Report to Wordsworth

SUMMARY

The poem's speaker reaches out to the Romantic poet William Wordsworth, lamenting that he isn't around. Nature, which has been destroyed, needs Wordsworth. The flowers aren't blooming because they've been choked by smog, and the birds are dying too; the sky seems to be winding down like a broken clock. People have had to give up all hope of the sea-god Proteus turning up to help; he's buried in the trash we throw in the ocean. Likewise, we can't hear the music of the sea-god Triton, for his conch horn is clogged with rubbish and his eyes look stunned. Even Neptune himself, king of the sea-gods, lies on the beach as powerless as a stranded whale, while greedy humanity closes in on him, about to do away with him for good. Both poetry and reverence have started to break down, now that nature's heart no longer beats. Oh, look up and see the growing wound in the sky: God is struggling to cry out one last time.

THEMES

HUMANITY'S DESTRUCTION OF NATURE

"Report to Wordsworth" is a cry of despair over humanity's treatment of the natural world. The poem's speaker reaches out to William Wordsworth, the great English Romantic writer who helped to introduce ideas of nature's sacred power into English poetry. Wordsworth's attitude toward nature is just the thing humanity needs now, the speaker argues—and just the thing humanity lacks. People don't care for nature (personified here as a languishing, mortally wounded goddess). Instead, "insatiate" (or greedy and insatiable), they only "move in for the kill," treating nature as a resource they can exploit rather than a living entity upon whom they depend for their own existence. Humanity has now taken its exploitation and irresponsibility to such lengths, the speaker warns, that even "God is labouring to utter his last cry": existence as humanity knows it is in grave danger.

If only Wordsworth and his ideas could return, there might be some hope for humanity all. But then, it might already be too late. The speaker imagines a "wound widening in the sky," flowers "smothered by the smog," and the gods of the ocean "entombed in waste" and lying "helpless as a beached whale." And the speaker's allusions to Wordsworth remind readers that such greedy destruction was already well underway back when Wordsworth was writing: Wordsworth wrote fervently of nature's power in the face of the Industrial Revolution (the world-changing period in which economies began to shift from agriculture to manufacturing and populations drained from the countryside into the cities). The world is seeing the terrible consequences of the Industrial Revolution now, this poem suggests—and people need a second Wordsworth to warn them off completely destroying the world they live in.

Where this theme appears in the poem:

- Lines 1-14

POETRY, ENCHANTMENT, AND CONSERVATION

As the poem laments humanity's destruction of the natural world, its cry for William Wordsworth's help suggests that art, imagination, and enchantment are nature's only hope. Wordsworth was one of the earliest and greatest of the English Romantic poets. He argued that nature was the best teacher, full of inherent wisdom; that the imagination and its powers must be treated with reverence; and that nature, art, and the imagination all fed each other. These ideas, the speaker suggests, are just the principles humanity needs today. Wordsworth's respect for nature is the only possible antidote to human greed and pollution, and only through a combination of "poetry and piety" might the natural world be saved from humanity's "insatiate," unstoppable greed.

In part, that's because an imaginative reverence for nature might make people see nature as a living thing, not just an inert resource to be exploited. The speaker personifies nature as a goddess and the sea as a series of gods, calling up ancient mythical spirits like Proteus and Triton. In doing so, the speaker also calls up the ideas Wordsworth explored in his sonnet "The World is Too Much With Us," in which he wistfully wished he were a "pagan" who still believed in such gods. A culture that treats nature as divine and alive, both Boey and Wordsworth suggest, is one that lives in right relationship with the world around it.

When the speaker of this poem laments that "poetry and piety have begun to fail," then, they're pointing out that there's a connection between these two urgently important qualities. Just as Wordsworth would have said, looking at the world piously (that is, with religious awe) inspires poetry, which the Romantics felt should be an expression of deep feeling. Poetry, in turn, can inspire piety, moving people and teaching them to see the world reverently. This is why the speaker feels people need Wordsworth and his principles to lead them on now. Without reverence and art, people forget to treat nature as the sacred force it is.

Where this theme appears in the poem:

- Lines 1-2
- Lines 5-11

LINE-BY-LINE ANALYSIS

LINES 1-4

You should be ...
... a dying clock.

