



Narrative Poetry

What is Narrative Poetry?

The word 'narrative' means 'to tell a story'.
So, quite simply, a 'narrative poem' is **a poem that tells a story.**

Discuss It

What will be the similarities and differences between a narrative poem and a plain narrative or story?
Have a chat and then compare your results.

Similarities:

- Tell a story
- Have a setting
- Have characters
- They might both be long
- Good description
- Action and description

Differences:

- Stories have chapters and paragraphs, poems have verses.
- Poems rhyme
- Poems have more figurative language
- Poets need to think about syllables.
- Poems usually have less speech.
- Repetition and rhythm in poems.

The Poems

1. **The Highwayman** by Alfred Noyes
2. **The Lady of Shalott** by Alfred Lord Tennyson
3. **Charge of the Light Brigade** by Alfred Lord Tennyson
4. **The Raven** by Edgar Allen Poe
5. **Owl and the Pussycat** by Edward Lear
6. **Jabberwocky** by Lewis Carroll
7. **The Walrus and the Carpenter** by Lewis Carroll

Read It!

Read It!

Read It!

Read It!

Read It!

Read It!

Read It!

The Highwayman

by Alfred Noyes

I

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight, over the purple moor,
And the highwayman came riding-
Riding-riding-

The highwayman came riding, up to the old inn-door.

II

He'd a French cocked-hat on his forehead, a bunch of lace at his chin,
A coat of the claret velvet, and breeches of brown doe-skin;
They fitted with never a wrinkle: his boots were up to the thigh!
And he rode with a jewelled twinkle,
His pistol butts a-twinkle,
His rapier hilt a-twinkle, under the jewelled sky.

III

Over the cobbles he clattered and clashed in the dark inn-yard,
And he tapped with his whip on the shutters, but all was locked and
barred;
He whistled a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.

IV

And dark in the old inn-yard a stable-wicket creaked
Where Tim the ostler listened; his face was white and peaked;
His eyes were hollows of madness, his hair like mouldy hay,
But he loved the landlord's daughter,
The landlord's red-lipped daughter,
Dumb as a dog he listened, and he heard the robber say-



V

"One kiss, my bonny sweetheart, I'm after a prize to-night,
But I shall be back with the yellow gold before the morning light;
Yet, if they press me sharply, and harry me through the day,
Then look for me by moonlight,
Watch for me by moonlight,
I'll come to thee by moonlight, though hell should bar the way."

VI

He rose upright in the stirrups; he scarce could reach her hand,
But she loosened her hair i' the casement! His face burnt like a brand
As the black cascade of perfume came tumbling over his breast;
And he kissed its waves in the moonlight,
(Oh, sweet black waves in the moonlight!)
Then he tugged at his rein in the moonlight, and galloped away to the
West.

Part Two

I

He did not come in the dawning; he did not come at noon;
And out o' the tawny sunset, before the rise o' the moon,
When the road was a gipsy's ribbon, looping the purple moor,
A red-coat troop came marching-
Marching-marching-
King George's men came marching, up to the old inn-door.

II

They said no word to the landlord, they drank his ale instead,
But they gagged his daughter and bound her to the foot of her narrow
bed;
Two of them knelt at her casement, with muskets at their side!
There was death at every window;
And hell at one dark window;
For Bess could see, through the casement, the road that he would ride.

III

They had tied her up to attention, with many a sniggering jest;
They bound a musket beside her, with the barrel beneath her breast!

"Now keep good watch!" and they kissed her.

She heard the dead man say-

Look for me by moonlight;

Watch for me by moonlight;

I'll come to thee by moonlight, though hell should bar the way!

IV

She twisted her hands behind her; but all the knots held good!
She writhed her hands till here fingers were wet with sweat or blood!
They stretched and strained in the darkness, and the hours crawled by

like

years,

Till, now, on the stroke of midnight,

Cold, on the stroke of midnight,

The tip of one finger touched it! The trigger at least was hers!



V

The tip of one finger touched it; she strove no more for the rest!
Up, she stood up to attention, with the barrel beneath her breast,
She would not risk their hearing; she would not strive again;
For the road lay bare in the moonlight;
Blank and bare in the moonlight;
And the blood of her veins in the moonlight throbbed to her love's
refrain.

VI

Tlot-tlot; tlot-tlot! Had they heard it? The horse-hoofs
ringing clear;
Tlot-tlot, tlot-tlot, in the distance? Were they deaf that they did
not hear?
Down the ribbon of moonlight, over the brow of the hill,
The highwayman came riding,
Riding, riding!
The red-coats looked to their priming! She stood up strait and still!

VII

Plot-tlot, in the frosty silence! Plot-tlot, in the echoing night!
Nearer he came and nearer! Her face was like a light!
Her eyes grew wide for a moment; she drew one last deep breath,
Then her finger moved in the moonlight,
Her musket shattered the moonlight,
Shattered her breast in the moonlight and warned him-with her death.

VIII

He turned; he spurred to the West; he did not know who stood
Bowed, with her head o'er the musket, drenched with her own red blood!
Not till the dawn he heard it, his face grew grey to hear
How Bess, the landlord's daughter,
The landlord's black-eyed daughter,
Had watched for her love in the moonlight, and died in
the darkness there.

IX

Back, he spurred like a madman, shrieking a curse to the sky,
With the white road smoking behind him and his rapier brandished high!
Blood-red were his spurs i' the golden noon; wine-red was his velvet coat,
When they shot him down on the highway,
Down like a dog on the highway,
And he lay in his blood on the highway, with a bunch of lace at his
throat.

* * * * *

X

And still of a winter's night, they say, when the wind is in the trees,
When the moon is a ghostly galleon tossed upon cloudy seas,
When the road is a ribbon of moonlight over the purple moor,
A highwayman comes riding-
Riding-riding-
A highwayman comes riding, up to the old inn-door.



XI

Over the cobbles he clatters and clangs in the dark inn-yard,
And he taps with his whip on the shutters, but all is locked and barred;
He whistles a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.

Change It!

The Highwayman

by Alfred Noyes

1. Who are the main characters?

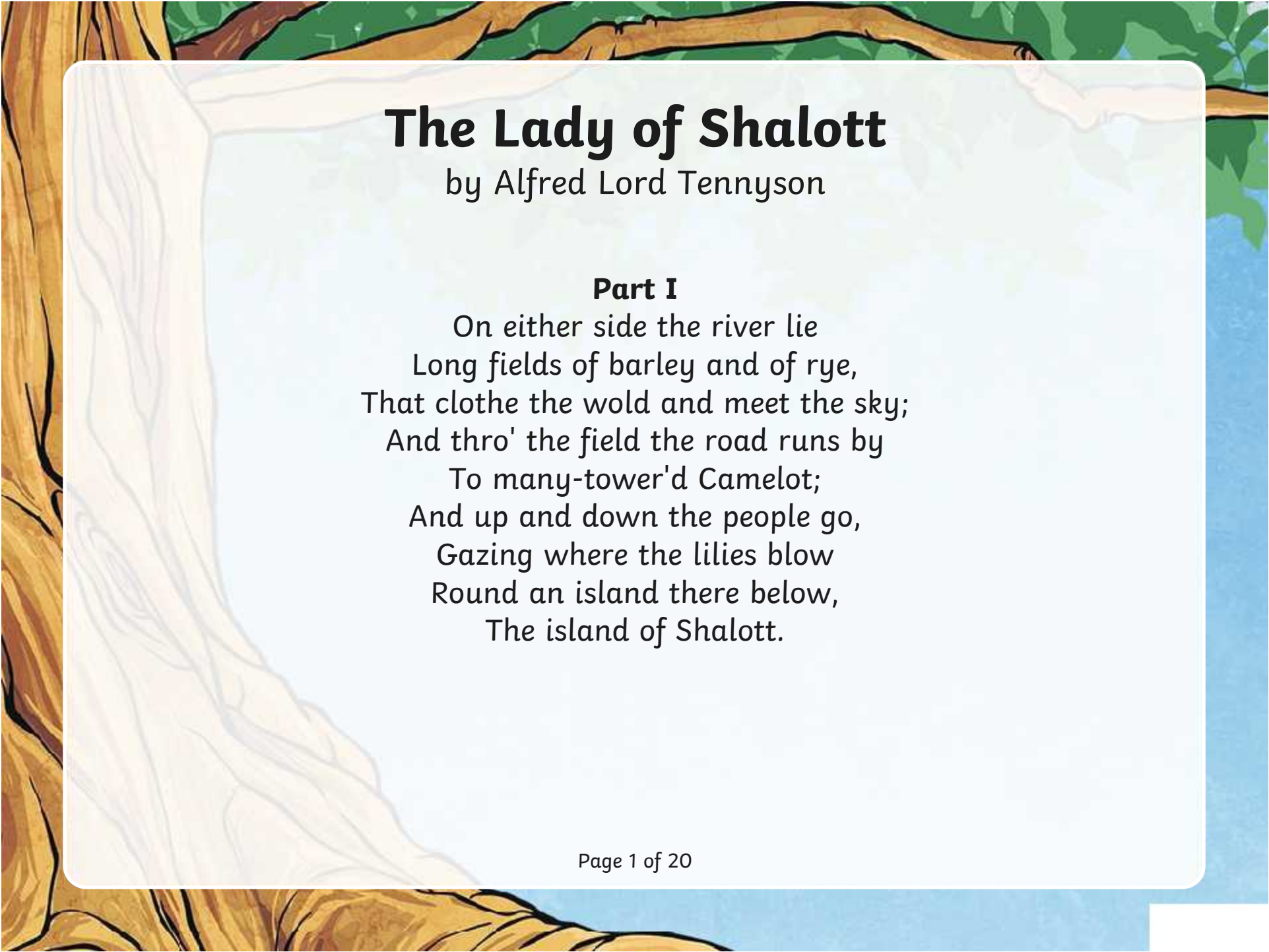
The Highwayman, Bess, Tim the ostler, soldiers.

