

1: Browse All Poems - Love Poems - Poem Hunter

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Richard Wilson To S. And may the charms of each seraphic theme Conduct thy footsteps to immortal fame! High to the blissful wonders of the skies Elate thy soul, and raise thy wishful eyes. Celestial Salem blooms in endless spring. Calm and serene thy moments glide along, And may the muse inspire each future song! Published in Boston, Philadelphia and New Haven, it is an elegiac poem written in heroic couplets, in honor of Reverend Whitefield, an influential preacher in New England and the founder of Methodism. Hail, happy saint, on thine immortal throne, Possess of glory, life, and bliss unknown; We hear no more the music of thy tongue, Thy wonted auditories cease to throng. Unhappy we the setting sun deplore, So glorious once, but ah! There Whitefield wings with rapid course his way, And sails to Zion through vast seas of day. Thou moon hast seen, and all the stars of light, How he has wrestled with his God by night. O Thou bright jewel in my aim I strive To comprehend thee. Thine own words declare Wisdom is higher than a fool can reach. O leave me not to the false joys of time! But guide my steps to endless life and bliss. Here she praises him on behalf of the American colonies for his repeal of the Stamp Act. But how shall we the British king reward! Rule thou in peace, our father, and our lord! Between 30 October and 18 December , she ran six advertisements soliciting subscribers for " pages in Octavo", a volume "Dedicated to the Right Hon. As with Poems on Various Subjects, however, the American populace would not support one of its most noted poets. The compositions published under her name are below the dignity of criticism. George Washington responded to a poem Wheatley had composed for him, writing that "however undeserving I may be of such encomium and panegyrick, the style and manner exhibit a striking proof of your great poetical Talents. In addition, Johnson notes that her poetry was simply the poetry of the time, that is, the 18th century, and that she was very much influenced by Alexander Pope. Johnson concludes by stating that "her work must not be judged by the work and standards of a later day, but by the work and standards of her own day and her own contemporaries. By this method of criticism she stands out as one of the important characters in the making of American literature, without any allowances for her sex or her antecedents". Scholars have recently uncovered poems, letters and facts about Wheatley and her association with 18th-century black abolitionists, and "charted her notable use of classicism and have explicated the sociological intent of her biblical allusions. This poem can be said to be among the most controversial poems in African-American literature, as it overlooks the brutality of the slave trade, the horrors of the middle passage and the oppressive life of slavery. Once I redemption neither sought nor knew. Some view our sable race with scornful eye; "Their colour is a diabolic die. Poems on various subjects, religious and moral.

2: Best Famous Emily Dickinson Poems | Famous Poems

My leisure hours, or Poems on various subjects [Item Preview](#) [remove-circle](#) [Share](#) or [Embed This Item](#).

But over half of them, at least partly, and about a third centrally, feature it. Most of these poems also touch on the subject of religion, although she did write about religion without mentioning death. Other nineteenth-century poets, Keats and Whitman are good examples, were also death-haunted, but few as much as Emily Dickinson. Her poems centering on death and religion can be divided into four categories: The first line is as arresting an opening as one could imagine. By describing the moment of her death, the speaker lets us know that she has already died. The second stanza focuses on the concerned onlookers, whose strained eyes and gathered breath emphasize their concentration in the face of a sacred event: In the third stanza, attention shifts back to the speaker, who has been observing her own death with all the strength of her remaining senses. Her final willing of her keepsakes is a psychological event, not something she speaks. Already growing detached from her surroundings, she is no longer interested in material possessions; instead, she leaves behind whatever of herself people can treasure and remember. She is getting ready to guide herself towards death. But the buzzing fly intervenes at the last instant; the phrase "and then" indicates that this is a casual event, as if the ordinary course of life were in no way being interrupted by her death. Flying between the light and her, it seems to both signal the moment of death and represent the world that she is leaving. She is both distancing fear and revealing her detachment from life. Critics have disagreed about the symbolic fly, some claiming that it symbolizes the precious world being left behind and others insisting that it stands for the decay and corruption associated with death. Although we favor the first of these, a compromise is possible. The fly may be loathsome, but it can also signify vitality. The synesthetic description of the fly helps depict the messy reality of dying, an event that one might hope to find more uplifting. In "This World is not Conclusion" , Emily Dickinson dramatizes a conflict between faith in immortality and severe doubt. Her earliest editors omitted the last eight lines of the poem, distorting its meaning and creating a flat conclusion. The complete poem can be divided into two parts: It starts by emphatically affirming that there is a world beyond death which we cannot see but which we still can understand intuitively, as we do music. Lines four through eight introduce conflict. Immortality is attractive but puzzling. Even wise people must pass through the riddle of death without knowing where they are going. In the next four lines, the speaker struggles to assert faith. Puzzled scholars are less admirable than those who have stood up for their beliefs and suffered Christlike deaths. The speaker wants to be like them. Her faith now appears in the form of a bird who is searching for reasons to believe. But available evidence proves as irrelevant as twigs and as indefinite as the directions shown by a spinning weathervane. The desperation of a bird aimlessly looking for its way is analogous to the behavior of preachers whose gestures and hallelujahs cannot point the way to faith. These last two lines suggest that the narcotic which these preachers offer cannot still their own doubts, in addition to the doubts of others. This poem also has a major division and moves from affirmation to extreme doubt. However, its overall tone differs from that of "This World is not Conclusion. It is a frenetic satire that contains a cry of anguish. In the first-person "I know that He exists" , the speaker confronts the challenge of death and refers to God with chillingly direct anger. Both poems, however, are ironic. The second stanza explains that he remains hidden in order to make death a blissful ambush, where happiness comes as a surprise. The deliberately excessive joy and the exclamation mark are signs of emerging irony. The rhythms of this poem imitate both its deliberativeness and uneasy anticipation. It is as close to blasphemy as Emily Dickinson ever comes in her poems on death, but it does not express an absolute doubt. Rather, it raises the possibility that God may not grant the immortality that we long for. For example, "Those "dying then" takes a pragmatic attitude towards the usefulness of faith. But the poem is effective because it dramatizes, largely through its metaphors of amputation and illumination, the strength that comes with convictions, and contrasts it with an insipid lack of dignity. The tenderly satirical portrait of a dead woman in "How many times these low feet staggered" skirts the problem of immortality. As in many of her poems about death, the imagery focuses on the stark immobility of the dead, emphasizing their distance from the living. In the first stanza, she looks back at the