"Report to Wordsworth" begins with a combination of apostrophe and allusion:

- The speaker calls out to William Wordsworth, one of the earliest and most influential of the English Romantic poets. The Romantics were characterized, in part, by their deep reverence for the natural world.
- The poem also paraphrases a famous line from Wordsworth's sonnet "London, 1802." In *that* poem, Wordsworth cries out to the great 17th-century epic poet John Milton: "Milton! Thou shouldst be living at this hour: / England hath need of thee [...]." Now, *this* poem's speaker says to Wordsworth, simply and desperately: "You should be here, Nature has need of you."

Where Wordsworth calls on Milton to rescue England, this poem's speaker calls on Wordsworth to rescue the whole world. For "Nature"—personified here as a "she," a goddess—"has been laid waste," this speaker laments. Humanity has "smothered" the flowers in "smog," the birds are dying off, and the sky is "slowing like a dying clock." That simile ominously suggests that *time is running out*. Nature is dying, and in this speaker's opinion, Wordsworth is the guy to save her.

That makes a certain sense, given that Wordsworth was one of nature's great champions. Alongside his friend and collaborator Samuel Taylor Coleridge, Wordsworth introduced a whole new vision of nature to the world of literature (and the world in general). To these poets, nature was indeed a living thing, a wise and benevolent force with the power to teach humanity more than "all the sages can" with a single "impulse from a vernal wood" (that is, a mood caught in a second from a wood in spring). Nature was also the spring of enchantment and wonder, and Wordsworth saw the divine in the natural world.

Across the course of this poem, the speaker will suggest that Wordsworth's Romantic reverence for the natural world is the attitude modern-day humanity needs if we're going to stop destroying Nature before time runs out. They'll also show that art and poetry play a role in putting people into a right relationship with the world around them.

The poem will allude to several of Wordsworth's most famous sonnets, and will even borrow elements of the sonnet form: it's 14 lines long and uses the traditional rhyme scheme of an English sonnet (ABAB CDCD EFEF GG). But its meter is a little different:

- Sonnets are traditionally written in iambic pentameter: lines of five iambs, metrical feet with a da-DUM rhythm. This poem occasionally uses a line of iambic pentameter, but, overall, the poem's meter feels ragged and strange. Many lines don't use regular feet at all, producing an uneven effect. Some lines don't even use five beats, but dip down to four.
- The effect is of a ruined sonnet with bits falling off it, melting like a glacier. The poem's half-destroyed form mirrors the half-destroyed world the speaker depicts.

LINES 5-10

All hopes of ...
... for the kill.

Now, the speaker goes on to describe the many ways in which humanity has "laid waste" to nature, with visions of a polluted sea that begin to verge on grotesque comedy. The speaker pictures "Proteus" and "Triton" (two classical sea-gods to whom Wordsworth alludes in his sonnet "The World is Too Much With Us") "entombed in the waste / we dump," their seashell "horns" clogged and "choked" with trash, their eyes "dazed."

Worse still, the speaker pictures Neptune himself—a.k.a. Poseidon, the most powerful of the sea gods, and one of the three most powerful figures in Greco-Roman mythology alongside Jupiter (Zeus) and Pluto (Hades)—as "helpless as a beached whale." This is a simile in which grandeur and wonder are turned into just so much floppy blubber. "Insatiate man" (that is, insatiably greedy humanity) sees Poseidon's beaching as an opportunity, "mov[ing] in for the kill" as soon as they see that he's weak.

When Wordsworth alluded to these gods, he did so wistfully, wishing that he lived in a "pagan" time when people really *believed* in sea spirits and felt that the whole world was enchanted. (Lots of his fellow Romantics shared that longing.) For this poem's speaker, however, the world is *well* past any hope of such enchantment. As the vision of humanity greedily closing in on Poseidon's corpse suggests, people see the world only as an economic resource now, not a living thing. That attitude, the speaker mourns, is precisely what is killing Nature.

LINES 11-14

Poetry and piety ...
... his last cry.

Humanity's greed and irreverence, the speaker has suggested, are destroying nature. Because people no longer see nature as

something alive and enchanted, they feel free to treat it as a mere material thing, a treasure chest for them to plunder (and ultimately to destroy). That's precisely why "Nature has need" of Wordsworth, or of Wordsworth's attitude toward the world. What Wordsworth had was the combination of "poetry and piety" that has "begun to fail" in the modern world.

