

This poem is about communicating with someone who is now in the past or dead.

Sound memory

Urgent - ^{Echo} desperate: repetition ^{Irony} - during apparent quiet she is able to hear and communicate with him

Come to me in the silence of the night;

Come in the speaking silence of a dream; ^{Oxymoron} She can communicate with her dead lover when she is dreaming - The echo is the sound he has left for her

Come with soft rounded cheeks and eyes as bright

Simile

As sunlight on a stream;

Not sick but healthy and alive
Paytime = life - opposite of what he is now

Come back in tears,

O memory, hope, love of finished years. She wants him to come back even if it causes sadness - tears - she wants the love of the time that is now finished.

Extreme emotion - desperation

O dream how sweet, too sweet, too bitter sweet, In the dream world he is brought to life.

Whose waking should have been in Paradise,

The fantasy is so good it is damaging
Captured emotions

Her eyes

Where souls brimfull of love abide and meet;

When she wakes from sleep there is no longer in paradise - represents being with her lover and death.

Where thirsting longing eyes

Innumerable passion and desire
Symbol of the barrier between their

Watch the slow door

two worlds - an obstacle to communication as well as an entry point for her to reach him

That opening, letting in, lets out no more.

Death - letting people in but can never let him leave - she is watching at the door for him but she can not enter.

Reality

^{However,} Yet come to me in dreams, that I may live

My very life again though cold in death:

She still wants him to come to her in dreams so she can live her life over again even though he is actually dead.

Come back to me in dreams, that I may give

Meets him with voice

Pulse for pulse, breath for breath:

If he comes back in dreams she can be equal to him.

Speak low, lean low

Sensual / passionate

As long ago, my love, how long ago!

Dream crumbles as she exclaims 'how long ago' their intimacy was

Remembering him how they were long ago

Her dream has not succeeded in reviving him - it has just reminded her of how much time has passed since they were together

Balanced and symmetrical stanzas juxtapose the experience of death for those left behind and for the person who has died

1862 (Rossetti struggled with this). Winter had brought as a recurrence of brandishing - acutely aware of her precarious health. 7 days later E. Brath died of TB

Song
Before death

When I am dead, my dearest,

Direct affectionate address of the lover

Imperative Sing no sad songs for me;

Inchichias on how to behave

Plant thou no roses at my head,

Negatives emphasise speaker's dislike of traditional funeral rituals

Nor shady cypress tree;

Exhibitionist grief, love and needlessly.

She chooses Be the green grass above me

natural and eternal

With showers and dewdrops wet;

It will always be watered by showers which represent tears.

And if thou wilt, remember,

And if thou wilt, forget.

choice of remembering or forgetting - no sense that one is better than the other.

I shall not see the shadows,

The senses no longer wait for the dead person.

I shall not feel the rain;

They cannot see, feel or hear. But shadows, rain and the song of pain could all be seen as negative. Does that mean that death is a better place.

I shall not hear the nightingale

Sing on, as if in pain:

And dreaming through the twilight

That doth not rise nor set,

Perpetual

Haply I may remember,

And haply may forget.

Dreaming sounds positive but twilight suggests she is neither dead or alive but in limbo.

She is not sure what will happen - it is out of her control, echoing the end of the first stanza which left the lover to determine their reaction - the dead speaker wonders if she will remember or she will forget. Suggestion of her consciousness continuing after her death - she will be in the same position as her lover.

Publisher 'lively little song of the tomb'
- Alexander Macmillan
Virginia Woolf - knew on the music of the words.

Themes
Self expression and the natural world
Memory and forgetfulness
Earthly life and 'life after life'
Death
Light and shade

Petrarchan sonnet - form normally employed by men to write love poems to women. Subject matter and voice have been altered.

Remember 1869

Voice - authoritative, passionate + directly addressing lover

Not romantic love

Octave Remember me when I am gone away, Hyperbolic

Vastness of death - death is a long journey taking her away from her lover

Great type of love beyond the physical which wants happiness for a loved one even when one cannot be with them.

Gone far away into the silent land; death

When you can no more hold me by the hand, Physical affection

Nor I half turn to go yet turning stay.

