

# Poetry to Ponder

An Anthology of Poems for the Junior Cycle

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Book I  
mater dei education





*Book I*

# Poetry to Ponder

AN ANTHOLOGY OF POEMS FOR THE JUNIOR CYCLE

*Mater Dei Education*

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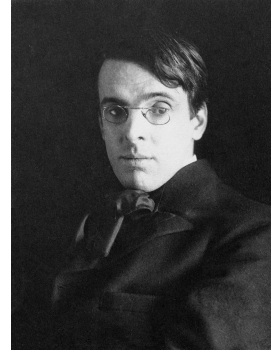
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## The Lake Isle of Innisfree

The Lake Isle of Innisfree is a poem by William Butler Yeats (1865-1939), an Irish poet and playwright. The Lake Isle of Innisfree is a small, uninhabited island on Lough Gill, in County Sligo. Yeats describes the inspiration for the poem coming from a 'sudden' memory of his childhood while walking down Fleet Street in London in 1888.



William Butler Yeats (1865-1939) was an Irish poet, dramatist, writer and one of the foremost figures of twentieth century literature. He was a driving force behind the Irish Literary Revival and became a pillar of the Irish literary establishment who helped to found the Abbey Theatre. In 1923, he was awarded the Nobel Prize for Literature.

### I

*I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made;  
Nine bean-rows will I have there, a hive for the honey-bee,  
And live alone in the bee-loud glade.*

### II

*And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight's all a glimmer, and noon a purple glow,  
And evening full of the linnet's wings.*

### III

*I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the shore;  
While I stand on the roadway, or on the pavements grey,  
I hear it in the deep heart's core.*

William Butler Yeats

### Analysis

1. Notice how the poem is divided up into three 'sections'. In poetry, each section is called a **stanza**. This poem has 3 stanzas, and each stanza has 4 lines. Draw a simple illustration next to each stanza of the scene that stanza is describing and copy the definition of *stanza*.
2. **Sensory imagery** is descriptive language that appeals to one of the reader's five senses—sight, sound, touch, taste, smell. Copy the definition of sensory imagery and write down at least three examples of sensory imagery in the poem.

3. The speaker is yearning for the peace found in Innisfree. What do you think this desire suggests about the impact of modern urban life on the human spirit ('urban' refers to cities)? (2-3 sentences)
4. You have likely noticed now that some lines of the poem rhyme. The particular way a poem rhymes is called the **rhyme scheme**. In some poems, rhyming lines are right next to each other. In others it is every other line, and some poems have a still more complex rhyme scheme. We can use letters to 'mark the rhyme scheme' of a poem. Simply assign a letter to the last word of a line, and when you find an ending word that rhymes with a previous ending word, mark it with the same letter. Marking the rhyme scheme helps us see the order the poet has put into the poem. An example is given below of how to mark the rhyme scheme for this poem.

## I

<i>I will arise and go now, and go to Innisfree,</i>	<i>A</i>
<i>And a small cabin build there, of clay and wattles made;</i>	<i>B</i>
<i>Nine bean-rows will I have there, a hive for the honey-bee,</i>	<i>A</i>
<i>And live alone in the bee-loud glade.</i>	<i>B</i>

## II

<i>And I shall have some peace there, for peace comes dropping slow,</i>	<i>C</i>
<i>Dropping from the veils of the morning to where the cricket sings;</i>	<i>D</i>
<i>There midnight's all a glimmer, and noon a purple glow,</i>	<i>C</i>
<i>And evening full of the linnet's wings.</i>	<i>D</i>

Mark the rhyme scheme of the last stanza yourself, starting with the letter *E*.

5. A **poetic device** is a tool that a poet uses to convey meaning and enhance a poem's structure, sound, and/or rhythm. There are many different poetic devices. Today we will look at two poetic devices: alliteration and caesura. **Alliteration** is the occurrence of the same sound at the beginning of words that are near each other. (e.g., 'The silly snakes slurp some soup.') **Caesura** is an interruption, break, or pause within a line of poetry (this does not mean pausing at the end of a line). A caesura is usually marked by punctuation in the line such as a full stop, comma, dash, semicolon, colon, exclamation mark, or question mark. Read through the poem again. Copy these definitions to your copybook and then underline all the examples of *alliteration* and highlight the examples of *caesura*.
6. The poem is conveying the speaker's longing for the peace and beauty of Innisfree. How do you think the use of caesuras helps convey the meaning of the poem? How do you think alliteration helps convey the meaning of the poem? (2-4 sentences)



*Discussion*

1. What does the speaker's yearning for the 'peace of Innisfree' suggest about the impact of modern urban life on the human spirit?
2. How does Yeats employ sensory imagery to convey the allure and enchantment of the natural world in the poem?
3. What is the difference between escapism and solitude/self-reflection? Does the speaker have an escapist attitude or one seeking solitude and self-reflection?
4. Explore the significance of the repeated phrase 'I will arise and go now' in the context of the poem's portrayal of personal liberation and the pursuit of one's dreams.
5. Explore the significance of the repeated phrase 'I will arise and go now' in the context of the poem's portrayal of the desire to return to a place of peace and beauty in contrast to modern city life.

## *Down by the Salley Gardens*

'Down by the Salley Gardens' was written by Yeats and published in 'The Wanderings of Oisín and Other Poems' in 1889. Yeats indicated in a note that it was 'an attempt to reconstruct an old song from three lines imperfectly remembered by an old peasant woman in the village of Ballisodare, Sligo, who often sings them to herself.'

### I

*Down by the Salley gardens  
my love and I did meet;  
She passed the Salley gardens  
with little snow-white feet.  
She bid me take love easy,  
as the leaves grow on the tree;  
But I, being young and foolish,  
with her would not agree.*

### II

*In a field by the river  
my love and I did stand,  
And on my leaning shoulder  
she laid her snow-white hand.  
She bid me take life easy,  
as the grass grows on the weirs;  
But I was young and foolish,  
and now am full of tears.*

Line 1: It has been suggested that the location of the Salley Gardens was on the banks of the river at Ballysadare near Sligo where the residents cultivated willow trees to provide roof thatching materials. 'Salley' or 'sally' is a form of the English word 'sallow', i.e., a tree of the genus *Salix*. It is close in sound to the Irish word *sailleach*, meaning willow.

William Butler Yeats

### *Analysis*

1. Draw a simple illustration of each stanza.
2. Mark the rhyme scheme of the poem.
3. In this poem, we will learn about two more poetic devices: repetition and simile. **Repetition** is the repeating words, phrases,

lines, or stanzas in a poem. A **simile** is a figure of speech that makes a comparison, showing similarities between two different things using the words 'like' or 'as'. e.g. She is beautiful as a rose.

Copy these definitions to your copy and underline the similes in the poem.

4. Write a star next to all the examples of repetition in the poem. (Repetition does not have to repeat words/phrases exactly.)
5. How do you think the poetic device of repetition helps convey the meaning of the poem? (1-3 sentences)
6. How do you think the poetic device of simile helps convey the meaning of the poem? (1-3 sentences)
7. What is the meaning of the line 'She bid me take love easy, as the leaves grow on the tree'? How does the lady of the poem view love? (2-3 sentences)
8. What is the meaning of the line 'She bid me take life easy, as the grass grows on the weirs'? How does the lady view life? (2-3 sentences)
9. The speaker of the poem does not agree with the lady's view of love. What do you think is the speaker's view of love? Does he see love as an organic thing that grows over time? Or a thing that demands work and hard labour? (2-3 sentences)
10. Notice that the second stanza takes place in a field. What does a field make you think of? What might the field symbolise? How does the symbolism of the field contrast with what the lady is saying about life and love? (2-4 sentences)
11. Is the speaker happy or sad at the end of the poem? Why is the speaker happy or sad at the end? (1-3 sentence)

### *Discussion*

1. What is the significance of the Salley Gardens in the poem, and how does it contribute to the overall theme or message?
2. How does the use of natural imagery influence your experience of the poem?
3. This poem was set to music by Herbert Hughes to the traditional air 'The Maids of Mourne Shore' in 1909 and was subsequently recorded by many artists including John McCormack (1941), Clannad (1979) and the Waterboys (2008). Listen to a recording of the song. Do you prefer the poem or the song? Why? What makes a good poem become a good song?

4. Yeats said that 'Life is a long preparation for something that never happens.' How is this sentiment captured in 'Down by the Salley Gardens'? Do you think that sadness is easier to express in poetry than happiness? Why?

## Per Iter Tenebricosum

'Per Iter Tenebricosum', whose title translates to 'Through a Dark Journey,' invites readers on a contemplative exploration of the human experience. Gogarty's lyrical and introspective style weaves together themes of darkness, transformation, and self-discovery. Through vivid imagery and poetic language, 'Per Iter Tenebricosum' offers a thought-provoking journey through the depths of the human psyche, inviting readers to reflect on the universal aspects of the human condition.

Enough! Why should a man bemoan  
A Fate that leads the natural way?  
Or think himself a worthier one  
Than those who braved it in their day?  
If only gladiators died  
Or heroes, Death would be his pride;  
But have not little maidens gone,  
And Lesbia's sparrow - all alone?

Oliver Gogarty

### Analysis

1. Rewrite each sentence of the poem in your own words.
2. What is the significance of the title and how does it relate to the meaning of the poem? (1-3 sentences)
3. What is the message of the poem? (1-3 sentences)
4. What is the speaker's attitude in the poem? (1-3 sentences)
5. This poem uses the poetic device enjambment. **Enjambment** is a sentence or phrase that runs from one line of poetry into the next without a pause or break. Instead of stopping at the end of a line (which is called an end-stop), the thought continues, flowing smoothly into the following line.