Poetry, those words suggest, *feeds* a certain "piety" (a religious reverence), and piety feeds poetry, and nature feeds both. A person (like Wordsworth) who responds to nature with awe and wonder, and who then translates that into poetry, can *share* and *spread* the glory they perceive. This might then inspire *other* people to seek wisdom in nature and poetry. Nature, wonder, and art here branch and grow organically, each feeding the other.

And indeed, the Romantic way of looking at the world *did* spread and grow; it's so much a part of contemporary Western culture that readers new to poetry might be surprised to discover there was ever a time when stereotypical poets *didn't* write mostly about intense daffodil experiences. (More seriously, Romantic thought genuinely shaped the development of many environmental and conservation movements; art really does change the world.)

But that circuit between nature, poetry, and piety has been interrupted, this speaker mourns. "Nature's mighty heart" is now "lying still." This is a final allusion to a Wordsworth sonnet—this time, "Composed upon Westminster Bridge," in which Wordsworth stands on the titular bridge and marvels at the strange beauty of London at dawn, before the great city's urban bustle roars into gear. In that poem, the mighty heart of the city falls silent, and the awestruck speaker relishes this taste of unearthly peace. In Boey's poem, the silence of a "mighty heart" is simply a catastrophe. Nature, to this speaker, is as good as dead.

So thoroughly has Nature's heart been broken that this poem's speaker doesn't even appear to see cause for hope. If they look up at the skies, they see only a "widening wound," a mortal injury. And they hear "God […] labouring to utter his last cry." Humanity isn't just killing nature, then, it's killing the divine. In this speaker's sad neo-Romantic view, the two might be one and the same.

POETIC DEVICES

APOSTROPHE

"Report to Wordsworth" begins with an apostrophe to the English Romantic poet William Wordsworth: "You should be here, Nature has need of you." Here, the speaker respectfully calls on Wordsworth in two ways. Besides directly wishing that Wordsworth were walking the world again, the speaker alludes to Wordsworth's own words, paraphrasing the sonnet "London, 1802." In that earlier poem, Wordsworth calls on the soul of 17th-century poet John Milton to come and do something about England; the country is a mess and "hath need of thee," the Romantic tells the Puritan.

This poem's apostrophe to Wordsworth thus puts the speaker in conversation with a whole lineage of poets trying to set a broken world to rights. While Wordsworth called on Milton to give England back its self-respect and its poetic voice, Boey's speaker calls on Wordsworth to save the whole world, reviving a Romantic respect for nature and a spirit of enchantment and magic (some of the revolutionary artistic and moral principles that Wordsworth and his collaborator Coleridge introduced to English poetry).

By making this apostrophe, Boey suggests that poetry has an important role to play in rescuing a dying world. Just as nature's beauty might inspire art, art's beauty might inspire humanity to protect and revere nature.

Where Apostrophe appears in the poem:

- **Line 1:** "You should be here, Nature has need of you."

ALLUSION

This poem makes allusions to three of Wordsworth's most famous sonnets:

- Just as Wordsworth calls on the spirit of John Milton in "London, 1802" with the words, "Milton! Thou shouldst be living at this hour. / England hath need of thee […]" Boey calls on *Wordsworth* with the words "You should be here. Nature has need of you."
- Just as Wordsworth alludes to the classical sea-gods Proteus and Triton in "The World is Too Much With Us," daydreaming of living in an ancient world that was still animated by enchantment, Boey imagines Proteus and Triton choked with garbage in polluted modern-day seas, wishing for a time when both their enchantments and their *environments* were alive and well.
- Boey's final allusion is grimmer. In "Composed on Westminster Bridge," Wordsworth gazes out on London at dawn and marvels that "all that mighty heart is lying still," admiring the strange silent beauty of the city before its people arise. In this poem, Boey borrows Wordsworth's language to mourn that "Nature's mighty heart is lying still," near death.

These nods to Wordsworth suggest that the same concerns that troubled the Romantic poets linger today. But it also suggests that poetry can console and educate humanity. By calling on Wordsworth, Boey's speaker makes it clear that Wordsworth has inspired and encouraged them, and that they have faith that a poet of Wordsworth's power could help to do

something about the state the world is in today.

