

World Literature: Classics

Teacher Edition



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Teacher Edition Introduction

Welcome to *World Literature: Classics*. This teacher edition offers information, suggestions, and strategies to help you evaluate your student's work and support them throughout this full-year English literature course.

This course touches on challenging topics that can be complicated to navigate. Use your best judgment to modify the material as needed to best serve your student.

Content warning: The books in this course are classics in the canon of world literature. They may contain offensive terminology, violence, and mature topics. You are encouraged to read these books in advance so you are prepared to support your student. While most high school students are able to process this material successfully, if you feel your student may find the material too intense, you are encouraged to have them skip problematic passages or provide them with alternate readings and assignments.

Supporting Your Student

In this teacher edition, you will find all the course content contained in the student coursebook as well as answers, which are shown in **orange**. You may want to look over the assignments and teacher edition answers for each lesson ahead of time. Some of the information may be useful in supporting your student before or during the assignments. In addition, the appendix contains information regarding academic expectations, citing sources, plagiarism, and more. Students should apply this knowledge to all their work.

It is best not to share this teacher edition with your student, as they are expected to produce original work. Any indication of plagiarism needs to be taken seriously. Make sure your student is familiar with when and how to attribute sources. These conventions are explained in the appendix. Although high school students should be fully aware of the importance of academic integrity, you are encouraged to review its significance with your student at the start of the course.

Students vary greatly in terms of their ability to absorb information and express themselves in writing. Some may find the reading in this course takes longer than expected; others may find the written or creative assignments take a great deal of time. In general, students can expect to spend about five hours on each weekly lesson. If your student needs more time to complete the work, you can modify lessons to focus on fewer assignments or allow your student to complete some of the written

assignments orally. Modifications like these can allow students to produce work that is of a higher quality than if they have to rush to get everything done. Each lesson in this course can be customized to suit your student's needs. Use your judgment in skipping, substituting, and adjusting assignments as needed so that your student can meet the course's main objectives while devoting an appropriate amount of time to their studies. Keep an eye on the workload as your student progresses through the course and make adjustments so they have time for meaningful learning experiences.

We encourage you to join your student in discussing (and, if possible, reading) the assigned literature in this course. We hope this course helps your student develop their ability to clearly express their thoughts as they gain insight about themselves and the world around them.



Coursebook Introduction

Welcome to *World Literature: Classics*! In this course, we will be reading great literature from around the world. In the process, we will learn about some of the thoughts and feelings of human beings throughout history. In addition, you will have an opportunity to further develop your grammar and composition skills by writing a variety of papers on different topics.

At first, you may feel that reading what someone wrote hundreds of years ago in another country isn't important to you today. But as you read what these people have said, you may find that although we live in a different time and place than these authors, many of the questions you think about today have always been a part of the human experience. People have been thinking and writing about these very same questions for thousands of years, and some of what they've discovered can be very meaningful to us today.

This coursebook gives you the instructions and the assignments that you need to complete the course.

Content warning: The classic texts in this course describe events that portray danger, sorrow, and trauma in an accurate, realistic way. You will encounter disturbing material. As with all material in this course, please approach the topic with sensitivity and kindness, both to the people you are studying and to yourself. If you are struggling emotionally with topics in this course, please contact your teacher or another trusted adult.

Course Materials

The following materials are used in this course:

- *The Metamorphosis* by Franz Kafka
- *The Ramayana* by R. K. Narayan
- *A Doll's House* by Henrik Ibsen
- *Don Quixote* by Miguel de Cervantes

You will also be reading a variety of other texts that are included in this coursebook.

What to Expect in This Course

In each lesson, you will find reading and writing assignments. For writing assignments, include examples and direct references from the text to support your observations and opinions.

When you begin each lesson, scan the entire lesson first so you have an idea of what you will be doing. Take a quick look at the number of assignments and amount of reading. Having a sense of the whole lesson before you begin will help you manage your time effectively. Use the assignment checklist to keep track of your progress.

This full-year course is divided into 36 lessons, and each lesson is designed to take about one week to complete. In the lessons, you will find the following sections:

An **Assignment Checklist** is included at the beginning of each lesson. Assignments are fully explained in the lesson.

