

Requiem for a Nest

By Wanda Coleman

the winged thang built her dream palace.
 amid the fine green eyes of a sheltering bough
 she did not know it was urban turf.
 disguised as serenely delusional rural.
 nor did she know the neighbourhood was rife?
 with slant-mowed felines and those long-taloned
 swoopers of prey. she was ignorant of the acidity & oil.
 that slowly polluted the earth and was never.
 to detect the serpent coiled one strong limb below.

following her nature, she flitted and dove.
 for whatever blades twigs and mud
 could be found under the humming blue.
 and created a hatchery for her spawn.
 not knowing all were doomed.

Commented [1]: The title suggest a negative tone Requiem means a mass chant for the dead, it can also mean something beautiful. Requiem for a Nest means that there can only be misfortune and death in the nest.

Commented [2]: The speaker admires how birds always set a positive attitude about life.

Commented [3]: It is used instead of life

Commented [4]: The poem does not have capital letters even in the beginning of sentences. This is done because the poem is not a warning and it is not supposed to feel aggressive.

Commented [5R4]: The poem theme can be interpreted as the parenthood strife and the hardships that comes in life .

The Solitude of Night

By Li Bai
Translated by Shigeyoshi Obata

It was at a wine party—
 I lay in a drowse, knowing it not.
 The blown flowers fell and filled my lap.
 When I arose, still drunken,

Commented [6]: The use of "it "without description means it was a common thing of the speaker waking up with hangovers after a night of heavy drinking

Commented [7]: The use of a hyphen is a representation of when the speaker is waking up and adjusting to the situation –a pause

Commented [8]: Characterise the sleepy scene

Commented [9]: Alliteration of "f"

Commented [10]: The petals and leaves has fallen on him

Commented [11]: His brain is foggy from alcohol

Commented [12]: The speaker talks about a night of drinking wine, rising and walking home, there is a moment of lying drowsily and collecting thoughts before he set off

The birds had all gone to their nests,
 And there remained but few of my comrades.
 I went along the river—alone in the moonlight.

Commented [13]: The speaker notices all his friends are has gone to sleep just like birds in their nests

Commented [14]: The poem has a deliberate punctuation at the end of sentences creating a stunted meter which is a reflection of the speaker's sleepy atmosphere and his drunken awakening.

Commented [15]: The speaker was the first one to awake without waking up the rest

Commented [16]: Shows that the speaker went home alone

Commented [17]: The hyphen is used to show the impact of natural scenery

Commented [18]: After arising the speaker walks out into the night along the riverside as he heads home.

Commented [19]: This means delicate and beautiful

Mother to Son

By [Langston Hughes](#)

Well, son, I'll tell you:
 Life for me ain't been no crystal stair.
 It's had tacks in it,
 And splinters,
 And boards torn up,
 And places with no carpet on the floor—
 Bare.
 But all the time
 I'se been a-climbin' on,
 And reachin' landin's,
 And turnin' corners,
 And sometimes goin' in the dark
 Where there ain't been no light.

Commented [20]: The poem is about a mother warning her son about the life stairs one is forced to climb. She tells the son he must watch broken splinters, boards and tacks

Commented [21]: These words set up an informal dialogue between a mother and his son

Commented [22]: Is used to represent the hardships that life comes with-metaphor

Commented [23]: Means lack of support

Commented [24]: This means the poor conditions she had to deal with and the way she struggled for her to live.

Commented [25]: Use of anaphora with the three sentences starting with and

Commented [26]: But despite what the speaker had gone through, she is still moving forward

Commented [27]: To mean reaching's, landings

Commented [28]: The speaker was never afraid of what other side hold even when entering into the dark.

Commented [29]: Use of anaphora

So boy, don't you turn back.
 Don't you set down on the steps
 'Cause you finds it's kinder hard.
 Don't you fall now—
 For I'se still goin', honey,
 I'se still climbin',
 And life for me ain't been no crystal stair.

Commented [30]: The speaker uses the word boy to create attention and ensure the son is listening to her.

Commented [31]: The speaker tells her son no matter what he faces in life, now and in future he should never give up.

Commented [32]: The mother reiterates that even though life have been hard, she is still climbing through the hardships.