Copy the definition to your copybook and underline the examples of enjambment in the poem.

6. How does enjambment help convey the meaning of the poem? (1-2 sentences)



Oliver Gogarty (1878-1957) was an Irish poet, author, and surgeon. Born in Dublin, he became a prominent figure in the literary scene of the early 20th century. Gogarty's works often reflected his Irish heritage and were infused with a sense of romanticism. He was a close friend of fellow Irish writer James Joyce and appeared as a character in Joyce's novel *Ulysses*.

Line 8: Lesbia's sparrow is a reference to some poetry by the Roman poet Catullus (c.84-54 BC), which featured the pet sparrow of his love interest, Lesbia (a pseudonym for his real love interest). In his poetry, Catullus affectionately addresses the sparrow itself as a way of subtly expressing his love for Lesbia. He then recounts how tenderly Lesbia would hold the sparrow to her breast, how she would play silly games with it, and how the sparrow provided her relief from her sorrows or would playfully nip her finger. Catullus is jealous of the sparrow which receives so much love and affection from Lesbia. Catullus wishes that he had such a sparrow, for then it might lighten the heavy sorrow on his heart caused by Lesbia's indifference towards him. In a second poem, Lesbia's sparrow dies and Catullus curses death for bringing such sadness to his love, Lesbia.

*Discussion*

1. In the poem 'Per Iter Tenebricosum', what is the significance of the Latin title and how does it relate to the themes explored in the poem?
2. Discuss the use of imagery and symbolism in the poem. How do they contribute to the reader's understanding of the dark journey depicted in the poem?
3. Analyse the role of language and sound devices in the poem. How do they create a sense of rhythm or evoke specific emotions in the reader?
4. Reflect on the poem's exploration of the human condition. How does 'Per Iter Tenebricosum' examine the human experience of fear or the search for meaning in life? Does it make you think differently about these conditions?
5. Consider the poem's ending and its impact on the reader. Is it a strong climax to the poem? Why?

# If

This is one of Kipling's most famous poems and is often listed in popular polls among the most popular poems ever composed. In fact, during his lifetime, even Kipling started to resent the poem's popularity, saying it had been 'anthologised to weariness.' However, this should not detract from the poem's magnificent simplicity and beauty, which speaks the values of patience, resilience, humility, and perseverance.

## I

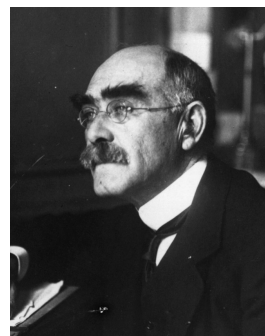
*If you can keep your head when all about you  
Are losing theirs and blaming it on you,  
If you can trust yourself when all men doubt you,  
But make allowance for their doubting too;  
5 If you can wait and not be tired by waiting,  
Or being lied about, don't deal in lies,  
Or being hated, don't give way to hating,  
And yet don't look too good, nor talk too wise:*

## II

*If you can dream—and not make dreams your master;  
10 If you can think—and not make thoughts your aim;  
If you can meet with Triumph and Disaster  
And treat those two impostors just the same;  
If you can bear to hear the truth you've spoken  
Twisted by knaves to make a trap for fools,  
15 Or watch the things you gave your life to, broken,  
And stoop and build 'em up with worn-out tools:*

## III

*If you can make one heap of all your winnings  
And risk it on one turn of pitch-and-toss,  
And lose, and start again at your beginnings  
20 And never breathe a word about your loss;  
If you can force your heart and nerve and sinew  
To serve your turn long after they are gone,  
And so hold on when there is nothing in you  
Except the Will which says to them: 'Hold on!'*



Rudyard Kipling (1865-1936) was a British poet and novelist born in India. His most famous novels for children are considered classics, most notably *The Jungle Book*, *Kim* and *Just So Stories*. In 1907, he was awarded the Nobel Prize in Literature, as the first English-language writer to receive the prize, and at 41, its youngest recipient to date.

## IV

25 *If you can talk with crowds and keep your virtue,*  
*Or walk with Kings—nor lose the common touch,*  
*If neither foes nor loving friends can hurt you,*  
*If all men count with you, but none too much;*  
*If you can fill the unforgiving minute*  
 30 *With sixty seconds' worth of distance run,*  
*Yours is the Earth and everything that's in it,*  
*And—which is more—you'll be a Man, my son!*

Rudyard Kipling

### Analysis

1. What sort of qualities and characteristics does the speaker value?  
(3-4 sentences)
2. Why do you think the speaker refers to triumph and disaster as 'imposters'? (1-3 sentences)
3. In line 4, what does it mean to 'make allowance for their doubting'?  
(1-3 sentences)
4. What is the meaning of the line: 'If you can dream—and not make dreams your master'? (1-3 sentences)
5. What is the meaning of the line: 'If you can force your heart and nerve and sinew / To serve your turn long after they are gone'?  
(1-3 sentences)
6. What is the meaning of the line: 'If you can fill the unforgiving minute / With sixty seconds' worth of distance run—'? (1-3 sentences)
7. Find 2 examples of enjambment and 2 examples of caesura in the poem.
8. Mark the rhyme scheme of the poem.
9. This poem uses the poetic devices anaphora, apostrophe, and paradox. **Anaphora** is the repetition of a word or words at the beginning of successive phrases, clauses, or lines. (This is similar to the poetic device repetition but is a more specific kind of repetition.) **Apostrophe** is a speech or address to a person who is not present or to a personified object. **Paradox** is a statement that appears at first to be contradictory, but upon reflection then makes sense.

Copy these definitions and give one example where each poetic device is used in the poem (3-5 sentences).



*Discussion*

1. What does it mean to 'keep your head' in times of crisis and adversity, and how does this advice apply to our own lives?
2. In the poem, Kipling emphasises the importance of self-discipline and perseverance. How can these qualities contribute to personal growth and success?
3. Kipling suggests that maintaining both humility and confidence is crucial. How can one strike a balance between these seemingly contradictory traits in their own character?
4. The poem highlights the significance of treating triumph and disaster as the same impostors. How might adopting this perspective help us navigate the ups and downs of life?
5. Kipling advises readers to 'fill the unforgiving minute with sixty seconds' worth of distance run.' What does this line imply about the value of time and the pursuit of meaningful action?
6. Consider the poem in the context of Christian anthropology. Are there any aspects that you might find troubling or in contradiction to a Christian view of the person?

## A Christmas Childhood

Kavanagh's 'A Christmas Childhood,' is a poem in two parts. Kavanagh wrote the second part in 1940 and the first part in 1943. The first part (stanzas I-IV) describes a place and explores, from an adult's perspective, how childhood is a time of innocence, an innocence that we inevitably lose. As a child he saw 'An apple tree/ With its December-glinting fruit', but just as Eve ate the apple which led to man's Fall and sinful state, Kavanagh knows that as we leave childhood behind us we lose our innocence. The Garden of Eden is no more, but Christmas is a time when an Eden-like world becomes possible. Adulthood, says Kavanagh, blinds us to the beauty, freshness, and innocence of childhood, but it can be recaptured occasionally, especially at Christmas time.

The second part of the poem introduces a cast of characters – Kavanagh's father, mother, and neighbours. In Antoinette Quinn's words: 'Through a series of crisp, lucid images it conjures up the child's sense of being part of a family and a closely-knit Catholic community.'

Everything is in harmony. The melodion calls to the Lennons and Callans and the stars dance to his father's music. Music unites one place and another, neighbour and neighbour. The imagery of County Monaghan blends with imagery from the Biblical account of Christ's birth: 'The light of her stable-lamp was a star' and the 'three whin bushes' become 'the Three Wise Kings'.



Patrick Kavanagh (1904-1967) was born in the village of Inniskeen, Co. Monaghan. His father was a shoemaker and had a small farm of land. One of ten children, Kavanagh became an apprentice shoemaker at the age of thirteen. He gave it up fifteen months later, admitting that he did not make one wearable pair of boots. For the next 20 years, Kavanagh would work on the family farm before moving to Dublin in 1939. Kavanagh's writing resulted in the publication of some poems in a local newspaper in the early 1930s. In 1939, his brother Peter, who was a Dublin based teacher, urged him to move to the city to establish himself as a writer. In addition to his poetry, Kavanagh wrote for the *Irish Press* newspaper and numerous magazines.

### I

*One side of the potato-pits was white with frost -  
How wonderful that was, how wonderful!  
And when we put our ears to the paling-post  
The music that came out was magical.*

### II

*The light between the ricks of hay and straw  
Was a hole in Heaven's gable. An apple tree  
With its December-glinting fruit we saw -  
O you, Eve, were the world that tempted me.*

### III

To eat the knowledge that grew in clay  
 And death the germ within it! Now and then  
 I can remember something of the gay  
 Garden that was childhood's. Again.

## IV

The tracks of cattle to a drinking-place,  
 A green stone lying sideways in a ditch,  
 Or any common sight, the transfigured face  
 Of a beauty that the world did not touch.

## V

My father played the melodion  
 Outside at our gate;  
 There were stars in the morning east  
 And they danced to his music.

## VI

Across the wild bogs his melodion called  
 To Lennons and Callans.  
 As I pulled on my trousers in a hurry  
 I knew some strange thing had happened.

Line 22. *To Lennons and Callans*: names  
 of local families.

## VII

Outside in the cow-house my mother  
 Made the music of milking;  
 The light of her stable-lamp was a star  
 And the frost of Bethlehem made it twinkle.

## VIII

A water-hen screeched in the bog,  
 Mass-going feet  
 Crunched the wafer-ice on the pot-holes,  
 Somebody wistfully twisted the bellows wheel.

