

1 Department: English Subject: Poetry –I Subject Code:16ACCEN3



AIMAN COLLEGE OF ARTS & SCIENCE FOR WOMEN

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CORE COURSE III

POETRY I

Objectives:

To introduce learners to the changing trends in English poetry from the Age of Renaissance to Johnson

To help learners analyze and appreciate poetry critically

Unit – I

Edmund Spenser: Amoretti LXXV – “One Day I Wrote Her Name”

William Shakespeare: Sonnet 18

Unit– II

John Donne: “Go and Catch the Falling Star”

Andrew Marvel: “A Dialogue between the Soul and Body”

Unit – III

John Milton: “Lycidas”

John Dryden: “A Song of St. Cecilia’s Day”

Unit– IV

Alexander Pope: “Ode on Solitude”

Unit – V

Oliver Goldsmith: “The Village Preacher”

William Blake: “The Lamp”

POETRY I

UNIT - I

AMORETTI LXXV

Edmund Spenser's Amoretti LXXV: 'One day I wrote her name upon the strand'

Edmund Spenser's Amoretti is one of the greatest of the Elizabethan sonnet sequences; after Sir Philip Sidney's Astrophel and Stella (which was the first great sonnet sequence in English), it is perhaps the greatest of all. Sonnet LXXV from Amoretti, beginning 'One day I wrote her name upon the strand', is probably the most famous poem in the cycle, and deserves closer analysis for its innovative use of a popular conceit.

POEM LINES:

One day I wrote her name upon the strand,
But came the waves and washed it away:
Again I wrote it with a second hand,
But came the tide, and made my pains his prey.
'Vain man,' said she, 'that dost in vain assay,
A mortal thing so to immortalize;
For I myself shall like to this decay,
And eke my name be wiped out likewise.'
'Not so,' (quod I); 'let baser things devise
To die in dust, but you shall live by fame:
My verse your vertues rare shall eternize,
And in the heavens write your glorious name:
Where whenas death shall all the world subdue,
Our love shall live, and later life renew.'

ANALYSIS

‘One day I wrote her name upon the strand’ addresses one of the key themes of the Elizabethan sonnet sequence: the struggle of the poet to immortalise his beloved, the woman his sonnets are written in praise of. In summary, Spenser tells us that he wrote his beloved’s name on the beach one day, but the waves came in and washed the name

beloved’s name out a second time, but again the tide came in and obliterated it, as if deliberately targeting the poet’s efforts (‘pains’) with its destructive waves.

Spenser’s beloved chastises him for his hubris and arrogance in seeking to immortalise her in this way, when she is but a woman, and only mortal. Her body will itself decay one day, much as her name has disappeared from the sand; her ‘name’, as in all memory of her, will be wiped out, just as her (literal) name has been erased from the shore.

But then there comes **the volta or ‘turn’ which often comes at this point (the beginning of the ninth line) in a sonnet: Spenser responds to his beloved**, arguing that whilst it is truer that less beautiful and fine things are mortal and will perish, someone as beautiful as she is deserves to live forever – not literally, but through lasting fame. Her name will live on thanks to his writing.

My poetry, he concludes in the final four lines, will immortalize your rare qualities, and write your name in the heavens; so that in the afterlife together we will have a richer life, because I have praised your name so.

Edmund Spenser packs a great deal into the fourteen lines of the sonnet here. (The rhyme scheme, by the way, is ababbcbccdcdee, making this a Spenserian sonnet, a sort of halfway house between the original Italian or Petrarchan sonnet, with its octave and sestet, and the English or Shakespearean sonnet, which also ends with a rhyming couplet, as Spenser’s does.) For as well as offering the usual conceit we find in Elizabethan sonnets – the idea of immortalizing the woman’s name through writing – Spenser goes on to offer what is, effectively, a sort of Early Modern answer to skywriting, whereby through writing about his beloved’s virtues in verse (note how ‘verse’ and ‘vertues’ chime with each other in line 11, their sound and their sense chiming with each other), Spenser will immortalize her not simply by making her name survive on earth, but by imbuing her immortal soul with added value for when she is in the

‘heavens’. When he and she are together in the afterlife together, their existence will be all the richer because he has praised her in his poems, making her almost divine through his verse.

There is an important biographical piece of the puzzle which helps us to make sense of Spenser’s argument here. Many such courtly love poems are about a poet praising a woman he will never be with; but Spenser was writing Amoretti, and ‘One day I wrote her name upon the strand’, for Elizabeth Boyle, whom he had courted and married (Amoretti charts this courtship). So unlike many other sonneteers, such as Sir Philip Sidney’s Astrophil with his beloved Stella, Spenser can be pretty sure that he and Elizabeth will be together in heaven.

There is something slightly odd, of course, about the fact that all these Elizabethan sonneteers talk about immortalizing their beloved’s name, but then fail to mention that name anywhere in their poems. It’s something we raised in our analysis of Shakespeare’s sonnets. But we know what they mean, even if such poems, in the last analysis, immortalized the poet, rather than their subject.

WILLIAM SHAKESPEARE

SONNET 18

POEM LINES:

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm’d;
And every fair from fair sometime declines,
By chance or nature’s changing course untrimm’d;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander’st in his shade,
When in eternal lines to time thou growest:

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So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

ANALYSIS

The speaker opens the poem with a question addressed to the beloved: “Shall I compare thee to a summer’s day?” The next eleven lines are devoted to such a comparison. In line 2, the speaker stipulates what mainly differentiates the young man from the summer’s day: he is “more lovely and more temperate.” Summer’s days tend toward extremes: they are shaken by “rough winds”; in them, the sun (“the eye of heaven”) often shines “too hot,” or too dim. And summer is fleeting: its date is too short, and it leads to the withering of autumn, as “every fair from fair sometime declines.” The final quatrain of the sonnet tells how the beloved differs from the summer in that respect: his beauty will last forever (“Thy eternal summer shall not fade...”) and never die. In the couplet, the speaker explains how the beloved’s beauty will accomplish this feat, and not perish because it is preserved in the poem, which will last forever; it will live “as long as men can breathe or eyes can see.”

Commentary

This sonnet is certainly the most famous in the sequence of Shakespeare’s sonnets; it may be the most famous lyric poem in English. Among Shakespeare’s works, only lines such as “To be or not to be” and “Romeo, Romeo, wherefore art thou Romeo?” are better-known. This is not to say that it is at all the best or most interesting or most beautiful of the sonnets; but the simplicity and loveliness of its praise of the beloved has guaranteed its place.

On the surface, the poem is simply a statement of praise about the beauty of the beloved; summer tends to unpleasant extremes of windiness and heat, but the beloved is always mild and temperate. Summer is incidentally personified as the “eye of heaven” with its “gold complexion”; the imagery throughout is simple and unaffected, with the “darling buds of May” giving way to the “eternal summer”, which the speaker promises the beloved. The language, too, is comparatively unadorned for the sonnets; it is not heavy with alliteration or assonance, and nearly every line is its own self-contained clause almost every line ends with some punctuation, which effects a pause.

7 Department: English Subject: Poetry –I Subject Code:16ACCEN3

Sonnet 18 is the first poem in the sonnets not to explicitly encourage the young man to have children. The “procreation” sequence of the first 17 sonnets ended with the speaker’s realization that the young man might not need children to preserve his beauty; he could also live, the speaker writes at the end of Sonnet 17, “in my rhyme.” Sonnet 18, then, is the first “rhyme”—the speaker’s first attempt to preserve the young man’s beauty for all time. An important theme of the sonnet (as it is an important theme throughout much of the sequence) is the power of the speaker’s poem to defy time and last forever, carrying the beauty of the beloved down to future generations. The beloved’s “eternal summer” shall not fade precisely because it is embodied in the sonnet: “So long as men can breathe or eyes can see,” the speaker writes in the couplet, “So long lives this, and this gives life to thee.”

UNIT - II

JOHN DONNE’S ‘SONG’ (‘GO AND CATCH A FALLING STAR’)

‘Song’, often known by its first line, ‘Go and catch a falling star’, is an unusual poem among John Donne’s work in several ways. It doesn’t use the extended metaphors that we find in some of Donne’s greatest poetry, and yet it remains one of his most popular and widely known works. As the short analysis of ‘Song’ below endeavours to show, ‘Go and catch a falling star’ is, nevertheless, in keeping with Donne’s beliefs and poetic style in many respects.

POEM LINES:

Go and catch a falling star,
Get with child a mandrake root,
Tell me where all past years are,
Or who cleft the devil’s foot,
Teach me to hear mermaids singing,
Or to keep off envy’s stinging,
And find
What wind

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8 Department: English Subject: Poetry –I Subject Code:16ACCEN3

Serves to advance an honest mind.
If thou be'st born to strange sights,
Things invisible to see,
Ride ten thousand days and nights,
Till age snow white hairs on thee,
Thou, when thou return'st, wilt tell me,
All strange wonders that befell thee,
And swear,
No where
Lives a woman true, and fair.
If thou find'st one, let me know,
Such a pilgrimage were sweet;
Yet do not, I would not go,
Though at next door we might meet;
Though she were true, when you met her,
And last, till you write your letter,
Yet she
Will be
False, here I come, to two, or three.

ANALYSIS

Although the poem is songlike as its title suggests and its tone is light and frivolous, 'Go and catch a falling star' seems to endorse the misogynistic belief that all women (or all beautiful women, anyway just to make it worse) are unfaithful and shouldn't be trusted. Yet the way Donne builds to this conclusion is beguiling. In summary, he advises the reader (or, as this is a song, the listener) to perform a series of impossible tasks: catch a 'falling star' or meteor in the sky, impregnate a mandrake root, find the past and return it to the present, or discover why the devil has cloven feet. Similarly, the listener is commanded to hear mermaids singing (possibly a reference to the sirens of Greek mythology, who were actually half-bird; it was impossible, unless you were Odysseus, to hear the sirens' song and survive). Other impossible commands include finding a cure for the 'sting' of envy, and what wind exists that can help an honest mind

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9 Department: English Subject: Poetry –I Subject Code:16ACCEN3

to get on in life. says that if you seek strange sights – things which are invisible, even – then ride for ten thousand days till you're old and your hair is white ('ten thousand days and nights' is just over 27 years, if you're wondering), and when you return, you'll be able to tell Donne's speaker about all the strange things you saw, and also, you'll be prepared to swear that truly faithful and beautiful women do not exist. (In other words, if women are 'fair' or attractive, they will not be true to you.)