burdens of life of the dead housewife and then metaphorically describes her stillness. The contrast in her feelings is between relief that the woman is free from her burdens and the present horror of her death. In the second stanza, the speaker asks her listeners or companions to approach the corpse and compare its former, fevered life to its present coolness: In the last stanza, attention shifts from the corpse to the room, and the emotion of the speaker complicates. The dull flies and spotted windowpane show that the housewife can no longer keep her house clean. The flies suggest the unclean oppression of death, and the dull sun is a symbol for her extinguished life. By citing the fearless cobweb, the speaker pretends to criticize the dead woman, beginning an irony intensified by a deliberately unjust accusation of indolence "as if the housewife remained dead in order to avoid work. In the last line of the poem, the body is in its grave; this final detail adds a typical Dickinsonian pathos. We will interpret it as a three-stanza poem. As with "How many times these low feet staggered," its most striking technique is the contrast between the immobility of the dead and the life continuing around them. The tone, however, is solemn rather than partially playful, although slight touches of satire are possible. The first stanza presents a generalized picture of the dead in their graves. Day moves above them but they sleep on, incapable of feeling the softness of coffin linings or the hardness of burial stone. They are "meek members of the resurrection" in that they passively wait for whatever their future may be, although this detail implies that they may eventually awaken in heaven. In what we will consider the second stanza, the scene widens to the vista of nature surrounding burial grounds. Here, the vigor and cheerfulness of bees and birds emphasizes the stillness and deafness of the dead. The birds are not aware of death, and the former wisdom of the dead, which contrasts to ignorant nature, has perished. In what is our third stanza, Emily Dickinson shifts her scene to the vast surrounding universe, where planets sweep grandly through the heavens. The touch of personification in these lines intensifies the contrast between the continuing universe and the arrested dead. The dropping of diadems stands for the fall of kings, and the reference to Doges, the rulers of medieval Venice, adds an exotic note. The disc enclosing a wide winter landscape into which fresh snow falls is a simile for this political change and suggests that while such activity is as inevitable as the seasons, it is irrelevant to the dead. This stanza also adds a touch of pathos in that it implies that the dead are equally irrelevant to the world, from whose excitement and variety they are completely cut off. Resurrection has not been mentioned again, and the poem ends on a note of silent awe. The poem is written in second-person plural to emphasize the physical presence and the shared emotions of the witnesses at a death-bed. The past tense shows that the experience has been completed and its details have been intensely remembered. That the night of death is common indicates both that the world goes on despite death and that this persisting commonness in the face of death is offensive to the observers. They see everything with increased sharpness because death makes the world mysterious and precious. After the first two stanzas, the poem devotes four stanzas to contrasts between the situation and the mental state of the dying woman and those of the onlookers. Moving in and out of the death room as a nervous response to their powerlessness, the onlookers become resentful that others may live while this dear woman must die. The jealousy for her is not an envy of her death; it is a jealous defense of her right to live. As the fifth stanza ends, the tense moment of death arrives. The oppressive atmosphere and the spiritually shaken witnesses are made vividly real by the force of the metaphors "narrow time" and "jostled souls. The simile of a reed bending to water gives to the woman a fragile beauty and suggests her acceptance of a natural process. In the last stanza the onlookers approach the corpse to arrange it, with formal awe and restrained tenderness. The condensed last two lines gain much of their effect by withholding an expected expression of relief. Instead of going back to life as it was, or affirming their faith in the immortality of a Christian who was willing to die, they move into a time of leisure in which they must strive to "regulate" their beliefs that is, they must strive to dispel their doubts. The subtle irony of "awful leisure" mocks the condition of still being alive, suggesting that the dead person is more fortunate than the living because she is now relieved of all struggle for faith. It deserves such attention, although it is difficult to know how much its problematic nature contributes to this interest. We will briefly summarize the major interpretations before, rather than after, analyzing the poem. Some critics believe that the poem shows death escorting the female speaker to an assured paradise. Others believe that death comes in the form of a deceiver, perhaps even a rapist, to carry her off to destruction. Still others think that the poem leaves

