Milton experiences is a combination of shock and depression. There are two major factors that spark these emotions: disbelief and negative criticism. Although he knows his vision is worsening every day, he cannot fathom experiencing complete darkness for the duration of his life. He feels because he can no longer see, he will not be able to finish his great epic and, as a result, cannot serve God. He believes "through his blindness he [is] useless for his life's work."[4] In addition, Milton is deeply affected by his critics' negative remarks. He knows he will face much criticism for defending Puritanism and opposing the monarchy, but he does not anticipate his

blindness being used against him in such a vicious manner. When he realizes his critics are beginning to affect the opinions of some of his associates, Milton can only feel shock and a degree of depression.

Milton expresses these feelings of shock and depression very well in several of his personal sonnets. An excellent example of this is "When I Consider… (1652)…"

How does the above biographical information help to explain the theme of Milton's Sonnet 19?

28. Shakespeare's Sonnet 29 and Milton's Sonnet 19 are examples of two English sonnets, written within a century of one another. Write a short paragraph, comparing and contrasting these two sonnets.

29. How are the different religious convictions of Milton and Shakespeare manifested in their Sonnets 19 and 29, respectively?

30. What do you think Milton refers to in his term "my light" in line 1 of his sonnet, based upon line 3 of the sonnet? His talent for writing (Milton reflects on his life's achievements and how his blindness will affect any future accomplishments. Milton reveals his talent in writing is a blessing, stating, "When I consider how my light is spent."[5] Milton makes a direct comparison between his writing ability and his "light," claiming it is a gift coming directly from God. Furthermore, he realizes responsibility accompanies this gift, which is to use this light to serve his Creator. However, Milton feels it has been taken away from him, stating, "Talent which is death to hide" is "Lodg'd with me useless."[6] Milton believes he can no longer serve God because his blindness has cast a shadow over his light; his gift is now useless.)

31. Compose a paragraph explaining how Milton employs imagery of light and dark in his sonnet.

32. What does Milton suggest about the irony of 'day-labour' for a blind person in line 7?

33. How is line 7 a wrong yet understandable questioning of God? (As the poem progresses, Milton questions God's justification for robbing him of his talent, writing, "Doth God exact day-labor, light denied."[7] Milton cannot understand why God would take away a talent he is using to serve Him. Because his Creator does not answer his pleas for an explanation, he becomes confused and depressed. His cherished gift has been taken from him by a God whom he has spent his life serving.)

34. How does the poet of Sonnet 19 compare with Job of the Bible?

35. Why do you think Milton uses the adverb 'fondly' in line 8?

36. How is line 8 the turning point in the progression of thought of the sonnet?

37. Which term in line 8 suggests this turning point? “but”

38. What is personification?

39. What is personified in line 8? Patience

40. What contrast is there between lines 12-13 and line 14?

41. How does the poet resolve to respond to his situation, as expressed in line 14?

42. We find this biographical sketch of John Newton summarized at http://www.anointedlinks.com/amazing_grace.html :

“Newton was born in London July 24, 1725, the son of a commander of a merchant ship which sailed the Mediterranean. When John was eleven, he went to sea with his father and made six voyages with him before the elder Newton retired. In 1744 John was impressed into service on a man-of-war, the H. M. S. Harwich. Finding conditions on board intolerable, he deserted but was soon recaptured and publicly flogged and demoted from midshipman to common seaman.

Finally at his own request he was exchanged into service on a slave ship, which took him to the coast of Sierra Leone. He then became the servant of a slave trader and was brutally abused. Early in 1748 he was rescued by a sea captain who had known John's father. John Newton ultimately became captain of his own ship, one which plied the slave trade.

Although he had had some early religious instruction from his mother, who had died when he was a child, he had long since given up any religious convictions. However, on a homeward voyage, while he was attempting to steer the ship through a violent storm, he experienced what he was to refer to later as his “great deliverance.” He recorded in his journal that when all seemed lost and the ship would surely sink, he exclaimed, “Lord, have mercy upon us.” Later in his cabin he reflected on what he had said and began to believe that God had addressed him through the storm and that grace had begun to work for him.

For the rest of his life he observed the anniversary of May 10, 1748 as the day of his conversion, a day of humiliation in which he subjected his will to a higher power. “Thro’ many dangers, toils and snares, I have already come; ’tis grace has bro’t me safe thus far, and grace will lead me home.” He continued in the slave trade for a time after his conversion; however, he saw to it that the slaves under his care were treated humanely.

In 1750 he married Mary Catlett, with whom he had been in love for many years. By 1755, after a serious illness, he had given up seafaring forever. During his days as a sailor he had begun to educate himself, teaching himself Latin, among other subjects. From 1755 to 1760 Newton was surveyor of tides at Liverpool, where he came to know George Whitefield, deacon in the Church of England, evangelistic preacher, and leader of the

Calvinistic Methodist Church. Newton became Whitefield’s enthusiastic disciple. During this period Newton also met and came to admire John Wesley, founder of Methodism. Newton’s self-education continued, and he learned Greek and Hebrew.

He decided to become a minister and applied to the Archbishop of York for ordination. The Archbishop refused his request, but Newton persisted in his goal, and he was subsequently ordained by the Bishop of Lincoln and accepted the curacy of Olney, Buckinghamshire. Newton’s church became so crowded during services that it had to be enlarged. He preached not only in Olney but in other parts of the country. In 1767 the poet William Cowper settled at Olney, and he and Newton became friends.

Cowper helped Newton with his religious services and on his tours to other places. They held not only a regular weekly church service but also began a series of weekly prayer meetings, for which their goal was to write a new hymn for each one. They collaborated on several editions of Olney Hymns, which achieved lasting popularity. The first edition, published in 1779, contained 68 pieces by Cowper and 280 by Newton.

Among Newton’s contributions which are still loved and sung today are “How Sweet the Name of Jesus Sounds” and ”Glorious Things of Thee Are Spoken,” as well as “Amazing Grace.” Composed probably between 1760 and 1770 in Olney, ”Amazing Grace” was possibly one of the hymns written for a weekly service. Through the years other writers have composed additional verses to the hymn which came to be known as “Amazing Grace” (it was not thus entitled in Olney Hymns), and possibly verses from other Newton hymns have been added. However, these are the six stanzas that appeared, with minor spelling variations, in both the first edition in 1779 and the 1808 edition, the one nearest the date of Newton’s death. It appeared under the heading Faith’s Review and Expectation, along with a reference to First Chronicles, chapter 17, verses 16 and 17 … Newton was not only a prolific hymn writer but also kept extensive journals and wrote many letters. Historians accredit his journals and letters for much of what is known today about the eighteenth century slave trade. In Cardiphonia, or the Utterance of the Heart, a series of devotional letters, he aligned himself with the Evangelical revival, reflecting the sentiments of his friend John Wesley and Methodism.

In 1780 Newton left Olney to become rector of St. Mary Woolnoth, St. Mary Woolchurch, in London. There he drew large congregations and influenced many, among them William Wilberforce, who would one day become a leader in the campaign for the abolition of slavery. Newton continued to preach until the last year of life, although he was blind by that time. He died in London December 21, 1807. Infidel and libertine turned minister in the Church of England, he was secure in his faith that amazing grace would lead him home.”

Newton wrote his own autobiographical sketch, in poetic form, in “Faith’s Review and Expectation”. How does his sketch compare with the prose sketch above?

43. Of how many stanzas does “Faith’s Review and Expectation” consist?

44. In the first stanza, two analogous changes are used to express his conversion. What are they? Finding something lost, and a blind man receiving sight

45. What contrast is present in the last stanza of "Faith's Review and Expectation"? the earth and sun versus God, the latter of which is eternal but not the former

46. The poems of Chapter 1 all express how a poet responded to a difficult trial in life. How do they exemplify the contrast between the Christian response and the non-Christian response?

ASSIGNMENT FOR CHAPTER 2

1. As pointed out before, an understanding of an author is important to an understanding of his literary work. Below is a biographical sketch of Edgar Allan Poe, excerpted from http://www.kirjasto.sci.fi/eapoe.htm, for you to consider:

"One the greatest and unhappiest of American poets, a master of the horror tale, and the patron saint of the detective story. Edgar Allan Poe first gained critical acclaim in France and England. His reputation in America was relatively slight until the French-influenced writers like Ambroce Bierce, Robert W. Chambers, and representatives of the Lovecraft school created interest in his work.

"The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends and where the other begins?" (from *The Premature Burial*, 1844) Edgar Allan Poe was born in Boston, Massachusetts, to parents who were itinerant actors. His father David Poe Jr. died probably in 1810. Elizabeth Hopkins Poe died in 1811, leaving three children. Edgar was taken into the home of a Richmond merchant John Allan. The remaining children were cared for by others. Poe's brother William died young and sister Rosalie become later insane. At the age of five Poe could recite passages of English poetry. Later one of his teachers in Richmond said: "While the other boys wrote mere mechanical verses, Poe wrote genuine poetry; the boy was a born poet."

Poe was brought up partly in England (1815-20), where he attended Manor School at Stoke Newington. Later it become the setting for his story 'William Wilson'. Never legally adopted, Poe took Allan's name for his middle name. Poe attended the University of Virginia (1826-27), but was expelled for not paying his gambling debts. This led to quarrel with Allan, who refused to pay the debts. Allan later disowned him. In 1826 Poe became engaged to Elmira Royster, but her parents broke off the engagement. During his stay at the university, Poe composed some tales, but little is known of his apprentice works. In 1827 Poe joined the U.S. Army as a common soldier under assumed name, Edgar A. Perry. He was sent to Sullivan's Island, South Carolina, which provided settings for 'The Gold Bug' (1843) and 'The Balloon Hoax' (1844). *Tamerlane and Other Poems* (1827), which Poe published at his own expense, sold poorly. It has become one of the rarest volumes in American literary history. In 1830 Poe entered West Point. He was dishonorably discharged next year, for intentional neglect of his duties - apparently as a result of his own determination to be released.

In 1833 Poe lived in Baltimore with his father's sister Mrs. Maria Clemm. After winning a prize of $50 for the short story 'MS Found in a Bottle,' he started career as a staff member of various magazines, among others the *Southern Literary Messenger* in Richmond (1835-37), *Burton's Gentleman's Magazine* in Philadelphia (1839-40), and *Graham's Magazine* (1842-43). During these years he wrote some of his best-known stories. *Southern Literary Messenger* he had to leave partly due to his alcoholism.

In 1836 Poe married his 13-year-old cousin Virginia Clemm. She bust a blood vessel in 1842, and remained a virtual invalid until her death from tuberculosis five years later. After the death of his wife, Poe began to lose his struggle with drinking and drugs. He

had several romances, including an affair with the poet Sarah Helen Whitman, who said: "His proud reserve, his profound melancholy, his unworldliness - may we not say his *unearthliness* of nature - made his character one very difficult of comprehension to the casual observer." In 1849 Poe become again engaged to Elmira Royster, who was at that time Mrs. Shelton. To Virginia he addressed the famous poem 'Annabel Lee' (1849) - its subject, Poe's favorite, is the death of a beautiful woman.

...
For the moon never beams without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-time, I lie down by the side
Of my darling - my darling - my life and my bride,
In the sepulchre there by the sea,
In her tomb by the sounding sea.
(from 'Annabel Lee', 1849)

Poe's first collection, *Tales of the Grotesque and Arabesque,* appeared in 1840. It contained one of his most famous work, 'The Fall of the House of Usher.' In the story the narrator visits the crumbling mansion of his friend, Roderick Usher, and tries to dispel Roderick's gloom. Although his twin sister, Madeline, has been placed in the family vault dead, Roderick is convinced she lives. Madeline arises in trance, and carries her brother to death. The house itself splits asunder and sinks into the tarn. The tale has inspired several film adaptations. Roger Corman's version from 1960, starring Mark Damon, Harry Ellerbe, Myrna Fahey, and Vincent Price, was the first of the director's Poe movies. *The Raven* (1963) collected old stars of the horror genre, Vincent Price, Peter, Lorre, and Boris Karloff. According to the director, Price and Lorre "drove Boris a little crazy" - the actor was not used to improvised dialogue. Corman filmed the picture in fifteen days, using revamped portions of his previous Poe sets.

In *Narrative of Arthur Gordon Pym* (1838), Poe's longest tale, the secret theme is the terror of whiteness. Poe invented tribes that live near the Antarctic Circle. The strange bestial humans are black, even down to their teeth. They have been exposed to the terrible visitations of men and white storms. These are mixed together, and they slaughter the crew of Pym's vessel. The Argentinean writer Jorge Luis Borges has assumed that Poe chose the color intuitively, or for the same reasons as in Melville explained in the chapter 'The Whiteness of the Whale' in his *Moby-Dick*. Later the 'lost world' idea was developed by Edgar Rice Burroughs in *The Land That Time Forgot* (1924) and other works.

During the early 1840s, Poe's best-selling work was curiously *The Conchologist's First Book* (1839). It was based on Thomas Wyatt's work, which sold poorly because of its high prize. Wyatt was Poe's friend and asked him to abridge the book and put his own name on its title page - the publisher had strongly opposed any idea of producing a cheaper edition. *The Conchologist's First Book* was a success. Its first edition was sold out in two months and other editions followed.

The dark poem of lost love, 'The Raven,' brought Poe national fame, when it appeared in 1845. "With me poetry has been not a purpose, but a passion; and the passions should be held in reverence: they must not - they cannot at will be excited, with an eye to the paltry compensations, or the more paltry commendations, of mankind." (from *The Raven and Other Poems*, preface, 1845) In a lecture in Boston the author said that the two most effective letters in the English language were *o* and *r* - this inspired the expression "nevermore" in 'The Raven', and because a parrot is unworthy of the dignity of poetry, a raven could well repeat the word at the end of each stanza. Lenore rhymed with "nevermore." The poems has inspired a number of artists. Perhaps the most renowed are Gustave Doré's (1832-1883) melancholic illustrations.

Poe suffered from bouts of depression and madness, and he attempted suicide in 1848. In September the following year he disappeared for three days after a drink at a birthday party and on his way to visit his new fiancée in Richmond. He turned up in delirious condition in Baltimore gutter and died on October 7, 1849.

Poe's work and his theory of "pure poetry" was early recognized especially in France, where he inspired Jules Verne, Charles Baudelaire (1821-1867), Paul Valéry (1871-1945) and Stéphane Mallarmé (1842-1898). "In Edgar Poe," wrote Baudelaire, "there is no tiresome snivelling; but everywhere and at all times an indefatigable enthusiasm in seeking the ideal." In America Emerson called him "the jingle man." Poe's influence is seen in many other modern writers, as in Junichiro Tanizaki's early stories and Kobo Abe's novels, or more clearly in the development of the19th century detective novel. J.L. Borges, R.L. Stevenson, and a vast general readership, have been impressed by the stories which feature Poe's detective Dupin ('The Murders in the Rue Morgue', 1841; 'The Purloined Letter,' 1845) and the morbid metaphysical speculation of 'The Facts in the Case of M. Waldermar' (1845). Thomas M. Disch has argued in his *The Dreams Our Stuff Is Made Of* (1998) that it was actually Poe who was the originator of the modern science fiction. One of his tales, 'Mellonta Taunta' (1840) describes a future society, an anti-Utopia, in which Poe satirizes his own times. Another tales in this vein are 'The Thousand-and-Second Tale of Sceherazade' and 'A Descent into the Maelstrom'. However, Poe was not concerned with any specific scientific concept but mostly explored different realities, one of the central concerns of science fiction ever since.

In his supernatural fiction Poe usually dealt with paranoia rooted in personal psychology, physical or mental enfeeblement, obsessions, the damnation of death, feverish fantasies, the cosmos as source of horror and inspiration, without bothering himself with such supernatural beings as ghosts, werewolves, vampires, and so on. Some of his short stories are humorous, among them 'The Devil in the Belfry,' 'The Duc de l'Omelette,' 'Bon-Bon' and 'Never Bet the Devil Your Head,' all of which employ the Devil as an ironic figure of fun. - Poe was also one of the most prolific literary journalists in American history, one whose extensive body of reviews and criticism has yet to be collected fully. James Russell Lowell (1819-91) once wrote about Poe: "Three fifths of him genius and two fifths sheer fudge."

Compose a 2-3 page essay explaining how you believe the character and beliefs of Poe are manifested in his short story “The Tell-Tale Heart”.

2. What does ‘tell-tale’ mean?

3. Why is the title of “The Tell-Tale Heart” fitting for the work?

4. Whose heart do you think the title refers to? Why do you think so? A double reference, both to the narrator (who is a murderer) and to the old man murdered

5. One reviewer has written: “The narrator's "nervousness" is a frequently used device of Poe to establish tone and plausibility through heightened states of consciousness.” How does it establish tone and plausibility?

6. What is the setting of the story? The story covers a period of approximately eight days with most of the important action occurring each night around midnight. The location is the home of an elderly man in which the narrator has become a caretaker.

“Setting : The story covers a period of approximately eight days with most of the important action occurring each night around midnight. The location is the home of an elderly man in which the narrator has become a caretaker.” (From http://www.poedecoder.com/essays/ttheart/)

7. Is the narrator of this story male or female? Explain your answer.

8. What is the point of view of the narrator? Poe writes this story from the perspective of the murderer of the old man. When an author creates a situation where the protagonist tells a personal account, the overall impact of the story is heightened. The narrator, in this particular story, adds to the overall effect of horror by continually stressing to the reader that he or she is not mad, and tries to convince us of that fact by how carefully this brutal crime was planned and executed.

9. What is the theme of the story? Write one to two paragraphs explaining your answer.

Here is how one reviewer explained the theme: “Human nature is a delicate balance of light and dark or good and evil. Most of the time this precarious balance is maintained; however, when there is a shift, for whatever reason, the dark or perverse side surfaces. How and why this "dark side" emerges differs from person to person. What may push one individual "over the edge" will only cause a raised eyebrow in another. In this case, it is the "vulture eye" of the old man that makes the narrator's blood run cold. It is this irrational fear which evokes the dark side, and eventually leads to murder. The narrator plans, executes and conceals the crime; however, "[w]hat has been hidden within the self will not stay concealed...." (Silverman 208) The narrator speaks of an illness that has heightened the senses: "Above all was the sense of hearing acute. I heard all things in the heavens and in the earth. I heard many things in hell." The narrator repeatedly insists that he(she) is not mad; however the reader soon realizes that the fear of the vulture eye has consumed the narrator, who has now become a victim to the madness which he had hoped to elude.”

10. Summarize in several sentences the plot of the story.

11. Compose a character analysis of the characters in “The Tell-Tale Heart”, consisting of at least two to three paragraphs.

“Characters : This story contains a nameless narrator, an old man and the police who enter near the end of the story after the mention, that they were called by a neighbor whose suspicions had been aroused upon hearing a scream in the night. The protagonist or narrator becomes the true focus of the tale. This narrator may be male or female because Poe uses only "I" and "me" in reference to this character. Most readers assume that the narrator is a male because of a male author using a first person point of view; however, this story can also be plausible when the deranged protagonist appears as a woman. Most critics would argue this point by saying that Poe would "assume" that the reader would "know" that the protagonist was male, therefore, he would see no need to identify his sexless narrator. However, Poe was a perfectionist who left very little to guesswork. Could it be that this was no accident or something that he thought would be universally understood, but that Poe was creating a story whose impact could be changed simply by imagining this horrendous and vile deed being committed by a woman?” (From http://www.poedecoder.com/essays/ttheart/)

12. Poe’s flair for composition is demonstrated in his employment of exquisite descriptions with vivid imagery. One example is this: “a single dim ray like the thread of the spider shot out from the crevice and fell upon the vulture eye”. How does such imagery help the reader imagine what is happening in the story?

13. Cite at least three other examples in the story of exquisite descriptions with vivid imagery.

14. What is a simile?

15. Give an example of simile in the short story, and explain how it helps the reader understand what the author is trying to communicate. Example: “as a watch makes when enveloped in cotton”

16. Not just madness, but also superstition, can drive people to do heinous acts. Consider this information about the superstition relating to an “evil eye”, from http://www.poedecoder.com/essays/ttheart/ :

“The belief in the *evil eye* dates back to ancient times, and even today, is fairly common in India and the countries bordering the Mediterranean Sea. References are made to it in Jewish, Islamic, Buddist and Hindu faiths. The belief centers around the idea that those who possess the *evil eye* have the power to harm people or their possessions by merely looking at them. Wherever this belief exists, it is common to assign the *evil eye* as the cause of unexplainable illnesses and misfortunes of any kind.

To protect oneself from the power of the eye, certain measures can be taken. In Muslim areas, the color blue is painted on the shutters of the houses, and found on beads worn by both children and animals. There is also a specific hand gesture named the "Hand of Fatima," named after the daughter of Mohammed. This name is also given to an amulet in the shape of hand that is worn around the neck for protection. In some locations, certain phrases, such as " as God will" or "God bless it" are uttered to protect the individual from harm. In extreme cases, the eye, whether voluntarily or not, must be destroyed. One Slavic folktale relates the story of the father who blinded himself for fear of harming his own children with his *evil eye*.

Would Poe have had knowledge of this rather strange belief? It is altogether possible that he would have, which creates another interesting twist to this story. "

Do you believe Poe was seeking to portray someone who was mad or someone who was superstitious? Explain the basis for your answer.

"Poe's story is a case of domestic violence that occurs as the result of an irrational fear. To the narrator that fear is represented by the old man's eye. Through the narrator, Poe describes this eye as being pale blue with a film over it, and resembling that of a vulture. Does the narrator have any reason to fear the old man or his eye? Is it this phobia that evokes the dark side, and eventually drives the narrator to madness? Or could Poe be referring to a belief whose origins could be traced back to Greece and Rome?"
(From http://www.poedecoder.com/essays/ttheart/)

17. What does 'point of view' as a literary term mean?

18. What is the point of view in "The Tell-Tale Heart"?

"Point of View : Poe writes this story from the perspective of the murderer of the old man. When an author creates a situation where the protagonist tells a personal account, the overall impact of the story is heightened. The narrator, in this particular story, adds to the overall effect of horror by continually stressing to the reader that he or she is not mad, and tries to convince us of that fact by how carefully this brutal crime was planned and executed." (From http://www.poedecoder.com/essays/ttheart/)

19. Do you believe the 'short story' genre was or was not the most fitting genre for Poe to have chosen to use to communicate this story? Why or why not?

ASSIGNMENT FOR CHAPTER 3

1. Chapter 3 consists of examples of poetry during the Romantic Movement, which reached its height between 1800 and 1850. Here is how one website has described the Romantic Movement:

Art as Emotion

The goal of self-determination that Napoleon imported to Holland, Italy, Germany and Austria affected not only nations but also individuals. England's metamorphosis during the Industrial Revolution was also reflected in the outlook of the individual, and therefore in the art produced during the first half of this century. Heightened sensibility and intensified feeling became characteristic of the visual arts as well as musical arts and a convention in literature. This tendency toward images of impassioned or poignant feeling cut across all national boundaries. Romanticism, as this movement became known, reflects the movement of writers, musicians, painters, and sculptors away from rationalism toward the more subjective side of human experience. Feeling became both the subject and object of art.

It is one of the curiosities of literary history that the strongholds of the Romantic Movement were England and Germany, not the countries of the romance languages themselves. Thus it is from the historians of English and German literature that we inherit the convenient set of terminal dates for the Romantic period, beginning in 1798, the year of the first edition of *Lyrical Ballads* by Wordsworth and Coleridge and of the composition of *Hymns to the Night* by Novalis, and ending in 1832, the year which marked the deaths of both Sir Walter Scott and Goethe. However, as an international movement affecting all the arts, Romanticism begins at least in the 1770's and continues into the second half of the nineteenth century, later for American literature than for European, and later in some of the arts, like music and painting, than in literature. This extended chronological spectrum (1770-1870) also permits recognition as Romantic the poetry of Robert Burns and William Blake in England, the early writings of Goethe and Schiller in Germany, and the great period of influence for Rousseau's writings throughout Europe.

The early Romantic period thus coincides with what is often called the "age of revolutions"--including, of course, the American (1776) and the French (1789) revolutions--an age of upheavals in political, economic, and social traditions, the age which witnessed the initial transformations of the Industrial Revolution. A revolutionary energy was also at the core of Romanticism, which quite consciously set out to transform not only the theory and practice of poetry (and all art), but the very way we perceive the world. Some of its major precepts have survived into the twentieth century and still affect our contemporary period.

Imagination

The imagination was elevated to a position as the supreme faculty of the mind. This contrasted distinctly with the traditional arguments for the supremacy of reason. The Romantics tended to define and to present the imagination as our ultimate "shaping" or creative power, the approximate human equivalent of the creative powers of nature or even deity. It is dynamic, an active, rather than passive power, with many functions. Imagination is the primary faculty for creating all art. On a broader scale, it is also the faculty that helps humans to constitute reality, for (as Wordsworth suggested), we not only perceive the world around us, but also in part create it. Uniting both reason and feeling (Coleridge described it with the paradoxical phrase, "intellectual intuition"), imagination is extolled as the ultimate synthesizing faculty, enabling humans to reconcile differences and opposites in the world of appearance. The reconciliation of opposites is a central ideal for the Romantics. Finally, imagination is inextricably bound up with the other two major concepts, for it is presumed to be the faculty which enables us to "read" nature as a system of symbols.

Nature

"Nature" meant many things to the Romantics. As suggested above, it was often presented as itself a work of art, constructed by a divine imagination, in emblematic language. For example, throughout "Song of Myself," Whitman makes a practice of presenting commonplace items in nature--"ants," "heap'd stones," and "poke-weed"--as containing divine elements, and he refers to the "grass" as a natural "hieroglyphic," "the handkerchief of the Lord." While particular perspectives with regard to nature varied considerably--nature as a healing power, nature as a source of subject and image, nature as a refuge from the artificial constructs of civilization, including artificial language--the prevailing views accorded nature the status of an organically unified whole. It was viewed as "organic," rather than, as in the scientific or rationalist view, as a system of "mechanical" laws, for Romanticism displaced the rationalist view of the universe as a machine (e.g., the deistic image of a clock) with the analogue of an "organic" image, a living tree or mankind itself. At the same time, Romantics gave greater attention both to describing natural phenomena accurately and to capturing "sensuous nuance"--and this is as true of Romantic landscape painting as of Romantic nature poetry. Accuracy of observation, however, was not sought for its own sake. Romantic nature poetry is essentially a poetry of meditation.

Symbolism and Myth

Symbolism and myth were given great prominence in the Romantic conception of art. In the Romantic view, symbols were the human aesthetic correlatives of nature's emblematic language. They were valued too because they could simultaneously suggest many things, and were thus thought superior to the one-to-one communications of allegory. Partly, it may have been the desire to express the "inexpressible"--the infinite--through the available resources of language that led to symbol at one level and myth (as symbolic narrative) at another.

Other Concepts: Emotion, Lyric Poetry, and the Self

Other aspects of Romanticism were intertwined with the above three concepts. Emphasis on the activity of the imagination was accompanied by greater emphasis on the

importance of intuition, instincts, and feelings, and Romantics generally called for greater attention to the emotions as a necessary supplement to purely logical reason. When this emphasis was applied to the creation of poetry, a very important shift of focus occurred. Wordsworth's definition of all good poetry as "the spontaneous overflow of powerful feelings" marks a turning point in literary history. By locating the ultimate source of poetry in the individual artist, the tradition, stretching back to the ancients, of valuing art primarily for its ability to imitate human life (that is, for its mimetic qualities) was reversed. In Romantic theory, art was valuable not so much as a mirror of the external world, but as a source of illumination of the world within. Among other things, this led to a prominence for first-person lyric poetry never accorded it in any previous period. The "poetic speaker" became less a persona and more the direct person of the poet. Wordsworth's *Prelude* and Whitman's "Song of Myself" are both paradigms of successful experiments to take the growth of the poet's mind (the development of self) as subject for an "epic" enterprise made up of lyric components. Confessional prose narratives such as Goethe's *Sorrows of Young Werther* (1774) and Chateaubriand's *Rene* (1801), as well as disguised autobiographical verse narratives such as Byron's *Childe Harold* (1818), are related phenomena. The interior journey and the development of the self recurred everywhere as subject material for the Romantic artist. The artist-as-hero is a specifically Romantic type.

Compose an essay of two to three pages, in which you demonstrate that the poems found in Chapter 3 contain the marks of literature of the Romantic Movement.

2. In “Daffodils”, what words does Wordsworth use to personify the daffodils?

3. Wordsworth wrote elsewhere that poetry “takes its origin from emotion recollected in tranquility”. How does he express this idea in the last stanza of his poem “Daffodils”?

4. According to Shelley's note on his “Ode To The West Wind“, "’this poem was conceived and chiefly written in a wood that skirts the Arno, near Florence, and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapours which pour down the autumnal rains. They began, as I foresaw, at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to the Cisalpine regions’ (188). Florence was the home of Dante Alighieri, creator of *terza rima*, the form of his *Divine Comedy*. Zephyrus was the west wind, son of Astrœus and Aurora.” (from http://eir.library.utoronto.ca/rpo/display/poem1902.html) How does Shelley’s poem paint a picture in words of that tempestuous wind he experienced?

5. In section I of “Ode to the West Wind”, what does Shelley compare in simile to dead leaves being driven away by the wind? Ghosts from an enchanter

6. “Hectic red” is the complexion of those suffering from consumption (tuberculosis). In the words, “Yellow, and black, and pale, and hectic red, / Pestilence-stricken multitudes…”, what is being personified? leaves

7. How do "Yellow, and black, and pale, and hectic red" represent the colors of man? They are the pigment of skin of the various races of humanity.

8. In section I of "Ode to the West Wind", '*clarion'* has reference to a piercing, war-like trumpet.

9. Shelley calls the West Wind "Destroyer and preserver*"*. This seems to be an allusion to the Hindu gods Siva the destroyer and Vishnu the preserver, known to Shelley from Edward Moor's *Hindu Pantheon* and the works of Sir William Jones (1746-1794). How does he suggest the West Wind is analogous to these?

10. Line 21 of the poem refers to "Maenad*",* a participant in the rites of Bacchus or Dionysus, Greek god of wine and fertility. And line 23 refers to "*locks",* an allusion to cirrus clouds take their name from their likeness to curls of hair. How does he relate these to the West Wind?

11. Lines 32-36 can be better understood with some background information about Shelley's time in the region. Having taken a boat trip from Naples west to the Bay of Baiae on December 8, 1818, Shelley wrote to T. L. Peacock about sailing over a sea "so translucent that you could see the hollow caverns clothed with glaucous sea-moss, and the leaves and branches of those delicate weeds that pave the unequal bottom of the water," and about "passing the Bay of Baiae, and observing the ruins of its antique grandeur standing like rocks in the transparent sea under our boat" (*Letters*, II, 61). Baiae is the site of ruined underwater Roman villas. What is Shelley's point in these lines?

12. A note from Shelley himself helps us to understand the concluding lines of stanza III: "The phenomenon alluded to at the conclusion of the third stanza is well known to naturalists. The vegetation at the bottom of the sea, of rivers, and of lakes, sympathises with that of the land in the change of seasons, and is consequently influenced by the winds which announce it" (188; Shelley's note). Why then does Shelley write in the poem, "The sapless foliage of the ocean, know / Thy voice…"?

13. At the beginning of stanza V, what does the poet ask to be? The lyre (an Aeolian or wind harp) for the West Wind.

14. In the closing lines of the poem Shelley alludes to the opening of the Book of Revelation of the Apostle John in the Bible, 1:3-18, in these words "trumpet of a prophecy*"*. Here is Revelation 1:3-18:

"3 Blessed is hee that readeth, and they that heare **the words of this prophesie**, and keepe those things which are written therein: for the time is at hand.
4 Iohn to the seuen Churches in Asia, Grace be vnto you, & peace, from him which is, and which was, and which is to come, and from the seuen spirits which are before his throne:
5 And from Iesus Christ, who is the faithful witnesse, and the first begotten of the dead, and the Prince of the kings of the earth: vnto him that loued vs, and washed vs from our sinnes in his

owne blood,

6 And hath made vs Kings and Priests vnto God and his Father: to him be glory and dominion for euer and euer, Amen.

7 **Behold he commeth with clouds**, and euery eye shal see him, and they also which pearced him: and all kinreds of the earth shall waile because of him: euen so. Amen.

8 I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty.

9 I Iohn, who also am your brother, and companion in tribulation, and in the kingdome and patience of Iesus Christ, was in the Isle that is called Patmos, for the word of God, and for the testimonie of Iesus Christ.

10 **I was in the spirit** on the Lords day, and heard behind me **a great voice, as of a trumpet**,

11 Saying, I am Alpha and Omega, the first and the last: and **what thou seest, write in a booke**, and send it vnto the seuen Churches which are in Asia, vnto Ephesus, and vnto Smyrna, and vnto Pergamos, and vnto Thyatira, and vnto Sardis, and Philadelphia, and vnto Laodicea.

12 And I turned to see **the voice that spake with mee**. And being turned, I saw seuen golden Candlesticks,

13 And in the midst of the seuen candlestickes, **one like vnto the Sonne of man**, clothed with a garment downe to the foot, and girt about the paps with a golden girdle.

14 His head, and his haires were white like wooll as white as snow, and his eyes were as a flame of fire,

15 And his feet like vnto fine brasse, as if they burned in a furnace: and his voice as the sound of many waters.

16 And hee had in his right hand seuen starres: and out of his mouth went a sharpe two edged sword: and his countenance was as the Sunne shineth in his strength.

17 And when I sawe him, I fell at his feete as dead: and hee laid his right hand vpon me, saying vnto mee, Feare not, I am the first, and the last.

18 I am hee that liueth, and was dead: and behold, I am aliue for euermore, Amen, and haue the keyes of hell and of death."

What is Shelley then metaphorically identifying with "the trumpet of a prophecy"? the West Wind

15. Percy Shelley was no Christian, but a revolutionary humanist. Here is a brief biographical sketch from http://www.online-literature.com/shelley_percy/ :

"**Percy Bysshe Shelley (1792-1827)**, English Romantic poet who rebelled against English politics and conservative values. Shelley drew no essential distinction between poetry and politics, and his work reflected the radical ideas and revolutionary optimism of the era.

Percy Bysshe Shelley was born on August 4, 1792, at Field Place, near Horsham in Sussex, into an aristocratic family. His father, Timothy Shelley, was a Sussex squire and a member of Parliament. Shelley attended Syon House Academy and Eton and in 1810 he

entered the Oxford University College.

In 1811 Shelley was expelled from the college for publishing *The Necessity Of Atheism*, which he wrote with Thomas Jefferson Hogg. Shelley's father withdrew his inheritance in favor of a small annuity, after he eloped with the 16-year old Harriet Westbrook, the daughter of a London tavern owner. The pair spent the following two years traveling in England and Ireland, distributing pamphlets and speaking against political injustice. In 1813 Shelley published his first important poem, the atheistic *Queen Mab*.

The poet's marriage to Harriet was a failure. In 1814 Shelley traveled abroad with Mary Wollstonecraft Godwin, the daughter of the philosopher and anarchist William Godwin (1756-1836). Mary's young stepsister Claire Clairmont was also in the company. During this journey Shelley wrote an unfinished novella, *The Assassins* (1814). Their combined journal, *Six Weeks' Tour*, reworked by Mary Shelley, appeared in 1817. After their return to London, Shelley came into an annual income under his grandfather's will. Harriet drowned herself in the Serpentine in 1816. Shelley married Mary Wollstonecraft and his favorite son William was born in 1816.

Shelley spent the summer of 1816 with Lord Byron at Lake Geneva, where Byron had an affair with Claire. Shelley composed the "Hymn To Intellectual Beauty" and "Mont Blanc". In 1817 Shelley published *The Revolt Of Islam* and the much anthologized "Ozymandias" appeared in 1818. Among Shelley's popular poems are the Odes "To the West Wind" and "To a Skylark" and *Adonais*, an elegy for Keats.

In 1818 the Shelleys moved to Italy, where Byron was residing. In 1819 they went to Rome and in 1820 to Pisa. Shelley's works from this period include *Julian And Maddalo*, an exploration of his relations with Byron and *Prometheus Unbound*, a lyrical drama. *The Cenci* was a five-act tragedy based on the history of a 16th-century Roman family, and *The Mask Of Anarchy* was a political protest which was written after the Peterloo massacre. In 1822 the Shelley household moved to the Bay of Lerici. There Shelley began to write *The Triumph Of Life*.

To welcome his friend Leigh Hunt, he sailed to Leghorn. During the stormy return voyage to Lerici, his small schooner the Ariel sank and Shelley drowned with Edward Williams on July 8, 1822. The bodies were washed ashore at Viareggio, where, in the presence of Lord Byron and Leigh Hunt, they were burned on the beach. Shelley was later buried in Rome.“

But like so many philosophers in history, Shelley borrowed ideas from God’s word and perverted the ideas to his own end. With this background information in mind then, what do you then think the West Wind in “Ode to the West Wind” is a metaphor for? Explain why you think so.

(Here is what one commentator has suggested: “The trumpeting poetic imagination, inspired by sources -- spirits -- unknown to the poet himself, actually reverses time. Poets prophesy, not by consciously extrapolating from past to present, and from present to

future, with instrumental reason, but by capitulating to the mind's intuition, by freeing the imagination. Poets influence what the future will bring by unknowingly reflecting or "mirroring" future's "shadows" on the present. For Shelley, a living entity or spirit, not a mechanism, drives the world. By surrendering to the creative powers of the mind, the poet unites his spirit with the world's spirit across time. The west wind, Zephirus, represents that animate universe in Shelley's ode.")

16. What, if any, is the significance in this metaphor that the tempestuous wind is from the West and not the East?

17. Ian Lancashire has commented as follows regarding "Ode to the West Wind": "This ode, one of a few personal lyrics published with his great verse drama, "Prometheus Unbound," identifies Shelley with his heroic, tormented Titan. By stealing fire from heaven, Prometheus enabled humanity to found civilization. In punishment, according to Hesiod's account, Zeus chained Prometheus on a mountain and gave him unending torment, as an eagle fed from his constantly restored liver. Shelley completed both his dramatic poem and "Ode to the West Wind" in autumn 1819 in Florence, home of the great Italian medieval poet, Dante. The autumn wind Shelley celebrates in this ode came on him, standing in the Arno forest near Florence, just as he was finishing "Prometheus Unbound." Dante's *Divine Comedy* had told an epic story of his ascent from Hell into Heaven to find his lost love Beatrice. Shelley's ode invokes a like ascent from death to life for his own spark-like, potentially firy thoughts and words. Like Prometheus, Shelley hopes that his fire, a free-thinking, reformist philosophy, will enlighten humanity and liberate it from intellectual and moral imprisonment. He writes about his hopes for the future." So in "Ode to the West Wind," what do you think Shelley means when he asks the West Wind in line 64 "to quicken a new birth" , and how is this a perversion of what scripture means by "new birth"?

18. The last line of Shelley's ode is surely its most famous: ""If Winter comes, can Spring be far behind?" What does Shelley mean in this line?

19. Shelley's wicked friend and fellow poet was Lord Byron. Like Shelley, he was both religiously perverse and sexually corrupted. Here is how one source describes him: "While continuing his sexual relationship with Augusta, Byron courted and won the heart of Annabella Milbanke. They were married January 2, 1815. The union proved a catastrophe. Byron, filled with self-loathing and guilt and also perhaps horrified by the thought that he had attached himself to someone of a rather conventional character, treated his wife abominably. At one point, for example, the couple paid a two-week visit to Augusta, and brother and half-sister would stay up half the night cavorting while Annabella was sent to her room. A year after their wedding Lady Byron returned to her parents' house; a legal separation was drawn up and signed in April 1816. London society, which disapproved of Byron primarily for his radical political views, took advantage of the scandalous marital break-up and the rumors of incest to snub him. Caroline Lamb's view, that Byron was "Mad, bad, and dangerous to know," was

apparently shared or at least encouraged by a great many. The poet also faced severe financial difficulties. On April 25, 1816 he left England for good.

Byron settled first in Geneva, where he met up with fellow poet Percy Bysshe Shelley, Mary Godwin Shelley and Mary's stepsister, Claire Clairmont (with whom Byron had begun an affair in London and eventually had a child). It was in June 1816, while the company exchanged ghost stories and speculated about both science and the supernatural, that Mary Shelley began working on *Frankenstein*. Later that summer Byron and Shelley toured the shores of Lake Geneva together, visiting all the places associated with philosopher Jean-Jacques Rousseau. At this time Byron wrote the third canto of *Childe Harold* and *The Prisoner of Chillon*. Giving some indication of the reputation Byron then enjoyed, Eisler notes that at one gathering in Switzerland hosted by the renowned Madame de Staël, "an Englishwoman ... fainted with horror upon hearing his name announced."

In October 1816 Byron entered Italy, where he was to spend most of the remainder of his life. He lived much of 1817 and 1818 in Venice, where he led an existence of "promiscuous dissipation," in the words of one commentator, conducting "casual affairs with many lower-class women." He also began work on his masterpiece, *Don Juan*. In 1819 Byron encountered Countess Teresa Guiccioli, with whom he was to have the most enduring relationship of his life. Through Teresa's brother and father he made contact with Italian patriotic circles and joined a revolutionary society. In early 1821 the abject failure of a planned revolt against Austrian rule deeply disappointed Byron. (Eisler notes Byron's account of a conversation with Teresa: "'Alas,' she said with the tears in her eyes, 'the Italians must now to return to making operas.'" "I fear," Byron agreed, "*that* and maccaroni [sic] are their forte.")

After the failure of the Italian revolution the poet, still at work on *Don Juan* (uncompleted at the time of his death), became increasingly interested in the cause of Greek independence, enlisting as a member of the London Greek Committee in May 1823. Two months later he forsook Italy and Teresa and spent the months of his life left to him in Greece, attempting to help the squabbling nationalist forces organize themselves for the struggle against Turkish rule. He died, from a fever and the mistreatment of his doctors, at Missolonghi in April 1824.

… "I was born to opposition," Byron said of himself. He had ample opportunity to employ this trait, spending most of his life in a deeply reactionary age. The British ruling classes responded in terror to the French Revolution, creating what Eisler calls, in the opening pages of her book, "a police state." She points out, "War with France began when Byron was five years old; it would continue until 1815, when he was twenty-seven." Following the defeat of Napoleon, reaction grew triumphant."

What aspects of the poem "She walks in Beauty Like the Night" reflect and disclose the character of Lord Byron.