The final stanza might be summarized as follows: 'If you do manage to find a woman who is both faithful and beautiful, let me know – a journey to find such a woman would be worth it. But having said that, even if she were next door and you wrote to tell me to come and see her, before I'd managed to make the journey to meet her, she would have been unfaithful to several men.'

Can we still enjoy a poem that seems to be so down on half the human race? (Or the beautiful section of that half, leastways: poor unattractive women can apparently be trusted to remain true, presumably because Donne's speaker thinks no one else would want them.) This aspect of Donne's poem – and the problem is not confined to 'Go and catch a falling star' – has exercised critics for a while now. Christopher Ricks, in his *Essays in Appreciation*, has a good essay on what Ricks sees as the unhealthy endings to many of Donne's poems: they seem to become uncharitable as they reach conclusion. But Ricks's issue with this poem in particular is not its misogyny (which loses its power to offend by being such a worn-out complaint) but the fact that the poem's ending seems false to itself: it goes against what the rest of the poem promises. William Empson, who was heavily influenced by Donne and wrote extensively on his poetry, said of 'Go and catch a falling star' that 'the song had aimed at being gay and flippant but turned out rather heavy and cross'.

Conversely, for another great Donne critic, John Carey, 'Go and catch a falling star' is more about self-improvement than women: the earlier sections of the poem, enjoining the listener to go out into the world and make discoveries and see strange sights, is the real core of the poem's meaning, in Carey's analysis. Certainly such a reading connects to Donne's preoccupation with space travel and exploration (something Empson, in his essay 'Donne the Space-man', explored; the idea of discovery and exploration is also there in 'To His Mistress Going to Bed', with its reference to the woman's body as 'my America! my new-found-land'). How should we view the

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poem? Or does it derive its vital energy from offering both the exploration motif and the complaint about women in one poem? Can we overlook the negative twist at the end? That may depend on our view of Donne's other poems.

The best affordable edition of Donne's poetry is John Donne – The Major Works (Oxford World's Classics) . It comes with very useful annotations and an informative introduction. Continue to explore Donne's poetry with our analysis of his poem 'The Canonization', our discussion of his 'A Valediction: Forbidding Mourning', and our summary of his classic seduction poem, 'The Flea'. If you're studying poetry, we recommend checking out these five books for the student of poetry. We've offered more tips for the close reading of poetry here.

A DIALOGUE BETWEEN THE SOUL AND BODY

POEM LINES:

Soul

O Who shall, from this Dungeon, raise

A Soul inslav'd so many wayes?

With bolts of Bones, that fetter'd stands

In Feet ; and manacled in Hands.

Here blinded with an Eye ; and there

Deaf with the drumming of an Ear.

A Soul hung up, as 'twere, in Chains

Of Nerves, and Arteries, and Veins.

Tortur'd, besides each other part,1

In a vain Head, and double Heart.

Body

11 Department: English Subject: Poetry –I Subject Code:16ACCEN3

O who shall me deliver whole,
From bonds of this Tyrannic Soul?
Which, stretcht upright, impales me so,
That mine own Precipice I go;
And warms and moves this needless Frame:

(A Fever could but do the same.)

And, wanting where its spight to try,
Has made me live to let me dye.
A Body that could never rest,
Since this ill Spirit it possest.

Soul

What Magic could me thus confine

Within anothers Grief to pine?

Where whatsoever it complain,
I feel, that cannot feel, the pain.

And all my Care its self employes,
That to preserve, which me destroys:

Constrain'd not only to indure

Diseases, but, whats worse, the Cure:

And ready oft the Port to gain,

Am Shipwrackt into Health again.

Body

But Physick yet could never reach

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The Maladies Thou me dost teach;
Whom first the Cramp of Hope does Tear:
And then the Palsie Shakes of Fear.
The Pestilence of Love does heat :
Or Hatred's hidden Ulcer eat.
Joy's chearful Madness does perplex:
Or Sorrow's other Madness vex.
Which Knowledge forces me to know;
And Memory will not foregoe.
What but a Soul could have the wit
To build me up for Sin so fit?
So Architects do square and hew,
Green Trees that in the Forest grew

ANALYSIS

This poem is a conversation between the body and soul representing the conflict a person experiences between spiritual versus substantial advantages and disadvantages. The body and soul converse about how they do not need each other and how the body despises the control and the soul despises the entrapment of the mundane body. The tone of this poem is aggressive and full of despair. It is shown throughout the entire poem as the body and soul are unhappily combined and distress about the situation they are in. It is created in their Dialogue using specific words such as “Tortur’d” and “destroys” and handled with brilliant rhyme schemes and excellent descriptions. The body and soul describe their hatred for each other in each stanza and the word choice of the author is exemplified. For example, “...ill Spirit it possest” is the body describing the soul by calling it not a soul, but a possessive spirit that makes it seem controlling and unnatural. The imagery used in the poem is very intense. For instance, “A soul hung up, as

‘twere, in chains of Nerves and Arteries and Veins” proves that the soul feels trapped in the body and gives the reader an image of chains made up human innards. It is not a pleasant picture and gives the reader the impression that the body is cruel. Andrew Marvell’s style is consciously following a pattern. Each Dialogue section is divided into ten lines with a repeating rhyme scheme that adds a musical effect to the way it sounds when read aloud. Overall: The body and soul are typically portrayed as a codependent team, but this poem portrays them as enemies representing the conflicts of the human experience. The poet is trying to give light to the negatives that the substantial living body and surreal consciousness have on each other. In addition, The author uses personification and paradox brilliantly to develop the poem to its full extent. He personifies the Body and Soul throughout the entire poem to emphasize the conflicts between spirituality and human instinct by allowing them to speak to each other and have a debate. Paradox is used multiple times in his work. For example, “Disease, but, whats worse, the Cure” or “Shipwrackt into Health again” are spoken by the soul to describe how it would like to be released from the body through death, but must sustain the body. Also in the last stanza, “Build me up for Sin so fit” describes how without the Soul, the body would only have instincts and would not have good and bad or right and wrong. This poem is rather brilliant and I think absolutely amazing.

UNIT - III

LYCIDAS BY JOHN MILTON

Milton's elegy 'Lycidas' is also known as monody which is in the form of a pastoral elegy written in 1637 to lament the accidental death, by drowning of Milton’s friend Edward King who was a promising young man of great intelligence. The elegy takes its name from the subject matter, not its form. No rules are laid down for the meter. The theme of the elegy is mournful or sadly reflective.

John Milton (1608-1674)

It is usually a lamentation of the dead. Besides some somber themes, such as unrequited love, or a great national disaster can as well be the elegiac theme. Though lyrical, it is not spontaneous, and is often the result of deliberate poetic art, and can be as elaborate in style

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as the ode. We read the elegy as a conscious work of art, and not as a spontaneous expression of sorrow.

Any elaborate and conscious mode of utterance might cause us to question the sincerity of the poet's emotion. Dr. Johnson, criticizing 'Lycidas' remarks, "where there is leisure for fiction, there is little grief." Neither is elegy a mere expression of a sense of loss. The elegiac poet engages himself in discursive reflections. Death, the primary theme of most elegies, is a vast evocative theme. It leads the poet to regions of reflections usually lying beyond the lyric imagination. Death can be, and is often, the starting point for the poet to deal with serious themes.

Milton, for example, gives us in 'Lycidas', speculations on the nature of death, tributes to friends, as also literary criticism. He comments on the degradation of poetry and religion in 'Lycidas'. And "Lycidas" would be a poor poem without its passage on fame, and the onslaught on the corrupt clergy of that day. Though grief is the dominant condition in the early parts of an elegy, many elegies end on a note of joyful resignation, and also on a note of affirmation. The pastoral elegy uses the mechanism of pastoral convention-shepherds and shepherdesses, incidents from bucolic life, and rustic speech. Originally developed among the Sicilian Greeks, it was later developed by Virgil and introduced into England during the Renaissance.

The poem 'Lycidas' can be conveniently divided into six sections (1) a prologue, four main parts, and an epilogue. In the prologue (lines 1-24) Milton invokes the Muse and explains the reasons for writing the poem. Although Milton had decided not to write poetry till his powers matured, "bitter constraint and sad occasion" compels the poet to attempt an elegy. That occasion is the untimely death of Lycidas. In the Second Section (lines, 25-84) he describes the type of life Lycidas and the poet had at Cambridge. The descriptions are in pastoral imagery. They together-Lycidas and Milton - began their study early in the morning, continued throughout the day late into the night. Besides, there were innocent recreations. But now that Lycidas was dead; a great change, heavy change had taken place. Milton laments the death of Lycidas in the manner of traditional elegiac poets. He asks the Muse where she had been when her Lycidas was dying, and adds that even her presence would not have saved him.

This leads to reflections on the nature and meaning of life and death, and of fate and fame. Why should one, abandoning all pleasures, live a life of strenuous discipline, and cultivate the Muse? Fame (the last infirmity of the noble mind) is the reward of living laborious days. But as one is about to obtain his reward of fame, then fate intervenes and he dies. In the precariousness of human life lies the tragic irony. But Milton rejects pure earthy reputations as the true reward of life; that reward is in the divine judgment.

At the beginning of the third section (which contains lines 85-131) Milton returns to the pastoral style, and describes a procession of mourners lamenting Lycidas's death. The procession is led by Triton, the herald of the Sea, and the last to come is St. Peter "The Pilot of the Galilean lake." Through the mouth of St. Peter, Milton gives us a burning denunciation of contemporary clergy, and the sad condition of the Protestant Church in England. In these lines, we have powerful expressions of some of Milton's passionate convictions. The fourth section (lines 132-164), in which the poet describes the "flowerets of a thousand hues" cast on the hearts of Lycidas, is an "escape from intolerable reality into a lovely world of make-believe."

In the fifth section (lines 164-184) Milton expresses his belief in immortality. Grief and sorrow are temporary. And though Lycidas is apparently dead, he has arisen from the dead: "Through the dear might of Him that walked the waves." Lycidas is in heaven, and therefore "Weep ye no more." The saints there to entertain him in "sweet societies / That sing, and singing in their glory move." The epilogue (lines 185-193) brings us back to the pastoral images again, and refers indirectly to the Greek Pastoral poets. The conclusion points to a new determination both to face life hopefully, and to rise up to greater poetic achievements.

