

## Poems Inspired by Poems

*Good poets make what they steal, into  
something better, or at least something  
different. The good poet welds his theft  
into a whole of a feeling which is unique,  
utterly different than that from which it  
is torn; the bad poet throws it into  
something which has no cohesion.*

T.S. Elliot

### **How I wrote, *Ode to a Nightingale's Lament*.**

I rearranged *Ode to a Nightingale* into rhyming pairs which is my favorite. I made the grammatically and other changes to the lines. As my confidence grew, I rewrote and rearranged lines. I rearranged stanzas from despair to hope to wonder. The poem reached a point where I was pleased with every word. I felt the new poem a good part mine. Of course, I would have nothing if not for the original.

To Keats, I give credit to, where credit is honorably due.

*In the end, it is the reader that must decide  
if I am a good poet  
or a bad poet.*

## *Sonnets*

Sonnets are 14 lines long with various rhyming patterns. I rearranged Keats's sonnets into rhyming pairs, then rewrote most of the lines keeping key words and phrases.

Bright Star, by Keats:

Bright star, would I were stedfast as thou art—  
 Not in lone splendour hung aloft the night  
 And watching, with eternal lids apart,  
 Like nature's patient, sleepless Eremite,  
 The moving waters at their priestlike task  
 Of pure ablution round earth's human shores,  
 Or gazing on the new soft-fallen mask  
 Of snow upon the mountains and the moors—  
 No—yet still stedfast, still unchangeable,  
 Pillow'd upon my fair love's ripening breast,  
 To feel for ever its soft fall and swell,  
 Awake for ever in a sweet unrest,  
 Still, still to hear her tender-taken breath,  
 And so live ever—or else swoon to death.

*Starlight*, my poem:

Star Bright, would I were as stedfast at night,  
 I would rise each evening into the sky with delight,  
 Above the forest canopy of dark green leaves,  
 After listening to cricket music on warm summer eves,  
 To glide above valleys and over mountains,  
 To nourish angel souls in starlight fountains.  
 For my love I will forever shine bright,  
 Be her twinkle twinkle little star night light,  
 To be awake forever in sweet silent rest,  
 Pillowed upon my fair lover's breast,  
 To feel it softly fall and gently swell,  
 To feel always calm, glowing and well.  
 To lay still and listen to her soothing breath,  
 To be with her immortal in sweet loving rest.

## Poem Credits

I seen the opening quote at Keats House, *The great beauty of poetry. The Road Less Taken*, is a short adaptation of Robert Frost's poem, *The Road Not Taken*.

Modified stanza from Spencer's *Faerie Queene*.

Modified lines from Shakespeare.

Adaptation of Shakespeare's *Hamlet, To be or not to be*.

*Either write something worth reading or do something worth writing*, by Benjamin Franklin.

*He was a Poet, sure a Lover too*, inspired by Keats's, *I stood tip-toe upon a little hill*.

*Poetic Spirit*, the poetry side of Keats's, *Sleep and Poetry*, with stanzas from his *Epistles* to his brother George and Charles Cowden Clarke.

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*Daffodils*, modified version of Wordsworth's, *Wandering lonely as a cloud*.

Tramping around Scotland, modified version of what Keats wrote.

Keats had wrote a sonnet from which I took words.

Shortened version of Burns's, *My love is a like a red, red rose*.

*An Epic Sonnet for Jane*, inspired by lines from *Endymion*.

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*For Valentine's Day*, from Lord Byron's, *She Walks in Beauty*.

Edited and updated version of Elizabeth Barrett Browning's poem, *How Do I Love Thee?*, which is often read at weddings. From Keats-Shelley Memorial House, "English poet of the Victorian age, Elizabeth Barrett Browning, was an admirer of John Keats."

*Ode to a Nightingale's Lament*, an adaption of, *Ode to a Nightingale*. I re-order the stanza as I was using a computer. Keats had wrote by hand; which was difficult to edit. Also, it seems that the poets of that time preferred to capture their first inspiration. Verses the modern approach of editing, editing, and editing. Hand writing with pen and ink of paper, is difficult to edit.

*What Dreams are Made Of*, is inspired by Keats's sonnets: *The Day is Gone*, and *I cry your mercy*.

*Summer Muse*, inspired by *A Red, Red Rose*, Robert Burns. With reference to Tom Jone's song, *Green Green Grass of Home*.

*Introducing Lamia*, modified lines from the first part of Keats's, *Lamia*. *Composition of a Kiss* is an adaptation of Coleridge's poem.