Where Allusion appears in the poem:

- **Line 1:** "You should be here, Nature has need of you."
- **Lines 5-8:** "All hopes of Proteus rising from the sea / have sunk; he is entombed in the waste / we dump. Triton's notes struggle to be free, / his famous horns are choked, his eyes are dazed,"
- **Line 12:** "Nature's mighty heart is lying still"

PERSONIFICATION

By personifying the natural world, the speaker presents pollution and greed as acts of violence against a living entity. The speaker imagines capital-N "Nature" as a great goddess whose body encompasses sea, land, and sky. And she's in terrible trouble: as the speaker puts it, "She has been laid waste." Humanity has "smothered" her with "smog" and opened up a "widening" wound in her skies. Even the little flowers are refusing to bloom, remaining "mute"—an image that presents flowers as Nature's voice, a message that she's no longer even trying to get across.

In short, Nature seems to be dying. Perhaps she's even dead already: her "mighty heart is lying still," the speaker says, paraphrasing Wordsworth's sonnet "Composed upon Westminster Bridge." (In that sonnet, it was the city of London whose heart lay awe-inspiringly still in a moment of dawn calm before the urban bustle kicked off. The same words take on a much more ominous tone here.)

In the light of this personification, what humanity has done to Nature isn't just thoughtless and greedy, it's violent and cruel. It's also disrespectful. The speaker imagines Nature as a goddess here, a "mighty" figure that people should revere. It takes a certain "piety" to treat Nature with the solemn respect she deserves, the speaker implies, a sense of enchantment and wonder. And that piety (alongside the "poetry" that might respond to and inspire it) has "begun to fail."

Where Personification appears in the poem:

- **Lines 1-2:** "Nature has need of you. / She has been laid waste"
- **Lines 2-3:** "Smothered by the smog, / the flowers are mute"
- **Line 12:** "Nature's mighty heart is lying still"
- **Line 13:** "O see the wound widening in the sky"

SIMILE

The poem's similes capture the speaker's horror and dread at nature's slow, polluted decline.

In line 4, the speaker imagines a sky emptied of birds and "slowing like a dying clock." This image captures the stillness of a sky from which life and sound are fading away. It also sets up a disturbing possibility: the "dying clock" suggests time running out. When the sky stops for good, humanity's last chance to put nature right will be gone. There's a threat to the beauty and persistence of nature here, yes, but also a threat to people. Perhaps, the speaker hints, humanity doesn't always fully recognize that it's *part* of nature and dependent on it.

In line 9, meanwhile, the speaker uses a simile that's almost comically grotesque, picturing the sea god Neptune—king of the ocean, ruler of the waves, one of the three mightiest Greco-Roman gods alongside Jupiter and Pluto—lying on the shore "as helpless as a beached whale." This image feels especially appropriate because it captures the horror of something grand, sublime, and dignified becoming floppy, shapeless, and powerless. In this image, humanity's treatment of nature has harmed its sense of wonder as much as its literal environment. As a figure representing the great *idea* of the sea as much as anything, the unfortunate beached Neptune shows that people have become as irreverent as they are careless about nature and its glories.

Where Simile appears in the poem:

- **Line 4:** "a sky slowing like a dying clock"
- **Line 9:** "Neptune lies helpless as a beached whale"

ALLITERATION

Alliteration lends force and drama to the despairing speaker's voice right from the opening line, where the punch of the /n/ sound in "Nature has need of you" helps those words to feel especially urgent and desperate. Likewise, the /w/ sound in the image of the "wound widening" in the sky highlights that grim vision.

There's a similar intensity in the alliterative /p/ sounds of speaker's lament: "Poetry and piety have begun to fail." The sonic match between those words might even hint that poetry and piety have a lot to do with each other: than an ability to see the world with reverence and wonder might be born from the ability to depict it in art, and vice versa.

The poem's alliteration can be atmospheric, too. For instance, the insidious smeary /sm/ sounds in "Smothered by the smog" and the sibilant /s/ sounds in the "sky slowing" and hopes "sunk" into the "sea" conjure up the hiss of polluted waves.

Where Alliteration appears in the poem:

- **Line 1:** "Nature," "need"
- **Line 2:** "Smothered," "smog"
- **Line 4:** "sky slowing"
- **Line 5:** "sea"
- **Line 6:** "sunk"
- **Line 7:** "free"

- **Line 8:** "famous"
- **Lines 9-10:** "whale, / while"
- **Line 10:** "man moves"
- **Line 11:** "Poetry," "piety"
- **Line 13:** "wound widening"

VOCABULARY

Laid waste (Line 2) - Ravaged, destroyed.

Mute (Lines 2-3) - Silent. The speaker here uses the word to suggest that no flowers are blooming; they're metaphorically "mute" in that they can't "speak" to people with their beauty.