the question of her destination open. As does "I heard a Fly buzz â€” when I died," this poem gains initial force by having its protagonist speak from beyond death. Here, however, dying has largely preceded the action, and its physical aspects are only hinted at. The first stanza presents an apparently cheerful view of a grim subject. He comes in a vehicle connoting respect or courtship, and he is accompanied by immortality â€” or at least its promise. Her being alone â€” or almost alone â€” with death helps characterize him as a suitor. Death knows no haste because he always has enough power and time. The third stanza creates a sense of motion and of the separation between the living and the dead. The vitality of nature which is embodied in the grain and the sun is also irrelevant to her state; it makes a frightening contrast. However, in the fourth stanza, she becomes troubled by her separation from nature and by what seems to be a physical threat. She realizes that the sun is passing them rather than they the sun, suggesting both that she has lost the power of independent movement, and that time is leaving her behind. Her dress and her scarf are made of frail materials and the wet chill of evening, symbolizing the coldness of death, assaults her.

3: Best 80 Definition Essay Topics Will Help You With Choice

*My Leisure Hours, or Poems on Various Subjects [J Quested] on www.enganchecubano.com *FREE* shipping on qualifying offers. Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition).*

What is this life if, full of care, We have no time to stand and stare. No time to stand beneath the boughs And stare as long as sheep or cows. No time to see, when woods we pass, Where squirrels hide their nuts in grass. No time to see, in broad day light, Streams full of stars, like skies at night. No time to wait till her mouth can Enrich that smile her eyes began. A poor life this if, full of care, We have no time to stand and stare. Fearing the contempt of his fellow tramps, he would often feign slumber in the corner of his doss-house, mentally composing his poems and only later committing them to paper in private. At one stage he borrowed money to have his poems printed on loose sheets of paper, which he then tried to sell door-to-door through the streets of residential London. When this enterprise failed, he returned to his lodgings and, in a fit of rage, burned all of the printed sheets in the fire. It proved to be the beginning of success and a growing reputation. To even get the slim volume published, Davies had to forgo his allowance and live the life of a tramp for six months with the first draft of the book hidden in his pocket , just to secure a loan of funds from his inheritance. He eventually managed to sell 60 of the copies printed. On reading the book, as he later wrote in his essay "Gods of Modern Grub Street", Adcock said that he "recognised that there were crudities and even doggerel in it, there was also in it some of the freshest and most magical poetry to be found in modern books". Adcock is still generally regarded as "the man who discovered Davies". A second edition followed in and a third in A edition, by Fifield, was advertised but has not been verified. Davies moved to the cottage, from 6 Llanwern Street, Newport, via London, in the second week of February In , the manuscript of *The Autobiography of a Super-Tramp* drew the attention of George Bernard Shaw , who agreed to write a preface largely through the concerted efforts of his wife Charlotte. Davies was also to be given a say on the style of all illustrations, advertisement layouts and cover designs. The original publisher, Duckworth and Sons , refused to accept these demands and so the book was placed instead with London publisher Fifield. Davies started to spend more time in London and made many literary friends and acquaintances. Though averse to giving autographs himself, Davies began to make a collection of his own and was particularly keen to obtain that of D. Georgian poetry publisher Edward Marsh was able to secure an autograph and also invited Lawrence and wife-to-be Frieda to meet Davies on 28 July Lawrence was immediately captivated by Davies and later invited him to join them in Germany. He continued to send other periodical articles out to editors, but without any success. Here in a tiny two-room apartment, initially infested with mice and rats, and next door to rooms occupied by a noisy Belgian prostitute, he lived from early until It was during this time in London that Davies embarked on a series of public readings of his work, alongside such others as Hilaire Belloc and W. Yeats , impressing fellow poet Ezra Pound. He soon found that he was able to socialise with leading society figures of the day, including Lord Balfour and Lady Randolph Churchill. He would also meet regularly with W. By the time of his prominent place in the Edward Marsh Georgian Poetry series, he was an established figure. He is generally best known for the opening two lines of the poem " Leisure ", first published in *Songs of Joy and Others* in Prys-Jones and published by Erskine Macdonald of London. In the last months of , Davies moved to more comfortable quarters at 13 Avery Row, Brook Street , where he rented rooms from the Quaker poet Olaf Baker. He began to find prolonged work difficult, however, suffering from increased bouts of rheumatism and other ailments. Harlow lists a total of 14 BBC broadcasts of Davies reading his own work made between and now held in the BBC broadcast archive [18] although none included his most famous work, "Leisure". According to one of the witnesses, Conrad Aiken , the ceremony proceeded with Davies "in a near panic". He had caught sight of her just getting off the bus and describes her wearing a "saucy-looking little velvet cap with tassels". Although Davies eagerly sent the manuscript for *Young Emma* to Jonathan Cape in August , he later changed his mind and asked for the manuscript to be returned and the copies destroyed. The first of these was the comfortable detached 19th-century stone-built house "Axpills" later known as "Shenstone" , with a