Thus though 'Lycidas' is a conventional pastoral elegy, which has its origin in the loss of a friend, the poem becomes impersonal and timeless. The elegiac mourning is twice interrupted to invest the personal sorrow with universal significance. This is achieved by making the tragic death of Lycidas as one example of the precariousness of existence, and the tragic irony of fate which renders all human effort futile. A second theme of equally great concern is the degeneration of the Church, and the contemporary neglect of the things of the spirit. 'Lycidas' is undoubtedly one of the greatest short poems in English language.

UNIT- IV

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A SONG OF St.CECILIA'S DAY

This is an ode to the emotive power of music, and presumably a commemoration of some event on this festival day of music's patron saint. It re-imagines the Genesis account as an act of melodic conception, perhaps drawing on Milton's famous invocation to *Paradise Lost*. The later stanzas can be seen to carry this Biblical metaphor through Christian history until the Grand Chorus where music heralds the apocalypse. Intricate rhyme scheme and mirroring lines, together with varied line lengths create a frame and strive for a lyrical effect.

The opening stanza sees music as an aspect or incarnation of divinity in self-begetting genesis. The lyric, flowing rhythm of the first line with two harmonizing dactyls at the end sets the tone this ode has the grandeur of a hymn and the playfulness of a folk song. The universal frame likens nature to an instrument that requires assembling its constituent parts the elements, cold, and hot, and moist, and dry. Yet it is music itself, the tuneful voice that sets in motion this genesis. Consequently music, personified with its own power is seen as an expression of a self-begetting God. Nature then comes to represent the musical scale, which Dryden likens to the Chain of Being. Just as man is created on the final day of creation, so Dryden's Genesis account ends in this stanza with mankind as the note which completes the scale.

Stanza structures throughout the poem are suggestive of the forms and frames of musical instruments. In the opening stanza the longer pentameter and tetrameter lines cut across the shorter to mimic the struts or strings on an organ or lute. The repeated line *From harmony, from heavenly harmony* might represent the same note in a scale struck again. The second stanza certainly aims to mimic the completeness of the compass of the notes, returning to its opening line to suggest the circle of fifths or other mathematical sequences that were being applied in music at this time. Alternating line lengths also try to convey a lyrical feel, as much as is possible for an Augustan poet whose strength is in grandeur, solidity and rhetoric. The rich rhymes on shell are not intrusive as they might be, but produce exactly this grand kind of effect which seems to work against the lyricism.

A major theme in the poem is music's ability to play on human emotions, something reflected by Dryden's sounding of various emotions as if they were notes in a scale. The range moves from anger and courage in stanza 3 to jealousy in 5 and worship in 6. Each is associated with an

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instrument, and Drydens word choices mimic the sound of each with varying success. The trumpet is evoked well by clangor, which has a resounding metallic sound but also warmth. The repetition of double for the drum doesnt quite come off, sounding out of place where two repetitions would have conveyed the message better perhaps the line works once set to music. Musics divine beginnings in Stanza 1 work to suggest that music not only inspires humanity but provides a link with heaven. This is suggested in stanza 7 with Cecelias summoning of an angel with the organ.

However, music is also seen as a force of destruction in the poem, fanning the flames of jealousy and heralding judgement. The listening brethren that worship the music of Jubal need not be committing idolatry they worship the same divine music that represents and is God in stanza . However, the suggestion that musics power to manipulate can be abused is shown first here, With the hollow of that shell That spoke so sweetly and so well. Of course shells do make a sound because theyre hollow, but the word also acts in its pejorative mode to suggest the seductive, misleading rhetoric of a politician. Likewise music inspires wars with the thundering drum, and the pains of unrequited love. The poem gently and unobtrusively reminds us that when music is a human rather than divine tool, it can be misused. Hence finally in the Grand Chorus, the divine trumpet also brings about justice. The enjambment over So, when the last and dreadful hour This crumbling pageant shall devourcreates a speed of delivery that echoes the cataclysmic devouring of the world. The second line here seems to me to have a satirical bite to it suggesting that elevated art and abstracts like music will outlive and shed unfavourable light on the crumbling pageant of our lives. The final triplet is beautiful echoing the cadence of Revelation and bringing us full circle to the tuneful voice of stanza .

This poem is a grand but playful ode to music, celebrating arts power to affect us but also imposing a moral framework just as it imposes a universal frame on its stanzas. Music can be both a route to heaven and a herald of destruction

ODE ON SOLITUDE BY ALEXANDER POPE

This poem was written when Alexander Pope was about twelve years of age. It is his earliest poem which still survives. Surprisingly, it's actually quite good. It is written in ABAB throughout it, like most of Pope's other works. In this writing, Pope is basically saying that he

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18 Department: English Subject: Poetry –I Subject Code:16ACCEN3

likes being alone. He can do many things, like study, sleep, and have other unmentionable fun. It's as if he longs for it and wishes to spend the rest of his life alone as well as his death. In this instance, the title is quite telling. "Ode On Solitude". He is definitely praising it.

Happy the man whose wish and care

A few paternal acres bound,

Content to breathe his native air

In his own ground.

Whose herds with milk, whose fields with bread,

Whose flocks supply him with attire,

Whose trees in summer yield him shade,

In winter fire.

Bless'd who can unconcern'dly find

Hours, days, and years slide soft away,

In health of body, peace of mind,

Quiet by day;

Sound sleep by night: study and ease

Together mix'd; sweet recreation;

And innocence, which most does please,

With meditation.

Thus let me live, unseen, unknown,

Thus unlamented let me die;

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Steal from the world, and not a stone

Tell where I lie.

UNIT- V

THE VILLAGE PREACHER

The Deserted Village is a poem by Oliver Goldsmith published in 1770. It is a work of social commentary, and condemns rural depopulation and the pursuit of excessive wealth.

The location of the poem's deserted village is unknown, but the description may have been influenced by Goldsmith's memory of his childhood in rural Ireland, and his travels around England. The poem is written in heroic couplets, and describes the decline of a village and the emigration of many of its residents to America. In the poem, Goldsmith criticises rural depopulation, the moral corruption found in towns, consumerism, enclosure, landscape gardening, avarice, and the pursuit of wealth from international trade. The poem employs, in the words of one critic, "deliberately precise obscurity", and does not reveal the reason why the village has been deserted. The poem was very popular in the eighteenth and nineteenth centuries, but also provoked critical responses, including from other poets such as George Crabbe. References to the poem, and particularly its ominous "Ill fares the land" warning, have appeared in a number of other contexts.

POEM LINES

Near yonder copse, where once the garden smil'd,

And still where many a garden flower grows wild;

There, where a few torn shrubs the place disclose,

The village preacher's modest mansion rose.

A man he was to all the country dear,

And passing rich with forty pounds a year;

Remote from towns he ran his godly race,

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20 Department: English Subject: Poetry –I Subject Code:16ACCEN3

Nor e'er had changed, nor wished to change his place;
Unskilful he to fawn, or seek for power,
By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize,
More bent to raise the wretched than to rise.
His house was known to all the vagrant train,
He chid their wanderings, but reliev'd their pain;
The long-remembered beggar was his guest,
Whose beard descending swept his aged breast;
The ruin'd spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed;
The broken soldier, kindly bade to stay,
Sate by his fire, and talked the night away;
Wept o'er his wounds, or tales of sorrow done,
Shouldered his crutch, and showed how fields were won.
Pleas'd with his guests, the good man learned to glow,
And quite forgot their vices in their woe;
Careless their merits, or their faults to scan,
His pity gave ere charity began.
Thus to relieve the wretched was his pride,
And even his failings leaned to Virtue's side;
But in his duty prompt at every call,

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21 Department: English Subject: Poetry –I Subject Code:16ACCEN3

He watched and wept, he prayed and felt, for all.
And, as a bird each fond endearment tries,
To tempt its new-fledged offspring to the skies,
He tried each art, reprov'd each dull delay,
Allur'd to brighter worlds, and led the way.
Beside the bed where parting life was layed,
And sorrow, guilt, and pain, by turns dismayed,
The reverend champion stood. At his control,
Despair and anguish fled the struggling soul;
Comfort came down the trembling wretch to raise,
And his last faltering accents whispered praise.
At church, with meek and unaffected grace,
His looks adorn'd the venerable place;
Truth from his lips prevail'd with double sway,
And fools, who came to scoff, remain'd to pray.
The service past, around the pious man,
With steady zeal each honest rustic ran;
Even children followed with endearing wile,
And pluck'd his gown, to share the good man's smile.
His ready smile a parent's warmth expressed,
Their welfare pleas'd him, and their cares distress'd;
To them his heart, his love, his griefs were given,

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But all his serious thoughts had rest in Heaven.
As some tall cliff, that lifts its awful form
Swells from the vale, and midway leaves the storm,
Tho' round its breast the rolling clouds are spread,
Eternal sunshine settles on its head

WILLIAM BLAKE'S 'THE LAMB'

'The Lamb' is one of William Blake's 'Songs of Innocence', and was published in the volume bearing that title in 1789; the equivalent or complementary poem in the later Songs of Experience (1794) is 'The Tyger'

POEM LINES

THE LAMB

Little Lamb who made thee
Dost thou know who made thee
Gave thee life & bid thee feed.
By the stream & o'er the mead;
Gave thee clothing of delight,
Softest clothing wooly bright;
Gave thee such a tender voice,
Making all the vales rejoice!
Little Lamb who made thee?
Dost thou know who made thee?
Little Lamb I'll tell thee,
Little Lamb I'll tell thee!
He is called by thy name,
For he calls himself a Lamb:
He is meek & he is mild,

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He became a little child:

I a child & thou a lamb,

We are called by his name.

Little Lamb God bless thee.

Little Lamb God bless thee.

ANALYSIS

It's almost like a riddle, crossed with a nursery rhyme, crossed with a religious catechism. The poem has a simplicity to it, with its rhyming couplets and tetrameter rhythm. 'The Lamb' can be read and enjoyed by children: few words are likely to be unfamiliar, with only a couple ('meads' for meadows, 'vales' for valleys) being of a more 'The Lamb' reads like one of William Blake's most accessible and straightforward poems, but closer analysis reveals hidden meanings and symbolism. The solution to this riddle is: 'The Lamb made the lamb.' Christ, known as the 'Lamb of God', created all living creatures, including the little lamb – for Christ is not only the son of God but God the Creator.