2. What features of narrative poetry can you note in the poem?

Narrative poems tell a story and tend to be long, with multiple verses; they usually rhyme, with a relatively easy rhyme and rhythm structure to make it easier to recite aloud.

3. Choose a verse and illustrate it.

4. Make your own video/audio recording of this poem.

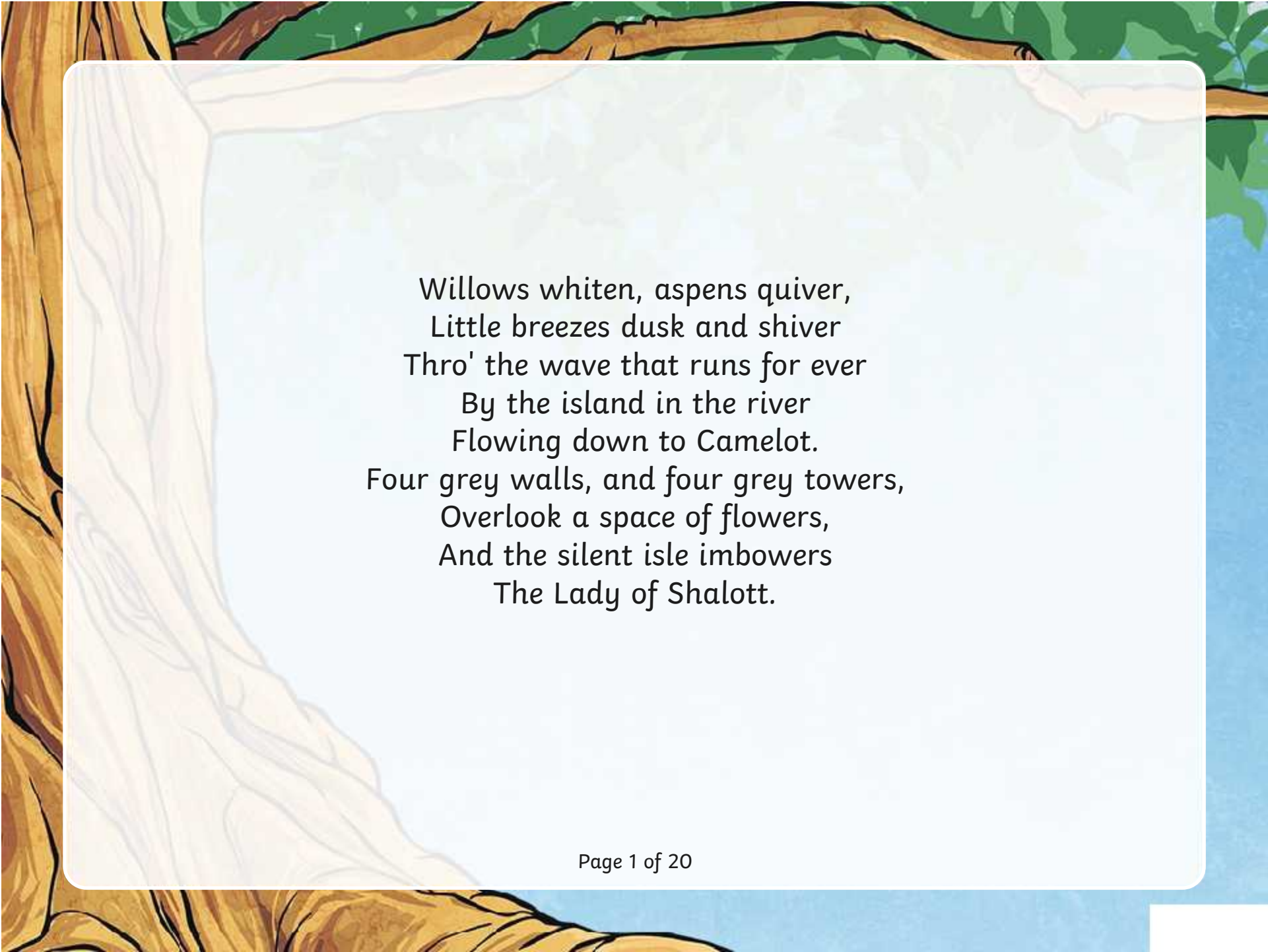


The Lady of Shalott

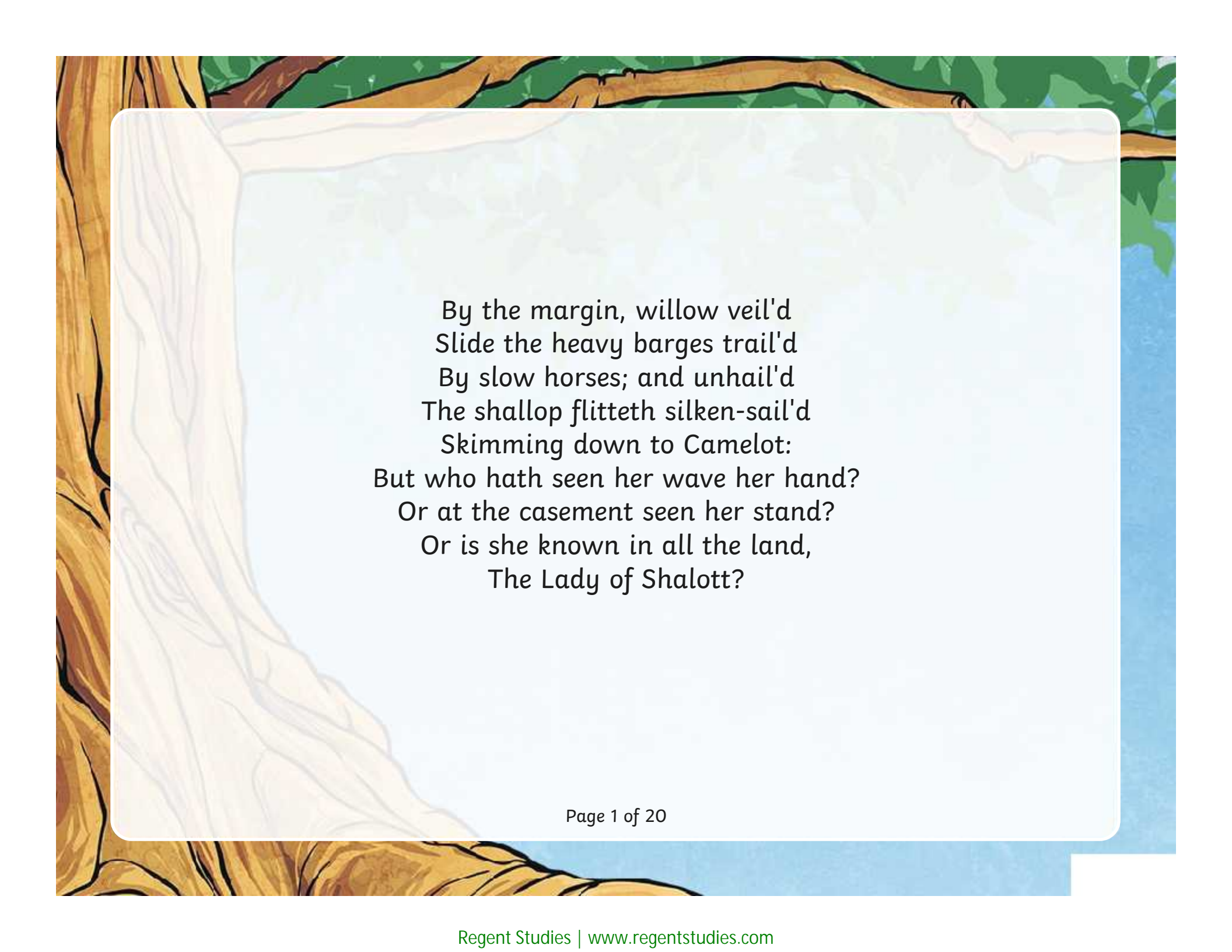
by Alfred Lord Tennyson

Part I

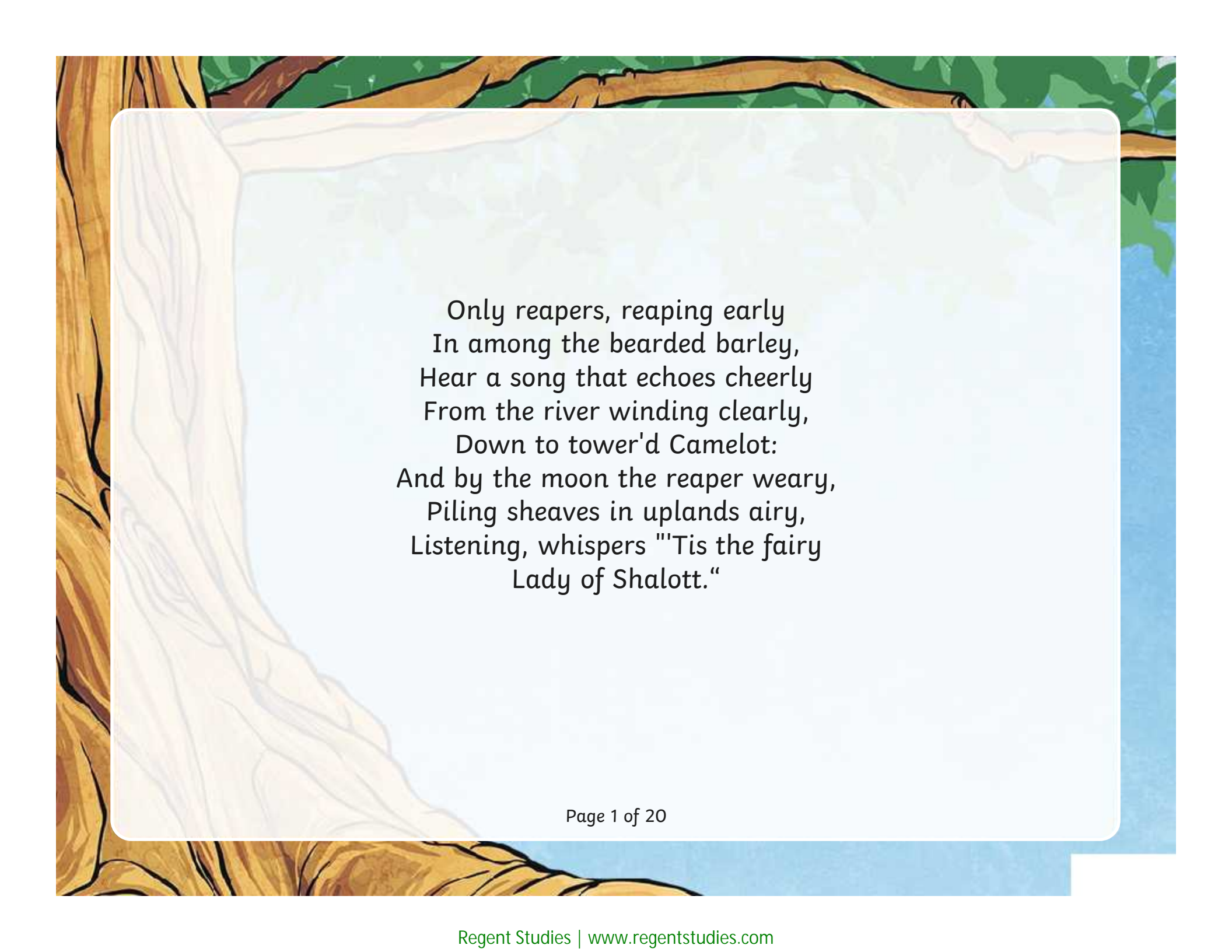
On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many-tower'd Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.



Willows whiten, aspens quiver,
Little breezes dusk and shiver
Thro' the wave that runs for ever
