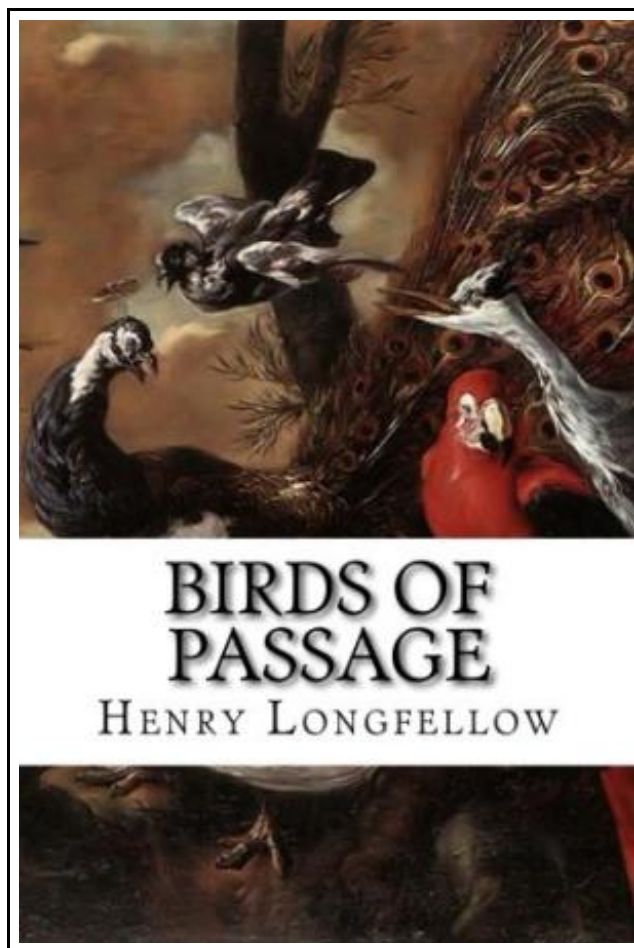


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Createspace, United States, 2015. Paperback. Book Condition: New. 229 x 152 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.Longfellow experimented with many forms, including hexameter and free verse. His published poetry shows great versatility, using anapestic and trochaic forms, blank verse, heroic couplets, ballads and sonnets. Typically, Longfellow would carefully consider the subject of his poetic ideas for a long time before deciding on the right metrical form for it. Much of his work is recognized for its melody-like musicality. As he says, what a writer asks of his reader is not so much to like as to listen. As a very private man, Longfellow did not often add autobiographical elements to his poetry. Two notable exceptions are dedicated to the death of members of his family. Resignation, written as a response to the death of his daughter Fanny in 1848, does not use first-person pronouns and is instead a generalized poem of mourning. The death of his second wife Frances, as biographer Charles Calhoun wrote, deeply affected Longfellow personally but seemed not to touch his poetry, at least directly. His memorial poem to her, a sonnet called The Cross of Snow, was not published in his lifetime. Longfellow often used didacticism in his poetry, though he focused on it less in his later years. Much of his poetry imparts cultural and moral values, particularly focused on promoting life as being more than material pursuits. Longfellow also often used allegory in his work. In Nature, for example, death is depicted as bedtime for a cranky child. Many of the metaphors he used in his poetry as well as subject matter came from legends, mythology, and literature.



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