## IX

My child poet picked out the letters  
 On the grey stone,  
 In silver the wonder of a Christmas townland,  
 The winking glitter of a frosty dawn.

## X

Cassiopeia was over  
 Cassidy's hanging hill,  
 I looked and three *whin* bushes rode across  
 The horizon — the Three Wise Kings.

Line 37. *Cassiopeia*: a large  
 constellation located in the northern  
 sky.

Line 39. *whin* bushes: gorse.

## XI

*And old man passing said:  
 'Can't he make it talk -  
 The melodion.' I hid in the doorway  
 And tightened the belt of my box-pleated coat.*

## XI

45 *I nicked six nicks on the door-post  
 With my penknife's big blade -  
 there was a little one for cutting tobacco.  
 And I was six Christmases of age.*

## XII

50 *My father played the melodion,  
 My mother milked the cows,  
 And I had a prayer like a white rose pinned  
 On the Virgin Mary's blouse.*

Patrick Kavanagh

### Analysis

1. This poem uses the poetic devices personification and metaphor.  
**Personification** is attributing human characteristics to a non-human thing. A **metaphor** is a figure of speech which describes one thing as something else (it is similar to a simile, but does not use the words like or as).  
 Copy the definition of *personification* and *metaphor* to your copy and then find the examples of personification in stanzas 5, 6, and 10.
2. Find the examples of metaphor in stanzas 2, 7, and 10.
3. Find the simile in the final stanza.
4. In each stanza, mark one description which creates vivid or sensory imagery.
5. What is your favourite image in the poem? Why? (1-3 sentences)
6. How do the metaphors in the poem help convey the message of the poem? (1-3 sentences)
7. What do you think the speaker of the poem is saying about childhood? (2-3 sentences)
8. Imagine you are writing your own 'Christmas Childhood'. What is one image you would put in the poem? Write a description of the image using sensory adjectives. (2-4 sentences)

*Discussion*

1. How does the poem 'A Christmas Childhood' explore the theme of nostalgia and the longing for a simpler time?
2. In what ways does Patrick Kavanagh use vivid imagery to evoke a sense of childhood wonder and innocence in the poem?
3. What is the significance of the contrast between the harsh realities of adult life and the wonder-filled memories of the poet's childhood in the poem?
4. How does the poem challenge conventional ideas of Christmas and present a more personal and intimate portrayal of the holiday season?
5. What role does nature play in the poem, and how does it contribute to the overall mood and atmosphere?
6. How does the poet convey the passage of time and the fleeting nature of childhood in the poem?

## *I See His Blood upon the Rose*

Joseph Mary Plunkett (1887-1916) was an Irish nationalist, poet, journalist, and revolutionary who was one of the leaders of the 1916 Easter Rising. The poem is a universal Easter contemplation that speaks of God's love as revealed through the suffering and rising of Jesus Christ. In this poem, all created things seem to remind the poet of God's incredible love, dramatised through the person of Christ.

### I

*I see his blood upon the rose  
And in the stars the glory of his eyes,  
His body gleams amid eternal snows,  
His tears fall from the skies.*

### II

*I see his face in every flower;  
The thunder and the singing of the birds  
Are but his voice—and carven by his power  
Rocks are his written words.*

### III

*All pathways by his feet are worn,  
His strong heart stirs the ever-beating sea,  
His crown of thorns is twined with every thorn,  
His cross is every tree.*

Joseph Mary Plunkett



Joseph Plunkett (1887-1916) was an Irish nationalist, poet, journalist, and a leader of the 1916 rising. His intellectual interests stemmed from both his parents and his travels. Thomas MacDonagh encouraged his interests in poetry and assisted him in publishing 'The Circle and The Sword' in 1911. He later shifted his interest towards politics. He was later executed on the 4th of May 1916.

### *Analysis*

1. What are the natural things that make the speaker 'see' the Crucifixion? (1-3 sentences)
2. Why do you think the author chose to pair the Crucifixion with beautiful images of nature? (1-3 sentences)
3. What do you think is the symbolism of the rose? (2-3 sentences)

4. What are the 2 metaphors in the second stanza? What is the metaphor in the third stanza? (2-3 sentences)
5. Mark the rhyme scheme of the poem.

### *Discussion*

1. How does the poem 'I See His Blood Upon the Rose' by Joseph Mary Plunkett juxtapose the beauty of nature with the brutality of Christ's Crucifixion?
2. Explore the symbolic significance of the rose in the poem. How does it serve as a powerful metaphor for both Christ's sacrifice and the resilience of faith?
3. Discuss the use of vivid imagery and sensory details in the poem. How do they contribute to the reader's emotional response and understanding of the Crucifixion?
4. Reflect on the poem's tone and mood. How does Plunkett's choice of language and poetic devices convey a sense of reverence and awe?
5. Analyse the religious and spiritual themes present in 'I See His Blood Upon the Rose'. How does the poem explore concepts of redemption, sacrifice, and the power of faith?

## *I Wandered Lonely as a Cloud*

'I Wandered Lonely as a Cloud' is a poem by William Wordsworth, a famous English poet of the Romantic era. It was written in 1804 and first published in his collection *Poems in Two Volumes* in 1807. The poem was inspired by a walk that Wordsworth and his sister Dorothy took along the shore of Ullswater Lake in the Lake District, where they saw a large number of daffodils dancing in the breeze. The poem expresses the speaker's joy and admiration for the beauty of nature and the lasting impact that it has on his memory and imagination. The poem uses imagery, simile, personification, rhyme, and metre to convey its theme.



William Wordsworth (1770-1850) was a renowned English poet and a key figure in the Romantic movement. Born in Cockermouth, England, he became one of the Lake Poets, along with Samuel Taylor Coleridge and Robert Southey. Wordsworth's poetic works, including 'Lyrical Ballads' and 'The Prelude,' emphasised the beauty of nature, the significance of human emotions, and the spiritual connection between man and the natural world. His contributions to literature and his unique perspective on the human experience continue to be celebrated and studied around the world.

### I

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

### II

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

### III

*The waves beside them danced; but they  
Out-did the sparkling waves in glee:  
A poet could not but be gay,  
In such a jocund company:  
I gazed—and gazed—but little thought  
What wealth the show to me had brought.*

### IV



20

For oft, when on my couch I lie  
 In vacant or in pensive mood,  
 They flash upon that inward eye  
 Which is the bliss of solitude;  
 And then my heart with pleasure fills,  
 And dances with the daffodils.

William Wordsworth

### Analysis

1. What is the simile in the first stanza? What does it tell us about the speaker at the beginning of the poem? (2-3 sentences)
2. What is the second stanza talking about? (1-3 sentences)
3. What is the meaning of the lines 'I gazed—and gazed—but little thought / What wealth the show to me had brought'. (1-3 sentences)
4. What is the final stanza talking about? (2-4 sentences)
5. Mark the rhyme scheme of the poem.
6. A **couplet** is a pair of successive rhyming lines, usually of the same length. Copy the definition to your copybook and mark the couplets in the poem with a star.
7. Find an example of personification in stanza 1, stanza 2, and stanza 3.
8. How does nature affect the speaker? (1-3 Sentences)

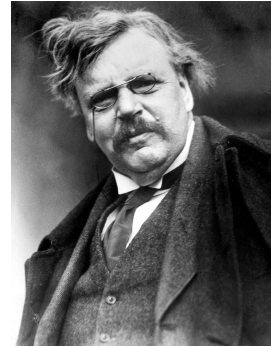
### Discussion

1. How does the speaker's encounter with nature evoke a sense of joy and inspiration?
2. Discuss the role of memory and its impact on the speaker's recollection of the daffodils. Why is this memory so important to the poet? What point is he making about memory?
3. Analyse the use of personification in the poem, particularly in the portrayal of the daffodils. How does it contribute to the reader's emotional connection with nature?
4. Reflect on the theme of the sublime in 'I Wandered Lonely as a Cloud'. How does Wordsworth capture the transcendent power of nature and its ability to uplift the human spirit?
5. Explore the contrast between the solitude and the communal experience portrayed in the poem.
6. Wordsworth was a *pantheist*. What evidence can you find of this in the poem?

*Pantheism* is the doctrine which identifies God with the universe, or regards the universe as a manifestation of God. This often extends to an understanding that God is everything and everything is God where the doctrine diverges from Christian understanding of the sacred.

## The Donkey

'The Donkey' is a poem by G.K. Chesterton. The poem is told from the perspective of the self-hating donkey Christ rode into Jerusalem on Palm Sunday. The poem is a four-stanza poem that is divided into sets of four lines, or quatrains. These quatrains follow a consistent rhyme scheme, conforming to the pattern of ABCB DEFE, alternating end sounds as the poem progresses.



Gilbert Keith Chesterton (1874 – 1936) was an English writer, philosopher, Christian apologist, and literary and art critic. His works ranged from the fictional priest-detective *Father Brown*, to his apologetics works such as *Orthodoxy* and *The Everlasting Man*.