A Dream Within a Dream

By [Edgar Allan Poe](#)

Take this kiss upon the brow!
 And, in parting from you now,
 Thus much let me avow —
 You are not wrong, who deem
 That my days have been a dream;
 Yet if hope has flown away
 In a night, or in a day,
 In a vision, or in none,
 Is it therefore the less gone?
 All that we see or seem
 Is but a dream within a dream.

Commented [33]: The speaker demand a farewell kiss on the brow even though it is a parting kiss

Commented [34R33]: The speaker tend to be parting ways with his significant other

Commented [35]: The speaker means her notion was correct all along

Commented [36]: The speaker doesn't seem ready to part ways, he still wonders about hope and its premises.

Commented [37]: Use of anaphora with the sentences starting with in a '

Commented [38]: The woman could be a dream to the speaker, a dream that is long lost and fading as time passes.

Commented [39]: Reality

Commented [40]: The speaker imagines standing on a sun lit shore and bathing in the sunlight .He uses his palm to scoop some sand on the beach

Commented [41]: Is used to mean time

Commented [42]: Refers to ocean

I stand amid the roar
 Of surf-tormented shore,
 And I hold within my hand
 Grains of the golden sand —
 How few! yet how they creep
 Through my fingers to the deep,

While I weep — while I weep!
 O God! Can I not grasp
 Them with a tighter clasp?
 O God! can I not save
One from the pitiless wave?
 Is *all* that we see or seem
 But a dream within a dream?

- Commented [43]:** Repetition
- Commented [44R43]:** The speaker is weeping about time and its behaviour towards men.
- Commented [45]:** He is appealing to God to stop time for a moment
- Commented [46R45]:** The speaker weeps in anguish and sorrow
- Commented [47]:** Repetition of the word dream to show emphasis

Still I Rise

By [Maya Angelou](#)

You may write me down in history
 With your bitter, twisted lies,
 You may trod me in the very dirt
 But still, like dust, I'll rise.

Commented [48]: Enjambment –the first second line is cut off and continued in the third line

Does my sassiness upset you?
 Why are you beset with gloom?
 'Cause I walk like I've got oil wells
 Pumping in my living room.

Commented [49]: The speaker gives her soul and heart no one and nothing could keep her down or oppress her.

Commented [50]: She is asking whether her sassy tone is upsetting

Commented [51]: Enjambment

Just like moons and like suns,
 With the certainty of tides,
 Just like hopes springing high,
 Still I'll rise.

Commented [52]: This symbolizes her success

Commented [53]: She compares herself with the sun and moon and how they affected with tides

Commented [54]: Simile –still I rise just like hopes springing high

Did you want to see me broken?
 Bowed head and lowered eyes?
 Shoulders falling down like teardrops,
 Weakened by my soulful cries?

Commented [55]: The question is appropriately accusing

Commented [56]: She directs the question to the society that tries to oppress her, she asks them whether they want to see her depressed, oppressed, bitter and broken.

Does my haughtiness offend you?
 Don't you take it awful hard
 'Cause I laugh like I've got gold mines
 Diggin' in my own backyard.

Commented [57]: This question shows sarcasm serving the society hypocrisy.

You may shoot me with your words,
 You may cut me with your eyes,
 You may kill me with your hatefulness,
 But still, like air, I'll rise.

Commented [58]: Simile-laugh like....

Commented [59]: Use of Anaphora 'you may '

Commented [60]: No matter what the society does to oppress her, it shall never succeed.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Commented [61]: These questions are used to incriminate the offender

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.

Commented [62]: Alliteration –Huts, history

Commented [63]: This means slavery

Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.

Commented [64]: She intends to leave behind slavery effects and history of oppression intending to rise above it.

Commented [65]: Alliteration –Gifts, gave

Commented [66]: Repetition

The New Colossus

Commented [67]: The statue of liberty i.e. replacement of the old statue.

Commented [68]: The statue of the Greek god Helios

Commented [69]: A person who is forced to leave their homeland

Commented [70]: Statue of liberty is given the name mother of exiles

Commented [71]: This may mean New York City and Brooklyn

Commented [72R71]: Or New York City and Jersey City

Commented [73]: An octave (eight lines) with a rhyme scheme abbaabba.

