

# CONTENT

[POETRY]

## **WILLIAM WORDSWORTH [APR-7, 1770 TO APR- 23, 1850]**

William Wordsworth (1770-1850), British poet, credited with ushering in the English Romantic Movement with the publication of *Lyrical Ballads* (1798) in collaboration with Samuel Taylor Coleridge.

William Wordsworth was born on 7 April 1770 in Cockermouth, Cumberland, in the Lake District. His father was John Wordsworth, Sir James Lowther's attorney. The magnificent landscape deeply affected Wordsworth's imagination and gave him a love of nature. He lost his mother when he was eight and five years later his father. The domestic problems separated Wordsworth from his beloved and neurotic sister Dorothy, who was a very important person in his life.

With the help of his two uncles, Wordsworth entered a local school and continued his studies at Cambridge University. Wordsworth made his debut as a writer in 1787, when he published a sonnet in *The European Magazine*. In that same year he entered St. John's College, Cambridge, from where he took his B.A. in 1791.

During a summer vacation in 1790 Wordsworth went on a walking tour through revolutionary France and also traveled in Switzerland. On his second journey in France, Wordsworth had an affair with a French girl, Annette Vallon, a daughter of a barber-surgeon, by whom he had a illegitimate daughter Anne Caroline. The affair was basis of the poem "Vaudracour and Julia", but otherwise Wordsworth did his best to hide the affair from posterity.

In 1795 he met Coleridge. Wordsworth's financial situation became better in 1795 when he received a legacy and was able to settle at Racedown, Dorset, with his sister Dorothy.

Encouraged by Coleridge and stimulated by the close contact with nature, Wordsworth composed his first masterwork, *Lyrical Ballads*, which opened with Coleridge's "Ancient Mariner." About 1798 he started to write a large and philosophical autobiographical poem, completed in 1805, and published posthumously in 1850 under the title *The Prelude*.

Wordsworth spent the winter of 1798-99 with his sister and Coleridge in Germany, where he wrote several poems, including the enigmatic 'Lucy' poems. After return he moved Dove Cottage, Grasmere, and in 1802 married Mary Hutchinson. They cared for Wordsworth's sister Dorothy for the last 20 years of her life.

Wordsworth's second verse collection, *Poems, In Two Volumes*, appeared in 1807. Wordsworth's central works were produced between 1797 and 1808. His poems written during middle and late years have not gained similar critical approval. Wordsworth's Grasmere period ended in 1813. He was appointed official distributor of stamps for Westmoreland. He moved to Rydal Mount, Ambleside, where he spent the rest of his life. In later life Wordsworth abandoned his radical ideas and became a patriotic, conservative public man.

In 1843 he succeeded Robert Southey (1774-1843) as England's poet laureate. Wordsworth died on April 23, 1850.

William Wordsworth was a famous poet of the English Romantic Movement. The poem 'Anecdote for Fathers' written by the poet is set in a blissful environment. It is about the conflict between the father and the son with regard to the place that they wish to live in. Hence it draws a contrast between the attitude of adults and children towards life. The attitudinal tendencies of the adults and child are questioned in the poem.

Adults may have knowledge and experience but children are blessed with intuition and innate wisdom. The poet learns wisdom from his son towards the end of the poem and decides to write in future to reflect the morality taught by his son in his writings.

## POEM [ANECDOTE FOR FATHERS]

<p>I have a boy of five years old, His face is fair and fresh to see; His limbs are cast in beauty's mould, And dearly he loves me.</p> <p>One morn we stroll'd on our dry walk, Our quiet house all full in view, And held such intermitted talk As we are wont to do.</p> <p>My thoughts on former pleasures ran; I thought of Kilve's delightful shore, My pleasant home, when Spring began, A long, long year before.</p> <p>A day it was when I could bear To think, and think, and think again; With so much happiness to spare, I could not feel a pain.</p> <p>My boy was by my side, so slim And graceful in his rustic dress! And oftentimes I talked to him In very idleness.</p> <p>The young lambs ran a pretty race; The morning sun shone bright and warm; "Kilve," said I, "was a pleasant place, And so is Liswyn farm."</p> <p>"My little boy, which like you more," I said and took him by the arm-- "Our home by Kilve's delightful shore, Or here at Liswyn farm?"</p> <p>"And tell me, had you rather be," I said and held-him by the arm, "At Kilve's smooth shore by the green sea, Or here at Liswyn farm?"</p>	<p>In careless mood he looked at me, While still I held him by the arm, And said, "At Kilve I'd rather be Than here at Liswyn farm."</p> <p>"Now, little Edward, say why so; My little Edward, tell me why;" "I cannot tell, I do not know." "Why this is strange," said I.</p> <p>"For, here are woods and green hills warm: There surely must some reason be Why you would change sweet Liswyn farm, For Kilve by the green sea."</p> <p>At this, my boy hung down his head, He blush'd with shame, nor made reply; And five times to the child I said, "Why, Edward, tell me, why?"</p> <p>His head he raised--there was in sight, It caught his eye, he saw it plain-- Upon the house-top, glittering bright, A broad and gilded vane.</p> <p>Then did the boy his tongue unlock, And thus to me he made reply; "At Kilve there was no weather-cock, And that's the reason why."</p> <p>Oh dearest, dearest boy! my heart For better lore would seldom yearn Could I but teach the hundredth part Of what from thee I learn.</p>
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## SUMMARY:

"Anecdote for Fathers" is a poem by William Wordsworth. It was published in 1798 in Lyrical Ballads, which is a collection of poems by William Wordsworth and Samuel Taylor Coleridge. This poem is basically a conversation between a father and his son. In this poem Wordsworth portrayed the innocence, simplicity and purity of children, which is similar to his poem "We are Seven".

The poem begins with an introduction given by the narrator (Father). One morning a father goes for a walk with his son. During his walk he remembers his old home Kilve. He starts comparing his new home Liswyn farm with Kilve. He finally concludes that both places are equally good. He questions his son about his preference for both places.

His son answers that he would prefer Kilve over their new home which is Liswyn farm. This answer surprises his father. He asks him the reason for his preference. His little son, whose name is Edward replies that he does not know reason for the preference for Kilve. He asks him why prefers Kilve over the warm and pleasant Liswyn farm which is surrounded by the woods and hills.

The little boy answers his father in simple words that he prefers Kilve because there was no weather-cock. He gives this reason to make his father happy with answer. This makes his father realize that what as an adult he could learn from his child that sometimes one need to accept the things without any reasoning.

## IMPORTANT POINTS OF THE POEM

- The poem 'Anecdote for Fathers' by Wordsworth sets a peaceful environment and glories the importance of Nature. The central idea of the poem is about a conflict between the father and the son with regard to the place that they wish to live in.
- The poet (William Wordsworth) with his five year old son (Edward) had a good affinity for each other. The poet was proud of his son, who was fair, fresh and beautiful. They went for long walks together and enjoy each other's company.
- The poet's family just moved to Liswyn from Kilve for reasons known to the poet, who just wanted to forget his confusing past and live better in a new place.
- One day the poet asked his son while in a long walk, whether the boy liked the new place. When questioned about the preference, the boy replied that he liked Kilve. The poet wanted to know why it was so with him. The boy had really no reason to say to support his answer and stood silent.
- On being questioned again and again, the boy said that there was no such weather-cock on top of their house at Kilve. The answer, in fact, was not a thoughtful one, but the boy told not to disappoint his father. Children usually can say their likes and dislikes but can't think deeply to explore reasons to support their views.
- The poet was surprised to listen to a non-serious answer from his boy. At this juncture, the poet understood the boy's intention. He thought that he harassed the boy unknowingly and unconsciously for an answer that would support his feelings and views.
- He learnt that he grabbed the freedom of the boy in the context of eliciting the answer to his question from his boy.
- The poet realized his mistake and acknowledged that he had a lot of wisdom from his son. He came to know that the boy answered his father's seeming tedious questions only in such a way to please his father.
- The poet also understood that his boy displayed maturity beyond his age and experience unlike the poet himself. Adults may have knowledge and experience but children are blessed with intuition and innate wisdom.
- As such, the poet decided to produce his writings not in his usual traditional way but with the morality he learnt from his son to be reflected in his future course. The poet thought that he would get an innocent reply but his son's answer was inquisitive. It is enough for the poet to know how children do think with their natural impulse.
- We can remember a quotation 'Child is the father of man' in the context of this poem.

విలియం వర్డ్స్వర్త్ రచించిన ఈ పద్యం చాలా ప్రశాంత వాతావరణ నేపథ్యంలో సాగుతుంది. ఒక రోజు కవి కిల్స్ అనే గ్రామం నుంచి, తన కుమారుడితో కలిసి ప్రకృతి ఒడిలో ఉన్న లిస్విన్ అనే వ్యవసాయకేంద్రానికి వెళ్ళాడు. రెండు ప్రదేశాల్లో ఏది నీకు ఇష్టమని అడిగినప్పుడు, బాలుడు కిల్స్ అని చెబుతాడు. తన బావాలు పిల్లవాడి మీద రుద్దడానికి ప్రయత్నిస్తాడు కవి. కానీ పిల్లవాడు తండ్రి కంటే చాలా వివేకంతో వ్యవహరిస్తాడు. చివరకు కవి, తన కొడుకు నుంచి ఎంతో వివేకం నేర్చుకున్నానని చెబుతూ, పిల్లలకు స్వేచ్ఛను, సృజనాత్మకంగా నడుచుకునే వాతావరణాన్ని కల్పించాలని అంటాడు.

ఈ పద్యంలో కవి అయిదేళ్ళ వయసున్న తన కుమారుడిని చూసి చాలా గర్వపడతాడు. ఆ బాలుడు అందానికి ప్రతిరూపమని చెబుతూ, తనంటే తన కుమారుడికి వల్లమాలిన ప్రేమ అంటాడు. వారిద్దరి మధ్య ఒక గొప్ప సాన్నిహిత్యం ఉంది. ఇద్దరూ కలిసి ఒక రోజు చాలా దూరం నడచి వెళ్తారు. తమ గ్రామం కిల్స్ నుంచి వ్యవసాయ కేంద్రమైన లిస్విన్ కు వారి మకాం మారుస్తారు.

అక్కడ పిల్లవాడిని నీకు ఈ కొత్త పరిసరాలు నచ్చాయా అని తండ్రి అడుగుతాడు. అలాగే కిల్స్, లిస్విన్ రెండింటిలో ఏది నీకు మరింత నచ్చిందని ప్రశ్నిస్తాడు. మరీ మరీ రెట్టించి అడిగిన తర్వాత కిల్స్ నచ్చిందని చెబుతాడు బాలుడు. కానీ తండ్రికేమో కిల్స్ లో నివసించిన గతాన్ని మరచి కొత్త ప్రదేశానికి వచ్చిన తృప్తి ఉంటుంది. కాబట్టి పిల్లవాడి జవాబు తండ్రికి రుచించలేదు. ఇక చేసేదేమీలేక బాలుడికి ఎందుకు కిల్స్ నచ్చిందో కారణం తెలుసుకోవాలని అనుకుంటాడు.

ఈ దిశగా చేసే ప్రయత్నంలో భాగంగా దక్కటి ప్రదేశమైన లిస్విన్ ఎందుకు నచ్చలేదో చెప్పమని ఒత్తిడి చేస్తాడు తండ్రి. అదే ప్రశ్నను రకరకాలుగా సందిస్తాడు. తండ్రి గొంతులోని శ్లేషను గమనించిన బాలుడు మౌనం వహిస్తాడు. లిస్విన్ ఎందుకు ఇష్టం లేదని మళ్ళీ అడిగితే కిల్స్ లోని ఇంటిమీద వెడర్ కాక్ (గాలివాటు దక్తం) లేదు కదా అని చెబుతాడు. నిజానికి చిన్నపిల్లలకు ఇష్టానిష్టాలే తప్ప వాటికి సంబంధించిన సరైన కారణాలను విశదీకరించి చెప్పే శక్తి వారి దగ్గర ఉండదు. అందుకే తండ్రికి ఆ బాలుడు ఏదో ఒకమాట చెబుతాడు. అదికూడా కేవలం తన తండ్రిమీద ఉన్న ప్రేమతో మాత్రమే. తండ్రిని నిరుత్సాహపరచడం ఇష్టం లేక చెప్పిన సమాధానమది.

ఈ నేపథ్యంలో తాను తన బావాలను పిల్లవాడిపై రుద్దడానికి ప్రయత్నించినట్లు అర్థం చేసుకుంటాడు తండ్రి. తను, తన కుమారుడికి బావోద్వేగ ప్రకటనా స్వేచ్ఛను ఇవ్వలేదని, అలాగే నచ్చిన ప్రశాంత వాతావరణాన్ని ఇవ్వలేదని, పిల్లవాడి స్వాతంత్ర్యాన్ని, సృజనాత్మకతను దెబ్బతీసానని, తనకు నచ్చినట్లు, తను చెప్పినట్లు నడుచుకోవాలనే దోరణి ప్రదర్శించానని అనుకుంటాడు తండ్రి. ఇలాంటి భావప్రసారం, గుణాత్మకత పెద్దలకు ఉండకూడనిదని గ్రహిస్తాడు. క్లుప్తంగా చెప్పాలంటే తన తప్పును తెలుసుకుంటాడు తండ్రి.

వయసులో తాను పెద్ద అయినా, తన కొడుకు నుంచి తాను ఎంతో వివేకాన్ని నేర్చుకున్నానని బావోద్వేగంతో ఈ కథను ముగిస్తాడు కవి. అయితే ఇక నుంచి తాను రాసే సాంప్రదాయ కథలు కాకుండా, తన కొడుకు వద్ద నేర్చుకున్న నీతిని రచనల్లో ప్రతిబింబించాలని నిర్ణయించుకుంటాడు. చైల్డ్ ఈజ్ ది ఫాదర్ ఆఫ్ ది మ్యాన్ అంటే ఇదేనేమో మరి.

## Questions

1. These lines are taken from which poem? [B]  
(a) A Spring Morning (b) Anecdote For Fathers (c) The Swing (d) Mothers' Day.
2. To whom does I refer in the lines? [A]  
(a) The author (b) The reader (c) The nature (d) The son.
3. What is the rhyme scheme of the poem? [B]  
(a) ABBA (b) ABAB (c) AABB (d) BABA.
4. Who loves the narrator in the poem? [B]  
(a) The author (b) The son (c) The reader (d) No clear answer can be given.
5. The word stroll means –[C]  
(a) happy talk (b) deep sleep (c) leisurely walk (d) angry conversation.
6. What did they do during their walk? [D]  
(a) Kept silent (b) Enjoyed watching nature (c) Looked at their house (d) Talked continually.
7. Which word in the second stanza means habit? [A, D]  
(a) Stroll (b) Intermitted (c) Quiet (d) Wont.
8. What was the poet thinking while walking? [A]  
(a) Previous happiness (b) About his son (c) About his former house (d) About nature.
9. Kilve's refers to --- [B]  
(a) His present home (b) His past home (c) His son (d) Name of a sea.
10. What words do you associate with happiness in third stanza? Pleasant
11. The phrase rustic dress refers to –[C D]  
(a) Attractive dress (b) Costly dress (c) Simple dress (d) Torn dress.
12. When does the poet talk to his son? [B, C]  
(a) When he is happy (b) When he feels leisurely (c) When he is walking (d) When the boy is crying.
13. What did the poet say to his son in the sixth stanza? [D]  
(a) Lambs were running a race  
(b) The sun was shining brightly  
(c) Kilve's was more beautiful than Liswyn  
(d) Kilve's was as beautiful as Liswyn.
14. Kilve's was situated – [B]  
(a) On an island (b) Near the sea (c) in the woods (d) In Liswyn.
15. You in eighth stanza refers to –[C]  
(a) The lambs (b) The reader (c) The son (d) The poets own mind.
16. What was the son's reply?[B]  
(a) He gave no reply.  
(b) He preferred Kilve's.  
(c) His answer was careless and so the poet could not understand it.  
(d) he liked Liswyn.
17. To whom does Edward refer to? [B]  
(a) The author (b) The son (c) The reader (d) None of these.

18. ""Why this is strange," said I." What was strange?[CA]  
 (a) The son's interest in Kilve's (b) The son's dislike of Liswyn (c) The son's reply (d) The son's silence.
19. How many times did the poet question the son? [B]  
 (a) Four (b) Five (c) Six (d) Seven.
20. "It caught his eye, he saw it plain." What does it refer to? [D]  
 (a) The house (b) Kilve (c) Glittering bird (d) Weather-cock.
21. The expression To unlock the tongue means – [A]  
 (a) The boy opened his mouth to speak (b) The boy opened the lock with his tongue (c) The boy unlocked the house (d) The boy lost the lock.
22. Why didn't the boy like Liswyn? [B]  
 (a) At Kilve there was a weather-cock (b) At Liswyn there was weather-cock (c) He did not like the colour of the weather-cock (d) He could not give a clear answer.
23. The word lore means – [B]  
 (a) Hatred (b) Knowledge (c) happiness (d) Anger.
24. What did the poet learn from the boy? [B]  
 (a) How to dislike weather-cock (b) How to satisfy others without giving pain (c) How to answer in few words with vast meaning (d) How to forget past life.