### I

*When fishes flew and forests walked  
And figs grew upon thorn,  
Some moment when the moon was blood  
Then surely I was born.*

### II

5 *With monstrous head and sickening cry  
And ears like errant wings,  
The devil's walking parody  
On all four-footed things.*

### III

10 *The tattered outlaw of the earth,  
Of ancient crooked will;  
Starve, scourge, deride me: I am dumb,  
I keep my secret still.*

### IV

15 *Fools! For I also had my hour;  
One far fierce hour and sweet:  
There was a shout about my ears,  
And palms before my feet.*

G.K. Chesterton

### Analysis

1. Notice that each stanza has 4 lines. A four-lined stanza is called a **quatrain**. Copy the definition to your copybook.
2. This poem has a distinct metre. In poetry, **metre** is the rhythm of the poem. There are different types of metre, but this poem is written in an iambic metre. Copy this definition to your copybook.
3. **Iambic metre** follows the pattern of unstressed syllable, stressed syllable. Think of a heartbeat. It goes ba-BUM, ba-BUM, ba-BUM. If we were to think of a heartbeat as a poetic metre, it would be *iambic*. The first syllable is 'unstressed' (less emphasis) and the second syllable is 'stressed' (more emphasis). If we were to read the first line of the poem in an exaggerated way to hear the metre, it would sound like this: 'when FISHes FLEW and FORests WALKED.' (Capital syllables get extra emphasis.)  
Copy this definition to your copybook. Then read through the poem out loud, emphasising the iambic metre.
4. What phrases in the poem indicate that the donkey is self-hating? (2-4 sentences)
5. How does the poet challenge the typical notions of greatness through the donkey in the poem? (2-4 sentences)
6. We get an unappealing description of the donkey in the poem. Why is it fitting that Jesus chose the donkey to ride on Palm Sunday? (2-4 sentences)
7. Underline as many examples of alliteration in the poem as you can find.

### Discussion

1. In 'The Donkey' by G.K. Chesterton, how does the poet challenge conventional notions of greatness and highlight the value of humility through the depiction of the donkey?
2. Discuss the symbolism of the donkey in the poem. How does it represent an under-appreciated and misunderstood figure that carries a deeper significance?
3. Explore the theme of paradox in 'The Donkey.' How does Chesterton use seemingly contradictory qualities to convey a profound message about the nature of strength and worth?
4. Analyse the use of descriptive language and imagery in the poem. How do the vivid descriptions of the donkey's physical appearance and surroundings enhance the message of the poem?

## *Shall I compare thee to a summer's day?*

Shakespeare's sonnet 'Shall I compare thee to a summer's day?' is one of his most famous and admired works, celebrating the beauty and timelessness of love. The poem opens by comparing the subject to a summer's day, but quickly asserts that the beloved's beauty surpasses even the finest elements of nature. Unlike summer, which fades, the poem suggests that true beauty, captured in verse, can transcend time. Through this, Shakespeare explores themes of love, immortality, and the enduring power of poetry.

Shakespeare was a master of the sonnet (literally 'little song'). The sonnet is a 14-line poem with a variable rhyme scheme originating in Italy and brought to England in the sixteenth century. The sonnet traditionally reflects upon a single sentiment or feeling, with a clarification or 'turn' of thought in its concluding lines.



William Shakespeare (1564-1616) was an English playwright, poet, and actor widely regarded as one of the greatest writers in the English language and the world's preeminent dramatist. Born in Stratford-upon-Avon, Shakespeare's works, such as *Romeo and Juliet*, *Hamlet*, and *Macbeth*, continue to be celebrated for their depth, complexity, and enduring themes. His immense contributions to literature and theatre have solidified his status as an iconic figure whose works are studied, performed, and enjoyed by audiences across the globe.

*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.  
5 Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimmed;  
And every fair from fair sometime declines,  
By chance, or nature's changing course, untrimmed;  
But thy eternal summer shall not fade,  
10 Nor lose possession of that fair thou ow'st,  
Nor shall death brag thou wand'rest in his shade,  
When in eternal lines to Time thou grow'st.  
So long as men can breathe, or eyes can see,  
So long lives this, and this gives life to thee.*

William Shakespeare

### *Analysis*

1. What comparison does the speaker make in the first line, and how does it frame the poem? (2-3 sentences)
2. What qualities of summer does the speaker describe in lines 2-4? (1-3 sentences)

3. What is the meaning of the line 'But thy eternal summer shall not fade'? (1-3 sentences)
4. How does the speaker ensure the subject's immortality in the poem? (2-4 sentences)
5. Mark the rhyme scheme of the poem.
6. Shakespeare is considered the master of the **sonnet**, a 14-line poem. Shakespeare's sonnets are also known as **Elizabethan sonnets** (after Queen Elizabeth I who reigned during Shakespeare's lifetime). These are 14-line poems comprised of 3 quatrains and a couplet, following the rhyme scheme *ABAB CDCD EFEF GG*, and often written in *iambic pentametre*. Copy these definitions to your copybook. Identify the first line of each *quatrain* in this sonnet.
7. Identify the couplet in the poem.
8. Find an example of metaphor in the poem.
9. What is the effect of the metaphor 'thy eternal summer'? How does it shape the poem's tone? (1-2 sentences)
10. What is the role of time in the sonnet? (1-3 sentences)
11. How does the structure of the sonnet contribute to its meaning? (1-3 sentences)
12. How does the speaker use nature imagery in the sonnet? (2-3 sentences)
13. Overall, what is the metre of the poem? (1 sentence)
14. How many *iamb*s are in each line of first stanza? (Remember, think of an *iamb* as a heartbeat: *ba-BUM*) (1 sentence).
15. *Pent* is the Greek root meaning *five* (e.g. a *pentagon* is a five-sided shape). When there are 5 *iamb*s in a line of poetry, the metre gets a special name: **iambic pentametre**. Copy this definition to your copybook.

### Discussion

1. What does the speaker compare the subject to at the beginning of the poem? Why is this comparison important?
2. How does the speaker describe summer? Does he think summer is perfect or not?
3. What does the speaker mean when he says, 'thy eternal summer shall not fade'?
4. How does the speaker believe the subject's beauty will last forever? Do you agree?
5. What do you think is the most powerful line in the poem? Why do you like it?

## Going to Knock

'Going to Knock' was published in 2010 in Catherine Phil MacCarthy's collection titled 'The Invisible Threshold.' The context of the poem revolves around a pilgrimage to Knock, Ireland's national Marian shrine where the Virgin Mary appeared, along with Saint John and Saint Joseph on August 21st, 1879. Today, it is an important international pilgrimage site.

In the poem, the speaker reminisces about a past train journey to Knock, where they were accompanied by Paddy Clohessy. The memories of the journey are interwoven with recollections of the speaker's childhood fascination with a 'tiny glass basilica' and its contents, which might symbolise both religious devotion and the imaginative power of youth. As the poem unfolds, the juxtaposition of mundane discussions about farming and life with moments of introspection and spiritual significance creates a contemplative atmosphere that explores themes of faith, memory, and the human experience.



Catherine Phil MacCarthy (1954-) is a native of Crecora, Co Limerick and has lived in Sandymount, Dublin since 1987. She has published five collections of poetry, and a novel, and is a free-lance tutor in Poetry and Creative Writing. In her own words, her poems explore from several angles the idea of 'threshold' or 'the liminal', the state of being in transition from one moment to the next.

*Long before he took me  
all the way on the train  
with Paddy Clohessy talking  
about the county team,  
5 calf prices that spring,  
cows giving the best milk  
(we knew them all by name),  
their conversation mellow*

*as an old whiskey,  
10 I used to take down  
the tiny glass basilica  
from the white mantelpiece  
in my parents' bedroom  
and shake the water inside  
15 to watch snow fall  
in a blizzard over shoulders*

*of men and women  
on a pilgrimage for sins,  
and stand still in the room  
20 when the electric light*

*blinked and dimmed-  
the moment of apparition-  
hearing an ocean sway  
in the branches of a pine,*

25 *knowing it's dark  
by starlings rummaging  
in eaves of the barn  
and the tick of a yard-light  
is my mother going out  
30 to close the hens,  
asleep on one leg,  
on the rungs of a shed.*

Catherine Phil MacCarthy

### Analysis

1. Recall that each section of the poem is called a **stanza**. Copy the definition to your copy. (Always write down bold words and their definitions in your copybook.) How many stanzas are there in the poem?
2. What is the setting of the first stanza of the poem? What is happening? (1-2 sentences)
3. In the second stanza, the speaker recalls another memory that happened 'long before' the train journey with Paddy Clohessy. Describe the memory in your own words (1-3 sentences).
4. The third stanza is a continuation of the speaker's childhood memory of looking at the Knock snow globe. In your own words, explain what the speaker is imagining as a child in the third stanza. (2-4 sentences)
5. The fourth stanza is the final part of the speaker's childhood memory standing in her parents' room. How does the speaker know it is dark outside without looking? (1-2 sentences)
6. Recall that a **poetic device** is a tool that a poet uses to convey meaning and enhance a poem's structure, sound, and/or rhythm. In this poem, we will look at three familiar terms: sensory imagery, simile, and enjambment.

**Sensory imagery**—descriptive language that appeals to one of the reader's 5 senses—sight, sound, touch, taste, smell.

**Simile**—a figure of speech that makes a comparison, showing similarities between two different things using the words 'like' or 'as'.

**Enjambment**—the continuation of a sentence without a pause beyond the end of a line.

Copy these definitions to your copybook.

7. List three examples of sensory imagery in the poem.
8. Find a simile in the poem. What meaning does the simile convey? (2-3 sentences)
9. Notice the consistent use of enjambment throughout the poem. Enjambment makes the reader continue on to the next line without stopping. Enjambment is a clever poetic device to use in this text because the poem is a memory. How does enjambment help convey meaning in the poem? (1-2 sentences)

### *Discussion*

1. How does the speaker's childhood fascination with the glass basilica and its contents (water and 'snow') symbolise a deeper meaning in the poem?
2. In what ways does the train journey with Paddy Clohessy and discussions about farming, milk, and calf prices contrast or connect with the speaker's introspective moments? Do you think that this has any significant connection to the apparition?
3. Explore the significance of the 'moment of apparition' when the electric light blinks and dims. What emotions or thoughts does this evoke, and how does it relate to the overall theme of the poem?
4. What role does nature play in the poem? How do the references to the pine tree, starlings, and the ocean contribute to the poem's atmosphere and message?
5. Consider the theme of memory and its influence on the poet's perception of the past and the present. How do childhood memories interweave with the present moment in the poem?