Commented [74]: Alliteration

Commented [75]: Alliteration

Commented [76]: A sestet with a rhyme scheme cdcdcd.

Commented [77R76]: The statue is speaking with silent lips

Commented [78]: The speaker is telling the world to give her the people longing for freedom despite their situation and who they are, poor or tired .She has lifted her lamp beside the door to let them in.

By [Emma Lazarus](#)

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

The Tyger

By [William Blake](#)

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies.
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

Commented [79]: Meaning tiger

Commented [80]: Alliteration

Commented [81R80]: This means the bright yellow fur of a tiger

Commented [82]: Alliteration

Commented [83]: The whole paragraph is about tiger's beauty and the creator

Commented [84]: Enjambment

Commented [85]: Refers to God

Commented [86]: Related to a divine being

Commented [87]: The stanza discusses the almighty creator physical characteristics, contemplating his different physical features

Commented [88]: Enjambment

Commented [89]: This stanza has questions on the steps that were involved in creation of tiger.

Commented [90]: The lamb of God

Commented [91]: The speaker refers to the almighty creator as he look at his final creation.

Commented [92]: The word could is replaced with dare. The speaker is attempting to question the creator's ability of creating a mighty creature (tiger)

Commented [93]: Repetition of the first stanza –chorus

Sonnet 18: Shall I compare thee to a summer's day?

By [William Shakespeare](#)

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate;
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date;
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance or nature's changing course untrimm'd;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st;
 Nor shall death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st:
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

- Commented [94]:** The title tries to justify the beloved beauty of the speaker in comparison to a summer day.
- Commented [95]:** A certain amount of beauty It may also mean too hot, rough and short
- Commented [96]:** This means comparing his lover to a summer day
- Commented [97]:** Repetition, more lovely, more temperate
- Commented [98]:** Means has
- Commented [99]:** The speaker is comparing the lover to the characteristics of summer, too short and hot
- Commented [100]:** Is used to mean dimmed
- Commented [101]:** Use of anaphora, the two lines start with and
- Commented [102]:** Untrimmed
- Commented [103]:** *So long lives this, and this gives life to thee.*

Sonnets from the Portuguese 43: How do I love thee? Let me count the ways

By [Elizabeth Barrett Browning](#)

How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight
 For the ends of being and ideal grace.
 I love thee to the level of every day's

- Commented [104]:** Use of consonance
- Commented [105]:** These four lines provides ways on how the speaker loves her husband
- Commented [106]:** Imagery

Most quiet need, by sun and candle-light.
 I love thee freely, as men strive for right;
 I love thee purely, as they turn from praise.
 I love thee with the passion put to use
 In my old griefs, and with my childhood's faith.
 I love thee with a love I seemed to lose
 With my lost saints; I love thee with the breath,
 Smiles, tears, of all my life; and, if God choose,
 I shall but love thee better after death.

- Commented [107]:** Imagery
- Commented [108]:** These lines are simple and lovely .The speaker talks of how her love know no boundaries .she needs her husband just like any other basic need in life.
- Commented [109]:** Simile use of the word as
- Commented [110]:** Use of alliteration .purely and praise
- Commented [111]:** They give an innate feeling of the speaker to her lover
- Commented [112]:** Alliteration
- Commented [113]:** Anaphora with the three sentences beginning with I love.
- Commented [114]:** Something that a person anything that a person passionately despise
- Commented [115]:** People the speaker once loved and adored in her life.
- Commented [116]:** The speaker will not only love her husband in eternity but she will love him more than she presently does.
- Commented [117]:** A sonnet, 14 lines with a rhyme scheme ABABDCDEFEGG
- Commented [118R117]:** Each line contains five sets of two beats (iambic pentameter)

The Lamb

By [William Blake](#)

Little Lamb who made thee
 Dost thou know who made thee
 Gave thee life & bid thee feed.
 By the stream & p'er the mead;
 Gave thee clothing of delight,
 Softest clothing wooly bright;
 Gave thee such a tender voice,
 Making all the vales rejoice!
 Little Lamb who made thee
 Dost thou know who made thee

