

person directing poem to.

Written about 1st cousin wife at a party who was ill.

George Gordon Byron, Lord Byron. 1788-1824

600. She walks in Beauty → contradicting to sonnet Shakespeare wrote

SHE walks in beauty, like the night
 Of cloudless climes and starry skies;
 And all that's best of dark and bright
 Meet in her aspect and her eyes:
 Thus mellow'd to that tender light
 Which heaven to gaudy day denies.
 One shade the more, one ray the less,
 Had half impair'd the nameless grace
 Which waves in every raven tress,
 Or softly lightens o'er her face;
 Where thoughts serenely sweet express
 How pure, how dear their dwelling-place.
 And on that cheek, and o'er that brow,
 So soft, so calm, yet eloquent,
 The smiles that win, the tints that glow,
 But tell of days in goodness spent,
 A mind at peace with all below,
 A heart whose love is innocent!

APBAG { SHE walks in beauty, like the night → compares her to night instead of day
 Of cloudless climes and starry skies; → brightness in sky instead of darkness
 And all that's best of dark and bright → dark and bright at the same time
 Meet in her aspect and her eyes: → physical beauty
 Thus mellow'd to that tender light → personality b/c she's light
 Which heaven to gaudy day denies. → brightness of the day is gaudy she's not
 One shade the more, one ray the less, → more darkness more or less it would ruin
 Had half impair'd the nameless grace → she has that grace of her beauty
 Which waves in every raven tress, → her hair black hair and its location
 Or softly lightens o'er her face; → is glowing over her face it doesn't
 Where thoughts serenely sweet express → she's pure and he's not trying to get
 How pure, how dear their dwelling-place. → her.

And on that cheek, and o'er that brow,
 So soft, so calm, yet eloquent,
 The smiles that win, the tints that glow,
 But tell of days in goodness spent,
 A mind at peace with all below,
 A heart whose love is innocent!

} use → how exterior beauty of smile tells about of goodness external beauty means internal beauty

George Gordon Byron lived during romantic period 1788-1824 he lived short life novel idealist
 his uncle business, he married a lot of women. And his first poem was about of idealism
 went to London 1812-1818 and wrote the Corsair sold 10,000 copies first days and divorced his
 wife 1816 left England. he was a Byronic Hero - it presents an idealized flawed characters
 who attributes include great talent great passion dislike for society and social institutions
 and broods on the mistakes of his past (Gatsby) Byronic Hero walks around in a
 mood. Not usually applied to women (Edward Twilight) traveled to other countries throughout
 Europe. He wrote about of sin of Greece, child murder, philosophy of Dante continuation of Emma
 Don Juan a satirical dark and brooding. Last huge impact on writers later on. and a poet
 and writer condemned on his actions and how he behaved towards other women.
 Poetic devices: There are similes metaphors and alliteration the rhyme scheme is ABAB CD

CD CD CDEFEF as soon as poem starts he use simile: words in beauty like the night
 Alliteration cloudless clime starry skies Assinates same word's location and alliteration
 One for more, one for less → there is a distinct flow to the poem
 any use so much alliteration

Theme: like Byron one wants to spend his mind before he dies and in the poem he regrets about what he wants to do.

- A WHEN I have fears that I may cease to be
 B Before my pen has glean'd my teeming brain,
 A Before high piled books, in charact'ry,
 C Hold like rich garners the full-ripen'd grain;
 C When I behold, upon the night's starr'd face,
 D Huge cloudy symbols of a high romance,
 C And think that I may never live to trace
 D Their shadows, with the magic hand of chance;
 E And when I feel, fair creature of an hour!
 F That I shall never look upon thee more,
 E Never have relish in the faery power
 F Of unreflecting love! - then on the shore
 F Of the wide world I stand alone, and think
 G Till Love and Fame to nothingness do sink
- Annotations:
 - he has a fear about death and tries to collect all the ideas and express them
 - he's trying to fulfill his ideas as a writer
 - uses nature to express the beauty of the world and will miss them when he's dead. Using romantic feelings saying how emotional
 - embargment, he talks about love and how he'll miss out on romance of his life and he won't lose before he dies
 - He fears death, and scared of leaving the world after he dies