20. Lord Byron was a pseudonym for George Gordon. What is a pseudonym?

21. Compose a 1 to 2 page essay in which you analyze and interpret the poem “She walks in Beauty Like the Night.

22. Elizabeth Barrett, an English poet of the Romantic Movement, was born in 1806 at Coxhoe Hall, Durham, England. She married Robert Browning, a fellow poet. Here is some more information about her: “Elizabeth and Robert, who was six years her junior, exchanged 574 letters over the next twenty months. Immortalized in 1930 in the play *The Barretts of Wimpole Street*, by Rudolf Besier (1878-1942), their romance was bitterly opposed by her father, who did not want any of his children to marry. In 1846, the couple eloped and settled in Florence, Italy, where Elizabeth's health improved and she bore a son, Robert Wideman Browning. Her father never spoke to her again. Elizabeth's *Sonnets from the Portuguese*, dedicated to her husband and written in secret before her marriage, was published in 1850. Critics generally consider the *Sonnets*—one of the most widely known collections of love lyrics in English—to be her best work. Admirers have compared her imagery to Shakespeare and her use of the Italian form to Petrarch.” How does Elizabeth Barrett Browning’s sonnet 14 from *Sonnets from the Portuguese* exemplify Romantic literature?

23. What elements in it mark it as Romantic literature?

24. Write 2-3 paragraphs outlining Robert Burns’ biography and how you think his philosophy of life manifests itself in his poem.

Burns is short on truth in characterizing his love.

25. In “A Red, Red Rose”, how does Robert Burns employ the Scots dialect?

26. What is ballad stanza?

27. Is “A Red, Red Rose” written in ballad stanza? Explain why or why not.

28. In “A Red, Red Rose” , by ‘Luve’ does Burns’ mean ‘the one he loves’ or ‘his love for her’ or both? Why?

29. In “A Red, Red Rose”, how is his love like a melody?

30. In “A Red, Red Rose”, Burns employs simile and exaggeration. Cite at least 3 examples of exaggeration in the poem.

31. In “A Red, Red Rose”, how would you describe the poet’s love?

32. There has been an increasing trend towards secularism, and away from religious-centrism, during the 18th, 19th, and 20th centuries. This trend is reflected in the culture overall, and in literature in particular. How is this trend illustrated in the representative selections from chapters one through three in the textbook?

ASSIGNMENT FOR CHAPTER 4

1. O. Henry (1862-1910), whose real name was William Sidney Porter, wrote many of his stories while serving a prison sentence for theft. What seems to have been his religious philosophy, based upon your own study of his biography as well as hints in his short story "Gift of the Magi"? How is his religious philosophy reflected in "Gift of the Magi"? William Sidney Porter's familiarity with "hard scrabble" life is reflected in the story, based in a relatively poor neighborhood. It also seems in some sense to commend Jim and Della's approach to life, where people act upon emotions instead of Biblical principles. They do not seem to consult scriptural principles in making their decisions.

2. What does this story teach about love, and how does it compare with what the Bible teaches about love? Love in the story is more emotional, whereas love in scripture is more principled.

3. How wise were Della and Jim in the choice of their gifts? Explain. They were unwise, because they spent beyond their means and on things not practical.

4. What does the narrator say about the wisdom of these gifts? He raises questions about them, yet also perhaps commends them.

5. Notice the irony in the narrator's remarks. Where does he say one thing and mean the opposite? When he compares Jim and Della to Solomon and the Queen of Sheba.

6. What other irony is found in the story? It is possible the last lines could be interpreted ironically.

7. What touches of humor are found in this story? The colloquialisms; the irony; the surprise ending.

8. Tell how Della and Jim are like each of the following: the Queen of Sheba, King Solomon, the Magi.

9. O. Henry is known for his surprise endings. What was the surprise ending in "Gift of the Magi"? That they bought gifts which proved quite impractical.

10. How does the state of their finance affect whether their gifts were wise? Their poverty made their gifts even more impractical.

11. Do you think Jim and Della had an over-regard for material things? Why or why not? Yes.

12. What is the setting of the story and how does it play into the story? New York borough

13. What do we learn about the world of O. Henry's time by reading this short story? a world of less wealth and technology than more modern times; a world of much superficial Christianity

14. What were the two favorite possessions of Jim and Della at the beginning of the story? What happened to them by the end of the story? Della's hair and Jim's watch; they both were gone

15. What is a "Coney Island chorus girl", and how is it relevant to the story?

ASSIGNMENT FOR CHAPTER 5

1. Below is Roberto Rabe's biographical sketch of Henry Wadsworth Longfellow:

"Probably the best loved of American poets the world over is Henry Wadsworth Longfellow. Many of his lines are as familiar to us as rhymes from Mother Goose or the words of nursery songs learned in early childhood. Like these rhymes and melodies, they remain in the memory and accompany us through life.

There are two reasons for the popularity and significance of Longfellow's poetry. First, he had the gift of easy rhyme. He wrote poetry as a bird sings, with natural grace and melody. Read or heard once or twice, his rhyme and meters cling to the mind long after the sense may be forgotten.

Second, Longfellow wrote on obvious themes which appeal to all kinds of people. His poems are easily understood; they sing their way into the consciousness of those who read them. Above all, there is a joyousness in them, a spirit of optimism and faith in the goodness of life which evokes immediate response in the emotions of his readers.

Americans owe a great debt to Longfellow because he was among the first of American writers to use native themes. He wrote about the American scene and landscape, the American Indian ('Song of Hiawatha'), and American history and tradition ('The Courtship of Miles Standish', 'Evangeline'). At the beginning of the 19th century, America was a stumbling babe as far as a culture of its own was concerned. The people of America had spent their years and their energies in carving a habitation out of the wilderness and in fighting for independence. Literature, art, and music came mainly from Europe and especially from England. Nothing was considered worthy of attention unless it came from Europe.

But "the flowering of New England," as Van Wyck Brooks terms the period from 1815 to 1865, took place in Longfellow's day, and he made a great contribution to it. He lived when giants walked the New England earth, giants of intellect and feeling who established the New Land as a source of greatness. Nathaniel Hawthorne, Ralph Waldo Emerson, Henry David Thoreau, Oliver Wendell Holmes, and William Prescott were a few of the great minds and spirits among whom Longfellow took his place as a singer and as a representative of America.

The first Longfellow came to America in 1676 from Yorkshire, England. Among the ancestors of the poet on his mother's side were John and Priscilla Alden, of whom he wrote in 'The Courtship of Miles Standish'. His mother's father, Peleg Wadsworth, had been a general in the Revolutionary War. His own father was a lawyer. The Longfellow home represented the graceful living which was beginning to characterize the age.

Henry was the son of Stephen Longfellow and Zilpah Wadsworth Longfellow. He was born February 27, 1807, in Portland, Maine. Portland was a seaport, and this gave its citizens a breadth of view lacking in the more insular New England towns. The variety of people and the activity of the harbors stirred the mind of the boy and gave him a curiosity

about life beyond his own immediate experience. He was sent to school when he was only three years old. When he was six, the following report of him was received at home:"Master Henry Longfellow is one of the best boys we have in school. He spells and reads very well. He can also add and multiply numbers. His conduct last quarter was very correct and amiable."

From the beginning, it was evident that this boy was to be drawn to writing and the sound of words. His mother read aloud to him and his brothers and sisters the high romance of Ossian, the legendary Gaelic hero. Cervantes' 'Don Quixote' was a favorite among the books he read. But the book which influenced him most was Washington Irving's 'Sketch Book'. Irving was another American author for whom the native legend and landscape were sources of inspiration.

"Every reader has his first book," wrote Longfellow later. "I mean to say, one book among all others which in early youth first fascinates his imagination, and at once excites and satisfies the desires of his mind. To me, the first book was the 'Sketch Book' of Washington Irving."

Longfellow's father was eager to have his son become a lawyer. But when Henry was a senior at Bowdoin College at 19, the college established a chair of modern languages. The recent graduate was asked to become the first professor, with the understanding that he should be given a period of time in which to travel and study in Europe.

In May of 1826, the fair-haired youth with the azure blue eyes set out for Europe to turn himself into a scholar and a linguist. He had letters of introduction to men of note in England and France, but he had his own idea of how to travel. Between conferences with important people and courses in the universities, Longfellow walked through the countries. He stopped at small inns and cottages, talking to peasants, farmers, traders, his silver flute in his pocket as a passport to friendship. He travelled in Spain, Italy, France, Germany, and England, and returned to America in 1829. At 22, he was launched into his career as a college professor. He had to prepare his own texts, because at that time none were available.

Much tribute is due him as a teacher. Just as he served America in making the world conscious of its legend and tradition, so he opened to his students and to the American people the literary heritage of Europe. He created in them the new consciousness of the literature of Spain, France, Italy, and especially writings from the German, Nordic, and Icelandic cultures.

In 1831, he married Mary Storer Potter, whom he had known as a schoolmate. When he saw her at church upon his return to Portland, he was so struck by her beauty that he followed her home without courage enough to speak to her. With his wife, he settled down in a house surrounded by elm trees. He expended his energies on translations from Old World literature and contributed travel sketches to the New England Magazine, in addition to serving as a professor and a librarian at Bowdoin.

In 1834, he was appointed to a professorship at Harvard and once more set out for Europe by way of preparation. This time his young wife accompanied him. The journey ended in

tragedy. In Rotterdam, his wife died, and Longfellow came alone to Cambridge and the new professorship. The lonely [Longfellow] took a room at historic Craigie House, an old house overlooking the Charles River. It was owned by Mrs. Craigie, an eccentric woman who kept much to herself and was somewhat scornful of the young men to whom she let rooms. But she read widely and well, and her library contained complete sets of Voltaire and other French masters. Longfellow entered the beautiful old elm-encircled house as a lodger, not knowing that this was to be his home for the rest of his life. In time, it passed into the possession of Nathan Appleton. Seven years after he came to Cambridge, Longfellow married Frances Appleton, daughter of Nathan Appleton, and Craigie House was given to the Longfellows as a wedding gift.

Meantime, in the seven intervening years, he remained a rather romantic figure in Cambridge, with his flowing hair and his yellow gloves and flowered waistcoats. He worked, however, with great determination and industry, publishing 'Hyperion', a prose romance that foreshadowed his love for Frances Appleton, and 'Voices of the Night', his first book of poems. He journeyed again to Europe, wrote 'The Spanish Student', and took his stand with the abolitionists, returning to be married in 1843.

The marriage was a happy one, and the Longfellow house became the center of life in the University town. The old Craigie House was a shrine of hospitality and gracious living. The young people of Cambridge flocked there to play with the five Longfellow children - two boys and the three girls whom the poet describes in 'The Children's Hour' as "grave Alice and laughing Allegra and Edith with golden hair."

From his friend Nathaniel Hawthorne, Longfellow got a brief outline of a story from which he composed one of his most favorite poems, 'Evangeline'. The original story had Evangeline wandering about New England in search of her bridegroom. Longfellow extended her journey through Louisiana and the western wilderness. She finds Gabriel, at last, dying in Philadelphia.

'Evangeline' was published in 1847 and was widely acclaimed. Longfellow began to feel that his work as a teacher was a hindrance to his own writing. In 1854, he resigned from Harvard and with a great sense of freedom gave himself entirely to the joyous task of his own poetic writing. In June of that year, he began 'The Song of Hiawatha'.

Henry Schoolcraft's book on Indians and several meetings with an Ojibway chief provided the background for 'Hiawatha'. The long poem begins with Gitche Matino, the Great Spirit, commanding his people to live in peace and tells how Hiawatha is born. It ends with the coming of the white man and Hiawatha's death.

The publication of 'Hiawatha' caused the greatest excitement. For the first time in American literature, Indian themes gained recognition as sources of imagination, power, and originality. The appeal of 'Hiawatha' for generations of children and young people gives it an enduring place in world literature.

The gracious tale of John Alden and Priscilla came next to the poet's mind, and 'The Courtship of Miles Standish' was published in 1858. It is a work which reflects the ease with which he wrote and the pleasure and enjoyment he derived from his skill. Twenty-

five thousand copies were sold during the first week of its publication, and 10,000 were ordered in London on the first day of publication.

In 1861, the happy life of the family came to an end. Longfellow's wife died of burns she received when packages of her children's curls, which she was sealing with matches and wax, burst into flame. Longfellow faced the bitterest tragedy of his life. He found some solace in the task of translating Dante into English and went to Europe for a change of scene.

The years following were filled with honors. He was given honorary degrees at the great universities of Oxford and Cambridge, invited to Windsor by Queen Victoria, and called by request upon the Prince of Wales. He was chosen a member of the Russian Academy of Sciences and of the Spanish Academy.

When it became necessary to remove "the spreading chestnut tree" of Brattle Street, which Longfellow had written about in his 'Village Blacksmith', the children of Cambridge gave their pennies to build a chair out of the tree and gave it to Longfellow. He died on March 24, 1882. "Of all the suns of the New England morning," says Van Wyck Brooks, "he was the largest in his golden sweetness."

It should be noted that Harvard College, and New England in general, apostatized from the reformed Christian faith during the nineteenth century, from their Puritan past. How do you feel Longfellow's historical context influenced his writing of the poem "The Song of Hiawatha"?

2. What is the first scene that captures the reader's attention in Hiawatha's Departure from "The Song of Hiawatha"?

3. How would you characterize the tone of "The Song of Hiawatha"?

4. In "The Song of Hiawatha", what does Hiawatha see reflected from the water spread out before him?

5. In what ways does Longfellow romanticize Native American life in this section of "The Song of Hiawatha"? Is it realistic? Why or why not?

6. Do you believe "The Song of Hiawatha" is representative of the Romantic period of literature? Why or why not?

7. What might have motivated Longfellow to romanticize Native American life? How was it consistent with his philosophy to romanticize Native American life?

8. What in the facial features of Hiawatha convey his emotional state? his smile of joy and triumph and look of exultation

9. How did Longfellow manifest his literary gift by painting a picture with words to romanticize Native American life?

10. In the second to last line of "The Song of Hiawatha" , how does Longfellow capitalize on the various senses of the word 'see'?

11. What is a 'eulogy'?

12. Walt Whitman wrote the poem "O Captain! My Captain!" after President Abraham Lincoln was assassinated, shortly after the conclusion of the American Civil War. How is "O Captain! My Captain!" a eulogy of Abraham Lincoln?

13. As a term of literary analysis, what does 'apostrophe' mean?

14. In "O Captain! My Captain!", what apostrophe is repeated?

15. In "O Captain! My Captain!", explain how the following are used as symbols: trip, ship, port, prize.

16. In "O Captain! My Captain!", how does the description of a captain fallen in battle fit Abraham Lincoln?

16. Describe the tone of "O Captain! My Captain!".

17. Though Abraham Lincoln was reared in a context where most of the people about him believed in the Bible, historical evidence indicates that Abraham Lincoln rejected the Bible as the infallible word of God. If so, how should we evaluate the poem "O Captain! My Captain!"?

18. Though "O Captain! My Captain!" is about Abraham Lincoln, we can infer from it as much about its author Walt Whitman as about Lincoln. What can we infer about Walt Whitman from the poem?

19. In "The Charge of the Light Brigade", why did the Light Brigade not retreat, though they found themselves outnumbered?

20. What is the refrain in "The Charge of the Light Brigade"?

21. Give examples of repetition of sound in "The Charge of the Light Brigade".

22. Give examples of repetition of phrase in the "The Charge of the Light Brigade".

23. How does the repetition create a hammering effect?

24. How is a hammering effect conducive to the theme in "The Charge of the Light Brigade"?

25. What is the theme of “The Charge of the Light Brigade”?

26. Tennyson suggests that the Light Brigade charged forward with the attitude “Theirs not to reason why, Theirs but to do and die”. Which of the following most accurately describes the poet’s view of this attitude of the Light Brigade:

A. Condescending
B. Admiring
C. Scornful
D. Indifferent

27. Tennyson wrote this poem during the Victorian era, when the “sun never set on the British Empire”. How does it display the characteristics of British literature of this era?

28. Here is someone’s biographical sketch of the poet Emily Dickinson:

“Emily Dickinson (1830-1886) was an American lyrical poet, and an obsessively private writer -- only seven of her some 1800 poems were published during her lifetime. Dickinson withdrew from social contact at the age of 23 and devoted herself in secret into writing.

Dickinson was born in Amherst, Massachusetts, to a family well known for educational and political activity. Her father, an orthodox Calvinist, was a lawyer and treasurer of Amherst College, and also served in Congress. She was educated at Amherst Academy (1834-47) and Mount Holyoke Female Seminary (1847-48). Around 1850 Dickinson started to write poems, first in fairly conventional style, but after ten years of practice she began to give room for experiments. From c. 1858 she assembled many of her poems in packets of 'fascicles', which she bound herself with needle and thread.

After the Civil War Dickinson restricted her contacts outside Amherst to exchange of letters, dressed only in white and saw few of the visitors who came to meet her. In fact, most of her time she spent in her room. Although she lived a secluded life, her letters reveal knowledge of the writings of John Keats, John Ruskin, and Sir Thomas Browne. Dickinson's emotional life remains mysterious, despite much speculation about a possible disappointed love affair. Two candidates have been presented: Reverend Charles Wadsworth, with whom she corresponded, and Samuel Bowles, editor of the *Springfield Republican*, to whom she addressed many poems.

After Dickinson's death in 1886, her sister Lavinia brought out her poems. She co-edited three volumes from 1891 to 1896. Despite its editorial imperfections, the first volume became popular. In the early decades of the twentieth century, Martha Dickinson Bianchi, the poet's niece, transcribed and published more poems, and in 1945 *Bolts Of Melody* essentially completed the task of bringing Dickinson's poems to the public. The publication of Thomas H. Johnson's 1955 edition of Emily Dickinson's poems finally gave readers a complete and accurate text.

Dickinson's works have had considerable influence on modern poetry. Her frequent use of dashes, sporadic capitalization of nouns, off-rhymes, broken metre, unconventional metaphors have contributed her reputation as one of the most innovative poets of 19th-century American literature. Later feminist critics have challenged the popular conception of the poet as a reclusive, eccentric figure, and underlined her intellectual and artistic sophistication."

How does the poem "Heart, we will forget him" help us to understand the enigmatic Emily Dickinson?

28. Is the poet's response to unrequited love conveyed in consistent with scriptural principles? Why or why not?

29. How does the first line of "Heart, we will forget him", by Emily Dickinson, contrast with the last line?

30. Yet how are the first and last line similar?

31. What is the rhyme scheme of "Heart, we will forget him"?

32. What is personified in the poem? the heart

33. What does "I" represent in the poem "Heart, we will forget him"?

34. What does the heart represent in the poem "Heart, we will forget him"?

35. One reviewer has written at www.ltipl.net/poetryV.html concerning Emily Dickinson: "Her poetry is traditional and she herself admitted to being "scandalized" by the poems of her contemporary, Walt Whitman, who was one of the first people to bring forward poems of "free verse". Whitman wrote of love as well, but his favorite subject was freedom for all – he was once fired for writing about the black man's right to vote, own land and live free." How is her poem "Heart, we will forget him" traditional?

36. In her poem, is there an intended pause at the end of each line? Why do you think so?

37. Does her rhyme scheme repeat neatly with no surprises?

38. Here is a biographical sketch someone has written of Kipling:

Rudyard Kipling, (1865-1936), English short-story writer, novelist and poet, remembered for his celebration of British imperialism and heroism in India and Burma.

Kipling's glorification of the British Empire and racial prejudices, stated in his poem "The White Man's Burden" (1899), has repelled many readers. However he sounded a note of uncharacteristic humility and caution in "The Recessional" (1897).

Kipling was the first Englishman to receive the Nobel Prize for Literature (1907). His most popular works include *The Jungle Book* (1894) and the *Just So Stories* (1902), both children's classics though they have attracted adult audiences also.

Rudyard Kipling was born on December 30, 1865, in Bombay, India, where his father was an arts and crafts teacher at the Jeejeebhoy School of Art. His mother was a sister-in-law of the painter Edward Burne-Jones. At the age of six he was taken to England by his parents and left for five years at a foster home at Southsea. His unhappiness at the unkind treatment he received was later expressed in the short story "Baa Baa, Black Sheep", in the novel *The Light That Failed* (1890), and in his autobiography (1937).

In 1878 Kipling entered United Services College, a boarding school in North Devon. It was an expensive institution that specialized in training for entry into military academies. His poor eyesight and mediocre results as a student ended his hopes for a military career. However, Kipling recalled these years in a lighter tone in one of his most popular books, *Stalky & Co* (1899). Kipling returned to India in 1882, where he worked as a journalist in Lahore for the *Civil and Military Gazette* (1882-87) and as an assistant editor and overseas correspondent in Allahabad for the *Pioneer* (1887-89). The stories written during his last two years in India were collected in *The Phantom Rickshaw*. (1888)

Kipling's short stories and verses gained success in the late 1880s in England, to which he returned in 1889, and was hailed as a literary heir to Charles Dickens. Between the years 1889 and 1892, Kipling lived in London and published *Life's Handicap* (1891), a collection of Indian stories and *Barrack-Room Ballads*, a collection of poems that included "Gunga Din". 1892 Kipling married Caroline Starr Balestier, with whom he collaborated on a novel, *The Naulakha*(1892). The young couple moved to the United States. Kipling was dissatisfied with the life in Vermont, and after the death of his daughter, he took his family back to England and settled in Burwash, Sussex. Kipling's marriage was not in all respects happy. During these restless years Kipling produced *Many Inventions* (1893), *The Jungle Book* (1894), *The Second Jungle Book* (1895), *The Seven Seas* (1896) and *Captains Courageous*(1897)

Widely regarded as unofficial poet laureate, Kipling refused this and many honors, among them the Order of Merit. During the Boer War in 1899 Kipling spent several months in South Africa. In 1902 he moved to Sussex, also spending time in South Africa. *Kim*, widely considered Kipling's best novel appeared in 1901. The story, set in India, depicted the adventures of an orphaned son of a sergeant in an Irish regiment. The children's historical work *Puck of Pook's Hill* appeared in 1906 and its sequel *Rewards and Fairies in 1910.*

Soon after Kipling had received the Nobel Prize, his output of fiction and poems began to decline. His son was killed in the World War I, and in 1923 Kipling published The Irish

Guards In The Great War , a history of his son's regiment. Kipling died on January 18, 1936 in London, and was buried in Poet's Corner at Westminster Abbey. His autobiography, Something Of Myself, appeared posthumously in 1937."

How does his poem "If" manifest Kipling's philosophical outlook?

39. Kipling wrote "If" with Dr. Leander Starr Jameson in mind. In 1895, Jameson led about 500 of his countrymen in a failed raid against the Boers, in southern Africa. What became known as the Jameson Raid was later cited as a major factor in bringing about the Boer War of 1899 to 1902. But the story as recounted in Britain was quite different. The British defeat was interpreted as a victory and Jameson portrayed as a daring hero. With this in mind, how does Kipling's "If" compare with Tennyson's "The Charge of the Light Brigade"? And how do they mark a literary era which has largely passed away from the scene in the post-1960s Western world?

40. Why does Kipling call the minute "unforgiving", towards the end of the poem?

41. What two things are personified as "impostors" in the poem? Triumph and Disaster

42. Why might Kipling have called them "imposters"?

43. Write a one-two page essay evaluating Kipling's poem "If" based upon Biblical principles. Is Kipling's definition of what a "Man" should be consistent with the Bible's definition? In what ways?

ASSIGNMENT FOR CHAPTER 6

1. Some have called *The Adventures of Huckleberry Finn* the great American epic. Do you agree? Why or why not?

2. Compare and contrast the hero Huck Finn with classic epic Greek hero Ulysses (Odysseus) and Roman hero Aeneas in a one-two page essay.

3. How is Huck Finn representative of America and thus the quintessential American hero? Evaluated Biblically, should we consider a hero?

4. What was Huck Finn's view of history, and how did this influence his religious philosophy?

5. Modern society has often found the study of history to be distasteful. Hence, the subject of 'history' has been replaced by 'social studies'. The industrialist Henry Ford spoke for many moderns when he said, "history is bunk". What clues does *The Adventures of Huck Finn* provide as to why Mark Twain, in typical modern fashion, distastes history?

6. Mark Twain himself hated Christianity. In what ways does he ridicule Christianity in *The Adventures of Huck Finn*?

7. How is the form of Christianity found in *The Adventures of Huck Finn* itself perverted, and thus an easy target of ridicule?

8. What is a 'synopsis' of a plot?

9. Write a synopsis of the plot of *The Adventures of Huckleberry Finn.*

Synopsis of the plot: Huck Finn, a boy of about 12 years, is the son of the town drunk. Widow Douglas adopts him so that she can civilize him and raise him to be a gentleman. Huck dislikes the regular, staid ways of the widow. Although she is kind and attentive, he is uncomfortable and feels stifled at her house. He does not like going to school, attending church, or wearing neat clothes. Neither does he like being tutored at home by Miss Watson. When he is no longer able to put up with the Widow's ways, he runs away; but Huck is found by Tom Sawyer, who convinces him to come back.

Huck and Tom have earlier found a hidden treasure, which they are allowed to keep for themselves. Huck's father comes to know of his son's prosperity and returns to St. Petersburg. He wants to take away Huck's money, for he feels that it is rightfully his. He tries to catch Huck a number of times, but the clever boy always eludes him. One day, the father waits for him, catches him, and takes him away after a short brawl. He locks Huck in a cabin in the woods three miles down the river and regularly beats him.

A couple of months pass. When the beatings get unbearable, Huck decides to run away from the cabin. He plans escape and waits for an opportunity. He saws off a piece of the back wall, escapes through the hole, and leaves traces of pig blood to deceive his father into thinking that he is dead. He takes the canoe and goes to Jackson's Island, where he spends three idyllic days. He meets Jim, the Widow's slave, on one of his explorations of the island. Jim has run away from the widow when he overhears her intention of selling him down the river for eight hundred dollars.

Huck wants to know the reaction of the people to his disappearance. He dresses up like a girl and goes to the mainland. He learns from Judith Loftus, a newcomer in the village, that the people are convinced that Jim has killed Huck, since he had escaped the same day that Huck disappeared. Upset by the revelation, Huck rushes back to the island and tells Jim. The two of them board a raft and head down the river to New Orleans.

On one of their stops at a small town, Huck is caught in a feud between the Grangerfords and the Shephardsons; the feud has apparently gone on for over thirty years. He successfully escapes from them, only to find that two con men have come on their raft. The Duke and the Dauphin fool people out of money at every stop they make; they always manage to get away just in the nick of time. When Huck thinks that he has finally gotten rid of the pair, he discovers that Jim has been sold by the Duke and Dauphin to Silas Phelps for forty dollars.

Huck, in an attempt to rescue Jim, makes his way to the Phelps farm. To his joy, he discovers that Mrs. Phelps is Tom's aunt, and she is expecting Tom to come visiting anytime. She mistakes Huck to be Tom and welcomes him. Meanwhile, Tom also comes to the Phelps farm, but Huck meets him and narrates all that has happened. He tells him that Jim is being held a prisoner by Mr. Phelps, and he intends to rescue him. Tom immediately jumps at the opportunity of having some excitement. All that they have to do is steal the keys and free Jim, but Tom sets up an elaborate plan for adventure.

In the process of freeing Jim, Tom gets injured and falls sick. Later on, Huck realizes that Jim was a free man all the while, for Widow Douglas had set him free in her will. He also comes to know that Aunt Sally is thinking of adopting him so that she can civilize him further. He runs away to the west so he can be "free".

10. Mark Twain concluded his life as a sad pessimist. Are there any indications in his work *The Adventures of Huckleberry Finn* from which one may have predicted this outcome of the author?

11. Consider this review of *The Adventures of Huckleberry Finn* at http://etext.lib.virginia.edu/railton/huckfinn/life1.html :

"Mark Twain is a humorist or nothing. He is well aware of the fact himself, for he prefaces the "Adventures of Huckleberry Finn" with a brief notice, warning persons in search of a moral, motive or plot that they are liable to be prosecuted, banished or shot. This is a nice little artifice to scare off the critics--a kind of "trespassers on these grounds will be dealt with according to law."

However, as there is no penalty attached, we organized a search expedition for the humorous qualities of this book with the following hilarious results:

A very refined and delicate piece of narration by Huck Finn, describing his venerable and dilapidated "pap" as afflicted with delirium tremens, rolling over and over, "kicking things every which way," and "saying there are devils ahold of him." This chapter is especially suited to amuse the children on long, rainy afternoons.

An elevating and laughable description of how Huck killed a pig, smeared its blood on an axe and mixed in a little of his own hair, and then ran off, setting up a job on the old man and the community, and leading them to believe him murdered. This little joke can be repeated by any smart boy for the amusement of his fond parents.

A graphic and romantic tale of a Southern family feud, which resulted in an elopement and from six to eight choice corpses.

A polite version of the "Giascutus" story, in which a nude man, striped with the colors of the rainbow, is exhibited as "The King's Camelopard; or, The Royal Nonesuch." This is a chapter for lenten parlor entertainments and church festivals.

A side-splitting account of a funeral, enlivened by a "sick melodeun," a "long-legged undertaker," and rat episode in the cellar."

Do you think this review is ironic or not? Why or why not? Do you agree with this reviewer's point? Why or why not?

12. What is 'irony'?

13. Below is someone's one-page summary and review of *The Adventures of Huckleberry Finn* , that is typical of what may appear in a newspaper article reviewing the book:

"The Adventures of Huckleberry Finn, tells the story of a teenaged misfit who finds himself floating on a raft down the Mississippi River with an escaping slave, Jim. In the course of their perilous journey, Huck and Jim meet adventure, danger, and a cast of characters who are sometimes menacing and often hilarious. Inspired by many of the author's own experiences as a river-boat pilot, the book tells of two runaways—a white boy and a black man—and their journey down the mighty Mississippi River. When the book first appeared, it scandalized reviewers and parents who thought it would corrupt young children with its depiction of a hero who lies, steals, and uses coarse language. In the last half of the twentieth century, the condemnation of the book has continued on the grounds that its portrayal of Jim and use of the word "nigger" is racist. The novel continues to appear on lists of books banned in schools across the country.

Nevertheless, from the beginning *The Adventures of Huckleberry Finn* was also recognized as a book that would revolutionize American literature. The strong point of view, skillful depiction of dialects, and confrontation of issues of race and prejudice have inspired critics to dub it "*the* great American novel." Nobel Prize-winning author Ernest

Hemingway claimed in *The Green Hills of Africa* (1935), for example, that "All modern American literature comes from one book by Mark Twain called *Huck Finn*. . . . There was nothing before. There has been nothing as good since."

The novel is narrated by Huck Finn and sees him faking his own demise to get away from his appalling drunken father. Together with a runaway slave called Jim, Huck makes his way down the Mississippi on a raft. On the aimless journey, Huck and Jim become involved with a series of contrasting characters such as the feuding Grangerford and Shepheredson families and later the suspicious 'Duke' and 'Dauphin' who sell Jim back into slavery. Like its predecessor it is a picaresque novel, but together its disparate elements become a complex moral commentary on the 'American experience' as seen through the eyes of an innocent boy. Tom Sawyer does return briefly in the rescue of Jim, but this is very much the irrepressible Huck's book as the title suggest. Enormously influential and popular, *Huckleberry Finn*, was also somewhat controversial with its often racy content and its depictions of the evils of slavery."

Pretend that you were asked to write your own one-page summary and review of *The Adventures of Huckleberry Finn* . What would you write?

14. How does *The Adventures of Huckleberry Finn* qualify as a 'novel' according to its characteristics?

15. Why is it generally easier to convey a wicked message using fiction rather than nonfiction?

16. What image did Miss Watson paint of heaven that made it appear ridiculous, and downright boring to Huck Finn? Of people going around playing the harp and singing all day

17. What hypocrisy does the narrator Huck Finn point out in the Widow Douglas' objection to smoking, and how does it serve Mark Twain's objective of ridiculing Christianity?

18. How was Huck Finn able to dismiss prayer as a useless exercise?

19. Huck Finn was not satisfied with the Widow Douglas' explanation of the purpose of prayer. How should would critique her explanation, and what would you have said if you were in such a situation?

20. How was Mark Twain able to make humor (at least as the world defines it) by making the sublime look ridiculous?

21. Scripture describes the 'scorner' and the 'fool'. Does this label fit the author of *The Adventures of Huckleberry Finn?* Why or why not?

22. What notion did Huck Finn have about 'Providence' (see chapter 3), and why did he prefer the Widow Douglas' version over that of Miss Watson?

23. What ethical code did Huck conclude to follow after the incident when he pretended the man with him in the raft was his father sick with small pox, instead of Jim? to do what comes handiest

24. What are some of the enduring lessons that Huck takes away with him following his experiences as recorded in the book?

ASSIGNMENT FOR CHAPTER 7

1. In “The Raven” by Edgar Allan Poe, what month of the year is it, and what time of day is it, and how do these suit the tone of the poem?

2. What is the tone of the poem? melancholy

3. Does the setting of the poem change within the poem? No

4. What is the setting of the poem? the setting throughout is the narrator's chambers at midnight on a bleak December

5. How is the narrator feeling before the visitor “came a tapping”? He is in a sorrowful mood because of the death of his lover, the "lost Lenore."

6. Why is the narrator feeling that way? He is in a sorrowful mood because of the death of his lover, the "lost Lenore."

7. What is the narrator doing to try to take his mind off Lenore? reading books

8. What does the narrator think the tapping noise is at first? A visitor

9. What is the narrator's reaction when the bird speaks for the first time? He is amazed, and hopes to hear more

10. How did the bird learn to say the word? It was trained by some melancholy master.

11. What does the narrator think about the bird's eyes? That they give the bird demonic qualities.

12. Why does the narrator call the bird a "wretch"? Because he connects its appearance and message with the lost Lenore.

13. Why does the narrator ask the bird if there is life after death? Because he believes that it is a "prophet".

14. Where does the narrator think the bird comes from? Hell

15. Does the narrator think he'll feel better if the bird goes away? No, he says that the "shadow over his soul" will never depart.

16. The narrator sat on a chair with “velvet violet lining” and thought that “she shall press, ah, nevermore”. Who is the “she” in this thought? Lenore

17. Why did the narrator ask the raven, “. "is there balm in Gilead?"

18. What is “balm in Gilead” a reference to?

The region of Gilead was noted for its balm, a secretion of the balsam tree. The territory where the balm came from, an area North of the Salt Sea in the land of Israel, was originally given by God to Manessah as an inheritance when the children of Israel entered the promised land. The balm was used in various healing mixtures, and was sold to many countries, especially Egypt:

"And they sat down to eat bread: and they lifted up their eyes and looked, and, behold, a company of Ishmeelites came from Gilead with their camels bearing spicery and *balm* and myrrh, going to carry [it] down to Egypt. " (Genesis 37:25)

" [Is there] no *balm in Gilead*; [is there] no physician there? why then is not the health of the daughter of my people recovered?" (Jeremiah 8:22)

"Go up into Gilead, and take *balm*, O virgin, the daughter of Egypt: in vain shalt thou use many medicines; [for] thou shalt not be cured." (Jeremiah 46:11)

19. What is “distant Aidenn”, that the narrator refers to? Paradise, which is a distant Eden

20. Why did the narrator want the raven then to depart? Because it kept answering back the same sorrowful answer.

21. At the end of the poem the narrator seems resigned. To what is the narrator resigned? That the raven will remain, and that he shall be melancholic evermore due to the loss of Lenore

22. It is appropriate to grieve for the loss of a loved one. But is the poet’s response to the death of Lenore Biblically appropriate?

23. Poe had an extensive vocabulary, which is obvious to the readers of both his poetry as well as his fiction. Sometimes this meant introducing words that were not commonly used. In "The Raven," the use of ancient and poetic language seems appropriate, since the poem is about a man spending most of his time with books of "forgotten lore." What are some words in the poem that reflect an extensive vocabulary of ancient and poetic language?

Words

Poe had an extensive vocabulary, which is obvious to the readers of both his poetry as well as his fiction. Sometimes this meant introducing words that were not commonly used. In "The Raven," the use of ancient and poetic language seems appropriate, since the poem is about a man spending most of his time with books of "forgotten lore."

- "**Seraphim**," in the fourteenth verse, "perfumed by an unseen censer / Swung by seraphim whose foot-falls tinkled..." is used to illustrate the swift, invisible way a scent spreads in a room. A seraphim is one of the six-winged angels standing in the presence of God.
- "**Nepenthe**," from the same verse, is a potion, used by ancients to induce forgetfullnes of pain or sorrow.
- "**Balm in Gilead**," from the following verse, is a soothing ointment made in Gilead, a mountainous region of Palestine east of the Jordan river.
- "**Aidenn**," from the sixteenth verse, is an Arabic word for Eden or paradise.
- "**Plutonian**," characteristic of Pluto, the god of the underworld in Roman mythology.

24. Symbols are often an important element in poetry. What is the raven a symbol of?

Symbols

In this poem, one of the most famous American poems ever, Poe uses several symbols to take the poem to a higher level. The most obvious symbol is, of course, the raven itself. When Poe had decided to use a refrain that repeated the word "nevermore," he found that it would be most effective if he used a non-reasoning creature to utter the word. It would make little sense to use a human, since the human could reason to answer the questions (Poe, 1850). In "The Raven" it is important that the answers to the questions are already known, to illustrate the self-torture to which the narrator exposes himself. This way of interpreting signs that do not bear a real meaning, is "one of the most profound impulses of human nature" (Quinn, 1998:441).
Poe also considered a parrot as the bird instead of the raven; however, because of the melancholy tone, and the symbolism of ravens as birds of ill-omen, he found the raven more suitable for the mood in the poem (Poe, 1850). Quoth the Parrot, "Nevermore?"
Another obvious symbol is the bust of Pallas. Why did the raven decide to perch on the goddess of wisdom? One reason could be, because it would lead the narrator to believe that the raven spoke from wisdom, and was not just repeating its only "stock and store," and to signify the scholarship of the narrator. Another reason for using "Pallas" in the poem was, according to Poe himself, simply because of the "sonorousness of the word, Pallas, itself" (Poe, 1850).
A less obvious symbol, might be the use of "midnight" in the first verse, and "December" in the second verse. Both midnight and December, symbolize an end of something, and also the anticipation of something new, a change, to happen. The midnight in December, might very well be New Year's eve, a date most of us connect with change. This also seems to be what Viktor Rydberg believes when he is translating "The Raven" to Swedish, since he uses the phrase "årets sista natt var inne, " ("The last night of the year had arrived"). Kenneth Silverman connected the use of December with the death of Edgar's mother (Silverman,

1992:241), who died in that month; whether this is true or not is, however, not significant to its meaning in the poem.
The phrase "from out my heart," Poe claims, is used, in combination with the answer "Nevermore," to let the narrator realize that he should not try to seek a moral in what has been previously narrated (Poe, 1850).

25. What is the chamber, where the poem's narrator resides, a symbol of? The chamber in which the narrator is positioned, is used to signify the loneliness of the man, and the sorrow he feels for the loss of Lenore. The room is richly furnished, and reminds the narrator of his lost love, which helps to create an effect of beauty in the poem. The tempest outside, is used to even more signify the isolation of this man, to show a sharp contrast between the calmness in the chamber and the tempestuous night.

26. Write a one page essay in which you explain what you think the climax of the poem is and why it is so? (Hint: Poe himself said he intended the third to the last stanza of the poem to be its climax.)

"Edgar Allan Poe wrote an essay on the creation of "The Raven," entitled "The Philosophy of Composition." In that essay Poe describes the work of composing the poem as if it were a mathematical problem, and derides the poets that claim that they compose "by a species of fine frenzy - an ecstatic intuition - and would positively shudder at letting the public take a peep behind the scenes." Whether Poe was as calculating as he claims when he wrote "The Raven" or not is a question that cannot be answered; it is, however, unlikely that he created it exactly like he described in his essay. The thoughts occurring in the essay might well have occurred to Poe while he was composing it.
In "The Philosophy of Composition," Poe stresses the need to express a single effect when the literary work is to be read in one sitting. A poem should always be written short enough to be read in one sitting, and should, therefore, strive to achieve this single, unique effect. Consequently, Poe figured that the length of a poem should stay around one hundred lines, and "The Raven" is 108 lines.
The most important thing to consider in "Philosophy" is the fact that "The Raven," as well as many of Poe's tales, is written *backwards*. The effect is determined first, and the whole plot is set; then the web grows backwards from that single effect. Poe's "tales of ratiocination," e.g. the Dupin tales, are written in the same manner. "Nothing is more clear than that every plot, worth the name, must be elaborated to its denouement before anything be attempted with the pen" (Poe, 1850).
It was important to Poe to make "The Raven" "universally appreciable." It should be appreciated by the public, as well as the critics. Poe chose Beauty to be the theme of the poem, since "Beauty is the sole legitimate province of the poem" (Poe, 1850). After choosing Beauty as the province, Poe considered sadness to be the highest manifestation of beauty. "Beauty of whatever kind in its supreme

development invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones" (Poe, 1850).
Of all melancholy topics, Poe wanted to use the one that was universally understood, and therefore, he chose Death as his topic. Poe (along with other writers) believed that the death of a beautiful woman was the most poetical use of death, because it closely allies itself with Beauty.
After establishing subjects and tones of the poem, Poe started by writing the stanza that brought the narrator's "interrogation" of the raven to a climax, the third verse from the end, and he made sure that no preceeding stanza would "surpass this in rythmical effect." Poe then worked backwards from this stanza and used the word "Nevermore" in many different ways, so that even with the repetition of this word, it would not prove to be monotonous.
Poe builds the tension in this poem up, stanza by stanza, but after the climaxing stanza he tears the whole thing down, and lets the narrator know that there is no meaning in searching for a moral in the raven's "nevermore". The Raven is established as a symbol for the narrator's "Mournful and never-ending remembrance." "And my soul from out that shadow, that lies floating on the floor, shall be lifted - nevermore!"

27. We have seen in Poe's "The Raven" how the time of day and season of the year set the tone for the poem. How is this also true for Robert Bridges' "Winter Nightfall"?

28. The winter nightfall in Bridges' poem is also a symbol. Of what is it a symbol?

29. Here is a biographical sketch of Robert Bridges:

"Robert Seymour Bridges was an English poet noted for his technical mastery of prosody and for his sponsorship of the poetry of his friend Gerard Manley Hopkins. Born into a prosperous family, Bridges went to Eton College and then to Oxford, where he met Hopkins. His edition of Hopkins' poetry that appeared in 1916 rescued it from obscurity. From 1869 until 1882 Bridges worked as a medical student and physician in London hospitals. In 1884 he married Mary Monica Waterhouse, and he spent the rest of his life in virtually unbroken domestic seclusion, first at Yattendon, Berkshire, then at Boar's Hill, devoting himself almost religiously to poetry, contemplation, and the study of prosody. Although he published several long poems and poetic dramas, his reputation rests upon the lyrics collected in Shorter Poems (1890, 1894). New Verse (1925) contains experiments using a metre based on syllables rather than accents. He used this form for his long philosophical poem The Testament of Beauty, published on his 85th birthday. Bridges was poet laureate from 1913 until his death in 1930."