## POEM A SPRING MORNING

There was a roaring in the wind all night; The rain came heavily and fell in floods ; But now the sun is rising calm and bright; The birds are singing in the distant woods; Over his own sweet voice the stock dove broods; The jay makes answer as the magpie chatters ; and all the air is filled with pleasant noise of waters.	All things that love the sun are out of doors ; The sky rejoices in the morning's birth ; The grass is bright with raindrops;—on the moor The hare is running races in her mirth ; And with her feet she from the pi ashy earth Raises a mist; that, glittering in the sun, Runs with her all the way, wherever she doth run.
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## SUMMARY

In this poem Wordsworth describes a bittersweet moment. The speaker reclines in a beautiful grove surrounded by the "blended notes" of nature, and yet, even as he enjoys the scene, it inspires a melancholy mood and the speaker begins to have dark thoughts about humanity:

Nature has connected itself to the speaker's soul, leading him to sadly consider "What man has made of man." Even as he does this, however, he takes in the beautiful scene that surrounds him:

At the end of the poem the speaker looks more closely at the seemingly jubilant birds, plants, and other creatures of nature, trying to decide whether or not they are really full of pleasure. He decides that they are. In the last stanza, he asks whether, if it is true that nature is full of pleasure, he then has a good reason to be sad about "what man has made of man":

## Analysis

"Lines Written in Early Spring" has a rather simple form: it is composed of only six four-line stanzas, and is written in iambs with an abab rhyme scheme for each stanza. The simplicity of the poem is representative of the bulk of the rest of Wordsworth's works (and of most Romantic poetry). The simple words and style of the Romantic Movement came from a complete rejection of the flowery, lofty style that was popular in previous years.

The connection with nature in this poem is very apparent. Wordsworth strengthens the bond by placing the speaker in the middle of nature, all alone except for the plants and animals around him. He also personifies nature, giving her the ability to make decisions, to link herself to his soul, and to experience pleasure. Nature, in this poem, does everything right; it is man who has failed by rejecting nature.

Another interesting aspect of this poem is the fact that the perfection of nature saddens the speaker. Melancholy sets in almost immediately because of the striking contrast between nature and humanity. The speaker seems to feel that it is his responsibility to ponder the mistakes of humanity. This is especially evident in the question posed in the last stanza.

The speaker suggests that man can simultaneously be a part of nature and rational, in control of himself, and in control of his surroundings. The speaker is a thoughtful being, a philosopher of sorts, and is certainly reasonable, and yet he is at peace with nature in a way that would likely strike many of his contemporaries as odd.

## Questions

1. These lines are written by [B]  
(a) Robert Louis Stevenson (b) William Wordsworth (c) R.W. Emerson (d) Rabindranath Tagore.
2. The first two lines indicate – [B]  
(a) The previous night was disturbing (b) The previous night was rainy (c) The previous night was stormy (d) The previous night was peaceful
3. The third and the fourth line describe -- [A]  
(a) A morning scene (b) A midnight scene (c) An evening scene (d) An afternoon scene.
4. Which word in the poem means To talk rapidly? [D]  
(a) Brood (b) Roaring (c) Moor (d) Chatter.
5. Which bird is hatching eggs? [B, D]  
(a) Jay (b) Stock dove (c) Magpie (d) None of these.
6. The figure of speech in the line "The sky rejoices in the morning's birth;" is [B]  
(a) Smile (b) Personification (c) Metaphor (d) Onomatopoeia.
7. To whom does she refer to in the poem? [C]  
(a) The rain (b) The sky (c) The rabbit (d) the nature.
8. The word pi means –[A]  
(a) To mix (b) To play (c) To jump (d) To run.
9. This poem is a/an –[A]  
(a) Sonnet (b) Terza rima (c) Rhyme royal (d) Spenserian stanza.

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## **R.L. STEVENSON [ROBERT LOUIS STEVENSON] 1850-1894**

Robert Louis Stevenson (1850-1894), Scottish poet, essayist, and author wrote *Treasure Island* (1883);

Robert Lewis Balfour Stevenson was born in Edinburgh, Scotland on 13 November 1850, the only child born to Margaret Isabella Balfour (1829-1897) and Thomas Stevenson (1818-1887), a civil engineer and pioneering designer of lighthouses. He would later change "Lewis" to "Louis", pronounced "Lewis". When young Louis was not bed-ridden suffering from a fever or cold exacerbated by the damp and chilly Scottish weather, he was often in the company of his father and the fishermen and lighthouse keepers he worked closely with. These times would provide much fodder for his own stories as a child and adult. Louis' devoted nurse Allison Cunningham "Cummy" read to him and encouraged him at an early age to write his own stories including "History of Moses"; he dedicated *A Child's Garden of Verses* (1885) to her.

Louis attended Edinburgh Academy before entering the University of Edinburgh with the intent of following in his father and grandfather's footsteps, but it was an occupation he was physically ill-suited for. He next studied law but decided ultimately to become a writer. Illness often curtailed his studies and throughout his life he travelled to warmer climes for respite. Whether in the south of France or the South Seas, Stevenson wrote numerous novels, stories, and collections of essays based on his travels including *Travels with a Donkey in the Cevennes* (1879), travels in Belgium and France via canoe inspiring *An Inland Voyage* (1878), and *In the South Seas* (1893). While on one of his many forays in France, Stevenson met American artist Fanny Osbourne (1840-1914) who was there without her husband but with son Lloyd and daughter Isobel in tow. The children were dazzled by Stevenson's outgoing personality and pirate stories, and Louis and Fanny fell in love.

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In August of 1879 he sailed for New York from Glasgow, much to the distress of his father Thomas who was concerned for his health and well-being. After making the arduous cross-country journey to San Francisco which inspired *The Amateur Emigrant* (1895), *Across The Plains* (1892), and *The Silverado Squatters* (1883) Louis and Fanny were re-united, Osbourne having been newly granted a divorce. In May 1880 they were married.

Stevenson took up a number of positions writing for various newspapers and magazines including *The Cornhill Magazine*. In 1880 the Stevensons travelled back to Europe, living for a time in Bournemouth, England where Stevenson met fellow author Henry James. However the climate was still too much for him and he spent winters travelling. In 1888 he set sail for the South Seas, and by the end of 1889 was familiar with the island of Samoa, the place where he and Fanny would soon call home.

Having been enamoured of the locals who bestowed the name "Tusitala" or "Teller of Tales" on him, Stevenson purchased four hundred acres that would be the setting for his mansion "Vailima" (Five Rivers) in the village of same name. Stevenson immersed himself in the local culture and politics of his new home, and continued his prodigious output of novels and letters. Robert Louis Stevenson died at home of a stroke on 3 December 1894, his beloved Fanny by his side. His tomb at Mount Vaea is inscribed thus;

**Other titles by Stevenson include;**

The Story of a Lie (1879)  
New Arabian Nights (1882)  
The Black Arrow (1883)  
The Merry Men (1887)  
The Master of Ballantrae (1889)  
The Misadventures of John Nicholson (1894)  
The Ebb-Tide (1894)  
St. Ives (1897)  
Island Nights' Entertainments (1905)  
Prince Otto: A Romance (1905)

**Non-Fiction**

Edinburgh Picturesque Notes (1879)  
Virginibus Puerisque and Other Papers (1881)  
Memoir of Fleeming Jenkin (1887)  
Memories and Portraits (1887)  
A Footnote to History (1892)  
Essays of Robert Louis Stevenson (1892)  
Familiar Studies of Men & Books (1894)  
Lay Morals and Other Papers (1911)  
Records of a Family of Engineers (1916)

**Poetry Books**

Underwoods (1887)  
Ballads (1891)  
Songs of Travel and Other Verses (1896)  
Prayers Written At Vailima (1904)  
New Poems (1918)

**POEM [THE SWING]**

How do you like to go up in a swing, Up in the air so blue? Oh, I do think it the pleasantest thing Ever a child can do!	Till I look down on the garden green, Down on the roof so brown-- Up in the air I go flying again, Up in the air and down!
Up in the air and over the wall, Till I can see so wide, River and trees and cattle and all Over the countryside--	

## SUMMARY

### Questions

1. Who is the author of this poem? [D]  
(a) William wordsworth (b) Sarojini Naidu (c) D.H. Lawrence (d) R.L. Stevenson.
2. To whom does you refer to? [B]  
(a) The author (b) The reader (c) The child (d) The listener.
3. In the poem blue is associated with –[B]  
(a) The air (b) The sky (c) The swing (d) The dress of the child.
4. To whom does I refer to? [A]  
(a) The author (b) The reader (c) The child (d) The listener.
5. **"Oh, I do think it the pleasantest thing"** What is the pleasantest thing? [A]  
(a) To go up in a swing (b) To see the blue sky (c) To look at the green garden (d) To sing a song.
6. Which of the following the child can not see while swinging? [D]  
(a) The sky (b) Cattle (c) River (d) The moon.
7. What is the rhyme scheme of the poem?  
(a) ABAB (b) AABB (C) ABBA (d) BBAA.
8. Which of the following is not correctly matched based on the poem?[ B]  
(a) Green garden (b) Blue air (c) Blue sky (d) Brown roof.
9. The line, **"Till look down on the garden green"** is in which meter?  
(a) Iambic pentameter (b) Iambic tetrameter (c) Iambic trimeter (d) Dactylic pentameter.
10. The line, **"Down on the roof so brown"** is in which meter? []  
(a) Iambic pentameter (b) Iambic tetrameter (c) Iambic trimeter (d) Dactylic pentameter.

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## EMILY DICKINSON [1830 – 1886]

Emily Dickinson (1830-1886), 'The Belle of Amherst', American poet, wrote hundreds of poems including "Because I Could Not Stop for Death", "Heart, we will forget him!", "I'm Nobody! Who are You?", and "Wild Nights! Wild Nights!";

Emily Dickinson was born into one of Amherst, Massachusetts' most prominent families on 10 December 1830. She was the second child born to Emily Norcross (1804-1882) and Edward Dickinson (1803-1874), a Yale graduate, successful lawyer, Treasurer for Amherst College and a United States Congressman. Her grandfather Samuel Fowler Dickinson (1775-1838) was a Dartmouth graduate, accomplished lawyer and one of the founders of Amherst College. He also built one of the first brick homes in the New England town on Main Street, which is now a National Historic Landmark 'The Homestead' and one of the now preserved Dickinson homes in the Emily Dickinson Historic District.

Emily had an older brother named William Austin Dickinson (1829-1895) (known as Austin) who would marry her most intimate friend Susan Gilbert in 1856. Her younger sister's name was Lavinia 'Vinnie' Norcross Dickinson (1833-1899). The Dickinsons were strong advocates for education and Emily too benefited from an early education in classic literature, studying the writings of Virgil and Latin, mathematics, history, and botany. Until she was ten years old, she and her family lived with her grandfather Samuel and his family on Main Street. In 1840 they moved to North Pleasant Street, Emily's window overlooking the West Street Cemetery where daily burials occurred. The same year, Emily entered Amherst Academy under the tutelage of scientist and theologian, Edward Hitchcock.

Dickinson proved to be a dazzling student and in 1847, though she was already somewhat of a 'homebody', at the age of seventeen Emily left for South Hadley, Massachusetts to attend the Mount Holyoke Female Seminary. She stayed there less than a year and some of the theories as to why she left are homesickness and poor health. Another reason some speculate is that when she refused to sign an oath publicly professing her faith in Christ, her ensuing chastisement from Mary Lyon proved to be too much humiliation. Back home in the patriarchal household of aspiring politicians, Emily started to write her first poems. She was in the midst of the college town's society and bustle although she started to spend more time alone, reading and maintaining lively correspondences with friends and relatives.

In 1855 Emily and her sister spent time in the cities of Washington, D.C. and Philadelphia, Pennsylvania, the same year her father bought the Main Street home where she was born. He built an addition to The Homestead, replete with gardens and conservatory. Thereafter he held a yearly reception for Amherst College's commencement, to which Emily made an appearance as the gracious hostess. In 1856 Emily's brother, now himself a successful Harvard graduate and Amherst lawyer, married her best friend Susan Gilbert. They moved into their home nearby 'The Evergreens', a wedding gift from his father. They frequently entertained such guests as Ralph Waldo Emerson and Samuel Bowles, editor of the Springfield Republican, who would publish a few of Emily's poems and become a great friend to her and possible object of affection in some of her poems. In 1862 Dickinson answered a call for poetry submissions in the Atlantic Monthly. She struck up a correspondence with its editor, Thomas Wentworth Higginson. He had tried to correct her work, but she refused to alter it, though they soon became friends and it is speculated that Emily also had romantic feelings for him.

Dark times were soon to fall on Emily. In 1864 and 1865 she went to stay with her Norcross cousins in Boston to see an eye doctor whereupon she was forbidden to read or write. It would be the last time she ventured from Amherst. By the early 1870's Emily's ailing mother was confined to her bed and Emily and her sister cared for her. Around the time her father Edward died suddenly in 1874 she stopped going out in public though she still kept up her social contacts via correspondence, writing at her desk in her austere bedroom, and seemed to have enjoyed her solitude. She regularly tended the homestead's gardens and loved to bake, and the neighborhood children sometimes visited her with their rambunctious games. In 1878 her friend Samuel Bowles died and another of her esteemed friends Charles Wadsworth died in 1882, the same year her mother succumbed to her lengthy illness. A year later her brother Austin's son Gilbert died. Dickinson herself had been afflicted for some time with her own illness affecting the kidneys, Bright's Disease, symptoms of which include chronic pain and edema, which may have contributed to her seclusion from the outside world.

'Called Back': Emily Dickinson died on 15 May 1886, at the age of fifty-six. She now rests in the West Cemetery of Amherst, Hampshire County, Massachusetts. Not wishing a church service, a gathering was held at The Homestead. She was buried in one of the white dresses she had taken to wearing in her later years, violets pinned to her collar by Lavinia.

Although many friends including Helen Hunt Jackson had encouraged Dickinson to publish her poetry, only a handful of them appeared publicly during her lifetime. Upon her death her sister Lavinia found hundreds of them tied into 'fascicles' stitched together by Emily's own hand. Some were written in pencil, only a few titled, many unfinished. Lavinia enlisted the aid of Higginson and Mabel Loomis Todd to edit them and roughly arrange them chronologically into collections: Poems, Series 1 in 1890, Poems, Series 2 in 1891, and Poems, Series 3 in 1896. The edits were aggressive to standardise punctuation and capitalisation and some poems re-worded, but by and large it was a labour of love. From Thomas Wentworth Higginson's Preface to Poems, Series 1;

In 1914 Emily's niece Martha Dickinson Bianchi published another of the many collections to follow. Even with the first few volumes her work attracted much attention, though not without its critics. In 1892, Thomas Bailey Aldrich published a scathing review in the Atlantic Monthly; She was deeply tinged by the mysticism of Blake, and strongly influenced by the mannerism of Emerson....but the incoherence and formlessness of her—versicles are fatal. In 1955, Thomas H. Johnson published the first comprehensive collection of her poems in three volumes titled The Poems of Emily Dickinson, Including Variant Readings Critically Compared With all Known Manuscripts. Johnson's The Letters of Emily Dickinson appeared in 1958.

### **This Is My Letter To The World**

This is my letter to the world,  
That never wrote to me,--  
The simple news that Nature told,  
With tender majesty.  
Her message is committed  
To hands I cannot see;  
For love of her, sweet countrymen,  
Judge tenderly of me!

### **POEM [BECAUSE I COULD NOT STOP FOR DEATH]**

<p>Because I could not stop for Death, He kindly stopped for me; The carriage held but just ourselves And Immortality. We slowly drove, he knew no haste, And I had put away My labor, and my leisure too, For his civility. We passed the school, where children strove At recess, in the ring; We passed the fields of gazing grain, We passed the setting sun.</p>	<p>Or rather, he passed us; The dews grew quivering and chill, For only gossamer my gown, My tippet only tulle. We paused before a house that seemed A swelling of the ground; The roof was scarcely visible, The cornice but a mound. Since then 'tis centuries, and yet each Feels shorter than the day I first surmised the horses' heads Were toward eternity.</p>
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### **SUMMARY:**

This is a literary comparison of tone on the poems "Because I could not stop for Death" and "Some keep the Sabbath going to Church" by Emily Dickinson.

Emily Dickinson's choppy use of syntax is a key component to her writing style that gives her work strong emotion and personal feeling. "Because I could not stop for Death" and "Some keep the Sabbath going to Church" both take on dark, morose tones in their lyrical rhythms of certain death, but are faintly different in their overall intention.