By the island in the river
Flowing down to Camelot.
Four grey walls, and four grey towers,
Overlook a space of flowers,
And the silent isle imbowers
The Lady of Shalott.



By the margin, willow veil'd
Slide the heavy barges trail'd
By slow horses; and unhail'd
The shallop flitteth silken-sail'd
Skimming down to Camelot:
But who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land,
The Lady of Shalott?

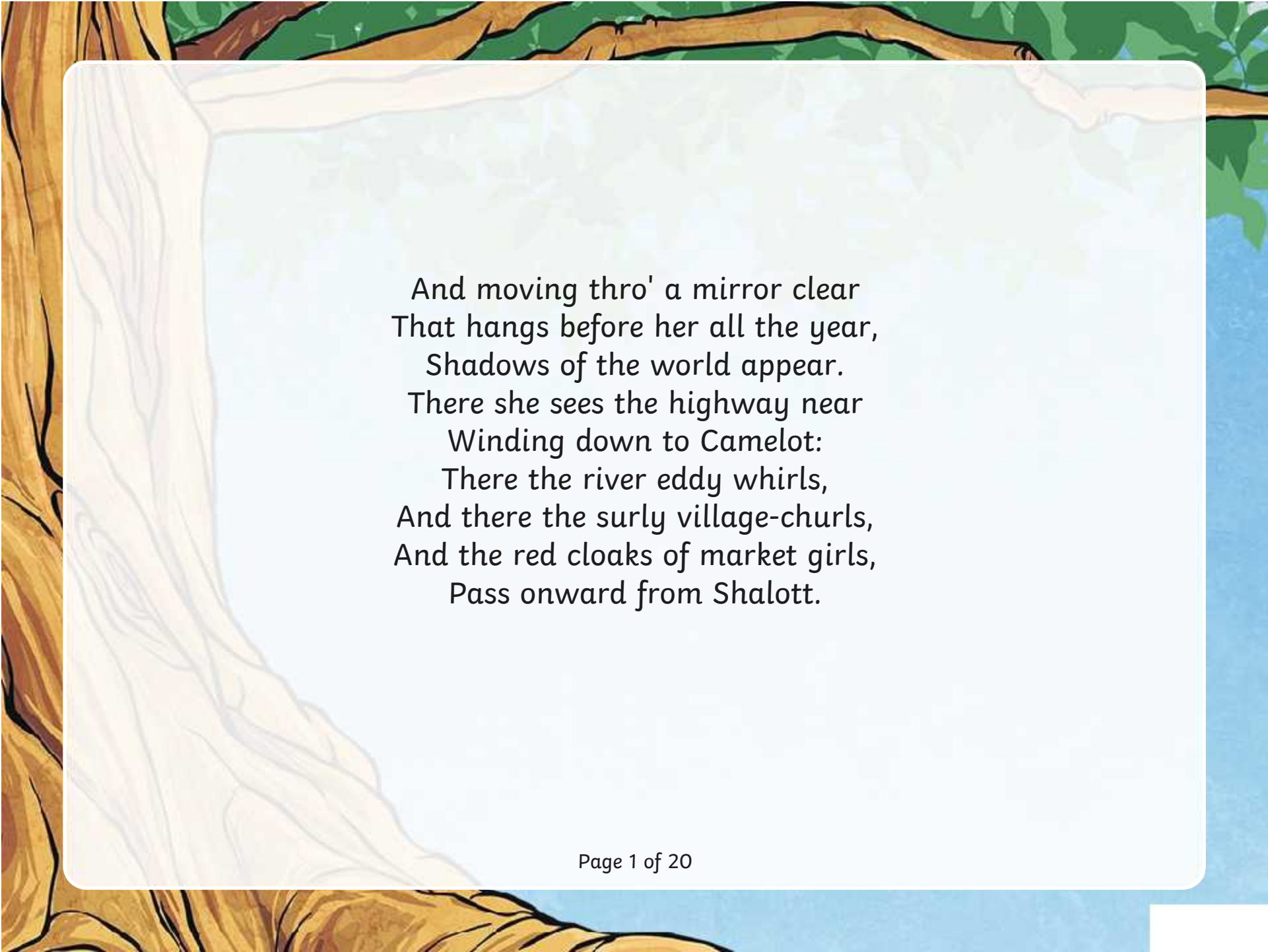


Only reapers, reaping early
In among the bearded barley,
Hear a song that echoes cheerly
From the river winding clearly,
Down to tower'd Camelot:
And by the moon the reaper weary,
Piling sheaves in uplands airy,
Listening, whispers "'Tis the fairy
Lady of Shalott."