Regarding his friendship with Hopkins, the webpage http://www.stthomas.edu/cathstudies/logos/vol7_1/ says this : "We are fortunate to have an article in this issue by a writer widely and justly admired for his fiction and essays, Ron Hansen. His article, "Art and Religion: Hopkins and Bridges," explores the complex friendship of nineteenth-century poets Gerald Manley Hopkins and Robert Bridges. Hansen provides an illuminating contrast between the religious indifference of Bridges—an indifference in many ways characteristic of the broader culture in which he lived—and

the profound religious development of Hopkins. "In many ways, Hopkins and Bridges were opposites, but in just as many ways they were destined to be friends," Hansen suggests, and his biographical account enables us to see in detail the ways in which their work was shaped in fundamental ways by their different responses to the dominant cultural qualities of their time. Bridges, in his development, reflected the influence of a culture that had become almost hostile to religion, while Hopkins, formed in fundamental ways by his conversion to Catholicism, found himself out of touch with the dominant tendencies of his day but was inspired by faith to write poetry that outlasted the shallower cultural tendencies and preferences of his period. Hansen judiciously assesses the strained relationship between these two figures. Historical perspective adds a striking touch as Hansen notes that Bridges, at the height of his literary fame, "could not have foreseen how interest in his own poetry would languish just as interest in Gerald Manley Hopkins grew." Hansen's focus on these two poets enables us to view in illuminating detail the relationship between art, religion, and culture."

How does it seem Bridges' religious perspective, as it is described above, manifests itself in his poem "Winter Nightfall"?

30. One reviewer of Bridges' poetry has commented thus: "Robert Bridges was born in 1844 and educated at Eton and Corpus Christi College, Oxford. After traveling extensively, he studied medicine in London and practiced until 1882. Most of his poems, like his occasional plays, are classical in tone as well as treatment. He was appointed poet laureate in 1913, following Alfred Austin. His command of the secrets of rhythm and a subtle versification give his lines a firm delicacy and beauty of pattern." What rhythm and versification do we find in his poem "Winter Nightfall"?

31. Is "Winter Nightfall" an elegy? Why or why not?

Yes. An elegy is a type of lyric poem of mourning or lamentation for the dead. Usually it expresses sorrow over the death of someone the poet admired or loved or respected; sometimes it simply mourns the passing of all life and beauty. The elegy, a type of lyric poem, is usually a formal lament for someone's death. The term *elegy* is sometimes used more widely. In antiquity it referred to anything written in elegiac meter, which consisted of alternating lines of pentameter and hexameter. The category can include the *threnody*, the *monody*, the *dirge*, and the *pastoral elegy*. The last of these, an important Renaissance form, combines elements of the verse pastoral with the elegiac subject. One of the most famous examples of the genre in English, Milton's *Lycidas*, is properly a pastoral elegy. Other well-known English pastoral poems from the Renaissance are Spenser's *Shepheardes Calendar* and Sidney's *Arcadia*. As *Arcadia* suggests, although the pastoral is traditionally lyric poetry, it needn't be. Shakespeare's *As You Like It* includes pastoral elements, and *Arcadia* is sometimes considered a pastoral romance. Other terms often used as synonyms for pastoral are *idyll*, *eclogue*, and *bucolic poetry*. The georgic often shares many characteristics with pastoral, but it's worth keeping them separate.

32. Is "Winter Nightfall" a lyric poem? Why or why not?

Yes. Lyric poetry -- which takes its name from songs accompanied by the lyre -- is distinguished from dramatic and narrative poetry. Although the boundaries are flexible, most lyric poems are fairly short, and are often personal. Examples include the sonnet, the elegy and the ode.

33. What images in the first two stanzas of “Winter Nightfall” make clear the poet's state of mind?

Images: “setting sun”, “hazy darkness”, “homing wain” (i.e., a

34. What is a “wain”, and what is meant by “the homing wain”?

A wain is a farm truck/tractor. It is heading home after a day of work.

35. What is implied in line 8?

That this life is not man’s home.

36. Who is the "figure" in stanza 5, 6, and 7?

37. What are the "tears" in stanza 7?

38. What symbolical use of nature is made throughout the poem?

39. What contrast is present in the final stanza?

40. What does the poet mean by “hale, strong years”?

The years when the man was without infirmity and strong.

41. Why might the “tall man” want to go to a rick, given his circumstances?

It is a cold winter night, and a rick is a pile of wood, that could be used in a fire.

42. Based on his poem, does Bridges seem to share the perspective of the Apostle Paul in I Corinthians 15:53-57?

43. Write a one to two page essay in which you compare and contrast Bridges’ poem to Ecclesiastes 12:1-7.

44. What is the theme of James Joyce’s poem “Simples”?

45. Here is a biographical sketch of James Joyce:

“James Joyce (1882-1941), Irish novelist, noted for his experimental use of language in such works as *Ulysses* (1922) and *Finneganns Wake* (1939). Joyce's technical innovations in the art of the novel include an extensive use of interior monologue; he used a complex network of symbolic parallels drawn from the mythology, history, and literature, and created a unique language of invented words, puns, and allusions.

James Joyce was born in Dublin, on February 2, 1882, as the son of John Stanislaus Joyce, an impoverished gentleman, who had failed in a distillery business and tried all kinds of professions, including politics and tax collecting. Joyce's mother, Mary Jane Murray, was ten years younger than her husband. She was an accomplished pianist, whose life was dominated by the Roman Catholic Church. In spite of their poverty, the family struggled to maintain a solid middle-class facade.

From the age of six Joyce, was educated by Jesuits at Clongowes Wood College, at Clane, and then at Belvedere College in Dublin (1893-97).

Joyce then studied at home and briefly at the Christian Brothers school on North Richmond Street before he was offered a place in the Jesuits' Dublin school, Belvedere College, in 1893. The offer was made at least partly in the hope that he would prove to have a vocation and join the Jesuits himself. Joyce, however, would reject Catholicism by the age of 16, although the philosophy of St. Thomas Aquinas would remain a strong influence on him throughout his life.

In 1898 he entered the University College, Dublin. Joyce's first publication was an essay on Ibsen's play *When We Dead Awaken*. It appeared in the *Fortnightly Review* in 1900. At this time he also began writing lyric poems.

After graduation in 1902 the twenty-year-old Joyce went to Paris, where he worked as a journalist, teacher and in other occupations under difficult financial conditions. He spent a year in France, returning when a telegram arrived saying his mother was dying. Not long after her death, Joyce was traveling again. He left Dublin in 1904 with Nora Barnacle, a chambermaid who he married in 1931.

Joyce published *Dubliners* in 1914, *A Portrait of the Artist as a Young Man* in 1916, a play *Exiles*in 1918 and *Ulysses* in 1922. In 1907 Joyce had published a collection of poems, *Chamber Music*.

At the outset of the First World War, Joyce moved with his family to Zürich. In Zürich Joyce started to develop the early chapters of Ulysses, which was first published in France because of censorship troubles in the Great Britain and the United States, where the book became legally available only in 1933. In March 1923 Joyce started in Paris his second major work, *Finnegans Wake*, suffering at the same time chronic eye troubles caused by glaucoma. The first segment of the novel appeared in Ford Madox Ford's transatlantic review in April 1924, as part of what Joyce called *Work in Progress*. The final version was published in 1939.

Some critics considered the work a masterpiece, though many readers found it incomprehensible. After the fall of France in WWII, Joyce returned to Zürich, where he died on January 13, 1941, still disappointed with the reception of *Finnegans Wake."*

So Joyce's works are often regarded as incomprehensible. What features of Joyce's poem "Simples" make it harder to understand?

46. What aspects of Joyce's biography might have influenced him to write in the way he did?

47. What is personified in the poem "Simples"?

48. How is it personified?

49. Compose a one to two page paper interpreting the meaning of Joyce's poem "Simples". You may refer to outside resources to help form your understanding of it.

50. Amy Lowell (1874 - 1925) composed the poem "Madonna of the Evening Flowers". Here is a biographical sketch of Amy Lowell from the website http://www.americanpoems.com/poets/amylowell/madonna.shtml :

"Amy Lowell didn't become a poet until she was years into her adulthood; then, when she died early, her poetry (and life) were nearly forgotten -- until gender studies as a discipline began to look at women like Lowell as illustrative of an earlier lesbianism. She lived her later years in a "Boston marriage" and wrote erotic love poems addressed to a woman.

T. S. Eliot called her the "demon saleswoman of poetry." Of herself, she said, "God made me a businesswoman and I made myself a poet."

Amy Lowell was born to wealth and prominence. Her paternal grandfather, John Amory Lowell, developed the cotton industry of Massachusetts with her maternal grandfather, Abbott Lawrence. The towns of Lowell and Lawrence, Massachusetts, are named for the families. John Amory Lowell's cousin was the poet James Russell Lowell.

Amy was the youngest child of five. Her eldest brother, Percival Lowell, became an astronomer in his late 30's and founded Lowell Observatory in Flagstaff, Arizona. He discovered the "canals" of Mars. Earlier he'd written two books inspired by his travels to Japan and the Far East. Amy Lowell's other brother, Abbott Lawrence Lowell, became president of Harvard University.

The family home was called "Sevenels" for the "Seven L's" or Lowells. Amy Lawrence was educated there by an English governess until 1883, when she was sent to a series of private schools. She was far from a model student. During vacations, she traveled with her family to Europe and to America's west.

In 1891, as a proper young lady from a wealthy family, she had her debut. She was invited to numerous parties, but did not get the marriage proposal that the year was supposed to produce. A university education was out of the question for a Lowell daughter, although not for the sons. So Amy Lowell set about educating herself, reading from the 7,000 volume library of her father and also taking advantage of the Boston Athenaeum.

Mostly she lived the life of a wealthy socialite. She began a lifelong habit of book collecting. She accepted a marriage proposal, but the young man changed his mind and set his heart on another woman. Amy Lowell went to Europe and Egypt in 1897-98 to recover, living on a severe diet that was supposed to improve her health (and help with her increasing weight problem). Instead, the diet nearly ruined her health.

In 1900, after her parents had both died, she bought the family home, Sevenels. Her life as a socialite continued, with parties and entertaining. She also took up the civic involvement of her father, especially in supporting education and libraries.

Amy had enjoyed writing, but her efforts at writing plays didn't meet with her own satisfaction. She was fascinated by the theater. In 1893 and 1896, she had seen performances by the actress Eleanora Duse. In 1902, after seeing Duse on another tour, Amy went home and wrote a tribute to her in blank verse -- and, as she later said, "I found out where my true function lay." She became a poet -- or, as she also later said, "made myself a poet."

By 1910, her first poem was published in *Atlantic Monthly*, and three others were accepted there for publication. In 1912 -- a year that also saw the first books published by Robert Frost and Edna St. Vincent Millay -- she published her first collection of poetry, *A Dome of Many-Coloured Glass*.

It was also in 1912 that Amy Lowell met actress Ada Dwyer Russell. From about 1914 on, Russell, a widow who was 11 years older than Lowell, became Amy's traveling and living companion and secretary. They lived together in a "Boston marriage" until Amy's death. Whether the relationship was platonic or sexual is not certain -- Ada burned all personal correspondence as executrix for Amy after her death -- but poems which Amy clearly directed towards Ada are sometimes erotic and full of suggestive imagery.

In the January 1913 issue of *Poetry*, Amy read a poem signed by "H.D., *Imagiste*." With a sense of recognition, she decided that she, too, was an Imagist, and by summer had gone to London to meet Ezra Pound and other Imagist poets, armed with a letter of introduction from *Poetry* editor Harriet Monroe.

She returned to England again the next summer -- this time bringing her maroon auto and maroon-coated chauffeur, part of her eccentric persona. She returned to America just as World War I began, having sent that maroon auto on ahead of her.

She was already by that time feuding with Pound, who termed her version of Imagism "Amygism." She focused herself on writing poetry in the new style, and also on promoting and sometimes literally supporting other poets who were also part of the Imagist movement.

In 1914, she published her second book of poetry, *Sword Blades and Poppy Seeds.* Many of the poems were in vers libre (free verse), which she renamed "unrhymed cadence." A few were in a form she invented, which she called "polyphonic prose."

In 1915, Amy Lowell published an anthology of Imagist verse, followed by new volumes in 1916 and 1917. Her own lecture tours began in 1915, as she talked of poetry and also read her own works. She was a popular speaker, often speaking to overflow crowds. Perhaps the novelty of the Imagist poetry drew people; perhaps they were drawn to the performances in part because she was a Lowell; in part her reputation for eccentricities helped bring in the people.

She slept until three in the afternoon and worked through the night. She was overweight, and a glandular condition was diagnosed which caused her to continue to gain. (Ezra Pound called her "hippopoetess.") She was operated on several times for persistent hernia problems.

She dressed mannishly, in severe suits and men's shirts. She wore a pince nez and had her hair done -- usually by Ada Russell -- in a pompadour that added a bit of height to her five feet. She slept on a custom-made bed with exactly sixteen pillows. She kept sheepdogs -- at least until World War I's meat rationing made her give them up -- and had to give guests towels to put in their laps to protect them from the dogs' affectionate habits. She draped mirrors and stopped clocks. And, perhaps most famously, she smoked cigars -- not "big, black" ones as was sometimes reported, but small cigars, which she claimed were less distracting to her work than cigarettes, because they lasted longer.

In 1915, she also ventured into criticism with *Six French Poets,* featuring Symbolist poets little known in America. In 1916, she published another volume of her own verse, *Men, Women and Ghosts.* A book derived from her lectures, *Tendencies in Modern American Poetry* followed in 1917, then another poetry collection in 1918, *Can Grande's Castle* and *Pictures of the Floating World* in 1919 and adaptations of myths and legends in 1921 in *Legends*.

During an illness in 1922 she wrote and published *A Critical Fable* - anonymously. For some months she denied that she'd written it. Her relative, James Russell Lowell, had published in his generation *A Fable for Critics*, witty and pointed verse analyzing poets who were his contemporaries. Amy Lowell's *A Critical Fable* likewise skewered her own poetic contemporaries.

She worked for the next few years on a massive biography of John Keats, whose works she'd been collecting since 1905. Almost a day-by-day account of his life, the book also recognized Fanny Brawne for the first time as a positive influence on him.

This work was taxing on Lowell's health, though. She nearly ruined her eyesight, and her hernias continued to cause her trouble. In May of 1925, she was advised to remain in bed with a troublesome hernia. On May 12 she got out of bed anyway, and was struck with a massive cerebral hemorrhage. She died hours later.

Ada Russell, her executrix, not only burned all personal correspondence, as directed by Amy Lowell, but also published three more volumes of Lowell's poems posthumously.

These included some late sonnets to Eleanora Duse, who had died in 1912 herself, and other poems considered too controversial for Lowell to publish during her lifetime. Lowell left her fortune and Sevenels in trust to Ada Russell.

The Imagist movement didn't outlive Amy Lowell for long. Her poems didn't withstand the test of time well, and while a few of her poems ("Patterns" and "Lilacs" especially) were still studied and anthologized, she was nearly forgotten.

Then, Lillian Faderman and others rediscovered Amy Lowell as an example of poets and others whose same-sex relationships had been important to them in their lives, but who had -- for obvious social reasons -- not been explicit and open about those relationships. Faderman and others re-examined poems like "Clear, With Light Variable Winds" or "Venus Transiens" or "Taxi" or "A Lady" and found the theme -- barely concealed -- of the love of women. "A Decade," which had been written as a celebration of the ten year anniversary of Ada and Amy's relationship, and the "Two Speak Together" section of *Pictures of the Floating World* was recognized for the love poetry that it is.

The theme was not completely concealed, of course, especially to those who knew the couple well. John Livingston Lowes, a friend of Amy Lowell's, had recognized Ada as the object of one of her poems, and Lowell wrote back to him, "I am very glad indeed that you liked 'Madonna of the Evening Flowers.' How could so exact a portrait remain unrecognized?"

And so, too, the portrait of the committed relationship and love of Amy Lowell and Ada Dwyer Russell was largely unrecognized until recently.

Her "Sisters" -- alluding to the sisterhood that included Lowell, Elizabeth Barrett Browning and Emily Dickinson -- makes it clear that Amy Lowell saw herself as part of a continuing tradition of women poets."

Based upon the above biographical sketch, who did Amy Lowell mean to describe in the person of Madonna of the Evening Flowers of her poem? Ada Dwyer Russell

51. If the above biographical sketch is accurate, what should we think of the poet Amy Lowell, evaluated Biblically?

52. What is free verse?

53. Is the poem "Madonna of the Evening Flowers" written in free verse? If so, why do you think the poet would choose this form?

54. The term 'Madonna' literally means 'my lady'. If Amy Lowell was indeed a sodomite, why might she have chosen this term for the one she adored?

55. Madonna is a religious figure. In Roman Catholicism she is venerated. How does Lowell use this image of Madonna in her poem?

56. What is the tone of the poem "Madonna of the Evening Flowers"?

57. The poem "Madonna of the Evening Flowers" presents us with many images which help us to imagine what its subject is like. Make a list of her characteristics, based upon the information in the poem.

58. The poet T.S. Eliot, like Amy Lowell, was of a patrician background. Here is some information about his life:

"Eliot, T. S. (26 Sept. 1888-4 Jan. 1965), poet, critic, and editor, was born Thomas Stearns Eliot in St. Louis, Missouri, the son of Henry Ware Eliot, president of the Hydraulic-Press Brick Company, and Charlotte Champe Stearns, a former teacher, an energetic social work volunteer at the Humanity Club of St. Louis, and an amateur poet with a taste for Emerson. Eliot was the youngest of seven children, born when his parents were prosperous and secure in their mid-forties (his father had recovered from an earlier business failure) and his siblings were half grown. Afflicted with a congenital double hernia, he was in the constant eye of his mother and five older sisters. His paternal grandfather, William Greenleaf Eliot, had been a protégé of William Ellery Channing, the dean of American Unitarianism. William Eliot graduated from Harvard Divinity School, then moved toward the frontier. He founded the Unitarian church in St. Louis and soon became a pillar of the then southwestern city's religious and civic life. Because of William's ties to St. Louis, the Eliot family chose to remain in their urban Locust Street home long after the area had run down and their peers had moved to the suburbs. Left in the care of his Irish nurse, Annie Dunne, who sometimes took him to Catholic Mass, Eliot knew both the city's muddy streets and its exclusive drawing rooms. He attended Smith Academy in St. Louis until he was sixteen. During his last year at Smith he visited the 1904 St. Louis World's Fair and was so taken with the fair's native villages that he wrote short stories about primitive life for the Smith Academy *Record.* In 1905 he departed for a year at Milton Academy outside of Boston, preparatory to following his older brother Henry to Harvard.

Eliot's attending Harvard seems to have been a foregone conclusion. His father and mother, jealously guarding their connection to Boston's Unitarian establishment, brought the family back to the north shore every summer, and in 1896 built a substantial house at Eastern Point, in Gloucester, Massachusetts. As a boy, Eliot foraged for crabs and became an accomplished sailor, trading the Mississippi River in the warm months for the rocky shoals of Cape Ann. Later he said that he gave up a sense of belonging to either region, that he always felt like a New Englander in the Southwest, and a Southwesterner in New England (preface to Edgar Ansel Mowrer, *This American World* [1928]).

Despite his feelings of alienation from both of the regions he called home, Eliot impressed many classmates with his social ease when he began his studies at Harvard in the fall of 1906. Like his brother Henry before him, Eliot lived his freshman year in a fashionable private dormitory in a posh neighborhood around Mt. Auburn Street known as the "Gold Coast." He joined a number of clubs, including the literary Signet. And he

began a romantic attachment to Emily Hale, a refined Bostonian who once played Mrs. Elton opposite his Mr. Woodhouse in an amateur production of *Emma*. Among his teachers, Eliot was drawn to the forceful moralizing of Irving Babbitt and the stylish skepticism of George Santayana, both of whom reinforced his distaste for the reform-minded, progressive university shaped by Eliot's cousin, Charles William Eliot. His attitudes, however, did not prevent him from taking advantage of the elective system that President Eliot had introduced. As a freshman, his courses were so eclectic that he soon wound up on academic probation. He recovered and persisted, attaining a B.A. in an elective program best described as comparative literature in three years, and an M.A. in English literature in the fourth.

In December 1908 a book Eliot found in the Harvard Union library changed his life: Arthur Symons's *The Symbolist Movement in Literature* (1895) introduced him to the poetry of Jules Laforgue, and Laforgue's combination of ironic elegance and psychological nuance gave his juvenile literary efforts a voice. By 1909-1910 his poetic vocation had been confirmed: he joined the board and was briefly secretary of Harvard's literary magazine, the *Advocate,* and he could recommend to his classmate William Tinckom-Fernandez the last word in French sophistication–the Vers Libre of Paul Fort and Francis Jammes. (Tinckom-Fernandez returned the favor by introducing Eliot to Francis Thompson's "Hound of Heaven" and John Davidson's "Thirty Bob a Week," poems Eliot took to heart, and to the verse of Ezra Pound, which Eliot had no time for.) On the *Advocate,* Eliot started a lifelong friendship with Conrad Aiken.

In May 1910 a suspected case of scarlet fever almost prevented Eliot's graduation. By fall, though, he was well enough to undertake a postgraduate year in Paris. He lived at 151 bis rue St. Jacques, close to the Sorbonne, and struck up a warm friendship with a fellow lodger, Jean Verdenal, a medical student who later died in the battle of the Dardenelles and to whom Eliot dedicated "The Love Song of J. Alfred Prufrock." With Verdenal, he entered the intellectual life of France then swirling, Eliot later recalled, around the figures of Émile Durkheim, Paul Janet, Rémy de Gourmont, Pablo Picasso, and Henri Bergson. Eliot attended Bergson's lectures at the College de France and was temporarily converted to Bergson's philosophical interest in the progressive evolution of consciousness. In a manner characteristic of a lifetime of conflicting attitudes, though, Eliot also gravitated toward the politically conservative (indeed monarchistic), neoclassical, and Catholic writing of Charles Maurras. Warring opposites, these enthusiasms worked together to foster a professional interest in philosophy and propelled Eliot back to a doctoral program at Harvard the next year.

In 1910 and 1911 Eliot copied into a leather notebook the poems that would establish his reputation: "The Love Song of J. Alfred Prufrock," "Portrait of a Lady," "La Figlia Che Piange," "Preludes," and "Rhapsody on a Windy Night." Combining some of the robustness of Robert Browning's monologues with the incantatory elegance of symbolist verse, and compacting Laforgue's poetry of alienation with the moral earnestness of what Eliot once called "Boston doubt," these poems explore the subtleties of the unconscious with a caustic wit. Their effect was both unique and compelling, and their assurance staggered his contemporaries who were privileged to read them in manuscript. Aiken, for

example, marveled at “how sharp and complete and sui   eneric the whole thing was, from the outset. The *wholeness* is there, from the very beginning.”

In the fall of 1911, though, Eliot was as preoccupied with ideas as with literature. A student in what has been called the golden age of Harvard philosophy, he worked amid a group that included Santayana, William James, the visiting Bertrand Russell, and Josiah Royce. Under Royce’s direction, Eliot wrote a dissertation on Bergson’s neoidealist critic F. H. Bradley and produced a searching philosophical critique of the psychology of consciousness. He also deepened his reading in anthropology and religion, and took almost as many courses in Sanskrit and Hindu thought as he did in philosophy. By 1914, when he left on a traveling fellowship to Europe, he had persuaded a number of Harvard’s philosophers to regard him as a potential colleague.

Eliot spent the early summer of 1914 at a seminar in Marburg, Germany, with plans to study in the fall at Merton College, Oxford, with Harold Joachim, Bradley’s colleague and successor. The impending war quickened his departure. In August he was in London with Aiken and by September Aiken had shown Eliot’s manuscript poems to Pound, who, not easily impressed, was won over. Pound called on Eliot in late September and wrote to Harriet Monroe at *Poetry* magazine that Eliot had “actually trained himself and modernized himself *on his own*.” The two initiated a collaboration that would change Anglo-American poetry, but not before Eliot put down deep English roots.

In early spring 1915 Eliot’s old Milton Academy and Harvard friend Scofield Thayer, later editor of the *Dial* and then also at Oxford, introduced Eliot to Vivien Haigh-Wood, a dancer and a friend of Thayer’s sister. Eliot was drawn instantly to Vivien’s exceptional frankness and charmed by her family’s Hampstead polish. Abandoning his habitual tentativeness with women, in June 1915 he married Vivien on impulse at the Hampstead Registry Office. His parents were shocked, and then, when they learned of Vivien’s history of emotional and physical problems, profoundly disturbed. The marriage nearly caused a family break, but it also indelibly marked the beginning of Eliot’s English life. Vivien refused to cross the Atlantic in wartime, and Eliot took his place in literary London. They were to have no children.

Eliot and his wife at first turned to Bertrand Russell, who shared with them both his London flat and his considerable social resources. Russell and Vivien, however, became briefly involved, and the arrangement soured. Meanwhile Eliot tried desperately to support himself by teaching school, supplemented by a heavy load of reviewing and extension lecturing. To placate his worried parents, he labored on with his Ph.D. thesis, “Experience and the Objects of Knowledge in the Philosophy of F. H. Bradley.” (Eliot finished it in April 1916, but did not receive his degree because he was reluctant to undertake the trip to Massachusetts required for his dissertation defense.) As yet one more stimulating but taxing activity, he became assistant editor of the avant-garde magazine the *Egoist.* Then in spring 1917 he found steady employment; his knowledge of languages qualified him for a job in the foreign section of Lloyds Bank, where he evaluated a broad range of continental documents.

The job gave him the security he needed to turn back to poetry, and in 1917 he received an enormous boost from the publication of his first book, *Prufrock and Other Observations,* printed by the *Egoist* with the silent financial support of Ezra and Dorothy Pound.

For a struggling young American, Eliot had acquired extraordinary access to the British intellectual set. With Russell's help he was invited to country-house weekends where visitors ranged from political figures like Herbert Henry Asquith to a constellation of Bloomsbury writers, artists, and philosophers. At the same time Pound facilitated his entry into the international avant-garde, where Eliot mixed with a group including the aging Irish poet William Butler Yeats, the English painter and novelist Wyndham Lewis, and the Italian Futurist writer Tamaso Marinetti. More accomplished than Pound in the manners of the drawing room, Eliot gained a reputation in the world of belles-lettres as an observer who could shrewdly judge both accepted and experimental art from a platform of apparently enormous learning. It did not hurt that he calculated his interventions carefully, publishing only what was of first quality and creating around himself an aura of mystery. In 1920 he collected a second slim volume of verse, *Poems*, and a volume of criticism, *The Sacred Wood.* Both displayed a winning combination of erudition and jazzy bravura, and both built upon the understated discipline of a decade of philosophical seriousness. Eliot was meanwhile proofreading the *Egoist's* serial publication of Joyce's *Ulysses,* and, with Pound's urging, starting to think of himself as part of an experimental movement in modern art and literature.

Yet the years of Eliot's literary maturation were accompanied by increasing family worries. Eliot's father died in January 1919, producing a paroxysm of guilt in the son who had hoped he would have time to heal the bad feelings caused by his marriage and emigration. At the same time Vivien's emotional and physical health deteriorated, and the financial and emotional strain of her condition took its toll. After an extended visit in the summer of 1921 from his mother and sister Marion, Eliot suffered a nervous collapse and, on his physician's advice, took a three month's rest cure, first on the coast at Margate and then at a sanitarium Russell's friend Lady Ottoline Morell recommended at Lausanne, Switzerland.

Whether because of the breakdown or the long needed rest it imposed, Eliot broke through a severe writer's block and completed a long poem he had been working on since 1919. Assembled out of dramatic vignettes based on Eliot's London life, *The Waste Land*'s extraordinary intensity stems from a sudden fusing of diverse materials into a rhythmic whole of great skill and daring. Though it would be forced into the mold of an academic set piece on the order of Milton's "Lycidas," *The Waste Land* was at first correctly perceived as a work of jazzlike syncopation–and, like 1920s jazz, essentially iconoclastic. A poem suffused with Eliot's horror of life, it was taken over by the postwar generation as a rallying cry for its sense of disillusionment. Pound, who helped pare and sharpen the poem when Eliot stopped in Paris on his way to and from Lausanne, praised it with a godparent's fervor. As important, Eliot's old friend Thayer, by then publisher of the *Dial,* decided even before he had seen the finished poem to make it the centerpiece of the magazine's attempt to establish American letters in the vanguard of modern culture.

To secure *The Waste Land* for the *Dial*, Thayer arranged in 1922 to award Eliot the magazine's annual prize of two thousand dollars and to trumpet *The Waste Land's* importance with an essay commissioned from the *Dial*'s already influential Edmund Wilson. It did not hurt that 1922 also saw the long-heralded publication of *Ulysses,* or that in 1923 Eliot linked himself and Joyce with Einstein in the public mind in an essay entitled "*Ulysses, Order and Myth*." Meteorically, Eliot, Joyce, and, to a lesser extent, Pound were joined in a single glow–each nearly as notorious as Picasso.

The masterstroke of Eliot's career was to parlay the success of *The Waste Land* by means of an equally ambitious effort of a more traditional literary kind. With Jacques Riviere's *La Nouvelle Revue Française* in mind, in 1922 Eliot jumped at an offer from Lady Rothermere, wife of the publisher of the *Daily Mail*, to edit a high-profile literary journal. The first number of the *Criterion* appeared in October 1922. Like *The Waste Land,* it took the whole of European culture in its sights. The *Criterion*'s editorial voice placed Eliot at the center of London writing.

Eliot, however, was too consumed by domestic anxiety to appreciate his success. In 1923 Viven nearly died, and Eliot, in despair, came close to a second breakdown. The next two years were almost as bad, until a lucky chance allowed him to escape from the demands of his job at the bank. Geoffrey Faber, of the new publishing firm of Faber and Gwyer (later Faber and Faber), saw the advantages of Eliot's dual expertise in business and letters and recruited him as literary editor. At about the same time, Eliot reached out for religious support. Having long found his family's Unitarianism unsatisfying, he turned to the Anglican church. The seeds of his future faith can be found in *The Hollow Men,* though the poem was read as a sequel to *The Waste Land*'s philosophical despair when it appeared in *Poems 1909-1925* (1925). In June 1927 few followers were prepared for Eliot's baptism into the Church of England. And so, within five years of his avant-garde success, Eliot provoked a second storm. The furor grew in November 1927 when Eliot took British citizenship, and again in 1928 when he collected a group of politically conservative essays under the title of *For Lancelot Andrewes,* prefacing them with a declaration that he considered himself a "classicist in literature, royalist in politics, and anglo-catholic in religion." Eliot's poetry now addressed explicitly religious situations. In the late 1920s he published a series of shorter poems in Faber's Ariel series–short pieces issued in pamphlet form within striking modern covers. These included "Journey of the Magi" (1927), "A Song for Simeon" (1928), "Animula" (1929), "Marina" (1930), and 'Triumphal March" (1931). Steeped in Eliot's contemporary study of Dante and the late Shakespeare, all of them meditate on spiritual growth and anticipate the longer and more celebrated *Ash-Wednesday* (1930). "Journey of the Magi" and "A Song for Simeon" are also exercises in Browningesque dramatic monologues, and speak to Eliot's desire, pronounced since 1922, to exchange the symbolist fluidity of the psychological lyric for a more traditional dramatic form.

Eliot spent much of the last half of his career writing one kind of drama or another, and attempting to reach (and bring together) a larger and more varied audience. As early as 1923 he had written parts of an experimental and striking jazz play, *Sweeney Agonistes* (never finished, it was published in fragments in 1932 and performed by actors in masks

by London's Group Theatre in 1934). In early 1934 he composed a church pageant with accompanying choruses entitled *The Rock*, performed in May and June 1934 at Sadler's Wells. Almost immediately following these performances, Bishop Bell commissioned a church drama having to do with Canterbury Cathedral, which, as *Murder in the Cathedral,* was performed in the Chapter House at Canterbury in June 1935 and was moved to the Mercury Theatre at Notting Hill Gate in November and eventually to the Old Vic. In the late 1930s, Eliot attempted to conflate a drama of spiritual crisis with a Noël Coward-inspired contemporary theater of social manners. Though Eliot based *The Family Reunion* on the plot of Aeschylus's *Eumenides,* he designed it to tell a story of Christian redemption. The play opened in the West End in March 1939 and closed to mixed reviews five weeks later. Eliot was disheartened, but after the war fashioned more popular (though less powerful) combinations of the same elements to much greater success. *The Cocktail Party,* modernizing Euripides's *Alcestis* with some of the insouciance of Noël Coward, with a cast that included Alec Guinness, opened to a warm critical reception at the Edinburgh Festival in August 1949 and enjoyed popular success starting on Broadway in January 1950. Eliot's last two plays were more labored and fared less well. *The Confidential Clerk* had a respectable run at the Lyric Theatre in London in September 1953, and *The Elder Statesman* premiered at the Edinburgh Festival in August 1958 and closed after a lukewarm run in London in the fall.

Eliot's reputation as a poet and man of letters, increasing incrementally from the mid-1920s, advanced and far outstripped his theatrical success. As early as 1926 he delivered the prestigious Clark Lectures at Cambridge University, followed in 1932-1933 by the Norton Lectures at Harvard, and just about every other honor the academy or the literary world had to offer. In 1948 Eliot received the Nobel Prize for literature during a fellowship stay at the Princeton Institute for Advanced Study. By 1950 his authority had reached a level that seemed comparable in English writing to that of figures like Samuel Johnson or Samuel Taylor Coleridge.

Ironically, after 1925 Eliot's marriage steadily deteriorated, turning his public success hollow. During the tenure of his Norton year at Harvard he separated from Vivien, but would not consider divorce because of his Anglican beliefs. For most of the 1930s he secluded himself from Vivien's often histrionic attempts to embarrass him into a reconciliation, and made an anguished attempt to order his life around his editorial duties at Faber's and the *Criterion* and around work at his Kensington church. He also reestablished communication with Emily Hale, especially after 1934, when she began summering with relatives in the Cotswolds. Out of his thinking of "what might have been," associated with their visit to an abandoned great house, Eliot composed "Burnt Norton," published as the last poem in his *Collected Poems 1909-1935* (1936). With its combination of symbolist indirection and meditative gravity, "Burnt Norton" gave Eliot the model for another decade of major verse.

In 1938 Vivien was committed to Northumberland House, a mental hospital north of London. In 1939, with the war impending, the *Criterion,* which had occupied itself with the deepening political crisis of Europe, ceased publication. During the Blitz, Eliot served as an air-raid warden, but spent long weekends as a guest with friends near Guildford in

the country. In these circumstances, he wrote three more poems, each more somber than the last, patterned on the voice and five-part structure of "Burnt Norton." "East Coker" was published at Easter 1940 and took its title from the village that Eliot's ancestor Andrew Eliot had departed from for America in the seventeenth century. (Eliot had visited East Coker in 1937.) "The Dry Salvages," published in 1941, reverted to Eliot's experience as a boy on the Mississippi and sailing on the Massachussetts coast. Its title refers to a set of dangerously hidden rocks near Cape Ann. "Little Gidding" was published in 1942 and had a less private subject, suitable to its larger ambitions. Little Gidding, near Cambridge, had been the site of an Anglican religious community that maintained a perilous existence for the first part of the English civil war. Paired with Eliot's experience walking the blazing streets of London during World War II, the community of Little Gidding inspired an extended meditation on the subject of the individual's duties in a world of human suffering. Its centerpiece was a sustained homage to Dante written in a form of terza rima, dramatizing Eliot's meeting with a "familiar compound ghost" he associates with Yeats and Swift.

Four Quartets (1943), as the suite of four poems was entitled, for a period displaced *The Waste Land* as Eliot's most celebrated work. The British public especially responded to the topical references in the wartime poems and to the tone of Eliot's public meditation on a common disaster. Eliot's longtime readers, however, were more reticent. Some, notably F. R. Leavis, praised the philosophical suppleness of Eliot syntax, but distrusted Eliot's swerve from the authenticity of a rigorously individual voice. And, as Eliot's conservative religious and political convictions began to seem less congenial in the postwar world, other readers reacted with suspicion to his assertions of authority, obvious in *Four Quartets* and implicit in the earlier poetry. The result, fueled by intermittent rediscovery of Eliot's occasional anti-Semitic rhetoric, has been a progressive downward revision of his once towering reputation.

After the war, Eliot wrote no more major poetry, turning entirely to his plays and to literary essays, the most important of which revisited the French symbolists and the development of language in twentieth-century poetry. After Vivien died in January 1947, Eliot led a protected life as a flatmate of the critic John Hayward. In January 1957 he married Valerie Fletcher and attained a degree of contentedness that had eluded him all his life. He died in London and, according to his own instructions, his ashes were interred in the church of St. Michael's in East Coker. A commemorative plaque on the church wall bears his chosen epitaph–lines chosen from *Four Quartets*: "In my beginning is my end. In my end is my beginning."

In the decades after his death Eliot's reputation slipped further. Sometimes regarded as too academic (William Carlos Williams's view), Eliot was also frequently criticized (as he himself–perhaps just as unfairly–had criticized Milton) for a deadening neoclassicism. However, the multivarious tributes from practicing poets of many schools published during his centenary in 1988 was a strong indication of the intimidating continued presence of his poetic voice. In a period less engaged with politics and ideology than the 1980s and early 1990s, the lasting strengths of his poetic technique will likely reassert themselves. Already the strong affinities of Eliot's postsymbolist style with currently

more influential poets like Wallace Stevens (Eliot's contemporary at Harvard and a fellow student of Santayana) have been reassessed, as has the tough philosophical skepticism of his prose. A master of poetic syntax, a poet who shuddered to repeat himself, a dramatist of the terrors of the inner life (and of the evasions of conscience), Eliot remains one of the twentieth century's major poets.

The most important collections of Eliot's manuscripts can be found at the Houghton Library, Harvard University; the New York Public Library; and the libraries of King's and Magdalene colleges, Cambridge University. Aside from the volumes already noted, among Eliot's numerous publications should be mentioned his extended appreciation, *Dante* (1929); his free rendition *of Anabasis: A Poem by St. –J. Perse* (1930); the collection of his *Selected Essays 1917-1932* (1932; rev. ed., 1950); his Norton lectures, *The Use of Poetry and the Use of Criticism* (1933); his pugnacious and never reprinted Page-Barbour lectures, *After Strange Gods* (1934); *Essays Ancient and Modern* (1936); his metrical jeux d'esprit, *Old Possum's Book of Practical Cats* (1939), popularized in the musical *Cats;* his studies in Christian culture, *The Idea of a Christian Society* (1939) and *Notes towards the Definition of Culture*, (1948); and the late collections of essays *On Poetry and Poets* (1957) and *To Criticize the Critic* (1965). Eliot's *Poems Written in Early Youth* were collected and printed in 1950, his Harvard Ph.D. dissertation was published in 1964 as *Knowledge and Experience in the Philosophy of F. H. Bradley,* and the first volume of his *Letters* appeared in 1988.

Although no authorized biography of Eliot has yet appeared, Peter Ackroyd, *T. S. Eliot* (1984), and Lyndall Gordon, *Eliot's New Life* (1988), are extremely useful, supplemented by smaller specialized studies such as John Soldo, *The Tempering of T. S. Eliot* (1983), and by studies in biographical criticism such as Lyndall Gordon, *Eliot's Early Years* (1977), and Ronald Bush, *T. S. Eliot: A Study in Character and Style* (1984). The indispensable bibliography of Eliot's work is Donald Gallup, *T. S. Eliot: A Bibliography* (1947; rev. ed., 1969). Standard critical studies begin with an early group including F. O. Matthiessen, *The Achievement of T. S. Eliot* (1935; rev. ed., 1947); Helen Gardner, *The Art of T. S. Eliot* (1949); Grover Smith, *T. S. Eliot's Poetry and Plays* (1950); and Hugh Kenner, *T. S. Eliot: The Invisible Poet* (1959). F. R. Leavis's early and important appreciation in *New Bearings in English Poetry* (1932) was expanded and qualified in essays collected in *The Living Principle* (1975). Essential studies of the composition of *The Waste Land* and *Four Quartets* can be found in A. Walton Litz, ed., *Eliot in His Time* (1973), and in Helen Gardner, *The Composition of "Four Quartets"* (1978)."

Some have suggested that we combat our sadness with humor. Do you think T.S. Eliot may have combatted some of the sadness of his own life with humor, such as we find in "Macavity, the Mystery Cat"?

59. What references in "Macavity, the Mystery Cat" indicate its setting is England?

60. Given the setting of Macavity, why is his title (revealed in the poem's last line) unexpected and humorous?

61. One literary reviewer of the poem, Lidia Vianu, has claimed that "Macavity" is a humorous parody of human society. She has gone on to write concerning the poem (see http://lidiavianu.scriptmania.com/lidia_vianu_on_poems_by_t_s__eliot.htm):

"This Macavity is not a mere burglar or pickpocket, like his milder peers. He is no less than the "Napoleon of crime". He may be suspected of any possible mischief: stealing jewels (as well as milk), stifling some poor Pekinese (a "Heathen Chinese" among dogs), breaking the greenhouse glass. Yet, this is not all that he can do. The disappearance of some Foreign Office Treaty or Admiralty plans might also be his doing. Eliot hurries to reassure us that Macavity never lacks an alibi. He even has "one or two to spare", so his crimes will remain forever unknown. The very beginning of the poem introduces him as such:

"Macavity's a Mystery Cat: he's called the Hidden Paw –

For he's the master criminal who can defy the Law.

He's the bafflement of Scotland Yard, the Flying Squad's despair:

For when they reach the scene of crime – Macavity's not there!

Macavity, Macavity, there's no one like Macavity,

He's broken every human law, he breaks the law of gravity ..."

How free Eliot is here from the chains that fetter his thoughts and sensibility in his more serious poems. Is it not hard to believe that the poet who wrote this wildly funny parody of human society is the same poet who reproved man so drastically in The Rock?"

Do you agree or disagree that the poem is a humorous parody of human society? Why or why not? Explain.