garden of some character. In the last seven years of his life he lived in four different houses, all within a mile and the first three all within three hundred yards of one another. The couple had no children. Of his own poems he selected only "The Kingfisher" and "Leisure". The collection was re-published as *An Anthology of Short Poems in Decline and death* [edit] Davies returned to Newport, in September, for the unveiling of a plaque in his honour at the Church House Inn, and with an address given by the Poet Laureate John Masefield. He was still unwell, however, and this proved to be his last public appearance. He particularly enjoyed walking with them along the river from the Houses of Parliament to the Physic Garden, near to their house, in Chelsea. During his visits Davies would often call, on a Sunday afternoon, to hear recitals on the harpsichord and clavichord given by Violet Gordon Woodhouse. About three months before he died, Davies was visited at Glendower by Gordon Woodhouse and the Sitwells, Davies being too ill to travel to dinner at Nether Lypiatt. Osbert Sitwell noted that Davies looked "very ill" but that "Helen had been careful to keep the true extent of the medical diagnosis from her husband. Davies himself confided in Sitwell: Sometimes I feel I should like to turn over on my side and die. Never a church-goer in his adult life, Davies was cremated at Cheltenham and his remains interred there. In 1913, Phillips suffered a heart attack and was forced to move into council accommodation. Stroud District Council, however, had already voted to embark on the process of obtaining a Compulsory Purchase Order. The first phase of restoration was due to be completed in 1914, making part of the house habitable once more. Five signed books were found, in a wardrobe in one of the bedrooms, together with letters from Davies to family members. The Friends hoped that the books would remain in Nailsworth and that the cottage might become a Davies study-centre, using the collection of books, manuscripts and belongings that had remained in the family. The plans would include use of the cottage as a home by Phillips, who was one of the last remaining direct descendants of the Davies family. He had lived close to the earth and in the open air, and had grown to love the countryside with its fields, woods and streams, its hedges and flowers, its birds and beasts, bees and butterflies, its sunny and cloudy skies and capricious moods: Though a man of limited education, here he was at no disadvantage with an intellectual; for appreciation of nature is based not on intellect but on love and Davies loved nature deeply. His nature poetry is founded on his delight in nature, and he exulted in revealing the loveliness of heaven and earth and his interest in the creatures of the countryside. As does a child, a pagan or a mystic, he glorified nature and never ceased to regard it with eyes of wonder". He combines a vivid sense of beauty with affection for the homely, keen zest for life and adventure with a rare appreciation of the common, universal pleasures, and finds in those simple things of daily life a precious quality, a dignity and a wonder that consecrate them. Natural, simple and unaffected, he is free from sham in feeling and artifice in expression. He has re-discovered for those who have forgotten them, the joys of simple nature. He has found romance in that which has become commonplace; and of the native impulses of an unspoilt heart, and the responses of a sensitive spirit, he has made a new world of experience and delight. He is a lover of life, accepting it and glorying in it. He affirms values that were falling into neglect, and in an age that is mercenary reminds us that we have the capacity for spiritual enjoyment. In subtlety he abounds, and where else today shall we find simplicity like this? His cast of face was rather long and aquiline, but with broad high cheek bones, and all of it, chin, mouth, long upper lip, nose, and high forehead, was finely sculptured and full of character. Features and hair both exhibited a naturally proud, backward slant or tilt, though there was no arrogance in him. His eyes were dark and gleaming, like those of a blackbird, and his skin possessed an almost nautical tinge. He was broad-shouldered and vigorous looking, but of less than middle height. Having lost a leg, he wore "a heavy wooden stump, which made a wooden sound as he walked, and gave him a slow and very personal gait, making him raise and dip his shoulders as he moved. Davies, Brian Waters said of Davies that "character and personality rather than good looks were the keynote to his expressive face", continuing: Most people who never knew him have come to look on Davies as a Welshman. He was neither Welsh nor English, but an ancient Briton in whom the tribal character of the Silurian stock has persisted into the present century" a type frequently recognisable in Monmouthshire. He knew no word of Welsh, he was not carried away by the sentiments of others and the mass emotionalism was foreign to his nature. His emotions and sympathies were his own and he translated them into his poetry. As I walked down the waterside This morning, in the cold damp

