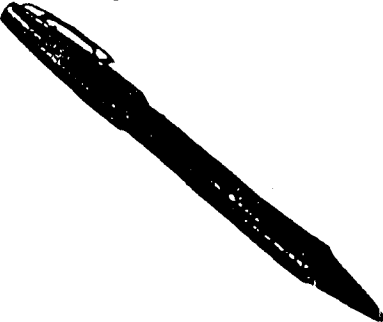




SHIRLEY
COUNCIL

ANALYSIS OF POETRY

METER
RHYME
SOUNDS
IMAGERY
STANZAS
FORM
STYLE



FROST
KEATS
TENNYSON
DONNE
ELIOT
DICKENSON
MARVEL
POUND
WHITMAN

1
2
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Poetry

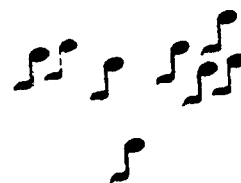
I. Prosody - the study of sound and rhythm in poetry

Rhythm is a quality of all high art. There is rhythm in painting and sculpture in the curves and dips which recur and repeat each other. There is rhythm obviously in the dance - the graceful flow of motion from finger to toe, involving every part of the body in patterned movement. There is rhythm in music, beaten out perhaps by the drum or bass and inviting the listener to tap his foot in time to it. There is rhythm in well-written prose, where the lines flow gracefully and in cadenced movement rather than proceeding spasmodically. In fact, there is rhythm in almost all human activity when it is done well, whether it be rowing a boat, skipping a rope, swinging an ax, raking a yard, or doing some repetitive activity on an assembly line. The poor performer operates jerkily and clumsily, while the efficient performer operates smoothly, with a certain recurrent and measured motion in space and time. There is rhythm even in breathing - the act of life itself. All good poetry is rhythmical and a major part of the best poetry has been composed in meter or ordered rhythm. In pronouncing all words or phrases of more than one syllable, certain syllables are given heavier stress of accent than others. Meter arranges these stresses so that they recur with certain regularity. It separates the stresses with a more or less fixed number of unstressed syllables. Meter thus imposes order on language which is spoken or read aloud. It gives language an oral and aural pattern. Meter means measure, and metrical language may be measured by the number of feet in each line.

However, perfect regularity in meter is not usually desirable. The uniformity of "tick-tock, tick-tock" or "pocketa-pocketa-pocketa" suggests machinery rather than the organic rhythm of life. A poem which continues for long periods with such mechanical regularity would soon become monotonous. The good poet seeks repetition with variety which reflects the subject and content of the poem thereby reinforcing the meaning of the words he is using. He can do this either by making the meter emphasize the words that are important to the poem's meaning or by making the movement of the lines correspond to the mood or movement of their content.

Poetry has a primal and historical relationship to music. However, with music the rhythm is ordinarily generated by the instruments which accompany the lyrics, whereas in poetry the human voice becomes the initiator of rhythm. Conscious or unconsciously, everyone uses a rhythm of stress and unstressed emphasis when speaking. Otherwise, all humans would sound like robots. Examples:

divide	today	return	concealed
labor	breaking	window	struggle
intervene	interrupt	overjoyed	underneath
overflowed	yesterday	thirstily	anything



A. **Metric pattern** is the accents of the syllables in the words which fall at regular intervals, like the beat of music.

1. **Iambic** (de Dummm)
2. **Trochaic** (Dummm de)
3. **Anapestic** (de de Dummm)
4. **Dactylic** (Dummm de de)

Note: Sometimes a pause (**caesura**) may take the place of an unaccented syllable.

B. **Meter** - The beat of poetry "feet" is called meter. (One metric pattern equals one foot.)

1. The **number** of feet in a line is expressed as follows:
 - a. One foot - monometer
 - b. Two feet - dimeter
 - c. Three feet - trimeter
 - d. Four feet - tetrameter

- e. Five feet - pentameter
- f. Six feet - hexameter
- g. Seven feet - heptameter
- h. Eight feet - octameter
- i. Nine feet - nonameter



- 2. **Inversion** - variation of meter within a line
- 3. **Scansion** - marking lines to show feet or meter
(The stag/ at eve/ had drunk/ his fill.) - Iambic tetrameter