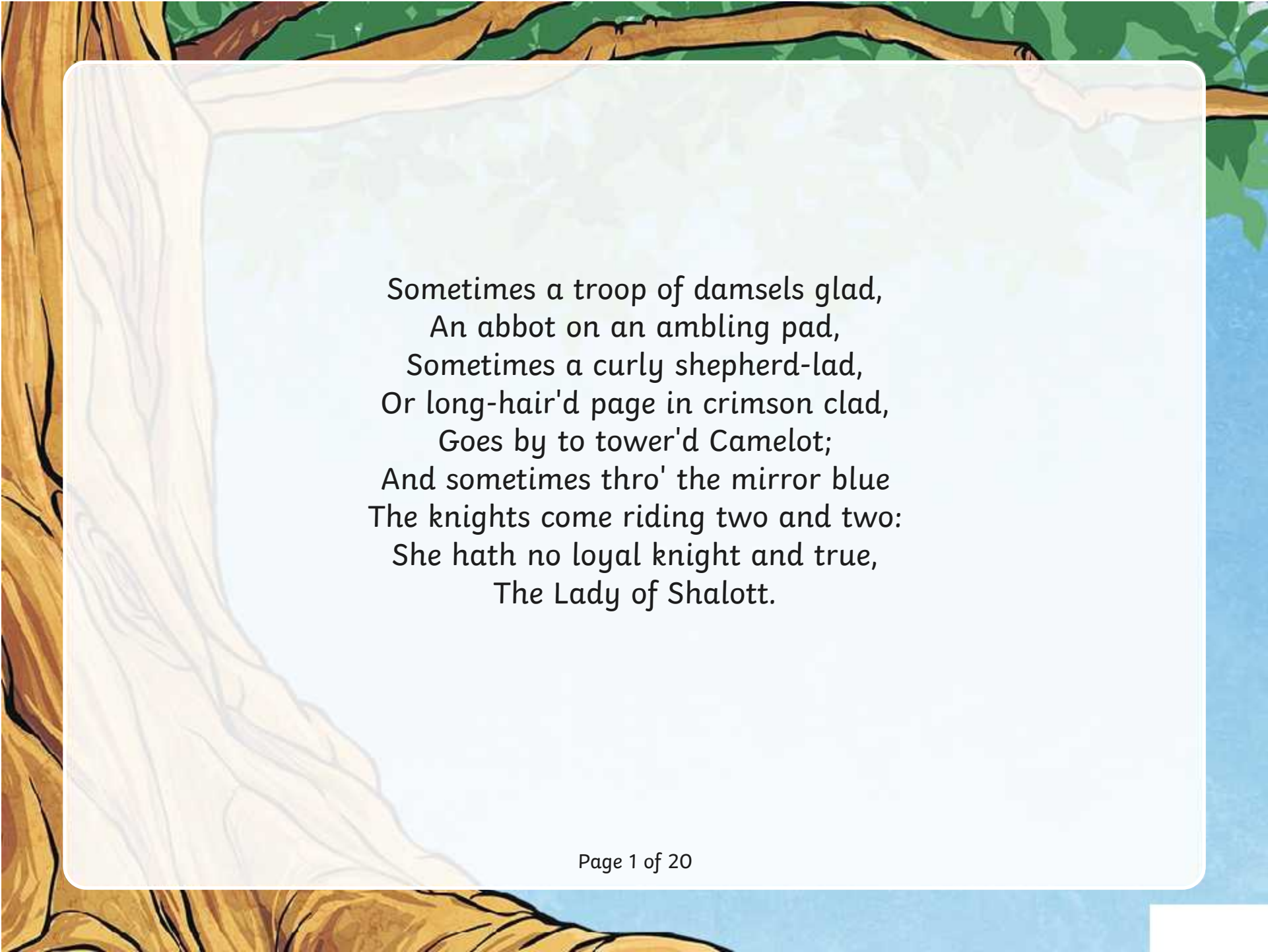


Part II

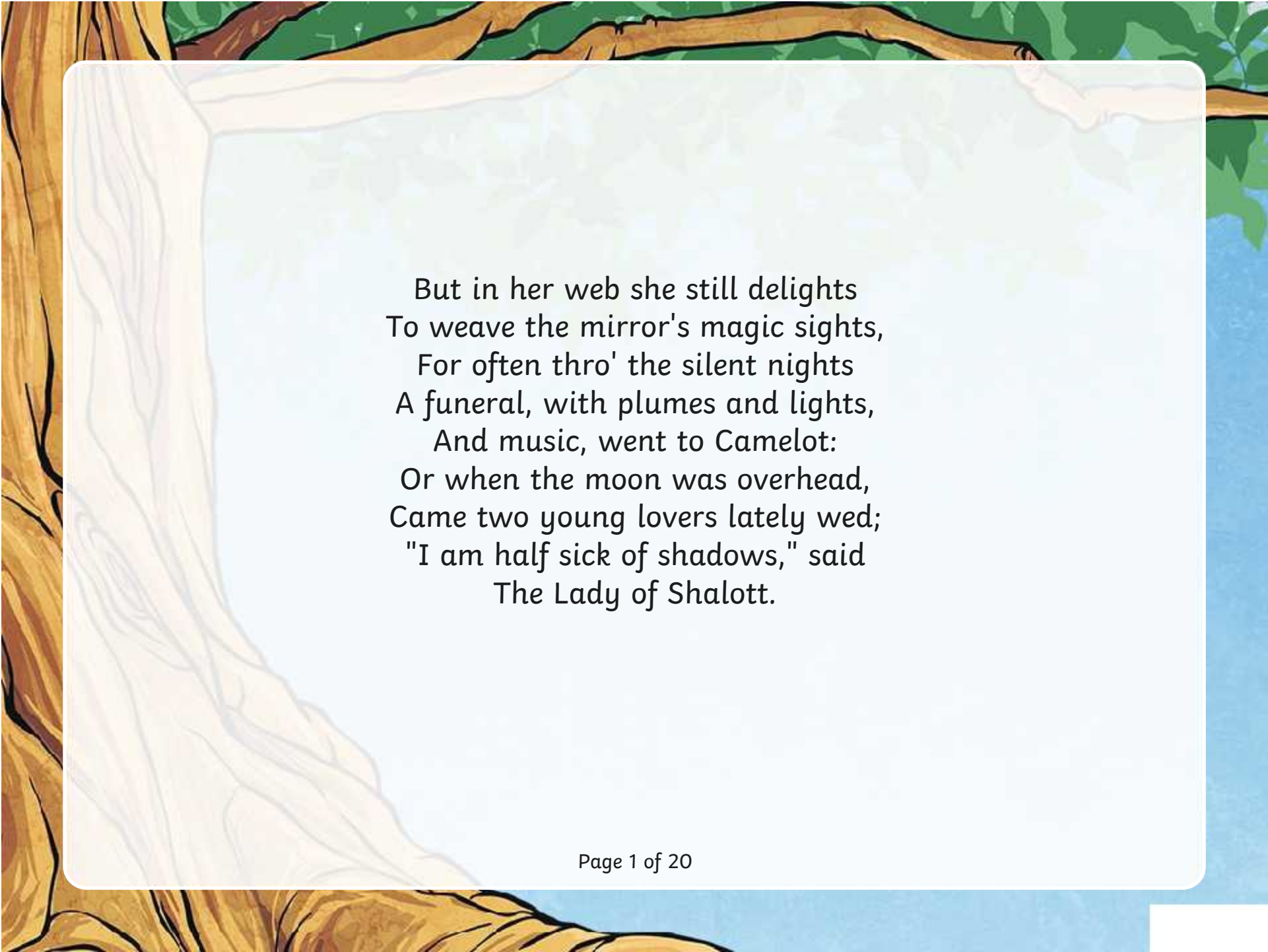
There she weaves by night and day
A magic web with colours gay.
She has heard a whisper say,
A curse is on her if she stay
To look down to Camelot.
She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
The Lady of Shalott.

The background features a stylized illustration of a tree with brown trunks and green foliage. A large, white, rounded rectangular frame is centered on the page, containing the text. The text is a poem with a consistent indentation for the second and third lines of each stanza.

And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot:
There the river eddy whirls,
And there the surly village-churls,
And the red cloaks of market girls,
Pass onward from Shalott.



Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
Goes by to tower'd Camelot;
And sometimes thro' the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,
The Lady of Shalott.

The background features a stylized illustration of a tree with brown trunks and green foliage. A large, white, web-like structure is draped across the scene, framing the text. The text is centered within this white area.

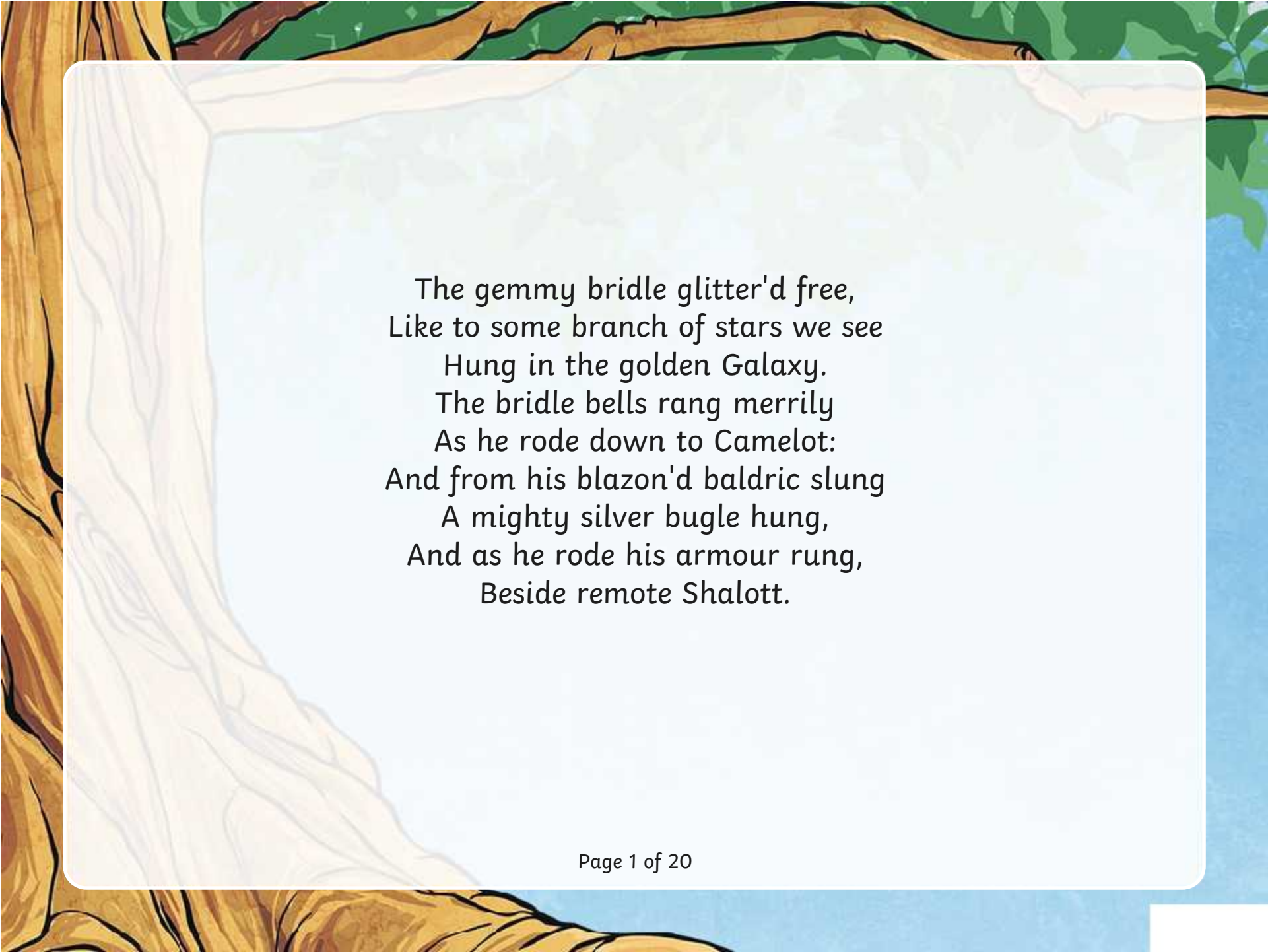
But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights,
And music, went to Camelot:
Or when the moon was overhead,
Came two young lovers lately wed;
"I am half sick of shadows," said
The Lady of Shalott.