The Apparition mosaic at Knock Basilica (PJ Lynch/Travisanutto Mosaics, Spilimbergo, Italy) represents the evening of the 21st of August 1879 at Knock which was witnessed by 15 local people. With over 1.5 million individual pieces of coloured glass combining in one of the largest mosaics of its kind in Europe, the mosaic captures the apparition as well as its the witnesses who stood in the pouring rain for over two hours in prayer on that evening.



# Seascape

Seascape is a poem by Wystan Hugh Auden, a famous English-American poet and critic. It was written in 1936 and first published in his collection 'Look, Stranger!' in 1936. The poem is a lyrical description of an island scene, where the speaker invites the stranger to observe the beauty and movement of the sea, the cliffs, the shingle, the gull, and the ships. The poem suggests that the sea is a source of delight and discovery, as well as a symbol of life and memory. The poem uses imagery, rhyme, metre, and repetition to convey its theme.

## I

Look, stranger, at this island now  
The leaping light for your delight discovers,  
Stand stable here  
And silent be,  
5 That through the channels of the ear  
May wander like a river  
The swaying sound of the sea.

## II

Here at the small field's ending pause  
Where the chalk wall falls to the foam, and its tall ledges  
10 Oppose the pluck  
And knock of the tide,  
And the shingle scrambles after the sucking surf,  
and the gull lodges  
15 A moment on its sheer side.

## III

Far off like floating seeds the ships  
Diverge on urgent voluntary errands;  
And the full view  
Indeed may enter  
20 And move in memory as now these clouds do,  
That pass the harbour mirror  
And all the summer through the water saunter.

Wystan Hugh Auden



Wystan Hugh Auden (1872-1957) was a British-American poet, playwright, and critic. W.H. Auden was a major influence in the poetry world and beyond in the 20th Century. His first book *Poems*, was published in 1930. Shortly before the Second World War Auden immigrated to America. In 1948 Auden won the Pulitzer Prize for 'The Age of Anxiety.'

Line 9. *chalk wall*: limestone cliffs, possibly reminiscent of the southern English coast.

Line 12. *And the shingle .... surf*: the personification of small stones moving in the breaking waves.

### *Analysis*

1. In your own words, explain what each stanza is describing. (1-4 sentences per stanza)
2. The first simile in the third stanza compares the ships in the distance to seeds floating in the water. What is the second simile in the third stanza and what is its meaning? (1-4 sentences)
3. Recall the poetic device of **alliteration**, the occurrence of the same sound at the beginning of words that are near each other. Copy the definition to your copybook and underline the examples of alliteration in the poem.
4. **Personification** is the poetic device which attributes human characteristics to a non-human thing. Copy the definition to your copybook and list three examples of personification in the poem.

### *Discussion*

1. How does the poem explore the theme of human insignificance in the face of nature's immensity?
2. Analyse the role of the sea in the poem and its symbolic significance.
3. Discuss the contrast between the permanence of nature and the transience of human life portrayed in the poem.
4. Explore the use of vivid imagery in 'Seascape' and its impact on conveying the atmosphere and emotions within the poem.
5. Reflect on the role of time and its passage in the poem.
6. Analyse the relationship between the speaker and the natural world in 'Seascape'. How does the speaker's interaction with the sea reflect his inner thoughts and emotions, and how does this resonate with the notion of a Creator?

*transience is a state lasting only for a short time.*

## *It is a Beauteous Evening, Calm and Free*

'It is a Beauteous Evening, Calm and Free' is a sonnet by William Wordsworth, a famous English poet of the Romantic era. It was written in Calais, France in August 1802 when Wordsworth was on a walk with his daughter Caroline. The poem was published in his collection 'Poems', in Two Volumes in 1807. The poem expresses the speaker's awe and reverence for the beauty of nature and the presence of God in the evening scene. The speaker contrasts his own feelings with those of his child, who seems indifferent to the solemnity of the moment. The speaker concludes that the child's nature is not less divine, but rather more attuned to God's constant presence. The poem uses imagery, personification, alliteration, and metaphor to convey its theme.

*It is a beauteous evening, calm and free,  
The holy time is quiet as a Nun  
Breathless with adoration; the broad sun  
Is sinking down in its tranquillity;  
5 The gentleness of heaven broods o'er the Sea;  
Listen! the mighty Being is awake,  
And doth with his eternal motion make  
A sound like thunder—everlastingly.  
Dear child! dear Girl! that walkest with me here,  
10 If thou appear untouched by solemn thought,  
Thy nature is not therefore less divine:  
Thou liest in Abraham's bosom all the year;  
And worshipp'st at the Temple's inner shrine,  
God being with thee when we know it not.*

William Wordsworth



William Wordsworth (1770-1850) was a renowned English poet and a key figure in the Romantic movement. Born in Cockermouth, England, he became one of the Lake Poets, along with Samuel Taylor Coleridge and Robert Southey. Wordsworth's poetic works, including 'Lyrical Ballads' and 'The Prelude,' emphasised the beauty of nature, the significance of human emotions, and the spiritual connection between man and the natural world. His contributions to literature and his unique perspective on the human experience continue to be celebrated and studied around the world.

Line 12. *Abraham's bosom*: the place of eternal rest which the poor man, Lazarus finds in the parable from Saint Luke's gospel (Luke 16:19-31).

### *Analysis*

1. This poem is a **sonnet**. A *sonnet* is a 14 line poem. You have previously learned about a type of sonnet called a Shakespearean sonnet, also known as an Elizabethan sonnet. Now we are learning a new sonnet form—the *Petrarchan sonnet*. A **Petrarchan sonnet** is a sonnet divided into an octave and a sestet. An **octave** is an 8-line stanza, and a **sestet** is a 6-line stanza. There is a

characteristic rhyme scheme of a Petrarchan sonnet which you will soon discover. A Petrarchan sonnet has a change in focus or subject called the *volta*. Volta is Italian for 'turn'. The **volta** is a turn (or change) in thought or argument in the sonnet which comes after the octave. Copy these definitions to your copybook.

2. Label the octave and sestet in the poem.
3. The particular way a poem rhymes is called the **rhyme scheme**. To make a visual representation of which lines in the poem rhyme, we use letters at the end of each line of poetry. To mark the rhyme scheme simply assign a letter (starting with A) to the last word of the line. When you find an ending word that rhymes with a previous ending word, mark those lines with the same letter. If there is no previous ending word that rhymes, give that line a new letter. For example:

<i>The people along the sand</i>	<i>A</i>
<i>All turn and look one one way.</i>	<i>B</i>
<i>They turn their back on the land,</i>	<i>A</i>
<i>They look at the sea all day.</i>	<i>B</i>
<i>Happy the people who look on the sea.</i>	<i>C</i>

Copy the definition of rhyme scheme and mark the rhyme scheme of the poem.

4. A **caesura** is an interruption, break, or pause *within* a line of poetry (this does not mean pausing at the end of a line). Copy the definition of *caesura* and find two examples of caesura in the octave. What does caesura force the reader to do when reading the poem? How do the caesuras help convey the meaning of the poem? (2-3 sentences)
5. In your own words, explain the scene depicted in the octave. (1-3 sentences)
6. What is the simile in the octave and how does it enhance the message of the poem? (2-3 sentences)
7. What is the child's reaction to the nature before her and what does the speaker think of her reaction? What is his conclusion about the girl's nature? (1-4 sentences)
8. Explain the *volta* in the sonnet. In other words, how does the octave differ from the sestet? (2-3 sentences)

### *Discussion*

1. How does the natural setting and the presence of the child contribute to the speaker's spiritual experience?
2. Discuss the theme of divinity in the poem. How does Wordsworth use the beauty of nature and the child's innocence to explore the connection between the earthly and the divine?

3. Explore the role of perspective and perception in the poem. How does the speaker's observation of the child and the natural world transform his understanding of God's presence?
4. Analyse the use of imagery and sensory details in the poem. How do they enhance the reader's emotional response and bring the scene to life?
5. Consider the poem's closing lines. How do they encapsulate the speaker's perception of the divine?

## *Aedh Wishes for the Cloths of Heaven*

It has been commonly speculated that Yeats saw himself as the Aedh (pronounced AY) character in this poem, and wrote it for Maud Gonne, who was the subject of his unrequited love. The original themes that form the Aedh character can be traced back to the poetry of John Keats, in particular his ballad 'La Belle Dame sans Merci.'

Had I the heavens' embroidered cloths,  
 Entwrought with golden and silver light,  
 The blue and the dim and the dark cloths  
 Of night and light and the half light,  
 5 I would spread the cloths under your feet:  
 But I, being poor, have only my dreams;  
 I have spread my dreams under your feet;  
 Tread softly because you tread on my dreams.

Line 2. *Entwrought*: an improvised spelling of *inwrought*, meaning worked or woven into material, especially decoratively.

William Butler Yeats

### *Analysis*

1. You may have noticed that there is no particular rhyme scheme or rhythm to the poem. This poem is written in free verse. **Free verse** is a style of poetry that does not use any regular rhyme scheme or metre. Copy the definition into your copybook.
2. Underline or highlight the words that are repeated throughout the poem.
3. How does the speaker describe the cloths of heaven? (1-3 sentences)
4. What do you think the cloths symbolise? (1-3 sentences)
5. What do you think this line means: 'I have spread my dreams under your feet'? (1-3 sentences)

### *Discussion*

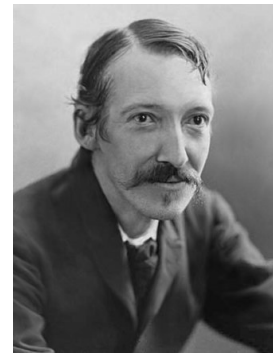
1. What is the significance of the title 'Aedh Wishes for the Cloths of Heaven' and how does it relate to the themes explored in the poem?