Learning Objectives outline the main goals of the lesson and give you an idea of what to expect.

Lesson Introductions provide background information or questions to guide your learning.

Reading Assignments include a wide range of classical texts.

Vocabulary Exercises help you develop a wider vocabulary and gain a better understanding of the texts.

Writing Assignments highlight important literary elements, develop your analytical skills, and help you gain deeper insight into the literature. You will find different types of writing assignments, including **Comprehension Questions** and **Critical Thinking Questions**.

Share Your Work provides reminders for students who are submitting work to a teacher. You are not necessarily required to complete all the assignments for each lesson. Be sure to check with your teacher at the beginning of each lesson to make sure you understand what you are required to do.

This course is designed for independent learning, so hopefully you will find it easy to navigate. However, it is assumed you will have an adult (such as a parent, tutor, or school-based teacher) supervising your work and providing support and feedback. We will refer to this person as “your teacher” in this course. If you have a question about the work, ask them for help.

Academic Expectations

The appendix contains important information that you will need to read and incorporate into your work throughout the year. Take some time to familiarize yourself with the resources in the appendix. You will find information about original work guidelines, tips on how to avoid accidental plagiarism, and details on citing sources and images.

You will also find a detailed section on the writing process that gives information on outlining, writing a rough draft, revising, editing, and proofreading. You are expected to follow the writing process in all your longer assignments and essays.

A Note About the Workload

Students vary greatly in terms of reading speed, reading comprehension, and writing ability. Some may find the reading in this course takes longer than expected; others may find the writing assignments take a great deal of time. In general, you can expect to spend about five hours on each weekly lesson. If you need more time to complete the work, you can modify some lessons to focus on fewer assignments or forgo the reading assignments in order to focus on your composition skills.

Modifications like these will allow you to produce work of a higher quality. With your teacher's help, each lesson in this course can be customized to suit your needs.

Keep an eye on the workload as you progress through the course. Make adjustments so you have time for meaningful learning experiences rather than rushing to try to get everything done. Always consult with your teacher when making adjustments to the workload.

Lesson

1

Personal Essay

Learning Objectives

In this lesson, you will:

- Present your reflections on reading, and your experience of reading literature from other countries, in a personal essay.

ASSIGNMENT CHECKLIST

- ☐ Read the lesson introduction.
- ☐ Complete the writing assignment.

Lesson Introduction

To begin our study of world literature, we want to start with *you*. What do you enjoy reading most? What do you like about this kind of literature? What literature have you read? Have you read any literature from other cultures around the world? What are your attitudes about reading in general, and about reading literature from other countries in particular? Finally, what do you hope to gain from this course?

Writing Assignments

1. Write a two- or three-page essay in which you discuss the questions above. Don't just list the questions and then answer them. Instead, combine your responses in a way that will flow smoothly and be enjoyable to read. This doesn't have to be a formal paper, but it should be grammatically correct and represent your best composition skills.

Write a rough draft first, then proofread your essay, correct any errors, and write your final draft.

After some honest reflection, your student will share feelings about reading, favorite genres, world literature, and what is hoped to be gained from this course. This process will help clarify and bring focus to goals and intentions the student has for the year ahead.

SHARE YOUR WORK

When you have completed this lesson, share your work with your teacher for feedback. You are not necessarily required to complete all the assignments for each lesson. Be sure to check with your teacher at the beginning of each lesson to make sure you understand what you are required to do.

Your teacher will let you know the best way to submit your work. If you have any questions about the lesson content, assignments, or submission methods, contact your teacher.

Lesson

2

The Metamorphosis

Learning Objectives

In this lesson, you will:

- Practice active reading skills by asking questions and taking notes.

ASSIGNMENT CHECKLIST

- ☐ Read the lesson introduction.
- ☐ Read *The Metamorphosis*.
- ☐ Complete the vocabulary exercises.

Lesson Introduction

The first book you will read is Franz Kafka's *The Metamorphosis*. Although this is a short novel, it is complex and evocative, rich with nuance and symbolism. Therefore, it demands close, attentive reading.