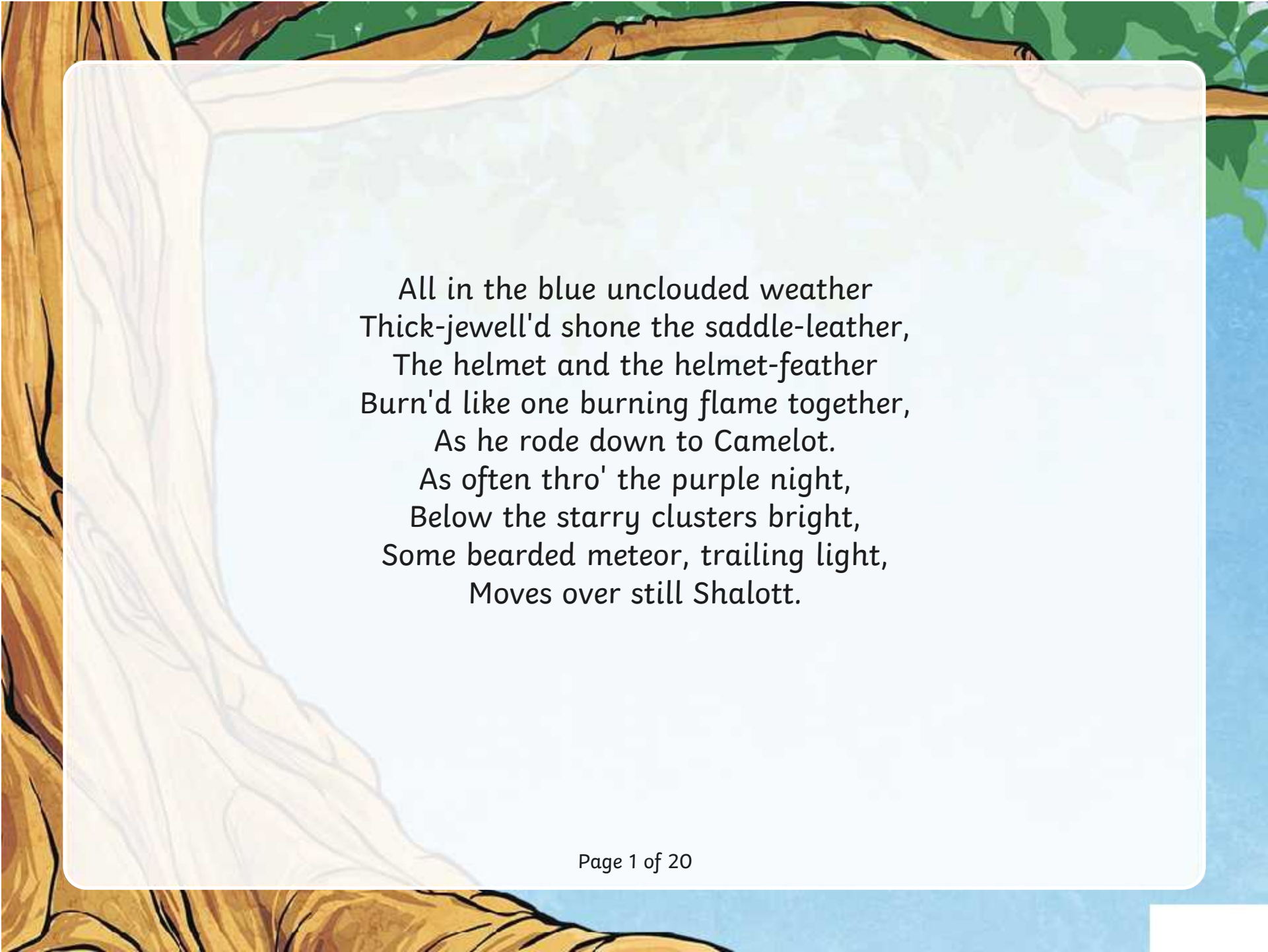
Part III

A bow-shot from her bower-eaves,
He rode between the barley-sheaves,
The sun came dazzling thro' the leaves,
And flamed upon the brazen greaves
Of bold Sir Lancelot.

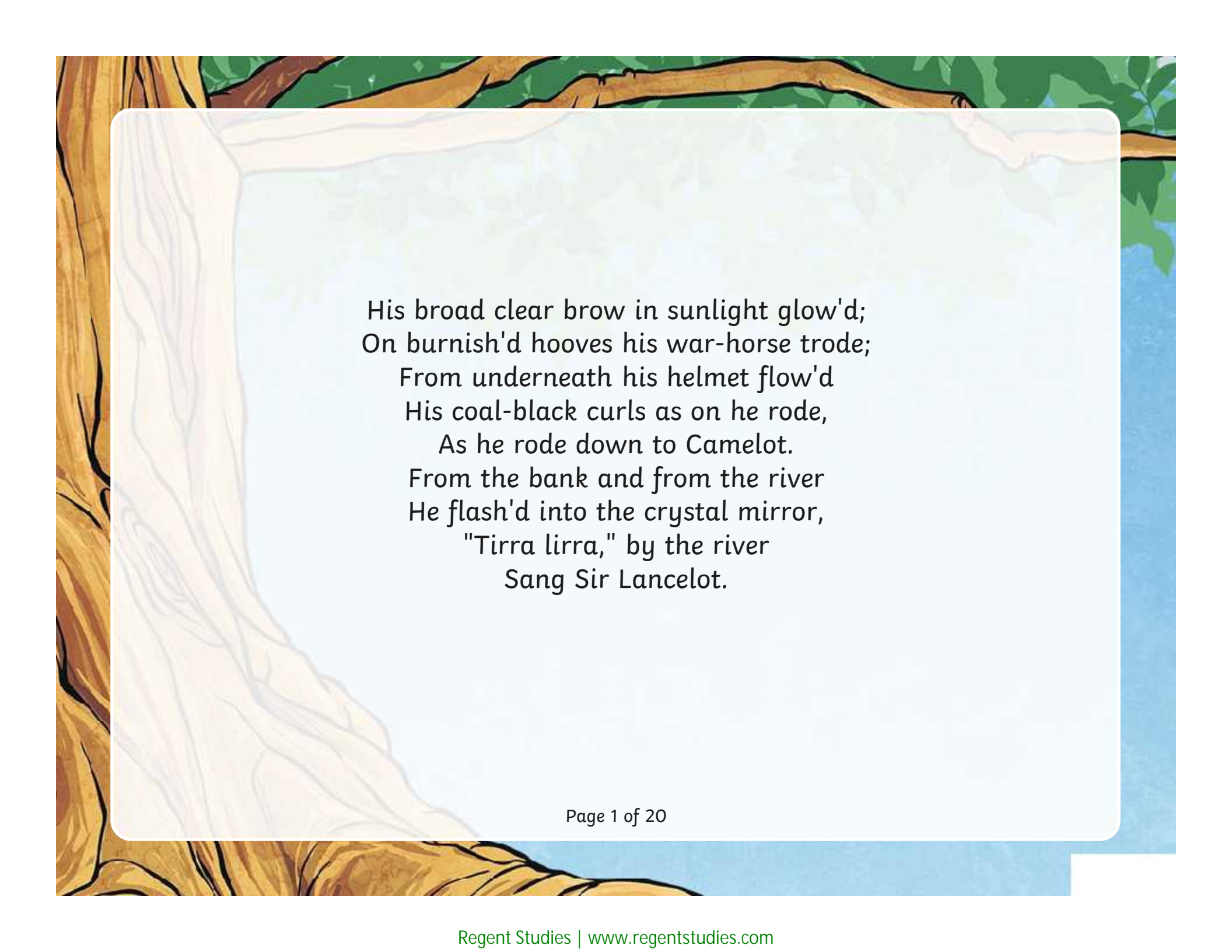
A red-cross knight for ever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott.