C. **Melody** - sound devices

- 1. **Rhyme** - a condition where two words have the same sound on their last accented vowel and are preceded by different consonants.
 - a. Single rhyme - love - dove, fold - cold - told, or nice, twice
 - b. Double rhyme - napping, tapping or dancing, prancing
 - c. Triple rhyme - mournfully, scornfully, or remember, September
- 2. **Imperfect rhyme** - a situation where two words look alike but do not sound alike - love - jove - prove, hour - four, or good and food (also called eye rhymes)
- 3. **Internal rhyme** - occurs inside a line of poetry - "Let's beat the heat." "We now will stand and later band."
"And on the bay the moonlight lay,
And the shadow of the moon." (Coleridge)
- 4. **End stopped rhyme** - is a line of verse in which there is a definite pause at the end. (Usually indicated by punctuation)
"Whose woods these are I think I know,
His house is in the village though." (Frost)
I eat my peas with honey --
I've done it all my life.
It makes the peas taste funny,
But it keeps them on the knife. (Anonymous)
- 5. **Enjambement or Run-on** - is a line of verse that extends into the next line.
With just enough of a breeze for him to ride it
lazily, a hawk
sails sill-winged
up the slope of a stubble covered hill.

D. **Other sound effects:**

- 1. **Assonance** - resemblance of vowel sounds in words or syllables in a line of poetry.
"From the molten golden notes."
"Doctor Bell fell down the well, / And broke his collar bone.
- 2. **Consonance** - the repetition of consonant sounds in the middle of or at the end of words. "I met a cat with feet of white." - "Weep all you little rains, / Wail, winds, wail."
- 3. **Alliteration** - words beginning with the same consonant sound in a line of poetry. "In a summer season where soft was sun." "Steep stand the sentineled deep dark firs."
- 4. **Onomatopoeia** - words which sound like their meaning
(hiss, boom, smack)

E. **Rhyme scheme** - the pattern of rhyming words at the end of a line of poetry as indicated by the letters of the alphabet.

"Miniver Cheevy, child of scorn -----a
Grew lean while he assailed the seasons.--b
He wept that he was ever born,-----a
And he had reasons."-----b

F. Verse form

1. Poetry that has meter and rhyme is verse.
2. Blank verse has a metric pattern but no rhyme.
3. Free verse has no metric pattern or rhyme but contains the natural rhythm of speech.

II Imagery - imaginative figures of speech help to make poetry visual by using words to form mental pictures.

A. Comparisons:

1. **Simile**- two unlike things compared using **like** or **as** -
"The man paced like a hungry lion," "The water, like witches oils, burnt green, and blue, and white."
2. **Metaphor** - two unlike things directly compared -
"The river is a snake which coils upon itself," "Miss Rosie is a wet, brown bag of-a woman."
3. **Personification**- giving human qualities to **things** -
"The trees danced in the breezes," "fickle fortune," "the eye of a storm," etc.
4. **Apostrophe**- addressing some abstract object -
"O'World! Tell me thy pain," "On the cold gray stones O sea."
5. **Literary Allusion** - referring metaphorically to persons, places or things from other literature such - "Tom's *fall* occurred when he accepted Satan's offer." "Chocolate is my Waterloo."

B. Exaggeration

1. **Hyperbole**- saying **more** than is true - "He wore his fingers to the bone," "I've told you a million times."
2. **Understatement** - saying **less** than is true - "Losing his job meant he could sleep late," "He has a few pennies to rub together."
3. **Irony** - saying the **opposite** of what is true - "War is kind," or (on a stormy day) "Nice day, huh?"
4. **Antithesis**- using contrasts for effect - "Deserts are dry: oceans are wet," "Fair is foul, foul is fair."
5. **Paradox**- The combination of one expression of two ordinarily conflicting terms to produce a striking effect - "Poor little rich girl. An Oxymoron is a shorter form of an paradox - "sweet sorrow" or a "silent scream".
6. **Synecdoche** - using parts for the whole - "All hands on deck," "Give us this day our daily bread."
7. **Metonymy**- substituting one word for another - "The pot's boiling," "The pen is mightier than the sword."

III. Stanzas - Additionally, poetry is arranged in stanzas which are the equivalent of paragraphs in prose writing. Some of the best known stanza forms are:

- A. **Heroic couplets**, classical and cold
Can make new matters smack of something old.
- B. **Tercets** are groups of three; they are a band
--Playful, like couplets that get out of hand--
Of lines that fly far, then come back to land.
- C. **Quatrain** has four lines
As one can plainly see:
One of its strict designs
Comes rhymed abab.