62. Why do you think the line "Macavity, Macavity, there's no one like Macavity" is repeated in the poem, as well as the phrase "Macavity's not there"?

63. What is the rhyme scheme in his poem?

64. Why do you think Eliot used this rhyme scheme in the poem?

65. What are some examples of hyperbole in the poem?

66. What is the rhythm and tempo of the poem?

67. What aspects of Macavity are very human and very flawed?

68. Why is it so convenient to blame Macavity for so many things that have gone wrong?

Because “Macavity is not there”.

69. The poet Robert Frost wrote this concerning poetry: “It [poetry] begins in delight and ends in wisdom... in a clarification of life – not necessarily a great clarification, such as sects and cults are founded on, but in a momentary stay against confusion”. What “clarification of life” or wisdom do you think Frost is seeking to communicating in his poem “Mending Wall” and in his poem “The Road Not Taken”? Explain your answer in two to three paragraphs.

70. Some consider the theme of Robert Frost’s “The Mending Wall”, as illustrated here:

”Robert Frost’s “The Mending Wall” is a comment on the nature of our society. In this poem, Frost examines the way in which we interact with one another and how we function as a whole. For Frost, the world is often one of isolation. Man has difficulty communicating and relating to one another. As a result, we have a tendency to shut ourselves off from others. In the absence of effective communication, we play the foolish game of avoiding any meaningful contact with others in order to gain privacy… The Mending Wall” describes two neighboring farmers who basically live in isolation, at least from one another. Frost’s use of language reinforces the idea of isolation. When writing about the wall’s annual collapse, Frost uses the word “gaps” to describe the holes in the wall. However, this could also stand for the “gaps” that the neighbors are placing between each other. “No one has seen them made or heard them made” but somehow the gaps naturally exist and are always found when the two get together.”

Do you agree that isolation is the central theme of Frost’s “The Mending Wall”? Why or why not?

71. Based upon Frost’s poem “The Mending Wall”, what do you think was his view of human boundaries?

One person has written concerning this : “As long as man has existed, territories and boundaries have been a part of life. Everyone finds a need to have a part of this earth that he can call his own. As soon as one finds his own space, he begins to set boundaries sometimes in the form of walls or fences. This creation of a wall raises the question with the poet, Robert Frost, as to what they are “walling in or walling out.” In his poem “Mending Wall,” Frost as the narrator participates in the repairing of a wall that he finds little purpose in.

Frost suggests that besides himself there is “something” mysterious that doesn’t like walls. For example, the frozen ground swells to make gaps big enough to walk through and hunters with their dogs perhaps have torn down the stones while chasing the rabbit. Regardless of the reason for mending the wall, Frost explains that each spring he and his neighbors must set the wall between them again. With no livestock to fence in, and apple trees not big enough to harm her pine trees, the poet sees no real purpose…”

72. Why is the neighbor’s response, “good fences make good neighbors”, repeated?

73. In what ways does Frost suggest his neighbor's response is rationally inadequate?

74. What purpose does Frost have to include this simile in "Mending Wall": "like an old-stone savage armed"?

to emphasize the irrationality of his neighbor's perspective

75. Here is some background information concerning Frost's "The Road Not Taken" from http://frost.freehosting.net/poems_road.htm :

"The inspiration for it (The Road Not Taken) came from Frost's amusement over a familiar mannerism of his closest friend in England, Edward Thomas. While living in Gloucestershire in 1914, Frost frequently took long walks with Thomas through the countryside. Repeatedly Thomas would choose a route which might enable him to show his American friend a rare plant or a special vista; but it often happened that before the end of such a walk Thomas would regret the choice he had made and would sigh over what he might have shown Frost if they had taken a "better" direction. More than once, on such occasions, the New Englander had teased his Welsh-English friend for those wasted regrets. Disciplined by the austere biblical notion that a man, having put his hand to the plow, should not look back, Frost found something quaintly romantic in sighing over what might have been. Such a course of action was a road never taken by Frost, a road he had been taught to avoid. In a reminiscent mood, not very long after his return to America as a successful, newly discovered poet, Frost pretended to "carry himself" in the manner of Edward Thomas just long enough to write "The Road Not Taken".

Immediately, he sent a manuscript copy of the poem to Thomas, without comment, and yet with the expectation that his friend would notice how the poem pivots ironically on the un-Frostian phase, "I shall be telling this with a sign". As it turned out Frost's expectations were disappointed. Thomas missed the gentle jest because the irony had been handled too slyly, too subtly.

A short time later, when "The Road Not Taken" was published in the *Atlantic Monthly* for August 1915, Frost hoped that some of his American readers would recognize the pivotal irony of the poem; but again he was disappointed. Self-defensively he began to drop hints as he read "The Road Not Taken" before public audiences. On one occasion he told of receiving a letter from a grammar-school girl who asked a good question of him: "Why the sigh?" That letter and that question, he said, had prompted an answer. End of the hint. On another occasion, after another public reading of "The Road Not Taken", he gave more pointed warnings: "You have to be careful of that one; it's a trick poem – very tricky". Never did he admit that he carried himself and his ironies too subtly in that poem, but the circumstances are worth remembering here as an illustration that Frost repeatedly liked to "carry himself" dramatically, in a poem or letter, by assuming a posture not his own, simply for purposes of mockery – some times gentle and at other times malicious."

What do you think is the irony of the "sigh" mentioned in Frost's poem "The Road Not Taken"?

76. How is Frost’s love of nature conveyed in his poem “The Road Not Taken”?

77. What is the tone of the poem “The Road Not Taken”?

78. Of what is the road less traveled a symbol?

79. When we have choices in life, what principles should guide our choice? What principles seem to have guided Frost? Were Frost’s principles Biblical ones?

80. How does Frost beautifully depict the scene of his choice in the poem “The Road Not Taken”?

81. For Frost, poetry and life were one and the same thing. In an interview he said, “One thing I care about, and wish young people could care about it, is taking poetry as the first form of understanding. Say it: my favorite form of understanding. If poetry isn’t understanding all, the whole world, then it isn’t worth anything. Young poets forget that poetry must include the mind as well as the emotions. Too many poets delude themselves by thinking the mind is dangerous and must be left out. Well, the mind is dangerous and must be left in.” How is Frost’s philosophy of poetry manifested in the two poems in your textbook?

82. This textbook contains sample poetry from ancient to modern times. What trends do you detect in the poetry, and how do you think it reflects broader cultural trends? How did poetry seem to change in moving from the Romantic era to the twentieth century? Explain your answer in two to three paragraphs.

ASSIGNMENT FOR CHAPTER 8

1. Investigate the life and philosophy of William Faulkner. Write a paragraph sketching his biography and philosophy.

2. How did Faulkner's background afford him special insights to write "A Rose for Emily" (which is set in the South), and how did his philosophy shape his perspective on Southern life in that era?

3. What is the setting of "A Rose for Emily"?

The short story, A Rose for Emily, took place in the southern town of Jefferson sometime in the beginning of the twentieth century.

4. Someone has suggested that Faulkner intended Miss Emily to be a metaphor for the "Old South". Do you agree or disagree? Why or why not?

5. In "A Rose for Emily", Faulkner contrasts the Old South with the New South. Explain what he believed the differences to be.

The Old South is nostalgic and traditional.

Here is what one person has written:

"One could say that Miss Emily lived and died under certain circumstances that could compare to how the Confederacy lived and died as a result of the Civil War. Miss Emily could represent an extended metaphor for the Old South and its traditions and customs. Faulkner wrote her character and her appearance, the town, her relationship with the world, and even her home, to reflect the social background of the Old South, as defined as the time period between the Colonial Era and Reconstruction.

Emily is a person that with her growing age she has been able set into the way she does things. Just like the South during the times of conflict with the North, Emily refuses to change but to remain like she was; though times change she wanted to stay the way she was, struggling to hold onto what she had. An example that furthers this conclusion is the concept of Emily having..."

6. Would you say Faulkner thought it was a good or bad thing to cling to the past, based upon what you read in "A Rose for Emily"?

7. Who do you believe the narrator is in the short story? Explain your answer.

Faulkner tells the story in first form plural, where the narrators represent the folks in town, which gives a feeling of that this description is the general perception. One

immediately gets involved in the story since they first retell what actually happened and then add their own interpretations and assumptions.

8. In what ways does Faulkner's philosophy, as manifested in the points he seeks to make in his short story, contrast with Reformed Christianity?

9. In what ways does Faulkner's philosophy, as manifested in the points he seeks to make in his short story, agree with Reformed Christianity?

10. What is a 'necrophiliac'?

11. What evidence is there in the story that Miss Emily is a necrophiliac?

12. If Miss Emily represents the Old South, and she is a necrophiliac in Faulkner's story, then what would that imply Faulkner thinks about the Old South? Why?

13. The South is depicted in many stories of Faulkner as a region where "the reality and myth are difficult to separate"(Unger 54). Is that true in "A Rose for Emily"? How so?

14. What evidence is there in the story that Miss Emily had murdered Homer Barron?

15. What is Faulkner suggesting about the Old South by depicting the character of Miss Emily as a murderer?

"Their " poor Emily" was no less than a cool-blooded killer, like the once dreadful slavery had also been for many people. If they had just opened their eyes they would have seen all the defects and faults in their heritage, and not only Homer Barron but also other men's lives could have been saved. But I guess the love for their cherished Old South made them blind."

16. What were some of the first indications in the story that Miss Emily was insane?

"Miss Emily was brought into the spotlight the same moment as her father died. Being the last remaining person from the high ranking Grierson family in town, she became the new ambassador of the old days. The people welcomed her with open arms, without actually knowing anything more about her than her admirable name. Her father's death also meant that Miss Emily's unrevealed secret was brought into the grave. It is well

known that insanity is a hereditary disposition, and Miss Emily's great-aunt, lady Wyatt, had "gone absolutely crazy"(80) before she passed away a couple of years earlier. Emily's father had since then dissociated from that branch of the family, as if to run away from a dishonorable influence. I believe that he was aware of her condition, and he therefore had kept her from social life and driven away the long road of suitors to prevent her from causing another scandal, which could spot his and his family's remaining reputation. However, as she was the last Grierson in town she became their protégé, who they did not want to defame since it would be equivalent with confirming the ruin of their values and historical inherence.

The first indicators of Miss Emily's insanity occur in connection with her father's death. When the people come to offer their condolence and aid, she acts like nothing has happened. She does not understand that her father has passed away, and she tries to keep the body. Despite this rather awkward behavior, no one ever questioned it. She was of Grierson blood, an example of the good sort of people, and they all assumed that this was a proper and entitled way to behave. No one would ever contradict or insult her. She was untouchable, not because she tried to maintain her high position herself, but because the inhabitants had created the perfect, immaculate person, who possessed all the venerable heroic characteristics: "pride, isolation, and independence,"(Brown Jones 136) which someone from the old days would have. Miss Emily herself, I believe, was totally incapable of realizing what happened outside her closed front door. Her clock had stopped a long time ago, and she preferred living her isolated and protected world inside her house. She did not take care of neither her own personal health nor her house, which both were left to fall into ruin. She was totally lackadaisical for the future; moreover, she had lost the concept of time."

17. What is significant about the fact that Miss Emily kept telling the city authorities: "See Colonel Sartoris. I have no taxes in Jefferson"?

The only problem was that he passed away ten years ago.

18. What is "flashback" in literature?

19. How does Faulkner employ a series of flashbacks in his story? What effect do they have on the telling of the story?

"William Faulkner's "A Rose for Emily" is a story that uses flashbacks to foreshadow a surprise ending. The story begins with the death of a prominent old woman, Emily, and finishes with the startling discovery that Emily as been sleeping with the corpse of her lover, whom she murdered, for the past forty years. The middle of the story is told in flashbacks by a narrator who seems to represent the collective memory of an entire town. Within these flashbacks, which jump in time from ten years past to forty years past, are hidden clues which prepare the reader for the unexpected ending…"

”Because “A Rose for Emily” is narrated in retrospect, this description of Miss Emily’s relationship with the town possesses a kind of foreshadowing not always present in stories narrated as the action unfolds. Each word takes on added meaning given that the narrator already know about Homer Barron and the room upstairs.

Thinking back, the narrator recalls, “Now and then we would see her in one of the downstairs windows.” Likely, it only occurred to the narrator after learning about Homer Barron that Miss Emily was always in a downstairs window. In fact, earlier in the story, the narrator only says that “a window that had been dark was lighted and Miss Emily sat in it” when the men of the won sprinkled lime ...”

”In order to mislead the reader and to behold the suspense, Faulkner switches the chronological order of the events. However, if one sees through this clever maneuver the evidence that connects Miss Emily with the vanishing of Homer Barron is flagrant. She purchases a mortal poison; Homer Barron is seen for the last time entering her house; a couple of days later a terrible stench of cadaver occurs around her house. It is a clear case, but the folks in town did not even suspect her. They were more embarrassed of making remarks about the smell. As the Judge said, "Dammit sir, will you accuse a lady of smelling bad?"(80). As a result they sneaked around the house and sprinkled lime to extinguish the terrible stink. In a way it was also a quick and smooth operation to prevaricate from digging deeper to find out the truth. A truth which they did not want to now. Miss Emily, who probably was both indifferent and unconscious of the crime she had committed, had not even bothered to conceal her traces. Instead of taking the reality as it was objectively, they romanticized everything to her benefit to maintain the bond to their inherence.”

20. How had Miss Emily murdered Homer Barron?

21. In what ways does Faulkner suggest the South is gradually if grudgingly progressing, as represented by the town where the story takes place?

“Even though the interest in her decreased as the generations changed, her unexpected death attracted the curious attention of the folks in town. The event was a ceremonial and nostalgic moment, and the old people even bragged about their relationships to this true lady. They were finally going to get the denouement of their life-long, self-created mystery of who Miss Emily actually was. Although they probably were more or less convinced that their assumptions were true, they wanted a confirmation, which in some way would justify themselves of their strong attachment to the past. What they probably hoped for was to find some sort of evidence that would embellish their already spotless image of her, which would defend their denial of the fact that time is inevitable passing. However, the revealing of Homer Barron's withered dead body lying in a bed for two, where the pillow beside him had an indentation of a head, on which they also found one of Miss Emily's gray hair strands must have silenced their gossiping mouths for good.

The truth that Miss Emily had not only killed her beloved one but also slept beside his rutted body was relentlessly thrown in their stupefied faces. She had clung to him the same way the people in town had clung to their inherence. I believe they finally realized how foolishly wrong they had been throughout the years. The powerful contrast that a hardly detectable hair strand would be the indication that finally led to the discovery of the truth emphasizes even more how frail their imaginary world actually was. They could no longer run away from the fact that time passes and that conditions change. I believe that the old southern values and traditions are reflected in the revealing of her death."

22. Evaluated Biblically, is the Old South more immoral than the modern South, or the modern USA as a whole?

23. Write a description of the setting of the story.

"The setting in "A Rose for Emily" is Faulkner's fictitious post-civil war Jefferson, a small town in the deep south of the United States. Faulkner's use of this particular time-period or genre, is successful in giving the reader an understanding or background to the values and beliefs of the characters in the story. The town of Jefferson is a fallen legacy. The hierarchical regime of the Griersons and the class system of the time where by ordinance of the mayor- Colonel Sartoris, a Negro women could not even walk the street without an apron, had changed into a place where even the street on which Miss Emily lived…"

ASSIGNMENT FOR CHAPTER 9

1. Mark Antony’s speech in William Shakespeare’s play *Julius Caesar* is an invention of the playwright Shakespeare, and not a speech actually delivered by the historical Mark Antony. In the play, Mark Antony delivers the speech after Julius Caesar is murdered by the Roman senator Brutus and his cohorts. Investigate what we know Mark Antony actually did in the immediate aftermath of Caesar’s murder, and briefly summarize your findings.

2. Speech can be clever and manipulative, even as Satan’s speech was clever and manipulative when he deceived Eve in Paradise. How is Mark Antony’s speech in your textbook clever and manipulative?

3. What questions would Antony have raised in the minds of his hearers as a result of the speech?

4. Obtain a copy of Shakespeare’s play *Julius Caesar* and record how the Romans respond to Antony’s speech in the play.

5. What ironies does Antony employ in the speech?

6. What is meant by the phrase “tongue in cheek”? Are there statements in Antony’s speech were are made tongue in cheek?

7. How did Antony arouse emotional sympathy for Julius Caesar?

8. What proofs did Antony give in his speech that Julius Caesar was not ambitious?

9. What is ‘iambic pentameter’?

10. Is Antony’s speech in iambic pentameter?

11. What is the theme of the Apostle Paul’s speech delivered to the Athenians?

12. Compare and contrast, in several paragraphs, the Apostle Paul’s speech with the other speeches in the chapter.

13. Unlike the other speeches in the chapter, the Apostle Paul’s speech is an infallibly inspired model of how our speeches should be patterned. What are some of the chief lessons we learn from this model?

14. Consider the different reactions to Mark Antony’s speech and the Apostle Paul’s speech. Should we measure speeches by their immediate impact on people? Why or why not?

15. How should we evaluate a good speech from a bad speech?

16. What are some ways that the Apostle Paul connected with his audience, bridging the gap between him as a Jew and them as Athenians?

17. But in what respects was the Apostle Paul's speech very upsetting and even crude in the mind of an average Athenian?

18. President Lincoln's Gettysburg Address was very brief yet very powerful. What do you think makes it such a famous and powerful speech? And how does it compare with John Winthrop's speech entitled "A Model of Christian Charity"?

19. Often similar terminology can be used but have different meanings. 'Liberty' and 'freedom' are important themes and terms used in Abraham Lincoln's Gettysburg address and in Martin Luther King's "I Have a Dream" speech. What do the terms mean in these speeches? Explain how you know.

20. Compare the meaning of the terms 'liberty' and 'freedom' as used in John 8:32-36 and as used in Abraham Lincoln's Gettysburg address and in Martin Luther King's "I Have a Dream" speech.

21. The term 'dream' can have different meanings. What do you think it means in Martin Luther King's "I Have a Dream" speech? Explain why. Also explain why Martin Luther King might have chosen to use the term 'dream' instead of some other term.

22. Below is some biographical information about Martin Luther King.

"King was born in Atlanta, Georgia (Dixie on Auburn Avenue) to the Rev. Martin Luther King, Sr. and Alberta Williams King. (Birth records list King's first name as Michael, apparently due to some confusion on the part of the family doctor regarding the true name of his father, who was known as Mike throughout his childhood.) He graduated from Morehouse College with a Bachelor of Arts degree in Sociology in 1948. At Morehouse, King was mentored by President Benjamin Mays, a civil rights leader. Later he graduated from Crozer Theological Seminary in Chester, Pennsylvania [1] with a Bachelor of Divinity degree in 1951. He received his Ph.D. in Systematic Theology from Boston University in 1955.

In 1953, King became the pastor of the Dexter Avenue Baptist Church in Montgomery, Alabama. He was a leader of the 1955 Montgomery Bus Boycott which began when Rosa Parks refused to comply with Jim Crow law and surrender her seat to a white man. The boycott lasted for 381 days. The situation became so tense that King's house was bombed. King was arrested during this campaign, which ended with a United States Supreme Court decision outlawing racial segregation on intrastate buses.

Following the campaign, King was instrumental in the founding of the Southern Christian Leadership Conference (SCLC) in 1957, a group created to harness the moral authority and organizing power of black churches to conduct nonviolent protests in the service of civil rights reform. King continued to dominate the organization until his death. The

organization's nonviolent principles were criticized by the younger, more radical blacks and challenged by the Student Nonviolent Coordinating Committee (SNCC) then headed by James Foreman.

The SCLC derived its membership principally from black communities associated with Baptist churches. King was an adherent of the philosophies of nonviolent civil disobedience used successfully in India by Mahatma Gandhi, and he applied this philosophy to the protests organized by the SCLC. King correctly recognized that organized, nonviolent protest against the racist system of southern segregation known as Jim Crow would lead to extensive media coverage of the struggle for black equality and voting rights. Indeed, journalistic accounts and televised footage of the daily deprivation and indignities suffered by southern blacks, and of segregationist violence and harassment of civil rights workers and marchers, produced a wave of sympathetic public opinion that made the Civil Rights Movement the single most important issue in American politics in the early 1960s."

And here is some more information about Martin Luther King, found at http://www.christiancourier.com/penpoints/dysonKing.htm :

*"Professor Michael Dyson's new book, **The True Martin Luther King**.*

1. King's critics have long noted that much of the civil rights leader's academic writings were plagiarized. Dyson concedes the point, but justifies the conduct by suggesting that this tendency had its roots in a "black tradition" of borrowing and expanding the ideas of other people. [Note: That "tradition" is not limited by ethnicity.]

   He contends that "King's plagiarism at school is perhaps a sad symptom of his response to the racial times in which he matured." And so, King stole from the writings of others because of his "black" heritage. But what of the thousands of honest black students who never stooped to literary thievery? How did they overcome their "tradition"?

2. It is widely known that King was a womanizing adulterer. Again, Dyson comes to the leader's defense. He asserts that the reformer's "relationship with Coretta symbolizes the difficulty faced by black leaders who attempted to forge a healthy life with their loved ones while the government aimed its huge resources at destroying their families . . . ."

   He talks of how "the state has often abandoned or abused the black family with cruel social policies." So now we know - Martin Luther King's marital infidelity was the state's fault! His lack of morals was thrust upon him by the conditions of society.

Every principled black person in America ought to be insulted and outraged by this sort of rationale. It, in effect, says this. You cannot appreciate the advancements of the civil rights movement, and the contributions of Dr. King to that effort, unless you recognize how flawed and victimized by his culture he was! If King's cheating and adultery have to

be played up, in order for the current black generation to "connect" with him, what does that imply about today's black youth? That's Dyson's implication. And young black people ought to resent it.

Finally, there is this notation. While it is widely believed that Martin Luther King, Jr. was committed to the "Christian religion," he was far from it. He denied some of the most fundamental components of historic Christianity. He repudiated the doctrine of the deity of Jesus, and he rejected the concept that the Lord was raised bodily from the dead. King disdained the New Testament affirmation of Christ's virgin birth, asserting that the early Christians devised a mythological story to account for the moral uniqueness of Jesus of Nazareth. His theology has been profusely documented in **The Christian News Encyclopedia.**

This was the Martin Luther King, Jr. that many never came to know, and who has been concealed for so long. And so, as Dyson aptly says in this new volume (regarding his hero): "You don't need to go out saying Martin Luther King, Jr. is a saint."

Given that biographical information, as well as the content of Martin Luther King's speech, was King's dream a Biblical dream, or was it contrary to what scripture teaches? Why?

23. Martin Luther King employed various metaphors in his speech. What was the promissory note a metaphor for?

24. What was the ring of freedom a metaphor for?

25. Why do you think he used metaphor in his speech?

26. As a Baptist minister, King was conversant with scripture. Cite some examples of his use of scriptural passages in the speech.

27. What aspects of King's speech do you think have made it one of the most prominent speeches in American history?

28. People can sometimes cite scriptural passages in a speech, yet give them a meaning different from their intended meaning in the Bible itself. Can you cite any examples of this in King's speech?

29. What makes Winston Churchill's speech such a stirring speech?

30. What objectives do you think Churchill sought to achieve in delivering his speech?

31. Did Churchill ever allude to God's sovereignty? If so, how?

32. Do you think he sufficiently acknowledged the dependence of the British on God for their victory?

32. How did Churchill emphasize his and the nation's determination to persevere in battle, in spite of difficulties?

33. The introductory sentences of a speech set its tone and theme. They also seek to arrest the attention and interest of the audience. Compare the various introductions in the speeches in the chapter.

34. What is a 'social gospel'? How does it differ from the Biblical gospel? Which of the speeches in the chapter convey a social gospel instead of the Biblical gospel? Some Christians, in over-reaction to the social gospel, have insisted that the Biblical gospel only has individual ramifications. How is this wrong too?

ASSIGNMENT FOR CHAPTER 10

1. Research the life and philosophy of Ernest Hemingway, and summarize your findings in one paragraph.

2. How is it obvious from "The Snows of Kilimanjaro" that its author is not a reformed Christian? What philosophy does the short story reflect? Explain.

3. Hemingway wrote "The Snows of Kilimanjaro" in 1938. Hemingway was part of what has been called "the lost generation". What is "the lost generation" in American history? Does the short story "The Snows of Kilimanjaro" reflect the philosophy typical of the "lost generation"?

"In broader terms, *The Snows of Kilimanjaro* should be viewed as an example of an author of the "Lost Generation", who experienced the world wars and the war in Spain, which led them to question morality and philosophy. Hemingway, in particular, found himself in a moral vacuum when he felt alienated from the church, which was closely affiliated with Franco in Spain, and which he felt obliged to distance himself from. As a result, he came up with his own code of human conduct: a mixture of hedonism and sentimental humanism."

Historical Context

World War I
''The Snows of Kilimanjaro'' takes place in the decades between World Wars I and II. The first World War was a traumatic experience for Europe and America, for although it was fought largely in Europe it involved almost every European nation and, at the time, the European nations controlled vast areas of Africa and Asia. The war was remarkable for the sheer mass of killing it entailed. New technologies of war, including motorized vehicles, airplanes, and poison gas, were used for the first time. Probably most traumatic and senseless was the strategy of trench warfare,...

4. Who are the main characters in "The Snows of Kilimanjaro"?

Compton
Compton flies the plane that is meant to take Harry back to the city to save his life. He is confident and tries to make Harry feel better about his predicament. However, he exists only in Harry's dream.

Harry
Harry is the protagonist of the story. He is a writer and has had many experiences in Europe. He also very much enjoys big-game hunting. When the story begins, Harry is

suffering from gangrene in his leg and he is dying in the African backcountry while waiting for a plane to take him to the city.

Helen
Harry's wife Helen, also known as The Wife

5. How does Hemingway reveal and develop the main characters in the course of the story?

Harry

Helen

6. Why did Harry return to Africa?

to start over again and to remove the dullness and lethargy which had overcome his soul

7. Write a one paragraph plot summary of "The Snows of Kilimanjaro".

"Harry is a writer on safari in Africa with his wife, Helen. They are temporarily stranded when their truck breaks down from a burned-out bearing. While photographing a herd of waterbuck, Harry's knee is scratched by a thorn. Gangrene develops in his right leg. Harry attributes the problem to his failure to apply iodine to the wound.

The rotting leg has an awful stench but Harry denies any pain or horror. He is just angry and extremely fatigued. He resents his wife (and maybe even her wealth) and is verbally cruel to her. While he rests, she shoots a ram. Harry reminisces about the people and places in his past. He has multiple flashbacks and contemplates all the writing he had one day hoped to do about the many experiences he has accumulated in his life but realizes nothing more will be accomplished. He senses the heavy presence of death. When a rescue plane finally arrives, Harry is transported over the summit of Mt. Kilimanjaro, the highest mountain in Africa. But wait. It seems Harry was only dreaming. There is no rescue plane yet. Helen discovers that her husband has died in his sleep. Outside their tent, a hyena makes a strange noise that resembles the sound of a human being crying."

8. How does Hemingway employ flashback in "The Snows of Kilimanjaro"?

9. Why did Helen go far away from Harry to shoot game for them, and what does this reveal about her character? What does Romans 2:15 indicate about human character to help explain why even non-Christians do such a thing? Is this proof that the doctrine of total depravity, as described in Romans 3:10-18, is not true?

10. How had Harry gotten gangrene?

11. Do you believe Compton is a real person? Why or why not?

12. In literary criticism, stream of consciousness denotes a literary technique which seeks to describe an individual's point of view by giving the written equivalent of the character's thought processes. Stream-of-consciousness writing is strongly associated with the modernist movement. Stream-of-consciousness writing is usually regarded as a special form of interior monologue and is characterized by associative (and at times dissociative) leaps in syntax and punctuation that can make the prose difficult to follow, tracing as they do a character's fragmentary thoughts and sensory feelings. Stream of consciousness and interior monologue must be clearly distinguished from dramatic monologue, where the speaker is addressing an audience or a third person, and is used chiefly in poetry or drama. In stream of consciousness, the speaker's thought processes are more often depicted as overheard (or addressed to oneself) and is primarily a fictional device. Do you believe "The Snows of Kilimanjaro" is marked by use of stream of consciousness? Where? Why do you think it would be employed as a literary device in Hemingway's short story?

13. Kilimanjaro is a snow-covered mountain 19,710 feet high, and is said to be the highest mountain in Africa. Its western summit is called the Masai "Ngaje Ngai", the House of God. The snows of Kilimanjaro seems to be a symbol in the short story. Of what is it a symbol? Explain.

"Snows of Kilimanjaro, The- short story by Ernest Hemingway, first published in *Esquire* magazine in 1936 and later collected in *The Fifth Column and the First Forty-Nine Stories* (1938). The stream-of-consciousness narrative relates the feelings of Harry, a novelist dying of gangrene poisoning while on an African safari. Waiting for a rescue plane he knows will not arrive in time, Harry reviews his life, realizing that he has wasted his talent through sloth and easy luxury, bought by a loveless marriage to a wealthy woman. Knowing he will die before he wakes, Harry goes to sleep; he dreams the rescue plane has taken him to a summit of Kilimanjaro called the House of God, where he sees a legendary leopard--"No one has explained what the leopard was seeking at that altitude"--just before dying. Hemingway considered "The Snows of Kilimanjaro" his finest story. A 1952 film of the same title romanticized the tale."

Death is symbolically figured both as the pristine whiteness of the summit of Mount Kilimanjaro

14. What were the last thoughts of Harry before he died? What is the significance that these were his last thoughts? What do his last thoughts suggest about his perspective at the end of his life?

15. The short story served as the basis of a movie. Here is how the movie has been described:

“As writer Harry Street (Gregory Peck) lays gravely wounded from an African hunting accident he feverishly reflects on what he perceives as his failures at love and writing. Through his delirium he recalls his one true love Cynthia Green (Ava Gardner) who he lost by his obsession for roaming the world in search of stories for his novels. Though she is dead Cynthia continues to haunt Street's thoughts. In spite of one successful novel after another, Street feels he has compromised his talent to ensure the success of his books, making him a failure in his eyes. His neglected wife Helen (Susan Hayward) tends to his wounds, listens to his ranting, endures his talk of lost loves, and tries to restore in him the will to fight his illness until help arrives. Her devotion to him makes him finally realize that he is not a failure. With his realization of a chance for love and happiness with Helen, he regains his will to live.”

What are the differences between the movie, as described above, and the actual short story?

16. Of what is Harry’s gangrene a metaphor?

“You just know things are going badly when the story opens with the image of vultures circling in the air and the protagonist apologizing for the odor of his rotting leg and then suggesting that his wife either amputate the limb or shoot him. Africa is a magnificent setting for this story--natural beauty and danger lurk everywhere. Harry's death and dying is punctuated by self-examination and frequent recollections of his past…Harry too has squandered his time and talent. Only near death does he comprehend the truth about his life. He realizes that despite the trappings of comfort and success, he is a lonely man who is actually bored with everything, even his own death! The gangrene of his leg is a striking metaphor for his self-destruction and wasted potential as a writer, husband, and human being. Now he suffers more from his own chastisement than from the painless progression of the gangrene. Yet his fatal infection deepens his insight and a moment of lucidity replaces all his regrets and failure. "The Snows of Kilimanjaro" speaks to both altitude and attitude--how high we aim, the excuses we make, and what we ultimately settle for. “

17. Some have read “The Snows of Kilimanjaro” as an autobiographical self-portrait of Hemingway himself. Do you agree? Why or why not?

18. Read as a self-portrait, what would “The Snows of Kilimanjaro” suggest about Hemingway?

“This short story -- written in 1938 -- reflects several of Hemingway's personal concerns during the 1930s regarding his existence as a writer and his life in general. Hemingway remarked in *Green Hills* that "politics, women, drink, money and ambition" damage American writers. His fear that his own acquaintances with rich people might harm his integrity as a writer becomes evident in this story. The text in italics also reveals Hemingway's fear of leaving his own work of life unfinished. “

19. Ernest Hemingway, as a result of his short stories, novels, and nonfiction, has become one of the best-known American writers of the twentieth century. In such novels as *The Sun Also Rises* and *A Farewell to Arms*, Hemingway chronicled the lives of aimless, adventuring young adults in Europe in the early decades of the twentieth century. In other writings, Hemingway wrote elegantly and perceptively about some of his passions: bullfighting, hunting, fishing, and drinking. How does "The Snows of Kilimanjaro" bear the typical imprint of Hemingway the author?

20. Who is the protagonist in the short story?

21. What is the tone of the short story at its outset? At its conclusion?

22. What are some of the themes of the short story?

One theme is death. As the story of an imminent death, ''The Snows of Kilimanjaro'' is suffused not only with images of death but also with a pervading sense of death's presence. The story begins with death—''it's painless,'' Harry says in the first line, referring to his oncoming demise—and ends with the ironic comparison of the woman's heart beating loudly and the stillness of Harry's lifeless body. Death is symbolically figured both as the pristine whiteness of the summit of Mount Kilimanjaro and as the creeping, filthy hyena that lurks outside of Harry's tent.

23. What does the cry of the hyena symbolize in the story?

death

24. What are the tell-tale signs in the short story that Hemingway as author and Hemingway as Harry has been fooled by the lie of Darwinian evolution, even though this is never explicitly said?

25. What is the point of view of the narration in the short story?

26. The type of narration Ernest Hemingway typically uses, the author himself said in an interview with George Plimpton, was fashioned on the ''principle of the iceberg . . . for seven eighths of it is under water for every part that shows.'' In *A Moveable Feast* (1964), his memoir of Paris in the 1920s, he expands on this. ''You could omit anything,'' he writes, ''if the omitted part would strengthen the story and make people feel something more than they understood.'' Do you think this is true in his short story "The Snows of Kilimanjaro"? If so, what is its effect in the story?

27. Human fashions change, unlike God's law. When Hemingway wrote his short story, "sexism" was more acceptable than it became in the late twentieth century. Hence, some late twentieth century critics have been critical of the "sexism" in Hemingway's writings. Do you detect "sexism", as that term came to be considered at the end of the twentieth

century, in “The Snows of Kilimanjaro”? Where? What does this suggest about the futility of keeping in step with human fashions instead of God’s law?

“Critical Overview : Historically, critics have been divided on the merits of Hemingway’s work. While contemporary critics praised Hemingway’s mastery of form and narration, later critics took Hemingway to task for the limitations of his themes, for his perceived sexism, and for his extremely negative views of human life. Recent critical opinion has come to see Hemingway primarily as a stylist who has nothing profound or deeply original to say about the human condition, and although his influence on today’s short story writers is difficult to overstate, many critics today believe that Hemingway is simply not a…”

25. How is nature portrayed in the short story?
“**Nature in Hemingway’s Short Stories: Uncaring and Unyielding**
In this detailed analysis, L. Aykroyd discusses nature in Hemingway’s short stories. In Hemingway’s short stories, nature is consistently depicted as both uncaring and unyielding. The author eschews any influence from the Enlightenment and Romantic periods. In “The Snows of Kilimanjaro,” he shows that memories and good intentions are no match for the ruthless onset of disease. “A Natural History of the Dead” sarcastically dismisses the notion of divine providence by documenting the ugly reality of death. And “The Capital of the World” demonstrates that nature can claim the life of a young, innocent man even if he feels no fear. What is important, then, is that men try to…”

26. What does Harry most regret about his past? Is this what he should most regret, scripturally speaking?

He regrets that he got sidetracked from writing as he should.

“The story centers on the memories of a writer who is taking a safari in Africa. He develops a gangrenous wound from a thorn prick, and lies prostrate awaiting his slow death. This loss of physical capability causes him to look inside himself - at his memories of the past years, and how little he has actually accomplished in his writing. He realizes that although he has seen and experienced many wonderful and astonishing things during his life, he had never made a record of the events; his status as a writer is contradicted by his reluctance to actually *write*. He also quarrels with the woman with him, blaming her for his living decadently and forgetting his failure to write of what really matters to him, namely his experiences among poor and "interesting" people, not the predictable upper class crowd he has fell in with lately. Thus he dies, having lived through so much and yet having lived only for the moment, with no regard to the future.”

27. Someone has written: “The stench of painlessly rotting flesh slowly leading up to death, the physical rot, and the anaesthesia offered by drink is a metaphor for the corruption of the conscious spirit, encroaching on the soul of the man.” Do you agree or not? Why?

28. Compare insights you can obtain into the life of the unregenerate in the short story "The Snows of Kilimanjaro" with insights on the life of the unregenerate in Ecclesiastes.

29. Would you characterize Harry the character and Hemingway the author as an unregenerate realist or an unregenerate idealist or both? Why?

ASSIGNMENT FOR CHAPTER 11

1. In his essay “Of Youth and Age”, what does Francis Bacon mean by his phrase “the meridian of their years”?

2. What does Bacon regard as the primary weaknesses of youth?

3. What does Bacon regard as the primary weaknesses of old age?

4. Does Bacon regard the general weaknesses of old age to be as dangerous as the weaknesses of youth?

5. Bacon lists a variety of civil leaders who he regards as exemplary. Who is on that list?

6. What does Bacon’s list of exemplary leaders suggest about his political and religious philosophy? Explain.

7. Which does Bacon suggest have the moral preeminence- the youth or the aged?

8. What is a ‘thesis’?

9. What is the main thesis of Bacon’s essay?

10. Do you think Bacon proves his main thesis? Explain in one paragraph.

11. Evaluate Bacon’s thesis in light of scriptural principles.

12. Write a paragraph sketching Bacon’s biography and explaining how you think it influenced his essay.

13. Ralph Waldo Emerson was one of America’s preeminent philosophers in the first century of US history. Write a paragraph sketching Emerson’s biography and explaining how you think it influenced his essay on “Self-Reliance”.

14. Would Emerson's ideas as expressed in this essay result in a stronger or weaker government? More or less democracy?

15. Explain this statement: a lover of nature is a person “who has retained the spirit of infancy even into the era of manhood”.

16. What is patently illogical about this statement of Emerson: “consistency is the hobgoblin of small minds ????

17. According to Emerson, what do men and vegetables have in common?

18. How do Proverbs 3:5 and Jeremiah 17:9 contradict and refute Emerson’s idea of self-reliance?

19. What does Emerson believe concerning nonconformity, and how does it compare with Romans 12:2?

20. According to Emerson, what is the only thing that can bring peace, and how does this compare with what the Bible teaches on the topic?

21. What does Emerson mean when he says that a child responds more properly to nature than does an adult?

22. How is Emerson's idea of Self-Reliance different from and similar to the common use of the term (take care of your own needs and don't depend on others outside yourself)?

23. What do you think Emerson would think of 21st century American capitalism, based upon your reading of his essay?

24. What would Emerson think about modern libertarianism?

25. What would Emerson say about the human capacity for good and for evil, and how does it compare to what the Bible teaches?

26. How do you think philosophers like Ralph Waldo Emerson and Henry David Thoreau have helped shape our concept of the American Dream?

27. How does Emerson’s concept of the ideal world compare with that of Martin Luther King and that of scripture? Write an essay comparing the various models.

ASSIGNMENT FOR CHAPTER 12

1. Here is a famous quote from the play *The Merchant of Venice*:

"I hold the world but as the world, Gratiano;
A stage where every man must play a part,
And mine a sad one."

a. Which character in the play utters these lines? Antonio

b. In his view, the theater is a microcosm of what? The world

c. What do these words suggest about Antonio's philosophy?

d. Do you agree with this philosophy? Why or why not?

2. Here is another quote from the play:

"…Nor is the wide world ignorant of her worth,
For the four winds blow in from every coast
Renowned suitors, and her sunny locks
Hang on her temples like a golden fleece;
Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her."

a. Which character in the play *The Merchant of Venice* is being described in the quote above? Portia

b. To whom or what is she being compared in the quote? The Golden Fleece

c. To understand the writings of Shakespeare, it is necessary to have a background knowledge in ancient literature. What ancient story is being alluded to in the quote? Jason and the Argonauts, who search for the Golden Fleece

3. Here is yet another quote from the play:

"The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;

And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea;
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there"

a. Which character uttered this speech? Portia

b. What was the context in which it was uttered? the courtroom scene

c. To which character was it directed? Shylock

d. What is meant by the first line in the speech? True mercy is forgiving.

e. What was meant by these words in the speech: "in the course of justice, none of us Should see salvation"?

f. How did the speaker of this speech go on to show the Jew that the statement "in the course of justice, none of us Should see salvation" even applied to him?

4. What is humorous in these words spoken by BASSANIO while he is in the courtroom:

"Antonio, I am married to a wife
Which is as dear to me as life itself;
But life itself, my wife, and all the world,
Are not with me esteem'd above thy life:
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you."

Portia is standing right next to him when he is saying them, though Bassanio does not know this.

5. Below are excerpts from a review of a drama that was acted out by actors:

"American evangelical Christians have praised the movie *Gods and Generals*, much like they did *Chariots of Fire.* As Doug Philips representatively testifies:

> "In every generation, one film emerges from the dust heap which is Hollywood and reminds even the most hardened of us skeptics that God can turn ashes into beauty, that He often works outside our tidy little mental boxes, and that there yet remains a witness for Jesus Christ in our culture -- though that witness may take the form of a hero speaking from the grave. When I was a young man *en route* to college, that film was *Chariots of Fire*, the epic tale of Christian Olympian Eric

> Liddell. For our children's generation, that film is *Gods and Generals*, the stunning prequel to the Civil War masterpiece *Gettysburg*." (see http://visionforum.com/corner/newsletter/2003_02_20/)

And minister Brian Abshire writes:

> "Despite what the pagan critics will say, many Christians, including me, will love this film and even idolize it because we identify more with our nineteenth century brothers than we do with modern America." (http://www.visionforum.com/sp/sc/godsandgenerals/brianabshirereview.asp)

In fact, realizing its American evangelical appeal, Warner Brothers produced a "Workbook" for churches where the President of the Fuller Theological Seminar, Robert J. Mouw, encourages congregations and their leaders, in his open letter at the front of the book, to support the film and take large groups to the film as part of their study and worship. "Take time to plan a congregation- wide screening of 'Gods and General," he advocates in this letter.