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*Starlight*, inspired by Keats's *Bright Star*. Keats mentioned Mozart more than once, which got me to thinking about, *Twinkle Twinkle Little Star*, which Mozart wrote music to.

*The Tempest*, Act 4, scene 1. In *The Tempest*, Shakespeare's last play, he coins the phrase, "into thin air." My version includes lines from Shakespeare's, *As You Like It*, Act II, Scene VII, "All the world's a stage."

*Poetic Starlight*, includes words, phrases and lines from Shelley's *Adonais*, a poem he wrote in honor of Keats.

Closing lines, *In the wind...*, inspired by *Sleep and Poetry*.

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*Crashed*, inspired by, *Poetic Starlight & Ode to a Nightingale's Lament*. *Mark on the Go*, story of Rick Vandemaele, Mark Langland, and the author.

*Ode to Noodles*, proof that I can write a poem on my own.

*Cheers, My Friend*, a sonnet inspired by *Ode to a Nightingale*.

*Literary Pilgrimage*, begins with lines from *Endymion*.

*Home of the Muse*, an inspired version of Coleridge's, *Kubla Khan*. The Canadian band, Rush, wrote the song, *Xanadu*, "The last immortal man," based on Coleridge's caves of ice.

## Illustration credits

Shakespeare's first folio title page, Fanny Brawne's photo and silhouette, Keats hand written Endymion, and Coleridge hand written Kubla Khan, Brown's drawing of Keats, are from Wikipedia; which are photos in the public domain. Photos, are the author's photos. including photos of his books and travels.

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Shakespeare first folio title page, which I have a facsimile copy.

John Keats from my 1829 book, *The Poetical Works of Coleridge, Shelley, and Keats*.

Skull, photo of the prop I purchased at the new Shakespeare Globe in London.

Poems title page, from Keats House Museum, Hampstead, UK.

*He was a Poet, Sure a Lover too* engraving, from my copy of *Pirate* by Sir Walter Scott, printed 1901.

Photo of the English Channel, Folkestone, England.

Enhanced modified Keats hand written first lines of Endymion.

Photo of my 1857 book, *Keats Works*, first lines of Endymion.

*Monet's field of daffodils*, photo I took at the Vancouver Art Museum.

*An Epic Sonnet for Miss Cox* engraving from my 1855 *Works of Byron* book. The engraving is titled, Medora by A.H.Ritchie.

Photo of a rose in my front yard.

Fanny Brawne, Wikipedia.

Engagement ring of Fanny Brawne, The City of London, Keats House, Hampstead.

John Keats from my 1829 book, *The Poetical Works of Coleridge, Shelley, and Keats*.

Severn's painting image of Keats, *Ode to a Nightingale*, is from Walmart online.

Hour glass photo in my house.

Hampstead Heath photo at the end of *Ode to a Nightingale's Lament*.

John Keats mix from my books *Keats Works* and *The Poetical Works of Coleridge, Shelley, and Keats*.

Silhouette of Fanny Brawne, Wikipedia.

Drawing by Brown, Isle of Wight, Wikipedia.

*Lamia, ..., and Other Poems* title page from my 1909 facsimile copy.

Photo I took of *Cupid's Kiss* in the Louvre Museum.

Keats House and Severn's painting are from the book, *The John Keats Memorial Volume*, printed 1921.

Fanny Brawne, Wikipedia.

Title page and frontispiece from my book *The Poetical Works of Coleridge, Shelley, and Keats*.

Keats reading a book, from my 1857 book, *Keats Works*.

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Bowl of noodles I made.

Robin in the park.

California vineyard north of Sacramento.

Keats House, from the book, *The John Keats Memorial Volume*, 1921.

My London literary travel photos.

Keats hand written first page of *Ode to a Nightingale*, from the book, *The John Keats Memorial Volume*, 1921.

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## Reference Books

*The Life and Letters of John Keats*, By Joanna Richardson, printed by The Folio Society, London 1981.

*The John Keats Memorial Volume*, Published by John Lane Co., London, 1921. The Keats letters, papers, and other relics reproduced in facsimile from the late Sir Charles Dilke's Bequest to the Corporation of Hampstead.

*Letters of Fanny Brawne to Fanny Keats 1820-1824*, Oxford University Press, 1936.

*Life of John Keats*, by William Michael Rossetti, printed by Walter Scott, London 1887.

*The Poetical Works of Coleridge, Shelley, and Keats*, printed in Paris, 1829.