Remember me when no more day by day

You tell me of our future that you plann'd:

Only remember me; you understand

It will be late to counsel then or pray.

Hesitance Volta - change of direction

Yet if you should forget me for a while

And afterwards remember, do not grieve:

For if the darkness and corruption leave

A vestige of the thoughts that once I had,

Better by far you should forget and smile

Than that you should remember and be sad.

Than that you should remember and be sad.

What will happen if he forgets her for a while and wants him not to feel bad about moving on.

She would rather be forget and be happy than remember and be sad.

Even in the horror of death she hopes that a part of her consciousness will stay and she will realize that his happiness is more important than her desire for him to remember her. Self-sacrificing sentiment.

Death rears her authority which she is tries hard to reassert through the poem - repetitive and imperative - devices came to illustrate her insecurity rather than confidence.

Title: 'Remember' is ironic - by the end of the poem she knows that the kindest thing she could hope for is that he will forget her and move on with his life.

Reader - eavesdropping

Repetition - desperate to live in the lover's mind - anxious that death will cancel out love

Unable to control her own death - unable to decide if she wants to stay.

-sense of restraint death trying to keep her but this want work.

Startling - passion expressed by a woman.

Sestet

7 stanzas - regular rhyme scheme

Regular rhythm and rhyme belie the agitation of the poetic voice's experience

Shut Out ↘ Trapped outside cause where she wants to enter

The door was shut. I looked between

Hard and impenetrable

Its iron bars; and saw it lie,

The garden is not easily accessed

It was once here.

My garden, mine, beneath the sky,

Double meaning - deceit and genuineness
She has lost her home

Natural / kept enclosed? - Garden is both natural and precious

Pied with all flowers bedewed and green:

Dappled with many different colors.

From bough to bough the song-birds crossed,

Song-birds

Delightful to see and hear

From flower to flower the moths and bees;

Flower Night Day

Productivity and mortality working together

With all its nests and stately trees

Nests

The garden has eliminated time and decay

It is beyond mortality; it is paradise
The garden was here but has been lost.

It had been mine, and it was lost.

Sibilance

Something without substance or existence

A shadowless spirit kept the gate,

It exists

without the sun a time

Blank and unchanging like the grave.

Silence - the spirit is constant - permanent + unchangeable

I peering through said: 'Let me have

Some buds to cheer my outcast state.'

↳ she begs for buds as a sign of new life and then a twig

She wants an item to remind her of home, but max. impatience to make the garden remember her and wait for her to come again

He answered not. 'Or give me, then,

But one small twig from shrub or tree;

And bid my home remember me

She is hopeful that she can return to it in the future

Until I come to it again.'

The spirit was silent; but he took

Denies her

Mortar and stone to build a wall;

and builds a wall - more permanent than a door

He left no loophole great or small

It will not allow her to see into Paradise.

Through which my straining eyes might look:

So now I sit here quite alone

Blinded with tears; nor grieve for that,

For nought is left worth looking at

Since my delightful land is gone.

Left alone she cries until she can't see but this is of no matter as there is nothing worth looking at.

Faithful news Will she be loyal to her vision of paradise and
A violet bed is budding near, persist in walking towards it
— Hope and life

Wherein a lark has made her nest:

And good they are, but not the best;

And dear they are, but not so dear.

They are both dear and good, but they are not the best.

They are pale versions of the perfect Platonic image of paradise which she must settle for now.

4 Stanzas begin and end with the weariness of life.
Living has no meaning and is just hard and tiring
Character cannot escape this thought as their ideas never progress beyond it.

From the Antigone - Not the poet - an unnamed woman - why unnamed?

It's a weary life, it is, she said:

Doubly blank in a woman's lot:

I wish and I wish I were a man:

Or, better than any being, were not:

Were nothing at all in all the world,

Not a body and not a soul:

Not so much as a grain of dust

Or a drop of water from pole to pole.

Still the world would wag on the same,

Still the seasons go and come:

Blossoms bloom as in days of old,

Cherries ripen and wild bees hum.

None would miss me in all the world,

How much less would care or weep:

I should be nothing, while all the rest

Would wake and weary and fall asleep.

Cycle of life habitual and negative

Life - one day - wake, grow tired, fall asleep. - process of exhaustion which nature is not part of - man made.

