

**6: 2: T6:** to read and interpret poems in which meanings are implied or multi-layered; to discuss, interpret challenging poems with others

**6: 2: T5:** to analyse how messages, moods, feelings and attitudes are conveyed in poetry

person reporting what he has been told – a traveller's tale

broken face

# Sonnets

## OZYMANDIAS

I met a traveller from an antique land <sup>A</sup>  
 Who said: Two vast and trunkless legs of stone <sup>B</sup>\*  
 Stand in the desert... Near them, on the sand, <sup>A</sup>  
 Half sunk, a shattered visage lies, whose frown <sup>B</sup>\*  
 And wrinkled lip, and sneer of cold command, <sup>A</sup>  
 Tell that its sculptor well those passions read <sup>C</sup>  
 Which yet survive, stamped on these lifeless things, <sup>D</sup>  
 The hand that mocked them, and the heart that fed: <sup>C</sup>  
 And on the pedestal these words appear: <sup>E</sup>\*  
 'My name is Ozymandias, king of kings: <sup>D</sup>  
 Look on my works, ye Mighty, and despair!' <sup>E</sup>\*  
 Nothing beside remains. Round the decay <sup>F</sup>  
 Of that colossal wreck, boundless and bare <sup>E</sup>  
 The lone and level sands stretch far away. <sup>F</sup>

PB SHELLEY

## Sonnet composed upon Westminster Bridge, 3rd September 1802

Earth has not anything to show more fair: <sup>A</sup>  
 Dull would he be of soul who could pass by <sup>B</sup>  
 A sight so touching in its majesty: <sup>C</sup>\*  
 This City now doth, like a garment, wear <sup>A</sup>  
 The beauty of the morning; silent, bare, <sup>A</sup>  
 Ships, towers, domes, theatres and temples lie <sup>B</sup>  
 Open unto the fields, and to the sky; <sup>B</sup>  
 All bright and glittering in the smokeless air. <sup>A</sup>  
 Never did sun more beautifully steep <sup>C</sup>\*  
 In his first splendour, valley, rock or hill; <sup>D</sup>  
 Ne'er saw I, never felt, a calm so deep! <sup>C</sup>  
 The river glideth at his own sweet will: <sup>D</sup>  
 Dear God! The very houses seem asleep; <sup>C</sup>  
 And all that mighty heart is lying still! <sup>D</sup>

WILLIAM WORDSWORTH

14 lines, with 10 syllables in each line

can imagine what he was like from the sculpture

Ramases II

irony now that the statue is crumbling and his works are gone

only the desert remains

rhyme scheme does not conform to Shakespearean sonnet – note use of half-rhyme (\*) which is more subtle

quotation on the statue's pedestal

huge (a colossus is a gigantic statue often from antiquity, such as the Colossus of Rhodes)

14 lines, with 10 syllables in each line

word choice shows positive emphasis on appearance

sun is personified (male)

river is personified (male)

invocation of God is in keeping with the majestic picture that has been created

rhyme scheme not conventional but more reassuring than Shelley's, especially in the regularly alternating last 6 lines – note use of half-rhyme (\*)

personification: the city of London is wearing the morning's beauty

before fires have been lit

awareness that the peaceful scene will soon change when everyone wakes and starts to go about their business

**6: 2: T9:** to increase familiarity with significant poets and writers of the past

**6: 2: T8:** to analyse the success of texts and writers in evoking particular responses in the reader, e.g. where suspense is well built