Ballad Quatrain - a four line stanza with the rhyme scheme abab; the first and third lines are iambic tetrameter and the second and fourth lines are iambic trimeter

"Gather your rosebuds while ye may,

Old time is still a-flying;

And this same flower that smiles today,

Tomorrow will be dying."

("To the Virgins, to Make Much of Time" by Robert Herrick)

- D. **Sestet** - six lines (often three sets of couplets)

"In the garden there strayed

A beautiful maid

As fair as the flowers of the morn

The first hour of her life

She was made a man's wife

And was buried before she was born."

("In the Garden" Anonymous)



- E. **Rhyme royal** is a stanza form of seven Pentameters, which Chaucer filled with scenes From *Troilus and Criseyde* and with heaven-- Sent birdsongs in the *Parliament*, its means, More limited than are *The Faerie Queen's* "Royal"?--from a poem by Scotland's first King James. (Some scholars differ: so it is with names.)

- F. **Spenserian stanza** consists of eight lines of iambic pentameter followed by a single line of iambic hexameter with the rhyme scheme ab abb cbcc.

Example:

A true Spenserian stanza wakes up well

With what will seem a quatrain first; in time

The third line rings its "a" rhyme like a bell,

The fourth, its "b" resounding like a dime

In a pay telephone--this paradigm

Demonstrating, the kind of interlocking

Of quatrains doubling back on the same rhyme

Ends in alexandrine, gently rocking

The stanza back to sleep, lest the close be too shocking.

- G. **Sonnets: poems consisting of fourteen lines of iambic pentameter**

1. **Elizabethan or English** - three quatrains plus a couplet (abab cdcd efef gg)

2. **Italian or Petrarchan** - eight lines (abba abba) and six lines (cde cde) or (cd cd ee.)

Example:

The kind of sonnet form that Shakespeare wrote

--A poem of Love, or Time in fourteen lines

Rhymed the way these are, clear, easy to quote--

Channels strong feelings into deep designs,

Three quatrains neatly fitting limb to joint,

Their lines cut with the sharpness of a prism,

Flash out in colors as they make their point

In what logicians call a syllogism--

(If A, and B, then C)-- and so it goes,

Unless the final quatrain starts out "But"

Or "Nevertheless," these groups dispose

Themselves in reasoned sections, tightly shut.

The final couplet's tight and terse and tends

To sum up neatly how the sonnet ends.

H. **Villanelle** - French verse form often used for light verse with a tight structure. It consists of nineteen lines divided into six stanzas (five three line and one four line). The first and third lines of the first stanza recur alternately in the following stanzas as a refrain and form the final couplet.

Example

This form with two refrains in parallel?
(Just watch the opening and the third line.)
The repetitions build the villanelle.

The subject thus established, it can swell
Across the poet-architect's design
This form with two refrains in parallel

Must never make them jingle like a bell,
Tuneful but empty, boring and benign;
The repetitions build the villanelle

By moving out beyond the tercet's cell
(Though having two lone rhyme-sounds can confine
This form). With two refrains parallel

A poem can find its way into a hell
Of ingenuity to redesign
The repetitions. Build the villanelle

Till it has told the tale it has to tell;
The two refrains will finally intertwine,
This form with two refrains in parallel
The repetitions build: **The Villanelle.**



IV. **Kind of Poetry:**

- A. **Narrative** - poetry which tells a story grew out of the need of whole nations of people for entertainment and for a means or "recording" and transmitting accounts of things that concerned them. Many of these story songs are long (epics) or short (ballads) and were composed by unknown individuals and were passed down for generations. The ballad was meant for group participation and so it was direct and simple.
1. **Epic** - a long poem about some hero or about a group of people along with a description of their morals, values, and customs.
"The Odyssey" by Homer
 2. **Metrical Romance** - a romantic tale of adventure, love, chivalry, and deeds of derring-do told in verse, most popular in the middle ages. "The Lady of Shalott" by Tennyson
 3. **Ballad** - a short story told in verse and easily set to music. Some characteristics are: abrupt beginning, simple language, story is told through dialogue and action, theme is frequently tragic, and there is often a refrain. "Danny Deever" by Rudyard Kipling
 4. **Fable** - a short story in verse which is usually about an animal and contains a moral.
"An Ant on the Tablecloth" by Robert Frost
- B. **Lyric Poetry** is verse whose sole purpose is the expression of an individual's emotions or attitude. It is usually short and musical and may appear in the form of an ode, elegy, or sonnet.
1. **Ode** - a short poem of elaborate metrical form expressing exalted, dignified, or lyrical feeling
"Ode to the West Wind" by Percy Bysshe Shelley