A character without spiritual belief - life without Christianity is 'blank'?

A woman's lot

Existentialism

The human condition

Fairy tale

People should not exist in the world

Euphemism for death

Justice as bad for a woman: Entirely empty - without necessity of water.

Lack of blankness? Hamlet - to be or not to be

Imagines a world with no people

The pronouncement is there for us to judge and consider.

Repetition suggests a sense of desperation and exhaustion

The world would carry on with all the weariness of human life.

Nature without people seems really positive with seasons, blossoms, bees and bees. A more beautiful world without people.

No one would miss her. No grief for her loss.

She should be nothing. The rest of humanity should carry on living as she is so unimportant.

Traditonal - to tell a story or making a moral statement.

Ballad 12 stanzas - 4 lines

ABAB - typical ballad rhyme

ABCB - Rossetti adopts to make it more awkward

Maude Clare - Jilted a disappointed lover

Maude Clare and Nell are polar opposites - Rossetti call the poem MC - admirer?

Out of the church she followed them A

Manner, bearing or appearance

With a lofty step and mien: B

Marriage is not the ideal of fulfilled love.

His bride was like a village maid, C

Contrast

Maude Clare was like a queen. B

Nell's diffidence reduces her to a village maid. Indignant majesty.

One incident - awkward conversation after a wedding.

"Son Thomas," his lady mother said,

Covering up truth

With smiles, almost with tears:

Thomas' mother seems to know about his relationship with MC - such behaviour was common and the ideals of married love are questionable

"May Nell and you but live as true

As we have done for years;

Thomas' mother and father.

"Your father thirty years ago

Marriage has always been blighted by other lovers

Had just your tale to tell;

But he was not so pale as you,

Nor I so pale as Nell."

Rossetti associated with Langham Place Group - petitioned for the Married Women's property act 1856

My lord was pale with inward strife,

terminal

And Nell was pale with pride;

embarrassment

My lord gazed long on pale Maude Clare

Or ever he kissed the bride.

Focused on making divorce easier for women trapped in bad marriages

Oh/look

"Lo, I have brought my gift, my lord,

Have brought my gift," she said:

Centre of Victorian home - comforting (MC is old presence)

To bless the hearth, to bless the board,

To bless the marriage-bed.

Table - communion, generosity

(MC = heart of domestic life)

MC threatens to disturb their sleep.

"Here's my half of the golden chain

Similar behaviour

Tan

Sir Tan

Carwash

Mc

Mother

Language

MC Queen

Nell Village maid

Split between MC + Thomas when they were carrying - no longer wants to retain a portion of him. - breaking of the bond tying her to him

Smiles

Covering up truth

Irrany

You wore about your neck,

Whole only when together

That day we waded ankle-deep

Sexual, infatuated - intimate outside marriage

For lilies in the beck:

Whiteness and purity. - symbol of fertility - wedding flower, symbol of death.
"Here's my half of the faded leaves" ^{Not looked}

Is this love pure and true
Could MC be pregnant?

We plucked from the budding bough,

With feet amongst the lily leaves, -

The lilies are budding now." Iray -

Thomas is marrying another woman.
Hope MC once had regarding getting married.

He strove to match her scorn with scorn,

He faltered in his place:

Caesurae

"Lady," he said, - "Maude Clare," he said, -

Faltering tones - confusion, apprehension.

"Maude Clare," - and hid his face.

Does not know what to call her
Lady or Maude Clare. Has been
shipped unexpectedly.

She turn'd to Nell: "My Lady Nell,

I have a gift for you;

Though, were it fruit, the blooms were gone,

Or, were it flowers, the dew.

Life and growth

"Take my share of a fickle heart,

^{meagre}

Mine of a paltry love:

Ironically symbolic of love. - now symbolic of unfruitfulness and indifference

Gift or burden

MC wants to be rid of this burden

Take it or leave it as you will,

I wash my hands thereof."

"And what you leave," said Nell, "I'll take,

Nell replies with dignity

And what you spurn, I'll wear;

For he's my lord for better and worse,

Echo of what has just been said - wedding service

MC - Bride and groom accept are another despite what has just happened.