In "Because I could not stop for Death," Dickinson takes the reader on a slow, serene ride through the memories of her life that lead to her impending death. This is evident from the first stanza right on through to the last. Line 5 states, "We slowly drove He knew no haste," setting a steady, unhurried tone, while lines 17 and 18 state, "We paused before a House that seemed A Swelling of the Ground," representing a leisurely ride. Lines 21 through 24 read, "Since then tis Centuries and yet Feels shorter than the Day I first surmised the Horses' Heads Were toward eternity," demonstrating how the poem is a recollection of times past leading right up to her death.

"Some keep the Sabbath going to Church" is about half the length of "Because I could not stop for Death" and takes on a more sarcastic tone, but in the end it's about an impending death. Beginning in lines 1 and 2, "Some keep the Sabbath going to Church I keep it, staying at Home," the sarcasm is aimed towards regular church goers for thinking she will not go to Heaven for her personal way of celebrating the Sabbath. The second and third verses read, "Some keep the Sabbath in Surplice I just wear my Wings And instead of tolling the Bell, for Church, Our little Sexton sings. God preaches, a noted Clergyman And the sermon is never long, So instead of getting to Heaven, at last I'm going, all along." These two verses describe how the standard church goer's way of celebrating the Sabbath is in no way better than hers and that in the end she will indeed get into Heaven.

Both poems use the same choppy syntax and take on dark, morose tones in their lyrical rhythms of certain death, but "Some keep the Sabbath going to Church" is shorter and much more sarcastic. Emily Dickinson's use of capitalization for punctuation is very helpful to reading and understanding the intention of her overall tone.

## Questions

1. Who is the author of these lines **BECAUSE I COULD NOT STOP FOR DEATH**? [C]

(a) Shiv K. Kumar (b) R.L. Stevenson (c) Emily Dickinson (d) D.H. Lawrence.

2. To whom does he refer to in this poem?[ ]

(a) The author (b) The reader (c) The listener (d) None of the above.

3. **"The carriage held but just ourselves And Immortality."** To whom does ourselves refer to?[ ]

(a) Author, death and immortality (b) Author, reader and immortality (c) Reader, children and immortality (d) Author and immortality.

4. Why did the author put away her labour and leisure? [ ]

(a) Because of his kindness  
(b) Because of his anger  
(c) Because of his appearance  
(d) She was shocked to see him.

5. What did they see in their journey? [ ]

(a) School children, rising stars and corn fields (b) School children, corn fields and setting sun (c) School children and corn fields (d) School children and rising stars.

6. Where did they stop? [ ]

(a) A house (b) A school (c) A grave (d) A ground.

7. The word cornice means – [ ]

(a) The top of the house (b) The wheel of the carriage (c) The garden around the house (d) The angled rays of the sun.

8. The word mound signifies [a]

Happiness (b) The journey (c) The death (d) Loss of youth.

9. Since how many days the author had been living in her new house? [ ]

(a) For a very long period (b) For a century (c) Only in her youth (d) No time is mentioned.

10. The expression **To surmise the horses' heads** means – [ ]

(a) To look at the school (b) To see the horses for the first time (c) To sit on the horses (d) To harness the horses.

11. Which word in the poem is the antonym of temporary? [ ]

(a) Surmise (b) Eternity (c) Mound (d) gazing.

12 This poem is about – [ ]

(a) Youth (b) Childhood (c) Journey (d) death.

13. This poem is a/an – [ ]

(a) Simile (b) Metaphor (c) Personification (d) Allegory.

14. This poem is in – [ ]

(a) Free verse (b) Blank verse (c) Heroic verse (d) Nonsense verse.

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## **D.H. LAWRENCE [11 SEP 1885 – 2 MAR 1930]**

**D.H. Lawrence (1885-1930)**, English novelist, storywriter, critic, poet and painter, one of the greatest figures in 20th-century English literature. "Snake" and "How Beastly the Bourgeoisie is" are probably his most anthologized poems.

**David Herbert Richard Lawrence** was born on September 11, 1885, in Eastwood, Nottinghamshire, central England. He was the fourth child of a struggling coal miner who was a heavy drinker. His mother was a former schoolteacher, greatly superior in education to her husband. Lawrence's childhood was dominated by poverty and friction between his parents. He was educated at Nottingham High School, to which he had won a scholarship. He worked as a clerk in a surgical appliance factory and then for four years as a pupil-teacher. After studies at Nottingham University, Lawrence matriculated at 22 and briefly pursued a teaching career. Lawrence's mother died in 1910; he helped her die by giving her an overdose of sleeping medicine.

In 1909, a number of Lawrence's poems were published by Ford Max Ford in the *English Review*. The appearance of his first novel, *The White Peacock* (1911), launched Lawrence into a writing career. In 1912 he met Frieda von Richthofen, the professor Ernest Weekly's wife and fell in love with her. Frieda left her husband and three children, and they eloped to Bavaria. Lawrence's novel *Sons and Lovers* appeared in 1913 and was based on his childhood. In 1914 Lawrence married Frieda von Richthofen, and traveled with her in several countries. Lawrence's fourth novel, *The Rainbow* (1915), was about two sisters growing up in the north of England. Lawrence started to write *The Lost Girl* in Italy. He dropped the novel for some years and rewrote the story in an old Sicilian farmhouse near Taormina in 1920.

During the First World War Lawrence and his wife were unable to obtain passports and were targets of constant harassment from the authorities. They were accused of spying for the Germans and officially expelled from Cornwall in 1917. The Lawrences were not permitted to emigrate until 1919, when their years of wandering began.

Lawrence's best known work is *Lady Chatterly's Lover*, first published privately in Florence in 1928. It tells of the love affair between a wealthy, married woman, and a man who works on her husband's estate. The book was banned for a time in both UK and the US as pornographic. Lawrence's other novels from the 1920s include *Women In Love* (1920), a sequel to *The Rainbow*.

*Aaron's Rod* (1922) shows the influence of Nietzsche, and in *Kangaroo* (1923) Lawrence expressed his own idea of a 'superman'. *The Plumed Serpent* (1926) was a vivid evocation of Mexico and its ancient Aztec religion. *The Man Who Died* (1929), is a bold story of Christ's Resurrection. Lawrence's non-fiction works include *Movements In European History* (1921), *Psychoanalysis And The Unconscious* (1922) and *Studies In Classic American Literature* (1923).

D.H. Lawrence died in Vence, France on March 2, 1930. He also gained posthumous renown for his expressionistic paintings completed in the 1920s.

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## POEM [DAYBREAK]

<p>A WIND came up out of the sea, And said, "O mists, make room for me."</p> <p>It hailed the ships, and cried, "Sail on, Ye mariners, the night is gone."</p> <p>And hurried landward far away, 5 Crying, "Awake! it is the day."</p> <p>It said unto the forest, "Shout! Hang all your leafy banners out!"</p> <p>It touched the wood-bird's folded wing, And said, "O bird, awake and sing." 10</p>	<p>And o'er the farms, "O chanticleer, Your clarion blow; the day is near."</p> <p>It whispered to the fields of corn, "Bow down, and hail the coming morn."</p> <p>It shouted through the belfry-tower, 15 "Awake, O bell! proclaim the hour."</p> <p>It crossed the churchyard with a sigh, And said, "Not yet! in quiet lie."</p>
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## SUMMARY

### Questions

1. What did the wind ask the mist? [ ]  
(a) To give some space.  
(b) To build a house.  
(c) To bind it.  
(d) To close the wind all around.
2. What is the antonym of hail? [ ]  
(a) Greet (b) Farewell (c) Destroy (d) Stop.
3. Why did the wind ask the sailors to sail on? [ ]  
(a) Because it was ready to support the ship.  
(b) The sailors were still sleeping.  
(c) Because the sun is rising.  
(d) The ship was on her way.
4. What was the cry of the wind? [ ]
5. What did the wind say to the trees? [ ]  
(a) To make banners out of leaves.  
(b) To shed their leaves.  
(c) To help her to bring the day.  
(d) To rise their heads of leaves.
6. What did the wind the wood bird to do? [ ]  
(a) To sleep (b) To sing (c) To welcome the day (d) To drive out the night.
7. The word chanticleer refers to – [ ]  
(a) Wood bird (b) Nightingale (c) Sparrow (d) Chicken.
8. Who should give a loud and clear call to the rising day? [ ]  
(a) Wood bird (b) Nightingale (c) Sparrow (d) Chicken.

9. What did the wind say to the fields of corn? [ ]
10. What did the wind tell the belfry-tower? [ ]
11. Which of the following did the wind exempt from waking in the morning? [ ]  
(a) The forest (b) The corn field (c) The church (d) The mist.
12. The rhyme scheme of the poem is – [ ]  
(a) AABB... (b) ABAB.. (c) ABBA... (d) BBAA.

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## ROBERT FROST [1874 -1963]

Robert Frost (1874-1963) was born in San Francisco, California. His father William Frost, a journalist and an ardent Democrat, died when Frost was about eleven years old. His Scottish mother, the former Isabelle Moody, resumed her career as a schoolteacher to support her family. The family lived in Lawrence, Massachusetts, with Frost's paternal grandfather, William Prescott Frost, who gave his grandson a good schooling. In 1892 Frost graduated from a high school and attended Dartmouth College for a few months. Over the next ten years he held a number of jobs. Frost worked among others in a textile mill and taught Latin at his mother's school in Methuen, Massachusetts. In 1894 the New York Independent published Frost's poem 'My Butterfly' and he had five poems privately printed. Frost worked as a teacher and continued to write and publish his poems in magazines. In 1895 he married a former schoolmate, Elinor White; they had six children.

From 1897 to 1899 Frost studied at Harvard, but left without receiving a degree. He moved to Derry, New Hampshire, working there as a cobbler, farmer, and teacher at Pinkerton Academy and at the state normal school in Plymouth. When he sent his poems to The Atlantic Monthly they were returned with this note: "We regret that The Atlantic has no place for your vigorous verse."

In 1912 Frost sold his farm and took his wife and four young children to England. There he published his first collection of poems, *A BOY'S WILL*, at the age of 39. It was followed by *NORTH BOSTON* (1914), which gained international reputation. The collection contains some of Frost's best-known poems: 'Mending Wall,' 'The Death of the Hired Man,' 'Home Burial,' 'A Servant to Servants,' 'After Apple-Picking,' and 'The Wood-Pile.' The poems, written with blank verse or looser free verse of dialogue, were drawn from his own life, recurrent losses, everyday tasks, and his loneliness.

While in England Frost was deeply influenced by such English poets as Rupert Brooke. After returning to the US in 1915 with his family, Frost bought a farm near Franconia, New Hampshire. When the editor of The Atlantic Monthly asked for poems, he gave the very ones that had previously been rejected. Frost taught later at Amherst College (1916-38) and Michigan universities. In 1916 he was made a member of the National Institute of Arts and Letters. On the same year appeared his third collection of verse, *MOUNTAIN INTERVAL*, which contained such poems as 'The Road Not Taken,' 'The Oven Bird,' 'Birches,' and 'The Hill Wife.' Frost's poems show deep appreciation of natural world and sensibility about the human aspirations. His images - woods, stars, houses, brooks, - are usually taken from everyday life. With his down-to-earth approach to his subjects, readers found it is easy to follow the poet into deeper truths, without being burdened with pedantry. Often Frost used the rhythms and vocabulary of ordinary speech or even the looser free verse of dialogue.

In 1920 Frost purchased a farm in South Shaftsbury, Vermont, near Middlebury College where he cofounded the Bread Loaf School and Conference of English. His wife died in 1938 and he lost four of his children. Two of his daughters suffered mental breakdowns, and his son Carol, a frustrated poet and farmer, committed suicide. Frost also suffered from depression and the continual self-doubt led him to cling to the desire to be awarded the Nobel Prize for literature. After the death of his wife, Frost became strongly attracted to Kay Morrison, whom he employed as his secretary and adviser. Frost also composed for her one of his finest love poems, 'A Witness Tree.'

Frost travelled in 1957 with his future biographer Lawrance Thompson to England and to Israel and Greece in 1961. He participated in the inauguration of President John Kennedy in 1961 by reciting two of his poems. When the sun and the wind prevented him from reading his new poem, 'The Preface', Frost recited his old poem, 'The Gift Outright', from memory. Frost travelled in 1962 in the Soviet Union as a member of a goodwill group. He had a long talk with Premier Nikita Khrushchev, whom he described as "no fathead"; as smart, big and "not a coward." Frost also reported that Khrushchev had said the United States was "too liberal to fight," it caused a considerable stir in Washington. Among the honors and rewards Frost received were tributes from the U.S. Senate (1950), the American Academy of Poets (1953), New York University (1956), and the Huntington Hartford Foundation (1958), the Congressional Gold Medal (1962), the Edward MacDowell Medal (1962). In 1930 he was elected to the American Academy of Arts and Letters, Amherst College appointed him Sainpson Lecturer for Life (1949), and in 1958 he was made poetry consultant for the Library of Congress.

At the time of his death on January 29, 1963, Frost was considered a kind of unofficial poet laureate of the US. "I would have written of me on my stone: I had a lover's quarrel with the world," Frost once said. In his poems Frost depicted the fields and farms of his surroundings, observing the details of rural life, which hide universal meaning. His independent, elusive, half humorous view of the world produced such remarks as "I never take my side in a quarrel", or "I'm never serious except when I'm fooling." Although Frost's works were generally praised, the lack of seriousness concerning social and political problems of the 1930s annoyed some more socially orientated critics. Later biographers have created a

complex and contradictory portrait of the poet. In Lawrance Thompson's humorless, three-volume official biography (1966-1976) Frost was presented as a misanthrope, anti-intellectual, cruel, and angry man, but in Jay Parini's work (1999) he was again viewed with sympathy: "He was a loner who liked company; a poet of isolation who sought a mass audience; a rebel who sought to fit in. Although a family man to the core, he frequently felt alienated from his wife and children and withdrew into reveries. While preferring to stay at home, he traveled more than any poet of his generation to give lectures and readings, even though he remained terrified of public speaking to the end..."

## POEM

### The Road Not Taken [1920]

<p>And sorry I could not travel both          And be one traveler, long I stood          And looked down one as far as I could          To where it bent in the undergrowth;</p> <p>Then took the other, as just as fair,          And having perhaps the better claim,          Because it was grassy and wanted wear;          Though as for that the passing there          Had worn them really about the same,</p>	<p>And both that morning equally lay          In leaves no step had trodden black.          Oh, I kept the first for another day!          Yet knowing how way leads on to way,          I doubted if I should ever come back.</p> <p>I shall be telling this with a sigh          Somewhere ages and ages hence:          Two roads diverged in a wood, and I—          I took the one less traveled by,          And that has made all the difference.</p>
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#### Stanza-1:

diverged = parted, branched off in different direction;

Yellow wood = forest with yellow trees.

could not take both = the poet could not walk along the two roads at a time

traveler = one who travels. Here it means that the poet was passing along that way for the first time.

one = the first road

undergrowth = bushes, plants etc.

Where it bent = where the road was leading into bushes.

#### Stanza-2:

then took = the poet proceeded along the other

Just as air = the second road seemed to be as smooth as the first road

the better claim = the better choice for its grassy surface and less worn out condition

grassy = the road had grass on its surface

Wanted wear = less worn out. It means that the second road was less used of

passing there = going along

worn them = both the roads were almost equally worn out

#### Stanza-3:

equally = similarly

in leaves = covered with the fallen leaves

Trodden black = no traveler made the leaves black by tramping on them

for another day = the poet thought of following the first road another day

on to way = on to destination

I doubted = the poet was doubtful whether he would come back by taking second road.

#### Stanza-4:

with a sigh = a sign of grief; a mark of repentance

hence = since then

Ages and ages = many times

diverged = split into

less traveled = less used by the travellers

has made all The difference = the poet's choosing the second road was a wrong decision

## Questions

### **Where was the poet standing? what season was it?**

The poet was standing at the place where the road branched into two roads. It was autumn.

### **What colour were the leaves on the trees?**

The leaves were yellow.

### **When leaves had fallen on the ground what was their colour?**

Their colour was black then

### **What time of the day was it?**

It was morning time.

### **What was the problem the poet was faced with?**

The poet was faced with the problem which road he had to take out of the roads.

### **Why was the poet sorry?**

The poet was sorry because he could not take both the roads. He had to opt for only one road.

### **Did the poet want to make a choice? Did he have to?**

Though he did not want to make a choice, he had to do.

### **How long did the poet look at one of the roads? How far he could he see?**

He looked at one of the roads for a long time. He could see the road to some distance.

### **What happened to the road after that? Was the poet able to see where the road would finally lead him?**

After that, the road bent in the undergrowth. The poet was unable to see the road would finally lead him.

### **Which road did the poet take? Was the second road as good as the first one? Or did it look like a better choice?**

The poet took the second road instead of the road which he looked at for a long time. The second road looked a better choice because it was not worn out like the first one. The poet was not sure whether it was a better choice.