I should make one admission up front: I have not watched nor do I intend to watch *Gods and Generals*, so my information about its contents comes from reviews I have read about the film. I do not watch such stage-plays because the word of God treats stage acting as immoral, just as it treats harlotry as immoral. The very term rendered in our English Bibles as "hypocrite" in the Greek is the word "stage actor". Stage acting is pejoratively treated in scripture because it necessarily involves immoral conduct. In order to be realistic, stage acting must include imitating the sins of others. But it is wrong to imitate the sins of others. Let me give a few examples of how sin must be imitated by the stage actors. Brian Abshire affirms in his positive movie review of *Gods and Generals* : "We recognize that the greatest war criminal in American history was Abraham Lincoln who prosecuted a vicious war of aggression against his fellow Americans while forever changing the nature of our once constitutional civil government" (see http://visionforum.com/sp/sc/godsandgenerals/brianabshirereview.asp) Now whether we agree or disagree with Mr. Abshire's assessment of Lincoln, it is certainly the case that President Lincoln rejected reformed Christianity, and hence was a wicked man. But some stage actor had to imitate Lincoln in the movie. So someone had to imitate the very man who Mr. Abshire considers the "greatest war criminal in American history". That is as wrong as allowing our children to play "cops and robbers", wherein some children must necessarily play the robbers. It is not wholesome or good to play the wicked. But even if all the characters in a movie were Christian, to be realistic it would involve the actors in imitating sin. Thus, if an actor were to portray King David, he would have to re-enact adultery with some actress in order realistically to convey what happened in the life of David. But this would certainly be wrong. So unless a movie or stage-play is untruthful (which would also be wrong), it necessarily entails actors imitating the sinful deeds of others. And even acts which are not sinful in real life, as a husband kissing his wife, are wrong when done by two actors who are not married. (*Gods and Generals* has such scenes, according to the reviews.) So we should reject stage-plays,

for if stage acting is wrong, then we should not allow ourselves to be entertained by it either. As Romans 1:32 affirms, we should not enjoy or be entertained by an evil act, just as we should not commit evil acts.

I am by no means alone in my condemnation of stage acting and the theater. As the noted Presbyterian minister Samuel Miller testified two centuries ago: “In the *primitive Church,* both the players, and those who attend the theatre, were debarred from the Christian sacraments. All the *Fathers,* who speak on the subject, with one voice attest that this was the case. A number of the early *Synods* or *Councils,* passed formal canons, condemning the theatre, and excluding actors, and those who intermarried with them, or openly encouraged them, from the privileges of the Church... Almost all the reformed Churches have, at different times, spoken the same language, and enacted regulations of a similar kind. The Churches of *France, Holland,* and *Scotland,* have declared it to be ‘unlawful to go to comedies, tragedies, interludes, farces, or other stage plays, acted in public or private; because, in all ages, these have been forbidden among Christians, as bringing in a corruption of good manners.’" …

Non-Christians are often more honest about the anti-Christian content of theatrical productions than Christians. For instance, one non-Christian movie critic comments as follows about *Gods and Generals*:

> “Jackson was an earnestly devout man, but his call for wife Anna (Kali Rocha, "White Oleander") to join him in a reading of Corinthians to mark his departure is risible, partly due to Rocha's heaving bosom.”
> (http://www.reelingreviews.com/godsandgenerals.htm)

This non-Christian movie critic recognized that immodesty of dress in the actress in a so called “Christian-friendly” movie as *Gods and Generals* is a denial of the very Christianity it purports to defend. When Christians are entertained by a movie that contains immodestly dressed women (which is the common fare of Hollywood movies), they are violating that precept testified by the godly Job: “I made a covenant with mine eyes; why then should I think upon a maid?” This is hardly the wholesome form of recreation God permits or advises…”

a. Would the comments made about the dramatic presentation discussed in the review above be at all applicable to the case of *Merchant of Venice?* How?

b. If drama that is acted out by actors is wrong, explain how Romans 1:32 is relevant to the issue of being entertained by such dramatic presentations.

6. There are some important distinctions between a drama read from a printed page and a drama acted out by actors. What are some of the ethical distinctions?

7. At the time of Shakespeare, male actors would play the part of women, including dressing in female attire. But modern presentations of Shakespeare’s plays would

typically have actresses play the part of females. But even that can be problematic for various reasons. For instance, in the drama *Merchant of Venice,* the character Portia wears the garb of a man. How should Deuteronomy 22:5 affect our view of such?

8. In chapter one of this textbook various aspects of William Shakespeare's biography were touched upon, but by no means exhaustively. One aspect of his biography not mentioned there was the fair amount of evidence that William Shakespeare was Roman Catholic, or at least highly sympathetic to Roman Catholicism. Write one or two paragraphs explaining evidences of such in the play *Merchant of Venice,* and how it subtly would have promoted Roman Catholicism in England, where the play would have originally been presented.

Roman Catholics were cast as the good guys.

9. Explain the Biblical allusion in Shylock's statement "a Daniel is come to judgment".

10. Why do you think Portia and Nerissa asked for their husbands' rings?

11. How is Antonio portrayed as a model friend?

12. How is Portia's wisdom seen in trying the case?

13. Write a one paragraph summary of the plot of *The Merchant of Venice.*

"William Shakespeare's The Merchant of Venice, is a comedy play about the love exploits of several Italian characters, told in an objective third-person point of view. The play is set in Venice, Italy during the Renaissance. The protagonist, Antonio, is a merchant of Venice who is affluent, well-respected, and sociable. The title supports the supposition that Antonio is the protagonist because it is termed The Merchant of Venice, indicating the story of the merchant. Antonio's best friend, Bassanio, is an impecunious romantic who borrows money on Antonio's credit to court the woman he loves. Since Bassanio is in a perpetual state of indebtedness he requires money to appear affluent enough to marry Portia, the beautiful maiden from Belmont. The central antagonist is Shylock, a Jewish money lender who gives Bassanio the desired funds on Antonio's credit, but on one unusual condition. Instead of his usual rate of interest if the debt is not repaid in three months, Shylock desires to take one pound of flesh off Antonio's body. Antonio's ships (his bond) are due to return before the contract expires so Antonio agrees to the contract which is legally signed under Venetian law.

Meanwhile, Shylock's daughter, Jessica, falls in love with a Christian and friend of Antonio named Lorenzo. Against her father's wishes Jessica elopes with Lorenzo and Bassanio and Portia are wed. However, misfortune hits Antonio as his ships are lost or destroyed at sea; and thus, his bond can not be fulfilled. Shylock takes Antonio to court to force him to pay the bond. In court, Shylock is despised by those present while Antonio is looked upon commendably. Portia and her lady-in-waiting, Nerissa disguise themselves as judge and clerk, respectively, and proceed to carry out the case. Shylock insists that he be allowed to take a pound of Antonio's flesh as the legal contract states and refuses to accept triple the amount owed to him. Portia then cleverly agrees to Shylock's demands, but instructs him that he may only take one pound of flesh and not spill even a drop of

Antonio's blood or he will "diest, and all [his] goods are confiscate." Realizing the impossibility of his task, Shylock reluctantly concedes to become a Christian and give the deeds to his holdings to the state and Antonio because his task is unfeasible.

14. What are some of the major themes in *The Merchant of Venice*? Write a one-two page essay explaining the themes.

”Shakespeare’s Merchant of Venice contains many themes and elements that are considered timeless or universal. Samuel Taylor Coleridge defines a timeless or universal element as a “representation of men in all ages and all times.” A universal element is relevant to the life of every human being – it is universal. The first major theme that plays an important role in the play is the Christians’ prejudice against the Jews. A second important theme is the attitude toward money. Perhaps the most important theme of the play is the love between people. … In Merchant of Venice, the three timeless elements are prejudice, money, and love.”

“Friendship is a key theme of The Merchant of Venice. Bassanio quickly uses Antonio's friendship to beget another loan from him after Antonio discloses his devotion to Bassanio. When Antonio is placed on trial though, Bassanio admits that "life itself, my wife, and all the world / Are not with me esteemed above thy [Antonio's] life. / I would lose all, ay, sacrifice them all / Here to this devil [Shylock] to deliver you." In this moment, Bassanio pronounces his persistent friendship with Antonio.”

“The main theme of The Merchant of Venice is love versus money. The conflict arises in the suitors of Portia, and in the character of Shylock. Each suitor is given the choice to discover the portrait of Portia from one of three boxes; gold, silver, and lead. The suitors prior to Bassanio, choose the boxes of precious metals, raising the issue of appearance versus reality, another theme of the play. However, they are unsuccessful because as the scroll informs: "You that choose by the view/ Chance as fair and choose as true." Thus, the superiority of reality over appearances is established. Furthermore, the motto of the gold casket blatantly states: "All that glisters is not gold." By choosing the least precious box, which inscription states that its chooser must "give and hazard all he hath," Bassanio chooses his love for Portia rather than her wealth.”

“During the trial the theme of mercy versus revenge emerges. In the beginning of the trial Portia insists that "the Jew be merciful," but Shylock is insistent on the specifics of his contract and the promise of flesh. Clever Portia, however, declares that "This bond doth give thee here no jot of blood; / The words are expressly are 'a pound of flesh.'" When Shylock realizes that his task is impossible he is taunted a second time by Gratiano, in an ironic tone: "A Daniel still say I, a second Daniel! / I thank thee, Jew, for teaching me that word." Portia then sentences Shylock to further humiliation; to surrender his assets and even convert to Christianity.

The final act of the play takes place in the moonlight of Belmont with musicians playing. Portia, Nerissa, and Jessica each reveal their double-identities as members of the court to Lorenzo and Bassanio. Lorenzo's use of poetic alliteration while talking to Jessica enriches the setting and supports the theme of harmony in the conclusion of the play: "How sweet the moonlight sleeps upon this bank! / Here will we sit and let the sounds of

music / Creep in our ears. Soft stillness and the night / Become the touches of sweet harmony. / Sit Jessica."

15. One criticism of *The Merchant of Venice*, especially among modern drama critics, is that it is unjustly anti-semitic. Do you think this is valid or not? Explain. Does it unfairly promote stereotypes about Jews that are not true?

16. Do you agree or disagree with this perspective of one modern critic: “Shylock can easily be assumed to be the antagonist in this play or, after careful research and study, he can also be viewed as persecuted individual who resorts to revenge as a last resort after he has been pushed too far”? Is Shylock a victim or a villain in the play?

17. Is the play a comedy or a tragedy, as those terms are classically defined? Explain.

a comedy

18. What is the setting of the play?

19. Who is the protagonist in the play?

20. Who is the antagonist in the play?

21. Several allusions to ancient Greek literature are present in *The Merchant of Venice*. For example, an archetype and metaphor can be found in the interaction of Launcelot, a clown and servant to Shylock, with Jessica in Act III, after Portia and Bassanio are to be wed. Launcelot says: "Thus when I shun Scylla, your father,/ I fall into Charybdis, your mother." What does he mean by this?

22. Cite a line in the play written in iambic pentameter and show how it is.

23. One recurrent theme in many of Shakespeare’s plays is that of appearance versus reality. What are some examples in the play where this theme is manifested?

“The main theme of The Merchant of Venice is love versus money. The conflict arises in the suitors of Portia, and in the character of Shylock. Each suitor is given the choice to discover the portrait of Portia from one of three boxes; gold, silver, and lead. The suitors prior to Bassanio, choose the boxes of precious metals, raising the issue of appearance versus reality, another theme of the play. However, they are unsuccessful because as the scroll informs: "You that choose by the view/ Chance as fair and choose as true." Thus, the superiority of reality over appearances is established. Furthermore, the motto of the gold casket blatantly states: "All that glisters is not gold." By choosing the least precious box, which inscription states that its chooser must "give and hazard all he hath," Bassanio chooses his love for Portia rather than her wealth.”

24. Someone has written this concerning the use of poetic effect in *Merchant of Venice:*

“Each scene in the first and last Acts end in rhyme as do several intermediary scenes in the play. In the first and last act the following end-line rhymes are used: "Make/sake," "before/door," "dismay/day," and "thing/ ring." The rhymes add to the poetic verse of the

characters' lines. Each of the three scrolls contained in Portia's boxes includes proverbial messages which are written in complete rhyme, usually rhyming the same word. The rhyme strengthens the importance of the scrolls and the action surrounding their use. After Bassanio opens the lead box and has been determined to be the true suitor for Portia in Act III, his acceptance pronouncement is delivered entirely in rhyming prose, stressing the significance of that event. It is important to note that only the protagonist, Antonio, has all of his lines written in verse. All other characters oscillate between verse and prose.”

Why do you think Shakespeare would have employed poetic effects as described above?

25. What do you believe is the climax of the play?

“The climax of the play occurs in the fourth Act when Antonio is placed on trial. The previous acts had built up to the climax by establishing the contract and introducing Portia's quest for marriage, and Bassanio's success. In the fourth act, resolution is made of the contract which Antonio and Shylock had signed. Unexpectedly appearing at the trial, Portia arbitrates the disagreement. Her emergence allows Bassanio to repay his debt to Antonio by freeing Antonio of the bond due to Shylock. Portia and Nerissa had disguised themselves as men to achieve a favorable outcome to the trial. Their act of deception, is a motif that appears in The Odyssey and The Orestia Trilogy.”

26. What is the play’s denouement?

27. Does Shylock’s character develop over the course of the play?

“Shylock is an avaricious outsider, distinguished from the other characters by his religion, profession, and hatred of the beloved Antonio. Shylock demonstrates his viciousness by utilizing symbolism to attack Antonio when his bond falls through: "Thou call'dst me dog before thou hadst a cause, But, since I am a dog, beware my fangs." Upon hearing the news of his daughter's marriage to a Christian he laments: "My daughter! O my ducats! O my daughter!...My ducats and my daughter." His equal concern for his money and his daughter demonstrate his distorted values and overemphasis on money. Shylock's money is his life and his only protection so that he becomes obsessed by it. Portia, Bassanio, and Antonio only use money to achieve an end result. Bassanio uses borrowed money to travel to Belmont and win over Portia. Portia offers her wealth to Bassanio to help his best friend, Antonio, who freely lent his indebted friend more money. Thus, Portia, Bassanio, and Antonio do not allow their lives to revolve around money as Shylock does. During the trial in Act IV though, Shylock demonstrates that he has learned money is not everything: "If every ducat in six thousand ducats / Were in six parts, and every part a ducat, / I would not draw them, / I would have my bond." Shylock recognizes that forcing Antonio to suffer forfeiture of his flesh for the bond is more important than mere money.”

28. William Shakespeare's The Merchant of Venice, contains poetic verse and rhyme that creates vivid and logical imagery. How so?

29. The ploy of mistaken identity as a plot device is common in many of Shakespeare's comedies. Where is it present in *The Merchant of Venice*?

SECTION 4 : CLASS LECTURE OUTLINE AND NOTES FOR FIRST SEMESTER

CLASS 1 (COVERING INTRODUCTION)

(Before the first class students should have been told to read the Introduction in the Student Textbook.)

Welcome to the first class in a 2-semester course on Analysis of Literature. In this course we shall be examining literature from a range of eras and encompassing a range of literary genre. The objective is to equip students in the skill of reading literature in an analytical way and of communicating their analysis both in writing and verbally. The course grade will be based on performance in the written assignments as well as the quality of class participation.

Students will need 2 books for the course:

- the student textbook *Analysis of Literature*
- the student workbook

Some of the questions in the student workbook will be gone over verbally in class, and some will be answered by students in writing.

Let's begin then with the introductory chapter. Students should already have read the Introduction in the Student Textbook. During this class we shall go over questions 1-6 and some of 16. Your written assignment due by the next class are questions 7-15. Make sure to have turned in this written assignment by the beginning of the next class. Also before the next class make sure to have read the 2 pages of poems of Chapter 1 in the student textbook *Analysis of Literature.*

Questions 1-6 and some of question 16 in the student workbook:

1. What must be our chief end in reading? The glorification of God

2. What are some ways we can glorify God by the way we read?

3. How do we know whether we should take delight or detest what we are reading?

4. Can any literature be morally neutral? Explain why or why not.

5. What are some elements of literary analysis?

6. In the College-Level Examination Program examination of "Analyzing and Interpreting Literature", what are the three broad categories (or genres) of literature cited? Poetry, prose, drama

Question 16 in the student workbook contains common terms important in literary analysis.

Literary Term	Definition of Literary Term
Action	

Allegory	
Alliteration	
Allusion	
Apostrophe	
Assonance	
Atmosphere	
Autobiography	
Ballad	
Ballad Stanza	
Bard	
Character	
Character Development	
Character Sketch	
Characterization	
Classic	
Climax	
Comedy	
Conflict	
Connotation	
Couplet	Two rhyming lines which express a complete thought.
Critic	
Dactylic Hexameter	
Denotation	
Denouement	
Deus Ex Machina	Latin for "god from the machine". In ancient Greek and Roman drama, a god introduced by means of a crane to unravel and resolve the plot.
Dialect	
Dialogue	
Didactic	
Drama	
Edda	collections of poetically narrated folk-tales relating to Norse Mythology or Norse heroes
Epic	
Epitaph	
Essay	
Eulogy	
Extended Metaphor	
Fable	
Fabliaux	
Fiction	
Figurative Language	
Figures of Speech	
Flashback	
Folk-Tale	

Foot	The pattern in a line of poetry consisting of one accented syllable and one or two unaccented syllables
Foreshadowing	
Free Verse	
Hero	
Homily	
Iambic Pentameter	
Imagery	
In Medias Res	Latin for "into the middle of things." It usually describes a narrative that begins, not at the beginning of a story, but somewhere in the middle of the action
Irony	The use of words to convey the opposite of their literal meaning, usually with humorous effect.
Kenning	a compound poetic phrase substituted for the usual name of a person or thing. For example the sea in Old English could be called *seġl-rād* 'sail-road', *swan-rād* 'swan-road', *bæþ-weġ* 'bath-way' or *hwæl-weġ* 'whale-way'. In line 10 of the epic Beowulf the sea is called the *hronrāde* or 'whale-road'.
Legend	
Limerick	
Literary Ballad	
Lyric	
Metaphor	
Meter	
Metonymy	
Myth	
Mythology	
Narrative	
Novel	
Ode	
Octave	A group of eight lines
Onomatopoeia	
Paradox	
Parallelism	
Paraphrase	
Periphrasis	An indirect way of stating something. Periphrasis can be used to avoid speaking about something directly, but it can also be used poetically to point out a specific attribute.
Personification	
Plot	
Poetry	
Poetic Diction	
Poetic Justice	
Point of View	
Prose	

Quatrain	A group of four lines
Realism	
Refrain	
Repetition	
Rhetorical Devices	
Rhyme	
Rhythm	
Romanticism	
Satire	
Scene	
Sensory Imagery	
Setting	
Short Story	
Simile	
Skald	
Skaldic poetry	
Sonnet	
Speech	
Stage Directions	
Stanza	
Strophe	
Strophic Form	
Style	
Surprise Ending	
Suspense	
Symbol	Something which has meaning in itself but also represents something beyond itself
Symbolism	
Synecdoche	a figure of speech that presents a kind of metonymy in which: • A part of something is used for the whole, • The whole is used for a part, • The species is used for the genus, • The genus is used for the species, or The stuff of which something is made is used for the thing.
Syntax	
Theme	

Tone	The writer’s or speaker’s attitude toward his subject. (The tone of a work may be somber, solemn, ironic, formal or informal, playful, detached, condescending, or intimate, to name some.)
Tragedy	
Tragic Flaw	
Tragic Hero	
Translation	
Verse	
Understatement	
Viewpoint	

Reminder: Your written assignment due by the next class are questions 7-15, and before the next class make sure to have read the 2 pages of poems of Chapter 1 in the student textbook *Analysis of Literature.*

CLASS 2 (COVERING CHAPTER 1)

Please make sure you have turned in your written assignment relating to the introductory chapter. They are questions 7-15 in the assignment for the introduction.

Today we begin discussing the literature in chapter 1, and we continue our discussion in next week's class.

Students should already have read Chapter 1 in the Student Textbook. During this class we shall begin to go over all questions in the Assignment for Chapter 1 **except** questions 17, 25, 28 and 46. Your written assignment due by the class 2 weeks from now are questions 17, 25, 28 and 46. Make sure to have turned in this written assignment by the beginning of the class 2 weeks from now. The format of your answers to the questions should be as follows:

question 17 - Write a short paragraph to answer this question.

question 25 - This is simply a fill-in-the-blank question, requiring only a one or few word answer

question 28 – Write a short paragraph to answer this question.

question 46 - Write a 1-2 page paper, answering this question.

All questions in the Assignment for Chapter 1 **except** questions 17, 25, 28 and 46:

(see section on Assignment Answers)

Reminder: Your written assignment due by the class 2 weeks from now are questions 17, 25, 28 and 46 in the *Analysis of Literature* Student Workbook Assignment for Chapter 1.

Additional info:

6. Mabillard, Amanda. An Analysis of Shakespeare's Sonnet 29. Shakespeare Online. 2000. http://www.shakespeare-online.com/sonnets/29detail.html : "Sonnet 29 shows us the poet at his most insecure and troubled. He feels himself unlucky, disgraced, and jealous of those around him. What is causing the poet's anguish one can only guess, but an examination of the circumstances surrounding his life at the time he wrote sonnet 29 could help us to understand his depression. In 1592, the London theatres closed due to a severe outbreak of the plague. Although it is possible that Shakespeare toured the outlying areas of London with acting companies like Pembroke's Men or Lord Strange's Men, it seems more likely that he left the theatre entirely during this time, possibly to work on his non-dramatic poetry. The closing of the playhouses made it hard for

Shakespeare and other actors of the day to earn a living. With plague and poverty threatening his life, it is only natural that he felt "in disgrace with fortune". Moreover, in 1592 there came a scathing attack on Shakespeare by dramatist Robert Greene, who wrote in a deathbed diary: "There is an upstart crow, beautified with our feathers, that with his Tygers heart wrapt in a Players hide supposes he is as well able to bombast out a blank verse as the best of you; and, being an absolute Johannes Factotum, is in his own conceit the only Shake-scene in a country." Shakespeare was deeply disturbed by this assault, feeling disgraced in "men's eyes" as well as fortune's.

The poet is so forlorn that even the passion for his profession as an actor seems to have died (8). But the sonnet ends with a positive affirmation that all is not lost -- that the poet's dear friend can compensate for the grief he feels."

6. http://depts.clackamas.cc.or.us/banyan/3.1/shakespeare.asp : "The 29th sonnet can be fitted in with the "biographical" theory rather well; its approximate dating coincides with the closure of London's theatres due to plague in 1592. Shakespeare was out of work as a player, which one would assume he was less than pleased about. Also in 1592, there came a vicious literary attack on the young author by famed dramatist Robert Greene, who wrote in a deathbed diary that Shakespeare was an "upstart crow" (Mabillard 02).

Aside from providing somewhat plausible evidence for the "biographical" thematic explanation, the 29th sonnet is one of the most poignant in that entire collection. It focuses on the darker side of human emotion; it carries the reader into the depths of weakness and self-loathing despair, then through, to the light that may be seen only after one has braved darkness. An in-depth overview of each line in the piece offers new insights to Shakespeare's stunning ability with words, his natural talent for imbuing in verse a meaning which the reader must truly consider before it may become clear.

When, in disgrace with Fortune and men's eyes, (1)

The poem begins in an opening tone of sour and squalid flavor. Most readers can identify with this, having at least felt ourselves disgraced once or twice, even if we have not been. This theme continues in the next lines,

I all alone beweep my outcast state
And trouble deaf heaven with my bootless cries, (2/3)

serving to further connect the narrator with the reader; we have most likely all felt like crying to the heavens over our woes at times if we have not actually done so—and often as not, they do seem to turn a deaf ear. Bringing the heavenly aspect into play also widens the scope of the piece a bit. The word, *heaven*, has connotations of eternity, the spirit, and supernatural forces. Next, Shakespeare moves the *view* beyond the speaker, by having that speaker look at him self. The reader is then likely to do the same, or at least to be reminded of having done so.

And look upon myself and curse my fate, (4)

Self despite is a common tendency for humans when things aren't going their best; Shakespeare was aware of this, and perhaps of the response it might inspire in an audience. The next lines begin to compare the narrator to those "more fortunate" people around him,

Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed, (5/6)

again, familiar ground for nearly any human. The sixth line sounds as though the narrator is only wishing for more desirable social status, and better looks but the word *possessed* should be paid special attention to. Friends are not possessions; nor are the two interchangeable, a truth which is very important to this poem. Not to be overlooked is the beginning of this line, as it goes hand-in-hand with the thrust of the latter portion. It is a common human trait to wish for physical beauty, and to notice how attractive people are always surrounded by others. In the cases where such an effect may be observed, the "friends" who habitually flock to a pretty face are nowhere to be found if and when that beauty disappears. Line 6 could be read as stating that the friends of beautiful people are accessories. And, as most of us are aware, accessories are generally pretty cheap.

Desiring this man's art, and that man's scope, (7)

Line 7 helps to further acclimatize the reader with the speaker's thoughts. He sees in others the abilities and vision he himself feels lacking, and wishes he had them. This is, perhaps, one of the most common of all human traits: the envy of whatever others may have that one does not.

With what I most enjoy contented least, (8)

The 8th line has been labeled as a "stunning moment of self analysis" (Vendler 163) in which the speaker reinforces his own negativity. It has been called "paradoxical," showing a speaker whose greatest dissatisfaction is that which he most enjoys (Ellrodt 16). This line could also be read as ironic in its own manner, commenting on earlier lines, and referring to the poem's ending, via the emptiness that can come to permeate the lives of ostensibly successful people. As we unfortunately often come to see in the stories of our celebrities, people of great "art" and "scope" can be morally and/or emotionally vapid just as much as anyone else. The progress of their success can sometimes be mirrored by the decrease of their enjoyment in what originally got them to where they are.

Yet in these thoughts myself almost despising, (9)

This is the fulcrum point of the piece; where tonal change begins to happen, hinging upon the first word of the line, *Yet*. *Yet* indicates the coming of something different, much the way that *but* is sometimes able. The change of tone continues

Haply I think on thee, and then my state, (10)

in the next line, as the speaker once more moves focus outside him self. This poem is among those generally considered to address the young man, who, then, is most likely the personage indicated by "thee" (MacInnes 15). This is an important fact, in regards to the poem's last lines. When "love" is used in line 13, and "kings" are referenced in the closing, exactly who is meant by "thee" becomes almost crucial to one's reading of the sonnet.

(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate, (11/12)

Lines 11 and 12 continue the widening of narrative scope, likening the speaker's state (spirits) to a soaring bird, and once more mentioning heaven, this time in a radically different sense. This cyclic use of imagery, including the reversal of tone in the word *heaven*, can be read as a very subtle reminder of who is speaking. By using "heaven" once more, Shakespeare helps keep the reader aware—at the very least subconsciously—that the only thing which has truly changed is who the speaker is thinking about. The last lines two of this, like many "English" sonnets, are the truly important ones. This is where all the real action takes place.

For thy sweet love remembered such wealth brings
That then I scorn to change my fate with kings. (13/14)

Line 13 connects to line 10 via the words "thee" and "thy." The sonnet gives no indication that those words do not refer to the same person, in this case most likely Shakespeare's Young Man. Is line 13, then, indicative of homosexual love? This has been suggested numerous times, and the piece could definitely be read that way. Line 14 could be said to state that being secretly in love with another man is better than being king, a dangerous statement to make in the 16th century. However, there is no reference to the addressee's gender at any point, leaving the reader free to decide for themselves what exactly is being said. This, in and of itself, could have been a brilliant move on Shakespeare's part to evoke discussion over the work, thereby increasing both its sales and his own notoriety.

Another way to read this would be that the speaker is talking about the love of true friendship; about a friend whom he loves so dearly that the very thought of them is enough to pull him from his depression. This refers back to line 6, in which the speaker is listing the qualities of those "more fortunate" than himself. When he says "with friends possessed," the word "possessed" being a possible irony directed at the very individual the speaker is wishing he were more like. People in the upper echelons of society are more commonly enviable than the standard working man. They have more physical wealth, more obvious panache and wit (easily misread as talent, or vision), and appear to have many more friends. However, these people are historically shown to be involved in nearly constant deceit and treachery. It is not uncommon for people of court, or of much wealth, to kill off rivals even within their own families. History shows us that this is even more so the case with royalty. Friends, for such individuals, could be called possessions,

or perhaps lackeys, and are often there only when it is profitable for them to be so. An exiled king has no courtiers, in general.

If the speaker of sonnet 29 is indeed addressing a friend, then the final comparison to kings becomes even more poignant, as well as pointed. Given that "kings," rather than queens, are those with whom the speaker would not change states, it can be easily read that the speaker is a man. The use of this friend not only provides the fulcrum for this poem's turning point, but also makes room for Shakespeare to exercise a pointed wit, and heighten the intellectual enjoyment of his writing. Only after some consideration does it become evident how well the words used in the piece fit the theme of despair, desire, and value of true friendship. True friends are not possessions, and they do not value you for your wealth. True friends are still by your side when things look bleak, and sometimes remembering that can be what saves. Beside the love of one impoverished but true friend, the state of kings commands very little envy when you really think about it."

10. Milton's sonnet offers another example of how important it is to know the biography of an author to understand what he has written. Consider this review at http://wc-review.washcoll.edu/2001/orvis.html :

"**John Milton: Enlightened Servant or Defensive Radical?**

DAVID L. ORVIS

Throughout his life John Milton struggled with consistently worsening eyesight and, by the winter of 1651, had completely lost all vision in both eyes. Although suffering total blindness is a life-changing experience for any person, it was especially hard for Milton because he relied on his eyes so much, spending the majority of his day reading and researching. When he was not engaged in his studies, he was constantly composing sonnets, pamphlets, and the initial portions of what he hoped would become his great epic. But, before he could finally focus on his epic, Milton was devastated with total blindness. However, he continued to work diligently on his epic and the first edition of Paradise Lost was published in 1667, nearly sixteen years after losing his sight. This leads to an interesting question: How would Paradise Lost be different if Milton retained his sight? In this epic, Milton stresses the importance of seeing the celestial light. In fact, he contends that being able to see the celestial light is far superior to normal human vision. Would Milton have stressed this aspect of faith and spirituality if he had not gone blind? If the answer is no, then why does he use this as his focus? Could Paradise Lost be Milton's defense against his critics, who claim his blindness is a punishment from God? Through analyzing his early poems, prose, and major works, the reader can begin to see why Milton claims superior sight to be one of God's greatest gifts to man.

Before the reader can understand how Milton incorporates his blindness into his writing, it is important to first look at how his contempo raries view his impairment and its causes. It appears those who are closest to Milton believe him in his view that his loss of

sight is the result of his faithful service to God. However, many of those who oppose Milton use his sightlessness as an opportunity to destroy his credibility. One group who criticize Milton a great deal are his religious opponents, who "constantly [repeat] the accusation that his blindness [comes] upon him as a just punishment from God."[1] Essentially, these critics argue Milton does not lose his vision while doing God's work, as Milton believes, but rather as a punishment for writing heresy. Milton also has a number of political opponents who use the same logic to disparage him. One opponent, John Garfield, proclaims he is "the blind beetle that durst affront the Royal Eagle . . . I shall leave him under the rod of correction, wherewith God hath evidenced His particular judgment by striking him blind."[2] Supporters of the monarchy contend God has made Milton blind as punishment for rebelling against the hierarchy and the king. This is an effective argument because people believe the king can speak directly to God and therefore know why He would retaliate by taking Milton's eyesight.

Eventually, these criticisms begin to impact the opinions of Milton's associates. An example of this is Anne Sadier, sister of Cyriak Skinner's mother, who, when asked to read Eikonoclastes, replies, "You should have taken notice to God's judgment upon him, who struck him with blindness, and, as I have heard, he was fain to have the help of Andrew Marvell or else he could not have finished that most accursed libel."[3] As critics join the crusade to use Milton's apparent disability against him, more people begin to see his opponents' arguments as valid. One reason for this is that he holds radical religious and political views. It is much easier for people to associate with the more widely accepted Protestant beliefs than Milton's controversial ideas. Additionally, Milton is a single man opposed by a massive group, and people are more likely to conform to a group than a single person. Essentially, it is this growing negative attitude that causes Milton to experience the four major emotional stages connected with his blindness.

The first emotional stage Milton experiences is a combination of shock and depression. There are two major factors that spark these emotions: disbelief and negative criticism. Although he knows his vision is worsening every day, he cannot fathom experiencing complete darkness for the duration of his life. He feels because he can no longer see, he will not be able to finish his great epic and, as a result, cannot serve God. He believes "through his blindness he [is] useless for his life's work."[4] In addition, Milton is deeply affected by his critics' negative remarks. He knows he will face much criticism for defending Puritanism and opposing the monarchy, but he does not anticipate his blindness being used against him in such a vicious manner. When he realizes his critics are beginning to affect the opinions of some of his associates, Milton can only feel shock and a degree of depression.

Milton expresses these feelings of shock and depression very well in several of his personal sonnets. An excellent example of this is "When I Consider… (1652)," in which he reflects on his life's achievements and how his blindness will affect any future accomplishments. Milton reveals his talent in writing is a blessing, stating, "When I consider how my light is spent."[5] Milton makes a direct comparison between his writing ability and his "light," claiming it is a gift coming directly from God. Furthermore, he realizes responsibility accompanies this gift, which is to use this light to serve his

Creator. However, Milton feels it has been taken away from him, stating, "Talent which is death to hide" is "Lodg'd with me useless."[6] Milton believes he can no longer serve God because his blindness has cast a shadow over his light; his gift is now useless. As the poem progresses, Milton questions God's justification for robbing him of his talent, writing, "Doth God exact day-labor, light denied."[7] Milton cannot understand why God would take away a talent he is using to serve Him. Because his Creator does not answer his pleas for an explanation, he becomes confused and depressed. His cherished gift has been taken from him by a God whom he has spent his life serving.

Another sonnet in which Milton expresses emotions of shock and depression is "Methought I saw… (1658)." In this sonnet, he reflects on how his blindness has affected his personal relationships. He begins in a dream-like sequence, stating, "Methought I saw my late espoused Saint / Brought to me like Alcestis from the grave."[8] He longs to see both his first wife, who is deceased, and his current wife, who is living but whom he cannot physically see. This melancholic tone dominates "Methought I saw…" and shows how depressed Milton has become while living his life in the dark. These feelings become most prominent in the closing lines of the sonnet, where he exclaims, "But O, as to embrace me she inclin'd, / I wak'd, she fled, and day brought back my night."[9] While many people think of nighttime as their darkness, Milton views it as his light because it is during this time his vision is restored through dreams: this is the only way he can see his loved ones. Every morning when he wakes, he relives the pain of having sight taken from his eyes. This forces Milton to recognize he will only regain his eyesight through death and ascension to Heaven. He writes, "I trust to have / Full sight of her in Heaven without restraint."[10] Through death, Milton's sight will be permanently restored and he will no longer rely on memories and dreams to see his loved ones.

However, Milton learns to live without his eyesight and eventually finds justification for God making him blind. He feels that "far from being a disgrace, his blindness mark[s] him as a creature set apart for God's peculiar uses."[11] He believes it is not his talent in writing that is his gift, but rather his writing ability combined with blindness that is the true blessing. By taking his sight from him, God pulls Milton away from the distractions of everyday life and allows him to concentrate on his inner light: the celestial light. Although he can no longer see, Milton does not stop reading or writing for very long. He hires men to read passages from the Hebrew Bible to him in the morning and whenever he needs to do research. When he is ready to write, Milton has an amanuensis copy everything he dictates. As he becomes progressively more comfortable with his blindness, Milton also begins to defend himself against the accusations of his critics.

This desire for Milton to defend himself against his political and religious opponents becomes his second emotional stage in dealing with his blindness. Milton demonstrates this defensive nature very well in "The Second Defense of the People of England (1651)." One example of this is his reference to the hobby of sword fighting, which he practiced in his youth. He claims he became very good at this activity and it helped develop his strength and athletic ability. He expresses the belief that he has "the same courage, the same strength, though not the same eyes."[12] As he begins to embrace his blindness, Milton recognizes that although losing his vision has changed him, it has made him a

better person. In addition, it has given him a new motivation to complete his epic. After describing his newly acquired strength, Milton begins to defend himself against critics who label his blindness a punishment. He replies, "Since my enemies boast that this affliction is only a retribution for the transgressions of my pen, I again invoke the Almighty to witness, that I never, at any time, write anything which I did not think agreeable to truth, to justice, and to piety."[13] This passage shows significant growth in Milton's confidence because he challenges the credibility of the King, who is believed to be in direct contact with God. By using God as his witness, Milton challenges the King's relationship with God. In fact, he may be insinuating that he is closer to God than the king himself. The reader can see Milton's most powerful argument in "The Second Defense of the People of England" when he claims his blindness has made him stronger than the average man:

There is, as the apostle has remarked, a way to strength through weakness. Let me then be the most feeble creature alive, as long as that feebleness serves to invigorate the energies of my rational and immortal spirit; as long as in that obscurity in which I am enveloped, the light of the divine presence more clearly shines, then, in proportion as I am weak, I shall be invincibly strong; and in proportion as I am blind, I shall more clearly see. O! that I may thus be perfected by feebleness, and irradiated by obscurity![14]

One reason for this drastic change in attitude is that after living without vision for an extended period of time, Milton has become comfortable with the darkness. He has had an opportunity to adjust to his new lifestyle and can now consider God's reasons for taking his sight. Another reason for his change in attitude is that although he cannot see or write on his own, many people continue to request his services. Friends and acquaintances insist that he continue writing his tracts. Realizing people are still supporting him, Milton regains the confidence he initially loses with his eyesight and returns to writing his masterpiece.

As his confidence grows Milton completes Paradise Lost (1667), a work for which he feels he has spent his whole life preparing and researching. Throughout this epic the reader can see Milton's third emotional stage, which Majorie Hope Nicolson calls the "true warfaring Christian."[15] At this point in Milton's life, he has regained enough confidence to move past merely defending his blindness and begin using it to his benefit. In fact, from this new attitude stems the belief that he is justified in writing about the fall of man. As these feelings further develop, Milton finds it appropriate to include himself as the speaker of Paradise Lost, finding in his blindness "a new and more potent symbol of poetic inspiration."[16] The completion of his great epic is no longer a desire for Milton, but rather a necessity. He must reveal the circumstances surrounding the fall of Adam and Eve so man can learn from this event and construct a better sense of his place in God's world.

Milton's "warfaring Christian" attitude serves as the dominant voice of Paradise Lost. One example of this is the prologue of Book III, commonly referred to as the "Prologue of Light," in which Milton makes a specific reference to his blindness, explaining images "Revisit't not these eyes, that roll in vain / To find thy piercing ray, and find no dawn."[17]

Milton does not mention his blindness to gain sympathy from the reader, but rather as a way to include himself in the metaphor he creates between God and light. Furthermore, he includes himself to reestablish it is his light creating Paradise Lost. As the prologue continues, Milton compares himself to great blind writers of the past, writing,

Nightly I visit: nor sometimes forget
Those other two equall'd with them in renown,
Blind Thamyris and blind Maeonides,
And Tiresias and Phineus Prophets old.[18]

Milton makes reference to these particular figures for a reason. For example, the reference to Thamyrus alludes to Homer's "On Music," in which Thamyris is commissioned by Plutarch to write a poem about the war between the Titans and the gods.[19] One reason Milton references this character is because like Thamyris, he is also writing about an important war: the war in Heaven. In addition, Thamyris also wrote his great work while blind. Essentially, Milton is informing the reader that Paradise Lost will be as magnificent and revered as Thamyris's work. He also believes Paradise Lost is the Christian parallel to Thamyris's pagan war. As he concludes the "Prologue of Light," he tells the reader why he is justified in writing about God and the fall of man, explaining,

So much the rather thou celestial light
Shine inward, and the mind through all her powers
Irradiate, there plant eyes, all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight.[20]

Milton believes that although he cannot see the sun's visible light as most other people, he can see a celestial light, which most people cannot see. Milton feels this is the superior light and uses Paradise Lost as a way to describe this light to those who are unable to see it. Additionally, it is important to note Milton's invocation moves from pagan to Christian, which is his way of showing the reader everything he writes in this epic is not simply what he thinks, but rather inspiration from the light he has been given.

However, the "Prologue of Light" is not the only place in Paradise Lost where Milton displays his "warfaring Chrisitian" attitude. He makes another strong reference to celestial light in the prologue of Book VII, explaining he receives his inspiration from the muse "While thou / Visit'st my slumbers Nightly."[21] Milton reminds the reader he receives his inspiration at night while he dreams, which is a metaphor he first uses in his sonnets. The use of this metaphor shows how he has created strength out of what he once saw as a weakness. However, in Paradise Lost he sees this inspiration as superior to others' because it comes from an internal, spiritual light. This attitude continues in the prologue of Book IX, where Milton makes another comparison of blindness to night, stating,

If answerable style I can obtain
Of my celestial Patroness, who deigns

Her nightly visitation unimplor'd
And dictates to me slumb'ring.[22]

Milton feels it is essential to reiterate this comparison before he describes the fall of Adam and Eve, the central focus of Paradise Lost. He reminds the reader this account does not come from the imagination of a fallen man, but rather it is inspiration he receives from God through the gift of his blindness. In Book XII, Milton makes another important correlation between celestial light and his eyesight, writing, "I find / Mine eyes true op'ning, and my heart much eas'd." [23] Milton has spent thousands of lines interpolating his blindness with an internal light, yet in this passage his eyes appear to have been opened. However, Milton has acquired superior, more powerful vision with which he can see light many people are unable to see: the light of God.

After Milton finishes his great epic his attitude toward his blindness changes. He becomes less concerned with explaining the fall of man and justifying his superior vision because people can read about these revelations in Paradise Lost. This marks his fourth and final stage in dealing with his blindness: satisfaction and accomplishment. Although for a period of time he felt he would never finish it, Milton believes he has served his Creator well in completing Paradise Lost. William Riley Parker comments on this attitude, stating, "Milton may well have thought his poetic 'light' was 'spent.'"[24] Milton makes a clear distinction between his gift being "spent" as opposed to being "distinguished." He believes it has not been lost through punishment or misuse, but spent through many years of research, contemplation, and reflection. Furthermore, he has used it to serve God and better humanity.