John Keats

It's not just about unrequited love for woman also nature

He will miss doing about all the things he can't accomplish

John Keats lived from 1795-1821 died of Tuberculosis. These changes were very spread bc that it was the industrial rev. He lived in London studied to be a doctor he was depressed and wrote these poems. He lived during romantic period London was corrupt and it was and oligarchy. Industrial rev. is lots of pollution and people lived in crowded areas. Men who owned land could only vote results of individual was limited. There was a rise of people who should be independent but were not. It's a sermon or he uses rhyme scheme is very COCO = AB = something like couplet. Called Shakespearean sonnet written in iambic pentameter. The poem uses imagery there's a gray gloomy feel to the poem there's a build up of imagery something more depressing than happy

My last Duchess

Robert Browning's born in 1812-1888 his parents were liberal interested in education. He started writing poetry at a very young age. He was influenced by Percy Shelley and he was married to Elizabeth Barrett (died in 1851) she was a better poet than him. He was very social his poems were very urban. There was societal intellectual context London was becoming increasingly urban. They started to loose faith in religion bc of evolution. Arts was affected they did Arts for Art's sake instead of morality or religion. He wrote poems that explored the morality of Art. They used didactic (giving over laws and notes). His poems were about Art. There was economic prob. Browning knows for his strong portrayal of characters.

Robert Browning
My Last Duchess

This guy is getting paranoid and the guy next to him
then someone wandering through his house and looking
at the fresco and he is ranting how the
cheese on his and he killed her.

That's my last duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtains I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say "Her mantle laps
"Over my lady's wrist too much," or "Paint
"Must never hope to reproduce the faint
"Half-flush that dies along her throat": such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart how shall I say? too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men good! but thanked
Somehow I know not how as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech which I have not to make your will
Quite clear to such an one, and say, "Just this
"Or that in you disgusts me; here you miss,
"Or there exceed the mark" and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and make excuse,
E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

where in his house was picture of
dead wife on the wall - what see any other

you would think it was acceptable if it was
she looked at other men but not me.
curtain prevent of picture only he pulls it

I see you woman ask me a question how could
it be the painter got her to look that way
at him she looked like she loved him but she
didn't

Base Ideal Death is overrated

John Donne

72. "Death be not proud, though some have called thee"

DEATH be not proud, though some have called thee ^{→ people might think that your mighty and proud}
Mighty and dreadful, for, thou art not so, ^{→ some have called you powerful your not}
For, those, whom thou think'st, thou dost overthrow, ^{→ personification death should die your not}
Die not, poore death, nor yet canst thou kill me. ^{over throwing conquer you have no power}
From rest and sleepe, which but thy pictures bee, ^{Its a paradox. → rest and sleep mimics death you}
Much pleasure, then from thee, much more must flow, ^{can get pleasure from rest and sleep}
And soonest our best men with thee doe goe, ^{even though their bones rest with you here}
Rest of their bones, and soules deliverie. ^{3 souls are beyond you}
Thou art slave to Fate, Chance, kings, and desperate men, ^{Death doesn't control itself kings and}
And dost with poyson, warre, and sicknesse dwell, ^{10 fate do}
And poppie, or charmes can make us sleepe as well, ^{pois's can make you sleep better}
And better then thy stroake; why swell'st thou then; ^{and here better than you and}
One short sleepe past, wee wake eternally, ^{even after death you awake eternally}
And death shall be no more; Death, thou shalt die. ^{→ Ends on paradox}

John Donne English poet lived from 1572-1631. Father was an iron maker & his father died when he was young and had to raise his family on his own and when his brother was 11 he died. And John had a religious upbringing and started writing about religion. He wrote satires and love poems, songs, and sonnets he went to university when he was younger. He was a metaphysical poet. It's a group of poets that were religious poets and they wrote using extended metaphor (when you take one idea and becomes part of a larger metaphor he doesn't let go of) He uses apostrophe (a person place or thing that's not there) he uses metaphor and personification. His religious stance ~~was~~ ^{is} still a sonnet. He has accepted that ~~was~~ ^{is} writing is clear what he's talking about repeats the word death alot.