air, I saw a hundred women and men Huddled in rags and sleeping there: These people have no work, thought I, And long before their time they die. Also included is a volume c. Experimental Irish folk group Dr. Strangely Strange also sang and quoted from "Leisure" on their album Heavy Petting, with harmonium accompaniment. A musical adaptation of the same poem, with John Karvelas vocals and Nick Pitloglou piano and an animated film by Pipaluk Polanski, may be found on YouTube. The song was also recorded by English singer-songwriter and multi-instrumentalist Blake, for his album The First Snow. The bronze head of Davies by Epstein, from January, regarded by many as the most accurate artistic impression of Davies and a copy of which Davies owned himself, may be found at Newport Museum and Art Gallery donated by Viscount Tredegar. Davies and Austin O. Davies, the True Traveller: Man and Poet – A Reassessment, London:

4: Death, Immortality, and Religion

Excerpt from My Leisure Hours: Or Poems on Various Subjects And every soldier hop'd-yet still be fear'd Should Albion lose the cause she sought to win, Sorrow would then in Britain's Isle begin; Faction would seek t' exert its noxious sway.

In simple terms, these are papers written by different students as they try to describe a given concept, word or phrase. So, they just explain things which people might not know about. Here, the definition should be accurate and long. Your readers should also easily understand your message. Having a good structure is a crucial step to communicating with your audience. The Structure A definition essay purely focuses on the meaning and explanation of specific items. The structure tries to expound more on the subject. You should present these essays in continuous prose. As the author, you should subjectively approach them. The arrangement makes sure that you use a logical and coherent flow of ideas in all paragraphs. Here, remember to use unique concepts in every paragraph. A suitable method is by first applying a lead sentence and then following it by explaining the issue presented in it. You should then logically connect the ideas and topics shown by the author to present each paragraph. Your paragraphs should merely introduce the rest and build a smooth form of transition between them. So, you should make sure that: Your introduction always have a thesis statement It should introduce the content paragraphs and build a smooth type of transition Avoid long introductions Your thesis statement should be entirely transparent and not seem buried in your presentation Avoid errors in grammar and make sure that you are clear while on the definition of your essay When it comes to writing your paragraphs, the process is even more straightforward as compared to the introduction part. With just the proper research, you can quickly nail down this part of your definition paper. Critical issues to concentrate on include: Always have a smooth form of transition as you move from one paragraph to another Each item needs to start with a suitable topic sentence All your sections should be complete with few sentences, preferably either four or five Long sentences have several grammatical mistakes. Each paragraph should carry its own opinion or idea Our features Any deadline. Regardless of the turnaround time or field of study, you can be sure we have qualified personnel to handle the assignment for you. Our writers are knowledgeable in virtually all subject areas and will process your assignment as fast as possible to beat the deadlines. Quality Guarantee We have an exceptional team of proficient writers with a vast experience in writing quality academic essays. Therefore, we will deliver academic essays of amazing quality not available anywhere else. You can bet on that! Best essay writers You will not find competent and certified essay writers like the ones on our spectacular team. We are your best bet for having a professionally written essay that will get you the best grades in no time. Let us process your essay and you will see only amazing results with us. Plagiarism free With us, originality and uniqueness are paramount factors to success. We can never compromise on that. You can bet that we double check our essays so you know you will receive original work every time. Online chat with writers We have many competent and certified writers available to process your essay and you can chat with them online to find the best one to work with. Fast delivery of essay We have many certified writers who are ready to happily process your essay even with a 4-hour deadline. Our team of writing experts is available on call and can churn out an outstanding essay for you on short notice without compromising on quality. Affordable prices Our essay writing service is tailored to fit your budget. We have only affordable prices for you, and we offer a quality service. The last part of your definition essay paper is the conclusion. You can even have a summary of all critical issues explained in the definition essay So, first, if you want to write a definition essay, you have to pick a topic. Not just any type of idea but an intriguing piece of the headline. List of Simple Definition Essay Topics in Their Separate Categories After understanding the meaning and structure of definition essay ideas, you need practice. The best way is to tackle enough concepts and answer different questions. Below is a list of 80 definition essays in 8 separate categories. Going through them will give you a perfect head start in learning how to write persuasive definition essays. Definition Essay Ideas for College Students Students should get their hands on different learning resources for them to excel in their studies. One of the best ways is by covering a thought-provoking definition essay topic in a certain subject or course. Here are just a few topics to help you out!