Milton expresses this satisfaction in Samson Agonistes (1671). In the opening passage of this play, Milton uses the central character, Samson, to be his voice in expressing how he initially felt about his blindness, stating, "A little onward lend thy guiding hand / To these dark steps, a little further on; / For yonder bank hath choice of sun or shade."[25] In this scene, Samson is led through a prison in Gaza, which is symbolic of the imprisonment of his blindness. Milton also felt this way when he started to deal with his own blindness. At first, he felt he could not serve God or live a full life without his sight.However, unlike Samson, Milton was able to see his blindness as a gift and use it to complete his epic. Here Milton is emphasizing his satisfaction by showing how other people either misuse or completely ignore their talents. As Samson Agonistes progresses, Milton includes contemplations and reflections about his life's accomplishments, writing,

How many evils have enclos'd me round;
Yet that which was the worst now least afflicts me,
Blindness, for had I sight, confus'd with shame,
How could I once look up, or heave the head,
Who like a foolish Pilot have shipwreck't
My vessel trusted to me from above.[26]

After contemplating the effect of blindness on his life's work, Milton ultimately feels losing his sight has given him strength he may not have had with sight. In addition, he is

satisfied with how he used that blindness to better man as best he could. Although his light may have been "spent," he feels it has not gone to waste. Milton also uses Samson Agonistes to make an interesting comparison between death and satisfaction, stating, "With peace and consolation hath dismissed, / And calm of mind, all passion spent."[27] Milton expresses a calmness he feels as a result of spending the majority of his time and energy writing Paradise Lost. He correlates this to death because he feels he has fulfilled his obligations on Earth and is now ready to join God and his loved ones in Heaven. He has succeeded in his attempt to "justify the ways of God to man."[28]

Milton's blindness has affected his writing a great deal, which the reader can see through his constant use of references to light and dark, day and night, and life and death. However, there is another way to view Milton's sightlessness. Because his work is so influenced by his blindness, it may be possible that his great epic could not have been written as well if he did not lose his vision. In fact, he may not have been able to write it at all. Could Milton have written about the celestial light if he had not gone blind? Would he have even recognized a celestial light if he had not gone blind? In essence, the central question regarding Milton's blindness is: Does Milton's blindness prepare him to accept inspiration from God, or does it create inspiration from God? If the reader chooses to accept the former, then Milton has succeeded in what he has hoped to accomplish on Earth. By accepting the gift of blindness and, in turn, a higher form of sight, Milton has completed his great epic and has served God. However, if the reader chooses to accept the latter, then Milton's reasons for writing his early poems, prose, and major works may be somewhat unclear. Although the central purpose of these works would remain the same, the symbols Milton uses may have additional, underlying motives. For example, Milton often claims he has superior eyesight through blindness, and, in turn, he is able to see an internal light because the inferior light of the sun does not distract him. However, is Milton saying that if he had not lost his sight, he would not have been as able to receive inspiration from God? This is possible; however, it appears Milton is making a more general conclusion about the nature of his blindness. Through writing his early poems, prose, and major works, Milton is showing that man needs to focus on his weaknesses and see how these weaknesses can better him as a person, both physically and spiritually. By incorporating blindness in many of his works, he is showing the reader how he has utilized his own weakness to better humanity. The readers must now look within themselves to find their greatest weaknesses and transform them into their most powerful gifts.

http://www.anointedlinks.com/amazing_grace.html :

Newton was born in London July 24, 1725, the son of a commander of a merchant ship which sailed the Mediterranean. When John was eleven, he went to sea with his father and made six voyages with him before the elder Newton retired. In 1744 John was impressed into service on a man-of-war, the H. M. S. Harwich. Finding conditions on board intolerable, he deserted but was soon recaptured and publicly flogged and demoted from midshipman to common seaman.

Finally at his own request he was exchanged into service on a slave ship, which took him to the coast of Sierra Leone. He then became the servant of a slave trader and was brutally abused. Early in 1748 he was rescued by a sea captain who had known John's father. John Newton ultimately became captain of his own ship, one which plied the slave trade.

Although he had had some early religious instruction from his mother, who had died when he was a child, he had long since given up any religious convictions. However, on a homeward voyage, while he was attempting to steer the ship through a violent storm, he experienced what he was to refer to later as his "great deliverance." He recorded in his journal that when all seemed lost and the ship would surely sink, he exclaimed, "Lord, have mercy upon us." Later in his cabin he reflected on what he had said and began to believe that God had addressed him through the storm and that grace had begun to work for him.

For the rest of his life he observed the anniversary of May 10, 1748 as the day of his conversion, a day of humiliation in which he subjected his will to a higher power. "Thro' many dangers, toils and snares, I have already come; 'tis grace has bro't me safe thus far, and grace will lead me home." He continued in the slave trade for a time after his conversion; however, he saw to it that the slaves under his care were treated humanely.

In 1750 he married Mary Catlett, with whom he had been in love for many years. By 1755, after a serious illness, he had given up seafaring forever. During his days as a sailor he had begun to educate himself, teaching himself Latin, among other subjects. From 1755 to 1760 Newton was surveyor of tides at Liverpool, where he came to know George Whitefield, deacon in the Church of England, evangelistic preacher, and leader of the Calvinistic Methodist Church. Newton became Whitefield's enthusiastic disciple. During this period Newton also met and came to admire John Wesley, founder of Methodism. Newton's self-education continued, and he learned Greek and Hebrew.

He decided to become a minister and applied to the Archbishop of York for ordination. The Archbishop refused his request, but Newton persisted in his goal, and he was subsequently ordained by the Bishop of Lincoln and accepted the curacy of Olney, Buckinghamshire. Newton's church became so crowded during services that it had to be enlarged. He preached not only in Olney but in other parts of the country. In 1767 the poet William Cowper settled at Olney, and he and Newton became friends.

Cowper helped Newton with his religious services and on his tours to other places. They held not only a regular weekly church service but also began a series of weekly prayer meetings, for which their goal was to write a new hymn for each one. They collaborated

on several editions of Olney Hymns, which achieved lasting popularity. The first edition, published in 1779, contained 68 pieces by Cowper and 280 by Newton.

Among Newton’s contributions which are still loved and sung today are “How Sweet the Name of Jesus Sounds” and ”Glorious Things of Thee Are Spoken,” as well as “Amazing Grace.” Composed probably between 1760 and 1770 in Olney, ”Amazing Grace” was possibly one of the hymns written for a weekly service. Through the years other writers have composed additional verses to the hymn which came to be known as “Amazing Grace” (it was not thus entitled in Olney Hymns), and possibly verses from other Newton hymns have been added. However, these are the six stanzas that appeared, with minor spelling variations, in both the first edition in 1779 and the 1808 edition, the one nearest the date of Newton’s death. It appeared under the heading Faith’s Review and Expectation, along with a reference to First Chronicles, chapter 17, verses 16 and 17 [*see the below for this Scripture* – ***Graham Pockett***].

Amazing grace! (how sweet the sound)
That sav’d a wretch like me!
I once was lost, but now am found,
Was blind, but now I see.
’Twas grace that taught my heart to fear,
And grace my fears reliev’d;
How precious did that grace appear,
The hour I first believ’d!

Thro’ many dangers, toils and snares,
I have already come;
’Tis grace has brought me safe thus far,
And grace will lead me home.

The Lord has promis’d good to me,
His word my hope secures;
He will my shield and portion be,
As long as life endures.

Yes, when this flesh and heart shall fail,
And mortal life shall cease;
I shall possess, within the veil,
A life of joy and peace.

The earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who call’d me here below,
Will be forever mine.

The origin of the melody is unknown. Most hymnals attribute it to an early American folk melody. The Bill Moyers special on “Amazing Grace” speculated that it may have originated as the tune of a song the slaves sang.

Newton was not only a prolific hymn writer but also kept extensive journals and wrote many letters. Historians accredit his journals and letters for much of what is known today about the eighteenth century slave trade. In Cardiphonia, or the Utterance of the Heart, a series of devotional letters, he aligned himself with the Evangelical revival, reflecting the sentiments of his friend John Wesley and Methodism.

In 1780 Newton left Olney to become rector of St. Mary Woolnoth, St. Mary Woolchurch, in London. There he drew large congregations and influenced many, among them William Wilberforce, who would one day become a leader in the campaign for the abolition of slavery. Newton continued to preach until the last year of life, although he was blind by that time. He died in London December 21, 1807. Infidel and libertine turned minister in the Church of England, he was secure in his faith that amazing grace would lead him home.

It all began one morning in about 1772 when the curate of Olney Church took as his text the opening words of David's prayer in 1 Chronicles chapter 17:

> *And David the king came and sat before the Lord, and said, Who am I O LORD God, and what is mine house, that thou hast brought me hitherto?*
>
> *And yet this was a small thing in mine yes, O God; for thou hast also spoken of thy servant's house for a great while to come, and hast regarded me according to the estate of a man of high degree, O LORD God.*

Then he explained to his audience how David had come to this point in his life. Praising God for His care, His mercy and forgiveness, and His provision for the future.
And all of that to one so insignificant, so unworthy.
Reflecting upon the preserving grace of God to him in his turbulent seafaring days, Newton wrote a poem for that meeting to illustrate the gist of his message. He called it *ÔFaith's Review and Expectation'*.

CLASS 3 (COVERING CHAPTER 1 Cont'd)

Today we continue to consider the literature found in Chapter 1 of the student textbook. As a reminder: Your written assignment due by the class 1 week from now are questions 17, 25, 28 and 46 in the *Analysis of Literature* Student Workbook Assignment for Chapter 1. The format of your answers to the questions should be as follows:

question 17 - Write a short paragraph to answer this question.

question 25 - This is simply a fill-in-the-blank question, requiring only a one or few word answer

question 28 – Write a short paragraph to answer this question.

question 46 - Write a 2-3 page paper, answering this question.

Also, by next class make sure to have read the 3-4 page short story found in Chapter 2 of the *Analysis of Literature* Student Textbook. We shall begin to discuss the short story in the next class, and your class participation is important.

All questions in the Assignment for Chapter 1 **except** questions 17, 25, 28 and 46:

(see section on Assignment Answers)

Again as a reminder: Your written assignment due by the class 1 week from now are questions 17, 25, 28 and 46 in the *Analysis of Literature* Student Workbook Assignment for Chapter 1. Also, by next class make sure to have read the 3-4 page short story found in Chapter 2 of the *Analysis of Literature* Student Textbook.

CLASS 4 (COVERING CHAPTER 2)

Please make sure you have turned in your written assignment for questions 17, 25, 28 and 46 in the *Analysis of Literature* Student Workbook Assignment for Chapter 1.

Today we discuss the literature in chapter 2.

Students should already have read Chapter 2 in the Student Textbook. During this class we shall begin to go over all questions in the Assignment for Chapter 2 **except** questions 11, 13 and 15. Your written assignment due by the class 2 weeks from now are questions 11, 13 and 15. Make sure to have turned in this written assignment by the beginning of the class 2 weeks from now. The format of your answers to the questions should be as follows:

question 11 - Write a 1-2 page paper, answering this question.

question 13 – Compose a short list to answer this question

question 15 - Write a short paragraph to answer this question.

Also, before next class make sure to have read the 3-4 pages of poems in Chapter 3.

All questions in the Assignment for Chapter 1 **except** questions 11, 13 and 15:

(see section on Assignment Answers)

Reminder: Your written assignment due by the class 2 weeks from now are questions 11, 13 and 15 in the *Analysis of Literature* Student Workbook Assignment for Chapter 2. Also, before next class make sure to have read the 3-4 pages of poems in Chapter 3.

ADDITIONAL INFO:

http://www.kirjasto.sci.fi/eapoe.htm :

One the greatest and unhappiest of American poets, a master of the horror tale, and the patron saint of the detective story. Edgar Allan Poe first gained critical acclaim in France and England. His reputation in America was relatively slight until the French-influenced writers like Ambroce Bierce, Robert W. Chambers, and representatives of the Lovecraft school created interest in his work.

"The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends and where the other begins?" (from *The Premature Burial*, 1844) …

http://www.poedecoder.com/essays/ttheart/ :

…

Setting
The story covers a period of approximately eight days with most of the important action occurring each night around midnight. The location is the home of an elderly man in which the narrator has become a caretaker.

Characters
This story contains a nameless narrator, an old man and the police who enter near the end of the story after the mention, that they were called by a neighbor whose suspicions had been aroused upon hearing a scream in the night. The protagonist or narrator becomes the true focus of the tale. This narrator may be male or female because Poe uses only "I" and "me" in reference to this character. Most readers assume that the narrator is a male because of a male author using a first person point of view; however, this story can also be plausible when the derranged protagonist appears as a woman. Most critics would argue this point by saying that Poe would "assume" that the reader would "know" that the protagonist was male, therefore, he would see no need to identify his sexless narrator. However, Poe was a perfectionist who left very little to guesswork. Could it be that this was no accident or something that he thought would be universally understood, but that Poe was creating a story whose impact could be changed simply by imagining this horrendous and vile deed being committed by a woman?

Point of View
Poe writes this story from the perspective of the murderer of the old man. When an author creates a situation where the protagonist tells a personal account, the overall impact of the story is heightened. The narrator, in this particular story, adds to the overall effect of horror by continually stressing to the reader that he or she is not mad, and tries to convince us of that fact by how carefully this brutal crime was planned and executed.

Style and Interpretation
Poe's story is a case of domestic violence that occurs as the result of an irrational fear. To the narrator that fear is represented by the old man's eye. Through the narrator, Poe describes this eye as being pale blue with a film over it, and resembling that of a vulture. Does the narrator have any reason to fear the old man or his eye? Is it this phobia that evokes the dark side, and eventually drives the narrator to madness? Or could Poe be referring to a belief whose origins could be traced back to Greece and Rome?
The belief in the *evil eye* dates back to ancient times, and even today, is fairly common in India and the countries bordering the Mediterranean Sea. References are made to it in Jewish, Islamic, Buddist and Hindu faiths. The belief centers around the idea that those who possess the *evil eye* have the power to harm people or their possessions by merely looking at them. Wherever this belief exists, it is

common to assign the *evil eye* as the cause of unexplainable illnesses and misfortunes of any kind.

To protect oneself from the power of the eye, certain measures can be taken. In Muslim areas, the color blue is painted on the shutters of the houses, and found on beads worn by both children and animals. There is also a specific hand gesture named the "Hand of Fatima," named after the daughter of Mohammed. This name is also given to an amulet in the shape of hand that is worn around the neck for protection. In some locations, certain phrases, such as " as God will" or "God bless it" are uttered to protect the individual from harm. In extreme cases, the eye, whether voluntarily or not, must be destroyed. One Slavic folktale relates the story of the father who blinded himself for fear of harming his own children with his *evil eye*.

Would Poe have had knowledge of this rather strange belief? It is altogether possible that he would have, which creates another interesting twist to this story. Maybe the narrator who tries to convince us that madness is not really the issue, is telling the truth. Maybe this vile act is necessary in order to destroy the power of the old man's *evil eye*!

Theme

Human nature is a delicate balance of light and dark or good and evil. Most of the time this precarious balance is maintained; however, when there is a shift, for whatever reason, the dark or perverse side surfaces. How and why this "dark side" emerges differs from person to person. What may push one individual "over the edge" will only cause a raised eyebrow in another. In this case, it is the "vulture eye" of the old man that makes the narrator's blood run cold. It is this irrational fear which evokes the dark side, and eventually leads to murder. The narrator plans, executes and conceals the crime; however, "[w]hat has been hidden within the self will not stay concealed...." (Silverman 208) The narrator speaks of an illness that has heightened the senses: "Above all was the sense of hearing acute. I heard all things in the heavens and in the earth. I heard many things in hell." The narrator repeatedly insists that he(she) is not mad; however the reader soon realizes that the fear of the vulture eye has consumed the narrator, who has now become a victim to the madness which he had hoped to elude.

CLASS 5 (COVERING CHAPTER 3)

Your written assignment due by the class 1 week from now are questions 11, 13 and 15 in the *Analysis of Literature* Student Workbook Assignment for Chapter 2. As a reminder, the format of your answers to the questions should be as follows:

question 11 - Write a 1-2 page paper, answering this question.

question 13 – Compose a short list to answer this question

question 15 - Write a short paragraph to answer this question.

Hopefully you have read the 3-4 pages of poems in Chapter 3, which we shall be discussing in this class and the next class. During this class we shall begin to go over all questions in the Assignment for Chapter 3 **except** questions 1, 9, and 27. Your written assignment due by the class 2 weeks from now are questions 1, 9, and 27 of Chapter 3. Make sure to have turned in this written assignment by the beginning of the class 2 weeks from now. The format of your answers to the questions should be as follows:

question 1 - Write a 1-2 page paper, answering this question.

question 9 – Write a short paragraph to answer this question.

question 27 - Write a short paragraph to answer this question.

All questions in the Assignment for Chapter 3 **except** questions 1, 9, and 27 :

(see section on Assignment Answers)

1. When discussing the poem "Daffodils", note its brilliant use of imagery. How does Wordsworth paint beautiful and graphic images through the use of poetic words? He uses simile, metaphor, and personification to paint the images. One can readily imagine what the daffodils look like that Wordsworth describes, and the images evoke tranquility.

2. In "Ode to the West Wind" Shelley regards himself as being a prophetic voice to stir up revolution; revolution which he regarded as necessary to overthrow the norms of the past. Shelley was rebelling against religious conservatism. He was a revolutionary atheist. In his poem he seeks to respond to the objection that political revolution like the French Revolution brings nothing but destruction. His answer was that such destruction is necessary to bring in the "new birth" of the revolutionary state. See the last lines of the poem. (When discussing "Ode to the West Wind", also see additional info below.)

Reminder: Your written assignment due by the class 1 week from now are questions 11, 13 and 15 in the *Analysis of Literature* Student Workbook Assignment for Chapter 2.

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ADDITIONAL INFO:

Ode To The West Wind - by Percy Bysshe Shelley

http://eir.library.utoronto.ca/rpo/display/poem1902.html :

Notes

1] According to Shelley's note, "this poem was conceived and chiefly written in a wood that skirts the Arno, near Florence, and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapours which pour down the autumnal rains. They began, as I foresaw, at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to the Cisalpine regions" (188). Florence was the home of Dante Alighieri, creator of *terza rima*, the form of his *Divine Comedy*. Zephyrus was the west wind, son of Astrœus and Aurora.

4] The four colours of man. *hectic red*: the complexion of those suffering from consumption, tuberculosis.

9] *Thine azure sister of the spring*: Latin *ver*, but not a formal mythological figure.

10] *clarion*: piercing, war-like trumpet.

14] *Destroyer and preserver*: Perhaps like the Hindu gods Siva the destroyer and Vishnu the preserver, known to Shelley from Edward Moor's *Hindu Pantheon*, introduction by Burton Feldman (London: J. Johnson by T. Bensley, 1810; reprinted New York: Garland, 1984) and the works of Sir William Jones (1746-1794).

21] *Maenad*: a participant in the rites of Bacchus or Dionysus, Greek god of wine and fertility; a Bacchante.

23] *locks*: cirrus clouds take their name from their likeness to curls of hair.

31] *coil*: encircling cables, or perhaps confused murmuring or noise.

32-36] Having taken a boat trip from Naples west to the Bay of Baiae on December 8, 1818, Shelley wrote to T. L. Peacock about sailing over a sea "so translucent that you could see the hollow caverns clothed with glaucous sea-moss, and the leaves and branches of those delicate weeds that pave the unequal bottom of the water," and about "passing the Bay of Baiae, and observing the ruins of its antique grandeur standing like

rocks in the transparent sea under our boat" (*Letters*, II, 61). Baiae is the site of ruined underwater Roman villas. pumice: lava cooled into a porous, foam-like stone.

39-42] "The phenomenon alluded to at the conclusion of the third stanza is well known to naturalists. The vegetation at the bottom of the sea, of rivers, and of lakes, sympathises with that of the land in the change of seasons, and is consequently influenced by the winds which announce it" (188; Shelley's note).

57] *lyre*: Aeolian or wind harp.

69] *trumpet of a prophecy*: Shelley alludes to the opening of the Book of Revelation of St. John the Divine in the Bible, 1.3-18:

3 Blessed is hee that readeth, and they that heare **the words of this prophesie**, and keepe those things which are written therein: for the time is at hand.
4 Iohn to the seuen Churches in Asia, Grace be vnto you, & peace, from him which is, and which was, and which is to come, and from the seuen spirits which are before his throne:
5 And from Iesus Christ, who is the faithful witnesse, and the first begotten of the dead, and the Prince of the kings of the earth: vnto him that loued vs, and washed vs from our sinnes in his owne blood,
6 And hath made vs Kings and Priests vnto God and his Father: to him be glory and dominion for euer and euer, Amen.
7 **Behold he commeth with clouds**, and euery eye shal see him, and they also which pearced him: and all kinreds of the earth shall waile because of him: euen so. Amen.
8 I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty.
9 I Iohn, who also am your brother, and companion in tribulation, and in the kingdome and patience of Iesus Christ, was in the Isle that is called Patmos, for the word of God, and for the testimonie of Iesus Christ.
10 **I was in the spirit** on the Lords day, and heard behind me **a great voice, as of a trumpet**,
11 Saying, I am Alpha and Omega, the first and the last: and **what thou seest, write in a booke**, and send it vnto the seuen Churches which are in Asia, vnto Ephesus, and vnto Smyrna, and vnto Pergamos, and vnto Thyatira, and vnto Sardis, and Philadelphia, and vnto Laodicea.
12 And I turned to see **the voice that spake with mee**. And being turned, I saw seuen golden Candlesticks,
13 And in the midst of the seuen candlestickes, **one like vnto the Sonne of man**, clothed with a garment downe to the foot, and girt about the paps with a golden girdle.
14 His head, and his haires were white like wooll as white as snow, and his eyes were as a flame of fire,
15 And his feet like vnto fine brasse, as if they burned in a furnace: and his voice as the sound of many waters.
16 And hee had in his right hand seuen starres: and out of his mouth went a sharpe two edged sword: and his countenance was as the Sunne shineth in his strength.

17 And when I sawe him, I fell at his feete as dead: and hee laid his right hand vpon me, saying vnto mee, Feare not, I am the first, and the last.
18 I am hee that liueth, and was dead: and behold, I am aliue for euermore, Amen, and haue the keyes of hell and of death.

Commentary by Ian Lancashire
(2002/9/9)

In "Ode to the West Wind," Shelley invokes Zephirus, the west wind, to free his "dead thoughts" and words, "as from an unextinguished hearth / Ashes and sparks" (63, 66-67), in order to prophesy a renaissance among humanity, "to quicken a new birth" (64). This ode, one of a few personal lyrics published with his great verse drama, "Prometheus Unbound," identifies Shelley with his heroic, tormented Titan. By stealing fire from heaven, Prometheus enabled humanity to found civilization. In punishment, according to Hesiod's account, Zeus chained Prometheus on a mountain and gave him unending torment, as an eagle fed from his constantly restored liver. Shelley completed both his dramatic poem and "Ode to the West Wind" in autumn 1819 in Florence, home of the great Italian medieval poet, Dante. The autumn wind Shelley celebrates in this ode came on him, standing in the Arno forest near Florence, just as he was finishing "Prometheus Unbound." Dante's *Divine Comedy* had told an epic story of his ascent from Hell into Heaven to find his lost love Beatrice. Shelley's ode invokes a like ascent from death to life for his own spark-like, potentially firy thoughts and words. Like Prometheus, Shelley hopes that his fire, a free-thinking, reformist philosophy, will enlighten humanity and liberate it from intellectual and moral imprisonment. He writes about his hopes for the future.

A revolutionary, Shelley believed that poets exercise the same creative mental powers that make civilization itself. The close of his "Defence of Poetry" underlies the thought of "Ode to the West Wind":

Poets are the hierophants of an unapprehended inspiration, the mirrors of the gigantic shadows which futurity casts upon the present, the words which express what they understand not, the *trumpets* which sing to battle and feel not what they inspire: the influence which is moved not, but moves. Poets are the unacknowledged legislators of the World.

The trumpeting poetic imagination, inspired by sources -- spirits -- unknown to the poet himself, actually reverses time. Poets prophesy, not by consciously extrapolating from past to present, and from present to future, with instrumental reason, but by capitulating to the mind's intuition, by freeing the imagination. Poets influence what the future will bring by unknowingly reflecting or "mirroring" future's "shadows" on the present. For Shelley, a living entity or spirit, not a mechanism, drives the world. By surrendering to the creative powers of the mind, the poet unites his spirit with the world's spirit across time. The west wind, Zephirus, represents that animate universe in Shelley's ode.

Shelley implores the West Wind to make him its "lyre" (57), that is, its wind-harp. "The Defence of Poetry" begins with this same metaphor: Shelley writes that "Man is an instrument over which a series of external and internal impressions are driven, like the alternations of an ever-changing wind over an Æolian lyre; which move it, by their motion, to ever-changing melody" (§7). This is not just a pretty figure of speech from nature. We now recognize that poetic inspiration itself arises from a "wild," "uncontrollable," and "tameless" source like the wind, buffeting the mind's unconscious. Long before cognitive psychology taught us this fact, Shelley clearly saw that no one could watch her or his own language process as it worked. Like all procedural memories, it is recalled only in the doing. We are unconscious of its workings, what contributes both content and form, semantics and syntax, to our utterances. He writes that "the mind in creation is as a fading coal which some invisible influence, **like an inconstant wind**, awakens to transitory brightness; this power arises from within, like the colour of a flower which fades and changes as it is developed, and the **conscious portions of our natures are unprophetic** either of its approach or its departure" (§285). This epic metaphor goes beyond the action of the wind on the lyre, the world on the mind. The wind's tumultuous "mighty harmonies" (59) imprint their power and patterns on the "leaves" they drive, both ones that fall from trees, and ones we call `pages,' the leaves on which poems are written. Inspiration gives the poet a melody, a sequence of simple notes, resembling the wind's "stream" (15), but his creative mind imposes a new harmony of this melody, by adding chords and by repeating and varying the main motifs. The human imagination actively works with this "wind" to impose "harmony" on its melody. The lyre "accomodate[s] its chords to the motions of that which strikes them, in a determined proportion of sound; even as the musician can accommodate his voice to the sound of the lyre" (§8). In this way, the poet's mind and the inspiration it receives co-create the poem.

In "Ode on the West Wind," the `melody' delivered to Shelley is unconsciously expressed in the poem's epic metaphor, and the chords that his mind generates in response are, first, the repetitions and variations of that melody -- for example, the variation of the "leaves" metaphor -- and secondly, the formal order: the sonnet sequence imposed on terza rima, as if the tradition of Western sonneteering were imposed on Dante's transcendental vision. That Shelley echoes the metaphor-melody's points of comparison throughout "The Defence of Poetry" shows how deeply ingrained it was in his mind. To Shelley, metaphors like this, comparing a human being and the universe, characterize the prophetic powers of all poets. Their conscious, rational mind, in routine deliberation, observes and describes, taking care not to impose on the things under scrutiny anything from the observer, but comparisons, fusing different things, depart from observation. They impose on experience something that the mind supplies or that is in turn supplied to it by inspiration. In "The Defence of Poetry," Shelley explains that poets' "language is vitally metaphorical; that is it marks the before unapprehended relations of things" (§22). Shelley builds "Ode to the West Wind" on "unapprehended relations" between the poetic mind and the west wind. The experience in the Arno forest, presumably (why else would he have footnoted the incident?), awoke his mind to these relations.

If we believe that the unselfconscious mind is susceptible to the same chaotic forces as the weather, and if we trust those forces as fundamentally good, then Shelley's ode will

ring true. Trusting instead in man-made categories like honour, fame, and friendship, Thomas Gray would have been bewildered by Shelley's faith. The country graveyard has spirits, to be sure, but they are ghosts of dead friends. No natural power inspires elegies or epitaphs. These writings reflect the traditional order by which melancholy, sentimental minds put order to nature. Gray quotes from many poets, as if asserting humanity's strength in numbers. Like Wordsworth's solitary reaper, Shelley stands alone, singing in a strange voice that inspires but perplexes traditional listeners. He cries out to a wind-storm, "Be thou, Spirit fierce, / My spirit!" Eighteenth-century poets like Pope would have laughed this audaciousness to scorn, but then they would never have had the courage to go out into the storm and, like Shakespeare's Lear in the mad scene, shout down the elements.

Even should we not empathize with Shelley, his ode has a good claim to being one of the very greatest works of art in the Romantic period. Its heroic grandeur attains a crescendo in the fifth and last part with a hope that English speakers everywhere for nearly two centuries have committed to memory and still utter, often unaware of its source: "If Winter comes, can Spring be far behind?" Annotating editors have looked in vain for signs that Shelley resuscitated old phrases and other men's flowers in this ode. What he writes is his own. It emerges, not in Gray's often quoted end-stopped phrases, lines, and couplets, but in passionate, flowing sentences. The first part, all 14 lines, invokes the West Wind's attention in one magnificent sentence. Five lines in the first part, two of which come at the end of a stanza, enjamb with the following lines. Few poets have fused such diverging poetic forms as *terza rima*, built on triplets with interwoven rhymes, and the sonnet, contrived with couplets, quatrains, sestets, and octaves. Yet even this compelling utterance, unifying so much complexity in an onward rush, can be summarized and analyzed.

The opening three stanzas invoke the West Wind (in order) as a driving force over land, in the sky, and under the ocean, and beg it to "hear" the poet (14, 28, 42). In the first stanza, the wind as "Destroyer and preserver" (14) drives "dead leaves" and "winged seeds" to the former's burial and the latter's spring rebirth. The second and third stanzas extend the leaf image. The sky's clouds in the second stanza are like "earth's decaying leaves" (17) and "Angels of rain and lightning" (18), a phrase that fuses the guardian and the killer. In the third stanza, the wind penetrates to the Atlantic's depths and causes the sea flowers and "oozy woods" to "despoil themselves" (40, 42), that is, to shed the "sapless foliage of the ocean," sea-leaves. The forests implicit in the opening stanza, in this way, become "the tangled boughs of Heaven and Ocean" in the second, and "oozy woods" in the third. The last two stanzas shift from nature's forests to Shelley's. In the fourth stanza, he identifies himself with the leaves of the first three stanzas: "dead leaf," "swift cloud," and "wave." If the wind can lift these things into flight, why can it not also lift Shelley "as a wave, a leaf, a cloud" (43-45, 53)? The fifth stanza completes the metaphor by identifying Shelley's "falling" and "withered" leaves (58, 64) as his "dead thoughts" and "words" (63, 67). At last Shelley -- in longing to be the West Wind's lyre -- becomes one with "the forest" (57). The last two stanzas also bring Shelley's commands to the invoked West Wind to a climax. The fourth, transitional stanza converts the threefold command "hear" to "lift" (53), and the last multiplies the commands sixfold:

"Make me thy lyre" (57), "Be thou, Spirit fierce, / My Spirit" and "Be thou me" (61-62), "Drive my dead thoughts" (63), "Scatter ... / Ashes and sparks" (66), and "Be ... / The trumpet of a prophecy" (68).

Reading fine poems and listening attentively to classical music both give pleasure, but it comes for several reasons. We carry away a piece of music's theme or "melody," rehearse it silently, and recognize the piece from that brief tune. One or more lines from a poem give a like pleasure. Some are first lines: young lovers recall Elizabeth Barrett's "How do I love thee. Let me count the ways"; and older married couples her husband Robert Browning's "Grow old with me. / The best is yet to be" (from "Rabbi Ben Ezra"). Some are last lines: John Milton's "They also serve who only stand and wait," Dorothy Parker's "You might as well live," and Shelley's "If Winter comes ..." As often, lines from the middle of poems persist, detached: where do

The heights by great men reached and kept
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night.

"Home is the sailor, home from sea," and "Under the bludgeonings of chance / My head is bloody, but unbowed" come from? (Longfellow's "The Ladder of St. Augustine," Stevenson's "Requium," and Henley's "Invictus.") Yet a pleasure just as keen comes from appreciating how a piece of music or a poem harmonizes its melodies. The longer we read a poem, the more perfected become its variations of those lines that live in our memory. "If Winter comes, can Spring be far behind?", in this way, perfects what came before.

The West Wind is the breath of personified Autumn. When Shelley invokes this breath, "dirge" (21), and "voice" (41), he has in mind a fellow traveller, a "comrade" (49) like himself, no less a human being for being a season of the year, no less an individual than the "close bosom-friend" in Keats' "To Autumn." Two other figures recur to Shelley in the Arno forest that day. The stormy cirrus clouds driven by the wind remind him of the "bright hair" and "locks" of "some fierce Mænad" (20-23). He imagines the wind waking a male and dreaming "blue Mediterranean" (29-30). Like Shelley the boy, these minor fellow travellers help humanize Autumn and his speaking power. In the first section, Shelley characterizes him as "an enchanter" (3) and a charioteer (6) to make that personification vivid. Then, by repeatedly addressing the West Wind in the second person as "thou" and "thee," Shelley works towards achieving his purpose, his "sore need" (52). That would identify himself, not just with the leaves of the forest, the wind's victims, but as "One too like thee" (56), like Autumn, music maker, composer of "mighty harmonies." Shelley imagines himself first as Autumn's lyre but, made bolder by the moment, claims the composer's own voice with "Be thou me, impetuous one!" (62). He associates himself with Autumn, the "enchanter," in the phrase, "by the incantation of this verse" (65). "Ode to the West Wind," in Shelley's mind, possesses the wind's own driving power at its close.

Shelley's overreaching is not quite done. The Autumn wind does not create, but only destroys and preserves. It drives ghosts and "Pestilence-stricken multitudes" (5), causes "Angels of rain and lightning" (18) to fall from heaven, releases "Black rain, and fire, and hail" (28), and brings fear to the oceans. It is not enough to be "a wave, a leaf, a cloud," at the mercy of Autumn's means in the "dying year" (24). The last stanza disregards Autumn and its successor season, Winter, for the last of the poem's characters, Autumn's "azure sister of the spring" (9). Shelley anticipates that spring will "blow / Her clarion" (8-10) for a good reason. At the most poignant moment of recognition of the poem, in the last two lines we all remember and do not know why, Spring's life-giving clarion becomes "The trumpet of a prophecy" Shelley determines to blow. Though "dead" and "withered," though reduced to scattered "Ashes," he will return, his "lips" blowing the trumpet, *like the voice of the Spring*. In shifting from clarion to trumpet, he brings the poem's harmonies to a climax. "Ode to the West Wind" ends with faith in a poet's resurrection, not with a weather forecast.

Ode to the West Wind" http://eir.library.utoronto.ca/rpo/display/poem1902.html :

4] The four colours of man. *hectic red*: the complexion of those suffering from consumption, tuberculosis.

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The trumpeting poetic imagination, inspired by sources -- spirits -- unknown to the poet himself, actually reverses time. Poets prophesy, not by consciously extrapolating from past to present, and from present to future, with instrumental reason, but by capitulating to the mind's intuition, by freeing the imagination. Poets influence what the future will bring by unknowingly reflecting or "mirroring" future's "shadows" on the present. For Shelley, a living entity or spirit, not a mechanism, drives the world. By surrendering to the creative powers of the mind, the poet unites his spirit with the world's spirit across time. The west wind, Zephirus, represents that animate universe in Shelley's ode.

Shelley implores the West Wind to make him its "lyre" (57), that is, its wind-harp. "The Defence of Poetry" begins with this same metaphor: Shelley writes that "Man is an instrument over which a series of external and internal impressions are driven, like the alternations of an ever-changing wind over an Æolian lyre; which move it, by their motion, to ever-changing melody" (§7). This is not just a pretty figure of speech from nature. We now recognize that poetic inspiration itself arises from a "wild,"

"uncontrollable," and "tameless" source like the wind, buffeting the mind's unconscious. Long before cognitive psychology taught us this fact, Shelley clearly saw that no one could watch her or his own language process as it worked. Like all procedural memories, it is recalled only in the doing. We are unconscious of its workings, what contributes both content and form, semantics and syntax, to our utterances. He writes that "the mind in creation is as a fading coal which some invisible influence, **like an inconstant wind**, awakens to transitory brightness; this power arises from within, like the colour of a flower which fades and changes as it is developed, and the **conscious portions of our natures are unprophetic** either of its approach or its departure" (§285). This epic metaphor goes beyond the action of the wind on the lyre, the world on the mind. The wind's tumultuous "mighty harmonies" (59) imprint their power and patterns on the "leaves" they drive, both ones that fall from trees, and ones we call `pages,' the leaves on which poems are written. Inspiration gives the poet a melody, a sequence of simple notes, resembling the wind's "stream" (15), but his creative mind imposes a new harmony of this melody, by adding chords and by repeating and varying the main motifs. The human imagination actively works with this "wind" to impose "harmony" on its melody. The lyre "accomodate[s] its chords to the motions of that which strikes them, in a determined proportion of sound; even as the musician can accommodate his voice to the sound of the lyre" (§8). In this way, the poet's mind and the inspiration it receives co-create the poem.

In "Ode on the West Wind," the `melody' delivered to Shelley is unconsciously expressed in the poem's epic metaphor, and the chords that his mind generates in response are, first, the repetitions and variations of that melody -- for example, the variation of the "leaves" metaphor -- and secondly, the formal order: the sonnet sequence imposed on terza rima, as if the tradition of Western sonneteering were imposed on Dante's transcendental vision. That Shelley echoes the metaphor-melody's points of comparison throughout "The Defence of Poetry" shows how deeply ingrained it was in his mind. To Shelley, metaphors like this, comparing a human being and the universe, characterize the prophetic powers of all poets. Their conscious, rational mind, in routine deliberation, observes and describes, taking care not to impose on the things under scrutiny anything from the observer, but comparisons, fusing different things, depart from observation. They impose on experience something that the mind supplies or that is in turn supplied to it by inspiration. In "The Defence of Poetry," Shelley explains that poets' "language is vitally metaphorical; that is it marks the before unapprehended relations of things" (§22). Shelley builds "Ode to the West Wind" on "unapprehended relations" between the poetic mind and the west wind. The experience in the Arno forest, presumably (why else would he have footnoted the incident?), awoke his mind to these relations.

If we believe that the unselfconscious mind is susceptible to the same chaotic forces as the weather, and if we trust those forces as fundamentally good, then Shelley's ode will ring true. Trusting instead in man-made categories like honour, fame, and friendship, Thomas Gray would have been bewildered by Shelley's faith. The country graveyard has spirits, to be sure, but they are ghosts of dead friends. No natural power inspires elegies or epitaphs. These writings reflect the traditional order by which melancholy, sentimental minds put order to nature. Gray quotes from many poets, as if asserting humanity's strength in numbers. Like Wordsworth's solitary reaper, Shelley stands alone, singing in a

strange voice that inspires but perplexes traditional listeners. He cries out to a wind-storm, "Be thou, Spirit fierce, / My spirit!" Eighteenth-century poets like Pope would have laughed this audaciousness to scorn, but then they would never have had the courage to go out into the storm and, like Shakespeare's Lear in the mad scene, shout down the elements.

Even should we not empathize with Shelley, his ode has a good claim to being one of the very greatest works of art in the Romantic period. Its heroic grandeur attains a crescendo in the fifth and last part with a hope that English speakers everywhere for nearly two centuries have committed to memory and still utter, often unaware of its source: "If Winter comes, can Spring be far behind?" Annotating editors have looked in vain for signs that Shelley resuscitated old phrases and other men's flowers in this ode. What he writes is his own. It emerges, not in Gray's often quoted end-stopped phrases, lines, and couplets, but in passionate, flowing sentences. The first part, all 14 lines, invokes the West Wind's attention in one magnificent sentence. Five lines in the first part, two of which come at the end of a stanza, enjamb with the following lines. Few poets have fused such diverging poetic forms as *terza rima*, built on triplets with interwoven rhymes, and the sonnet, contrived with couplets, quatrains, sestets, and octaves. Yet even this compelling utterance, unifying so much complexity in an onward rush, can be summarized and analyzed.

The opening three stanzas invoke the West Wind (in order) as a driving force over land, in the sky, and under the ocean, and beg it to "hear" the poet (14, 28, 42). In the first stanza, the wind as "Destroyer and preserver" (14) drives "dead leaves" and "winged seeds" to the former's burial and the latter's spring rebirth. The second and third stanzas extend the leaf image. The sky's clouds in the second stanza are like "earth's decaying leaves" (17) and "Angels of rain and lightning" (18), a phrase that fuses the guardian and the killer. In the third stanza, the wind penetrates to the Atlantic's depths and causes the sea flowers and "oozy woods" to "despoil themselves" (40, 42), that is, to shed the "sapless foliage of the ocean," sea-leaves. The forests implicit in the opening stanza, in this way, become "the tangled boughs of Heaven and Ocean" in the second, and "oozy woods" in the third. The last two stanzas shift from nature's forests to Shelley's. In the fourth stanza, he identifies himself with the leaves of the first three stanzas: "dead leaf," "swift cloud," and "wave." If the wind can lift these things into flight, why can it not also lift Shelley "as a wave, a leaf, a cloud" (43-45, 53)? The fifth stanza completes the metaphor by identifying Shelley's "falling" and "withered" leaves (58, 64) as his "dead thoughts" and "words" (63, 67). At last Shelley -- in longing to be the West Wind's lyre -- becomes one with "the forest" (57). The last two stanzas also bring Shelley's commands to the invoked West Wind to a climax. The fourth, transitional stanza converts the threefold command "hear" to "lift" (53), and the last multiplies the commands sixfold: "Make me thy lyre" (57), "Be thou, Spirit fierce, / My Spirit" and "Be thou me" (61-62), "Drive my dead thoughts" (63), "Scatter ... / Ashes and sparks" (66), and "Be ... / The trumpet of a prophecy" (68).

Reading fine poems and listening attentively to classical music both give pleasure, but it comes for several reasons. We carry away a piece of music's theme or "melody," rehearse

it silently, and recognize the piece from that brief tune. One or more lines from a poem give a like pleasure. Some are first lines: young lovers recall Elizabeth Barrett's "How do I love thee. Let me count the ways"; and older married couples her husband Robert Browning's "Grow old with me. / The best is yet to be" (from "Rabbi Ben Ezra"). Some are last lines: John Milton's "They also serve who only stand and wait," Dorothy Parker's "You might as well live," and Shelley's "If Winter comes ..." As often, lines from the middle of poems persist, detached: where do

The heights by great men reached and kept
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night.

"Home is the sailor, home from sea," and "Under the bludgeonings of chance / My head is bloody, but unbowed" come from? (Longfellow's "The Ladder of St. Augustine," Stevenson's "Requium," and Henley's "Invictus.") Yet a pleasure just as keen comes from appreciating how a piece of music or a poem harmonizes its melodies. The longer we read a poem, the more perfected become its variations of those lines that live in our memory. "If Winter comes, can Spring be far behind?", in this way, perfects what came before.