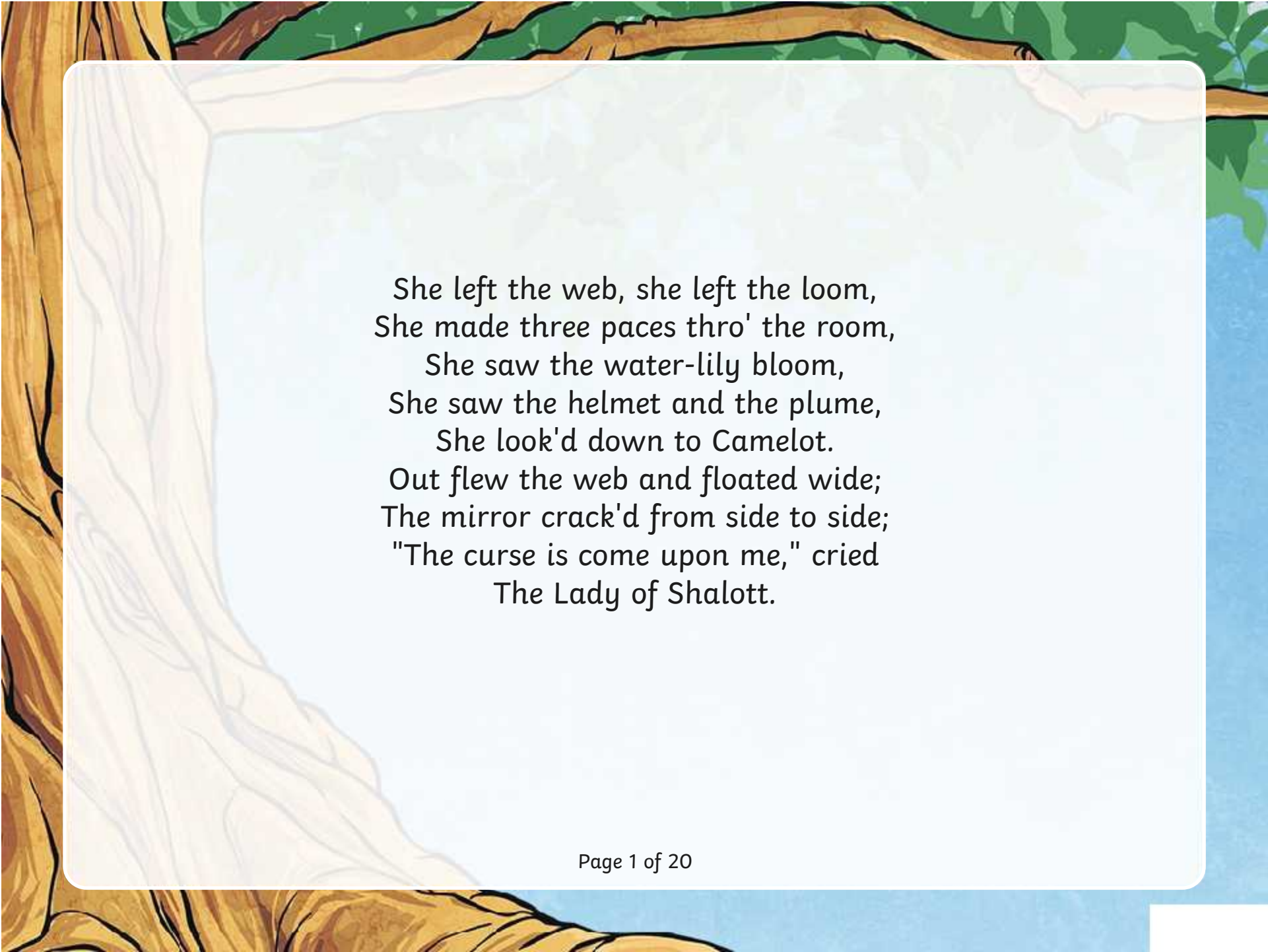
The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.
The bridle bells rang merrily
As he rode down to Camelot:
And from his blazon'd baldric slung
A mighty silver bugle hung,
And as he rode his armour rung,
Beside remote Shalott.



All in the blue unclouded weather
Thick-jewell'd shone the saddle-leather,
The helmet and the helmet-feather
Burn'd like one burning flame together,
As he rode down to Camelot.
As often thro' the purple night,
Below the starry clusters bright,
Some bearded meteor, trailing light,
Moves over still Shalott.



His broad clear brow in sunlight glow'd;
On burnish'd hooves his war-horse trode;
From underneath his helmet flow'd
His coal-black curls as on he rode,
As he rode down to Camelot.
From the bank and from the river
He flash'd into the crystal mirror,
"Tirra lirra," by the river
Sang Sir Lancelot.

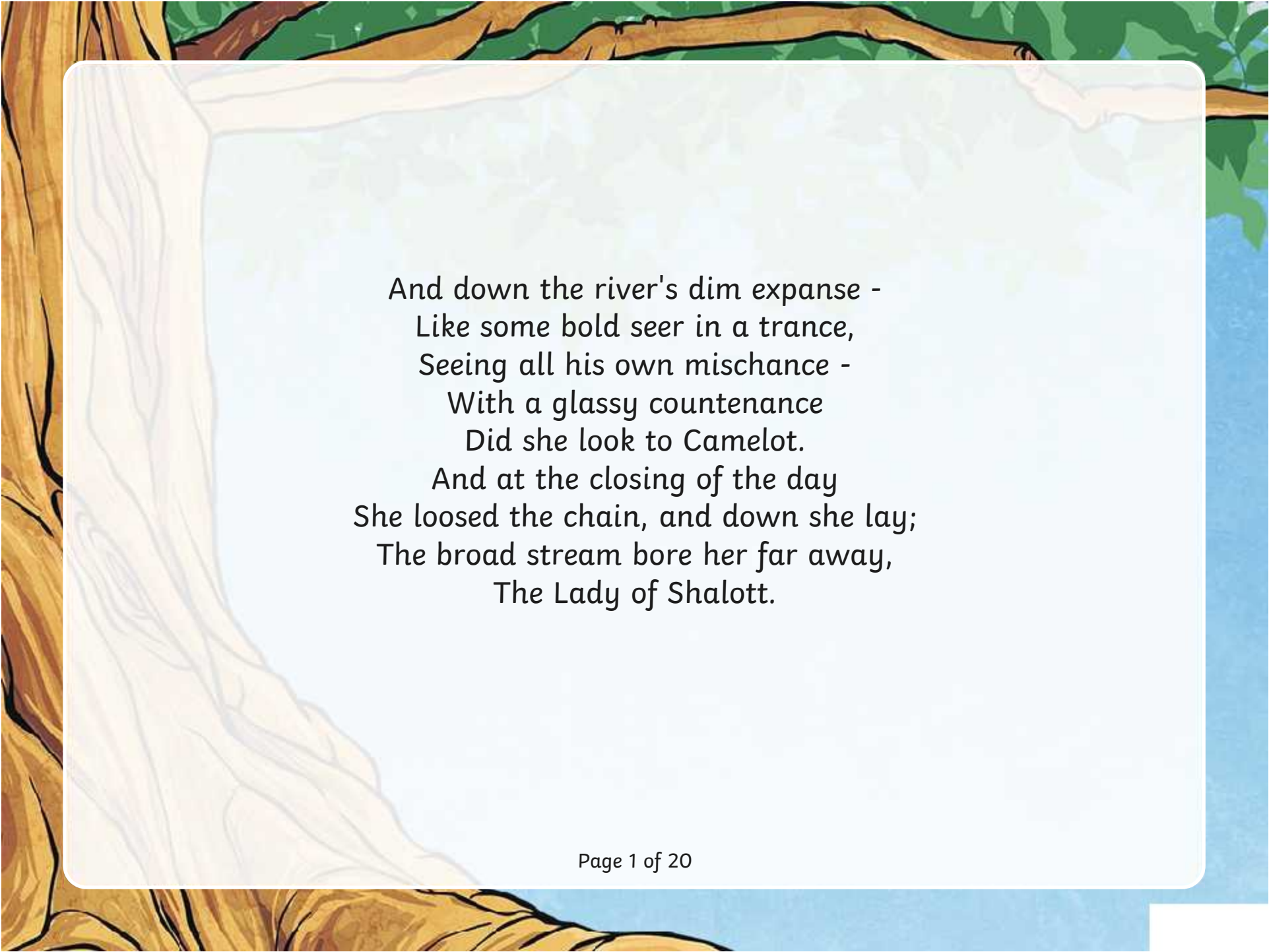


She left the web, she left the loom,
She made three paces thro' the room,
She saw the water-lily bloom,
She saw the helmet and the plume,
She look'd down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
"The curse is come upon me," cried
The Lady of Shalott.