Dad:

THE SUN RISING.

by John Donne

- a BUSY old fool, unruly Sun,
b Why dost thou thus,
↳ Through windows, and through curtains, call on us ?
↳ Must to thy motions lovers' seasons run ?
c Saucy pedantic wretch, go chide
d Late school-boys and sour prentices,
c Go tell court-huntsmen that the king will ride,
d Call country ants to harvest offices ;
e Love, all alike, no season knows nor clime,
c Nor hours, days, months, which are the rags of time.
- ↳ Thy beams so reverend, and strong
↳ Why shouldst thou think ?
g I could eclipse and cloud them with a wink,
↳ But that I would not lose her sight so long.
h If her eyes have not blinded thine,
↳ Look, and to-morrow late tell me,
↳ Whether both th' Indias of spice and mine
↳ Be where thou left'st them, or lie here with me.
j Ask for those kings whom thou saw'st yesterday,
j And thou shalt hear, "All here in one bed lay."
k She's all states, and all princes I ;
↳ Nothing else is ;
l Princes do but play us ; compared to this,
k All honour's mimic, all wealth alchemy.
m Thou, Sun, art half as happy as we,
↳ In that the world's contracted thus ;
n Thine age asks ease, and since thy duties be
↳ To warm the world, that's done in warming us.
o Shine here to us, and thou art everywhere ;
o This bed thy center is, these walls thy sphere.

meter

when thing figure w/ another
give it the same letter

do our actions go according to you

go wake them up leave me alone

go

B

Alliteration - The repetition of initial consonant sounds.

Assonance - The repetition of vowel sounds.

Imagery - Words or phrases that appeal to any sense or any combination of senses.

Metaphor - A comparison between two objects with the intent of giving clearer meaning to one of them.

Onomatopoeia - The use of words which imitate sound.

Personification - A figure of speech which endows animals, ideas, or inanimate objects with human traits or abilities.

Point-of-view - The author's point-of-view concentrates on the vantage point of the speaker, or "teller", of the story or poem.

1st person: the speaker is a character in the story or poem and tells it from his/her perspective (uses "I")

3rd person limited: the speaker is not part of the story, but tells about the other characters but limits information about what one character sees and feels.

3rd person omniscient: the speaker is not part of the story, but is able to "know" and describe what all characters are thinking.

Repetition - the repeating of words, phrases, lines, or stanzas.

Rhyme - The similarity of ending sounds existing between two words.

Rhyme Scheme - The sequence in which the rhyme occurs. The first end sound is represented as the letter "a", the second is "b", etc.

Simile - A comparison between two objects using a specific word or comparison such as "like", "as", or "than". "He blew a solo like a blind man; she really dug his saxophone."

Stanza - a grouping of two or more lines of a poem in terms of length, metrical form, or rhyme scheme.

Metaphor: A comparison between two concepts, tightened by the omission of any adjoining words.

Allusion: A reference to another time, work, person, etc.

Hyperbole: An exaggeration of any sort, added for effect.

Euphemism: An understatement, used to lessen the effect of a statement.

Personification: A description of a non-human or its actions that seem to give it human characteristics.

Pathetic Fallacy: A special type of personification where the narrator's own feelings influence the way in which something is personified.

Alliteration: The repetition of consonant sounds, usually at the beginning of words.

"Be better baby, but believe me, it's the next-best thing." (Sometimes a Fantasy)

Assonance: The repetition of a vowel sound within a line.

"I'm a statistic in a system that a civil servant dominates." (Running on Ice)

Consonance: The repetition of a consonant sound in a line, but not necessarily at the beginning of words (as in alliteration).

"We might be laughing a bit too loud, but that never hurt no-one..." (Only the Good Die)

Internal Rhyme: A rhyme contained within a line, rather than at the more traditional ends of lines. (Usually examples of both consonance and assonance).

"It's a bad waste, a sad case, a rat race-- it's breaking me." (Running on Ice)

Paradox: A statement that initially appears to the reader/listener to be contradictory.

Oxymoron: A type of paradox which is contradictory in a quick, two-part statement.

Image: A mental picture made of words.

Apostrophe: The addressing of a person, place, object, etc. which is not there.