5: Poems on Various Subjects, Religious and Moral - Wikipedia

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Brief Description Students find their favorite funny poems -- and write their own -- to hang from smile-mobiles. Student work sheet provided. **Objectives** read a variety of funny poems. **Lesson Plan** This activity, which works well in minute segments over a week or two, can be done in the classroom, the computer lab, or the library. In advance of the lesson, gather a large number of books of poems. Explain to students that they are going to create mobiles from which they will hang six funny poems -- five of their favorites plus one original funny poem! Organize students into small groups. Divide the funny poems you gather from book and Internet sources into stacks; you should have as many stacks as you have groups of students. Provide each group with a stack of poem sources and a pad of sticky notes. Allow students to spend 15 minutes of each session simply reading funny poems. At the end of 15 minutes, ask each student to share one funny poem with the other members of his or her group. During the last five minutes of the period, have each student write on a sheet of paper the title of the funniest poem he or she found that day and the source book title or URL of the poem. Repeat this activity on successive days. Rotate the stacks of books so each group gets a new stack each day. At the end of the week, each student will have collected five funny poems. Now that you have inspired students with laughter, use one more class period to have students write original funny poems. The next step is to have students create funny poem mobiles. Education World has provided a work sheet with a large laughing mouth on it. Distribute six copies of the work sheet to each student. Have students write each of their five favorite poems and their one original poem inside the mouth of a work sheet. Then have them glue the mouths to a sheet of thin poster board or oak tag. Now they are ready to create mobiles of funny poems. Mobiles can be created in many ways; a variety of mobiles are provided below.

6: A Writer's Collection: Comparing Death in Poetry - Reseachr Paper

My Leisure Hours by J Quested starting at \$ My Leisure Hours has 3 available editions to buy at Alibris.

Pinterest Hobbies are also called interest. Its sole purpose is to utilise the time. We have written a useful essay on the hobby for school and college students. You can choose any one according to you need Related Essays: It provides relief to one of his usual routines work and fills him with a sort of satisfaction. The hobbies provide him with some diversion from his regular work and relax his mind. It may also become a source of his material gain in the long run. Well, I have many other hobbies like playing chess, flying kites, cycling, etc. But my favourite hobby is to read books. Apart from my school books, I have many books related to science, history, biography and etc. I use most of your pocket money to buy books. I love my hobby very much. Essay on My Hobby words Hobbies play a vital role in our life. Life is full of ups and downs. We have to face many difficulties in our life. Hobbies in hours of darkness keep us busy and make us forget our sorrows. A busy life is a happy life. Hobbies give us great joy and interest in life. After considering everything, I have taken up gardening as my hobby. It is the most useful hobby. The digging of the earth for the planting of trees and preparing flower beds are very pleasing to the eyes. Gardening gives me light exercise, while the smell of the fresh ground tones up my body. A good garden demands that it should be kept neat and clean, free from weeds. The plants and flowers are also required that they should be watered, given manure and trimmed at the proper time. A person who takes up gardening should, therefore, be always alert and active. He also learns the value of neatness not only in respect of gardening but all other matters. It also makes one capable of appreciating the beauty of nature. Finally, gardening is one of the cheapest hobbies, considering it in every respect. I have decided to adopt gardening as my permanent hobby. Essay on My Hobby to words Introduction: One pursues it when one gets a chance. Every person has got hobbies of his own without his knowledge. And when he does something that is not a part of his occupation or routine, it is nothing but his hobby. Hobbies may be of different types such as collecting Stamps, collecting news of the world, collecting coins of different ages or countries, gardening, taking part in games and sports, painting, knitting, reading books and journals and so on. People of different classes pursue hobbies as per their taste, talent and ability. Reading is my favourite hobby. I am a student. I have to do a lot of studies. In spite of this, I have developed an enjoyable hobby of reading books other than my textbooks. I have started pursuing this hobby ever since I took admission in class VI. Besides books, I read some periodicals and journals too. I am very fond of reading stories, fictions and plays. I have also read the humorous and satirical stories of Faturananda. I like them very much. They are enough to make you laugh and enjoy them, and at the same time, they expose the flaws and foibles of the present society. I also have a taste for poetry. I have read some poems of Gangadharan and Radhanath. I appreciate them very much. I cannot digest modern poetry because it is beyond my understanding. These lines have so much impact on me that I have made it a mission in my life to go on working till my last breath. I want to be a Karmayogi in my life, and go on with my actions without worrying about their fruit. My choice is simple but useful. But I borrow books from the libraries. So it is no more a problem for me to pursue my hobby. I get a sort of pleasure out of it. My hobbies do not interfere with studies. It instead gives me the knowledge and improves my standard.

7: Labor Day @ www.enganchecubano.com

poems on various subjects, religious and moral. by phillis wheatley, negro servant to mr. john wheatley, of boston, in new-england. contents. to maecenas.