As he reveals in the poem's second stanza, the speaker of 'The Lamb' is a child, in keeping with the childlike innocence found in much of Blake's Songs of Innocence. This young speaker addresses the lamb, asking if it knows who made it, who gave it life and its woolly coat, and its pleasing bleating 'voice' that seems to make the surrounding valleys a happier place.

In summary, the lamb doesn't answer. Of course it doesn't. But the speaker answers his own question: 'I know who made you.' It was the Lord God, Jesus Christ, who also funnily enough calls himself by the name of 'Lamb', Agnus Dei or 'Lamb of God'. At several points in the New Testament, Jesus is called a lamb: in John the Baptist, upon seeing Jesus, proclaims, 'Behold the Lamb of God who takes away the sin of the world.' The Jesus-as-lamb metaphor returns in Revelation, the final book of the New Testament.

Jesus is associated with the lamb for several reasons: because Jesus' sacrifice echoed the Jewish concept of the 'scapegoat', because of the use of lambs in animal sacrifices, and because of the image of 'gentle Jesus, meek and mild' which the New Testament goes some way towards

promoting (to counter the smiting and vengeful God, Yahweh, from the Old Testament). This Christian symbolism is integral to a full analysis and understanding of 'The Lamb'.

But if both the literal lamb addressed in the poem and the 'Lamb of God' that is Jesus Christ are associated with each other in the poem, then the poem's speaker – in being a child – is linked to both: a child is a young person just as a lamb is a young sheep. They are also connected by their innocence. But the word 'meek' in the second stanza recalls Jesus' words from the Sermon on the Mount: 'Blessed are the meek: for they shall inherit the Earth' (Matthew 5:5). The child is exactly the sort of 'meek' Christian who might be viewed as an inheritor of the Earth. Speaker, lamb, and Christ are all linked by their innocence – making 'The Lamb', among all of Blake's Songs of Innocence, one of the most innocent of all.

If you're looking for a good edition of Blake's work, we recommend the Oxford Selected Poetry (Oxford World's Classics) . For more classic Romantic poetry, see our discussion of Blake's 'The Clod and the Pebble' and our analysis of the Coleridge poem 'Kubla Khan'.

Two Marks

Unit 1: One Day I Wrote Her Name by Edmund Spenser

1. Who was Edmund Spenser?

Edmund Spenser was an English poet and was born in London. After Geoffrey Chaucer he was considered as the next best English poet. His best known is 'The Faerie Queene', an epic poem and fantastical allegory. His other famous work includes "Amoretti" and "The Shepherds Calendar".

2. Write a short note on Edmund Spenser's "Amoretti"?

"Amoretti" is a sonnet cycle written by Edmund Spenser in the 16th century. The cycle describes his courtship and eventual marriage to Elizabeth. "Amoretti" stands for "little notes of "Little cupids." and were written most likely about his wife It was first published in 1595 in London.

3. What is the theme of Edmund Spenser's Sonnet 75?

The theme of this poem by Edmund Spenser is that life is temporal. No one can live forever as death is inevitable. However eternity can be achieved through art.

4. Who is the speaker?

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25 Department: English Subject: Poetry –I Subject Code:16ACCEN3

The speaker is a young man. He is madly in love with his lady love. He is expressive and desires to leave an everlasting impression on the mind of his lady love. He is relentless in his efforts. He finds poetry as the medium to immortalize his lady.

5. What do you think about the lady love of the speaker?

The speaker's lady love is a young and beautiful girl. She succeeds in getting undivided attention of the speaker. Yet she is a practical person. She understands the temporality of life and believes that everything dies of along with death.

6. What secret about life is revealed in this poem?

Edmund Spenser's sonnet "One Day I Wrote Her Name is a highly philosophical poem. It reveals the true nature of life. Life is short and cannot last forever. Even love will come to an end with death.

Unit 1: Sonnet No: 18 by William Shakespeare

1. What is the prime contribution of William Shakespeare as a poet?

William Shakespeare besides being a playwright was a poet too. He is considered as the national poet of England. His main contribution as a poet is his sonnets. He wrote 154 sonnets.

2. What are the themes of Shakespeare's sonnets?

Shakespeare wrote a collection of 154 sonnets which were published for the first time in 1609. They are considered to be among his best poetic contribution. These sonnets cover themes such as the passage of time, love, beauty and mortality.

3. Among his sonnets which one is considered as Shakespeare's best?

Shakespeare wrote a collection of 154 sonnets. Sonnet 18 often alternatively titled "Shall I compare thee to a summer's day?" is the best among them.

4. What does Sonnet 18 deal with?

Shakespeare wrote a collection of 154 sonnets. These sonnets covers themes such as the passage of time, love, beauty and mortality In the sonnet 18, the speaker compares his beloved to the summer season, and argues that his beloved is better.

5. Why does the speaker compare his lady love with summer?

The speaker considers his lady love as the most beautiful person. He compares her beauty and inherent gentleness with the summer season.

6. What according to the speaker is the short coming of summer season?

The speaker considers summer seasons as the best among the rest. Though it is very beautiful the problem with the season is it either is too hot or too cloudy. Besides that it is time bound and has to end.

7. How does the poet plan to immortalize his ladylove?

The poet is madly in love with his ladylove. He considered her as the most beautiful living person. He was aware of the fact that she will die someday In order to immortalize her beauty he decided to write poems for her.

Unit 2: Go and Catch the Falling Star by John Donne

1. What does Donne convey through his poem "Go and Catch the Falling Star"?

The poem "Song: Go and catch a falling star" was written by the cherished poet, John Donne, In this satirical poem, through a series of images, he conveys his belief on the faithfulness, or rather the unfaithfulness of women.

2. What is Donne's purpose in alluding to Mermaid?

Donne alludes to 'mermaid' in this poem. Mermaids denote a beautiful, mythical creature. The mermaids are usually thought to be fictional. He believes that finding a woman so perfect is impossible. The other connotation of the term 'mermaids' are more negative as they are also symbols of death.

3. How does the allusion to Mermaid convey Donne's theme?

Mermaids have been used in literature to lead someone, usually men, to their downfall and death due to their initial innocent and alluring appearance. This connotation of mermaids goes along with Donne's theme because the line where he hears "mermaids singing" is representing of the beauty of women luring men in false hope.

4. What is "Devils foot"?

A devil's foot is a plant that, when powdered and lit on fire, creates a noxious smoke that can kill someone if inhaled. One connotation of these is that they have very unrealistic properties, which is similar to Donne's belief that faithfulness is unheard of in females.

5. List the impossible tasks that the speaker tells the readers to accomplish.

The speaker mentions a number of impossible tasks- catching a falling star or meteor, begetting a child on a mandrake root, memory of past years, finding the name of the person who clove the Devil's foot, listening to the music of the fabulous mermaids, changing human nature so as to make it indifferent to envy and jealousy or finding out the climate which would promote man's honesty.

6. What according to the speaker is impossible to find?

It is impossible to find a faithful woman. Even if a man were to travel throughout the world for ten thousand days and nights till his hair grew grey, he would not come across a faithful woman. He might have seen many wonderful scenes and sights, but he would not have seen the most wonderful sight of all-that of a true and fair woman.

7. When will the speaker be willing to undertake a pilgrimage?

The speaker is very keen on discovering a true and fair woman if there be any such in the world. If anyone tells the speaker that there is such a woman, he would go on a pilgrimage to see her. She would really deserve his admiration and worship.

Unit 2: A Dialogue Between The Soul and Body by Andrew Marvell

1. What is Andrew Marvell's contribution for English poetry?

Andrew Marvell was a major poet in the school of metaphysical poetry. He was a colleague and friend of Milton. His poems range from the love-song to political satires. His famous works includes "The Garden" and "To His Coy Mistress."

2. What does Andrew Marvell's poem "A dialogue between the Soul and Body" portray?

Andrew Marvell's in his poem, "A dialogue between the Soul and Body" uses intense imagery, unconventional structure, and personification to portray the Body and Soul as enemies. They represent the conflicts between human spirituality and human instinct.

3. How the Body and the Soul are typically viewed as?

The Body and Soul consider each other as enemies. They represent the conflicts between human spirituality and human instinct. Body and Soul are typically viewed as two entities that are co-dependent on one another, but they entrap and torture each other.

4. What does Andrew Marvell's poem present to reader?

Andrew Marvell's poem presents the reader with question. It makes the reader to think whether the humans are just bodies that are meant to live naturally without a Soul dictate it, or are they Souls that are trapped inside of a Body and locked in its constraints.

5. What terms does the Soul use to refer to the Body in Andrew Marvell's poem?

In Andrew Marvell's poem, "A dialogue between the Soul and Body, the Soul calls the Body as "dungeon", "vain head" "double heart", and a destroyer. It considers the Body as a tyrant which has entrapped it though its nerves, arteries and veins.

6. What terms does the Body use to refer to the Soul in Andrew Marvell's poem?

In Andrew Marvell's poem, "A dialogue between the Soul and Body, the Body calls the Soul as "tyrannical Soul, "needless frame", "ill spirit, creator of fear and madness and finally a destroyer. The Body feels that the Soul dictates it and does not allow it to live the way it wants.

7. What is the complaint of the Soul on the Body?

In Andrew Marvell's poem "A dialogue between the Soul and Body the Soul complaints against the Body, It says that the Body treats it like a slave. It feels that it has been tied by the Body through its nerves, arteries and veins. It feels entrapped and has to suffer in the Body till it dies.

8. What is the complaint of the Body on the Soul?

28 Department: English Subject: Poetry –I Subject Code:16ACCEN3

In Andrew Marvell's poem "A dialogue between the Soul and Body the Body complains against the Soul. It says that like a tyrant the Soul has enslaved the Body It says that the Soul an unwelcome passenger on board and calls him as "needless frame". Like an 'ill sprit' it has possessed the Body and is not leaving it.