Little Lamb I'll tell thee,
 Little Lamb I'll tell thee!
 He is called by thy name,

- Commented [119]:** Self innocence
- Commented [120]:** Alliteration
- Commented [121]:** Enjambment –the transition of these two lines uses enjambment
- Commented [122]:** This is used to mean over
- Commented [123]:** Do you know who created you, blessed you with life and with capacity to feed by the meadow and stream.
- Commented [124]:** Repetition

For he calls himself a Lamb:
 He is meek & he is mild,
 He became a little child:
 I a child & thou a lamb,
 We are called by his name.

Little Lamb God bless thee.
 Little Lamb God bless thee.

Commented [125]: Alliteration, meek and mild

Commented [126]: Anaphora where the two lines starts with he

Commented [127]: The poem explores theme of innocence, religion and morality

Commented [128]: Repetition

Commented [129]: In this stanza, the lamb, child and Christ are identified .Christ is referred as lamb since he is mid and meek just like a lamb. Christ also appeared to the earth as a son of God while he was a child.

Dirty Face

By [Shel Silverstein](#)

Where did you get such a dirty face,
 My darling dirty-faced child?

I got it from crawling along in the dirt
 And biting two buttons off Jeremy's shirt.
 I got it from chewing the roots of a rose
 And digging for clams in the yard with my nose.
 I got it from peeking into a dark cave
 And painting myself like a Navajo brave.
 I got it from playing with coal in the bin
 And signing my name in cement with my chin.
 I got it from rolling around on the rug
 And giving the horrible dog a big hug.
 I got it from finding a lost silver mine
 And eating sweet blackberries right off the vine.
 I got it from ice cream and wrestling and tears
 And from having more fun than you've had in years.

Commented [130]: These two lines are different from the rest .The speaker is talking to their child and it is not clear whether the child is a girl or a boy.

Commented [131]: The child is answering the parent as to why their hands are dirty .The answers given by the child are amusing to them but evocative to a reader or the parent.

Commented [132]: Exploring caves

Commented [133]: Use of consonance at the end of these two lines -in

Commented [134]: Dog a big hugUse of consonance g at the end of each word

Commented [135]: Use of consonance at the end of the lines -tears, years

Commented [136]: The parent's lines and the child's line contain different number of syllables.

Commented [137]: Use of anaphora, each child line is starting with I got it while the mother lines start with and.

To Any Reader

By [Robert Louis Stevenson](#)

As from the house your mother sees

You playing round the garden trees,
 So you may see, if you will look
 Through the windows of this book,
 Another child, far, far away,
 And in another garden, play.
 But do not think you can at all,
 By knocking on the window, call
 That child to hear you. He intent
 Is all on his play-business bent.
 He does not hear; he will not look,
 Nor yet be lured out of this book.
 For, long ago, the truth to say,
 He has grown up and gone away,
 And it is but a child of air
 That lingers in the garden there.

Commented [138]: The speaker uses the second person throughout the poem to allow the reader feel accommodated and as if they are part of the poem .

Commented [139]: Your mother sees you playing with the garden tree

Commented [140]: Use of consonance at the end of the two line –look, book

Commented [141]: Repetition

Commented [142]: Another child playing in a far garden

Commented [143]: Alliteration

Commented [144]: Look and book at the end of the two lines –consonance

Commented [145]: The speaker is depicted as a person who has outgrown childhood and is no longer a young boy.

Ending the Estrangement

By [Ross Gay](#)

from my mother's sadness, which was,
 to me, unbearable, until,
 it felt to me
 not like what I thought it felt like
 to her, and so felt inside myself—like death,
 like dying, which I would almost
 have rather done, though adding to her sadness
 would rather die than do—
 but, by sitting still, like what, in fact, it was—
 a form of gratitude
 which when last it came
 drifted like a meadow lit by torches

Commented [146]: Ending the connection between two people

Commented [147]: Alliteration

Commented [148]: The sadness of his mother is unbearable

Commented [149]: The poem uses first person point of view –making it an example of a lyrics

Commented [150]: Simile

Commented [151]: Inside himself he felt like dying or dead

Commented [152]: He admits he would rather die than do anything else

Commented [153]: Alliteration

Commented [154]: Simile

of cardinal flower, one of whose crimson blooms,
 when a hummingbird hovered nearby,
 I slipped into my mouth
 thereby coaxing the bird
 to scrawl on my tongue
 its heart's frenzy, its fleet
 nectar-questing song,
 with whom, with you, dear mother,
 I now sing along.