Guide for Analyzing a Poem

1. **Read the poem sentence by sentence to find the literal meaning and think about what it says.** Pay attention to the **title** and put yourself in the setting, time frame, and situation of the poem. Visualize!
2. **Look for the metaphorical meaning.** After ascertaining the literal meaning, ask yourself how the work moves from a literal to a metaphorical level. Look for clues in the poem.
3. **Examine the major imagery** employed in the poem. Think about the characteristics of the image being used and apply those to the thing or person being compared. For example, when J. Alfred Prufrock says, "I am not Lazarus," think about Lazarus and what he is known for and did. What does Prufrock mean then when he says he is **not** Lazarus? Also, look for literary allusions and apply the same techniques.
4. **Look for diction as well as patterns of development or motifs.** Observe whether similar words, images or ideas are repeated. For example, think about the words associated with death in "Swan and Shadow."
5. **Look for a major shifts.** It might be in person, tense, or from specific to universal or universal to specific. Shifts can be as varied as the poems we read. Remember in "The Storm" when the speaker says, "Weather abroad and weather in the heart come on regardless of prediction." Here is the shift from general to specific, from impersonal to personal.
 - A. **Observe the pronouns** to see who is speaking and whether, in the course of the poem, there are any changes in the speakers or audience.
 - B. **Observe the verb tense** to see if perhaps there is a shift from past to present or another such change.
6. **Take note of the structure of the poem.** Does form follow content? **Why?** Remember, don't just make observations, **analyze!**
7. **Observe what poetic techniques** the poet has chosen to use such as choice of rhythm or rhythms, repetition, sound devices, punctuation, or visual images. What might these things contribute to the overall effect of the poem?
8. **Consider the attitude and/or tone of the speaker.** If his attitude is straightforward, the meaning will be different from one where an attitude is sarcastic or ironic.

Questions for Poetry Explication

1. Who is the speaker of the poem?
2. Whom is the speaker addressing?
3. What is the occasion?
4. What is the tone of the poem?
5. What is the purpose of the poem?
6. What is the theme or underlying meaning?
7. What is the setting, in time and place?
8. What is happening in the poem?
9. Can you put it in your own words?
10. What imagery do you see?
11. What type of language does the poet use?
12. What figurative language can you find?
(similes, metaphors, alliteration,
personification, consonance, assonance, etc.)
13. What is the structure of the poem?
14. Is there a particular reason why the poet wrote it this way?
15. Is there any rhyme, internal or end rhyme?
16. Is there a rhyme scheme?
17. Is there a certain rhyme?
18. Is it written in free verse?
19. What unusual devices or language does the poet use?
20. Are there any allusions to the past?
21. Are there any words used as symbols?
22. Is there any irony?
23. What is the overall effect of the poem?
24. Does the title have a special meaning?

*** You are not to answer these as a set of questions. Simply use these as a guide for what to look for. You do not have to answer all of these, but be sure you do not overlook anything that is important.

**English III, IB
Poetry Review**

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Color Marking Directions:

- 1.) Read silently
- 2.) Read aloud
- 3.) Choose 4 colors
- 4.) Begin with any **IMAGE** you notice (visual, sound, taste, texture), or **DETAIL**, or **WORD**, or **STRUCTURE**. Color it and look for similar examples within the piece.
- 5.) Begin again with another color/image...
- 6.) **“Mistake?”** Want to use the same detail for 2 colors? Underline one and circle with the second color
- 7.) Turn yourself **FREE**... there is no right or wrong answer
- 8.) Create a legend for your colors
- 9.) Share what you have done

NNE: NOTICE, NAME, EXPLAIN!

Two Sisters of Persephone

Two girls there are: within the house
One sits; the other, without.
Daylong a duet of shade and light
Plays between these.

In her dark wainscoted room
The first works problems on
A mathematical machine.
Dry ticks mark time

As she calculates each sum.
At this barren enterprise
Rat-shrewd go her squint eyes,
Root-pale her meager frame.