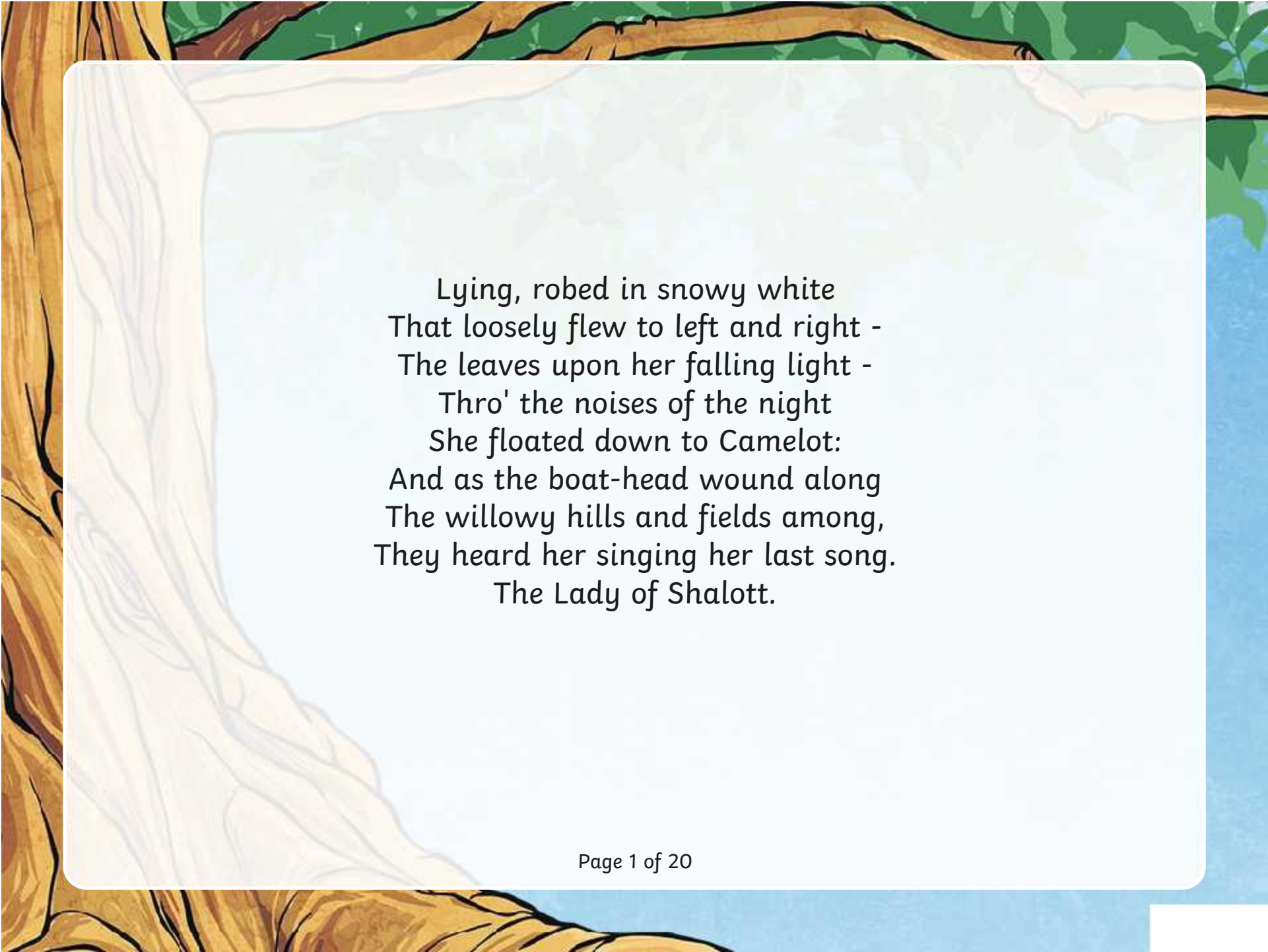


Part IV

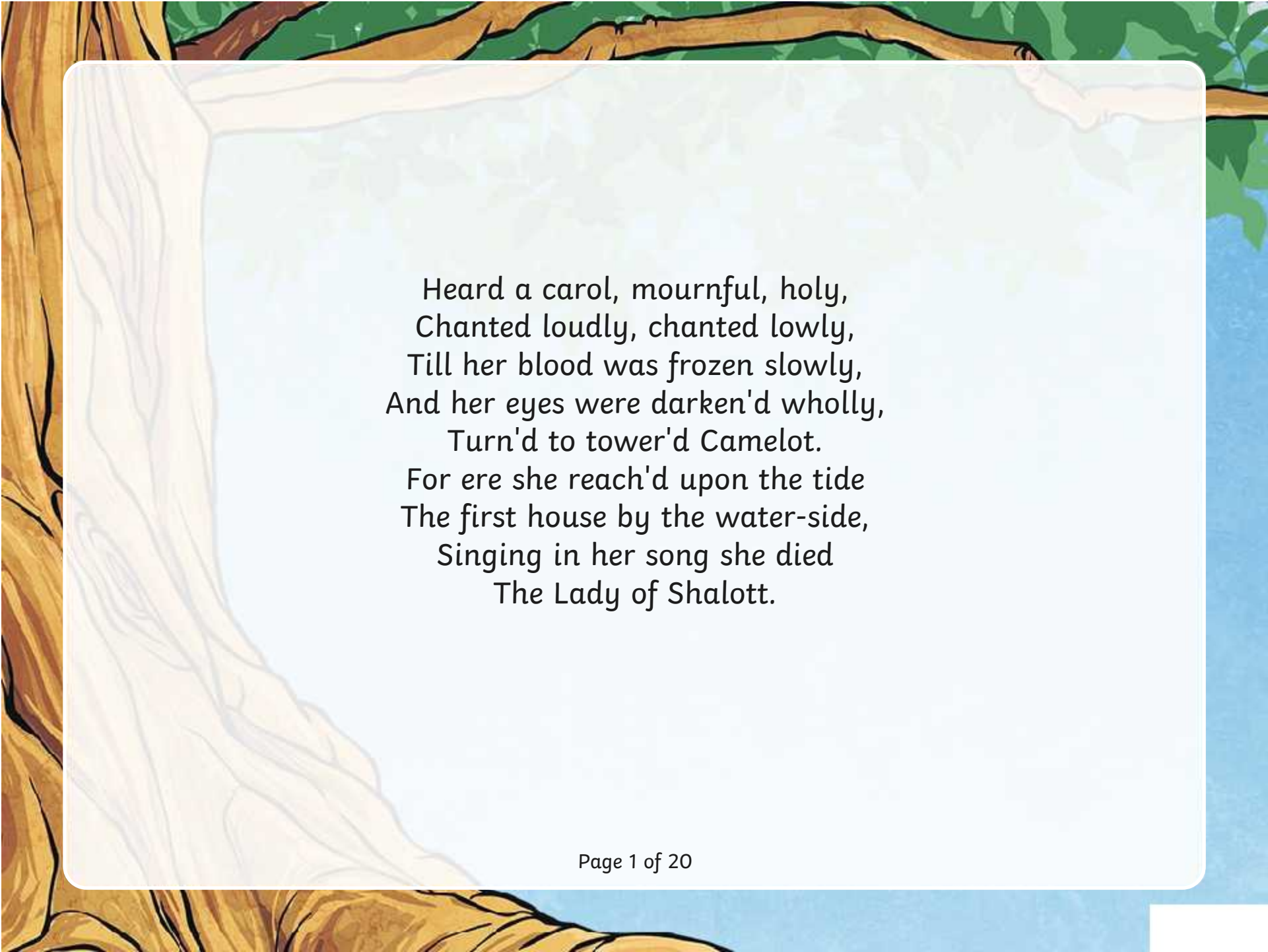
In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining,
Heavily the low sky raining
Over tower'd Camelot;
Down she came and found a boat
Beneath a willow left afloat,
And round about the prow she wrote
The Lady of Shalott.




And down the river's dim expanse -
Like some bold seer in a trance,
Seeing all his own mischance -
With a glassy countenance
Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay;
The broad stream bore her far away,
The Lady of Shalott.



Lying, robed in snowy white
That loosely flew to left and right -
The leaves upon her falling light -
Thro' the noises of the night
She floated down to Camelot:
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song.
The Lady of Shalott.

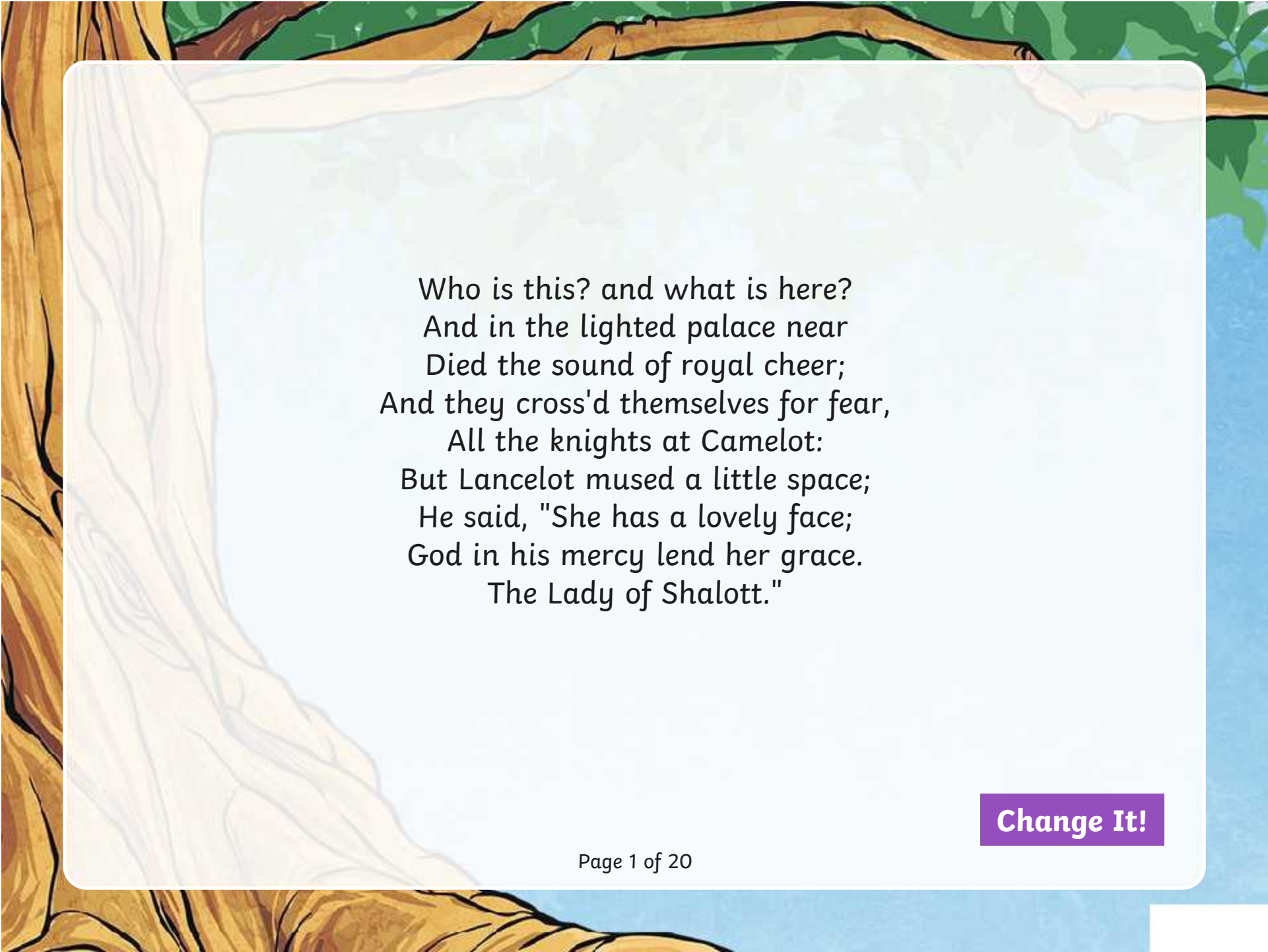


Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
Turn'd to tower'd Camelot.
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died
The Lady of Shalott.