### **As far as the condition of the roads was concerned, was there really a difference?**

As far as the condition of the roads was concerned, there was not much difference.

### **Had the leaves on the road been walked upon that morning? Had any one used the roads?**

The leaves on the road had not been walked upon that morning. No one had used the roads.

### **What did the poet had to do? What does the word "oh" show?**

The poet hoped to keep the first road for another day. The word "oh" shows his intention of taking the first road later.

### **Was the poet sure he would be able to come back and take the first road? Why (not)**

The poet was not sure he would be able to come back and take the first road because that road would mislead him and he would be lost in the world.

### **Can important choices in life cannot be changed?**

Important choices in life cannot be changed.

### **What would the poet be talking about after a long time? what would his sigh show?**

After a long time, the poet would be talking about his wrong choice of taking the second road. His sigh showed his sorry for having chosen the wrong road.

### **His sigh should relief because he had chosen the right road and achieved things in life? Or regret that he had made the wrong choice and failed in life? Is it possible to say?**

His sigh would show his regret that he had made the wrong choice. Instead of the road that was usually taken by the others, he choose the untrodden one and was lost in the unknown misleading roads. It is possible to conclude like that.

### **"And that has made all the difference." What does this line mean? That the choice had made a lot of difference? Or that the difference was not much after all? Are both meaning possible?**

The line "And that has made all the difference" means that poet's choosing the second road has landed him in difficulties. If he had chosen the first road, he would have reached the destination safely. Both meanings are not possible.

**The Title of the poem is "The road not taken". Which do you think the poet was really worrying about the road taken or the road not taken? Do you think this is true life?**

Had the poet taken the first road, his journey through the forest would have been a smooth one. The road not taken would have been successful one, had he chosen it. He was wrong in his choice. Hence the title "the road not taken" is apt. This is true of life. Sometimes we go in for wrong options and later repent. We think about the advantages of other left off option.

**Do you think the poet regretted the choice he made? Which line shows that? Or do you think he didn't care? What makes you think so?**

The poet certainly regretted for his wrong choice. The line that shows this is "I shall be telling with a sigh". I think that he did not care as he himself said that he would choose the other road another day.

**What is the message you get from this poem? That choices in life are very important? Or that there is very little actual differences between choices?**

Choices in life are very important.

## Questions

1. Who is the author of these lines? [A]

(a) Robert Frost (b) D.H. Lawrence (c) R.L. Stevenson (d) Sarojini Naidu.

2. The word diverge means – [D]

(a) Unite (b) Cutdown (c) Travel (d) Bifurcate

3. To whom does I refer to in the poem? [A]

(a) The traveler (b) The reader (c) The listener (d) None of the above.

4. Why did the narrator stand for a long time? [D]

(a) He was tired.

(b) He waited for a companion.

(c) He lost his shoes.

(d) He could not decide which road to take.

5. The word undergrowth means – [A]

(a) Bushes (b) Roots of the trees (c) The fallen leaves in the forest (d) Becoming short due to lack of food.

6. Why did the narrator take the other road? [C]

(a) Because it was already in use.

(b) Because he found others going that way.

(c) Because it seemed less used.

(d) Because it was a shorter way.

7. The expression **No step had trodden black** means – [A]

(a) No one walked that way (b) No one was using both the ways (c) The ways were covered with black leaves (d) The ways were full of black mud.

8. What was the narrator's doubt? [B]

(a) Whether they were used by anybody.

(b) Whether he could ever come back.

(c) Whether he would be permitted to come back.

(d) Whether any one would follow him.

9. Which line tells that the author was not satisfied with his decision. [B]

(a) I doubted if I should ever come back.

(b) I shall be telling this with a sigh

(c) And that has made all the difference.

(d) And sorry I could not travel both

10. What was his choice in the end? [B]

- (a) He took the frequently used road.
- (b) He took the rarely used road.
- (c) He decided not to go by any road.
- (d) He left the choice to his posterity.

11. **"And that has made all the difference."** What is meant by that? [C]

- (a) The travel (b) The road (c) The choice (d) The thought.

12. What is the rhyme scheme of the poem? [A]

- (a) ABAAB (b) AABBA (c) ABABA (d) AABBB

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## PERCY BYSSHE SHELLEY [1792-1822]

one of the major contributors to English Romantic poetry wrote "Ozymandias";

I met a traveller from an antique land Who said: "Two vast and trunkless legs of stone Stand in the desert. Near them on the sand, Half sunk, a shattered visage lies, whose frown And wrinkled lip and sneer of cold command Tell that its sculptor well those passions read Which yet survive, stamped on these lifeless things, The hand that mocked them and the heart that fed. And on the pedestal these words appear: `My name is Ozymandias, King of Kings: Look on my works, ye mighty, and despair!' Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare, The lone and level sands stretch far away.

Probably his most famous short poem, "Ozymandias" was published in 1818. The second-hand narration attempts to resurrect the once powerful king's might while the exotic setting of Egypt and desert sands helps illuminate the struggle between artist and subject. Shelley often attracted criticism and controversy for his outspoken challenges to oppression, religion, and convention as in his political poem "The Masque of Anarchy" (1819), a critical look at the Peterloo massacre;

Written in terza rima "Ode To The West Wind" (1820) is another of Shelley's calls for revolution and change. Other longer visionary works by Shelley include "The Revolt of Islam" and "Prometheus Unbound" (1820). He also expressed profound tenderness and sympathy for humankind such as in "The Magnetic Lady to Her Patient" and deep love in poems dedicated to Mary;

O Mary dear, that you were here With your brown eyes bright and clear. And your sweet voice, like a bird Singing love to its lone mate In the ivy bower disconsolate; Voice the sweetest ever heard! And your brow more... Than the ... sky Of this azure Italy.

Mary dear, come to me soon, I am not well whilst thou art far; As sunset to the sphered moon, As twilight to the western star,

Thou, beloved, art to me.

O Mary dear, that you were here; The Castle echo whispers 'Here!'—"To Mary" (1818)

Shelley found friendship with fellow poets John Keats and Lord George Gordon Byron as well as paving the way for future esteemed poets Robert Browning, Dante Gabriel Rossetti, Algernon Charles Swinburne, Lord Alfred Tennyson, and William Butler Yeats. His life and works are studied still and his influence lives on in the 21st century.

Percy Bysshe Shelley was born on 4 August 1792 in Horsham, Sussex, England. He was the eldest of the seven children of Elizabeth Pilfold and Timothy Shelley, a country squire who would become baronet in 1815 on the death of his father. Young Percy attended Sion House Academy before entering University College, Oxford, in 1804. These years in a conventional institution were not happy ones for Shelley, where his idealism and controversial philosophies were developing. At this time he wrote such works as the Gothic Zastrozzi (1810) and The Necessity of Atheism (1811); "If the knowledge of a God is the most necessary, why is it not the most evident and the clearest?"

After Shelley's expulsion from school for expressing his atheistic views, and now estranged from his father, he eloped with sixteen-year old Harriet Westbrook (1795-1816) to Scotland. They married on 28 August 1811 and would have two children, daughter Ianthe born in 1813 (d.1876) and son Charles born in 1814. Inviting college friend Thomas Hogg into their household, Shelley attempted an open marriage to the consternation of Harriet, which led to the demise of their marriage. For the next three years Shelley made several trips to London to the bookshop and home of atheist journalist William Godwin, the father of Mary Wollstonecraft Godwin (1797-1851). Influenced by William Wordsworth, he continued to write poetry including Queen Mab: A Philosophical Poem (1813) and participated in various political reform activities. He was also studying the writings of Godwin's and embracing his radical philosophy.



Percy Shelley's forays to the Godwin's also resulted in his acquaintance with his daughter Mary, who almost immediately proved to be his intellectual equal. The poets' fondness for each other soon grew and in 1814, Shelley eloped a second time with Mary and her stepsister Claire in tow, settling in Switzerland. This action drew the disapproval of both their fathers, and they struggled to support themselves. The Shelley's were spending much time with Lord George Gordon Byron who also led a controversial life of romantic entanglements and political activity. Shelley was passionate about life and very generous to his friends, which often caused him financial hardship. They passed their days sailing on the lake and telling each other ghost stories. Mary overheard Percy and Byron speaking one night of galvanism, which inspired her most famous novel *Frankenstein or; The Modern Prometheus* (1818) and which Percy wrote the introduction for.

In 1815 the Shelley's moved back to England and settled near London. The same year Percy's grandfather died leaving him a lucrative sum of £1000 per annum. The year 1816 was filled with highs and lows for Shelley. His wife Harriet drowned herself in the Serpentine river in Hyde Park, London and Mary's half sister Fanny committed suicide, but son William was born (d.1819) and he and Mary wed on 30 December. "*Alastor or; The Spirit of Solitude*" was published in 1816 and their joint effort based on their travels *History of Six Weeks Tour* was published in 1817.

In 1818, the Shelley's moved to Italy and their son Percy Florence was born a year later. Advocates of vegetarianism, the Shelley's wrote numerous articles about the subject. Percy was working on his tragedy in five acts *The Cenci* and many other works including "*Men of England*" and his elegy for John Keats "*Adonais*" (1821). Mary too was busy writing while they lived in various cities including Pisa and Rome. Shelley continued to venture on sailing trips on his schooner '*Don Juan*'. It sank on 8 July 1822 in a storm and Shelley drowned, at the age of twenty-nine. His body washed ashore and he was cremated on the beach near Viareggio. His ashes are buried in the Protestant Cemetery in Rome, Italy.

The Shelley Memorial now stands at University College, Oxford, England, in honour of one of their most illustrious alumni. It features a white marble statue depicting Shelley as he appeared when washed ashore. Mary Wollstonecraft Shelley, having moved back to London with her son Percy Florence, devoted much of her time after her husband's death to compiling and publishing his works. Her fondness and respect for her husband is expressed in her extensive notes and introductions to his works contained in *The Complete Poetical Works of Percy Bysshe* (1824).

## POEM

### THE CLOUD [1820]

I bring fresh showers for the thirsting flowers,  
From the seas and the streams;  
I bear light shade for the leaves when laid  
In their noonday dreams.  
From my wings are shaken the dews that waken  
The sweet buds every one,  
When rocked to rest on their mother's breast,  
As she dances about the sun.  
I wield the flail of the lashing hail,  
And whiten the green plains under,  
And then again I dissolve it in rain,  
And laugh as I pass in thunder.

I sift the snow on the mountains below,  
And their great pines groan aghast;  
And all the night 'tis my pillow white,  
While I sleep in the arms of the blast.  
Sublime on the towers of my skiey bowers,  
Lightning, my pilot, sits;  
In a cavern under is fettered the thunder,  
It struggles and howls at fits;

Over earth and ocean, with gentle motion,  
This pilot is guiding me,  
Lured by the love of the genii that move  
In the depths of the purple sea;  
Over the rills, and the crags, and the hills,  
Over the lakes and the plains,  
Wherever he dream, under mountain or stream,  
The Spirit he loves remains;  
And I all the while bask in Heaven's blue smile,  
Whilst he is dissolving in rains.

The sanguine Sunrise, with his meteor eyes,  
And his burning plumes outspread,  
Leaps on the back of my sailing rack,  
When the morning star shines dead;  
As on the jag of a mountain crag,  
Which an earthquake rocks and swings,  
An eagle alit one moment may sit  
In the light of its golden wings.  
And when Sunset may breathe, from the lit sea beneath,  
Its ardors of rest and of love,

And the crimson pall of eve may fall  
From the depth of Heaven above,  
With wings folded I rest, on mine aery nest,  
As still as a brooding dove.  
That orb'd maiden with white fire laden,  
Whom mortals call the Moon,  
Glides glimmering o'er my fleece-like floor,  
By the midnight breezes strewn;  
And wherever the beat of her unseen feet,  
Which only the angels hear,  
May have broken the woof of my tent's thin roof,  
The stars peep behind her and peer;  
And I laugh to see them whirl and flee,  
Like a swarm of golden bees,  
When I widen the rent in my wind-built tent,  
Till the calm rivers, lakes, and seas,  
Like strips of the sky fallen through me on high,  
Are each paved with the moon and these.

I bind the Sun's throne with a burning zone,  
And the Moon's with a girdle of pearl;  
The volcanoes are dim, and the stars reel and swim  
When the whirlwinds my banner unfurl.  
From cape to cape, with a bridge-like shape,  
Over a torrent sea,  
Sunbeam-proof, I hang like a roof,--  
The mountains its columns be.  
The triumphal arch through which I march  
With hurricane, fire, and snow,  
When the Powers of the air are chained to my chair,  
Is the million-colored bow;  
The sphere-fire above its soft colors wove,  
While the moist Earth was laughing below.

I am the daughter of Earth and Water,  
And the nursling of the Sky;  
I pass through the pores of the ocean and shores;  
I change, but I cannot die.  
For after the rain when with never a stain  
The pavilion of Heaven is bare,  
And the winds and sunbeams with their convex gleams  
Build up the blue dome of air,  
I silently laugh at my own cenotaph,  
And out of the caverns of rain,  
Like a child from the womb, like a ghost from the tomb,  
I arise and unbuild it again.

## Meanings

<b>Stanza-1:</b> I = the cloud Shower = brief fall of rain Shade = a sort of protection from the rays of the sun Fresh = new Thirsting = with thirst <b>Stanza-2:</b> Wake = make one get up from sleep Sweet buds = tender buds Dew = snow drops Rock = to move forward and backward To rest = to sleep Breast = chest <b>Stanza-3:</b> Wield = to hold and use Lashing = beating Dissolve = melt Flail = along stick used to beat the grain Hail = frozen rain drops	<b>Stanza-4:</b> Nursling = small baby Pores = small holes <b>Stanza-5:</b> After the rain = when the rain stops Pavilion of heaven = the sky Pavilion = sports ground Sunbeams = rays of sun Gleam = shine Dome = covering Stain = a spot Bare = uncovered Convex = bending outwards <b>Stanza-6:</b> Cenotaph = monument built in memory of dead person Ghost = devil Caverns = large caves
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## SUMMARY

The cloud brings rain from the seas and the streams for the thirsty flowers. It gives shade to leaves when they are asleep at noon. It rocks the buds to rest just like a child is rocked to sleep in the cradle. Drops of dew fall down on the earth from the cloud. With the dew drops serving as overcoat, the green plains look white. Very soon the dew drops turn into rain. The thunder comes out of the cloud.

The cloud is said to be the daughter of Earth and water. The sky brings it up. It passes over the oceans and shores. It takes the form of rain. But it never dies. When the sky is clear, people think that the cloud is dead and gone. They think it so because the blue sky covers and hides the cloud is done. The blue sky is just simply of temporary monument built for the cloud which has no death. Soon the cloud comes out of the sky like a child from the womb and like a ghost from tomb.

## Questions

**what does the cloud bring to the flowers? What are the flowers waiting for?**

The cloud brings showers of rain to the flowers. The flowers are waiting for the rain.

**What do the leaves do at noon? What does the cloud do for them?**

The leaves sleep and dream at noon. The cloud gives them light shade.

**What does the cloud do to wake up the sweet buds ? what have they been doing?**

The cloud shakes the dew drops to wake up the sweet buds. They have been sleeping during the night.

**Who is the mother of the buds? What does she do?**

The mother of the buds is the tender plant. She wings and puts the buds to sleep.

**where do the dew drops come from? What does the cloud compares herself to?**

The dew drops come from the cloud. The cloud compares herself to bird.

**what does the cloud do the green plains? What makes them white?**

The cloud beats the green plains with hail and makes them white.

**How does the cloud whiten the green plains? What season is it?**

The cloud whiten the green plains by lashing hail stones. It is summer.

**Who usually wields a fail? What does the cloud compare herself to?**

A person who thrashes grain usually wields a fail. The cloud compares herself to person thrashing grain

**What does the cloud dissolve? How? Does she enjoy doing it? What is the laugh of cloud?**

The cloud dissolve the hail by raining. She enjoys doing it. The laugh of the cloud is thunder.

**Whose child is the cloud? Where does the water come from?**

The child is the cloud of Earth and Water. The water comes from earth.

**Who changes water into vapour? Why does the cloud say that she is looked after by the sky?**

The heat of the sun changes water into vapour. The cloud says that she is looked after by the sky because she grows and takes shape in the sky.

**When does the cloud pass through the small holes of the earth? Do we still call it a cloud? Does the cloud die at that time? What happens to her?**

The cloud passes through the small holes of the earth after it turns into rain. We don't call it a cloud. The cloud does not die at that time. She changes her form by turning into water.

**What is the "Pavilion of Heaven?" what does it look like after the rain?**

The sky is the "Pavilion of Heaven." It looks bare without a stain after the rain.

**Are there any clouds in the sky? What do people think has happened to the cloud? But is really dead?**

There are no clouds in the sky. People think that the cloud is dead. She is not really dead.

**What is the cloud's cenotaph? Who builds it?**

The clouds cenotaph is the blue sky. The wind and sunbeams build it.