9. What is the tone in Marvell's "A dialogue between the soul and the body"?

The tone of this poem is aggressive and full of despair. It is shown throughout the entire poem as the Body and Soul are unhappily combined and distress about the situation they are in it is created in their Dialogue using specific words such as 'Tortur'd' and 'destroys' .

10. What is the purpose behind employing personification in Marvell's poem?

Andrew Marvel uses personification brilliantly to develop the poem to its full extent. He personifies the Body and Soul throughout the entire poem to emphasize the conflicts between spirituality and human instinct by allowing them to speak to each other and have a debate.

11. What is the argument presented in Andrew Marvell's poem?

In the poem, "The Dialogue between the Body and Soul", Andrew Marvell structures the poem in the form of a debate. The Body and the Soul are combating each other in order to express the tragedy that both of them are put through in life.

12. What causes the ultimate pain to the Body?

The Body is saying that nothing else could possibly cause this much pain and problems except a Soul. The Soul plants seeds of love or of hope in the Body. The Body then nourishes the seeds like mature nourishing seeds into trees, until the seeds mature The trees only purpose is to eventually be cut down by the Great Architect (God).

Unit 3: Lycidas

1. What is the sad occasion the speaker talks of?

The speaker's friend Lycidas had met with a tragedy. He lost his life in a tragic boat accident. His friend's death is described by the speaker as the sad occasion. It was sad indeed, as they were childhood friends and had grown up together as poets. The speaker wanted to mourn this occasion by dedicating a poem to his friend.

2. What request does the speaker make to the Muse?

The speaker wanted to write a beautiful poem to dedicate it to his late friend, Edward King. In order to get inspiration he sought the inspiration from the Muse. With the divine help, he believed he would be able to write a memorable poem.

3. How was the childhood like for the speaker and his friend Lycidas?

The speaker and Lycidas were childhood friends. They grew up in the same countryside, and tended the same flock of sheep. They both used to get up before the sun rose to take their sheep out to the fields. They spend all day out there until the sunset.

4. How does the speaker express the magnitude of loss upon his friend's death?

29 Department: English Subject: Poetry –I Subject Code:16ACCEN3

The speaker expresses the magnitude of the loss of his friend upon him and the nature in general. He says that not only him, but also the caves, woods, the willows and the hazel trees too are sad and remain stand still as if they were mourning the death. He compares the loss of his friend with the destruction of a beautiful rose eaten away by the canker, taint-worm that kills young calves and the frost that does not allow flowers to bloom.

5. Why is the speaker upset with the Nymphs?

The speaker was upset with the Nymphs. He wondered where the nymphs, who supposedly love Lycidas, were when he drowned in the ocean. He accuses them that they were not there when Lycidas was drowning. Had they been there, his friend Lycidas would have been alive.

6. Who are Amaryllis and Neaera?

Amaryllis is a shepherdess who appears in the work of several ancient pastoral poets. Her most notable appearance is in Virgil (in the Eclogues) and in Theocritus (in the Idylls). Neaera is a nymph often mentioned in pastoral poetry. She appears in Virgil's Eclogues and the work of several later poets. Her "tangles" of hair was a popular subject for many poets.

7. What does the speaker allude to with reference to Neaera's hair?

Neaera's hair was a popular subject for many of the poets. But the speaker considers it as an ordinary theme taken up by the poets of less substance. The Muse inspired them whereas it was not blessing the speaker. The speaker, who was grieving his friend's death, wanted to write a poem with loftier theme, He was not getting any inspiration from the Muse.

8. What is the speaker's opinion about fame?

The speaker believes that fame is fickle. He considered it as downright elusive, The speaker gives an example for it According to him the moment when one thinks that he or she has finally found it, fate comes and kills them, When his friend Lycidas was about to "burst out in a sudden blaze" of fame, fate

9. How does Apollo console the speaker?

The speaker was disturbed by his friend's death, He felt that fate had snatched away his friend's life when he was about to become famous. Apollo, the Greek god, consoled the speaker, He let the speaker realize that while the "blind Fury does destroy human life, she does not destroy all the praise they get for their achievements. Fame is something that cannot be found in this mortal world. Seeking earthly fame does not have true value.

10. What was the accusation of the speaker levelled upon the ship?

The speaker was in a state of mourning due to sudden loss of his friend. He believed that Lycidas could have been alive. He blames the ship for his death due to drowning. He accused the ship of being ill-fated as it was built during the eclipse. It was "rigged with curses dark," which caused Lycidas' death.

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11. Who is Sirius?

Sirius is the "swart star" or the Dog Star. According to Homer, Sirius was the canine companion of Orion, a hunter in Greek mythology. When Zeus made Orion into a constellation, he let Sirius join his human master in the stars. Sirius, the star, is associated with extreme heat and sometimes a lack of fertility.

12. What did the speaker hope for from the dolphins?

The sailors often considered the sight of dolphins was a good omen. It meant that land was somewhere nearby and if they needed any kind of help, they would get it. Besides that, they are considered as friends of people in distress. Like the sailors, the speaker also pinned his hopes on the dolphins. He hoped that some dolphin might bring Lycidas' body safely home.

13. How does the speaker console his fellow shepherds?

The speaker after consoling himself, consoles his fellow shepherds too. He tells them to stop weeping because Lycidas was not really dead. He says that like the sun that appears to sink into the ocean in the west, but rises the next day, hopefully Lycidas too will rise again.

Unit 4:Go and Catch A Falling Star

1. Write a brief note on the background behind the composition of Dryden's 'A Song for St. Cecilia's Day'.

'A Song for St. Cecilia's Day', composed in 1687, is the first of two great odes written by poet laureate John Dryden was written for the annual St. Cecilia's Day celebration that was held every November 22 from 1683 to 1703. It was sponsored by the London Musical Society.

2. Who is St. Cecilia?

Saint Cecilia is the patroness of musicians. It is written that as the musicians played at her wedding she "sang in her heart to the Lord". Her feast day is celebrated in the Latin Catholic, Eastern Catholic, Anglican, and Eastern Orthodox

3. What does the poet mean by "heavenly harmony"?

The poet uses the term "heavenly harmony" to refer to the music of the spheres. The earth was surrounded (framed) by spheres. The moon was in the innermost, and each sphere held another planet until the outer sphere held the stars. The angels moved these spheres with their singing

4. How life came into existence in Earth?

The life on earth began with the divine music. It was music that brought the nature in to existence. It waited for the call from the God from heaven, the call finally came. It called upon Earth to come alive. Upon His command life began on the Earth. Such was the power of music that one by one different forms of life came into existence. Man was the last of its creation,

5. Who is Jubal? What was the special about his music?

Jubal, the father of Music, was a passionate musician. When he played music with his "corded shell", those listening to him would stand still. They would listen to it with utter reverence and feel the divine force in it. Such was the power of his music.

4. How does music control man's emotion?

Music can soothe a soul and besides that has power to wake their emotions too. The clangour of a trumpet encourages the feelings of anger and braveness in the hearts of the human beings. The sound of the drums motivates man to fight against his enemies. It stirs them to be courageous and face their enemies.

7. How does music come to the aid of hopeless lovers?

Music has the power to activate sorrow for the unrequited love: The complaining flute in dying notes discovers the woes of hopeless lovers, in other words, music understands and can reflect the most refined feelings of hopeless lovers. The lovers' emotions get life through music.

8. How did Orpheus prove the power of music?

Orpheus was a legendary musician, poet, and prophet in ancient Greek religion and myth. He had the ability to charm all living things and even stones with his music. He convinced the God of the underworld to bring back his Eurydice just by playing a song on his lyre.

9. What made St. Cecilia's music superior to that of Orpheus?

Orpheus had convinced the God of the underworld to bring back his Eurydice just by playing a song on his lyre. St. Cecilia was much braver and had performed a much greater miracle by attracting an angel who mistook earth for heaven by listening to her music. She is in fact greater and more amazing than Orpheus because she incites us to Christianity.

10. What is the prophecy that Dryden makes in the Grand Chorus?

The last stanza of the poem is referred to as the "Grand chorus", in which Dryden makes a prophecy. The celestial bodies or spheres have been put into motion by the harmony that ordered the universe, so the universe was created from the power of this musical harmony. Likewise, the universe will cease to exist when the harmony also ceases to exist.

Unit 4: Ode on Solitude

1. What does Alexander Pope's 'Ode on Solitude' deal with?

'Ode on Solitude' which was alternately titled 'The Quiet Life' was written by Alexander Pope to celebrate the virtues of a happy and satisfied life. In this poem, he discusses the characteristics of a happy life which are satisfaction, self-sufficiency and piety.

2. What does Alexander Pope present in his 'Ode on Solitude'?

32 Department: English Subject: Poetry –I Subject Code:16ACCEN3

Alexander Pope in his 'Ode on Solitude' discusses the characteristics of a happy life which are satisfaction, self- sufficiency and piety. Man was the fittest subject for his poetry. In an imaginative treatment, he illuminates the knowledge about man, in relation to individuals, society and the Universe.

3. What are the characteristic features of the happy man?

The happy man is satisfied with what he is having at present. He is not interested in increasing his landed properties. His wish and care are bound within the few acres of land given to him by his ancestors. He is content to breathe his native air in his own ground.

4. How is the needs of the happy man get fulfilled?

The happy man was not depending on others for food, clothes or drinks. His herds supplied him with milk and his flocks of black sheep got him wool for making his attire. He got his bread by cultivating in his own fields. The trees in his homestead yielded him cool shade in summer and enough firewood to burn in winter,

5. What made the happy man blessed?

The happy man could watch the passing of time without anxiety which made him a blessed person. Hours, days and years slide soft away as if a sledge is sliding over the snow. Time progresses in a straight line and no point in it will ever be repeated

6. How was the happy man able to get sound sleep?

The happy man was busy throughout the day. His daytime activities did not leave room for horror-filled dreams during nights. This helped him to get sound sleep, something that the speaker "craved for.

7. What is the speaker's wish?

Like a truly happy man, the poet wishes to live unseen and unknown like a nonentity, and die unlamented. He wishes to withdraw stealthily from this world and pleads that not a stone be placed over his grave to tell the worried where he lies. He wishes perfect, undisturbed Solitude.

Unit 5: The Village Preacher

1. Who was Oliver Goldsmith?

Oliver Goldsmith was an Irish novelist, playwright and poet, who is best known for his novel 'The Vicar of Wakefield', his pastoral poem 'The Deserted Village', and his plays 'The Good-Natured Man' and 'She Stoops to Conquer'.