Bronzed as earth, the second lies,
Hearing ticks blown gold
Like pollen on bright air. Lulled
Near a bed of poppies,

She sees how their red silk flare
Of petaled blood
Burns open to sun's blade.
On that green altar

Freely become sun's bride, the latter
Grows quick with seed.
Grass-couched in her labor's pride,
She bears a king. Turned bitter

And sallow as any lemon,
The other, wry virgin to the last,
Goes graveward with flesh laid waste,
Worm-husbanded, yet no woman.

AUTO WRECK

by Karl Shapiro

Its quick soft silver bell beating, beating,
And down the dark one ruby flare
Pulsing out red light like an artery,
The ambulance at top speed floating down
5 Past beacons and illuminated clocks,
Wings in a heavy curve, dips down,
And brakes speed, entering the crowd.
The doors leap open, emptying light;
Stretchers are laid out, the mangled lifted
10 And stowed into the little hospital.
Then the bell, breaking the hush, toils once,
And the ambulance with its terrible cargo
Rocking, slightly rocking, moves away,
As the doors, an afterthought, are closed.

15 We are deranged, walking among the cops
Who sweep glass and are large and composed.
One is still making notes under the light.
One with a bucket douches ponds of blood
Into the street and gutter.

20 One hangs lanterns on the wrecks that cling,
Empty husks of locusts, to iron poles.

Our throats were tight as tourniquets, (1)
Our feet were bound with splints, but now,
Like convalescents intimate and gauche, (2)
25 We speak through sickly smiles and warn
With the stubborn saw of common sense,
The grim joke and the banal resolution.
The traffic moves around with care,
But we remain, touching a wound
30 That opens to our richest horror.
Already old, the question Who shall die?
Becomes unspoken Who is innocent?

For death in war is done by hands;
Suicide has cause and stillbirth, logic;
35 And cancer, simple as a flower, blooms.
But this invites the occult mind,
Cancels our physics with a sneer,
And spatters all we knew of denouement (3)
Across the expedient and wicked stones.

1. tourniquets - (tuŕ nəkətz) n.: Bandages to stop bleeding by compressing a blood vessel.
2. gauche - (gōsh) adj.: Awkward.
3. denouement - (dā nū mǎn) n.: Outcome or the end.

Poetry

By Pablo Neruda

And it was at that age ... Poetry arrived
in search of me. I don't know, I don't know where
it came from, from winter or a river.
I don't know how or when,
no, they were not voices, they were not
words, nor silence,
but from a street I was summoned,
from the branches of night,
abruptly from the others,
among violent fires
or returning alone,
there I was without a face
and it touched me.

I did not know what to say, my mouth
had no way
with names,
my eyes were blind,
and something started in my soul,
fever or forgotten wings,
and I made my own way,
deciphering
that fire,
and I wrote the first faint line,
faint, without substance, pure
nonsense,
pure wisdom
of someone who knows nothing,
and suddenly I saw
the heavens
unfastened
and open,
planets,
palpitating plantations,
shadow perforated,
riddled
with arrows, fire and flowers,
the winding night, the universe.

And I, infinitesimal being,
drunk with the great starry
void,
likeness, image of
mystery,
felt myself a pure part
of the abyss,
I wheeled with the stars,
my heart broke loose on the wind.

*The Flower of Air

By Gabriela
Mistral

I met her, not by chance,
standing in the middle of the meadow,
governing all who passed,
all who addressed her.

She said to me, "climb the mountain-
I never leave the meadow.
Cut me flowers white
as snows, crisp and tender."

I climbed the mountain
and searched where flowers whiten
among the rocks,
half sleeping, half waking."

When I came down with my burden
I found her in the middle of the meadow,
Like a crazy one, I covered her
with a deluge of lilies.

She never glanced at their whiteness.
She said to me: "Now bring me
red flowers, only the red.
I cannot leave the meadow."

I clambered up crags with deer
And searched for flowers of madness,
those that grow red and appear
to live and die of redness.

* I wanted to call this "The Adventure,"
my adventure with poetry (G.M.)

WAR IS KIND

by
Stephen Crane

1 Do not weep, maiden, for war is kind.
2 Because your lover threw wild hands toward the sky
3 And the affrighted steed ran on alone,
4 Do not weep.
5 War is kind.

6 Hoarse, booming drums of the regiment,
7 Little souls who thirst for fight,
8 These men were born to drill and die.
9 The unexplained glory flies above them,
10 Great is the Battle-God, great, and his Kingdom—
11 A field where a thousand corpses lie.