One of the ways to ensure a close reading of the novel is to take notes. As you read, mark the sentences and scenes that are of interest to you. After reading, write notes on a separate piece of paper. These notes may be excerpts, questions, or thoughts you have. Be sure to write down the page number that corresponds to the note. (If you would like help with note-taking skills, ask your teacher.)

Taking notes in this manner is extremely useful. Not only does it ensure a close read of the text, but it is extremely helpful when it comes to essay writing.

Active Reading

Have you ever thought about your own reading style? After all, how you read is critical in determining what you receive from literature.

There is a major difference between active and passive reading. Passive reading is a little like watching television—the reader moves through the story or poem superficially. Perhaps they are entertained, but the depth of their understanding is minimal. An active reader, on the other hand, is engaged with the material. The active reader asks questions, looks deeply into the material, and makes discoveries.

What are the specifics of active reading? What should a reader look for? Here are some suggestions you might find helpful.

- Plot: What happens in the book? How is the story structured?
- Setting: Where does the story take place? How does the setting affect the characters?

- Character development: How does the main character change? What causes these changes to occur?
- Point of view: Who is telling the story? How would the story be different if it was told from another point of view?
- Language and tone: How would you describe the author's writing style? Is the language formal or informal? Are the sentences long or short? Can you find a rhythm in the writing? What about the paragraphs? What is the tone of the language? Is it humorous, serious, emotional, or matter-of-fact?
- Meaning: Is there a moral or message to the story? What has the main character learned from their experiences? What have you learned from reading the book?

Keep these suggestions in mind as you read. If you are not accustomed to active reading, it may be demanding at first. Ultimately, though, approaching literature this way will make reading more meaningful and pleasurable.

Reading

Read *The Metamorphosis* by Franz Kafka. It is a short book, so plan to complete it this week.

Take notes on your reading. You will be sharing your notes with your teacher.

In the next lesson, you will answer questions about the reading. You should begin responding to the questions as soon as you complete the novel, while it is still fresh in your mind.

The student will read *The Metamorphosis* in its entirety, taking notes as they read. Emphasize the importance of active reading with focused attention rather than merely scanning the text. Suggest that a dictionary be readily available to look up unfamiliar words.

Vocabulary Exercises

1. Find ten words from the reading that are unfamiliar to you. Define each word. Make sure to include the part of speech.
2. Use your ten vocabulary words in one or more sentences.
3. Define *metamorphosis*. Be sure to include all its meanings.

SHARE YOUR WORK

When you have completed this lesson, share your work with your teacher for feedback.

If you have any questions about the lesson content, assignments, or submission methods, contact your teacher.

Lesson

6

Biographical Research Paper

Learning Objectives

In this lesson, you will:

- Demonstrate revision skills in completing a biographical research paper.

ASSIGNMENT CHECKLIST

- ☐ Complete the writing assignments.

Writing Assignments

1. Using your outline, write a rough draft of the research paper that you started in the previous lesson. Revise, edit, and proofread your paper to strengthen your writing, correct errors, and produce your best work. (See “The Writing Process” in the appendix for writing tips.)

The final paper should be 6–7 pages in length, including a title page, the body of the paper (3–4 pages), an endnote page, and a bibliography page.

2. Submit your note cards, bibliography cards, outline, and the final draft of your research paper to your teacher.

The student will complete a comprehensive, well-organized research paper.

SHARE YOUR WORK

When you have completed this lesson, share your work with your teacher for feedback.

If you have any questions about the lesson content, assignments, or submission methods, contact your teacher.

Lesson

17

John Keats

Learning Objectives

In this lesson, you will:

- Demonstrate understanding of poetic form and structure.
- Demonstrate explication skills.
- Write a poem in the style of an ode.

ASSIGNMENT CHECKLIST

- ☐ Read the lesson introduction.
- ☐ Read two poems by John Keats.
- ☐ Complete the writing assignments.

Lesson Introduction

John Keats, a contemporary of Wordsworth, was a leading romantic poet of his time. In his short life, he composed some of the most enduring verses in all of poetry. “Ode on a Grecian Urn” and “Ode to a Nightingale” are two of Keats’s masterpieces.