And him I love Maude Clare.

and grants that
 "Yea, though you're taller by the head, Acknowledges MC is more beautiful and wise
 More wise and much more fair: because she will be the one he loves best.
 I'll love him till he loves me best, Thomas does not love her more than MC atm.
 Me best of all Maude Clare. Trying to convince herself that he will eventually love her best.

Marriage of convenience?

Men responsible for abuse of Rossetti's heroines
 MC - outspoke 'other women' - abandoned by
 punishment later.

Risky public censure as a fallen woman MC
 appears at the wedding to expose her lover's
 disloyalty. Adds conflict to the wedding day.
 - steals show from bride. Bad omen.

Dialogue - mother = sympathetic, concerned
 MC - fierce, angry, malicious
 Thomas - faltering
 Nell - repulsive, savage, proud.

Dramatic monologue with an unnamed woman turning down John's proposal of marriage

No, thank you, John

John's voice is only heard through the responses to the speaker. He is silent; her voice dominates. Who is she?

I never said I loved you, John:

A woman rejecting a loving man seems odd and shows how society expects women to want male attention

Why will you tease me, day by day,

The speaker wanders

And wax a weariness to think upon

Why John keeps teasing her by begging

With always "do" and "pray"?

You know I never loved you, John;

John is depicted as subservient and not with love.

No fault of mine made me your toast:

Why will you haunt me with a face as wan

He haunts her like a ghost. Love has made him unwell

As shows an hour-old ghost?

Notes John seems vulnerable and weak

Names of other women who would take pity on him.

I dare say Meg or Moll would take

She can not marry him but he should not remain single

Pity upon you, if you'd ask:

And pray don't remain single for my sake

His masculine pride is wounded by the speaker's apparent efforts to console him

Who can't perform that task.

Role reversal - she reasons with him like a man - his behaviour is more typically female - pleading and emotional

I have no heart?--Perhaps I have not;

John has suggested that she has no heart

But then you're mad to take offence

If that is the case then he is foolish to expect her to return his love. His logic is cold and implacable.

That I don't give you what I have not got:

Use your own common sense.

Let bygones be bygones:

Masculine approval = call a man Military and masculine dicta

Don't call me false, who owed not to be true:

Suggests a meeting of equals - unusual in the Victorian era

[57] I'd rather answer "No" to fifty Johns

Than answer "Yes" to you.

Let's mar our pleasant days no more,
Song-birds of passage, days of youth:
Catch at to-day, forget the days before:
I'll wink at your untruth.

Let us strike hands as hearty friends;
No more, no less: and friendship's good:
Only don't keep in view ulterior ends,
And points not understood

In open treaty. Rise above

Quibbles and shuffling off and on:

Here's friendship for you if you like; but love,--

No, thank you, John.

Poite

Her good manners suggest she is courteous and has simply
chosen a different sort of female life.

She recommends he seizes the day
and she'll turn a blind eye to what he's
said about love.

This offers to save his pride.

Marianne - she wants an equal
friendship which does not expect ulterior
ends.
She is not playing games and is speaking
open and frankly to him.
Untypical of female character.

She finally offers friendship but not
love

Two eight line stanzas each with an irregular rhyme scheme. The poem is spoken by someone who has found an intense and perfect love which they want to celebrate. The poem says that the true day a person is born is the day when they meet the person they love.

A Birthday - this is when they really came to life. This love could be for a lover or for Christ. The images suggest spring time a refer to Easter and Jesus's resurrection.

My heart is like a singing bird

Whose nest is in a water'd shoot;

My heart is like an apple-tree

Whose boughs are bent with thickset fruit;

My heart is like a rainbow shell

That paddles in a halcyon sea;

My heart is gladder than all these

Because my love is come to me.

Different types of nature, referring to different senses.

Each simile attempts to describe perfect love.

Addition of each simile suggests that each one is inadequate in describing the beauty and passion which she feels. Words are unable to express perfect love.

Similes are all natural

Abundance and nourishment.

Natural

She is happier than all of these similes because her love has come.

Man-made

Raise me a dais of silk and down;

Hang it with vair and purple dyes;

Carve it in doves and pomegranates,

And peacocks with a hundred eyes;

Work it in gold and silver grapes,

In leaves and silver fleurs-de-lys;

Because the birthday of my life

Is come, my love is come to me.