12 Do not weep, babe, for war is kind.
13 Because your father tumbled in the yellow trenches,
14 Raged at his breast, gulped and died,
15 Do not weep.
16 War is kind.

17 Swift blazing flag of the regiment,
18 Eagle with crest of red and gold,
19 These men were born to drill and die.
20 Point for them the virtue of slaughter,
21 Make plain to them the excellence of killing
22 And a field where a thousand corpses lie.

23 Mother whose heart hung humble as a button
24 On the bright splendid shroud of your son,
25 Do not weep.
26 War is kind.

W. H. AUDEN (1907-1973)
The Unknown Citizen

1940

(To JS107/M1378
This Marble Monument
Is Erected by the State)

- 1 He was found by the Bureau of Statistics to be
- 2 One against whom there was no official complaint,
- 3 And all the reports on his conduct agree
- 4 That, in the modern sense of an old-fashioned word, he was a saint
- 5 For in everything he did he served the Greater Community,
- 6 Except for the War till the day he retired
- 7 He worked in a factory and never got fired,
- 8 But satisfied his employers, Fudge Motors Inc.
- 9 Yet he wasn't a scab or odd in his views,
- 10 For his Union reports that he paid his dues,
- 11 (Our report on his Union shows it was sound)
- 12 And our Social Psychology workers found
- 13 That he was popular with his mates and liked a drink.
- 14 The Press are convinced that he bought a paper every day
- 15 And that his reactions to advertisements were normal in every way.
- 16 Policies taken out in his name prove that he was fully insured,
- 17 And his Health-card shows he was once in hospital but left it cured.
- 18 Both Producers Research and High-Grade Living declare
- 19 He was fully sensible to the advantages of the Installment Plan
- 20 And had everything necessary to the Modern Man.
- 21 A phonograph, radio, a car and a frigidaire.
- 22 Our researchers into Public Opinion are content
- 23 That he held the proper opinions for the time of year;
- 24 When there was peace, he was for peace; when there was war, he went
- 25 He was married and (added five children) to the population,
- 26 Which our Eugenist says was the right number for a parent of his
- 27 generation,
- 28 And our teachers report that he never interfered with their education.
- 29 Was he free? Was he happy? The question is absurd:
- 30 Had anything been wrong/ we should certainly have heard.

15

20

SAMPLE EXAMINATION ONE

Some Foreign Letters

- I knew you forever and you were always old,
soft white lady of my heart. Surely you would scold
me for sitting up late, reading your letters,
as if these foreign postcards were meant for me.
- (5) You posted them first in London, wearing furs
and a new dress in the winter of eighteen-ninety.
I read how London is dull on Lord Mayor's Day,
where you guided past groups of robbers, the sad holes
of Whitechapel, clutching your pocketbook, on the way
- (10) to Jack the Ripper dissecting his famous bones.
This Wednesday in Berlin, you say, you will
go to a bazaar at Bismarck's¹ house. And I
see you as a young girl in a good world still,
writing three generations before mine. I try
- (15) to reach into your page and breathe it back ...
but life is a trick, life is a kitten in a sack.

- This is the sack of time your death vacates.
How distant you are on your nickel-plated skates
in the skating park in Berlin, gliding past
- (20) me with your Count, while a military band
plays a Strauss waltz. I loved you last,
a pleated old lady with a crooked hand.
Once you read *Lohengrin*² and every goose
hung high while you practiced castle life
- (25) in Hanover. Tonight your letters reduce
history to a guess. The Count had a wife.
You were the old maid aunt who lived with us.
Tonight I read how the winter howled around
the towers of Schloss Schwöbber, how the tedious
- (30) language grew in your jaw, how you loved the sound
of the music of the rats tapping on the stone
floors. When you were mine you wore an earphone.

¹statesman, later Chancellor, instrumental in the rise of Germany

²medieval romantic German legend later immortalized in opera by
Richard Wagner

- This is Wednesday, May 9th, near Lucerne,
Switzerland, sixty-nine years ago. I learn
- (35) your first climb up Mount San Salvatore;
this is the rocky path, the hole in your shoes,
the yankee girl, the iron interior,
of her sweet body. You let the Count choose
your next climb. You went together, armed
- (40) with alpine stocks, with ham sandwiches
and seltzer wasser. You were not alarmed
by the thick woods of briars and bushes,
nor the rugged cliff, nor the first vertigo
up over Lake Lucerne. The Count sweated
- (45) with his coat off as you waded through top snow.
He held your hand and kissed you. You rattled
down on the train to catch a steamboat for home;
or other postmarks: Paris, Verona, Rome.