2. Explore the metaphor of 'the heavens' embroidered cloths' in the poem. What deeper meanings or emotions does it evoke?
3. Analyse the role of love and its influence on the speaker's aspirations and desires for a higher existence.
4. Discuss the theme of unattainability in the poem. How does the speaker's acknowledgment of the impossibility of possessing the 'cloths of heaven' shape their perspective on life and longing?
5. Reflect on the impact of the poem's closing line, 'Tread softly because you tread on my dreams.' How does it encapsulate the vulnerability and fragility of the speaker's aspirations?

# The House Beautiful

## Background

'The House Beautiful' is a poem by Robert Louis Stevenson, a Scottish writer and poet. It was published in his collection *Underwoods* in 1887. The poem describes the simple and bleak house and moor where the speaker lives, but also celebrates the beauty of nature and the seasons that surround it. The poem suggests that God's creation is enough to make the earth a cheerful and changeable place, even without human adornment. The poem uses imagery, contrast, and repetition to convey its theme.



Robert Louis Stevenson (1850-1894) was a Scottish novelist, poet, and essayist best known for his literary classics such as *Treasure Island*, *Strange Case of Dr. Jekyll and Mr. Hyde*, and *Kidnapped*. Born in Edinburgh, Scotland, Stevenson overcame frail health in his early life and embarked on a career in writing that would leave an indelible mark on literature. Through his captivating storytelling, he crafted tales of adventure, mystery, and moral dilemmas that continue to captivate readers of all ages and solidify his legacy as one of the most celebrated authors of the nineteenth century.

### I

A naked house, a naked moor  
A shivering pool before the door,  
A garden bare of flowers and fruit,  
And poplars at the garden foot:  
Such is the place that I live in,  
Bleak without and bare within.

### II

Yet shall your ragged moor receive  
The incomparable pomp of eve,  
And the cold glories of the dawn  
And when the wind from place to place  
Doth the unmoored cloud-galleons chase,  
Your garden gloom and gleam again,  
With leaping sun, with glancing rain.  
Here shall the wizard moon ascend  
The heavens, in the crimson end  
Of day's declining splendour; here  
The army of the stars appear.  
The neighbour hollows, dry or wet,  
Spring shall with tender flowers beset;  
And oft the morning muser see  
Larks rising from the broomy lea,  
And every fairy wheel and thread  
Of cobweb dew-bediamonded.

Line 22. *muser*: a reflective thinker.

Line 23. *the broomy lea*: Broom a wild bush with tiny yellow, also called *Scotch Broom*; a *lea* is a patch of meadow or open ground.



When daisies go, shall winter-time  
 Silver the simple grass with rime;  
 Autumnal frosts enchant the pool  
 And make the cart-ruts beautiful;  
 And when snow-bright the moor expands,  
 How shall your children clap their hands!  
 To make this earth, our hermitage,  
 A cheerful and a changeful page,  
 God's bright and intricate device  
 Of days and seasons doth suffice.

Robert Louis Stevenson

### Analysis

1. Mark the rhyme scheme of the poem.
2. Recall that the **metre** of a poem is the rhythm of the poem. There are different names for different types of *metres*. We already learned about iambic metre. **Iambic metre** is made up of *iamb*s—words that follow the pattern of an unstressed syllable followed by a stressed syllable. Think of a heartbeat. It goes *ba-BUM, ba-BUM, ba-BUM*. If we were to think of a heartbeat as a poetic *metre*, it would be *iambic*. The first part of the heartbeat is 'unstressed' (less emphasis) and the second part of the syllable is 'stressed' (more emphasis).

Read the first line of the poem out loud to yourself, emphasising the unstressed and stressed syllables. Can you hear the *iambic*, or 'heartbeat' rhythm? Now read the rest of the poem in the same way. Copy the definition to your copybook and then underline any lines or words that do not seem to follow the pattern.

3. We already learned the term for a poem that has five *iamb*s per line of poetry (10 syllables per line, following the unstressed, stressed pattern)—**iambic pentametre**. (The prefix *pent* comes from the Greek word for *five*.) The prefix *tetra* comes from the Greek word for *four*. A line of poetry that has four *iamb*s is called **iambic tetrametre**.

Copy these definitions to your copybook. How many *iamb*s are in the first line of this poem and what metre is it written in?

4. Take a look at the lines you underlined because they did not fit the rhythm of the rest of the poem. Make a mental note of what is different about those lines. Are there too many syllables (it breaks the tetrametre)? Or does the natural stress of a word break the iambic pattern?
5. How is the house described in the first stanza? (1-2 sentences)

6. What do the following lines mean? (2-5 sentences):  
*'Yet shall your ragged moor receive  
 The incomparable pomp of eve,  
 And the cold glories of the dawn  
 Behind your shivering trees be drawn;'*
7. According to the poet, what will make the gloomy garden 'gleam again'? What other beauties will appear over the garden? (2-4 sentences)
8. In your own words, describe what a 'morning muser' will often see. (1-3 sentences)
9. What will happen after 'the daisies go' (after the spring daisies die)? (2-4 sentences)
10. In your own words, explain the last 4 lines of the poem. (2-5 sentences)

### *Discussion*

1. In the poem, what is the significance of the house as a symbol? How does it represent more than just a physical dwelling?
2. Discuss the theme of imagination and its role in the poem. How does the speaker's imaginative vision transform the ordinary house into something magical and extraordinary?
3. Analyse the use of language and poetic devices in the poem. How do the rhythm, rhyme, and imagery contribute to the overall tone and mood?
4. Reflect on the themes of regeneration and hope in 'The House Beautiful'.
5. What role do the seasons and God's plan have in the poem?

# Mater Dei

Padraic Colum was born in Galway in 1905. The landscape and scenery of the west of Ireland played a large part in his later poetry. He worked in the civil service in Dublin and Wexford. His friends included the novelist James Plunkett (author of *Strumpet City*) and the poets Austin Clarke, Robert Farren and F.R. Higgins. He wrote a number of plays and the first of Fallon's verse plays for radio, *Diarmuid and Gráinne*, was broadcast by Radió Éireann in November 1950. He moved to Kinsale after retirement. He died in 1974 in Cornwall, while visiting his son, Conor, himself a well-known sculptor. He is buried in St. Eltin's Cemetery in Kinsale.



Padraic Colum (1905-1974) was an Irish poet and playwright.

## I

*In March the seed  
Fell, when the month leaned over, looking  
Down into her valley.  
And none but the woman knew it where she sat  
In the tree of her veins and tended him  
The red and ripening Adam of the year.*

Lines 1-2. These lines refer to the Feast of the Annunciation on March 25, when the Angel Gabriel announced the birth of the Saviour.

Line 4. *the woman*: refers to the Virgin Mary.

Line 7. *Her autumn...human*: the end of Mary's pregnancy takes place in the early winter (traditionally we celebrate Christ's birth is celebrated on December 25) rather than earlier in the autumn when the apples ripen.

Line 8. *the lights were on the pole*: could refer to the star above the manger or may also refer to the lights of Bethlehem which was crowded with people.

Line 12. *a stranger*: possibly a reference to John's gospel prologue; 'He came to that which was his own, but his own did not receive him.' (Jn 1:11)

## II

*Her autumn was late and human.  
Trees were nude, the lights were on the pole  
All night when he came,  
Her own man;  
In the cry of a child she sat, not knowing  
That this was a stranger.*

Line 13. *Milk ran wild*: an image of Mary suckling the Christ child.

Line 15. *sipped ... him*: an image of the baby at the breast.

Lines 17-18. Mary's birth of the Christ is compared to Archimedes' claim that he could adjust the tilt of the Earth. However, there is also a spiritual aspect to the image because Christ's coming will not physically move the Earth but will offer redemption to fallen man.

## III

*Milk ran wild  
Across the heavens. Imperiously He  
Sipped at the delicate beakers she proffered him.  
How was she to know  
How huge a body she was, how she corrected  
The very tilt of the earth on its new course.*

Padraic Colum

### *Analysis*

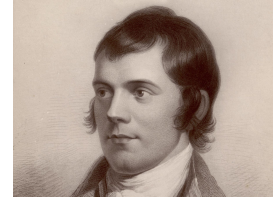
1. What Church feast day occurs on 25 March? (1-2 sentences)
2. What liturgical season usually spans most of the month of March? What do we do and think about during that liturgical season? (2-3 sentences)
3. The poem begins with the lines 'In March the seed / Fell'. What does New Testament event (think of the seed) and what Old Testament event (think of the word 'fell') does it make the reader think of? How do those events relate to the rest of the poem? (2-5 sentences)
4. What Biblical event do these lines make you think of?: 'In the tree of her veins and tended him / The red and ripening Adam of the year.' (1-2 sentences)
5. If Jesus is sinless, why do you think the poet describes Him as 'The red and ripening Adam of the year'? (2-3 sentences)
6. Why do you think Mary's pregnancy is called a late autumn? (1-3 sentences)
7. What do the closing lines mean: 'how she corrected / The very tilt of the earth on its new course'? (1-3 sentences)
8. What is the term for a poem that does not use any regular rhyme scheme or metre?

### *Discussion*

1. A metaphor is a comparison between two unrelated things that share common characteristics. Can you identify at least one metaphor in the first stanza and explain why you think the poet uses this comparison.
2. The second stanza ends with the line 'That this was a stranger.' What do you think the poet means by this line?
3. In the third stanza, the poet uses the word 'Imperiously.' What does this word mean, and why do you think the poet chose this adjective to describe the child?
4. What did you like about this poem and why? What did you dislike about this poem and why?