Birthday feast to celebrate love which is full of precious objects.

Symbolic of royalty (religious color).

Persephone myth - rare and exotic

Represents the French Royal Family - part of the weaving of majestic and precious images to describe the feast that her love deserves.

Her love has only just begun because she has now found love.

Persaud poem addressed to Christ on Good Friday - reimagining the crucifixion happening now. She sees Christ bleeding on the cross but she is appalled by the fact that she cannot weep for him.

Good Friday
Melnyk Am I a stone and not a sheep Part of Jesus's flock, follower
That I can stand, O Christ, beneath Thy Cross,
Who was described by Jesus as his rock.

Pergant To number drop by drop Thy Blood's slow loss, She can see the drops of blood as Christ is slowly bleeding to death.
And yet not weep?

All those who were moved to tears by his crucifixion.
Not so those women loved Mother Mary and Mary Magdalene

Who with exceeding grief lamented Thee;
Not so fallen Peter weeping bitterly; One of disciples
Not so the thief was moved; Crucified next to him
Others reacted differently to her.

Not so the Sun and Moon Persa asked - hiding their faces from the sight of Jesus's crucifixion, creating and eclipse on the day Christ died.
Which hid their faces in a starless sky,
A horror of great darkness at broad noon—
I, only I.

Emphasises only she is unmoved.
Yet give not o'er,

But seek Thy sheep, true Shepherd of the flock;

Greater than Moses, turn and look once more
And smite a rock.

Jesus just needs to 'strike' her and she will erupt with water & emotion and be able to feel more.
Begg Christ to seek her out

Exodus story of Moses, taking the Jews out of Egypt

Jews complained of thirst and Moses asked God what to do - God told him to strike a stone with his staff what he did so, & erupted in water and quenched all the Israelites.

Poem ends with hope but remains dependent on Christ coming to gather

Repetitive suggests that many were moved to tears.

Christ predicted that Peter would deny him three times on the day of his crucifixion. Peter did this.

But went on to found the Catholic Church in Rome, and was crucified upside down - did not deserve to die in the same way as Christ.

Someone seems to be asking her to reveal her secret. The rest of the poem is a response to the request, saying she will not reveal it.

Originally entitled 'Nonsense'

Conversational tone - different line lengths, rhetorical questions, cataphors, conversational filler, perhaps
Internal rhyme
uncertainty of speaker
curiosity of the questioner - periods of anxiety?

Winter: My Secret

Too cold to reveal secret bare the soul
Questions emphasise

Identity

① I tell my secret? No indeed, not I;

Pers and pronoun-repeated - underline
her strength of character - shay renee
of her own identity that she wants to protect.

② Perhaps some day, who knows?

Metaphors of the seasons to describe trustworthiness of the world and whether she is
But not today; it froze, and blows and snows!
And you're too curious: fie!

Internal rhyme
- Is her world unkindly and cruel - it is winter and is too dangerous to venture into openly.
Dangers of Curiosity. GM = Law's

③ You want to hear it? well:

Only, my secret's mine, and I won't tell.

David Shans - volleys of multiple rhymes set off humorous draw rhymes
No secret
Or, after all, perhaps there's none:

Originally called Nonsense - similar to Edward Lear's A Book of Nonsense.

Suppose there is no secret after all,

Change of focus to the relentless curiosity of the questioner
maybe the reason for her reticence

But only just my fun.

Today's a nipping day, a biting day;

Predatory personifications - trying to consume her
Cold.

In which one wants a shawl,

A veil, a cloak, and other wraps:

Clothes or other social conventions can be used to disguise and conceal a woman and that society does not allow them to reveal themselves fully.

I cannot open to everyone who taps,
And let the draughts come whistling thro' my hall;

Come bounding and surrounding me,

She describes a time of danger and the necessity to keep herself safely removed from others.
Clothing is a disguise as well as keeping her warm.

Come buffeting/astounding me,

Nipping and clipping thro' my wraps and all.