- This is Italy. You learn its mother tongue.
- (50) I read how you walked on the Palatine among
the ruins of the palaces of the Caesars;
alone in the Roman autumn, alone since July.
When you were mine they wrapped you out of here
with your best hat over your face. I cried
- (55) because I was seventeen. I am older now.
I read how your student ticket admitted you
into the private chapel of the Vatican and how
you cheered with the others, as we used to do
on the Fourth of July. One Wednesday in November
- (60) you watched a balloon, painted like a silver ball,
float up over the Forum, up over the lost emperors,
to shiver its little modern cage in an occasional
breeze. You worked your New England conscience out
besides artisans, chestnut vendors and the devout.
- (65) Tonight I will learn to love you twice;
learn your first days, your mid-Victorian face.
Tonight I will speak up and interrupt
your letters, warning you that wars are coming,
that the Count will die, that you will accept
- (70) your America back to live like a prim thing
on the farm in Maine. I tell you, you will come
here, to the suburbs of Boston, to see the blue-nose

- world go drunk each night, to see the handsome
children jitterbug, to feel your left ear close
(75) one Friday at Symphony. And I tell you,
you will tip your boot feet out of that hall,
rocking from its sour sound, out onto
the crowded street, letting your spectacles fall
and your hair net tangle as you stop passers-by
(80) to mumble your guilty love as your ears die.

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1. The chief attribute the speaker loved in her grand-aunt was her
 - (A) loyalty to her culture
 - (B) joy in traveling
 - (C) toleration of disappointment
 - (D) ability to free herself from convention
 - (E) devotion to her family

2. The metaphors, "life is a trick, life is a kitten in a sack" (line 16), suggest that life may be all of the following EXCEPT
 - (A) stifling
 - (B) soft and pleasant
 - (C) difficult to fathom
 - (D) constrictive
 - (E) deceptive

3. The speaker's attention to exact time in the poem principally
 - (A) parallels her more acute love for her grand-aunt
 - (B) places her grand-aunt's existence in historical perspective
 - (C) conveys the tedium of her grand-aunt's letters
 - (D) imitates a common device used in all travelogues
 - (E) weakens the theme and tone of the poem

4. The poem implies that the romance between the grand-aunt and the Count was terminated by
 - (A) geographic impracticality
 - (B) the outbreak of the First World War
 - (C) his married status
 - (D) her own volition
 - (E) their mutual agreement

5. The primary symbol of the grand-aunt's romantic loss is the
 - (A) howling wind about the Schloss Schwöbber
 - (B) rocky path of Mount San Salvatore
 - (C) silver balloon rising over the Forum
 - (D) ruined palace of the Caesars
 - (E) blue-nosed Boston drunks

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6. The phrase, "You worked your New England conscience out" (line 63), intimates the grand-aunt's misgivings over her
- (A) incessant travel
 - (B) abandoned romance with the Count
 - (C) infrequent correspondence
 - (D) privileged admission to the Vatican
 - (E) neglect in mastering the Italian language
7. The lines, "I cried because I was seventeen" and "I am older now" (lines 54-55), are juxtaposed primarily to
- (A) confess the speaker's earlier envy of her grand-aunt's travels
 - (B) express the speaker's new affinity with sadness
 - (C) tender an epiphany — that seventeen is a particularly difficult age
 - (D) exhibit the speaker's tendency to rationalize
 - (E) suggest that age and emotional maturity are always correlative
8. In the final stanza of the poem the speaker assumes the role of
- (A) matchmaker
 - (B) teacher
 - (C) prophet
 - (D) adolescent
 - (E) historian
9. The speaker's decision to "speak up and interrupt" tonight (line 67) is generated by her
- (A) unchecked temerity
 - (B) determination to be more assertive
 - (C) guilt over her inconsiderate past
 - (D) tedium with her grand-aunt's letters
 - (E) romantic desire to deter suffering
10. Clearly, the New England world to which the grand-aunt returned
- (A) lacked the mystique of her earlier haunts
 - (B) was a dearth of cultural accomplishment
 - (C) was mainly attractive for its romantic opportunity
 - (D) proved, via its rustic beauty, an irresistible lure
 - (E) had an aristocratic heritage rivaling that of Europe