Commented [155]: Bird
Commented [156]: Metaphor –a bird is compared to red flower

Commented [157]: He wanted the nectar questing song so as to sing as the hummingbird.

Commented [158]: Happily, he was given, and now he can sing eternally with his mother.

Commented [159]: The poem does not follow any form even capitalization in the beginning of the lines –it is a free poem

Commented [160R159]: The poem uses a lonely and longing tone

On Mother's Day

By [Bruce Lansky](#)

On Mother's Day it isn't smart
 To give your mom a broken heart.

Commented [161]: Used to mean sadness or rejection – metaphor

So here are thing you shouldn't say
 To dear old mom on Mother's Day:

Commented [162]: It is not right to make mothers sad on mother's day

Don't tell here that you'll never eat
 A carrot, celery, bean, or beet.

Commented [163R162]: The sentences shows how mother's day has lost its meaning

Don't tell her you think smoking's cool.
 Don't tell her you've dropped out of school.

Commented [164]: Alliteration –Carrot, celery Bean, beet

Commented [165]: Anaphora

Don't tell her that you've drowned the cat.
 Don't tell her that she looks too fat.

Commented [166]: Anaphora

Don't tell her when you're grown you'll be
 A starving poet—just like me.

Commented [167]: A simile

The Windhover

By [Gerard Manley Hopkins](#)

To Christ our Lord

I caught this morning morning's minion, king-
 dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
 Of the rolling level underneath him steady air, and striding
 High there, how he rung upon the rein of a wimpling wing
 In his ecstasy! then off, off forth on swing,
 As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
 Rebuffed the big wind. My heart in hiding
 Stirred for a bird, – the achieve of, the mastery of the thing!

Commented [168]: Repetition

Commented [169]: The falcon is drawn from its abode or resting place by dawn .The speaker describes the bird to be riding the air beneath him like a horseman controls his horse.

Commented [170]: Alliteration

Commented [171R170]: Moving like a nun's wimple

Commented [172]: Simile

Commented [173]: Means strong self-propulsion

Commented [174]: This may refer to the speakers heart being hidden in Christ and leading a religious hidden life.

Brute beauty and valour and act, oh, air, pride, plume, here
 Buckle! AND the fire that breaks from thee then, a billion
 Times told lovelier, more dangerous, O my chevalier!

Commented [175]: Alliteration

Commented [176]: Means various mentioned qualities combine in the falcon.

No wonder of it: shéer plód makes plough down sillion
 Shine, and blue-bleak embers, ah my dear,
 Fall, gall themselves, and gash gold-
 vermilion.

Commented [177]: Alliteration, plod, plough

Commented [178]: Consonance

Commented [179]: Alliteration

The Eagle

By [Alfred, Lord Tennyson](#)

He clasps the crag with crooked hands;
 Close to the sun in lonely lands,
 Ring'd with the azure world, he stands.

Commented [180]: Means a cliff, exposed and rugged face

Commented [181]: Alliteration –Clasps, crooked

Commented [182]: Personification –the eagle is personified to have hands

The wrinkled sea beneath him crawls;
 He watches from his mountain walls,
 And like a thunderbolt he falls.

Commented [183]: Puts emphasis on the feeling of isolation and loneliness

Commented [184]: The eagle is referred as to he instead of it –personification

Commented [185]: This stanza gives information about the eagle's surrounding

“Hope” is the thing with feathers - (314)

By [Emily Dickinson](#)

“Hope” is the thing with feathers -
 That perches in the soul -
 And sings the tune without the words -
 And never stops - at all -

Commented [186]: Bird with feathers is compared with hope

Commented [187]: Hope burns in the coldest winds, harshest storms without demanding return .It continuously persists within us and keep us alive.