I wear my mask for warmth: who ever shows

Harsh Russian winters defeated Napoleon in 1812.
Campus to excuse snowy wastes of Russia where people die from exposures

His nose to Russian snows

To be pecked at by every wind that blows?

④ You would not peck? I thank you for good will,

Images of consumption
She fears being eaten and destroyed if her secret emerges.

Believe, but leave the truth untested still.

Refuses to test the good will of the questioner in case they wish to 'peck' at her
abundance of natural phenomena - flower blossoming etc.

Spring's an expansive time: yet I don't trust

Spring is an easier time for her to reveal her secret.

Question marks and colons (caesurae) - hesitation

Spring can not be trusted as it is brief and its flowers can still be destroyed by frost.
 Pleasures derived from Nature can be short lived
 Spring is imagined as vulnerable and ephemeral.

March with its peck of dust,
 Nor April with its rainbow-crowned brief showers,
 Nor even May, whose flowers
 One frost may wither thro' the sunless hours.

Her description of summer is so descriptive it seems impossible
 Perhaps some languid summer day,

When drowsy birds sing less and less,

And golden fruit is ripening to excess,

If there's not too much sun nor too much cloud,

And the warm wind is neither still nor loud,

Perhaps my secret I may say,

Or you may guess.

So specific a criteria for revealing her secret suggests it will never happen.

There will never be a season appropriate for a woman to reveal her secrets; the world will never be perfect for her.

Intertextuality - A Better Resurrection 1857 - life compared to 'a frozen thing'
 Cannot glimpse the coming of Spring (say of spring)
 Christ's resurrection whilst living - a state of spiritual numbness.
 Winter is seen as a time of concealment and hibernation.

Secrets?

- * Love for William Bell Scott (Love Poets)
- * Sexual abuse (Jan. Marsh)
- * Assertion of independence - belong to no one
- + Privacy of the self
- + Religion - some secrets cannot be shared
- + No secret is there may be a secret but we don't know what it is

Offering her love twice with two different outcomes

Repetition emphasises how the act has been repeated because her male lover fails to accept her. Male lover - cruel? Careless? with her emotions. Is he immature? Men to blame whereas women are blamed.

Twice

Symbolic of love - romantic love, spiritual love

I took my heart in my hand

(O my love, O my love), Depth of passion = repeated twice, love of oneself.

I said: Let me fall or stand,

Let me live or die, Bravery Two opposites

But this once hear me speak-

(O my love, O my love)-

Yet a woman's words are weak;

Her bravery and martyrdom are not rewarded.

You should speak, not I.

Two different approaches

You took my heart in your hand

With a friendly smile, Does not suggest love - may have misled her

With a critical eye you scanned,

Then set it down, Discards her love

And said: It is still unripe, Natural metaphor - unripe fruit

Better wait a while; Need to wait for the harvest.

Wait while the skylarks pipe,

Is he unready?
Does he not understand or appreciate?
Is he simply cruel?

Till the corn grows brown

As you set it down it broke- Broken heart.

Broke, but I did not wince; Remains brave - does not flinch

I smiled at the speech you spoke, Stereotypically masculine restraint and bravery

At your judgment that I heard: Her self-respect keeps her from letting him know the damage he has done.

But I have not often smiled

Since then, nor questioned since,

Nor cared for corn-flowers wild,

Negative words show that she does not smile a coy nature.

Nor sung with the singing bird.

I take my heart in my hand,

O my God, O my God,

My broken heart in my hand:

Thou hast seen, judge Thou

My hope was written on sand,

O my God, O my God:

Now let Thy judgment stand-

Yea, judge me now

scorned
This contemned of a man,

This marred one heedless day,

This heart take Thou to scan

Both within and without:

Refine with fire its gold,

Purge Thou its dross away-

Yea, hold it in Thy hold,

Whence none can pluck it out.

I take my heart in my hand-

I shall not die, but live-

Before Thy face I stand;

I, for Thou callest such:

All that I have I bring,

All that I am I give,

Smile Thou and I shall sing,

But shall not question much.

She gives her love again... but trusting to God.

Damage by rejection - wants Him to make it good
She asks God to judge her. (She never asked the man to judge her but he did so anyway.)

Love was impermanent - easily obliterated by tide - Biblical reference.