11. All of the following juxtapositions contrast the grand-aunt's earlier life in Berlin with her later New England existence EXCEPT
- (A) formal and popular dances
 - (B) physical vigor and infirmity
 - (C) images of fluency and awkwardness
 - (D) the beauty and violence of nature
 - (E) evanescent and permanent love
12. In the poem the grand-aunt's New England heritage seemingly contributes to all of the following EXCEPT her
- (A) hardiness
 - (B) distaste for provincialism
 - (C) misgivings
 - (D) fear of exotic experience
 - (E) propriety
13. The poem's last stanza celebrates the
- (A) "new generation"
 - (B) decorum of Boston city
 - (C) grand-aunt's conformity
 - (D) rustic tranquillity of New England
 - (E) enduring spirit of the grand-aunt's way of living
14. The grand-aunt's "guilty love" upon leaving the concert (line 80) may be interpreted as all of the following EXCEPT her
- (A) regret over spurning the Count
 - (B) secret joy at having lived a life of freedom
 - (C) penchant for brusqueness
 - (D) pretense of having liked the concert
 - (E) embarrassment at her impaired hearing
15. All of the following are characteristic of the author's style EXCEPT
- (A) an intricate and unusual rhyme scheme
 - (B) musical and historical allusions
 - (C) a regular metrical pattern
 - (D) an obvious command of figurative language
 - (E) astute parallelism of place and time

16. Such words as "tapping" (line 31), "cheered" (line 58) and jitterbug" (line 74) are examples of
- (A) anachronisms
 - (B) irony
 - (C) onomatopoeia
 - (D) metonymy
 - (E) euphony
17. Overall, the tone of the poem can best be described as
- (A) melancholic
 - (B) bouyant
 - (C) blithe
 - (D) nostalgic
 - (E) dissatisfied

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"Ex-Basketball Player"

Write a well organized and supported essay in which you discuss the diction, symbolism, and irony found in the work.

Pearl Avenue runs past the high-school lot,
Bends with the trolley tracks, and stops, cut off
Before it has a chance to go two blocks,
At Colonel McComsky Plaza. Berth's Garage
Is on the corner facing west, and there, 5
Most days, you'll find Flick Webb, who helps Berth out.

Flick stands tall among the idiot pumps --
Five on a side, the old bubble-head style,
Their rubber elbows hanging loose and low.
One's nostrils are two S's, and his eyes 10
An E and O. And one is squat, without
A head at all -- more of a football type.

Once Flick played for the high-school team, the Wizards,
He was good: In fact, the best. in '46
He bucketed three hundred ninety points. 15
A county record still. The ball loved Flick,
I saw him rack up thirty-eight or forty
In one home game. His hands were like wild birds.

He never learned a trade, he just sells gas,
Checks oil, and changes flats. Once in a while, 20
As a gag, he dribbles an inner-tube,
But most of us remember anyway.
His hands are fine and nervous on the lug wrench,
It makes no difference to the lug wrench, though.

Off work, he hangs around Mae's luncheonette. 25
Grease-gray and kind of coiled, he plays pinball,
Smokes thin cigars, and nurses lemon phosphates.
Flick seldom says a word to Mae, just nods
beyond her face toward bright applauding tiers
Of Necco Wafers, Nibs, and Juju Beads. 30

--John Updike

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Writing Assignment: *Read the poem carefully, then write a well organized essay in which you analyze diction, imagery, and irony.*

BELLS FOR JOHN WHITESIDE'S DAUGHTER

There was such speed in her little body,
And such lightness in her footfall.
It is no wonder her brown study
Astonishes us all.

Her wars were bruited in our high window. 5
We looked among orchard trees and beyond
Where she took arms against her shadow,
Or harried unto the pond

The lazy geese, like a snow cloud 10
Dripping their snow on the green grass,
Tricking and stopping, sleepy and proud,
Who cried in goose, Alas,

For the tireless heart within the little 15
Lady with rod that made them rise
From their noon apple-dreams and scuttle
Goose-fashioned under the skies!

But now go the bells, and we are ready,
In one house we are sternly stopped
To say we are vexed at her brown study,
Lying so primly propped. 20

-- John Crowe Ransom