The origin of the ode can be traced back to the Greek poet Pindar in the fifth century BCE. Emotional and ceremonious, the ode is a lyrical poem of exalted praise. Through the years, it has claimed many different forms. Earlier odes, including the Pindaric Ode, were unpredictable in their prosody. As if to mirror the exalted state of the poet, the stanzas featured unpatterned rhyme schemes and line lengths. Later, the Horatian Ode took on a more regular form.

Assignments

Read the following poems by John Keats, which are found in the appendix:

- “Ode on a Grecian Urn”
- “Ode to a Nightingale”

Note: “Ode to a Nightingale” will require several readings. Since the poem contains mythological and biblical references, keep a resource book handy. Some anthologies contain notes explaining these references.

Writing Assignments

Answer the following questions about “Ode on a Grecian Urn,” citing specific lines from the poem to support your responses.

1. What is the form and structure of the poem? (Refer to “A Note on Prosody” in lesson 16.) Given the information above, is “Ode on a Grecian Urn” more Pindaric or Horatian in its prosody?

“Grecian Urn” is more Horatian in its prosody, though students might point out that there is some of the emotion and scenery of the Pindaric ode.

2. Compare Keats’s language to the language of Wordsworth. How are they similar? How are they different?

Most students will suggest that Keats’s language is more dense, difficult, formal, literary, and poetic.

3. The urn is decorated with many scenes. What is the background setting of these scenes? What is the season?

The urn is decorated with a forest scene in spring.

4. Why is the urn able to “express / A flowery tale more sweetly than our rhyme”?

The urn is more expressive than poetry because of its permanence, its visual properties, and how it suggests the scene in silence, making it more open. Students will have individual interpretations.

5. What does Keats mean when he says that “Heard melodies are sweet, but those unheard / Are sweeter”? Whom or what is he addressing in these lines?

Students should highlight once again the silence and permanence of the scenes on the urn and how they suggest so much. In these lines, he’s addressing the urn itself.

6. Describe the young lovers on the urn. What does Keats have to say about their situation? How does it contribute to the theme of the poem?

Keats describes the lovers as about to kiss—they’re near “the goal,” but can’t get there. They can’t quite get the bliss, but the lover is always fair. This contributes to the theme of the poem because the lovers are locked in a timeless moment, unlike the poet’s world, which is at the hands of time and change.

7. Explain why the “little town . . . for evermore will silent be.”

The little town is empty because the townspeople are sacrificing a heifer at an altar, leaving their town uninhabited.

8. Why is Keats so worshipful toward the urn? Why does Keats consider the urn “a friend to man”? What is it about the urn that merits such praise and inspires such wonder in him?

Students might highlight the singular beauty of the urn, its ability to capture life and keep it permanent; also, each moment contains its own tension and beauty—the lovers

and the sacrifice, for example. The urn is “a friend to man” because it has the ability to communicate the transcendent beauty, elevating the viewer to the sublime.

9. Discuss the importance of time/timelessness in the ode. Be sure to use specific lines to support your response.

Once again, students should use specifics to highlight the poet’s love for the urn’s permanence, how it is a manifestation of beauty that lasts, while his world moves through time.

10. These are two of Keats’s most famous lines:

“Beauty is truth, truth beauty,”—that is all

Ye know on earth, and all ye need to know.

Whose words are being quoted in the first line? What do they mean? Why is this truth “all ye need to know”? Why does the urn evoke such a profound utterance?

The beauty here is the beauty of art. For that beauty to exist, there must be something elevated, something truthful and unquestionable that has been articulated. Hence, beauty and truth are the same. This is “all [we] need to know” because it’s the highest thought. Some suggest that the quote is spoken by the urn itself, though answers may vary.

11. For Keats’s “Ode to a Nightingale,” rather than respond to a series of questions, you will explicate the poem, which means you will explain it in detail. In addition to attending to the prosody, you should uncover as much of the poem’s depth and meaning as possible. Use direct quotes to support your assertions about the poem’s meaning.