Metal smelting imagery - use fire to take away dross and leave gold.

This will undo what this contemned a scorned man has done.

This will resolve the ruin of her life.

Once God has helped her, she can take back her life.

She offers her love to God, knowing he will smile to receive it.

She is no longer weak but has become near Godright?

Perfect

Poem consists of 8 questions and answers
 Structure typical of devotional verse - regular rhyme scheme ABAB. Each speaker is given a different rhyme to separate their voices. The consistent pace of the lines mimics the **Up-Hill** pace of the journey up hill.

Extended metaphor of a journey - journey seems to be of a life which is up-hill and consistently hard until one gets to the top.

- Traveller
 Guide
- ① Does the **road** wind up-hill all the way?
 Yes, to the very end.
- ② Will the day's **journey** take the whole long day?
 From morn to night, **my friend**. Jesus called his disciples

The question is whether the inn at the top is death or heaven. Is the traveller to experience some respite from the arduous journey?

- ③ But is there for the **night** a resting-place?
 A **roof** for when the slow dark hours begin.

Traveller is concerned that they must travel all day until there is no light. Darkness could represent death or troubles in life.

- ④ May not the **darkness** hide it from my face?
 You cannot miss that **inn**. Security

Even in the dark there is an inn which can be seen.

- Stands out in the darkness
 Rooms in heaven
 No room at the inn
 - there will be space here.
- ⑤ Shall I meet other wayfarers at night?
 Those who have gone before.

Reassurance that they will meet other wayfarers who have gone before.

- ⑥ Then must I **knock** or call when just in sight?
 They will not keep you standing at that **door**.

Each person must look for a seek and Christian conversion is sin to gain admittance to heaven.

Paradox - I stand at the door and knock... I will come in and eat with them.

- ⑦ Shall I find comfort, travel-sore and weak?
 Of **labour** you shall find the sum.

The traveller is reassured that there is comfort and respite at the inn, so there will be an end to arduous endeavour.

- ⑧ Will there be **beds** for me and all who seek?
 Yea, beds for all who come.

This could be heaven where there is no more tiring up hill and others there to be compassionate.

Journey - literal = long walk to an unseen destination
 - metaphorical = representing path that life takes
 - symbolic = way to live spoken of in Bible

Moving upwards
 Doubt - questions

Based on historical events reported during the Indian Rebellion of 1857 although Rossetti wrote a footnote for the poem in 1875 explaining that it had subsequently been revealed that the Skene family did not commit suicide but were captured and killed.
In the Round Tower at Jhansi, June 8, 1857

Dramatic poem - five stanzas, regular rhythm and rhyme scheme ABAB

Regularity highlights the horror of the events described. Voices of the couple are dehumanised and heavy tones speak makes the events seem immediate and urgent. Relationship between the couple denotes love and bravery. Dialogue makes events more real.

Many had arms attacking them

A hundred, a thousand to one: even so;

Not a hope in the world remained:

The swarming howling wretches below

Gained and gained and gained.

Skene looked at his pale young wife.

'Is the time come?' - 'The time is come.'

Young, strong, and so full of life,

The agony struck them dumb.

Rebels dehumanised

Repetition suggests

relentlessness and inevitability

Gender stereotypes

- masculine authority

- feminine submission

Metaphor implies resistance and savagery of rebels.

Planned suicide pact

Opposition has led to a suicide

Close his arm about her now,

Close her cheek to his,

Close the pistol to her brow -

God forgive them this!

Wife

'Will it hurt much?' 'No, mine own:

I wish I could bear the pang for both.'

'I wish I could bear the pang alone:

Courage, dear, I am not loth.'

Kiss and kiss: 'It is not pain

Thus to kiss and die.

One kiss more.' - 'And yet one again.'

'Good-bye.' - 'Good-bye.'

Physical intimacy and love

Pistol to wife's head

Contrast between dotness of love and suicide

Suicide presented as brave

He wishes he could take the burden from her.

Stereotypically brave Victorian wife

She is very much a brave partner and one who is active in their choice of suicide

They end by kissing each other and saying goodbye

just before the moment of gun shots

Not sure who is speaking

- they are so united that their voices are indistinguishable

The reader is left to admire their love and bravery.