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2. What is the theme of the poem 'The Village Preacher'?

Oliver Goldsmith's poem 'The Village Preacher' deals with the theme of love and care of fellow beings. The true service of God lies in the welfare of the people. It is possible to focus on God in spite of being surrounded by human bondage.

3. Who instilled hope of deceased soul?

The deceased souls were comforted by the village preacher. While the sick waited for his impending deaths, the preacher stood by him. His presence and his words soothed the dying soul. It gave him relief and gave him strength to praise the lord.

5. What was the special ability of the village preacher?

When the village preacher addressed the gathering at the church, his words were magical. Even those who came there to trouble the proceedings would forget their bad intention and would join prayers sincerely

6. Why did the villagers like the preacher?

The preacher had a spiritual connection with the villagers. They, including the young ones, would get mesmerized and show their affection to him. The preacher was like a parent to them and expressed his warmth and love to them.

7. What was the preacher worried about?

The preacher was like a parent to the villagers. He would express his warmth and love to them; He was equally concerned about the welfare of these children and worried about their problems. Thus the preacher's concerns revolved around these villagers.

8. To whom was the preacher truly devoted to?

In spite of being so deeply involved over the welfare of the villagers, the preacher's thoughts however were focused towards the service of the Lord. The village preacher though was amongst the human bondage, was still unaffected and was sincere in the service of the Lord.

Unit 5: The Lamb

1. What does Blake's poem 'The Lamb' deals with?

William Blake's poem 'The Lamb' deals with the theme of creator and his creations. The speaker explores in his simple language of childhood innocence how the creator of the lamb who is also the creator of the child is both a child and a lamb.

2. What is the theme of Blake's poem 'The Lamb'?

34 Department: English Subject: Poetry –I Subject Code:16ACCEN3

William Blake's 'The Lamb' intends to praise the Lord for creating such a beautiful world and the virtuous creatures within it. He also uses it to celebrate and honor Jesus for coming to the Earth to sacrifice Himself for all mankind.

3. Who is the speaker in Blake's poem 'The Lamb' and what does he want to know?

The speaker identifies himself as a child. He asks a series of questions to a little lamb, and then answers the questions. He wanted to know if the lamb knew who made it, who provides it food to eat, or who gives it warm wool and a pleasant voice

4. What makes Blake's poem 'The Lamb' a religious poem?

The Lamb' is one of Blake's most strongly religious poems. It takes the pastoral life of the lamb and fuses it with the Biblical symbolism of Jesus Christ as the "Lamb of God who takes away the sin of the world.

5. How does the speaker describe the lamb?

The speaker describes the lamb as pure, innocent and associates it with Christ. It has been blessed with life and with capacity to drink from the stream and feed from the meadow. It was being allotted with bright, soft and warm wool which serves as its clothing.

6. What makes the poet compare the child with Jesus Christ?

The child too like the lamb is innocent and free from the corruption. Christ was also a child when he first appeared on this earth as the son of God. This makes Blake to compare the child with Jesus Christ.

7. What are the gifts that God has bestowed upon the lamb?

God gifted the lamb with the "clothing of delight", soft and 'woolly' clothing and a tender voice that makes all the values rejoice. Besides, God has given the lamb the feet so that it could find food and feed itself by the stream and over the meadow.

8. Why did Blake structure 'The Lamb' in the form of a hymn?

Blake's 'The Lamb' is structured in the form of a hymn. By structuring the poem in a hymn like manner it enforces the idea that this lamb is indeed a 'Godlike' and pure creature.

Essay:

Unit 1-"One Day I Wrote Her Name" - Edmund Spenser

1. Write a detailed summary of Edmund Spenser's "One Day I Wrote Her Name".

Introduction:

Edmund Spenser wrote a sequence of sonnets entitled Amoretti, of which Sonnet 75 is a part. Also titled One Day Wrote Her Name upon the Strand, Edmund Spenser weaves at ale about the ocean, love and immortality

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Summary:

This sonnet seems to be about the author's attempts to immortalize his wife or the love of his life. Spenser starts the poem with a quatrain recalling an incident that could have happened any summer day at the seaside. He writes his love's name in the sand at the beach, but the ocean's waves wipe it away, just as time will destroy all manmade things. The next quatrain describes the woman's reaction to the man's charming tempt to immortalize her. She claims that the man's attempts were in vain and that no mortal being can be immortalized due to the cruelty of time. The next quatrain represents a turning point in the poem and the author reveals that his wife will be eternally remembered in his poems and his verse. The final couplet at the end, "Where when as Death shall all the world subdue, out love shall live, and later life renew," summarizes the theme of the poem by comparing the eternalness of love and death to the brevity of life and humanity. Spenser uses the rhyme scheme of this poem to create a contrast between earthly ideas and objects that will eventually be destroyed and heavenly ones that will last forever. The first two quatrains focus on the author's vain attempts to write his wife's name. Time and nature are shown to destroy the author's manmade works and his attempts are thwarted. The author then switches gears and shows how he immortalized his wife in the very poem he is writing. Spenser uses a very melodic rhythm and iambic pentameter to create a calm and pleasant sounding poem. His frequent use of alliteration such as, "die in dust" and, "verse in virtue" helps to paint the complete picture of the poem and tie the themes of the poem together.

Unit 1-Sonnet 18 - Shakespeare

2. Write a detailed summary of Shakespeare's Sonnet 18.

Introduction:

One of the best known of Shakespeare's sonnets, Sonnet 18 is memorable for the skillful and varied presentation of subject matter, in which the poet's feelings reach a level of rapture unseen in the previous sonnets. The poet here abandons his quest for the youth to have a child, and instead glories in the youth's beauty.

Comparison of Lady Love to a Summers Day:

Shakespeare's "Sonnet 18" begins by comparing the narrator's beloved to a summer day, using phrases like, "more lively and more temperate" to describe her beauty and temperament. As the metaphor continues, the narrator discusses the potential flaws in summer, such as its short length, its heat, and the fact that its beauty is sometimes dulled by bad weather.

Superiority of the Lady Love:

Though these lines seem to focus only on the summer but it is evident that a comparison is being drawn between the narrator's beloved and the summer. After addressing the season's flaws, the narrator returns to his beloved in line 9, where the subject of the poem is again viewed as better than summer through the words, "But thy eternal summer shall not fade. Though summer days are lovely, the narrator makes it clear that his beloved is better, going on to say that her beauty,

unlike summer's beauty, will never fade thanks to his capturing it in his poetry. He ends with the idea that as long as his poetry is read, the subject's beauty will never fade.

Conclusion:

The poem begins with the expectation that it will discuss the narrator's love's beauty or youth by thinking about it in comparison to a summer day. While that does happen, summer instead becomes a flawed thing that the poem's subject far outshines. The subject of the poem is immortalized in Shakespeare's sonnet, granting them eternal life, beauty, and youth that summer does not have.

Unit 2-Go and Catch a Falling Star - John Donne

Write a detailed summary of John Donne's "Go and catch a falling star".

Introduction:

John Donne was an English poet and a cleric in the arch of England. He is considered the pre-eminent representative of the metaphysical poets. His poem, "Song: Go, A Catch a Falling Star", is a metaphysical conceit of the naturally small frequency of fair and virtuous women in the odd. Falling stars are a cause of great destruction and hence the poet compares a falling star to the nature of women, He chows that the nature of a woman is similar to a star; both are destructive and will cause damage.

The Challenge:

In the first stanza Donne states a number of impossible tasks. He compares finding an honest woman to these tasks. He cleverly states that to find a woman who is honest in love is as difficult as it is to catch 'a falling star', The impossible tasks also include conceiving a child with a mandrake plant, gaining full knowledge of the past, solving the mystery of the Devil's cloven hoof and learning the knack of hearing mermaids singing. In a sarcastic comment Donne says that finding an honest woman is as difficult as living without the pain of envy. Envy is the greed and lust of other people who would secretly long for his woman. He adds sarcastically to the list of impossible tasks the task of finding the wind that brings prosperity to those who are of honest mind, He means that only dishonest people do well, that to have an honest mind is to fail.

The Search:

In the second stanza the subject matter is an imaginary journey of ten thousand days. Donne imagines a seeker spending a lifetime, until he has grey hairs, looking for an honest woman. Donne believes that despite all the strange sights the traveler sees, he won't come across an honest woman.

The Pilgrimage:

In the third stanza the thought changes to the more positive idea of finding an honest woman. If the traveler finds one, he is to report her immediately. Donne says such a journey. 'Pilgrimage', would be 'sweet'. But then Donne changes his mind and says he wouldn't travel next door to meet her as by the time he arrives even that far she will have slept with two or three other men. He says a woman would only remain honest at most for as long as it takes to write the letter saying you have found her.

Unit 2-A Dialogue between the Soul and Body - Andrew Marvell

Write a detailed summary of Andrew Marvell's "A dialogue between the Soul and Body".

Introduction:

In the poem, "The Dialogue between the Body and Soul," Andrew Marvell structures the poem in the form of a debate. The Body and the Soul are combating each other in order to express the tragedy that both of them are put through in life. The Body and Soul are shown as two different outlooks on life. The structure of the argument is set up with ten lines for the first three stanzas, but Marvell gives the Body the last word with a fourteen-line stanza at the end. The poem explores the polar opposites that people must deal with like the body and soul, faith and reason, science and religion, man and nature.

Soul's Argument:

The Soul begins the argument by protesting that this Body is a "dungeon" in which has "enslaved" it. The Soul talks about the devastation and degradation involved with being confined to the physical realm. The Soul has a metaphysical nature that is on a different level from the Body. The Body has a similar complaint for the Soul when he begins by asking, "O, who shall me deliver whole from bonds of this tyrannical soul?" Both the Body and the Soul are deeply troubled by the fact that they cannot control their devastating situation. The Soul is on higher level than the Body, and the Soul is "blinded with an eye "or the Body, The Soul has a purer eye than the Body because the Body's eye is corrupted.