The West Wind is the breath of personified Autumn. When Shelley invokes this breath, "dirge" (21), and "voice" (41), he has in mind a fellow traveller, a "comrade" (49) like himself, no less a human being for being a season of the year, no less an individual than the "close bosom-friend" in Keats' "To Autumn." Two other figures recur to Shelley in the Arno forest that day. The stormy cirrus clouds driven by the wind remind him of the "bright hair" and "locks" of "some fierce Mænad" (20-23). He imagines the wind waking a male and dreaming "blue Mediterranean" (29-30). Like Shelley the boy, these minor fellow travellers help humanize Autumn and his speaking power. In the first section, Shelley characterizes him as "an enchanter" (3) and a charioteer (6) to make that personification vivid. Then, by repeatedly addressing the West Wind in the second person as "thou" and "thee," Shelley works towards achieving his purpose, his "sore need" (52). That would identify himself, not just with the leaves of the forest, the wind's victims, but as "One too like thee" (56), like Autumn, music maker, composer of "mighty harmonies." Shelley imagines himself first as Autumn's lyre but, made bolder by the moment, claims the composer's own voice with "Be thou me, impetuous one!" (62). He associates himself with Autumn, the "enchanter," in the phrase, "by the incantation of this verse" (65). "Ode to the West Wind," in Shelley's mind, possesses the wind's own driving power at its close.

Shelley's overreaching is not quite done. The Autumn wind does not create, but only destroys and preserves. It drives ghosts and "Pestilence-stricken multitudes" (5), causes "Angels of rain and lightning" (18) to fall from heaven, releases "Black rain, and fire, and hail" (28), and brings fear to the oceans. It is not enough to be "a wave, a leaf, a cloud," at the mercy of Autumn's means in the "dying year" (24). The last stanza disregards Autumn and its successor season, Winter, for the last of the poem's characters, Autumn's

"azure sister of the spring" (9). Shelley anticipates that spring will "blow / Her clarion" (8-10) for a good reason. At the most poignant moment of recognition of the poem, in the last two lines we all remember and do not know why, Spring's life-giving clarion becomes "The trumpet of a prophecy" Shelley determines to blow. Though "dead" and "withered," though reduced to scattered "Ashes," he will return, his "lips" blowing the trumpet, *like the voice of the Spring*. In shifting from clarion to trumpet, he brings the poem's harmonies to a climax. "Ode to the West Wind" ends with faith in a poet's resurrection, not with a weather forecast.

CLASS 6 (COVERING CHAPTER 3 Cont'd)

Your written assignment due today are questions 11, 13 and 15 in the *Analysis of Literature* Student Workbook Assignment for Chapter 2. Your written assignment due by the class 1 week from now are questions 1, 9, and 27 of Chapter 3. The format of your answers to the questions should be as follows:

question 1 - Write a 1-2 page paper, answering this question.

question 9 – Write a short paragraph to answer this question.

question 27 - Write a short paragraph to answer this question.

Also make sure by next class you have read the short story in Chapter 4.

Today we continue to discuss the poems of Chapter 3.

All questions in the Assignment for Chapter 3 **except** questions 1, 9, and 27 :

(see section on Assignment Answers)

1. Lord Byron was a friend and co-revolutionary of Percy Shelley. Like Shelley he led a debauched life. His wicked perspective is reflected in his poem. What is the focus of the poem? Is innocence normally associated with night, as Byron suggests?

2. Elizabeth Barrett Browning had a realistic and stable marital relationship with Robert Browning, in contrast to Lord Byron's relationships. How is this realism about love reflected in her poem? She realizes physical beauty, etc. can fade, so she seeks some basis of love that is permanent. How does her realism contrast with that of Byron?

3. Robert Burns incorporated humor into much of his poetry. For instance, he wrote a poem about a fly that lands on an uppity woman. His poem in the chapter is both a romantic poem as well as a spoof on romance. His eulogy of his Luve can be read as self-commendation of the way he loves, besides being a eulogy of his romantic interest. If he is so in love with this woman, why is he leaving her? How does the Scots dialect add a humorous element to the poem? The poet comes across as humorously provincial. Contrast Burns' humorous treatment of love with that of Elizabeth Barrett Browning. It should be noted that Robert Burns was a rebel against Christianity.

Reminder: Your written assignment due by the class 1 week from now are questions 1, 9, and 27 of Chapter 3. Also make sure by next class you have read the short story in Chapter 4.

ADDITIONAL INFO:

She Walks In Beauty like the night - by Lord Byron

While continuing his sexual relationship with Augusta, Byron courted and won the heart of Annabella Milbanke. They were married January 2, 1815. The union proved a catastrophe. Byron, filled with self-loathing and guilt and also perhaps horrified by the thought that he had attached himself to someone of a rather conventional character, treated his wife abominably. At one point, for example, the couple paid a two-week visit to Augusta, and brother and half-sister would stay up half the night cavorting while Annabella was sent to her room. A year after their wedding Lady Byron returned to her parents' house; a legal separation was drawn up and signed in April 1816. London society, which disapproved of Byron primarily for his radical political views, took advantage of the scandalous marital break-up and the rumors of incest to snub him. Caroline Lamb's view, that Byron was "Mad, bad, and dangerous to know," was apparently shared or at least encouraged by a great many. The poet also faced severe financial difficulties. On April 25, 1816 he left England for good.

Byron settled first in Geneva, where he met up with fellow poet Percy Bysshe Shelley, Mary Godwin Shelley and Mary's stepsister, Claire Clairmont (with whom Byron had begun an affair in London and eventually had a child). It was in June 1816, while the company exchanged ghost stories and speculated about both science and the supernatural, that Mary Shelley began working on *Frankenstein*. Later that summer Byron and Shelley toured the shores of Lake Geneva together, visiting all the places associated with philosopher Jean-Jacques Rousseau. At this time Byron wrote the third canto of *Childe Harold* and *The Prisoner of Chillon*. Giving some indication of the reputation Byron then enjoyed, Eisler notes that at one gathering in Switzerland hosted by the renowned Madame de Staël, "an Englishwoman ... fainted with horror upon hearing his name announced."

In October 1816 Byron entered Italy, where he was to spend most of the remainder of his life. He lived much of 1817 and 1818 in Venice, where he led an existence of "promiscuous dissipation," in the words of one commentator, conducting "casual affairs with many lower-class women." He also began work on his masterpiece, *Don Juan*. In 1819 Byron encountered Countess Teresa Guiccioli, with whom he was to have the most enduring relationship of his life. Through Teresa's brother and father he made contact with Italian patriotic circles and joined a revolutionary society. In early 1821 the abject failure of a planned revolt against Austrian rule deeply disappointed Byron. (Eisler notes Byron's account of a conversation with Teresa: "'Alas,' she said with the tears in her eyes, 'the Italians must now to return to making operas.'" "I fear," Byron agreed, "*that* and maccaroni [sic] are their forte.")

After the failure of the Italian revolution the poet, still at work on *Don Juan* (uncompleted at the time of his death), became increasingly interested in the cause of Greek independence, enlisting as a member of the London Greek Committee in May 1823. Two months later he forsook Italy and Teresa and spent the months of his life left to him in Greece, attempting to help the squabbling nationalist forces organize themselves for the struggle against Turkish rule. He died, from a fever and the mistreatment of his doctors, at Missolonghi in April 1824.

A reactionary age

“I was born to opposition,” Byron said of himself. He had ample opportunity to employ this trait, spending most of his life in a deeply reactionary age. The British ruling classes responded in terror to the French Revolution, creating what Eisler calls, in the opening pages of her book, “a police state.” She points out, “War with France began when Byron was five years old; it would continue until 1815, when he was twenty-seven.” Following the defeat of Napoleon, reaction grew triumphant.

The biographer reports these facts, but they remain largely a passive background. To explore the relationship between historical development and emotional life, relatively unexplored territory even in Marxist literature, would not enter the mind of most contemporary scholars. But let us assume for the sake of argument that entire peoples or social classes as well as individuals experience *trauma* (from the consequences of counterrevolution or repression, betrayal, the crushing of aspirations, the loss of hope) and that for *the most susceptible individuals* this will have potentially life-shaping consequences.

In this light, it is tempting simply to note that 1815, during which Byron suffered his greatest personal disaster, was also, from the point of view of mankind's progressive social aspirations, one of history's most disheartening years. It witnessed the conclusion of the Congress of Vienna (that gathering of tyrants which restored the monarchy or traditional dynasties in France, Austria, Prussia, Spain, Sardinia, Tuscany, Modena and the Papal states), the battle of Waterloo, Napoleon's exile in St. Helena and the renewal of the counterrevolutionary Quadruple Alliance between England, Austria, Prussia and Russia.

CLASS 7 (COVERING CHAPTERS 3 AND 4)

Your written assignment due today are questions 1, 9, and 27 of Chapter 3.

The first part of this class we need to wrap up Chapter 3, and then we shall start to consider chapter 4.

- Assignment q 20 - pseudonym

- Assignment q 25 – The Scots dialect adds to the humor. This is like a hick romantic poem.

Notice how so many of the compliments could be interpreted in another way. She is said to be as fair as his love is deep. So how fair is she?

- Assignment q 26 – A ballad stanza? a stanza consisting of four lines with the first and third lines in unrhymed iambic tetrameters and the second and fourth lines rhymed iambic trimeters

A ballad is a popular song, esp a slow romantic song. Why do you think Burns chose to compose his poem in ballad form?

- Assignment q 28-32

Your written Assignment for Chapter 4 will be due 2 weeks from now. The format of your answers to the questions should be as follows:

question 2 - Write a 1-2 page paper, answering this question.

question 10 – Write a short paragraph to answer this question.

question 12 - Write a short paragraph to answer this question.

Also make sure by next class you have read the poetry in Chapter 5.

Now let's begin to discuss the short story of Chapter 4. And let's first consider the title of the short story. What does 'Magi' mean? wise men brought gifts to Jesus (also, priestly class of Medes and Persians) We have said how much literature has allusions to earlier literature, so that to appreciate the later literature one needs to be familiar with earlier literature. How is this illustrated in the title? It alludes to the wise men bringing gifts to Jesus. How does the title of the short story set the stage for the setting of the story? Christmas-time, which is often associated with gifts and the Magi. What is ironic about the title of the short story, given what you know having read the short story? Jim and Della were not wise in their choice of gifts.

This story was written by William Sydney Porter. What was his pseudonym? O. Henry

All questions in the Assignment for Chapter 4 **except** questions 2, 10, and 12: (see section on Assignment Answers)

CLASS 8 (COVERING CHAPTERS 4 AND 5)

Remember, your written Assignment for Chapter 4 will be due 1 week from now. The format of your answers to the questions should be as follows:

question 2 - Write a 1-2 page paper, answering this question.

question 10 – Write a short paragraph to answer this question.

question 12 - Write a short paragraph to answer this question.

Today we shall continue to consider the short story in Chapter 4 and then begin to look at Chapter 5.

Chapter 4 : What is the religious philosophy of Jim and Della in the story? They are superficially Christians. They are nominal Christians, who keep Christmas. But they do not appear to be sound Biblical Christians. They do not seem to consult scriptural principles in making their decisions. They basically do what they want. They are also very materialistic. How are they materialistic? They put much weight and emphasis into material possessions.

All questions in the Assignment for Chapter 4 **except** questions 2, 10, and 12: (see section on Assignment Answers)

In Chapter 5 we resume our consideration of poetry. The time when much of this poetry was written is often called the Victorian era, when Queen Victoria was queen of England. This era was characterized by certain dominant tendencies. Which tendencies? nationalism, a certain optimism, respect of norms and authority, a certain sentimentality, It represented some rejection of the revolutionary zeal of the late 18th-early 19th century, yet still not an embrace of pre-modern Reformation religion . These characteristics contrast with the cynicism that increasingly characterized the 20th century. What are prominent features of Victorian poetry, as manifested in the poetry of Chapter 5? predominantly still traditional and not free verse, expressive of nationalism, generally secularist, positive and optimistic, sentimental and romantic

Your written Assignment for Chapter 5 will be due 3 weeks from now. The format of your answers to the questions should be as follows:

question 39 - Write a 1-2 page paper, answering this question.

question 35 – Write a paragraph to answer this question.

question 26 – Answer this multiple choice question.

question 15 – A one sentence answer will suffice to explain how each term is used as a symbol.

question 6 – Write a paragraph to answer this question.

CLASS 9 (COVERING CHAPTER 5 Cont'd)

Your Assignment for Chapter 4 is due today.

As said in the last class, Chapter 5 provides representative poetry of the Victorian era. We shall spend this and one or two more classes on Chapter 5 poetry, and that will then conclude this semester's literature course. We shall reserve for next semester the remaining chapters of the textbook. Your written Assignment for Chapter 5 will be due 2 weeks from now. The format of your answers to the questions should be as follows:

question 39 - Write a 1-2 page paper, answering this question.

question 35 – Write a paragraph to answer this question.

question 26 – Answer this multiple choice question.

question 15 – A one sentence answer will suffice to explain how each term is used as a symbol.

question 6 – Write a paragraph to answer this question.

Begin going over questions in the Assignment for Chapter 5 **except** questions 6, 15, 26, 35, and 39 (see section on Assignment Answers).

CLASS 10 (COVERING CHAPTER 5 Cont'd)

This is the last class of the semester, and we finish our consideration of the poetry of Chapter 5. The remainder of the literature in the textbook will be left for next semester. Your written Assignment for Chapter 5 will be due 1 week from now. The format of your answers to the questions should be as follows:

question 39 - Write a 1-2 page paper, answering this question.

question 35 – Write a paragraph to answer this question.

question 26 – Answer this multiple choice question.

question 15 – A one sentence answer will suffice to explain how each term is used as a symbol.

question 6 – Write a paragraph to answer this question.

Go over questions in the Assignment for Chapter 5 **except** questions 6, 15, 26, 35, and 39 (see section on Assignment Answers).

ADDITIONAL INFO:

1. Henry Wadsworth Longfellow Biography written by Roberto Rabe

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1. In "O Captain! My Captain!", what apostrophe is repeated?
2. In "O Captain! My Captain!", explain how the following are used as symbols: trip, ship, port, prize.
3. In "O Captain! My Captain!", how does the description of a captain fallen in battle fit Abraham Lincoln?
4. Describe the tone of "O Captain! My Captain!".

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10. In “The Charge of the Light Brigade”, why did the Light Brigade not retreat, though they found themselves outnumbered?
11. What is the refrain in “The Charge of the Light Brigade”?
12. Give examples of repetition of sound in “The Charge of the Light Brigade”.
13. Give examples of repetition of phrase in the “The Charge of the Light Brigade”.
14. How does the repetition create a hammering effect?
15. How is a hammering effect conducive to the theme in “The Charge of the Light Brigade”?

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www.ltipl.net/poetryV.html :

This is **Emily Dickinson**’s poem **Heart we will forget him**: Listen to how she stops at the end of each line and how her rhyme scheme repeats neatly with no

The second poet I am intrigued by is Emily Dickinson. She was born in Massachusetts in 1830 and is still an enigma to biographers world-wide. She was a spinster who rarely left her home, yet heartfelt poems of the love between a man and a woman. She was a lady of simple tastes, and attended college for only one year before fleeing home due to incredible homesickness. When she eventually died, her family found 40 volumes of her poetry hidden away in the house, which she had bound herself, in old-fashioned paper and twine booklets.
Her poetry is traditional and she herself admitted to being “scandalized” by the poems of her contemporary, Walt Whitman, who was one of the first people to bring forward poems of “free verse”. Whitman wrote of love as well, but his favorite subject was freedom for all – he was once fired for writing about the black man’s right to vote, own land and live free.

This is Emily Dickinson’s poem Heart we will forget him: Listen to how she stops at the end of each line and how her rhyme scheme repeats neatly with no surprises.

Heart we will forget him.
You and I tonight.
You may forget the warmth he gave;
I will forget the light.

And when you have done, pray tell me
That I my thoughts may dim.
Haste. Lest while you’re lagging,
I may remember him.

Heart, **We Will Forget Him** A poem about a jilted lover and heartbreak.

How does the first line of “Heart, we will forget him”, by Emily Dickinson, contrast with last line?
Yet how are the first and last line similar?

What is the rhyme scheme of “Heart, we will forget him”?

Kipling wrote If with Dr Leander Starr Jameson in mind. In 1895, Jameson led about 500 of his countrymen in a failed raid against the Boers, in southern Africa. What became known as the Jameson Raid was later cited as a major factor in bringing about the Boer War of 1899 to 1902. But the story as recounted in Britain was quite different. The British defeat was interpreted as a victory and Jameson portrayed as a daring hero.

Rudyard Kipling, (1865-1936), English short-story writer, novelist and poet, remembered for his celebration of British imperialism and heroism in India and Burma. Kipling's glorification of the British Empire and racial prejudices, stated in his poem "The White Man's Burden" (1899), has repelled many readers. However he sounded a note of uncharacteristic humility and caution in "The Recessional" (1897).

Kipling was the first Englishman to receive the Nobel Prize for Literature (1907). His most popular works include *The Jungle Book* (1894) and the *Just So Stories* (1902), both children's classics though they have attracted adult audiences also.

Rudyard Kipling was born on December 30, 1865, in Bombay, India, where his father was an arts and crafts teacher at the Jeejeebhoy School of Art. His mother was a sister-in-law of the painter Edward Burne-Jones. At the age of six he was taken to England by his parents and left for five years at a foster home at Southsea. His unhappiness at the unkind treatment he received was later expressed in the short story "Baa Baa, Black Sheep", in the novel *The Light That Failed* (1890), and in his autobiography (1937).

In 1878 Kipling entered United Services College, a boarding school in North Devon. It was an expensive institution that specialized in training for entry into military academies. His poor eyesight and mediocre results as a student ended his hopes for a military career. However, Kipling recalled these years in a lighter tone in one of his most popular books, *Stalky & Co* (1899). Kipling returned to India in 1882, where he worked as a journalist in Lahore for the *Civil and Military Gazette* (1882-87) and as an assistant editor and overseas correspondent in Allahabad for the *Pioneer* (1887-89). The stories written during his last two years in India were collected in *The Phantom Rickshaw*. (1888)

Kipling's short stories and verses gained success in the late 1880s in England, to which he returned in 1889, and was hailed as a literary heir to Charles Dickens. Between the years 1889 and 1892, Kipling lived in London and published *Life's Handicap* (1891), a collection of Indian stories and *Barrack-Room Ballads*, a collection of poems that included "Gunga Din". 1892 Kipling married Caroline Starr Balestier, with whom he collaborated on a novel, *The Naulakha*(1892). The young couple moved to the United States. Kipling was dissatisfied with the life in Vermont, and after the death of his daughter, he took his family back to England and settled in Burwash, Sussex. Kipling's marriage was not in all respects happy. During these restless years Kipling produced *Many Inventions* (1893), *The Jungle Book* (1894), *The Second Jungle Book* (1895), *The Seven Seas* (1896) and *Captains Courageous*(1897)

Widely regarded as unofficial poet laureate, Kipling refused this and many honors, among them the Order of Merit. During the Boer War in 1899 Kipling spent several months in South Africa. In 1902 he moved to Sussex, also spending time in South Africa. *Kim*, widely considered Kipling's best novel appeared in 1901. The story, set in India, depicted the adventures of an orphaned son of a sergeant in an Irish regiment. The children's historical work *Puck of Pook's Hill* appeared in 1906 and its sequel *Rewards and Fairies in 1910.*

Soon after Kipling had received the Nobel Prize, his output of fiction and poems began to decline. His son was killed in the World War I, and in 1923 Kipling published The Irish Guards In The Great War , a history of his son's regiment. Kipling died on January 18, 1936 in London, and was buried in Poet's Corner at Westminster Abbey. His autobiography, Something Of Myself, appeared posthumously in 1937.

SECTION 5 : CLASS LECTURE OUTLINE AND NOTES FOR SECOND SEMESTER

CLASS 1 (COVERING CHAPTER 6)

(Before the first class students should have been told to read Chapter 6 in the Student Textbook. Those students who did not take the first semester course should also read the Introductory chapter.)

Welcome to the first class in the second semester of a 2-semester course on Analysis of Literature. In this course we are examining literature from a range of eras and encompassing a range of literary genre. The objective is to equip students in the skill of reading literature in an analytical way and of communicating their analysis both in writing and verbally. The course grade will be based on performance in the written assignments as well as the quality of class participation.

Students will need 2 books for the course:

- the student textbook *Analysis of Literature*
- the student workbook

Some of the questions in the student workbook will be gone over verbally in class, and some will be answered by students in writing.

Review content of Introductory chapter.

Chapter 6: Students should already have read Chapter 6 in the Student Textbook. During this class we shall go over all questions in the Student Workbook, except those to be done by students in the written assignment for Chapter 6. Your written assignment due in 2 weeks is as follows:

Question 2 - Write a 1-2 page paper, answering this question.

Question 13 - Write a 1 page paper, answering this question.

Question 24 - Write a list, answering this question.

Review questions in the student workbook for Chapter 6, except questions 2, 13 and 24.

Reminder: Your written assignment for Chapter 6 is due in 2 weeks.

CLASS 2 (COVERING CHAPTER 6 Continued)

Today we continue discussing the literature in chapter 6.

Review questions in the student workbook for Chapter 6, except questions 2, 13 and 24.

Reminder: Your written assignment in Chapter 6 due by next week's class is as follows:

Question 2 - Write a 1-2 page paper, answering this question.

Question 13 - Write a 1 page paper, answering this question.

Question 24 - Write a list, answering this question.

Also, before next week's class make sure to have read Chapter 7 in your student textbook, because we begin to discuss it in next week's class.

CLASS 3 (COVERING CHAPTER 6 Continued)

Your Chapter 6 written assignment is due today.

Today we begin to consider the literature found in Chapter 7 of the student textbook. Your written assignment due by the class 2 weeks from now are questions 26, 34, 35, 57 59 and 81 in the *Analysis of Literature* Student Workbook Assignment for Chapter 7. The format of your answers to the questions should be as follows:

question 26 - Write a 1 page paper, answering this question.

question 34 - This only requires a few sentence answer.

question 57 – Prepare a list to answer this question.

question 59 - Prepare a list to answer this question.

question 81 - Write a paragraph to answer this question.

Review all questions in the Assignment for Chapter 7 **except** questions 26, 34, 35, 57 59 and 81:

(see section on Assignment Answers)

CLASS 4 (COVERING CHAPTER 7)

Today we continue to consider the literature found in Chapter 7 of the student textbook. Your written assignment due by the class 1 week from now are questions 26, 34, 35, 57 59 and 81 in the *Analysis of Literature* Student Workbook Assignment for Chapter 7. The format of your answers to the questions should be as follows:

question 26 - Write a 1 page paper, answering this question.

question 34 - This only requires a few sentence answer.

question 57 – Prepare a list to answer this question.

question 59 - Prepare a list to answer this question.

question 81 - Write a paragraph to answer this question.

Review all questions in the Assignment for Chapter 7 **except** questions 26, 34, 35, 57 59 and 81:

(see section on Assignment Answers)

Before next week's class make sure to have read Chapter 8 in your student textbook, because we begin to discuss it in next week's class.

ADDITIONAL INFORMATION FOR CLASS:

The Raven - by Edgar Allan Poe

http://www.poedecoder.com/essays/raven/#summary :

A lonely man tries to ease his "sorrow for the lost Lenore," by distracting his mind with old books of "forgotten lore." He is interrupted while he is "nearly napping," by a "tapping on [his] chamber door." As he opens up the door, he finds "darkness there and nothing more." Into the darkness he whispers, "Lenore," hoping his lost love had come back, but all that could be heard was "an echo [that] murmured back the word 'Lenore!'"

> With a burning soul, the man returns to his chamber, and this time he can hear a tapping at the window lattice. As he "flung [open] the shutter," "in [there] stepped a stately Raven," the bird of ill-omen (Poe, 1850). The raven perched on the bust of Pallas, the goddess of wisdom in Greek mythology, above his chamber door. The man asks the Raven for his name, and surprisingly it answers, and croaks "Nevermore." The man knows that the bird does not speak from wisdom, but has been taught by "some unhappy master," and that the word "nevermore" is its only "stock and store."

The man welcomes the raven, and is afraid that the raven will be gone in the morning, "as [his] Hopes have flown before"; however, the raven answers, "Nevermore." The man smiled, and pulled up a chair, interested in what the raven "meant in croaking, 'Nevermore.'" The chair, where Lenore once sat, brought back painful memories. The man, who knows the irrational nature in the raven's speech, still cannot help but ask the raven questions. Since the narrator is aware that the raven only knows one word, he can anticipate the bird's responses. "Is there balm in Gilead?" - "Nevermore." Can Lenore be found in paradise? - "Nevermore." "Take thy form from off my door!" - "Nevermore." Finally the man concedes, realizing that to continue this dialogue would be pointless. And his "soul from out that shadow" that the raven throws on the floor, "Shall be lifted -- Nevermore!"

Symbols

In this poem, one of the most famous American poems ever, Poe uses several symbols to take the poem to a higher level. The most obvious symbol is, of course, the raven itself. When Poe had decided to use a refrain that repeated the word "nevermore," he found that it would be most effective if he used a non-reasoning creature to utter the word. It would make little sense to use a human, since the human could reason to answer the questions (Poe, 1850). In "The Raven" it is important that the answers to the questions are already known, to illustrate the self-torture to which the narrator exposes himself. This way of interpreting signs that do not bear a real meaning, is "one of the most profound impulses of human nature" (Quinn, 1998:441).

Poe also considered a parrot as the bird instead of the raven; however, because of the melancholy tone, and the symbolism of ravens as birds of ill-omen, he found the raven more suitable for the mood in the poem (Poe, 1850). Quoth the Parrot, "Nevermore?"

Another obvious symbol is the bust of Pallas. Why did the raven decide to perch on the goddess of wisdom? One reason could be, because it would lead the narrator to believe that the raven spoke from wisdom, and was not just repeating its only "stock and store," and to signify the scholarship of the narrator. Another reason for using "Pallas" in the poem was, according to Poe himself, simply because of the "sonorousness of the word, Pallas, itself" (Poe, 1850).

A less obvious symbol, might be the use of "midnight" in the first verse, and "December" in the second verse. Both midnight and December, symbolize an end of something, and also the anticipation of something new, a change, to happen. The midnight in December, might very well be New Year's eve, a date most of us connect with change. This also seems to be what Viktor Rydberg believes when he is translating "The Raven" to Swedish, since he uses the phrase "årets sista natt var inne, " ("The last night of the year had arrived"). Kenneth Silverman connected the use of December with the death of Edgar's mother (Silverman, 1992:241), who died in that month; whether this is true or not is, however, not significant to its meaning in the poem.

The chamber in which the narrator is positioned, is used to signify the loneliness of the man, and the sorrow he feels for the loss of Lenore. The room is richly furnished, and reminds the narrator of his lost love, which helps to create an effect

of beauty in the poem. The tempest outside, is used to even more signify the isolation of this man, to show a sharp contrast between the calmness in the chamber and the tempestuous night.
The phrase "from out my heart," Poe claims, is used, in combination with the answer "Nevermore," to let the narrator realize that he should not try to seek a moral in what has been previously narrated (Poe, 1850).

Words

Poe had an extensive vocabulary, which is obvious to the readers of both his poetry as well as his fiction. Sometimes this meant introducing words that were not commonly used. In "The Raven," the use of ancient and poetic language seems appropriate, since the poem is about a man spending most of his time with books of "forgotten lore."

"**Seraphim**," in the fourteenth verse, "perfumed by an unseen censer / Swung by seraphim whose foot-falls tinkled..." is used to illustrate the swift, invisible way a scent spreads in a room. A seraphim is one of the six-winged angels standing in the presence of God.

"**Nepenthe**," from the same verse, is a potion, used by ancients to induce forgetfullnes of pain or sorrow.

"**Balm in Gilead**," from the following verse, is a soothing ointment made in Gilead, a mountainous region of Palestine east of the Jordan river.

"**Aidenn**," from the sixteenth verse, is an Arabic word for Eden or paradise.

"**Plutonian**," characteristic of Pluto, the god of the underworld in Roman mythology.

The Philospby of Composition

Edgar Allan Poe wrote an essay on the creation of "The Raven," entitled "The Philosophy of Composition." In that essay Poe describes the work of composing the poem as if it were a mathematical problem, and derides the poets that claim that they compose "by a species of fine frenzy - an ecstatic intuition - and would positively shudder at letting the public take a peep behind the scenes." Whether Poe was as calculating as he claims when he wrote "The Raven" or not is a question that cannot be answered; it is, however, unlikely that he created it exactly like he described in his essay. The thoughts occurring in the essay might well have occurred to Poe while he was composing it.
In "The Philosophy of Composition," Poe stresses the need to express a single effect when the literary work is to be read in one sitting. A poem should always be written short enough to be read in one sitting, and should, therefore, strive to achieve this single, unique effect. Consequently, Poe figured that the length of a poem should stay around one hundred lines, and "The Raven" is 108 lines.
The most important thing to consider in "Philosophy" is the fact that "The Raven," as well as many of Poe's tales, is written *backwards*. The effect is determined first, and the whole plot is set; then the web grows backwards from that single effect. Poe's "tales of ratiocination," e.g. the Dupin tales, are written in the same manner. "Nothing is more clear than that every plot, worth the name, must be elaborated to its denouement before anything be attempted with the pen" (Poe, 1850).

It was important to Poe to make "The Raven" "universally appreciable." It should be appreciated by the public, as well as the critics. Poe chose Beauty to be the theme of the poem, since "Beauty is the sole legitimate province of the poem" (Poe, 1850). After choosing Beauty as the province, Poe considered sadness to be the highest manifestation of beauty. "Beauty of whatever kind in its supreme development invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones" (Poe, 1850).
Of all melancholy topics, Poe wanted to use the one that was universally understood, and therefore, he chose Death as his topic. Poe (along with other writers) believed that the death of a beautiful woman was the most poetical use of death, because it closely allies itself with Beauty.
After establishing subjects and tones of the poem, Poe started by writing the stanza that brought the narrator's "interrogation" of the raven to a climax, the third verse from the end, and he made sure that no preceeding stanza would "surpass this in rythmical effect." Poe then worked backwards from this stanza and used the word "Nevermore" in many different ways, so that even with the repetition of this word, it would not prove to be monotonous.
Poe builds the tension in this poem up, stanza by stanza, but after the climaxing stanza he tears the whole thing down, and lets the narrator know that there is no meaning in searching for a moral in the raven's "nevermore". The Raven is established as a symbol for the narrator's "Mournful and never-ending remembrance." "And my soul from out that shadow, that lies floating on the floor, shall be lifted - nevermore!"

1. Did it take long for "The Raven" to become popular?
No, it was an overnight sensation

2. What effect did the poem have on its readers' everyday lives?
They often wove short passages of the piece or a simple "nevermore" into their daily talk.

3. Does the setting of the poem change?
N**o, the setting throughout is the narrator's chambers at midnight on a bleak December.**

4. What does the narrator think the tapping noise is at first?
A visitor

5. How is the narrator feeling, and why?
He is in a sorrowful mood because of the death of his lover, the "lost Lenore."

6. What is the narrator's reaction when the bird speaks for the first time?
He is amazed, and hopes to hear more

7. How did the bird learn to say the word?
It was trained by some melancholy master.

8. What does the narrator think about the bird's eyes?
That they give the bird demonic qualities.

9. Why does the narrator call the bird a "wretch"?
Because he connects its appearance and message with the lost Lenore.

10. Why does the narrator ask the bird if there is life after death?
Because he believes that it is a "prophet".

11. Where does the narrator think the bird comes from?
Hell

12. Does the narrator think he'll feel better if the bird goes away?
No, he says that the "shadow over his soul" will never depart.

Robert Seymour Bridges was an English poet noted for his technical mastery of prosody and for his sponsorship of the poetry of his friend Gerard Manley Hopkins. Born into a prosperous family, Bridges went to Eton College and then to Oxford, where he met Hopkins. His edition of Hopkins' poetry that appeared in 1916 rescued it from obscurity. From 1869 until 1882 Bridges worked as a medical student and physician in London hospitals. In 1884 he married Mary Monica Waterhouse, and he spent the rest of his life in virtually unbroken domestic seclusion, first at Yattendon, Berkshire, then at Boar's Hill, devoting himself almost religiously to poetry, contemplation, and the study of prosody. Although he published several long poems and poetic dramas, his reputation rests upon the lyrics collected in Shorter Poems (1890, 1894). New Verse (1925) contains experiments using a metre based on syllables rather than accents. He used this form for his long philosophical poem The Testament of Beauty, published on his 85th birthday. Bridges was poet laureate from 1913 until his death in 1930.

http://www.stthomas.edu/cathstudies/logos/vol7_1/ : “We are fortunate to have an article in this issue by a writer widely and justly admired for his fiction and essays, **Ron Hansen**. His article, **“Art and Religion: Hopkins and Bridges,”** explores the complex friendship of nineteenth-century poets Gerald Manley Hopkins and Robert Bridges. Hansen provides an illuminating contrast between the religious indifference of Bridges—an indifference in many ways characteristic of the broader culture in which he lived—and the profound religious development of Hopkins. “In many ways, Hopkins and Bridges were opposites, but in just as many ways they were destined to be friends,” Hansen suggests, and his biographical account enables us to see in detail the ways in which their work was shaped in fundamental ways by their different responses to the dominant cultural qualities of their time. Bridges, in his development, reflected the influence of a culture that had become almost hostile to religion, while Hopkins, formed in fundamental

ways by his conversion to Catholicism, found himself out of touch with the dominant tendencies of his day but was inspired by faith to write poetry that outlasted the shallower cultural tendencies and preferences of his period. Hansen judiciously assesses the strained relationship between these two figures. Historical perspective adds a striking touch as Hansen notes that Bridges, at the height of his literary fame, "could not have foreseen how interest in his own poetry would languish just as interest in Gerald Manley Hopkins grew." Hansen's focus on these two poets enables us to view in illuminating detail the relationship between art, religion, and culture."

Robert Bridges was born in 1844 and educated at Eton and Corpus Christi College, Oxford. After traveling extensively, he studied medicine in London and practiced until 1882. Most of his poems, like his occasional plays, are classical in tone as well as treatment. He was appointed poet laureate in 1913, following Alfred Austin. His command of the secrets of rhythm and a subtle versification give his lines a firm delicacy and beauty of pattern.

1. An elegy is a type of lyric poem of mourning or lamentation for the dead. Usually it expresses sorrow over the death of someone the poet admired or loved or respected; sometimes it simply mourns the passing of all life and beauty.
2. The elegy, a type of lyric poem, is usually a formal lament for someone's death. The term *elegy* is sometimes used more widely. In antiquity it referred to anything written in elegiac meter, which consisted of alternating lines of pentameter and hexameter
3. Lyric poetry -- which takes its name from songs accompanied by the lyre -- is distinguished from dramatic and narrative poetry. Although the boundaries are flexible, most lyric poems are fairly short, and are often personal. Examples include the sonnet, the elegy and the ode.
4. The category can include the *threnody*, the *monody*, the *dirge*, and the *pastoral elegy*. The last of these, an important Renaissance form, combines elements of the verse pastoral with the elegiac subject.
5. One of the most famous examples of the genre in English, Milton's *Lycidas*, is properly a pastoral elegy. Other well-known English pastoral poems from the Renaissance are Spenser's *Shepheardes Calendar* and Sidney's *Arcadia*. As *Arcadia* suggests, although the pastoral is traditionally lyric poetry, it needn't be. Shakespeare's *As You Like It* includes pastoral elements, and *Arcadia* is sometimes considered a pastoral romance.
6. Other terms often used as synonyms for pastoral are *idyll*, *eclogue*, and *bucolic poetry*. The georgic often shares many characteristics with pastoral, but it's worth keeping them separate.

- Questions for discussion about the elegy:
    1. What images in the first two stanzas make clear the poet's state of mind? What is implied in line 8?

2. Who is the "figure" in stanza 5,6, and 7? Why does this place recall it to the poet's mind? Why does it walk with "the slow step of a mourner"? How has the poet's memory "enchanted" the scene?
3. What are the "tears" in stanza 7? What "wounds" do trees have in the fall?

What symbolical use of nature and seasons is made throughout the poem?

James Joyce 1882-1941

James Joyce (1882-1941), Irish novelist, noted for his experimental use of language in such works as *Ulysses* (1922) and *Finneganns Wake* (1939). Joyce's technical innovations in the art of the novel include an extensive use of interior monologue; he used a complex network of symbolic parallels drawn from the mythology, history, and literature, and created a unique language of invented words, puns, and allusions.

James Joyce was born in Dublin, on February 2, 1882, as the son of John Stanislaus Joyce, an impoverished gentleman, who had failed in a distillery business and tried all kinds of professions, including politics and tax collecting. Joyce's mother, Mary Jane Murray, was ten years younger than her husband. She was an accomplished pianist, whose life was dominated by the Roman Catholic Church. In spite of their poverty, the family struggled to maintain a solid middle-class facade.

From the age of six Joyce, was educated by Jesuits at Clongowes Wood College, at Clane, and then at Belvedere College in Dublin (1893-97).

Joyce then studied at home and briefly at the Christian Brothers school on North Richmond Street before he was offered a place in the Jesuits' Dublin school, Belvedere College, in 1893. The offer was made at least partly in the hope that he would prove to have a vocation and join the Jesuits himself. Joyce, however, would reject Catholicism by the age of 16, although the philosophy of St. Thomas Aquinas would remain a strong influence on him throughout his life.

In 1898 he entered the University College, Dublin. Joyce's first publication was an essay on Ibsen's play *When We Dead Awaken*. It appeared in the *Fortnightly Review* in 1900. At this time he also began writing lyric poems.

After graduation in 1902 the twenty-year-old Joyce went to Paris, where he worked as a journalist, teacher and in other occupations under difficult financial conditions. He spent a year in France, returning when a telegram arrived saying his mother was dying. Not long after her death, Joyce was traveling again. He left Dublin in 1904 with Nora

Barnacle, a chambermaid who he married in 1931.

Joyce published *Dubliners* in 1914, *A Portrait of the Artist as a Young Man* in 1916, a play *Exiles*in 1918 and *Ulysses* in 1922. In 1907 Joyce had published a collection of poems, *Chamber Music*.

At the outset of the First World War, Joyce moved with his family to Zürich. In Zürich Joyce started to develop the early chapters of Ulysses, which was first published in France because of censorship troubles in the Great Britain and the United States, where the book became legally available only in 1933. In March 1923 Joyce started in Paris his second major work, *Finnegans Wake*, suffering at the same time chronic eye troubles caused by glaucoma. The first segment of the novel appeared in Ford Madox Ford's transatlantic review in April 1924, as part of what Joyce called *Work in Progress*. The final version was published in 1939.

Some critics considered the work a masterpiece, though many readers found it incomprehensible. After the fall of France in WWII, Joyce returned to Zürich, where he died on January 13, 1941, still disappointed with the reception of *Finnegans Wake.*

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http://www.americanpoems.com/poets/amylowell/madonna.shtml :

Amy Lowell (1874 - 1925)

Amy Lowell didn't become a poet until she was years into her adulthood; then, when she died early, her poetry (and life) were nearly forgotten -- until gender studies as a discipline began to look at women like Lowell as illustrative of an earlier lesbianism. She lived her later years in a "Boston marriage" and wrote erotic love poems addressed to a woman.

T. S. Eliot called her the "demon saleswoman of poetry." Of herself, she said, "God made me a businesswoman and I made myself a poet."

Amy Lowell was born to wealth and prominence. Her paternal grandfather, John Amory Lowell, developed the cotton industry of Massachusetts with her maternal grandfather, Abbott Lawrence. The towns of Lowell and Lawrence, Massachusetts, are named for the families. John Amory Lowell's cousin was the poet James Russell Lowell.

Amy was the youngest child of five. Her eldest brother, Percival Lowell, became an astronomer in his late 30's and founded Lowell Observatory in Flagstaff, Arizona. He discovered the "canals" of Mars. Earlier he'd written two books inspired by his travels to Japan and the Far East. Amy Lowell's other brother, Abbott Lawrence Lowell, became president of Harvard University.

The family home was called "Sevenels" for the "Seven L's" or Lowells. Amy Lawrence was educated there by an English governess until 1883, when she was sent to a series of private schools. She was far from a model student. During vacations, she traveled with her family to Europe and to America's west.

In 1891, as a proper young lady from a wealthy family, she had her debut. She was invited to numerous parties, but did not get the marriage proposal that the year was supposed to produce. A university education was out of the question for a Lowell daughter, although not for the sons. So Amy Lowell set about educating herself, reading from the 7,000 volume library of her father and also taking advantage of the Boston Athenaeum.

Mostly she lived the life of a wealthy socialite. She began a lifelong habit of book collecting. She accepted a marriage proposal, but the young man changed his mind and set his heart on another woman. Amy Lowell went to Europe and Egypt in 1897-98 to recover, living on a severe diet that was supposed to improve her health (and help with her increasing weight problem). Instead, the diet nearly ruined her health.

In 1900, after her parents had both died, she bought the family home, Sevenels. Her life as a socialite continued, with parties and entertaining. She also took up the civic involvement of her father, especially in supporting education and libraries.

Amy had enjoyed writing, but her efforts at writing plays didn't meet with her own satisfaction. She was fascinated by the theater. In 1893 and 1896, she had seen performances by the actress Eleanora Duse. In 1902, after seeing Duse on another tour, Amy went home and wrote a tribute to her in blank verse -- and, as she later said, "I found out where my true function lay." She became a poet -- or, as she also later said, "made myself a poet."

By 1910, her first poem was published in *Atlantic Monthly*, and three others were accepted there for publication. In 1912 -- a year that also saw the first books published by Robert Frost and Edna St. Vincent Millay -- she published her first collection of poetry, *A Dome of Many-Coloured Glass*.

It was also in 1912 that Amy Lowell met actress Ada Dwyer Russell. From about 1914 on, Russell, a widow who was 11 years older than Lowell, became Amy's traveling and living companion and secretary. They lived together in a "Boston marriage" until Amy's death. Whether the relationship was platonic or sexual is not certain -- Ada burned all personal correspondence as executrix for Amy after her death -- but poems which Amy clearly directed towards Ada are sometimes erotic and full of suggestive imagery.

In the January 1913 issue of *Poetry*, Amy read a poem signed by "H.D., *Imagiste*." With a sense of recognition, she decided that she, too, was an Imagist, and by summer had gone to London to meet Ezra Pound and other Imagist poets, armed with a letter of introduction from *Poetry* editor Harriet Monroe.

She returned to England again the next summer -- this time bringing her maroon auto and maroon-coated chauffeur, part of her eccentric persona. She returned to America just as World War I began, having sent that maroon auto on ahead of her.

She was already by that time feuding with Pound, who termed her version of Imagism "Amygism." She focused herself on writing poetry in the new style, and also on promoting and sometimes literally supporting other poets who were also part of the Imagist movement.