And sweetest - in the Gale - is heard -
 And sore must be the storm -
 That could abash the little Bird
 That kept so many warm -

Commented [188]: Anaphora –use of “and “in the beginning of the four sentences

Commented [189]: Anaphora –the two sentences begin with that.

I've heard it in the chilliest land -
 And on the strangest Sea -
 Yet - never - in Extremity,
 It asked a crumb - of me.

Commented [190]: This stanza stresses that hope its clarity and strength in harsh conditions without asking for return .Hope is powerful and does not need polishing .

To My Dear and Loving Husband

By [Anne Bradstreet](#)

If ever two were one, then surely we,
 If ever man were loved by wife, then thee,
 If ever wife was happy in a man,
 Compare with me, ye women, if you can,
 I prize thy love more than whole mines of gold,
 Or all the riches that the East doth hold.
 My love is such that rivers cannot quench,
 Nor ought but love from thee give recompense.
 Thy love is such I can no way repay;
 The heavens reward thee manifold, I pray,
 Then while we live, in love let's so persever,
 That when we live no more, we may live ever.

Commented [191]: If two people are bonded together to become one, then that would be the speaker with her husband .This reveals her deep and true love towards the husband .

Commented [192]: Hyperbole –it is used by the speaker to put more emphasis on her feelings towards her husband

Commented [193]: Anaphora –the three sentences starts with if ever

Commented [194]: The speaker proclaims that her love towards her husband is worth more than any amount of money.

Commented [195]: Personification –heaven is personified as a person who can give rewards

Commented [196]: Antithesis –the line consist greater truth behind it.

When You Are Old

By [William Butler Yeats](#)

When you are old and grey and full of sleep,
 And nodding by the fire, take down this book,
 And slowly read, and dream of the soft look
 Your eyes had once, and of their shadows deep;

Commented [197]: The speaker talks directly to his former lover, from the first line we can derive that the speaker is writing this while the lover is young but expects her to read it again when she old.

Commented [198]: Alliteration

Commented [199]: The speaker remind his lover how he was once loved by many people

Commented [200]: The speaker agrees to the fact that many people loved the woman but not all that loved her truly, some might be valuing her beauty.

How many loved your moments of glad grace,
 And loved your beauty with love false or true,
 But one man loved the pilgrim soul in you,
 And loved the sorrows of your changing face;

Commented [201]: A pilgrim is a person who wonders or a person who travels for religious reasons.

Commented [202]: The speaker is sad because of how love fled .At this point the speaker hints that love left

And bending down beside the glowing bars,
 Murmur, a little sadly, how Love fled
 And paced upon the mountains overhead

Commented [203]: The old woman bend closer to the fire, remember and regret how the love the speaker gave her ran away.

And hid his face amid a crowd of stars.

Commented [204]: Consonance –hid, amid

A Red, Red Rose

By [Robert Burns](#)

O my Luve is like a red, red rose

That's newly sprung in June;

O my Luve is like the melody

That's sweetly played in tune.

Commented [205]: Simile –like

Commented [206]: “Luve” uses a capital L giving title more significance .The reader can distinguish who this person is to the speaker by the use of the nickname –luve

So fair art thou, my bonnie lass,

So deep in luve am I;

And I will luve thee still, my dear,

Till a' the seas gang dry.

Commented [207]: Alliteration –Luve, like

Commented [208]: This stanza expresses the poem's core focus, the speaker declares his affection to the lover.

Till a' the seas gang dry, my dear,

And the rocks melt wi' the sun;

I will love thee still, my dear,

While the sands o' life shall run.

Commented [209]: “luve ”in this case is not capitalized mostly because it is not used as a noun rather it is used as verb.

Commented [210]: Anaphora –The two sentences start with so

And fare thee weel, my only luve!

And fare thee weel awhile!

And I will come again, my luve,

Though it were ten thousand mile.

Commented [211]: The speaker is saying his affection for her will be strong forever and he is sure about it. as that declaration is, the narrator feels sure of it

Commented [212]: Luve has changed to love

Commented [213]: Is used to mean well

Commented [214]: Anaphora –And is used in the beginning of the three lines

Commented [215]: The speaker must leave his luve .