Proteus (Lines 5-6) - A classical sea god, known for his tricksy shapeshifting.

Entombed (Lines 6-7) - Buried, as if in a tomb.

Triton (Line 7) - A classical sea-god, often depicted playing a horn made from a seashell.

Neptune (Line 9) - The Roman god of the sea.

Insatiate (Line 10) - Greedy, unable to be satisfied, insatiable.

Piety (Line 11) - Reverence; religious feeling.

Labouring (Line 14) - Struggling.

Utter (Line 14) - Speak, say aloud.

FORM, METER, & RHYME

FORM

"Report to Wordsworth" responds and alludes to a number of William Wordsworth's sonnets. Fittingly, the poem itself resembles a sonnet in many ways:

- It has 14 lines, which is the traditional sonnet length.
- It follows a standard English sonnet rhyme scheme (for the most part; there are many slant rhymes): ABAB CDCD EFEF GG.
- These rhyme chunks, in turn, break the poem into three quatrains and a final couplet.

That said, "Report to Wordsworth" differs from traditional sonnets in an important way: it has a very irregular meter. Sonnets are traditionally written in iambic pentameter (that is, lines of five iambs, metrical feet with a da-DUM rhythm). There are lines of iambic pentameter here and there—for instance, line 8's "his fa- | mous horns | are choked, | his eyes | are dazed." But for the most part, the poem uses a herky-jerky rhythm.

This sense of an orderly form knocked awry perfectly suits the poem's themes. In writing this almost-a-sonnet, Boey looks back to an earlier *poetic* world as well as an early *natural* world, suggesting that both have been mangled by modernity.

METER

"Report to Wordsworth" uses an unpredictable, irregular meter. The poem nods to a traditional sonnet's iambic pentameter (lines of five iambs, metrical feet with a da-DUM rhythm), and even drops into it sometimes, as in line 8:

> his fa- | mous horns | are choked, | his eyes | are dazed

But more often than not the poem's rhythms feel jerky and impulsive. Listen to line 2, for example:

> She has been laid waste. Smothered by the smog,

This line still uses five strong stresses, but it places them willy-nilly, more like accentual meter (which is measured by number of beats, not regular feet) than regular iambic pentameter. Sometimes the poem doesn't even keep *that* much order, as line 11 shows:

> Poetry and piety have begun to fail,

Even as the speaker describes poetry "fail[ing]," a whole stress falls off this short line, like a chunk of ice from the side of a glacier.

And that's precisely the point! "Report to Wordsworth" matches its meter to its subject: this mangled, eaten-away almost-sonnet mirrors the poem's battered and polluted landscape.

RHYME SCHEME

"Report to Wordsworth" uses the traditional ABAB CDCD EFEF GG rhyme scheme of an English sonnet—in a slightly unusual way. While it sticks to that basic pattern, many of its rhymes are slant and imperfect.

Here's how the rhymes sound in lines 1-4, for example:

> You should be here, Nature has need of you. [A]
> She has been laid waste. Smothered by the *smog*, [B]
> the flowers are mute, and the birds are few [A]
> in a sky slowing like a dying *clock*. [B]

"You" and "few" rhyme perfectly, but "smog" and "clock" are slant, connected only by their assonant /auh/ sounds.

The slightly irregular rhymes here match the poem's clunky, lurching meter, and they serve the same purpose: to suggest that a beautiful natural and poetic world has been battered and abused down the years.

SPEAKER

The poem's speaker is a latter-day Romantic. Like William Wordsworth (the late-18th-century English Romantic poet the speaker makes a reverent apostrophe to here), this speaker feels that nature is beautiful, sacred, and wise, a force that both keeps humanity alive and teaches people *how* to live. Now, though, nature is in desperate straits. Observing how polluted the sea and the sky are, the poem's speaker is clearly on the verge of despair. By wistfully summoning Wordsworth to come and help them, they reveal their fondest hope: that the old poet's combination of "poetry and piety" might revive a Romantic spirit in the modern-day world, reminding humanity that we must protect, honor, and learn from nature and art alike—before it's too late.