Introduction to Literature Instructor: Alex Vuilleumier January 27, There are many different feelings about death. It is probable that no two people feel the same way or believe the same thing. The fact that our day is unknown makes the topic of death a popular one amongst writers who seek to make sense of their own emotions, and in so doing, help readers to make sense of theirs too. Both of these poems explore the themes of death and the acceptance of it, though the feelings about death in *Because I Could Not Stop for Death* are calm and reflective whereas in *Do Not Go Gentle into that Good Night* the feeling are of a passionate rebuttal. Despite the morbidity of the topic, the tone is not somber Joly, Rather, the tone in this poem is thoughtful and lighthearted. This is made evident by the many literary tools that Dickinson employs, such as personification, symbolism, and her stylistic uses of assonance and alliteration. The capitalization of death makes this word a proper noun, an indication that Dickinson intends to portray death as a person. Personifying death also humanizes the experience of it, making it more acceptable and less abstract. For example, many people find it hard to imagine their death as there are so many questions that cannot be answered in life “how will it happen, when, and what comes next? Humanizing death makes the experience more relatable. Further in stanza one is the introduction of a carriage which she rides in with death and immortality. Immortality, like death, is personified with capitalization. In this sense, there is an implied comfort and trust in riding with death and immortality, not just for the consideration death makes in stopping for her, but the formality and recognition of propriety as well. She explains that she has willingly put aside her work and her free time to accept death, as death was polite enough to show chivalry. This reiterates the tone of lightheartedness and acceptance, yet at the same time, the imagery presented begins to build a feeling of suspense. Further imagery is presented in stanza three, as the carriage passes school children playing at recess, a field of grains, and the setting sun. In the four lines of this stanza, Dickinson uses several literary tools. Such repetition draws the attention to the meaning in what they are passing and the fact that it is being left behind. The children playing are symbolic of childhood “the first stage of life. The grains have passed seed, come to full fruition, and appear ready for harvest. This is symbolic of the establishment and continued obligation that is typical in middle age. There is maturity, yet further need to fulfill harvest ones duty. The fact that the sun sets after the image of the grains allows the reader to assume that the speaker is not in her elderly years as no symbolic imagery for old age is presented, yet another implication that death has come before it was expected. The set of the sun also assumes an increase of darkness and creates a rising feeling of morbidity. The suspense at this point builds but the rhythm and sounds of the words suggest the speaker remains calm, as evident by the use of alliteration: Alliteration, or the repetition of the initial consonant sounds of two or more words, is an effective device in drawing attention to particular words and creating desired moods Clugston, The suspense continues to elevate as the reader can assume darkness is drawing in, a lifespan has been passed, and the carriage shows no sign of gaining speed nor stopping. With immortality in tote time is no longer of the essence. A slight change in the tone is presented in the next stanza, as the speaker suggests that rather than the carriage and its occupants passing the setting sun, the sun past them. This reference infers that not only is the pace eerily slow, it is also a delivery into the supernatural. The sun is personified in its passing of them, making evident that they are no longer within the confines of the cycle of life, but that they are now beyond that point where the sun no longer rises and sets indicating time stands still “a direct reference to the role immortality takes. Not surprisingly a chill is upon them causing her to quiver in her sheer clothing. Referencing a chill, or feelings of being cold in literature, is symbolic of death, a ghost, and the afterlife. Again, Dickinson uses alliteration to draw attention to the speakers clothing. Her gown is gossamer, a fine sheer material, as is her shawl made of tulle. These garments are evidence that death has surprised her and come when she was unprepared, which is central in the theme of this poem. The destination of the carriage becomes obvious in the fifth stanza of the poem, when death arrives at a grave. The avoidance of morbid