Body's Defense:

The Body strikes back by accusing the Soul of having no purpose except to separate man from animal. The Body professes that the Soul only "Warms and moves his needless frame": The Soul has the power to influence the Body by giving it love, hate, sadness, and happiness. The Body always thinks it's right because it chooses reason over faith. The Soul can affect the Body's heart not only emotionally but also physically. When someone is very sad, he or she can feel the burden of the sadness on their chest like a weight being placed on the heart. The Body is put through pain by the Soul, but the Soul will live on after the Body.

Soul's Counter Defense:

The Soul knows nothing of the physical pain because it can only feel the pain of mental and spiritual anguish. The Soul describes at the same time being taken advantage of by the Body because the Soul is used by the Body in order to cure the problems of the Body. The Soul knows that the Body's resistance and existence is a minor part of the Soul's life. The Soul endures beyond the Body. The Soul describes the futile task of serving the Body by saying, "And all my care itself employs, / that to preserve which me destroys".

Body's Closing Argument:

The last stanza delivers a much more hopeless sorrow for the Body. The ills of the Soul will not cease to give the Body its purpose. Purpose is associated with love in the last stanza. But the Body is tormented by the pursuit of love. Love fills the Body with "hope" but at the same time, the Body is tormented by "the palsy shakes of fear" The Body fears being hurt by the Soul again, and therefore, is bitter to opening up to love. The bitterness is described as "hatred's hidden ulcer [that] eat [s]" away at the initial trusting love that the Body once had.

Conclusion:

The poem does not provide any solution to the problem; it compels the reader to contemplate and be torn between the two characteristics of human life.

Unit 3-Lycidas – Milton

Write a brief summary of Milton's Lycidas.

Introduction:

'Lycidas' by John Milton is a shorter poem unlike his Paradise Lost and a few others. It was composed on the Occasions of death of his close friend Edward King. Edward King drowned while travelling in a ship. His sudden demise was a huge shock for Milton. Lycidas is a pastoral elegy.

The Beginning:

The poem begins in a classical style. Comparing them to fruit-bearing vines, Milton invokes the Muses in the poem's first two stanzas. The invocation begins with his remembrance of time spent at school with his friend, for whose passing this idyll is meant to be 'some melodious tear.' Quickly following this brief recollection, Milton conjures the image of blighted flowers to represent the untimely passing of his schoolmate.

The Dilemma:

Milton's friend was also apparently a poet. Milton spends the next two stanzas questioning how the art of poetry, symbolized by Nymphs and Muses, could have possibly saved his friend from his fate. Milton insists that the real, enduring 'Fame' is that which comes through recognition of one's good life in Heaven. Seeing as how his friend was drowned at sea, Milton next ties in references to ancient rivers to the 'testimony' of the Roman sea-god Neptune, Neptune claims no responsibility for the loss and instead blames it on the time of construction of the friend's ship.

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Milton shifts gears at this point in the poem, but maintains the water imagery to bridge the subject matter. By mentioning St. Peter, Milton launches into an allegorical description of the Catholic Church and the empty spiritual promises it holds for its congregations,

Acceptance of the Tragedy:

Milton quickly returns to the task of mourning his lost friend. He implores flowers associated with mourning or seemingly decked in funeral attire to decorate his friend's funerary procession. Using an allegory of sunset over water, Milton asserts that, like the next day's sunrise, his drowned friend will be renewed through his true faith in Christ. Since Lycidas is headed to a better afterlife, the poem's closing lines call for an end to lamentation. Milton ends his work with a reprisal of the allegory in which the fiery orb has found 'Pastures new.'

Unit 4-A Song for Cecilia's Day - Dryden

Write a detailed summary of Dryden's 'A Song for Cecilia's Day.'

Introduction:

John Dryden was an English poet, literary critic, translator playwright and England's first Poet Laureate. 'A Song for St Cecilia's Day', composed in 1687, is the first of two great odes written by poet laureate John Dryden and set to music for the annual St. Cecilia's Day celebration.

Genesis:

The life on earth began with the divine music. It was music that brought the nature in to existence. It waited for the call from the God from heaven. Upon His command life began on the Earth. Such was the power of music that one by one different forms of life came into existence. Man was the last of its creation.

The Power of Music:

Music has great power. There is nothing that Music cannot achieve. Jubal, the father of Music, was a passionate musician. When he played music with his "corded shell", those listening to him would stand still. They would listen to it with utter reverence and feel the divine force in it. Such was the power of music. Music, if can soothe a soul, has power to wake their emotions too. The clangor of a trumpet encourages the feelings of anger and braveness in the hearts of the human beings. The sound of the drums that motivates a man to fight against his enemies. It stirs them to be courageous and face their enemies. Music has the power to activate sorrow for the unrequited love. The complaining flute in dying notes discovers the woes of hopeless lovers, in other words, music understands and can motions get life through music. It reveals their inner moods, e pain they undergo and their love for the lady who does not bother about them. Music not only evokes religious awe, anger, courage and not only understands the woes of hopeless lovers, it can also induce jealousy reflect the most refined feelings of hopeless lovers. The lovers' Music can also be used as a form of praise or worship. The organ represents holy love, it is the instrument that is used in church and thus it also used to convey Christianity. Orpheus had convinced the God of the underworld to bring back his Eurydice just by playing a song on his lyre. St. Cecilia was

much braver and had performed a much greater miracle by attracting an angel who mistook earth for heaven by listening to her music. She is in fact greater and more amazing than Orpheus because she incites us to Christianity.

Conclusion:

The celestial bodies or spheres have been put into motion by the harmony that ordered the universe, so the universe was created from the power of this musical harmony. Likewise, the universe will cease to exist when the harmony also ceases to exist. The celestial bodies or spheres have been put into motion by the harmony that ordered the universe, so the universe was created from the power of this musical harmony. Likewise, the universe will cease to exist when the harmony also ceases to exist.

Unit 4-Ode on Solitude - Alexander Pope

Write a detailed summary of Alexander Pope's 'Ode on Solitude'.

Introduction:

Ode on Solitude, which was alternately titled The Quiet nothing native Life, was written by Alexander Pope to celebrate the virtues of a happy and satisfied life. Pope wrote this poem before he was come twelve years old. It is his earliest poem which still survives. In "truly this poem, he discusses the characteristics of a happy life which are satisfaction, self-sufficiency and piety.

Analogy of a Happy Man:

The poem begins with an analogy. The speaker, an anonymous man, describes the life of a farmer. He sees him as being an ideal for happiness. This farmer's deepest desires very extend to a few acres of his own land, where he is content to live and work. He is content with what he has.

A Content Man:

The man is self-sufficient. His land, now shown to be farm, provides for all of his needs; his herds provide him with milk and wool. He is able to bake his own bread. In the summer. his trees provide ample shade, and in the winter the wood from those same trees can be lit to keep him warm, He has no need of anything beyond his own land.

The Blessed Soul:

This farmer is blessed. Time almost doesn't have meaning for this man. His world provides for all of his needs. Hours go by, days go by, years go by, and everything remains the same. The health the man is in at the beginning of this cycle is the health he remains in when it is finished. Peace of mind is normal for him and there is nothing to trouble him. His days are stress-free and therefore have an undisturbed sleep at night. He leads a simple and easy life. He can read or study when he is not relaxing in other ways. Sometimes he can just sit quietly and ponder. The

Speaker's Desire: After witnessing the blessed life of the farmer, the speaker too desires to live that way. When he dies he hopes that no-one would be too sad about that. He does not even want his grave marked with a gravestone. He wants to be as quiet and invisible as he was when he was alive.

Conclusion:

The poet thus presents the fact about life which is highly relevant today. Man keeps running behind materialistic things and forgets to live his life. Finding happiness in simple things in life can make it worth living upon them.

Unit 5-The Village Preacher - Oliver Goldsmith

Write a detailed summary of the poem, 'The Village Preacher'.

Introduction:

"The Village Preacher' is part of a long poem by Oliver Goldsmith entitled The Deserted Village' which was published in 1770, It is a work of social commentary, and condemns rural depopulation and the pursuit of excessive wealth. The location of the poem's deserted village is unknown.

The Deceased Soul:

The poem begins in a room where the village preacher is shown attending a sick man. The sick person was lying on the bed waiting for his impending death. He was filled with sorrow sin guilt and pain. The preacher, who was revered by all, stood by him and offering prayers for his soul. His presence and his words soothed the dying soul. It gave him relief and gave him strength up to praise and face the Lord.

The Preacher and His Power:

When the preacher was at the church, he was very subdued and yet his presence and his looks added grace to the holy place. When he addressed the gathering at the church, his of words were magical. Even those who came there to trouble would forget their bad intentions and would join prayers sincerely. Such was the power of this village preacher.

Love and Warmth of the Parishioners:

The preacher was loved both by all and especially by the kids. As the church service continued, the villagers would gather around the pious preacher. Even the young ones would get mesmerized and show their affection to him. The preacher, like a parent, would immediately express his warmth and love to them. He was equally concerned about the welfare of these children and worried about their problems. Thus the preacher's concerns revolved around these villagers.

Service of God:

In spite of being so deeply involved his thoughts however were focused towards the service of the Lord. Like a storm that takes its grasp over the valley but does not have much of impact on the huge mountain, similarly the village preacher though was amongst the human bondage, was still unaffected and was sincere in the service of the Lord.

Unit 5-The Lamb - William Blake

Write a detailed summary of William Blake's 'The Lamb'.

Introduction:

"The Lamb" is one of the simplest poems of Blake, it has a significant position in the "Songs of Innocence". This poem represents a theme of Innocence, a theme that resonates throughout the poem. The gentle and sweet tone of the poem reflects a sense of childhood innocence, where there is wonderment and pure inquiry.

The Question:

In the first stanza, the child is speaking to the lamb and it gives a brief description of the little animal as he sees it. The lamb has been blessed with a life to feed by the stream and over the meadow. The lamb has also been endowed with bright and soft wool which serves as its clothing. Its tender voice fills the valley with joy. Thus we see a true portrait of a lamb.

The Answer:

In the second stanza, the poet identifies the lamb, Christ and the child. Lamb is one of the names of Christ. Christ is as meek and mild as a lamb. Christ was also a child when He first appeared on this earth as the son of God. He became a little child, a child, and thou a lamb, who are called by His name. The child in this poem speaks to the lamb as if it was another child. The child was extremely joyous in the company of the lamb because it was meek and mild like him.