**What does the cloud do when she sees her own cenotaph? Does she laugh like thunder?**

When she sees her cenotaph, the cloud laughs silently. She doesn't laugh like thunder.

**Does the cloud reappear? What does she come out of?**

The cloud reappears. She comes out of the sky.

**What does the cloud compare her reappearance to?**

The cloud compares her reappearance to that of a child from the mother's womb and that of a ghost from its tomb.

**What does the cloud unbuild? When the cloud comes back to the sky, is the sky still a blue dome of air?**

The cloud unbuilds the blue dome of air. When she comes back to the sky, the sky is no more a blue dome of air.

**What kind of person is the cloud in this poem ? what is her mood ? Is she playful ? Does that mood continue ?**

The cloud is heavenly body. She is an angel. Her mood is pleasant. She is playful. That mood continues

1. To whom does I refer to in the poem? [D]

(a) The author (b) The narrator (c) The reader (d) None of the above.

2. What does the cloud bring from the seas and the streams? [D]

(a) Wind (b) Flower (c) River (d) The rain.

3. To whom does the cloud provide shade? [B]

(a) Buds (b) Leaves (c) Flowers (d) Trees.

4. What are the leaves doing in the afternoon? [C]

(a) Dancing (b) Rocking (c) Sleeping (d) Laughing.

5. The sweet buds are woken by – [A]

(a) The dew (b) The cloud (c) The mother (d) The wind.

6. To whom does she refer to in the poem? [D]

(a) The cloud (b) The wind (c) The flower (d) The plant.

7. Whose weapon does the cloud carry? [B]

(a) The gusty wind (b) Stormy rain (c) The sun light (d) Cool breeze.

8. Which word in the poem means skillful handling of weapon? [A]  
(a) wield (b) Flail (c) Lashing (d) Hail.
9. **"And then I dissolve it in rain."** What does it mean? [D]  
(a) The cloud (b) The wind (c) The rain (d) The weapon.
10. Who is the daughter of earth and water? [A]  
(a) The cloud (b) The author (c) The rain (d) The reader.
11. What is meant by the expression the nursling of the sky? [C]  
(a) The cloud looks after the sky.  
(b) The cloud feels she is the friend of the sky.  
(c) The cloud feels like a baby to be looked after by the sky.  
(d) The cloud and the sky help each other in bringing rain.
12. What is meant by pore? [C]  
(a) To read intently.  
(b) To go through minute openings.  
(c) To make liquid flow out of a glass.  
(d) To become vapour.
13. **"I change, but I can not die."** Why does the author say so? [B]  
(a) The cloud and the water have the same material.  
(b) The cloud has the power to be reborn after the rain.  
(c) The cloud is eternal.  
(d) The cloud has superhuman powers.
14. What is meant by the pavilion of heaven? [B]  
(a) The cloud (b) The sky (c) The place of god (d) Graveyard in a church.
15. Cenotaph means – [B]  
(a) The grave of persons other than Christians  
(b) A Building in memory of a person whose remains are at another place.  
(c) A church whose only purpose is to help the poor in their last riots.  
(d) A dead man's last wish whose wife has already deserted him.
16. **"I arise and unbuild it again."** It refers to – [B]  
(a) Pavilion of heaven (b) The cenotaph (c) Cavern (d) Tomb.
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## OLIVER GOLDSMITH [1730-1774]

Oliver Goldsmith (1730-1774), Anglo-Irish man of letters, poet and playwright wrote, *The Vicar of Wakefield* (1766). Goldsmith stood alone and did not subscribe to nor start any school. He died at forty-six a philosopher at heart, a kind old soul and friend to many including Dr. Samuel Johnson.

Goldsmith was the son of farmer and Irish clergyman to Kilkenny west, Charles Goldsmith, born 10 November 1730. There is some contradictory information regarding his birthplace but the location noted in his epitaph is Pallas, or Pallasmore, a village near Ballymahon, in county Longford, Ireland. He had five siblings who survived to adulthood.

His education started early at home with a relative, then at age seven he was sent to the village school run by an ex-soldier, Thomas Byrne. Early on he expressed an interest in Celtic music and culture. Young Oliver was shy and reticent, and due to his small and awkward stature and facial scarring from smallpox he without a doubt suffered the consequences from the school bullies. Much to the seeming delight of his headmasters he was at times treated mercilessly for the dunce they told him he was, corporeally used as an example for the other boys on how not to behave. However it is said that even under such harsh circumstances Goldsmith was already writing with such poetics and charm that would later give *The Vicar of Wakefield* high accolades. He read Ovid, Horace, Livy and Tacitus. In 1774 he entered Trinity College, Dublin, a sizar, paying nothing towards his tuition or food but in return performing menial tasks. His intemperance and tendency to dress in bright colours, play music and gamble got him into trouble numerous times and he would graduate undistinguished; his name that he etched onto a windowpane is still preserved.

Goldsmith went on to attempt numerous professions including law and medicine at Edinburgh and Leiden universities, and was turned down for ordination. In 1756 he embarked on travels through France, Germany, Italy and Switzerland; if his fiction, especially *The Traveller* (1764) is to give any indication of his own life's experiences, it's possible he amused the locals with his flute playing in return for food and lodging and continued his dubious adventures among beggars and thieves. He also took short-term positions before turning to a career in writing while living, among other places, in a tiny room at the top of the 'Break-neck Steps' in London. There he produced articles and essays of criticism for various newspapers and magazines including *The Bee*, *The Monthly Review* and *The Literary Magazine*. He also translated Jean Marteilhe of Bergerac's *Memoirs. Enquiry into the Present State of Polite Learning in Europe* (1759) is one of his more widely known works during this period.

The release of *The Citizen of the World* (1762), a collection of whimsical and satirical essays, recognized him as a man of letters. His philosophic poem *Traveller; or, a Prospect of Society*, dedicated to his brother Henry Goldsmith (who died in 1768) was published in 1764. The autobiographical couplets charm in simplistic verse and reflect on many happy memories. It is said that he was paid £21 for it, but it was definitely a success, and generated interest in his previous works. Now becoming settled with his writing and circumstances, Goldsmith took rooms off of Fleet Street then moved to the Temple where he wrote *The Vicar of Wakefield* (1766), though he was still plagued by tendencies to drink and gamble that would send him off into financial straits. His tale of the country parson is a warm and humorous look at typical English life. While melodramatic it has an endearing quality of humanity that transcends time and is still in circulation today.

The ironic poem, *An Elegy on the Death of a Mad Dog* (1766), uses the dog as figure to uphold sensibility and decency in man's society. A remarkable turn in Goldsmith's career was his much welcomed comedic play *The Good-Natur'd Man* (1768) and the farcical *She Stoops to Conquer* (1773), which were in sharp contrast to the then popular sentimental dramas of the time and filled the playhouses. He also produced some school texts, and while somewhat misinformed they provided a healthy boost to his income. He also wrote poetry including *The Deserted Village* (1770).

Though Goldsmith was never blessed with social grace and eloquence, he enjoyed the friendship of, among many others of the literati and social scene of London, Samuel Johnson, who would more than once defend his friend's career and character. He became a member of the 'Club' or what was later known as the 'The Literary Club' (still existing) in 1764. Joshua Reynolds, painter, and Edmund Burke, author and parliamentarian were other supporters to the end. Goldsmith entertained lavishly and lived beyond his means and while he wore his heart on his sleeve he could never be accused of malice or boastfulness. "I love everything that's old, - old friends, old times, old manners, old books, old wine." In the later years of his life, owing to thousands of £'s worth of debt, his health and spirit were soon affected and he suffered from a nervous fever accompanied by a kidney infection. He sought out Dr James's fever powder as remedy, though it most likely exacerbated his condition. In response to the question on his death bed of whether his mind was at ease, his reply and alleged last words were: "No; it is not".

Oliver Goldsmith died 4 April 1774, in his forty-sixth year and lies buried in the burial ground of the Church of Saint Mary (Middle Temple church yard), London, England. It is said that one of his greatest critics and rivals, Hugh Kelly, attended this humble service, showing great remorse for attacks on Goldsmith's character. The Club placed a cenotaph in his honour at Poet's Corner, Westminster Abbey, London, for which Nollekins created a bust in medallion of the poet's profile in relief, and the Latin epitaph written by his friend Samuel Johnson stands below it:

A Poet, Naturalist, and Historian, Who left scarcely any style of writing untouched, And touched nothing that he did not adorn;  
Of all the passions, Whether smiles were to be moved or tears, A powerful yet gentle master; In genius, sublime, vivid, versatile,  
In style, elevated, clear, elegant— The love of companions, The fidelity of friends, And the veneration of readers,  
Have by this monument honored the memory.

"Our greatest glory consists not in never failing, but in rising every time we fall."~ Oliver Goldsmith

## POEM

### "An Elegy on the Death of a Mad Dog" (1766)

Good people all, of every sort, Give ear unto my song; And if you find it wondrous short, It cannot hold you long.	This dog and man at first were friends; But when a pique began, The dog, to gain some private ends, Went mad and bit the man.
In Islington there was a man, Of whom the world might say That still a godly race he ran, Where'er he went to pray.	Around from all the neighboring streets The wondering neighbors ran, And swore the dog had lost his wits, To bite so good a man.
A kind and gentle heart he had, To comfort friends and foes; The naked every day he clad, When he put on his clothes.	The wound it seemed both sore and sad To every Christian eye; And while they swore the dog was mad, They swore the man would die.
And in that town a dog was found, As many dogs there be, Both mongrel, puppy, whelp and hound, And curs of low degree	But soon a wonder came to light, That showed the rogues they lied: The man recovered of the bite, The dog it was that died.

## SUMMARY

In this poem Oliver is talking about a very wise man in Islington. He used to sing and said that all good people heard him sing. The people said that he still competes with God whenever he goes to pray. He was very kind and gentle at heart. He helped everyone, be it his friends or his foes. He dressed up and went out everyday. That day he found a dog in the town, may be a lost dog. This dog became his friend. But though this man was loving by nature, he petted other animals also. This dog was jealous and wanted his master's attention. In the rage of anger, he bit the man. All neighbours ran away from the dog towards this man. They banked that the dog had lost its senses, how could he bite such a nice man? The wound was very bad, every one pitied the man. They banked no doubt the dog had gone mad, but even the man would not survive. But soon a miracle happened. The man recovered of the bite and the mad dog died.

The poet is trying to say that if we are good human beings, God will always be kind wit us. If we do good deeds, we get good rewards. No doubt God tests the good people, but we should be good human beings and God will help us come out of every problem in life.

## Questions

1. These lines are written by – [B]  
(a) William wordsworth (b) Oliver Goldsmith (c) R.L. Stevenson (d) D.H. Lawrence.
2. The expression **To give ear** means – [B]  
(a) To donate an ear (b) To listen attentively (c) To give ear for cleaning (d) To sing a song.
3. What kind of man was the person who lived in Islington? [ ]  
(a) He ran after god (b) He was kind and religious (c) He helped the church (d) He had a race with god.
4. Which word in the poem means enemy? [B]  
(a) Friend (b) Whelp (c) Rogue (d) Foe.
5. How did the man comfort his friends? [ ]
6. What did he wear? [A]  
(a) He was naked.  
(b) He wore only church clothes.  
(c) He wore borrowed clothes.  
(d) He wore only attractive clothes.
7. **"And in that town a dog was found."** What was the Town? [B]  
(a) Mongrel (b) Islington (c) London (d) No town is mentioned.
8. Which of the following is the synonym for dog? [D]  
(a) Hound (b) Whelp (c) cur (d) All of the above.
9. Why did the dog bit the man? [B]  
(a) Because he became mad.  
(b) His pride was hurt.  
(c) He wanted to take revenge.  
(d) It was his hobby.
10. Why did the neighbours run to the man? [B]  
(a) To see the dog (b) They were shocked by the news  
(c) They wanted to help the wounded man (d) They ran away to save themselves.
11. What did the neighbours say about the biting of the dog? [A]  
(a) The dog was mad. (b) The dog was proud.  
(c) The dog lost its ability to think. (d) The dog lost its intelligence.
12. What seemed sore and sad to every Christian? [A]  
(a) The man (b) The dog (c) The wound (d) The action of the dog.
13. What did the neighbours think about the man? [B]  
(a) They thought that the dog would die. (b) They thought the man would die.  
(c) They thought both of them would die. (d) The wished that the dog would die.
14. What was the wonder that proved that the people were wrong? [C]  
(a) The dog disappeared (b) The man disappeared  
(c) The man recovered from the bite. (d) The dog recovered from the madness.
15. What is the rhyme scheme of the poem? [A]  
(a) ABAB (b) AABB (c) ABBA (d) ABAA.

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## RALPH WALDO EMERSON (1803-1882)

**Ralph Waldo Emerson (1803-1882)**, American Transcendentalist poet, philosopher, lecturer, and essayist wrote *Nature* (1836);

Emerson believed in individualism, non-conformity, and the need for harmony between man and nature. He was a proponent of abolition, and spoke out about the cruel treatment of Native Americans. Influenced by the Eastern philosophy of unity and a divine whole, emphasizing God Immanent, to be found in everyone and everything, Emerson sowed the seeds of the American Transcendentalist movement. He realised the importance of the spiritual inner self over the material external self through studying Kantianism, Confucianism, Neo-Platonism, Romanticism, and dialectical metaphysics and reading the works of Saint Augustine, Sir Francis Bacon, Samuel Taylor Coleridge, and William Shakespeare among many others. During his lifetime and since Emerson has had a profound influence on some of the 19th and 20th century's most prominent figures in the arts, religion, education, and politics.

Ralph Waldo Emerson was born on 25 May 1803 in the Puritan New England town of Boston, Massachusetts to Ruth née Haskins (d.1853) and Unitarian minister William Emerson (d.1811). Young Ralph had a strict but loving upbringing in the household of a minister who died when he was just eight years old. It was the first of many untimely deaths of Emerson's relatives. While his father had died young, he was very close to his mother, siblings, and Aunt Mary Moody who had a great and positive influence on his intellectual growth. Early on young Waldo as he like to be called started keeping journals and later would base many of his essays on his thoughts and observations expressed therein. While his writings were sometimes criticised as being too abstract, he was an eloquent and popular speaker.

After studying the classics at the Boston Latin School, Emerson enrolled in Harvard College, graduating in 1821. He then taught at his brother William's Boston school for young ladies. Emerson's first publication, "Thoughts on the Religion of the Middle Ages" appeared in 1822 in the *Christian Disciple*. When in 1825, Emerson entered Harvard Divinity School, there was much discussion of and influence from translations of the German critics and Hindu and Buddhist poetry--it was the beginning of his struggle to come to terms with his own Christian beliefs. "Divinity School Address" is one such work.

The same year Emerson was ordained minister in the Second Church in Boston, on 30 September 1829, he married Ellen Louisa Tucker. She died of tuberculosis a few years later and her death caused another wave of religious questioning and doubt for Emerson. He next married Lydia 'Lidian' Jackson (d.1892) on 14 September 1835 with whom he would have four children: Waldo (d. 1842), Ellen (d.1909), Edith, and Edward. They settled in Concord, Massachusetts where they would live for the rest of their lives, their home now the National Historic Landmark Ralph Waldo Emerson House. They entertained many friends and noted artists, free thinkers, poets, authors, and Transcendentalists of the time including Nathaniel Hawthorne and Bronson Alcott and his daughter Louisa May Alcott. Henry David Thoreau built his Walden Pond cabin on Emerson's property; he watched over Emerson's family when he lectured abroad.

In 1832 Emerson resigned his position with the Church and sailed for Europe. His health had been troubling him for some time, and he was advised to take a rest. He visited England, Scotland, France, and Italy, meeting poets Samuel Taylor Coleridge and William Wordsworth, and philosophers John Stuart Mill and Thomas Carlyle, with whom he maintained a lengthy correspondence, published as *Correspondence of Thomas Carlyle and R.W. Emerson* (1883). *English Traits* (1856) is based on his travels. Emerson's first book *Nature* (1836) includes his essays "Nature", "Commodity", "Beauty", "Language", "Discipline", "Idealism", "Spirit", "Prospects", "The American Scholar", "Divinity School Address", "Literary Ethics", "The Method of Nature", "Man the Reformer", "Introductory Lecture on the Times", "The Conservative", "The Transcendentalist", and "The Young American".

Emerson had been lecturing for some time, and in 1838 made his controversial "Divinity School Address" at Harvard, whereupon he was labeled an atheist. In 1840 he started *The Dial* with Margaret Fuller, which served as the official publication of the Transcendentalists until 1844. Emerson was a prolific essayist; many of them first appeared in *The Dial*, many of them were lectures he had given. *Essays: First Series* (1841) includes "History", "Self-Reliance", "Compensation", "Spiritual Laws", "Love", "Friendship", "Prudence", "Heroism", "The Over-Soul", "Circles", "Intellect" and "Art". *Essays: Second Series* (1844) includes "The Poet", "Experience", "Character", "Manners", "Gifts", "Nature", "Politics", "Nominalist and Realist", and "New England Reformers".