## *My Luve is Like a Red, Red Rose*

The poem 'My Luve is Like a Red, Red Rose' was written by Robert Burns in 1794. As one of Scotland's most famous poets, Burns drew inspiration from traditional Scottish ballads and folk songs. In this romantic poem, Burns compares his love to a vibrant and enduring red rose, expressing the depth of his affection. The poem captures the timeless and universal theme of love's beauty and intensity, presenting it in a simple yet poignant manner.



Robert Burns (1759-1796) was a Scottish poet and lyricist, widely regarded as the national poet of Scotland. Born into a farming family, Burns's work reflects his experiences of rural life and the struggles of the common people. His poems and songs, including 'Auld Lang Syne' and 'To a Mouse,' showcase his ability to capture raw emotions and celebrate the beauty of nature. Burns's legacy continues to inspire generations with his passionate expressions of love, social commentary, and Scottish cultural identity.

### I

*O my Luve is like a red, red rose  
That's newly sprung in June;  
O my Luve is like the melody  
That's sweetly played in tune.*

### II

5 *So fair art thou, my bonnie lass,  
So deep in luve am I;  
And I will luve thee still, my dear,  
Till a' the seas gang dry*

Line 8. *gang dry*: go dry.

### III

10 *Till a' the seas gang dry, my dear,  
And the rocks melt wi' the sun;  
I will love thee still, my dear,  
While the sands o' life shall run.*

### IV

15 *And fare thee weel, my only luve!  
And fare thee weel awhile!  
And I will come again, my luve,  
Though it were ten thousand mile.*

Robert Burns

*Analysis*

1. What are the two similes in the first stanza? What meaning do the similes convey? (2-4 sentences)
2. **Hyperbole** is when a poet uses exaggerated statements or claims to convey a message. Copy the definition to your copybook. What examples of hyperbole can you find in the poem and what message is the poet conveying? (3-5 sentences)
3. Highlight or underline the examples of repetition in the poem.
4. Most of the poem is written in what metre?
5. Many artists have put this poem to music, including Robert Burns himself. One famous version was arranged by Chris Hazell. Listen to a version of the poem put to song with Chris Hazell's arrangement. What is the effect of putting the poem to music? Do you prefer the work as a song or as a poem? (2-5 sentences)

*Discussion*

1. In the poem 'My Luve is Like a Red, Red Rose' by Robert Burns, how does the poet use vivid imagery and metaphor to convey the depth of his love?
2. Discuss the theme of enduring love in the poem. How does Burns capture the timeless nature of love through his comparison of his 'luve' to a red rose?
3. Explore the role of nature in the poem. How does Burns use the natural world to symbolise and enhance the intensity and beauty of his love?
4. Reflect on the poem's structure and rhythm. How does the rhyme scheme and musicality contribute to the overall tone and emotional impact of the poem?
5. Analyse the impact of repetition in 'My Luve is Like a Red, Red Rose'. How does the repetition of certain phrases and words emphasise the speaker's profound affection?

# The Splendour Falls

'The Splendour Falls' is a poem written by Alfred Lord Tennyson which captures the beauty and tranquility of nature and the passage of time. It is widely believed that Tennyson wrote 'The Splendour Falls' while staying in Killarney in 1842. During his visit, he was deeply moved by the stunning landscapes of Killarney, particularly the beauty of its lakes, mountains, and waterfalls, which would have provided a strong visual and emotional backdrop for the poem. Though Tennyson also drew inspiration from his travels in the Alps, Killarney's natural beauty seems to have been the immediate source of inspiration for the poem, making it a key location in its creation.

## I

*The splendour falls on castle walls  
And snowy summits old in story:  
The long light shakes across the lakes,  
And the wild cataract leaps in glory.  
5 Blow, bugle, blow, set the wild echoes flying,  
Blow, bugle; answer, echoes, dying, dying, dying.*

## II

*O hark, O hear! how thin and clear,  
And thinner, clearer, farther going!  
O sweet and far from cliff and scar  
10 The horns of Elfland faintly blowing!  
Blow, let us hear the purple glens replying:  
Blow, bugle; answer, echoes, dying, dying, dying.*

## III

*O love, they die in yon rich sky,  
They faint on hill or field or river:  
15 Our echoes roll from soul to soul,  
And grow for ever and for ever.  
Blow, bugle, blow, set the wild echoes flying,  
And answer, echoes, answer, dying, dying, dying.*

Alfred Lord Tennyson



Alfred Lord Tennyson (1809-1892) was a renowned English poet and one of the most significant figures of the Victorian era. Born in Lincolnshire, Tennyson gained popularity for his lyrical and narrative poetry, which often delved into themes of love, nature, and the Arthurian legends. His notable works include 'The Lady of Shalott,' 'In Memoriam A.H.H.,' and 'The Charge of the Light Brigade.' Tennyson served as the Poet Laureate of the United Kingdom during Queen Victoria's reign, leaving a lasting impact on English literature.

Line 10. *The horns of Elfland*: 'Elfland' is a mythical home of the elves which arises in both Old Norse and Anglo-Saxon mythology.

*Analysis*

1. Mark the rhyme scheme of the poem.
2. **Internal rhyme** is rhyming that occurs within a single line of verse. For example, 'The cat sat on the mat.' Highlight or underline the examples of internal rhyme in the poem. Notice that the lines which do not rhyme with another line have internal rhymes.
3. Highlight or underline the examples of alliteration in the poem.
4. The **tone** of the poem is the author's attitude towards the subject. Think of it as the mood of the poem. What does the tone convey in the first four lines of the first stanza? (1-3 sentences)
5. What is a bugle and what was it typically used for? (1-2 sentences)
6. What is the tone of the last two sentences of the first stanza? (1-2 sentences)
7. Throughout the poem, how is the blow of the bugle answered? (1-2 sentences)
8. What is the tone of the first four lines of the second stanza? How does the tone change at the end of the stanza? (2-4 sentences)
9. In the third stanza, what happens to the echoes of the bugle in the first two lines? What happens to the echoes in the third and fourth lines? (2-4 sentences)
10. Given the description of the echoes growing forever and being passed on from soul to soul, what is the tone of the final two lines of the poem? (2-5 sentences)

*Discussion*

1. What is the significance of the bugle in this poem, and why is it used to set the echoes 'flying'?
2. How do the echoes in the poem symbolise something larger than just sound, especially in the repeated phrase 'dying, dying, dying'?
3. In what ways does the contrast between the wild, vibrant scenes and the fading echoes reflect on the nature of time and impermanence?
4. The poem refers to 'horns of Elfland'—how does this mystical or otherworldly element affect the mood and meaning of the poem?
5. What role does memory and the passage of time play in the poem, particularly in the lines 'Our echoes roll from soul to soul, / And grow for ever and for ever'?



## The Planter's Daughter

'The Planter's Daughter' is a simple poem by Austin Clarke which, on the surface, is concerned with the relationships between the native tenantry and the English and Scottish planters who arrived in Ireland during the sixteenth and seventeenth centuries. The central feature of the poem is the poet's obvious admiration for the planter's daughter. She represents a traditional Celtic ideal of female beauty, she is the *spéirbhean*, the *aisling* and other heroines of Celtic literature. Like all of these, there is an air of unreality about the planter's daughter, there is an element of the supra-natural in the poet's description of her.

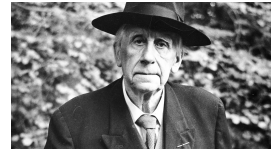
Clarke uses suggestion rather than obvious or exact description to present the beauty of the planter's daughter. The richly suggestive imagery conveys to the reader an individual image of the planter's daughter. In this poem she represents an ideal Ireland, where both native and planter cultures are fused to create a greater one. The poem has contemporary overtones, as Clarke is concerned with the national-unionist divide in Ireland at the time and his portrait of the planter's daughter is designed to produce an image of a unified country. The setting for the poem is typical of the Irish countryside in a period prior to electrification. A local fishing community is gathered at night and the main topic of discussion was the beauty of the planter's daughter.

### I

When night stirred at sea  
 And the fire brought a crowd in,  
 They say that her beauty  
 Was music in mouth  
 5 And few in the candlelight  
 Thought her too proud,  
 For the house of the planter  
 Is known by the trees.

### II

Men that had seen her  
 10 Drank deep and were silent,  
 The women were speaking  
 Wherever she went -



Austin Clarke (1896-1974) was an influential Irish poet and playwright. Born in Dublin, Ireland, he initially pursued a career in law but later turned to writing, becoming one of Ireland's most notable literary figures of the twentieth century. Clarke's works often delved into themes of Irish history, politics, and identity, and he was known for his lyrical and evocative writing style. His poetry reflected a deep connection to the Irish landscape and explored the complexities of human emotions. Alongside his poetry, Clarke also wrote plays and contributed to literary journals, leaving a lasting impact on the Irish literary scene.

Line 7. The *planter* in Ireland was a settler on confiscated land. Speaking in relation to this poem, Clarke commented that 'in barren Donegal, trees around a farmstead still denote an owner of planter stock.'

As a bell that is rung  
 Or a wonder told shyly,  
 And O she was the Sunday  
 In every week.