Conclusion:

The poem seeks to provide an answer to the question of "who made thee." The answer provided is that a merciful and benevolent God created the lamb and its sense of purity. The speaker seeks to share in the same childhood innocence and life force that emanates in the lamb.

Unit: II

Subject Code:16ACCEN3

GO AND CATCH THE FALLING STAR

Synopsis

- ✓ **Introduction**
- ✓ **Style of Metaphysical poetry**
- ✓ **Themes of Metaphysical poetry**
- ✓ **Major Metaphysical poets**
- ✓ **John Donne**
- ✓ **Summary of “Go and Catch the Falling Star”**
- ✓ **Metaphysical aspects of “Go and Catch the Falling Star”**
- ✓ **Conclusion**

Introduction

Almost at the beginning of the 17th century there appeared a school of poets. John Dryden only applied the term “metaphysics” to Donne’s poetry. Dr.Samuel Johnson extended the term to a whole school of poets who were influenced by Donne. These poets employed similar poetic procedures and imagery.

Style of Metaphysical poetry

Their works were marked by

1. Bold and ingenious conceits
2. Incongruous imagery
3. Complexity of thought
4. Frequent use of paradox and
5. Deliberate harshness or rigidity of expression

Themes of Metaphysical poetry

The main themes in their work are

1. Love
2. Death and
3. Religion

These themes will be expressed in a colloquial language with varied rhythm and melody.

Major Metaphysical poets

Major metaphysical poets are

1. John Donne 1572 – 1621
2. George Herbert 1593 – 1633
3. Andrew Marvell 1621 – 1678
4. Henry Vaughan 1621 – 1695
5. Richard Crashaw 1612 -1649
6. Friedrich Nietzsche 1841 -1900
7. Abraham Cowley

John Donne

John Donne works include sonnets, love poetry, religious poems, satires and sermons too. John Donne is the chief exponent of metaphysical school of poetry.

Donne's works are full of odd images. "Go and Catch a Falling Star" is not an exception.

Summary of "Go and Catch the Falling Star"

Donne's "Go and Catch a Falling Star" is found in the volume of poems entitled "Songs and Sonnets". The speaker says to the listener that it is impossible to see a virtuous and genuine woman wherever he goes. A simple theme is conveyed by John Donne effectively in a metaphysical style.

Metaphysical aspects of "Go and Catch the Falling Star"

The title itself is a metaphysical conceit. Because it states that it is impossible and also not good to catch a falling star. Just like that it is impossible to find a woman in the world who is both beautiful and virtuous or faithful.

Abrupt and shocking beginning

The poem thus begins abruptly with an imperative abruptly which is an important feature of a metaphysical poetry. The speaker addresses the listener directly. It starts with a shock tactic, the dramatic form of direct address and the rough idiom of normal spoken speech. All these are clear characteristic of metaphysical style. It is Donne's style to strike the keynote not in the first line of the poem. Falling star is known for its destruction. It is also being out of reach.

Conceit:

Mandrake is type of plant from which drugs may be made. It is used specially for causing sleep. The splitting root cannot be considered as man's legs and a female cannot become pregnant considering them as male. It could happen only in fairytales. The devil's foot can never be split like that of ox or a sheep. Mermaids are genderless Greek creatures. They make the sailors to sleep with their singing. And the enchanted music makes the brain of the sailors to crash. Just like the beauty of the mermaid is meant to kill the sailors the beautiful women will also be an instrument of destruction only.

A man can live upto his old age. He can also see special sights which could be impossible. But he cannot see a loyal woman. A man may meet some woman fair and true. A man can go on a pilgrimage to find a loyal woman. But the course is no sweet. He may find a woman and write a letter to her. But she will not be faithful to him. Infact the poet says that she would have had many men before he goes to her. So it is impossible to find a true woman in one's life.

Conclusion

Go and Catch the Falling Star is a poem written by Donne after a betrayal. It thus portrays the stereotyped view of women as fake ones. He feels pained by the rejection. He takes revenge over women in general and his girl friend particular. Through a series of metaphorical conceits right from the title to the end he effectively portrays his ideas about womanhood.

Unit : III

Subject Code:16ACCEN3

LYCIDAS JOHN MILTON

Synopsis

- ✓ **Introduction**
- ✓ **Summary**
 - Invocation
 - Milton's self-dedication vs untimely death
 - Lament of nature
 - Blaming the nymphs

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- Attempt to enquire the cause of death
- Procession of mourners
- Declaration of the rise of Lycidas
- ✓ **Milton's Lycidas as a pastoral elegy**
- ✓ **Conclusion**

Introduction

Lycidas is a pastoral elegy written by John Milton, a puritan poet. He has written based on classical traditions like invoking the muse, the prologue and epilogue. He has used many classical allusions to bring out the theme very effectively. The precise theme of Lycidas is a matter of controversy. It is assumed that the poem is about Edward King. The most predominant themes of the poem seem to be mourning on the death of a dear friend, the loss or rather the loss of talent and human mortality. Other themes dealt with are the corruption of the clergy and Christian notion of death and rebirth.

Summary

Lycidas was a talented person. He died at an early age without attaining any of his ambitions. The young shepherd was also talented. He drowned in the sea and died. Milton also feels about this incident in the guise of a shepherd. The speaker first blames the muses for not saving Lycidas.

Invocation

In the manner of classical poets Milton invokes the Muses. He wants to lament for the loss of Lycidas. He feels that not only his death will also be mourned.

Poet's self-dedication vs untimely death

Lycidas was a poet of self-dedication. But he has met with untimely death. So Milton expresses his lament about the worthiness of the poet's self-dedication confronted with the possibility of untimely death.

Lament of nature

Milton says even the woods and caves mourn for his death. The willow and the hazel will no more fan their leaves for the shepherd's song. The canker kills the rose. The worm kills the young sheep. The frost kills the flowers. Just like that the cruel death has killed Lycidas.

Blaming the nymphs

Milton accuses the guardian nymphs for not saving Lycidas. The he thinks about the Muse Callilope. He was not able to save her own son Orpheus from Bacchantes. Milton asks then what about the purpose of his long and self-dedication to poetry if he has to young at an young age.. For this Phoebus the God of Song says that true fame is granted by God and not by men. So Lycidas will be attaining heavenly fame.

Attempt to enquire the cause of death

Milton now attempts to enquire the cause of the death of Lycidas. The wind and the sea declares that there was no storm in the sea. Then it was decided that the ship was built during an eclipse, an inauspicious time and that is the reason for the shipwreck and death of Lycidas.

Procession of mourners

Milton follows the classical tradition and shows a procession of mourners which includes

1. Triton , the Herald of the Sea God Nephine
2. Hippotades , God of Winds
3. Camus, God of the River Came
4. St. Peter , representative of the Ceniversal Church

St.Peter praises Lycidas as a true priest. He also says that if he was alive he would have devoted his life in the service of the flock. Milton here satirizes the contemporary clergymen of his time.

Declaration of the rise of Lycidas

Lycidas is declared as not dead but has risen again. The shepherds are requested not to mourn for the death of Lycidas as has risen again. It refers to the rebirth of Jesus Christ. It is believed that he would be received into the Kingdom of Heaven by the blessed angels. It would be accompanied by the brided music of the Lamb of God. He is made as the deity of the locality where he was drowned and would save the lives of the future travellers on that way.

Milton's Lycidas as a pastoral elegy

Milton's repeated reference to nature is an example for its quality as a pastoral elegy. Milton uses the genre of pastoral poetry for his own purpose. This pastoral setting establishes an allegorical meaning that draws the attention of the readers to the issues of his time and context.Pastoral elements are established through the use of natural description to highlight the

purpose of Milton in raising certain debates and issues central to his context, such as what is a virtuous life. All these are done by the poet in the guise of a shepherd which is an important element of a pastoral elegy.

Conclusion

Thus Milton's elegy thus exhibits the conventions of the classical tradition from invocation to epilogue. The epilogue is in third portion. But the rest of the poem is in first person. Lycidas also exhibits the Christian doctrines of death and rebirth. It also throws light on Milton's notion of the ideals of Church as a Puritan poet. Milton's Lycidas thus has not one but multiple themes related with each other interestingly. He presents it with pastoral elements in a pastoral setting which proves it as a pastoral elegy.

Unit : IV

Subject Code:16ACCEN3

ODE ON SOLITUDE

ALEXANDER POPE

Synopsis

- **Introduction**
- **Summary of Pope's Ode on Solitude**
- **Critical analysis**
- **Conclusion**

Introduction

Alexander Pope is a neo classical poet. He is also a critic and satirist. He is a best known poet and satirist of the English Augustan period. He is one of the most epigrammatic of all the English authors. He shows nature in his poetry in the best possible way. Pope's physical defects made him an easy target for mockery. Pope often answered them with biting satire. He was an independent writer in an age in which writing was considered as a self sustaining career. He is one of the greatest poets of the eighteenth century. He is remembered for his best known maxims like

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**“A little learning is a dangerous”
“To err is human, to forgive is divine”**

Summary of Pope’s Ode on Solitude

Pope wrote his “Ode on Solitude” when he was twelve years old. To be in a state of solitude means that one has withdrawn from the world and has taken up a life of seclusion. This is exemplified in Pope’s “Ode on Solitude”. The poem talks about how a life of isolation is still a happy and quiet life. He also says that to maintain this peace one must keep himself secluded from the pesters of world’s problems.

In the first stanza the narrator speaks of a man with simple dreams. He is living off his own land. It is also the land of his father’s.

In the second stanza the narrator shows how he is self-sufficient. He gets milk from his own herds. His bread is also from his own field. His dress is supplied by his own flocks of herds. The trees yield him shade in summer. The same trees give him woods for fire in winter to keep himself warm.

The third stanza states how this life of isolation is good. Because time has no meaning. One is healthy, has few worries and lives peacefully. The poet says that people who lives in isolation

The fourth stanza reveals recreation and innocence as the result of this life style.

Critical analysis

The poem satirizes today’s man who runs after money and fame to be successful. In this process he loses his own peace. This affects his mentality as well as his family. The poet hints that happiness is not in becoming successful at the cost of one’s own life.

Conclusion

We cannot think that Pope’s mood would have been affected by the poetasters, which had made him to compose this poem. Because he has written this poem, when he was twelve. But his age was full of unwanted manners and customs at cost of one’s own happiness. Thus he proves himself a best critic too.