The same year Emerson embarked on year-long lecture tour of Europe, his poetry collection *Poems* (1847) was published. *Miscellanies; Embracing Nature, Addresses, and Lectures* (1849) was followed by another collection of lectures as essays, *Representative Men* (1850) that includes essays on Plato and Johann Wolfgang von Goethe--"Uses of Great Men", "Plato; or, the Philosopher", "Plato; New Readings", "Swedenborg; or, the Mystic", "Montaigne; or, the Skeptic", "Shakspeare; or, the Poet", "Napoleon; or, the Man of the World", and "Goethe; or, the Writer". The *Conduct of Life* (1860) appeared just before Emerson started a North American lecture series. His next collection of poetry *May-Day and Other Pieces* (1867) was followed by *Society and Solitude* (1870). Emerson next launched into his "Natural History of Intellect" series of lectures at Harvard University.

In 1872 the Emerson family sailed for Europe and Egypt while their home, badly damaged by fire, underwent repairs. When they returned, Emerson continued to write and address students and admirers alike. At the age of seventy-eight, Emerson caught a cold from being out in the New England rainy damp weather and it turned into pneumonia. On 27 April 1882 Ralph Waldo Emerson died at home in Concord, Massachusetts. Lydia survived him by ten years, and now rests beside him on Author's Ridge in the Sleepy Hollow Cemetery in Concord, Middlesex County, Massachusetts, U.S.A.

## POEM [THE NATION'S STRENGTH]

What makes a nation's pillars high And it's foundations strong? What makes it mighty to defy The foes that round it throng?	And is it pride? Ah, that bright crown Has seemed to nations sweet; But God has struck its luster down In ashes at his feet.
It is not gold. Its kingdoms grand Go down in battle shock; Its shafts are laid on sinking sand, Not on abiding rock.	Not gold but only men can make A people great and strong; Men who for truth and honor's sake Stand fast and suffer long.
Is it the sword? Ask the red dust Of empires passed away; The blood has turned their stones to rust, Their glory to decay.	Brave men who work while others sleep, Who dare while others fly... They build a nation's pillars deep And lift them to the sky.

## SUMMARY

In this poem poet tells that wealth has nothing to do with the strength of a nation. It is only man who alone can make a nation great and strong.

In these lines poet says that wealth can not make a nation strong and powerful. But only sincere men can make it strong. Brave and courageous men who are ready to suffer and who can stand firm for the sake of truth and honour during the period of hardships.

In these lines poet says that secret of a nation's greatness are indeed those heroes who work hard while others waste their time in enjoying comfortable sleep. They face all challenges of time bravely and courageously while others run away. Only these brave men can build their nation on fast and sure foundations of virtue and take it to highest point of greatness and make it very famous in the community of nations.

## Questions

- From which poem the lines  
They build a nation's pillars deep  
And lift them to the sky  
these lines are taken? [ C ]  
(a) A spring morning (b) Where the mind is without fear (c) THE NATION'S STRENGTH (d) Mothers' day.'

2. To whom does people refer to in the second line [B]  
(a) Men (b) Nation (c) People who fight (d) People who have gold.
3. What kind of people can make a nation strong? [C]  
(a) Men who are firm to achieve goals.  
(b) Men who are rich and have gold.  
(c) Men who support truth and honour.  
(d) Men who runaway to save themselves.
4. Who are brave men? [B]  
(a) Those who sleep while others work.  
Those who work while others sleep.  
(c) Those who sleep and work.  
(d) Those who sleep and never work.
5. What does the word fly mean? [A]  
(a) To run away (b) To challenge (c) To go in the sky (d) To fight the enemy.
6. **"They build a nation's pillars deep."** To who does they refer to? [D]  
(a) People who are rich.  
(b) People who are cowards.  
(c) People who are builders.  
(d) people who are bold.
7. What is meant by them in the last line? [D]  
(a) Brave men (b) Workers (c) Fighters (d) Pillars.
8. What is the figure of speech in the last two lines? [C]  
(a) Simile (b) Personification (c) Metaphor (d) Onomatopoeia.
9. What is the rhyme scheme of the poem? [C]  
(a) ABBA (b) AABB (c) ABAB (d) BBAA.
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## RABINDRANATH TAGORE [1861-1941]

**Rabindranath Tagore (1861-1941)**, Nobel prize-winning Bengali poet, author, songwriter, philosopher, artist, and educator wrote "Gitanjali" (1912);

luck this little flower and take it, delay not! I fear lest it droop and drop into the dust. I may not find a place in thy garland, but honour it with a touch of pain from thy hand and pluck it. I fear lest the day end before I am aware, and the time of offering go by. Though its colour be not deep and its smell be faint, use this flower in thy service and pluck it while there is time.

First published in 1910, Tagore's collection *Gitanjali* [Song Offerings] of mystical and devotional songs was translated to English in 1912. It would be the first of many volumes that earned him much acclaim in the East and West. It includes an Introduction by fellow Nobel prize-winning poet William Butler Yeats; These lyrics...which are in the original, my Indians tell me, full of subtlety of rhythm, of untranslatable delicacies of colour, of metrical invention—display in their thought a world I have dreamed of all my live long. Some written in colloquial language and many with themes of naturalism, mysticism and philosophical insight, only a fraction of Tagore's works have been translated to other languages. There are varying interpretations from one to the next by different translators although Tagore himself translated many.

A humanitarian and social and religious reformer, Tagore came to dislike the British Raj ruling over his people although he was caught between their culture and that of his own peoples'. As a patriot, he composed the music and lyrics for India's national anthem "Jana-Gana-Mana" [Thou Art the Ruler of All Minds] and when Bangladesh became independent in 1971 they chose Tagore's song "Amar Sonar Bangla" [My Golden Bengal] as its national anthem. With his flowing white beard, robes and riveting brown eyes, the famous polymath is fondly remembered and esteemed for his hundreds of poems and songs popularly known as *Rabindrasangeet*; his vast collection of paintings and drawings; and the various dramas, novels, essays, operas, short stories, travel diaries, correspondence, and autobiographies that he wrote. Tagore's life and works have made him a cultural icon, studied the world over even into the 21st Century.

Rabindranath Tagore was born on 7 May 1861 in Jorasanko (Tagore House), Calcutta, India. He was the fourteenth child born to Debendranath Tagore (1817-1905) and Sarada Devi (d.1875). Tagore's grandfather Dwarkanath Tagore (1794-1846) was a social reformer and wealthy landowner. The Tagores were a progressive family, their home a hub of social activity and culture; they often hosted theatrical and musical performances in their mansion. Many of the Tagore children became respected authors, poets, musicians, and Civil Servants. Devendranath traveled widely during his career and was a proponent of the Brahma Samaj faith, a social and religious movement also known as the Bengal Renaissance; Rabindranath too would embrace its philosophy.

Although there were times spent swimming in the Ganges River and hiking, Tagore's childhood days were mostly confined to the family estate under the watchful eye of, sometimes abusive, servants. He rarely saw his father and his mother died when he was thirteen. After failing to flourish in the conventional school system, Rabindranath obtained his early education with tutors at home where he studied a wide array of subjects including; art, history, science, mathematics, Bengali, Sanskrit, and English, Hindu Scriptures Upanishads, Romantic poetry like that of Percy Bysshe Shelley and classical poetry, notably that of Kālidāsa (c.1st century BCE-5th Century CE).

At a very early age Tagore was writing his own poetry. Some poems were published anonymously or under his pen name "Bhanusinha" [Sun Lion], but he was soon a regular contributor to various magazines including *Balaka* and *Bharati*. His first collection *Kabi Kahini* [Tale of a Poet] was published in 1878. He also started writing short stories including his first: "Bhikharini" (1877) [The Beggar Woman]. Tagore would travel and lecture extensively to parts of Asia, Europe, North and South America during his lifetime—his first trip at the age of thirteen was with his father to various parts of India. Then, with the intent to become a barrister, he was off to England to attend the University College in London from 1878-1880, although he did not finish his degree. He wrote one of his most famous poems during these years: "Nirjharer Swapnabhanga" (1882) [The Fountain Awakened from its Dream];

I shall rush from peak to peak, I shall sweep from mount to mount, With peals of laughter and songs of murmur I shall clap to tune and rhythm.

At the age of twenty-two, on 9 December 1883, Tagore married Bhabatarini (later known as Mrinalini) Devi (1873-1902), with whom he would have five children; daughters Madhurilata (1886-1918), Rathindra (b.1888), Renuka (1890-1904), Mira (b.1892), and son Samindranath (1894-1907). In 1890 Tagore moved to the vast family estate in Shilaidaha, a

region now part of Bangladesh. His wife and children joined him in 1898. He traveled by barge throughout the rural region among the Padma River's

sandy estuaries, collecting rents from the tenants and learning the villagers ways, charmed by their pastoral life working the rice fields, watching the fishermen with their nets, visiting school children, and attending feasts in his honour. He gained much inspiration from the people and the landscape and it became a prolific period of writing for him, works including *Chitra: A Play in One Act* (1896), *Manasi* (poetry, 1890) [*The Ideal One*], and *Sonar Tari* (poetry, 1894) [*The Golden Boat*].

The next period of Tagore's life involved his founding of the school Shantiniketan (now known as Visva-Bharati University) in 1901, on part of the family estate lands near Bolpur, West Bengal. An experimental school, Tagore based it on the ashrama model with pioneering emphasis on learning in a harmonious and natural setting. He felt that a well-rounded education using all the five senses and not relying on memorising by rote was the better way to teach children. It is now a prestigious open air University, a universal meeting place for East and West. It claims many notable figures among its alumni including Indira Gandhi. Mahatma Gandhi adopted many of its ways of teaching. When Tagore's wife died just one year after its founding he wrote the poems in *Smaran* [*In Memoriam*]. Other works written or published during this period were; *Katha O Kahini* (1900) [*Tales and Stories*], *Naivedya* (poetry, 1901), *Kheya* (poetry, 1906), *Raja* (play, 1910) [*The King of the Dark Chamber*], *Dak-ghar* (1912) [*The Post Office*], *The Crescent Moon* (1913), *Gitimalya* (1914) [*Wreath of Songs*], *Songs of Kabir* (1915), *Stray Birds* (1916), *Sadhana: The Realisation of Life* (1916), and *Balaka* (1916) [*The Flight of Cranes*], and the poems "Fruit-Gathering" (1916), "The Fugitive" (1921) and "The Gardener" (1915);

One morning in the flower garden a blind girl came to offer me a flower chain in the cover of a lotus leaf. I put it round my neck, and tears came to my eyes. I kissed her and said, "You are blind even as the flowers are. You yourself know not how beautiful is your gift."

Tagore's novel *Ghare-Baire* (1915) [*The Home and the World*], *Mother*, today there comes back to mind....those wonderful eyes of yours...They came at the start of my life's journey....giving me golden provision to carry me on my way.... inspired an adaptation to the screen in 1984. *Glimpses of Bengal: Selected from the Letters of Sir Rabindranath Tagore (1885-1895)* was published in 1920.

Now with a loyal following in his own country, Tagore traveled to the United States and England to speak of his work at Santiniketan. He also brought some English translations into prose of his songs in *Gitanjali*, which was soon read by many fellow authors including Ezra Pound, Ernest Rhys and Yeats. After it earned him the Nobel Prize for Literature in 1913 because of his profoundly sensitive, fresh and beautiful verse....he has made his poetic thought....a part of the literature of the West.... he was invited to numerous North American and European cities, thereby embarking on a lengthy tour to give readings and lectures on various topics. He met many other illustrious figures of the day including Albert Einstein, Robert Frost, Thomas Mann, H.G. Wells, and Mahatma Gandhi. In 1915 he was bestowed a knighthood by the British Crown, though he renounced it in 1919 due to the Jallianwala Bagh Massacre in which hundreds of innocent men, women, and children were killed by soldiers of the British Indian Army. It was one of many political statements Tagore made during his lifetime.

In 1921 Tagore and agricultural economist Leonard Elmhirst founded the Institute for Rural Reconstruction, "Shriniketan" [*Abode of Peace*], near Santiniketan. Much of his time was taken with its organisation, but he also continued to travel extensively and maintain his prodigious output of writings. In 1937 he was stricken by a lengthy illness, becoming comatose at times, and never fully recovered. However he did manage to keep writing during these last five years of his life, during which he suffered much; many have said he produced his finest work then. Rabindranath Tagore died on 7 August 1941 at the family estate Jorasanko, where he had been born.

All the great utterances of man have to be judged not by the letter but by the spirit—the spirit which unfolds itself with the growth of life in history. *Sadhana: The Realisation of Life* (1916)

## POEM [UPAGUPTA] / SUMMARY

<p>Upagupta, the disciple of Buddha, lay sleep in the dust by the city wall of Mathura. Lamps were all out, doors were all shut, and stars were all hidden by the murky sky of August. Whose feet were those tinkling with anklets, touching his breast of a sudden? He woke up startled, and a light from a woman's lamp fell on his forgiving eyes. It was dancing girl, starred with jewels, Wearing a pale blue mantle, drunk with the wine of her youth. She lowered her lamp and saw young face austere beautiful. "Forgive me, young ascetic," said the woman, "Graciously come to my house. The dusty earth is not fit bed for you." The young ascetic answered, "Woman, go on your way; When the time is ripe I will come to you." Suddenly the black night showed its teeth in a flash of lightening. The storm growled from the corner of the sky, and The woman trembled in fear of some unknown danger.</p>	<p>A year has not yet passed. It was evening of a day in April, in spring season. The branches of the way side trees were full of blossom. Gay notes of a flute came floating in the warm spring air from a far. The citizens had gone to the woods for the festival of flowers. From the mid sky gazed the full moon on the shadows of the silent town. The young ascetic was walking along the lonely street, While overhead the love-sick koels uttered from the mango branches their sleepless plaint. Upagupta passed through the city gates, and stood at the base of the rampart. Was that a woman lying at his feet in the shadow of the mango grove? Struck with black pestilence, her body spotted with sores of small-pox, She had been hurriedly removed from the town To avoid her poisonous contagion. The ascetic sat by her side, took her head on his knees, And moistened her lips with water, and smeared her body with sandal balm. "Who are you, merciful one?" asked the woman. "The time, at last, has come to visit you, and I am here," replied the young ascetic.</p>
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## SUMMARY

**Introduction:** Men spend their youth and middle age in pursuit of material comforts and hardly think about spiritual pursuit until they are old and feeble. Those who lead a life of just physical, bodily pleasures may find themselves in a pitiable condition, when they are past their prime. Also the people, who seemed to be friends during youth, may turn away in times of need.

Rabindranth Tagore who was a poet, composer, painter and a mystic, was the first Indian to win the Nobel Prize. He won the prize for literature in **1913** for his collection of poems-Gitanjali (Song offerings).

**Concept:** Upagupta, a young disciple of Buddha, was lying asleep on the dusty earth, beside the city wall of Mathura city. It was late in the night and all the people had gone to bed-putting out the lamps and shutting their doors. And it being August, the cloudy sky had covered all the stars and so it was practically dark. Suddenly a dancing girl's feet, with tinkling anklets, touched Upagupta on his chest.

Upagupta woke up, startled. The girl brought the lamp in her hand close to Upagupta's face to see what had touched her leg. She saw the beautiful face of the young ascetic but his eyes didn't show anger for being woken up from sleep. He saw the young woman, draped in a pale blue coloured veil and bedecked with jewels which were shining brightly like stars.

She apologized for disturbing his sleep and for focusing the light of the lamp onto his face. She invited him to her house saying that the dusty earth was not a suitable bed for a handsome young man like him.

Upagupta asked her to go on her way but assured her that he would visit her when the right time came. He meant that the woman might continue living the way she was doing-giving importance to physical comforts and bodily pleasures and tempting/attracting people to her and to her way of life. He was sure that a day would come when she would need someone to care for her and then he would visit her.

All of a sudden there was thunder and lightning and the woman was frightened thinking that nature was predicting a bad future for her.

The scene changes and it is warm spring time. The branches of the trees on the sides of the roads are heavily laden with flowers. The air carried joyful music of someone playing a flute.

The people in the town had gone to the woods to celebrate spring, the festival of flowers. The town, illuminated by the full moon, was deserted, silent, while Upagupta walked through the streets. Koels seemed to be sick with love and were painfully calling out to their mates in the mango orchards. Upagupta came to the city gates and stopped near the wall. He found a woman lying near his feet, struck with a dreadful disease, her body full of sores. He understood that she was driven away from the city because she had a contagious disease and the people were afraid that they would contract her disease.

He sat by her side and took her head onto his knees and moistened her lips with a few drops of water and applied an ointment on the sores of her body.

The woman was not in a state of being able to recognize him but was moved by his kindness. When she asked him who he was, he replied that he had come to her accepting the invitation she had given him a long time before, as the time was right for him to be with her-i.e. when she needed someone to care for her, when all the people had abandoned her (not when she was admired and wanted by all).