Of course, there are many approaches to this assignment. You might want to move through the poem linearly, analyzing it stanza by stanza; you might choose to explain how the poem amplifies a certain theme. The key here is to be thorough. Particularly, pay attention to evocative phrasing and imagery, and discuss how these give the poem its power.

The student will read “Ode to a Nightingale,” then thoroughly explain its meaning.

12. Compose an ode. Remember to maintain a tone of exaltation and praise. It is best if you choose a topic you feel is praiseworthy! You may follow one of Keats’s forms; otherwise, feel free to write a free-verse ode. The poem should be at least 16 lines long.

The student will compose an original ode in a tone of praise and exaltation.

SHARE YOUR WORK

When you have completed this lesson, share your work with your teacher for feedback.

If you have any questions about the lesson content, assignments, or submission methods, contact your teacher.

Lesson

23

Personal Essay

Learning Objectives

In this lesson, you will:

- Incorporate elements of interpretative and expository writing in a personal essay.
- Explore first-person writing from experience.
- Reflect on the significance of one's own story.

ASSIGNMENT CHECKLIST

- ☐ Read the lesson introduction.
- ☐ Complete the writing assignment.

Lesson Introduction

Although *The Kreutzer Sonata* is a work of fiction, it is born of Tolstoy's personal experience and his convictions about issues of love, marriage, and family. In fact, Tolstoy, doubting the sincerity of his own motives and ideals, withdrew from marriage. His distaste for high society and superficiality is well documented.

The Kreutzer Sonata is revealing because, like most stories, it moves from innocence to experience. However, in this case Pózdnyshév's experience leads to bitterness and madness, and what he considers a rare awareness: "I know what most other people will not soon learn." Of course, one would hope that experience would lead to peace of mind and a degree of happiness. For Pózdnyshév, it is not so.

Writing Assignments

1. Focusing on an event or relationship in your life that has deep significance to you, write a four- or five-page personal essay. There are countless possibilities: a summer vacation, a favorite aunt or uncle, or a memorable experience. Your account should focus on what you have gained or learned from the experience or relationship. How did it contribute to shaping the person you are today?

Personal essays are acts of discovery. By looking intimately into a passage of life, a deeper appreciation and understanding of yourself will be born. Be sure to keep a copy of your essay—you may find it interesting in years to come!

Note: Although the essay is personal, it shares the demands of an interpretive or expository essay. Therefore, your account should be outlined and well written. It should flow smoothly from one idea to another and contain a lot of details.

The student will write an essay about an experience that has affected an aspect of their personal growth in some way. Guidelines for interpretive or expository essays should be followed.

SHARE YOUR WORK

When you have completed this lesson, share your work with your teacher for feedback.

If you have any questions about the lesson content, assignments, or submission methods, contact your teacher.



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Ode on a Grecian Urn

by John Keats

Thou still unravished bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fringed legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endeared,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
Forever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
Forever piping songs forever new;
More happy love! more happy, happy love!
Forever warm and still to be enjoyed,
Forever panting, and forever young;
All breathing human passion far above,

That leaves a heart high-sorrowful and cloyed,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands dressed?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty,—that is all
Ye know on earth, and all ye need to know."

Ode to a Nightingale

by John Keats

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thy happiness,—
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

O for a draught of vintage, that hath been
Cooled a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, and Provencal song, and sun-burnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs;

Where beauty cannot keep her lustrous eyes,
Or new love pine at them beyond tomorrow.

Away! away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
Though the dull brain perplexes and retards:
Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Clustered around by all her starry Fays;
But here there is no light,
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmed darkness, guess each sweet
Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
White hawthorn, and the pastoral eglantine;
Fast-fading violets covered up in leaves;
And mid-May's eldest child,
The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer eves.

Darkling I listen; and for many a time
I have been half in love with easeful Death,
Called him soft names in many a mused rhyme,
To take into the air my quiet breath;
Now more than ever seems it rich to die,
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy!

Still wouldst thou sing, and I have ears in vain—
To thy high requiem become a sod

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is fabled to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hill-side; and now 'tis buried deep
In the next valley-glades:
Was it a vision, or a waking dream?
Fled is that music:—do I wake or sleep?