In 1914, she published her second book of poetry, *Sword Blades and Poppy Seeds.* Many of the poems were in vers libre (free verse), which she renamed "unrhymed cadence." A few were in a form she invented, which she called "polyphonic prose."

In 1915, Amy Lowell published an anthology of Imagist verse, followed by new volumes in 1916 and 1917. Her own lecture tours began in 1915, as she talked of poetry and also read her own works. She was a popular speaker, often speaking to overflow crowds. Perhaps the novelty of the Imagist poetry drew people; perhaps they were drawn to the performances in part because she was a Lowell; in part her reputation for eccentricities helped bring in the people.

She slept until three in the afternoon and worked through the night. She was overweight, and a glandular condition was diagnosed which caused her to continue to gain. (Ezra Pound called her "hippopoetess.") She was operated on several times for persistent hernia problems.

She dressed mannishly, in severe suits and men's shirts. She wore a pince nez and had her hair done -- usually by Ada Russell -- in a pompadour that added a bit of height to her five feet. She slept on a custom-made bed with exactly sixteen pillows. She kept sheepdogs -- at least until World War I's meat rationing made her give them up -- and had to give guests towels to put in their laps to protect them from the dogs' affectionate habits. She draped mirrors and stopped clocks. And, perhaps most famously, she smoked cigars -- not "big, black" ones as was sometimes reported, but small cigars, which she claimed were less distracting to her work than cigarettes, because they lasted longer.

In 1915, she also ventured into criticism with *Six French Poets,* featuring Symbolist poets little known in America. In 1916, she published another volume of her own verse, *Men, Women and Ghosts.* A book derived from her lectures, *Tendencies in Modern American Poetry* followed in 1917, then another poetry collection in 1918, *Can Grande's Castle* and *Pictures of the Floating World* in 1919 and adaptations of myths and legends in 1921 in *Legends*.

During an illness in 1922 she wrote and published *A Critical Fable* - anonymously. For some months she denied that she'd written it. Her relative, James Russell Lowell, had published in his generation *A Fable for Critics*, witty and pointed verse analyzing poets who were his contemporaries. Amy Lowell's *A Critical Fable* likewise skewered her own poetic contemporaries.

She worked for the next few years on a massive biography of John Keats, whose works she'd been collecting since 1905. Almost a day-by-day account of his life, the book also recognized Fanny Brawne for the first time as a positive influence on him.

This work was taxing on Lowell's health, though. She nearly ruined her eyesight, and her hernias continued to cause her trouble. In May of 1925, she was advised to remain in bed

with a troublesome hernia. On May 12 she got out of bed anyway, and was struck with a massive cerebral hemorrhage. She died hours later.

Ada Russell, her executrix, not only burned all personal correspondence, as directed by Amy Lowell, but also published three more volumes of Lowell's poems posthumously. These included some late sonnets to Eleanora Duse, who had died in 1912 herself, and other poems considered too controversial for Lowell to publish during her lifetime. Lowell left her fortune and Sevenels in trust to Ada Russell.

The Imagist movement didn't outlive Amy Lowell for long. Her poems didn't withstand the test of time well, and while a few of her poems ("Patterns" and "Lilacs" especially) were still studied and anthologized, she was nearly forgotten.

Then, Lillian Faderman and others rediscovered Amy Lowell as an example of poets and others whose same-sex relationships had been important to them in their lives, but who had -- for obvious social reasons -- not been explicit and open about those relationships. Faderman and others re-examined poems like "Clear, With Light Variable Winds" or "Venus Transiens" or "Taxi" or "A Lady" and found the theme -- barely concealed -- of the love of women. "A Decade," which had been written as a celebration of the ten year anniversary of Ada and Amy's relationship, and the "Two Speak Together" section of *Pictures of the Floating World* was recognized for the love poetry that it is.

The theme was not completely concealed, of course, especially to those who knew the couple well. John Livingston Lowes, a friend of Amy Lowell's, had recognized Ada as the object of one of her poems, and Lowell wrote back to him, "I am very glad indeed that you liked 'Madonna of the Evening Flowers.' How could so exact a portrait remain unrecognized?"

And so, too, the portrait of the committed relationship and love of Amy Lowell and Ada Dwyer Russell was largely unrecognized until recently.

Her "Sisters" -- alluding to the sisterhood that included Lowell, Elizabeth Barrett Browning and Emily Dickinson -- makes it clear that Amy Lowell saw herself as part of a continuing tradition of women poets.

Eliot, T. S. (26 Sept. 1888-4 Jan. 1965), poet, critic, and editor, was born Thomas Stearns Eliot in St. Louis, Missouri, the son of Henry Ware Eliot, president of the Hydraulic-Press Brick Company, and Charlotte Champe Stearns, a former teacher, an energetic social work volunteer at the Humanity Club of St. Louis, and an amateur poet with a taste for Emerson. Eliot was the youngest of seven children, born when his parents were prosperous and secure in their mid-forties (his father had recovered from an earlier business failure) and his siblings were half grown. Afflicted with a congenital double hernia, he was in the constant eye of his mother and five older sisters. His paternal grandfather, William Greenleaf Eliot, had been a protégé of William Ellery Channing, the dean of American Unitarianism. William Eliot graduated from Harvard Divinity School, then moved toward the frontier. He founded the Unitarian church in St. Louis and soon

became a pillar of the then southwestern city's religious and civic life. Because of William's ties to St. Louis, the Eliot family chose to remain in their urban Locust Street home long after the area had run down and their peers had moved to the suburbs. Left in the care of his Irish nurse, Annie Dunne, who sometimes took him to Catholic Mass, Eliot knew both the city's muddy streets and its exclusive drawing rooms. He attended Smith Academy in St. Louis until he was sixteen. During his last year at Smith he visited the 1904 St. Louis World's Fair and was so taken with the fair's native villages that he wrote short stories about primitive life for the Smith Academy *Record.* In 1905 he departed for a year at Milton Academy outside of Boston, preparatory to following his older brother Henry to Harvard.

Eliot's attending Harvard seems to have been a foregone conclusion. His father and mother, jealously guarding their connection to Boston's Unitarian establishment, brought the family back to the north shore every summer, and in 1896 built a substantial house at Eastern Point, in Gloucester, Massachusetts. As a boy, Eliot foraged for crabs and became an accomplished sailor, trading the Mississippi River in the warm months for the rocky shoals of Cape Ann. Later he said that he gave up a sense of belonging to either region, that he always felt like a New Englander in the Southwest, and a Southwesterner in New England (preface to Edgar Ansel Mowrer, *This American World* [1928]).

Despite his feelings of alienation from both of the regions he called home, Eliot impressed many classmates with his social ease when he began his studies at Harvard in the fall of 1906. Like his brother Henry before him, Eliot lived his freshman year in a fashionable private dormitory in a posh neighborhood around Mt. Auburn Street known as the "Gold Coast." He joined a number of clubs, including the literary Signet. And he began a romantic attachment to Emily Hale, a refined Bostonian who once played Mrs. Elton opposite his Mr. Woodhouse in an amateur production of *Emma*. Among his teachers, Eliot was drawn to the forceful moralizing of Irving Babbitt and the stylish skepticism of George Santayana, both of whom reinforced his distaste for the reform-minded, progressive university shaped by Eliot's cousin, Charles William Eliot. His attitudes, however, did not prevent him from taking advantage of the elective system that President Eliot had introduced. As a freshman, his courses were so eclectic that he soon wound up on academic probation. He recovered and persisted, attaining a B.A. in an elective program best described as comparative literature in three years, and an M.A. in English literature in the fourth.

In December 1908 a book Eliot found in the Harvard Union library changed his life: Arthur Symons's *The Symbolist Movement in Literature* (1895) introduced him to the poetry of Jules Laforgue, and Laforgue's combination of ironic elegance and psychological nuance gave his juvenile literary efforts a voice. By 1909-1910 his poetic vocation had been confirmed: he joined the board and was briefly secretary of Harvard's literary magazine, the *Advocate,* and he could recommend to his classmate William Tinckom-Fernandez the last word in French sophistication--the Vers Libre of Paul Fort and Francis Jammes. (Tinckom-Fernandez returned the favor by introducing Eliot to Francis Thompson's "Hound of Heaven" and John Davidson's "Thirty Bob a Week,"

poems Eliot took to heart, and to the verse of Ezra Pound, which Eliot had no time for.) On the *Advocate,* Eliot started a lifelong friendship with Conrad Aiken.

In May 1910 a suspected case of scarlet fever almost prevented Eliot's graduation. By fall, though, he was well enough to undertake a postgraduate year in Paris. He lived at 151 bis rue St. Jacques, close to the Sorbonne, and struck up a warm friendship with a fellow lodger, Jean Verdenal, a medical student who later died in the battle of the Dardenelles and to whom Eliot dedicated "The Love Song of J. Alfred Prufrock." With Verdenal, he entered the intellectual life of France then swirling, Eliot later recalled, around the figures of Émile Durkheim, Paul Janet, Rémy de Gourmont, Pablo Picasso, and Henri Bergson. Eliot attended Bergson's lectures at the College de France and was temporarily converted to Bergson's philosophical interest in the progressive evolution of consciousness. In a manner characteristic of a lifetime of conflicting attitudes, though, Eliot also gravitated toward the politically conservative (indeed monarchistic), neoclassical, and Catholic writing of Charles Maurras. Warring opposites, these enthusiasms worked together to foster a professional interest in philosophy and propelled Eliot back to a doctoral program at Harvard the next year.

In 1910 and 1911 Eliot copied into a leather notebook the poems that would establish his reputation: "The Love Song of J. Alfred Prufrock," "Portrait of a Lady," "La Figlia Che Piange," "Preludes," and "Rhapsody on a Windy Night." Combining some of the robustness of Robert Browning's monologues with the incantatory elegance of symbolist verse, and compacting Laforgue's poetry of alienation with the moral earnestness of what Eliot once called "Boston doubt," these poems explore the subtleties of the unconscious with a caustic wit. Their effect was both unique and compelling, and their assurance staggered his contemporaries who were privileged to read them in manuscript. Aiken, for example, marveled at "how sharp and complete and sui generis the whole thing was, from the outset. The *wholeness* is there, from the very beginning."

In the fall of 1911, though, Eliot was as preoccupied with ideas as with literature. A student in what has been called the golden age of Harvard philosophy, he worked amid a group that included Santayana, William James, the visiting Bertrand Russell, and Josiah Royce. Under Royce's direction, Eliot wrote a dissertation on Bergson's neoidealist critic F. H. Bradley and produced a searching philosophical critique of the psychology of consciousness. He also deepened his reading in anthropology and religion, and took almost as many courses in Sanskrit and Hindu thought as he did in philosophy. By 1914, when he left on a traveling fellowship to Europe, he had persuaded a number of Harvard's philosophers to regard him as a potential colleague.

Eliot spent the early summer of 1914 at a seminar in Marburg, Germany, with plans to study in the fall at Merton College, Oxford, with Harold Joachim, Bradley's colleague and successor. The impending war quickened his departure. In August he was in London with Aiken and by September Aiken had shown Eliot's manuscript poems to Pound, who, not easily impressed, was won over. Pound called on Eliot in late September and wrote to Harriet Monroe at *Poetry* magazine that Eliot had "actually trained himself and

modernized himself *on his own*." The two initiated a collaboration that would change Anglo-American poetry, but not before Eliot put down deep English roots.

In early spring 1915 Eliot's old Milton Academy and Harvard friend Scofield Thayer, later editor of the *Dial* and then also at Oxford, introduced Eliot to Vivien Haigh-Wood, a dancer and a friend of Thayer's sister. Eliot was drawn instantly to Vivien's exceptional frankness and charmed by her family's Hampstead polish. Abandoning his habitual tentativeness with women, in June 1915 he married Vivien on impulse at the Hampstead Registry Office. His parents were shocked, and then, when they learned of Vivien's history of emotional and physical problems, profoundly disturbed. The marriage nearly caused a family break, but it also indelibly marked the beginning of Eliot's English life. Vivien refused to cross the Atlantic in wartime, and Eliot took his place in literary London. They were to have no children.

Eliot and his wife at first turned to Bertrand Russell, who shared with them both his London flat and his considerable social resources. Russell and Vivien, however, became briefly involved, and the arrangement soured. Meanwhile Eliot tried desperately to support himself by teaching school, supplemented by a heavy load of reviewing and extension lecturing. To placate his worried parents, he labored on with his Ph.D. thesis, "Experience and the Objects of Knowledge in the Philosophy of F. H. Bradley." (Eliot finished it in April 1916, but did not receive his degree because he was reluctant to undertake the trip to Massachusetts required for his dissertation defense.) As yet one more stimulating but taxing activity, he became assistant editor of the avant-garde magazine the *Egoist.* Then in spring 1917 he found steady employment; his knowledge of languages qualified him for a job in the foreign section of Lloyds Bank, where he evaluated a broad range of continental documents.

The job gave him the security he needed to turn back to poetry, and in 1917 he received an enormous boost from the publication of his first book, *Prufrock and Other Observations,* printed by the *Egoist* with the silent financial support of Ezra and Dorothy Pound.

For a struggling young American, Eliot had acquired extraordinary access to the British intellectual set. With Russell's help he was invited to country-house weekends where visitors ranged from political figures like Herbert Henry Asquith to a constellation of Bloomsbury writers, artists, and philosophers. At the same time Pound facilitated his entry into the international avant-garde, where Eliot mixed with a group including the aging Irish poet William Butler Yeats, the English painter and novelist Wyndham Lewis, and the Italian Futurist writer Tamaso Marinetti. More accomplished than Pound in the manners of the drawing room, Eliot gained a reputation in the world of belles-lettres as an observer who could shrewdly judge both accepted and experimental art from a platform of apparently enormous learning. It did not hurt that he calculated his interventions carefully, publishing only what was of first quality and creating around himself an aura of mystery. In 1920 he collected a second slim volume of verse, *Poems*, and a volume of criticism, *The Sacred Wood.* Both displayed a winning combination of erudition and jazzy bravura, and both built upon the understated discipline of a decade of philosophical

seriousness. Eliot was meanwhile proofreading the *Egoist's* serial publication of Joyce's *Ulysses,* and, with Pound's urging, starting to think of himself as part of an experimental movement in modern art and literature.

Yet the years of Eliot's literary maturation were accompanied by increasing family worries. Eliot's father died in January 1919, producing a paroxysm of guilt in the son who had hoped he would have time to heal the bad feelings caused by his marriage and emigration. At the same time Vivien's emotional and physical health deteriorated, and the financial and emotional strain of her condition took its toll. After an extended visit in the summer of 1921 from his mother and sister Marion, Eliot suffered a nervous collapse and, on his physician's advice, took a three month's rest cure, first on the coast at Margate and then at a sanitarium Russell's friend Lady Ottoline Morell recommended at Lausanne, Switzerland.

Whether because of the breakdown or the long needed rest it imposed, Eliot broke through a severe writer's block and completed a long poem he had been working on since 1919. Assembled out of dramatic vignettes based on Eliot's London life, *The Waste Land*'s extraordinary intensity stems from a sudden fusing of diverse materials into a rhythmic whole of great skill and daring. Though it would be forced into the mold of an academic set piece on the order of Milton's "Lycidas," *The Waste Land* was at first correctly perceived as a work of jazzlike syncopation--and, like 1920s jazz, essentially iconoclastic. A poem suffused with Eliot's horror of life, it was taken over by the postwar generation as a rallying cry for its sense of disillusionment. Pound, who helped pare and sharpen the poem when Eliot stopped in Paris on his way to and from Lausanne, praised it with a godparent's fervor. As important, Eliot's old friend Thayer, by then publisher of the *Dial,* decided even before he had seen the finished poem to make it the centerpiece of the magazine's attempt to establish American letters in the vanguard of modern culture. To secure *The Waste Land* for the *Dial*, Thayer arranged in 1922 to award Eliot the magazine's annual prize of two thousand dollars and to trumpet *The Waste Land's* importance with an essay commissioned from the *Dial*'s already influential Edmund Wilson. It did not hurt that 1922 also saw the long-heralded publication of *Ulysses,* or that in 1923 Eliot linked himself and Joyce with Einstein in the public mind in an essay entitled "*Ulysses, Order and Myth*." Meteorically, Eliot, Joyce, and, to a lesser extent, Pound were joined in a single glow--each nearly as notorious as Picasso.

The masterstroke of Eliot's career was to parlay the success of *The Waste Land* by means of an equally ambitious effort of a more traditional literary kind. With Jacques Riviere's *La Nouvelle Revue Française* in mind, in 1922 Eliot jumped at an offer from Lady Rothermere, wife of the publisher of the *Daily Mail*, to edit a high-profile literary journal. The first number of the *Criterion* appeared in October 1922. Like *The Waste Land,* it took the whole of European culture in its sights. The *Criterion*'s editorial voice placed Eliot at the center of London writing.

Eliot, however, was too consumed by domestic anxiety to appreciate his success. In 1923 Viven nearly died, and Eliot, in despair, came close to a second breakdown. The next two years were almost as bad, until a lucky chance allowed him to escape from the demands

of his job at the bank. Geoffrey Faber, of the new publishing firm of Faber and Gwyer (later Faber and Faber), saw the advantages of Eliot's dual expertise in business and letters and recruited him as literary editor. At about the same time, Eliot reached out for religious support. Having long found his family's Unitarianism unsatisfying, he turned to the Anglican church. The seeds of his future faith can be found in *The Hollow Men,* though the poem was read as a sequel to *The Waste Land*'s philosophical despair when it appeared in *Poems 1909-1925* (1925). In June 1927 few followers were prepared for Eliot's baptism into the Church of England. And so, within five years of his avant-garde success, Eliot provoked a second storm. The furor grew in November 1927 when Eliot took British citizenship, and again in 1928 when he collected a group of politically conservative essays under the title of *For Lancelot Andrewes,* prefacing them with a declaration that he considered himself a "classicist in literature, royalist in politics, and anglo-catholic in religion." Eliot's poetry now addressed explicitly religious situations. In the late 1920s he published a series of shorter poems in Faber's Ariel series--short pieces issued in pamphlet form within striking modern covers. These included "Journey of the Magi" (1927), "A Song for Simeon" (1928), "Animula" (1929), "Marina" (1930), and 'Triumphal March" (1931). Steeped in Eliot's contemporary study of Dante and the late Shakespeare, all of them meditate on spiritual growth and anticipate the longer and more celebrated *Ash-Wednesday* (1930). "Journey of the Magi" and "A Song for Simeon" are also exercises in Browningesque dramatic monologues, and speak to Eliot's desire, pronounced since 1922, to exchange the symbolist fluidity of the psychological lyric for a more traditional dramatic form.

Eliot spent much of the last half of his career writing one kind of drama or another, and attempting to reach (and bring together) a larger and more varied audience. As early as 1923 he had written parts of an experimental and striking jazz play, *Sweeney Agonistes* (never finished, it was published in fragments in 1932 and performed by actors in masks by London's Group Theatre in 1934). In early 1934 he composed a church pageant with accompanying choruses entitled *The Rock*, performed in May and June 1934 at Sadler's Wells. Almost immediately following these performances, Bishop Bell commissioned a church drama having to do with Canterbury Cathedral, which, as *Murder in the Cathedral,* was performed in the Chapter House at Canterbury in June 1935 and was moved to the Mercury Theatre at Notting Hill Gate in November and eventually to the Old Vic. In the late 1930s, Eliot attempted to conflate a drama of spiritual crisis with a Noël Coward-inspired contemporary theater of social manners. Though Eliot based *The Family Reunion* on the plot of Aeschylus's *Eumenides,* he designed it to tell a story of Christian redemption. The play opened in the West End in March 1939 and closed to mixed reviews five weeks later. Eliot was disheartened, but after the war fashioned more popular (though less powerful) combinations of the same elements to much greater success. *The Cocktail Party,* modernizing Euripides's *Alcestis* with some of the insouciance of Noël Coward, with a cast that included Alec Guinness, opened to a warm critical reception at the Edinburgh Festival in August 1949 and enjoyed popular success starting on Broadway in January 1950. Eliot's last two plays were more labored and fared less well. *The Confidential Clerk* had a respectable run at the Lyric Theatre in London in September 1953, and *The Elder Statesman* premiered at the Edinburgh Festival in August 1958 and closed after a lukewarm run in London in the fall.

Eliot's reputation as a poet and man of letters, increasing incrementally from the mid-1920s, advanced and far outstripped his theatrical success. As early as 1926 he delivered the prestigious Clark Lectures at Cambridge University, followed in 1932-1933 by the Norton Lectures at Harvard, and just about every other honor the academy or the literary world had to offer. In 1948 Eliot received the Nobel Prize for literature during a fellowship stay at the Princeton Institute for Advanced Study. By 1950 his authority had reached a level that seemed comparable in English writing to that of figures like Samuel Johnson or Samuel Taylor Coleridge.

Ironically, after 1925 Eliot's marriage steadily deteriorated, turning his public success hollow. During the tenure of his Norton year at Harvard he separated from Vivien, but would not consider divorce because of his Anglican beliefs. For most of the 1930s he secluded himself from Vivien's often histrionic attempts to embarrass him into a reconciliation, and made an anguished attempt to order his life around his editorial duties at Faber's and the *Criterion* and around work at his Kensington church. He also reestablished communication with Emily Hale, especially after 1934, when she began summering with relatives in the Cotswolds. Out of his thinking of "what might have been," associated with their visit to an abandoned great house, Eliot composed "Burnt Norton," published as the last poem in his *Collected Poems 1909-1935* (1936). With its combination of symbolist indirection and meditative gravity, "Burnt Norton" gave Eliot the model for another decade of major verse.

In 1938 Vivien was committed to Northumberland House, a mental hospital north of London. In 1939, with the war impending, the *Criterion,* which had occupied itself with the deepening political crisis of Europe, ceased publication. During the Blitz, Eliot served as an air-raid warden, but spent long weekends as a guest with friends near Guildford in the country. In these circumstances, he wrote three more poems, each more somber than the last, patterned on the voice and five-part structure of "Burnt Norton." "East Coker" was published at Easter 1940 and took its title from the village that Eliot's ancestor Andrew Eliot had departed from for America in the seventeenth century. (Eliot had visited East Coker in 1937.) "The Dry Salvages," published in 1941, reverted to Eliot's experience as a boy on the Mississippi and sailing on the Massachussetts coast. Its title refers to a set of dangerously hidden rocks near Cape Ann. "Little Gidding" was published in 1942 and had a less private subject, suitable to its larger ambitions. Little Gidding, near Cambridge, had been the site of an Anglican religious community that maintained a perilous existence for the first part of the English civil war. Paired with Eliot's experience walking the blazing streets of London during World War II, the community of Little Gidding inspired an extended meditation on the subject of the individual's duties in a world of human suffering. Its centerpiece was a sustained homage to Dante written in a form of terza rima, dramatizing Eliot's meeting with a "familiar compound ghost" he associates with Yeats and Swift.

Four Quartets (1943), as the suite of four poems was entitled, for a period displaced *The Waste Land* as Eliot's most celebrated work. The British public especially responded to the topical references in the wartime poems and to the tone of Eliot's public meditation on a common disaster. Eliot's longtime readers, however, were more reticent. Some, notably

F. R. Leavis, praised the philosophical suppleness of Eliot syntax, but distrusted Eliot's swerve from the authenticity of a rigorously individual voice. And, as Eliot's conservative religious and political convictions began to seem less congenial in the postwar world, other readers reacted with suspicion to his assertions of authority, obvious in *Four Quartets* and implicit in the earlier poetry. The result, fueled by intermittent rediscovery of Eliot's occasional anti-Semitic rhetoric, has been a progressive downward revision of his once towering reputation.

After the war, Eliot wrote no more major poetry, turning entirely to his plays and to literary essays, the most important of which revisited the French symbolists and the development of language in twentieth-century poetry. After Vivien died in January 1947, Eliot led a protected life as a flatmate of the critic John Hayward. In January 1957 he married Valerie Fletcher and attained a degree of contentedness that had eluded him all his life. He died in London and, according to his own instructions, his ashes were interred in the church of St. Michael's in East Coker. A commemorative plaque on the church wall bears his chosen epitaph--lines chosen from *Four Quartets*: "In my beginning is my end. In my end is my beginning."

In the decades after his death Eliot's reputation slipped further. Sometimes regarded as too academic (William Carlos Williams's view), Eliot was also frequently criticized (as he himself--perhaps just as unfairly--had criticized Milton) for a deadening neoclassicism. However, the multivarious tributes from practicing poets of many schools published during his centenary in 1988 was a strong indication of the intimidating continued presence of his poetic voice. In a period less engaged with politics and ideology than the 1980s and early 1990s, the lasting strengths of his poetic technique will likely reassert themselves. Already the strong affinities of Eliot's postsymbolist style with currently more influential poets like Wallace Stevens (Eliot's contemporary at Harvard and a fellow student of Santayana) have been reassessed, as has the tough philosophical skepticism of his prose. A master of poetic syntax, a poet who shuddered to repeat himself, a dramatist of the terrors of the inner life (and of the evasions of conscience), Eliot remains one of the twentieth century's major poets.

The most important collections of Eliot's manuscripts can be found at the Houghton Library, Harvard University; the New York Public Library; and the libraries of King's and Magdalene colleges, Cambridge University. Aside from the volumes already noted, among Eliot's numerous publications should be mentioned his extended appreciation, *Dante* (1929); his free rendition *of Anabasis: A Poem by St. -J. Perse* (1930); the collection of his *Selected Essays 1917-1932* (1932; rev. ed., 1950); his Norton lectures, *The Use of Poetry and the Use of Criticism* (1933); his pugnacious and never reprinted Page-Barbour lectures, *After Strange Gods* (1934); *Essays Ancient and Modern* (1936); his metrical jeux d'esprit, *Old Possum's Book of Practical Cats* (1939), popularized in the musical *Cats;* his studies in Christian culture, *The Idea of a Christian Society* (1939) and *Notes towards the Definition of Culture*, (1948); and the late collections of essays *On Poetry and Poets* (1957) and *To Criticize the Critic* (1965). Eliot's *Poems Written in Early Youth* were collected and printed in 1950, his Harvard Ph.D. dissertation was

published in 1964 as *Knowledge and Experience in the Philosophy of F. H. Bradley,* and the first volume of his *Letters* appeared in 1988.

Although no authorized biography of Eliot has yet appeared, Peter Ackroyd, *T. S. Eliot* (1984), and Lyndall Gordon, *Eliot's New Life* (1988), are extremely useful, supplemented by smaller specialized studies such as John Soldo, *The Tempering of T. S. Eliot* (1983), and by studies in biographical criticism such as Lyndall Gordon, *Eliot's Early Years* (1977), and Ronald Bush, *T. S. Eliot: A Study in Character and Style* (1984). The indispensable bibliography of Eliot's work is Donald Gallup, *T. S. Eliot: A Bibliography* (1947; rev. ed., 1969). Standard critical studies begin with an early group including F. O. Matthiessen, *The Achievement of T. S. Eliot* (1935; rev. ed., 1947); Helen Gardner, *The Art of T. S. Eliot* (1949); Grover Smith, *T. S. Eliot's Poetry and Plays* (1950); and Hugh Kenner, *T. S. Eliot: The Invisible Poet* (1959). F. R. Leavis's early and important appreciation in *New Bearings in English Poetry* (1932) was expanded and qualified in essays collected in *The Living Principle* (1975). Essential studies of the composition of *The Waste Land* and *Four Quartets* can be found in A. Walton Litz, ed., *Eliot in His Time* (1973), and in Helen Gardner, *The Composition of "Four Quartets"* (1978).

Lidia Vianu has claimed that Macavity is a humorous parody of human society. Do you agree or disagree? Why or why not? (paragraph answer)

rhyming in his poem

hyperbole- **Figures of Speech**

stanzas. **Form**

Rhythm and Tempo

http://lidiavianu.scriptmania.com/lidia_vianu_on_poems_by_t_s__eliot.htm

LIDIA VIANU

COHERENCE IN FRAGMENTARINESS

Eliot's breathless poems have an air of fragmentariness. They seem to be made of pieces forcibly joined together. Transitions between one fragment and the other are violently abrupt. The poet's mind jumps from association to association, until the objects and lives described grow vague and fade unnoticed. The real stage of the poem becomes merged with the poet's mind. Eliot's poems replace reality by a **mental landscape**: a stream of consciousness wherein each thought is the story of one real object and all thoughts are gathered into one mood which gives coherence to the poem. Eliot's poetry is an indirect one. Its **unity of mood** can only be inferred from various narrative signs: several incidents which can be fused into an elliptical story, recurrent motifs that suggest a common narrative. As a rule, the voices in Eliot's poem are all supported by an implicit narrative scaffold, whose secrecy makes us reluctant to unveil it as well.

The parade goes on. The gallery of portraits includes Mr. Mistoffelees, a cat who, like the legendary Mephistopheles, has devilish powers. Eliot's **inventivity** is inexhaustible. This particular "conjuring" cat can perform any piece of magic he chooses. He can "creep through the tiniest crack", he can "walk on the narrowest rail". He is also the greatest expert at creating confusion. When you hear him purring by the fire, you may be sure he is in fact up on the roof, and this

> "... is incontestable proof
>
> Of his singular magical powers:
>
> And I have known the family to call
>
> Him in from the garden for hours,
>
> While he was asleep in the hall.
>
> And not long ago this phenomenal Cat

Produced **seven kittens** right out of a hat!

And we all said: OH!

Well I never!

Did you ever

Know a Cat so clever

As Magical Mr. Mistoffelees!"

Each cat has a peculiar look. One is black, another spotted, one has long whiskers. Macavity, the Mystery Cat

"... is very tall and thin;

You would know him if you saw him, for his eyes are sunken in.

His brow is deeply lined with thought, his head is highly domed;

His coat is dusty from neglect, his whiskers are uncombed.

He sways his head from side to side, with movements like a snake;

And when you think he's half asleep, he's always wide awake".

This Macavity is not a mere burglar or pickpocket, like his milder peers. He is no less than the "Napoleon of crime". He may be suspected of any possible mischief: stealing jewels (as well as milk), stifling some poor Pekinese (a "Heathen Chinese" among dogs), breaking the greenhouse glass. Yet, this is not all that he can do. The disappearance of some Foreign Office Treaty or Admiralty plans might also be his doing. Eliot hurries to reassure us that Macavity never lacks an alibi. He even has "one or two to spare", so his crimes will remain forever unknown. The very beginning of the poem introduces him as such:

“Macavity's a Mystery Cat: he's called the Hidden Paw –

For he's the master criminal who can defy the Law.

He's the bafflement of Scotland Yard, the Flying Squad's despair:

For when they reach the scene of crime – **Macavity's not there!**

Macavity, Macavity, there's no one like Macavity,

He's broken every human law, he breaks the law of gravity ...”

How free Eliot is here from the chains that fetter his thoughts and sensibility in his more serious poems. Is it not hard to believe that the poet who wrote this wildly funny parody of human society is the same poet who reproved man so drastically in *The Rock*?

Tapan, my boss, gave me recordings of poems by Frost in his own voice (now this SMS I sent to friends had some eyebrows raised. They thought I meant that the voice was that of Tapan’s!)

One late afternoon when the sounds of the outside world were muted out and a beautiful sunlight streamed into the kitchen from the West, I stood cooking leisurely and put the CD on. Frost’s eloquent rendition of *Nothing Gold Can Stay* put me into such a clear and serene state of mind, difficult to put into words except his own:

The figure a poem makes. It begins in delight and ends in wisdom... in a clarification of life - not necessarily a great clarification, such as sects and cults are founded on, but in a momentary stay against confusion.

This poem was not one of my favorites, until now. I always skipped it – don’t know why. But when I heard RF reading it, the entire meaning was clear in one moment. It

isn't a difficult poem but one needs to read it (simply that) to understand it. RF set the mood for me. I picked up the Collected Works and read it over.

So here, this time the spotlight is on *Nothing Gold Can Stay* and *Fragmentary Blue*.

Happy reading,
Shefali

I would like to share with you some of the notes, messages and suggestions readers have 'stopped by' to write. The website has been much appreciated and our efforts have been more than compensated for. It has also received a couple of awards but these messages are our trophies. Thank you all and keep writing.

Notes from all over

The more we read of Frost, the more we grow in awe of him – his intellect, his thinking, his feelings, his understanding and his expression. Each poem strikes a chord somewhere, each poem brings us closer to life, makes us appreciate life's simple pleasures, see in birds, flowers, fruits and streams the wonders of nature. Each poem is like a journey of self-discovery, of life. And those jewels of thought that are found embedded here and there among the seemingly simple poems – so profound that they catch you off guard. Such depth of feeling, of wisdom – such a way with words that hits you at once and lingers long afterwards too - also gathering wider meanings and interpretations.

For Frost, poetry and life were one and the same thing. In an interview he said, 'One thing I care about, and wish young people could care about it, is taking poetry as the first form of understanding. Say it: my favorite form of understanding. If poetry isn't understanding all, the whole world, then it isn't worth anything. Young poets forget that poetry must include the mind as well as the emotions. Too many poets delude themselves by thinking the mind is dangerous and must be left out. Well, the mind is dangerous and must be left in.'

Although we'd created this website for Frost's lesser-known poems, we get so many mails from people wanting to know about the better-known ones (at least what we thought were so), we include these sometimes.

Background

The inspiration for it (**The Road Not Taken**) came from Frost's amusement over a familiar mannerism of his closest friend in England, Edward Thomas. While living in Gloucestershire in 1914, Frost frequently took long walks with Thomas through the countryside. Repeatedly Thomas would choose a route which might enable him to show his American friend a rare plant or a special vista; but it often happened that before the end of such a walk Thomas would regret the choice he had made and would sigh over what he might have shown Frost if they had taken a "better" direction. More than once, on such occasions, the New Englander had teased his Welsh-English friend for those wasted regrets. Disciplined by the austere biblical notion that a man, having put his hand to the plow, should not look back, Frost found something quaintly romantic in sighing over what might have been. Such a course of action was a road never taken by Frost, a road he had been taught to avoid. In a reminiscent mood, not very long after his return to America as a successful, newly discovered poet, Frost pretended to "carry himself" in the manner of Edward Thomas just long enough to write "The Road Not Taken". Immediately, he sent a manuscript copy of the poem to Thomas, without comment, and yet with the expectation that his friend would notice how the poem pivots ironically on the un-Frostian phase, "I shall be telling this with a sign". As it turned out Frost's expectations were disappointed. Thomas missed the gentle jest because the irony had been handled too slyly, too subtly.

A short time later, when "The Road Not Taken" was published in the *Atlantic Monthly* for August 1915, Frost hoped that some of his American readers would recognize the pivotal irony of the poem; but again he was disappointed. Self-defensively he began to drop hints as he read "The Road Not Taken" before public audiences. On one occasion he told of receiving a letter from a grammar-school girl who asked a good question of him: "Why the sigh?" That letter and that question, he said, had prompted an answer. End of the hint. On another occasion, after another public reading of "The Road Not Taken", he gave more pointed warnings: "You have to be careful of that one; it's a trick poem – very tricky". Never did he admit that he carried himself and his ironies too subtly in that poem, but the circumstances are worth remembering here as an illustration that Frost repeatedly liked to "carry himself" dramatically, in a poem or letter, by assuming a posture not his own, simply for purposes of mockery – some times gentle and at other times malicious.

CLASS 5 (COVERING CHAPTER 8)

Today your assignment for Chapter 7 is due.

Today we consider the literature found in Chapter 8 of the student textbook. Your written assignment for Chapter 8 is due by the class 2 weeks from now. It is questions 1,11, and 14 in the *Analysis of Literature* Student Workbook Assignment for Chapter 8. The format of your answers to the questions should be as follows:

question 1 - Write a paragraph to answer this question.

question 11 - Write a paragraph to answer this question.

question 14 – Write a paragraph to answer this question.

Review all questions in the Assignment for Chapter 8 **except** questions 1, 11 and 14:

(see section on Assignment Answers)

Before next week's class make sure to have read Chapter 9 in your student textbook, because we begin to discuss it in next week's class.

CLASS 6 (COVERING CHAPTER 9)

Today we begin to consider the literature found in Chapter 9 of the student textbook. Your written assignment for Chapter 9 is due by the class 3 weeks from now. It is questions 12,22, and 31 in the *Analysis of Literature* Student Workbook Assignment for Chapter 9. The format of your answers to the questions should be as follows:

question 12 - Write a 1-2 page answer to this question.

question 22 - Write a paragraph answer to this question.

question 31 – Write a few sentence answer to this question.

Review all questions in the Assignment for Chapter 9 **except** questions 12, 22 and 31:

(see section on Assignment Answers)

CLASS 7 (COVERING CHAPTER 9 CONT'D)

Your assignment for chapter 8 is due today.

Today we continue to consider the literature found in Chapter 9 of the student textbook. Your written assignment due by the class 2 weeks from now in Chapter 9 are questions 12, 22 and 31 in the *Analysis of Literature* Student Workbook Assignment for Chapter 9.

Continue reviewing all questions in the Assignment for Chapter 9 **except** questions 12, 22 and 31:

(see section on Assignment Answers)

Before next week's class make sure to have read Chapter 10 in your student textbook, because we begin to discuss it in next week's class.

CLASS 8 (COVERING CHAPTER 10)

Today we begin to consider the literature found in Chapter 10 of the student textbook. Your written assignment due by the class 3 weeks from now are questions 1, 20, and 25 in the *Analysis of Literature* Student Workbook Assignment for Chapter 10. The format of your answers to the questions should be as follows:

question 1 - Write a 1 paragraph answer to this question.

question 20 - This only requires a short answer.

question 25 – This only requires a short answer.

Review all questions in the Assignment for Chapter 10 **except** questions 1, 20 and 25:

(see section on Assignment Answers)

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CLASS 9 (COVERING CHAPTER 10 CONT'D)

Today we continue to consider the literature found in Chapter 10 of the student textbook. Your written assignment for Chapter 10 is due by the class 2 weeks from now.

Review all questions in the Assignment for Chapter 10 **except** questions 1, 20 and 25:

(see section on Assignment Answers)

Before next week's class make sure to have read Chapter 8 in your student textbook, because we begin to discuss it in next week's class.

CLASS 10 (COVERING CHAPTER 11)

Today we begin to consider the literature found in Chapter 11 of the student textbook. Your written assignment due by the class 3 weeks from now are questions 10, 12, and 27 in the *Analysis of Literature* Student Workbook Assignment for Chapter 11. The format of your answers to the questions should be as follows:

question 10 - Write a 1 paragraph answer to this question.

question 12 - Write a 1 paragraph answer to this question.

question 27 – Write a 1 page answer to this question.

Review all questions in the Assignment for Chapter 11 **except** questions 10, 12 and 27:

(see section on Assignment Answers)

ADDITIONAL INFORMATION:

http://www.transcendentalists.com/self_reliance_analysis.htm -

- How is Emerson's idea of Self-Reliance different from and similar to the common use of the term (take care of your own needs and don't depend on others outside yourself)?
- Is Emerson really saying "Believe anything you want to believe and do anything you want to do"? Is he really saying "Nothing outside yourself matters"?
- In what ways is Emerson speaking religiously -- that is, about our relationship to the divine?
- Emerson's religious ideas are claimed today by groups as diverse as the Unitarian Universalists and the Mormons. Does this make sense? How have such different religious groups made use of Emerson's ideas, especially those in "Self-Reliance"?
- How do Emerson's "Self-Reliance" and Thoreau's ideas (in "Walden" and elsewhere) inspire the environmental and sustainable growth movements today?
- What would Emerson think of the survivalist movement?
- What would Emerson think of 21st century American capitalism?
- Would Emerson's ideas as expressed in this essay result in a stronger or weaker government? More or less democracy?
- Was Emerson a liberal or conservative -- and in what ways? (You might also want to read Emerson's essay "The Conservative.")
- What would Emerson think about today's libertarianism?
- If you're familiar with the work of Ayn Rand, how is Emerson alike, how is he different?

- What would Emerson say about the human capacity for good and for evil?
- How have Emerson's ideas helped shape our concept of the American Dream?

Should students read more essays of Emerson, or just this one? Is this the best selection from Emerson for a high school or college student?

CLASS 11 (COVERING CHAPTER 11 CONT'D)

Today your Chapter 10 assignment is due.

Today we continue to consider the literature found in Chapter 11 of the student textbook. Your written assignment for Chapter 11 is due by the class 21 week from now.

Review all questions in the Assignment for Chapter 11 **except** questions 10, 12, and 27:

(see section on Assignment Answers)

Before next week's class make sure to have read Chapter 12 in your student textbook, because we begin to discuss it in next week's class.

CLASS 12 (COVERING CHAPTER 12)

Today we begin to consider the literature found in Chapter 12 of the student textbook. Your written assignment due in 3 weeks from now are questions 1, 20, 13 and 26 in the *Analysis of Literature* Student Workbook Assignment for Chapter 12. The format of your answers to the questions should be as follows:

question 1 - This only requires a short answer.

question 13 – This question requires a paragraph answer.

question 20 - This only requires a short answer.

question 26 - This only requires a short answer.

Review all questions in the Assignment for Chapter 12 **except** questions 1, 13, 20 and 26:

(see section on Assignment Answers)

CLASS 13 (COVERING CHAPTER 12 CONT'D)

Today your assignment for Chapter 11 is due.

And today we continue to consider the literature found in Chapter 12 of the student textbook. Your written assignment is due in 2 weeks from now.

Review all questions in the Assignment for Chapter 12 **except** questions 1, 13, 20 and 26:

(see section on Assignment Answers)

Next week is the last class for this course.

CLASS 14 (COVERING CHAPTER 12 CONT'D)

Today we finish considering the literature found in Chapter 12 of the student textbook. Your written assignment for Chapter 12 is due 1 week from now.

Review all questions in the Assignment for Chapter 12 **except** questions 1, 13, 20 and 26:

(see section on Assignment Answers)

Remember that your written assignment for Chapter 12 is due 1 week from now.

I am glad to have had this opportunity to teach you this course in the analysis of literature. It is important that when we read, we read with Biblical discernment. We should always keep in mind that it is sin to take pleasure in or be entertained by wickedness. While we need to be knowledgeable about what the world calls excellent literature, we must remember that it is dangerous to feed upon it. It can be a slow and subtle poison to the soul. It can harden us to sin. So the focus of our reading should be upon that which is edifying to the soul. But when we do have to read the literature of the wicked, it is important that we be discerning. Hopefully after this course you are better equipped with discernment.