## Questions

1. These lines are taken from [C]  
(a) The swing (b) A Spring Morning (c) Upa Gupta (d) Bangle sellers.
2. Who is the author of these lines? [B]  
(a) Wordsworth (b) Rabindranath Tagore (c) Shiv K. Kumar (d) Sarojini Naidu.
3. the word disciple means – [B]  
(a) Student (b) Follower (c) Enemy (d) Buddha.
4. Upa Gupta was sleeping – [A]  
(a) Near the city walls of Madhura  
(b) In the city walls of Madhura  
(c) On the city walls of Madhura  
(d) Out of the city walls of Madhura.
5. Why does the poet say that stars are hidden? [C]  
(a) Lights are shining brightly (b) It was no-moon day (c) The sky was full of clouds (d) Upa Gupta's brightness was more than the brightness of the stars.
6. Whose feet were those tinkling with anklets? [C]  
(a) The author's (b) Upagupta's (c) The dancing girl's (d) It is only a metaphor.
7. The phrase forgiving eyes means – [A]  
(a) Eyes full of passion (b) Eyes full of rage (c) Eyes full of anger (d) Eyes full of wantonness.
8. The expression drunk with the wine of her youth. means – [C]  
(a) She was intoxicated (b) She was full of love (c) She was proud of her beauty (d) She was full of anger.
9. The woman invited Upagupta to her home – [D]  
(a) Because she wanted him in her bed  
(b) Because she loved him  
(c) Because she wanted to marry him  
(d) Because she felt that he should not sleep on bare earth.

10. Why did the ascetic say "When the time is ripe I will come to you."? [A]  
 (a) Because he knew that he had to help her in future  
 (b) Because he knew that he would go to her for help  
 (c) Because he knew that he would marry her  
 (d) Because he knew that she was a dancing girl.
11. The figure of speech in the expression "Suddenly the black night showed its teeth" **PERSONIFICATION** [ ]  
 (a) Simile (b) Metaphor (c) Metonymy (d) synecdoche.
12. Why was the woman trembled? [C]  
 (a) Because the ascetic scolded her (b) Because she was afraid of the powers of the ascetic (c) Because she sensed some danger (d) Because she felt that some one was looking at her from the sky.
13. The word blossom means – [B]  
 (a) Fruit (b) Flower (c) Leaf (d) Birds.
14. Why did the citizens go to woods. [B]  
 (a) to collect wood (b) To celebrate festival (c) To hunt and kill animals (d) Because the city was attacked.
15. How was the sky that night? [B]  
 (a) It was full of clouds (b) It was clear (c) It was raining (d) It was dark.
16. The word plaint means – [B]  
 (a) Happy (b) Grief (c) Glad (d) Kindness.
17. The woman was suffering from – [C]  
 (a) black pestilence (b) sores (c) smallpox (d) leprosy.
18. Why was the woman hurriedly removed from the town? [D]  
 (a) Because she was bad  
 (b) Because she was suffering from a disease  
 (c) Because she wanted Upagupta  
 (d) To avoid spreading of her disease.

#### **POEM [WHERE THE MIND IS WITHOUT FEAR]**

Where the mind is without fear and the head is held high; Where knowledge is free; Where the world has not been broken up into fragments by narrow domestic walls; Where words come out from the depth of truth; Where tireless striving stretches its arms towards perfection ;	Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit ; Where the mind is led forward by thee into ever- widening thought and action..... Into the heaven of freedom, my Father, let my country awake.
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Fragments- pieces  
 Head is held high- self respect  
 Domestic- pertaining to family.  
 Striving –try hard.  
 Tireless- without getting tired.  
 Stream : river  
 Dreary : dull  
 Reason: intellect  
 Dead habit : old customs  
 Desert – dry area of land  
 Awake- to get up from sleep



## SUMMARY

The poet prays to God that there should be an atmosphere of fearlessness. Knowledge should be free for all. The country men should not be divided over caste and creed. People of the country should speak the truth and be God blessed to have a perfect life. They should not get tired of working.

The poet prays to God that Indians should be logical & progressive in thoughts & actions. They should have the power to reason out the bad and useless customs. Only God can help by guiding the people. God should make India a paradise on earth.

Central Idea

This poem is a reflection of the poet's good and ideal nature. He has utmost faith in God. He prays to God with all his heart that He should guide the countrymen to work hard, speak the truth, be forward and logical in approach. Rabindranath Tagore aspires to see the country and his people to be in peace and prosper. He loves his country a lot and wishes for its welfare.

**Rabindra Nath Tagore, the Nobel Laureate, in his song 'Song offerings' (Gitanjali), prays to God, the Almighty thus:**

**"Oh. God ! Be kind to lead the people of my country and me into a piece of heaven where there is scope for freedom and dignity. where knowledge is freely available, where the society is not broken up by narrow - minded domestic walls where castism is not in existence, where truth and honesty come out from the heart, where tireless work brings perfection, where reasoning has a place and where the mind is endowed with selfless thoughts and actions".**

**Tagore believes that then only his people can hold their heads high.**

విశ్వకవి రవీంద్రనాథ్ ఠాగూర్ Song Offerings (గీతాంజలి)ని రచించారు.

ఇందులోని "Where the Mind is without Fear" గీతంలో దేవునిపై తన భక్తిని, మాతృదేశంపై తనకున్న ప్రేమను ఆయన చక్కగా తెలిపారు. రవీంద్రుని ప్రార్థన, ఆకాంక్షలు ఆయన భావనలోనే:

"ఎక్కడ మనసు నిర్భయంగా ఉంటుందో  
ఎక్కడ మనుషులు తలెత్తుకుని తిరుగుతారో  
ఎక్కడ విజ్ఞానం స్వచ్ఛంగా ఉంటుందో  
సంకుచిత భావాలతో ముక్కలుగా చీలిపోదో  
ఎక్కడ సత్యవాక్కులు వెలువడుతాయో  
ఎక్కడ నిర్వరామ కృషి పరిపూర్ణత కోసం చేతులు దాపుతుందో  
ఎక్కడ స్వచ్ఛమైన వివేకధార ఇంకిపోకుండా ఉంటుందో  
ఎక్కడ నిరంతర ఆలోచన, ఆచరణ వైపు నీవు  
బుద్ధిని నడిపిస్తావో నా తండ్రి  
ఆ స్వచ్ఛా స్వర్గానికి నా దేశాన్ని మేల్కొల్పు."

## Questions

1. What type of mind does the author want? [D]  
(a) Proud (b) Foolish (c) Trivial (d) Brave.
2. What does the author mean by the expression **the head is held high**? [B]  
(a) Boastful (b) Self-confident (c) Creative (d) Critical.
3. What is meant by free knowledge? [B]  
(a) To get education without fee.  
(b) Easy access to knowledge.  
(c) Easy availability of books.  
(d) Knowledge for marginalized sections.
4. What type of world does the author want? [C]  
(a) Peaceful (b) Democratic (c) United (d) Judicious
5. **Words come out from the depth of truth** refers to – [A]  
(a) Honest mind (b) Proud mind (c) Imaginative mind (d) Intuitive mind.
6. The expression tireless striving means – [B]  
(a) Perfect mind (b) Relentless struggle (c) Losing battle (d) Aimless wandering.
7. **"Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit"** means – [C]  
(a) We should fill the deserts with streams.  
(b) We should cultivate deserts with reason.  
(c) We should have analytical mind and should not become slaves to customs.  
(d) We should follow customs to avoid struggles.
8. Who should lead the mind according to the author? [D]  
(a) The reader (b) The leader (c) Intelligent persons (d) God.
9. What should inspire the mind according to the author? [A]  
(a) High level of thinking (b) High level of reading (c) High level of creativity (d) High level of achievement.
10. **Heaven of freedom** means – [A]  
(a) Free world (b) Free country (c) Freethinking (d) God's house.
11. My in the last line refers to – [C]  
(a) The reader (b) God (c) The author (d) Can not be mentioned.
12. This poem is in the form of a/an – [D]  
(a) Rebuke (b) Presentation (c) Message (d) Address.

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## SAROJINI CHATTOPADHYAY [1879 - 1949]

Sarojini Chattopadhyay was born at Hyderabad on February 13, 1879 the eldest of a large family, all of whom were taught English at an early age. At the age of twelve she passed the Matriculation of the Madras University, and awoke to find herself famous throughout India.

Before she was fifteen the great struggle of her life began. Dr. Govindurajulu Naidu, later to become her husband was, though of an old and honourable family, not a Brahmin. The difference of caste roused an equal opposition, not only on the side of her family, but of his; and in 1895 she was sent to England, against her will, with a special scholarship from the Nizam. She remained in England, with an interval of travel in Italy, till 1898, studying first at King's College, London, then, till her health again broke down, at Girton. She returned to Hyderabad in September 1898, and in the December of that year, to the scandal of all India, broke through the bonds of caste, and married Dr. Naidu.

During her stay in England she met Arthur Symons, a poet and critic. They corresponded after her return to India. He persuaded her to publish some of her poems as *The Golden Threshold* (55K e-text available through Project Gutenberg). her collection of poems was published in 1905 under the title "Golden Threshold". After that, she published two other collections of poems--"The Bird of Time" and "The Broken Wings". In 1918, "Feast of Youth" was published. Later, "The Magic Tree", "The Wizard Mask" and "A Treasury of Poems" were published. Mahashree Arvind, Rabindranath Tagore and Jawaharlal Nehru were among the thousands of admirers of her work. Her poems had English words, but an Indian soul.

Then in 1916, she met Mahatma Gandhi, and she totally directed her energy to the fight for freedom. She would roam around the country like a general of the army and pour enthusiasm among the hearts of Indians. The independence of India became the heart and soul of her work.

She was responsible for awakening the women of India. She brought them out of the kitchen. She traveled from state to state, city after city and asked for the rights of the women. She re-established self-esteem within the women of India.

In 1925, she chaired the summit of Congress in Kanpur. In 1928, she came to the USA with the message of the non-violence movement from Gandhiji. When in 1930, Gandhiji was arrested for a protest, she took the helms of his movement. In 1931, she participated in the Round Table Summit, along with Gandhiji and Pundit Malaviyaji. In 1942, she was arrested during the "Quit India" protest and stayed in jail for 21 months with Gandhiji.

After independence she became the Governor of Uttar Pradesh. She was the first woman governor. She passed away on March 2, 1949

### POEM

Bangle sellers are we who bear  
Our shining loads to the temple fair...  
Who will buy these delicate, bright  
Rainbow-tinted circles of light?  
Lustrous tokens of radiant lives,  
For happy daughters and happy wives.

Some are meet for a maiden's wrist,  
Silver and blue as the mountain mist,  
Some are flushed like the buds that dream  
On the tranquil brow of a woodland stream,  
Some are aglow with the bloom that cleaves  
To the limpid glory of new born leaves

Some are like fields of sunlit corn,  
Meet for a bride on her bridal morn,  
Some, like the flame of her marriage fire,  
Or, rich with the hue of her heart's desire,  
Tinkling, luminous, tender, and clear,  
Like her bridal laughter and bridal tear.

Some are purple and gold flecked grey  
For she who has journeyed through life midway,  
Whose hands have cherished, whose love has blest,  
And cradled fair sons on her faithful breast,  
And serves her household in fruitful pride,  
And worships the gods at her husband's side.

## SUMMARY

The poem "Bangle Sellers" was first published in the year 1912 by Sarojini Naidu in her collection of poems called "The Bird of Time."

A group of bangle sellers is on its way to the temple fair to sell their bangles. One of them is the narrator of this poem. They are an impoverished and marginalized group of people whose income from the sales of their bangles is at the best of times uncertain and very meagre. However the bangles they sell are of religious and symbolic importance: **no Indian widow is permitted to wear bangles**. Hence the wearing of bangles is considered to be very auspicious and of symbolic value bordering on the religious.

What is of great significance in the poem is that the bangle seller does not say a word about his/her poverty, nor does he/she say anything about the profit that he/she intends to make by selling his/her bangles at the temple fair where he/she will certainly do roaring sales. On the contrary he/she only concentrates on **the human element of the product** he/she is going to sell at the temple fair:

**Who will buy these delicate, bright  
Rainbow-tinted circles of light?  
Lustrous tokens of radiant lives,  
For happy daughters and happy wives.**

Sarojini Naidu has foregrounded the auspiciousness and the symbolic value of the custom of wearing bangles by repeating "happy." The 'happy' daughters look forward to their marital bliss while the 'happy' wives are content and glory in the fulfillment which is a result of their marital status.

Each of the next three stanzas deal with the three stages in the life of of an average Indian woman - a virgin maiden, an expectant bride and finally a mature matriarch.

The bangles are of many colors. However, each stage in an Indian woman's life is described lyrically and appropriately according to the colour of the bangle suitable to that stage: for the maiden virgin who is always dreaming of a happily married life it is a misty silver and blue, for the expectant and passionate bride it is a golden yellow, and for the mature matriarch it is a "purple and gold flecked grey."

Similarly Sarojini Naidu very poetically describes the longings of an Indian woman according to each stage of her life: the virgin maiden is carrying in her heart countless dreams of her future married life and she is compared to a "bud that dreams." The young bride is described as brimming over with passionate desire although she is nervous about what the future holds for her as she leaves her parental home - "bridal laughter and bridal tear." Finally, she describes the proud and faithful matriarch who has attained fulfillment by successfully rearing her sons - "serves her house in fruitful pride -" and hence is permitted to take her rightful place by the side of her husband in all the domestic religious rituals.

In Bangle Seller & Sarojini Naidu has skillfully linked bangles of different colours with the three stages in the life of a woman. The bangle sellers are a common sight in India. They carry their shining loads to the temple fair'.

These bangles are bright and delicate. They are rainbow - coloured. The bright bangles are signs of happy daughters and wives.

The bangles that are suitable for young, unmarried woman are white, blue and green. The bangles of these colours are full of bloom like new born leaves.

Red coloured bangles are suggested to brides since the red colour symbolises the sacred marriage - fire. The bride feels happy as she is getting married. At the same time she feels sad as she has to leave her parents.

భారత కోకిలగా పేరొందిన సరోజినీ నాయుడు తన  
పద్యాలలో స్త్రీ జీవితంలోని మూడు దశలను; ఆయాదశల్లో  
వారు ధరించే గాజులను గురించి చక్కగా  
వర్ణించారు. దేవాలయాల వద్ద జరిగే ఉత్సవాల్లో రంగు  
రంగుల గాజులు అమ్ముతారు. మెరిసే రంగుల గాజులను  
ధరించడం సంతోషాతిరేకానికి సంకేతం.

ఇంద్రధనుస్సులోని వర్ణాలను తలపించే ఈ గాజులు  
దగ్గదగా మెరుస్తూంటాయి. కన్నె పిల్లలు తెలుపు, నీలం  
ఆకుపచ్చ రంగు గాజులను ధరిస్తారు. పెళ్లి రోజు వధువు  
ఎరుపు వర్ణం గాజులను ధరించడం మన సంస్కృతి. తాను  
కోరుకున్న వరుడితో జీవితం పంచుకోబోతున్నందుకు  
సంతోషం, కని పెంచిన తల్లిదండ్రులను  
విడిచిపోతున్నందుకు దుఃఖం!

స్త్రీ జీవితంలో మూడో దశ - పరిపూర్ణమైన మాతృమూర్తిగా. ఈ దశలో స్త్రీ తన భర్తకు సేవలు చేస్తూనే తల్లిగా  
పిల్లలను పెంచుతూ, ఇల్లాళిగా ఇంటిని చక్కబెట్టి బాధ్యతలను నిర్వహిస్తుంది. ఈ దశలో స్త్రీలకు సరిపోయేవి నీలం,  
బూడిద రంగు గాజులు.

## Questions

1. To whom does we refer to in the first stanza? [ ]  
(a) The author (b) The reader (c) The bangle sellers (d) The buyers.
2. What is meant by shining loads? [ ]  
(a) Flowers (b) Bangles (c) Vegetables (d) None of the above.
3. What are rainbow tinted circles? [ ]  
(a) The eyes of an unmarried girl.  
(b) The bangles to be sold.  
(c) The circle formed around the moon.  
(d) Painting drawn by the sellers.
4. What are lustrous tokens of radiant lives? [ ]  
(a) Bangles (b) Marriage flames (c) Flowers (d) New born leaves.
9. Bangles of which colour are fit for unmarried girls? [ ]  
(a) Blue and purple (b) Black and green (c) Blue and black (d) Blue and green.
10. The word bloom means – [ ]  
(a) Dream (b) Flower (c) Stream (d) Hill.
11. Which bangles are fit for brides? [ ]  
(a) Yellow (b) Red (c) Blue (d) White.
12. The word hue means – [ ]  
(a) Happiness (b) Want (c) colour (d) sadness.
13. What is the antonym of tender? [ ]  
(a) Smooth and flexible (b) Bright and shining (c) Rough and rigid (d) Broad and wide.