Austin Clarke

### Analysis

1. A **metaphor** is a figure of speech which describes one thing as something else (it is similar to a simile but does NOT use the words like or as). Copy the definition of *metaphor* to your copy. What metaphor is used for the beauty of the planter's daughter in the first stanza? What meaning does the metaphor convey? (1-3 sentences)
2. What do the following lines mean and why do you think the men were silent: 'Men that had seen her / Drank deep and were silent'? (2-4 sentences)
3. What metaphor is used for the planter's daughter in the second stanza? What meaning does the metaphor convey? (1-4 sentences)

### Discussion

1. What do you think the poet intends with the lines 7-8? Is there a deeper symbolic meaning to the trees?
2. Different kinds of response are described in the second stanza. What do these imply about the people who admired the planter's daughter?
3. What sort of community does the poem evoke? What details suggest the setting? How would you describe the atmosphere in the poem?
4. It has been remarked that Clarke sees politics and religion as closely related. What evidence is there to support this hypothesis in the poem? Are there political and religious undertones to the poem which the poet would like to explore?

## Canal Bank Walk

'Canal Bank Walk' was composed in the 1950s and was inspired by Kavanagh's walks along the Grand Canal in Dublin, Ireland. The poem explores the poet's profound connection with nature, the beauty he finds in the simple and ordinary aspects of life, and the solace he derives from the tranquil surroundings of the canal. It is a celebration of the natural world, reflecting on the joy of being immersed in nature and finding moments of peace and inspiration amidst the bustling cityscape.

*Leafy-with-love banks and the green waters of the canal  
Pouring redemption for me, that I do  
The will of God, wallow in the habitual, the banal,  
Grow with nature again as before I grew.  
5 The bright stick trapped, the breeze adding a third  
Party to the couple kissing on an old seat,  
And a bird gathering materials for the nest for the Word  
Eloquently new and abandoned to its delirious beat.  
O unworn world enrapture me, encapture me in a web  
10 Of fabulous grass and eternal voices by a beech,  
Feed the gaping need of my senses, give me ad lib  
To pray unselfconsciously with overflowing speech  
For this soul needs to be honoured with a new dress woven  
From green and blue things and arguments that cannot be proven.*

Line 3. *banal*: ordinary, commonplace.

Line 11. *give me ad lib*: give me the gift of spontaneous prayer.

Patrick Kavanagh

### Analysis

1. Mark the rhyme scheme of the poem and highlight or underline any alliteration.
2. How many lines are in the poem and what is the name for a poem with that many lines?
3. What is the main topic of the octave? What sensory imagery is in the octave? (1-3 sentences)
4. What does it mean to 'wallow in the habitual, the banal, / Grow with nature again as before I grew'? (2-5 sentences)
5. What desire does the speaker express in the sestet? (2-4 sentences)

6. What might the dress woven from green and blue things symbolise? (2-4 sentences)
7. What is the importance of 'arguments that cannot be proven'? (2-5 sentences)

*Discussion*

1. The poet sees nature as 'pouring redemption' for him. What does he mean?
2. The poet sees as his duty to wallow in 'the habitual, the banal'. What commonplace things does he present to us in a new light? In what sense do these body out the poem's central message?
3. What is the effect of such words as 'delirious', 'enrapture', 'fabulous', 'overflow'? How do they contrast and interact with the very ordinary objects named and described in the poem? How does this contrast contribute to the poem's total impact?
4. What do 'the green and blue' things in the final line stand for? Why arguments that 'cannot be proven'?
5. Is it helpful to know that when the poet wrote the sonnet, he had come out of hospital having been very close to death? Read the poem through, perhaps aloud, and see in it a new sense of gratitude and wonder of the world.

## God's Grandeur

God's Grandeur is a poem by Gerard Manley Hopkins, an English poet and Jesuit priest. It was written in 1877 but was not published until 1918, after his death. The poem is a sonnet that praises the glory and power of God in his creation, despite the damage that humans have done to it. The poem expresses the speaker's awe and wonder at the presence of God in the world, which he compares to a flame, oil, and a bird. The poem also laments the indifference and ingratitude of humans, who have polluted and exploited the earth. The poem affirms that nature is never exhausted or destroyed by human actions, but always retains a freshness and vitality that reflects God's spirit. The poem uses imagery, metaphor, rhyme, and metre to convey its theme.



Gerard Manley Hopkins (1844 – 1889) was an English poet and Jesuit priest, whose posthumous fame placed him among leading English poets. His *prosody* – notably his concept of sprung rhythm – established him as an innovator, as did his praise of God through vivid use of imagery and nature.

### I

*The world is charged with the grandeur of God.  
It will flame out, like shining from shook foil;  
It gathers to a greatness, like the ooze of oil  
Crushed. Why do men then now not reckon his rod?  
5 Generations have trod, have trod, have trod;  
And all is seared with trade; bleared, smeared with toil;  
And wears man's smudge and shares man's smell: the soil  
Is bare now, nor can foot feel, being shod.*

Line 2. The poet compares to the sparkling of metal foil when moved in the light.

### II

*And for all this, nature is never spent;  
10 There lives the dearest freshness deep down things;  
And though the last lights off the black West went  
Oh, morning, at the brown brink eastward, springs —  
Because the Holy Ghost over the bent  
World broods with warm breast and with ah! bright wings.*

Line 12. *black West*: Hopkins wrote this poem in 1877 at the advent of street lighting in the Western world.

Gerard Manley Hopkins

### Analysis

1. Mark the rhyme scheme of the poem. Underline any alliteration.
2. **Enjambment**, from the French meaning 'striding over,' is a poetic term for the continuation of a sentence or phrase from one line

of poetry to the next. A **caesura** is a pause other than at the end of the line. Highlight the examples of enjambment and underline the examples of caesura in the poem.

3. Pick one of the similes in the first stanza and explain the meaning it conveys. (2-4 sentences)
4. What style of sonnet is this poem? Elizabethan or Petrarchan?
5. What message does the poet convey in the last 5 lines of the octave? (Lines 4-8) (3-6 sentences).
6. In a sonnet, the *volta* is the turn of thought or argument. In Petrarchan sonnets it usually occurs between the closing lines of the octave (the opening 8 lines) and the opening lines of the sestet (the final 6 lines). At what line does the volta occur in this sonnet? Explain the meaning of the first 2 lines of the sestet. (1-3 sentences)
7. What is the significance of line 12? (1-3 sentences)
8. According to the poet, what is the ultimate cause of nature never being spent, the freshness of deep down things, and the morning? (1-3 sentences)

### *Discussion*

1. How does Hopkins' use of vivid and contrasting imagery in 'God's Grandeur' convey the tension between the destructive actions of humanity and the enduring power of God's presence in the natural world?
2. Discuss the significance of the phrase 'seared with trade' in the context of the poem. What does it reveal about the detrimental effects of industrialisation on the spiritual and natural realms?
3. Analyse the role of the sonnet form in 'God's Grandeur'. What does Hopkins convey in the octave? What change in thought does the *volta* convey? What does he convey in the sestet. How does he use metre and rhyme to convey the meaning of the poem?
4. Explore the theme of renewal and rebirth in the poem. How does Hopkins suggest that even in the face of human destruction, God's grandeur continues to revitalise and restore the world?
5. In what ways does 'God's Grandeur' express a sense of paradox? Consider the juxtaposition of darkness and light, despair and hope, and desolation and beauty in the poem.
6. Discuss the relationship between nature and spirituality in 'God's Grandeur'. How does Hopkins convey the idea that the natural world is a manifestation of God's glory and a source of spiritual inspiration?

## Glossary

*Alliteration*: the occurrence of the same sound at the beginning of words that are near each other.

*Anaphora*: the repetition of a word or words at the beginning of successive phrases, clauses, or lines.

*Apostrophe*: a speech or address to a person who is not present or to a personified object.

*Caesura*: an interruption, break, or pause within a line of poetry.

*Couplet*: a pair of successive rhyming lines, usually of the same length.

*Elizabethan sonnet*: also known as the *Shakespearean sonnet*; comprised of 3 quatrains and a final couplet; following the rhyme scheme ABAB CDCD EFEF GG; often written in iambic pentametre.

*Enjambment*: a sentence or phrase that runs from one line of poetry into the next without a pause or break.

*Free verse*: a style of poetry that does not use any regular rhyme scheme or metre.

*Hyperbole*: exaggerated statements or claims to convey a message.

*Iambic Metre*: follows the pattern of unstressed syllable, stressed syllable.

*Iambic Pentametre*: metre in which there are 5 iambs in a line of poetry (10 syllables following the unstressed, stressed pattern).

*Iambic Tetrametre*: metre in which there are 4 iambs in a line of poetry (8 syllables following the unstressed, stressed pattern).

*Internal Rhyme*: rhyming that occurs within a single line of verse.

*Metaphor*: a figure of speech which describes one thing as something else.

*Metre*: the rhythm of the poem.

*Octave*: 8-line stanza of poetry.

*Paradox*: a statement that appears at first to be contradictory, but upon reflection then makes sense.

*Personification*: attributing human characteristics to a non-human thing.

*Petrarchan sonnet*: a sonnet comprised of an octave and sestet with the volta occurring usually after the octave.

*Poetic device*: a tool that a poet uses to convey meaning and enhance a poem's structure, sound, and/or rhythm.

*Quatrain*: a 4-line stanza.

*Repetition*: the repeating words, phrases, lines, or stanzas in a poem.

*Rhyme scheme*: the particular way a poem rhymes.

*Sensory imagery*: descriptive language that appeals to one of the reader's five senses: sight, sound, touch, taste, smell.

*Sestet*: 6-line stanza of poetry.

*Simile*: a figure of speech that makes a comparison, showing similarities between two different things using the words 'like' or 'as'.

*Sonnet*: a poem of 14 lines.

*Stanza*: a section of poetry.

*Tone*: the author's attitude towards the subject of the poem; the mood of the poem.

*Volta*: Italian for 'turn'. The *volta* is a turn (or change) in thought or argument in the sonnet which comes after the octave.











mater dei education