words like grave, cemetery, or tombstone keeps the tone lighthearted and conveys an acceptance of the change. An active presence then implies life after death, or rather, immortality: The poem ends on the word eternity leaving the reader pondering the word and considering, once again, the many points that the poems theme makes. Death takes us whether we are ready or not and is but a passing from one existence to another. In a sense, *Because I Could Not Stop for Death* romanticizes the passage from these existences life to immortality by the personification of death as a gentleman that has lured her into its chariot, much like that of Greek mythology. The theory of life after death, or rather, existence after death is a common notion, one that is feared as much as it is relished. Ironically, immortality is presented in this poem as an eternity in death, rather than eternal life. This is a rather subjective point though as the personal perspective of the speaker is not made available. As such, much of the content in this poem can be considered subjectively. The diction Thomas used in this poem sets the tone and is central to conveying the theme and its meaning. There seems little reason to not go gentle into something that is good. However, when followed by the next line of the poem: The mention of old age alerts the reader to the fact that death is even more imminent. However, there appears to be more contradiction in old age burning and raving against death. It is natural to assume that at the end of a long life, old age would prefer a gentle slip into a good " or welcomed - death. Thomas asserts otherwise; he generalizes that old age should not give into the ease and comfort of death, but rather should contest violently against it. At this point in the poem, the reader is left uncertain as to why Thomas makes such unnatural declarations. It is not until the last line that the reader is made aware of the personal stake that the speaker has in his demands for life. If for any reason the subject of death is unclear, the last line in the first stanza makes the strongest and clearest statement of all. There is powerfully felt passion in this line, so much so, that this line is widely quoted for its impact and depth of feeling. The repetition of the word rage accentuates the desperation for the fight against death, though there is as much pleading in the delivery of the line as there is commandment. This duality draws attention to the deep rooted weakness and power that coexist in the human spirit. The next four stanzas of the poem present the speakers argument for preserving life with the mention of four types of men: These men are generalized, just as old age was, asserting that despite the life that such men have lead, they too refuse to accept death in their old age. Good men are mentioned next for their good deeds, but that the frailty of their deeds failed to have a more beautiful setting to shine in, and as a result, they too should rage against the dying of the light Lord, Thomas uses figurative language to make this point by describing a bay that the deeds might have danced in had they had the chance. Again there is a contradicting duality in the words that Thomas uses, alluding once again to the nature of the human spirit. He continues this figurative language in the argument for wild men, stating that wild men, having late regrets for their reckless actions, do not succumb to death. In using the first simile in this poem, Thomas asserts that blind eyes still find purpose. Thomas generalizes these four types of men either to point out that all men find themselves into one of these categories, or that each description is characteristic of one man in particular. The poem closes with an apostrophe as Thomas speaks directly to his dying father which confirms that he has a personal stake in the matter. The repetition ends the poem fiercely, yet leaving it open without a sense of closure. There is no response to his argument against death. It is evident that despite the shared theme of death there are more contrasting issues between these two poems than there are similarities. The two extremes, calm acceptance and adamant rebuttal of death are seen in these poems. Consequently, the entire tone and imagery that the reader is presented with is oppositional as well. In *Because I Could Not Stop for Death*, death is personified into that of a chivalrous male seducer whom she appreciates for his consideration in stopping for her. Dickinson and Thomas differ in form and style as well, though they have similar qualities in iambic qualities. She has an elliptical style that requires the reader to pay close attention to the implications of her metaphors, symbols, and other devices. Rather than being thorough in her explanations, she leaves plenty of room for interpretation. Her writing is formal and controlled with every other line in her quatrains switching from either four iambic feet iambic tetrameter to three feet iambic trimeter , though the formality of her style is muted slightly by the casual tone she takes in her diction. The emphasis Dickinson places on the sound and rhythm of her work lightens the delivery of the morbid theme. The meter in the poem is iambic pentameter as each line in his poem has ten syllables, breaking it down into

five iambic feet. This adds to the gravity and seriousness of his tone and accentuates the plea he makes to his father. The lack of quick closure to his sentences is evidence to this as short bursts of thought would not adequately dictate the complexity of his grief. His diction is full of hard hitting visuals with rough verbiage. He avoids smoothness in his work, thus reinforcing distress and sense of unease he emotes. These poems differ in rhyme as well. The use of these rhymes throughout are not coincidental; Thomas uses them to reiterate the contrasting feelings of life and death. Yet where they differ, these poems once again find themselves alike as such avoidance of direct verbiage in expression is similar to the style Dickinson uses as well. Continued similarities are found in their stylistic use of literary tools. Both poems have a heavy use of metaphorical imagery and personification of death and objects presented to the reader. The use of nature in such figurative language is found in both poems as well, as Dickinson describes the scenery she passes in the carriage while Thomas uses nature to point to specific feelings he seeks to address. Additionally, both poems use day, night, light, dark, and the sun as a symbol of life and death. These symbols are common in literature and provide a universal understanding. Addressing the theme through the use of symbols such as night and day add layers of emotion and complexity in their contrasting natures. Metaphorically, day and night also represent the opposition or acceptance towards death that teeter back and forth in the human spirit. This acceptance or opposition is a shared theme of both poems. Often time, we are too busy to realize that death is coming whether we are prepared for it or not. Though once again we expect this as the inevitable, the way we come to accept death differs from situation to situation and person to person.

8: W. H. Davies - Wikipedia

Poems on Various Subjects, Religious and Moral by Phillis Wheatley, Negro Servant to Mr. John Wheatley, of Boston, in New England (published 1 September) is a collection of 39 poems written by Phillis Wheatley the first professional African-American woman poet in America and the first African-American woman whose writings were published.

9: My Leisure Hours

The best and most correct answer among the choices provided by the question is the first choice. The similarity between the two poems is that both poems personalize a broad concept, such as spirituality or mortality.

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