14. How are the bangles of a bride?  
 (a) Tinkling, hazy, dreamy and clear.  
 (b) Tinkling, bright, smooth and clear.  
 (c) Tinkling, bright, hard and clear.  
 (d) Tinkling, murky, hard and clear.
15. **"Like her bridal laughter and bridal tear."** To whom does her refer to? [ ]  
 (a) Unmarried woman (b) Maiden (c) Married woman (d) None of the above.
16. **" Some are like fields of sunlit corn."** The colour associated with this line is – [ ]  
 (a) Blue (b) Black (c) Yellow (d) White.
17. Purple coloured bangles are associated with – [ ]  
 (a) Unmarried woman (b) Maiden (c) Married woman (d) None of the above.
18. To whom does her refer to in the last stanza? [ ]  
 (a) Unmarried woman (b) Maiden (c) Married woman (d) None of the above.
19. Which word in the last stanza means to appreciate? [ ]  
 (a) Cherish (b) Bless (c) Pride (d) Worship.
20. Whom does the Married woman worship? [ ]  
 (a) Her husband (b) God (c) Her faithful life (d) Her bangles.
21. Which of the following phrases suggests that the woman's life is successful? [ ]  
 (a) Dreaming bud (b) Limpid glory (c) Heart's desire (d) Fruitful pride.
22. Match the following and answer the question. [ ]
- |                          |                               |
|--------------------------|-------------------------------|
| 1. Shining loads         | (a) Maiden                    |
| 2. Bright yellow         | (b) Bangles                   |
| 3. Radiant green         | (c) Married woman             |
| 4. Red with golden spots | (d) Woman on her wedding day. |
- (a) 4A, 2C, 3B, 1D (b) 1B, 2D, 3A, 4C (c) 1D, 2B, 3A, 4B (d) 1A, 2B, 3C, 4D.
23. This poem describes – [ ]  
 (a) The horizontal progress of a woman's life.  
 (b) Linear progress of a woman's life.  
 (c) The progress of a Married woman's life.  
 (d) The progress of the life of a bangle seller.
24. The rhyme scheme of this poem is – [ ]  
 (a) ABCABC (b) ABBCAC (c) AABGCC (d) ABBACC.

### POEM [PALANQUIN BEARERS]

Lightly, O lightly we bear her along, She sways like a flower in the wind of our song; She skims like a bird on the foam of a stream, She floats like a laugh from the lips of a dream. Gaily, O gaily we glide and we sing, We bear her along like a pearl on a string.	Softly, O softly we bear her along, She hangs like a star in the dew of our song; She springs like a beam on the brow of the tide, She falls like a tear from the eyes of a bride. Lightly, O lightly we glide and we sing, We bear her along like a pearl on a string.
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## SUMMARY

### Introduction

The bride, in golden jewellery and wedding dress proceeds towards the scene of the marriage ceremony, on a palanquin. The bearers of the palanquin are in utmost thrill and excitement.

### About the bearers

- In ancient days the royal brides were carried in ornate carriages.
- The men who carried the carriages were happy about their work and believed that they had a distinguished job.
- They did not feel their job burdensome.

### Critical Analysis

- In this poem, we see a bride being carried to the royal palace in a decorated palanquin.
- It is written in such a way that one can see and feel as if the palanquin is moving.
- The poet brings in so many images describing the movement.
- The words she has used seem to have a magic touch.

### Summary – Stanza I

- The palanquin bearers are speaking.
- We carry the bride sitting inside through slow, light movements because this maiden is very dainty and delicate and moves from one side to the other even in a slight movement.
- It seems that she glides very softly over the bubbles of a stream and her laughter is as if floating from the lips of a dream ready to start a new life in a new place.

### Stanza II

- Happily and gaily we carry her along as if she was a pearl on a string.
- She seems to be like a star sparkling on the dew drops and spring on a ray light with her board smile.
- At the same time she is like a tear falling from the eyes of a bride. We carry her singing and moving slowly.

## Questions

1. To whom does her refer to in the poem? [ ]  
(a) The author (b) The person in the palanquin (c) The palanquin itself (d) The narrator.
2. To whom does we refer to in the poem? [ ]  
(a) The readers (b) The persons in the palanquin (c) The palanquin bearers (d) The narrator and her friends.
3. How does she sway? [ ]  
(a) Like a flower.  
(b) Like the wind.  
(c) Like the notes of the song.  
(d) Like the palanquin that is born by the bearers.
4. Her feeling of floating is compared to – [ ]  
(a) Laugh from the dreamy lips.  
(b) Soft music in the song.  
(c) A bird on the stream.  
(d) A pearl on a string.

5. Which word in the poem suggest that the palanquin bearers are happy while carrying it? [ ]  
(a) Lightly (b) Softly (c) Gaily (d) Sway.
6. Who is the pearl of a string? [ ]  
(a) Palanquin bearers (b) The person in the palanquin (c) The flying bird (d) The floating flower.
7. How does she feel in the dew of the song? [ ]  
(a) Like a bird (b) Like a pearl (c) Like a star (d) Like a flower.
8. **"She springs like a beam on the brow of a tide."** Here beam refers to – [ ]  
(a) The music (b) The light (c) The foam (d) The string in the pearl.
9. Why does the writer refers to the tears in the eyes of a bride? [ ]  
(a) Due to her feeling of separation from parents.  
(b) She has something in her eye.  
(c) She can not bear the smoke of marriage flame.  
(d) She is afraid of sitting in a palanquin.
10. The rhyme scheme of this poem is – [ ]  
(a) ABCABC (b) ABBCAC (c) AABBC (d) ABBACC.
- =====



## SHIV K. KUMAR [1921 – TILL DATE]

**Shiv K. Kumar** is an Indian poet, playwright, novelist, and short story writer .

### Early life and education

Shiv K Kumar was born in Lahore in 1921, and was matriculated from Dayanand Anglo-Vedic High School (1937) and did his M.A. at Forman Christian College, Lahore (1943). In 1943, he joined D.A.V. College Lahore as a lecturer, but moved to Delhi during the partition. After brief stints teaching at Hansraj College and at All India Radio, Delhi, he left to join the Fitzwilliam College, Cambridge, in 1950. In 1956, he received his PhD in English Literature from Cambridge University.

### Career

From 1959 to 1986, Shiv K. Kumar taught English literature at Osmania University and the University of Hyderabad, besides being a Visiting Professor at various British and American universities. In 1978, he was elected a Fellow of the Royal Society of Literature, London during his stay in England as Commonwealth Visiting Professor of English at the University of Kent at Canterbury . He received the Sahitya Akademi Award in 1987 for his collection of poems *Trapfalls in the Sky* . In 2001 he was awarded the Padma Bhushan for his contribution to literature.

He lives in Hyderabad and is married to Madhu: they have two children.

### Works

His published works include:

collections of poetry :

*Articulate Silences*, Writers Workshop, 1970

*Cobwebs in the Sun*, Tata McGraw-Hill (1974)

*Subterfuges*, Oxford University Press (1976) (includes the oft anthologized poem *Indian Women*[5])

*Woodpeckers*, Sidgwick & Jackson (1976)

*Trapfalls in the Sky*, MacMillan (1986) (Sahitya Akademi Award for English, 1987)

*Woolgathering*, Orient Longman (1998)

*Thus Spake the Buddha* 2002

*Losing My Way: Poems*, Peacock Books (2008) [6]

The volume *Trapfalls in the Sky* has also been translated into Urdu and Hindi.

a play:

*The Last Wedding Anniversary* in 1975

### Novels and short stories:

*A River with Three Banks* (1998)

*Nude Before God*

*To Nun with Love*

*Two Mirrors at the Ashram*

*The Bone's Prayer* in 1979

*Infatuation-The Crescent and the Vermilion* (2000)

Shiv K. Kumar is a novelist, short-story writer, poet, playwright, translator, and critic. In the poem 'Mother's Day', the poet draws a contrast between Western culture and Indian culture.

The poem is a satire on the celebration of Mother's Day celebrated in Western culture, which is superficial and false according to the poet. But then, we are thankful to our mother everyday for all the love, affection and concern she has for us and vice versa.

## POETRY [MOTHER'S DAY]

<p>We do it differently in this dark continent.</p> <p>Not just once a year a string of spurious verses ensconced in a bouquet shaped like Chinese house of dreams.</p> <p>My mother is more demanding an obeisance at each sunrise, like a devotee throwing a handful of yellow rice to the birds.</p>	<p>Holding a candelabrum before an idol, Just once a year Is desecrating it.</p> <p>Whenever I see a caterpillar slouching towards a pansy's eye, or hear ancestral voices in a wind's howl, I invoke my deity sometimes twice a day.</p>
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### SUMMARY

- Shiv K. Kumar is an eminent Indian novelist, short-story writer, poet and playwright. In the poem, "Mother's Day", he draws a contrast between Western culture and Indian culture in terms of celebrating Mother's Day.
- The second Sunday of May is celebrated as Mother's Day in the Western culture. It is a satire on the celebration of Mother's Day by the West.
- On Mother's Day, children do honour their mothers by presenting bouquets arranged like a Chinese house built in different layers and a card expressing their feelings for them. The poet says that it is completely artificial and considered only a lip service. It is exactly transient like a Chinese pack of cards that is prone to collapse in no time.
- In our country India, we think of our mother, every day of the year. We honour our respects to mother daily just as we feed yellow rice to birds every morning.
- The poet compares the annual celebration of Mother's Day to holding a candle before God once a year. This kind of precedence is nothing but the violation of purity of mother concept.
- On the other hand, in our country India, we celebrate the sacredness of mother everyday and all the time for all the love, affection and concern our mothers have for us and vice versa.
- It is important to remember that our country is known for its orthodox culture. Our respect for elders is there in our blood itself and so tendering importance for them is felt constantly under all circumstances. As such, we don't fall a prey to the victim of an annual celebration like Mother's Day as is with the practice of the West.
- We pay respects to mother as naturally and as frequently and as regularly just as a caterpillar moves towards the pansy flower. Further, we are accustomed to live in big joint families in our culture and are dependent on the members of the family. As a result, the bonds of love and respect are formed among us, with particular reference to mother, naturally. Hence there is no need of finding an occasion to pay honour to mother because we do respect almost all the time.
- The poet argues that setting a day for remembering, thanking mothers and fathers on a particular day is completely absurd. It dilutes the bond of relationship with mother and also weakens the spirit of our love towards her in this way. Thinking deeply in this regard is sure to open our eyes towards the bitterness of the celebration indeed.
- Finally, the poet says that in an orthodox culture like that of our country's, we pray to mother sometimes twice a day and not just once a year like that of the West.

శివ్.కె.కుమార్ రచించిన ఈ పద్యం భారతీయ సంస్కృతికి, పాశ్చాత్య సంస్కృతికి మధ్య ఉన్న వ్యత్యాసాన్ని తెలియజేస్తుంది. పాశ్చాత్య సంస్కృతిలో ఏటా మే నెలలో వచ్చే రెండో ఆదివారాన్ని మాతృదినోత్సవంగా జరుపుకుంటారు. అయితే మన సంస్కృతిలో తల్లిని పూజించడమనేది నిత్యకృత్యం. సంవత్సరంలో ఒక్కరోజు తల్లిని ఆదరించడమనే మాట అపవిత్రమైందని కవి అభిప్రాయం. కబ్బుకానుకలతో వ్యక్తపరిచేది ప్రేమ కానేకాదంటాడు. అందుకే ఏదో ఒక్కరోజు మాటల్లో కాకుండా, నిత్యం చేతల్లో అనురాగాన్ని వ్యక్తపరచడం అభిలషణీయమని కవి బావం.

తన ఈ పద్యంలో కవి మాతృదినోత్సవ విషయంలో పాశ్చాత్య సంస్కృతిపై వ్యంగ్యబాణాలు సందిస్తాడు. ఆ దేశాల్లో మే నెల రెండో ఆదివారాన్ని మదర్స్ డేగా పరిగణిస్తారు. ఆ రోజున పిల్లలు తమ తల్లి మీద ఉన్న ప్రేమని వ్యక్తం చేయడానికి అందమైన, రకరకాల పుష్పగుద్దాలు; ఎవరో సందేశాలు రాసిన, అది వరకే అద్భుతమైన గ్రీటింగ్ కార్డులు అందిస్తారు.

అయితే ఇవన్నీ అంగడిలో దొరికే సరకులు మాత్రమేనంటాడు కవి. ఎందుకంటే, ఇచ్చే వస్తువులు వారు తయారు చేసినవి కావు. అలాగే సందేశాల్లో కనిపించే మాటలు వారి మనస్సుల్లోంచి వచ్చినవి కావు.

నకిలీ మాటలు నకిలీ ప్రేమను మాత్రమే ప్రకటించగలవని చెబుతూ, ప్రేమంటే పేకమేడల ఆకారంలో ఉన్న బొకేలు ఇవ్వడం కాదంటాడు కవి. సంవత్సరానికి ఒకసారి తల్లిని గౌరవించడమంటే, తల్లి గౌరవానికి, పవిత్రతకు భంగం కలిగించడమేనని పాశ్చాత్య సంస్కృతిని తప్పుబడతాడు. భారతీయ సంస్కృతిలో తల్లిని పుత్రనిత్యం ఎంతో ఆదరంగా చూస్తారని, ఆ ప్రేమ అవిచ్ఛిన్నమైందనీ అంటాడు. తల్లిని గౌరవించే విషయంలో భారతీయ సంప్రదాయక తత్వాన్ని చెబుతూ ఒక గొంగళి పురుగు పూల మొక్కల వద్దకు ఎంత సహజంగా వెళుతుందో, పిల్లలు తమ తల్లి వద్దకు వెళ్ళడం అంత సహజం అంటాడు. అంతేకాదు, మన పూర్వీకుల ఆశీర్వాదాలు మనపై ఉన్నందువల్ల, తల్లిని దేవతగా భావించి పిల్లలు రోజుకు రెండుపార్లయినా ఆమెను స్తుతిస్తారని పేర్కొంటాడు. కాబట్టి మదర్స్ డే పేరిట ఏడాదికి కేవలం ఒక్కరోజు తల్లిని స్తుతించడం కృతకమని చెబుతాడు.

అన్నిటికంటే మించి, తల్లిని ఒక్కరోజు గౌరవించడమంటే... భగవంతుడి ముందు ఏడాదికి ఒక్కరోజు దీపం వెలిగించినట్లేనంటాడు కవి శివ్.కె.కుమార్. అందుకే మాటల్లో కాకుండా, పిల్లలు నిత్యం తల్లి పట్ల తమ అనురాగాన్ని మనసు లోతుల్లోంచి, సహజంగా చేతల్లో వ్యక్తం చేసినప్పుడే దానికి ఒక అర్థం చేకూరుతుందని వాదిస్తాడు కవి.

## Questions

1. **"We do it differently in this dark continent."** It refers to – [B]

(a) Giving gifts (b) Celebrating mothers' day (c) Preparation of bouquets (d) Respecting mothers.

2. **"We do it differently in this dark continent."** The Dark continent refers to – [B]

(a) Africa (b) South Asia (c) The heart of the poet (d) Lack of love for mothers.

3. According to the author what are the gifts given on mothers' day? [B]

(a) A car containing bad poetry (b) A bouquet of flowers (c) All of the above (d) None of the above.

4. The word **ensconced** means – [B]

(a) To prepare faithfully (b) To close securely  
(c) To engrave clearly (d) To bind decoratively.

5. Why does the author compare the bouquet to a Chinese house? [B]  
(a) Because it is strong like the house of the Chinese.  
(b) Because it is shaped like the house of the Chinese.  
(c) Because it is so weak like the Chinese house.  
(d) Because the Chinese houses are given away to mothers in gift.
6. How does the author treat his mother at each sun rise? [C]  
(a) He lights a candle.  
(b) He throws yellow rice.  
(c) He pays homage to her.  
(d) He looks at her face.
7. Which word in the poem means the lover of god? [D]  
(a) Spurious (b) Enconced (c) Obeisance (d) Devotee.
8. Throwing of yellow rice to the birds is – [C]  
(a) Paying homage to mother.  
(b) Remembering dead mothers.  
(c) Hindu religious custom.  
(d) To attract birds.
9. What does the author say about the custom of holding a candelabrum before an idol once a year?  
(a) It is great habit.  
(b) It satisfies the god.  
(c) It is nothing but polluting it.  
(d) It shows of the love of the son towards his mother.
10. The word slouch means – [B]  
(a) Eating secretly (b) Awkward walks (c) Long sleep (d) To pay homage.
11. What does the author listen to in the winds? [D]  
(a) The voice of his mother.  
(b) The voice of god.  
(c) The voice of the caterpillar.  
(d) The voice of his forefathers.
12. Why does the author invoke his deity twice a day? [ ]
13. Deity in the poem refers to – [C]  
(a) Forefather (b) God (c) Mother (d) Caterpillar.
- =====