SETTING

The poem's setting is the whole suffering, polluted modern-day world. Looking out over a vista of "smog," dying birds, and trash-choked seas, the poem's speaker calls wistfully back to William Wordsworth, one of the most prominent of the English Romantic poets, begging him to come back and bring his turn-of-the-19th-century perspective on the holiness of nature with him. The speaker seems wistful for an earlier world of "piety" as much as for clearer water and cleaner air: part of what's gone wrong nowadays, they imply, is that people lack reverence for the *spirits* of the world (like "Proteus" and "Triton," classical sea gods). If people don't have a sense that nature is sacred, responsive, and alive, the speaker suggests, they end up abusing the very world that supports them—and that's just where humanity has ended up now.

In making his plea to Wordsworth, the speaker strikes a parallel between Wordsworth's time (in which the Industrial Revolution was rolling into gear, bringing pollution and greed in its wake) and our own (in which the consequences of unchecked industrialization have become frighteningly clear).

CONTEXT

LITERARY CONTEXT

Boey Kim Cheng was born in Singapore in 1965, the year that the country became an independent republic. (Note that "Boey" is the poet's family name, not his given name; as a Chinese surname, it is written first.) At the age of 32, frustrated with the ways in which his country was changing, Boey emigrated to Australia. Displacement became a major theme in Boey's work: he first felt there was no place for him as a poet in Singapore, then felt like an outsider in his adopted country.

This sense of alienation has informed not only Boey's own writing, but also the ways in which he has gone on to support other writers. He has edited two collections of poetry from the Asian diaspora, and he co-founded *Mascara Literary Review*, the first Australian journal for Asian-Australian writers.

Boey wrote his first poems as a young man during a mandatory period of service in the Singapore Armed Forces. He was initially inspired by Western writers like John Keats, T. S. Eliot, and Rainier Maria Rilke. This poem shows the influence of one English poet in particular: William Wordsworth, whose sonnets "London, 1802," "Composed Upon Westminster Bridge," and "The World is Too Much With Us" Boey alludes to here. This poem first appeared in Boey's 2004 collection *Another Place*.

After Boey moved to Australia, he found himself seeking out Asian poets like Arthur Yap and Ee Tiang Hong. He also returned to the great Chinese poets of the Tang dynasty, whose work he had been taught as a young child—particularly Du Fu, whom he would go on to write about in *Gull Between Heaven and Earth*, a fictionalized biography.

HISTORICAL CONTEXT

Boey's poem grimly alludes to the modern-day climate crisis and its causes: pollution, industrialization, thoughtlessness, and greed. In doing so, it looks back to the Romantic era, when poets and other thinkers were similarly struggling with questions about humanity's relationship to nature, and with the beginnings of the environmental troubles the world faces now.

Wordsworth, this poem's presiding spirit, lived and wrote during the early rumbles of Britain's Industrial Revolution, which began around the 1760s. In this world-changing period, new technologies such as the steam engine and the flying shuttle led to the creation of factories and the mass production of goods. People began moving en masse from the countryside to cities, resulting in intense urban overcrowding and issues with sanitation and pollution. The poor were often forced to work grueling and dangerous factory jobs for little pay, even as the rich lived more comfortably than ever.

As factories produced more and more goods (and the upper classes became more and more accustomed to buying them), there was also a greater need for natural resources like coal and lumber. Wordsworth and his contemporaries were alarmed by the subsequent depletion of the countryside—and by what they perceived as a general *disenchantment* of nature, a loss of human reverence and respect for the world that sustains all life.

MORE RESOURCES

EXTERNAL RESOURCES

- Boey Aloud — Listen to Boey discussing and performing some of his poetry. (https://youtu.be/Y5eon9m9064?si=eMu9dlHpwf0QZk3a)

- A Brief Biography — Learn more about Boey's life and work via Poetry International. (https://www.poetryinternational.com/en/poets-poems/poets/poet/102-23512_Boey)
- An Interview with Boey — Read an interview in which Boey discusses his poetic career. (https://www.poetryinternational.com/en/poets-poems/article/104-23523_Interview-with-Kim-Cheng-Boey)

LITCHARTS ON OTHER KIM CHENG BOEY POEMS

- The Planners

HOW TO CITE

MLA

Nelson, Kristin. "*Report to Wordsworth*." *LitCharts*. LitCharts LLC, 4 Jan 2024. Web. 8 Jan 2024.

CHICAGO MANUAL

Nelson, Kristin. "*Report to Wordsworth*." LitCharts LLC, January 4, 2024. Retrieved January 8, 2024. https://www.litcharts.com/poetry/kim-cheng-boey/report-to-wordsworth.