Under tower and balcony,
By garden-wall and gallery,
A gleaming shape she floated by,
Dead-pale between the houses high,
Silent into Camelot.

Out upon the wharfs they came,
Knight and burgher, lord and dame.
And round the prow they read her name,
The Lady of Shalott.



Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer;
And they cross'd themselves for fear,
All the knights at Camelot:
But Lancelot mused a little space;
He said, "She has a lovely face;
God in his mercy lend her grace.
The Lady of Shalott."

Change It!

The Lady of Shalott

by Alfred Lord Tennyson

1. Who are the main characters?

Lady of Shalott, Lancelot, knights and population of Camelot.

2. What features of narrative poetry can you note in the poem?

Narrative poems tell a story and tend to be long, with multiple verses; they usually rhyme, with a relatively easy rhyme and rhythm structure to make it easier to recite aloud.

3. Choose a verse and illustrate it.

4. Make your own video/audio recording of this poem.

The Charge of the Light Brigade

by Alfred Lord Tennyson



Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
'Forward the Light Brigade!
Charge for the guns!' he said:
Into the valley of Death
Rode the six hundred.
'Forward, the Light Brigade!
Was there a man dismayed?





Not though the soldier knew
Some one had blundered:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of Death
Rode the six hundred.
Cannon to right of them,
Cannon to left of them
Cannon in front of them
Volleyed and thundered;





Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.
Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
All the world wondered:
Plunged in the battery-smoke





Right through the line they broke;
Cossack and Russian
Reeled from the sabre-stroke
Shattered and sundered.
Then they rode back, but not
Not the six hundred.
Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volleyed and thundered;
Stormed at with shot and shell,





While horse and hero fell,
They that had fought so well
Came through the jaws of Death,
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.
When can their glory fade?
O the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!



Change It!

The Charge of the Light Brigade

by Alfred Lord Tennyson

1. Who are the main characters?

The Light Brigade, 'he' (their commander, Lord Cardigan) the enemy (Cossack and Russian).

2. What features of narrative poetry can you note in the poem?

Narrative poems tell a story and tend to be long, with multiple verses; they usually rhyme, with a relatively easy rhyme and rhythm structure to make it easier to recite aloud.

3. Choose a verse and illustrate it.

4. Make your own video/audio recording of this poem.

The Raven

by Edgar Allen Poe

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
“Tis some visitor,” I muttered, “tapping at my chamber door—
Only this and nothing more.”



Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books surcease of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless here for evermore.



And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
“’Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
This it is and nothing more.”



Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you”—here I opened wide the door;—
Darkness there and nothing more.



Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore?"
This I whispered, and an echo murmured back the word, "Lenore!"—
Merely this and nothing more.



Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
“Surely,” said I, “surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore—
Let my heart be still a moment and this mystery explore;—
’Tis the wind and nothing more!”



Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas just above my chamber door—
Perched, and sat, and nothing more.



Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
“Though thy crest be shorn and shaven, thou,” I said, “art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night’s Plutonian shore!”
Quoth the Raven “Nevermore.”



Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as “Nevermore.”



But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered “Other friends have flown before—
On the morrow he will leave me, as my Hopes have flown before.”
Then the bird said “Nevermore.”



Startled at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore—
Till the dirges of his Hope that melancholy burden bore
Of ‘Never—nevermore’.”



But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking “Nevermore.”



This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated o'er,
But whose velvet-violet lining with the lamp-light gloating o'er,
She shall press, ah, nevermore!



Then, methought, the air grew denser, perfumed from an unseen censer
Swung by Seraphim whose foot-falls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”
Quoth the Raven “Nevermore.”



“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—is there balm in Gilead?—tell me—tell me, I implore!”
Quoth the Raven “Nevermore.”



“Prophet!” said I, “thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore.”
Quoth the Raven “Nevermore.”



“Be that word our sign of parting, bird or fiend!” I shrieked, upstarting—
“Get thee back into the tempest and the Night’s Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!”
Quoth the Raven “Nevermore.”



And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!



Change It!

The Raven

by Edgar Allen Poe

1. Who are the main characters?

'I' (narrator), Lenore (the memory his lost love) and the Raven.

2. What features of narrative poetry can you note in the poem?

Narrative poems tell a story and tend to be long, with multiple verses; they usually rhyme, with a relatively easy rhyme and rhythm structure to make it easier to recite aloud.

3. Choose a verse and illustrate it.

4. Make your own video/audio recording of this poem.

The Owl and the Pussycat

by Edward Lear

I

The Owl and the Pussy-cat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of money,
Wrapped up in a five-pound note.
The Owl looked up to the stars above,
And sang to a small guitar,
"O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,
You are,
You are!
What a beautiful Pussy you are!"



II

Pussy said to the Owl, "You elegant fowl!
How charmingly sweet you sing!
O let us be married! too long we have tarried:
But what shall we do for a ring?"
They sailed away, for a year and a day,
To the land where the Bong-Tree grows
And there in a wood a Piggy-wig stood
With a ring at the end of his nose,
His nose,
His nose,
With a ring at the end of his nose.



III

"Dear Pig, are you willing to sell for one shilling
Your ring?" Said the Piggy, "I will."
So they took it away, and were married next day
By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.



Change It!

The Owl and the Pussycat

by Edward Lear

1. Who are the main characters?

The owl and pussycat, a pig and a turkey.

2. What features of narrative poetry can you note in the poem?

Narrative poems tell a story and tend to be long, with multiple verses; they usually rhyme, with a relatively easy rhyme and rhythm structure to make it easier to recite aloud.

3. Choose a verse and illustrate it.

4. Make your own video/audio recording of this poem.

Jabberwocky

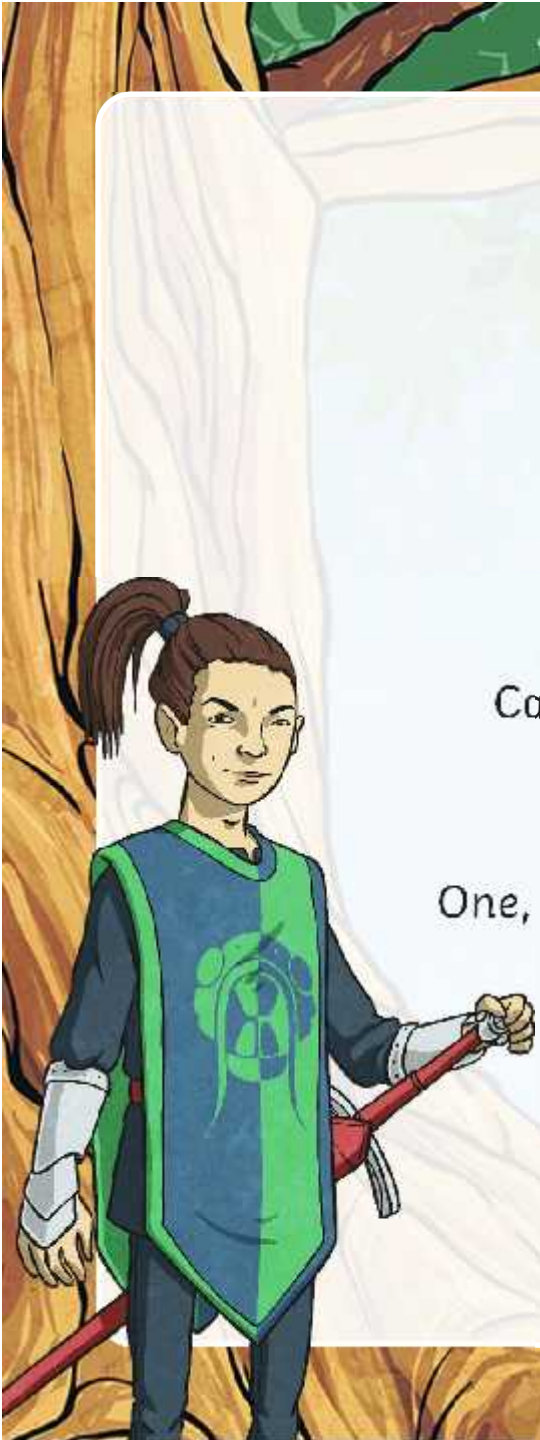
by Lewis Carroll

‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

Page 1 of 3






He took his vorpal sword in hand:
Long time the manxome foe he sought –
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burred as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.





"And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.



Change It!

Jabberwocky

by Lewis Carroll

1. Who are the main characters?

'He' (the protagonist), 'his' father, the Jabberwocky, borogoves, raths and the Bandersnatch (see Humpty Dumpty's explanation, Alice Through the Looking Glass, Chapter 6).

2. What features of narrative poetry can you note in the poem?

Narrative poems tell a story and tend to be long, with multiple verses; they usually rhyme, with a relatively easy rhyme and rhythm structure to make it easier to recite aloud.

3. Choose a verse and illustrate it.

4. Search the Internet for videos/films made of Jabberwocky performances.

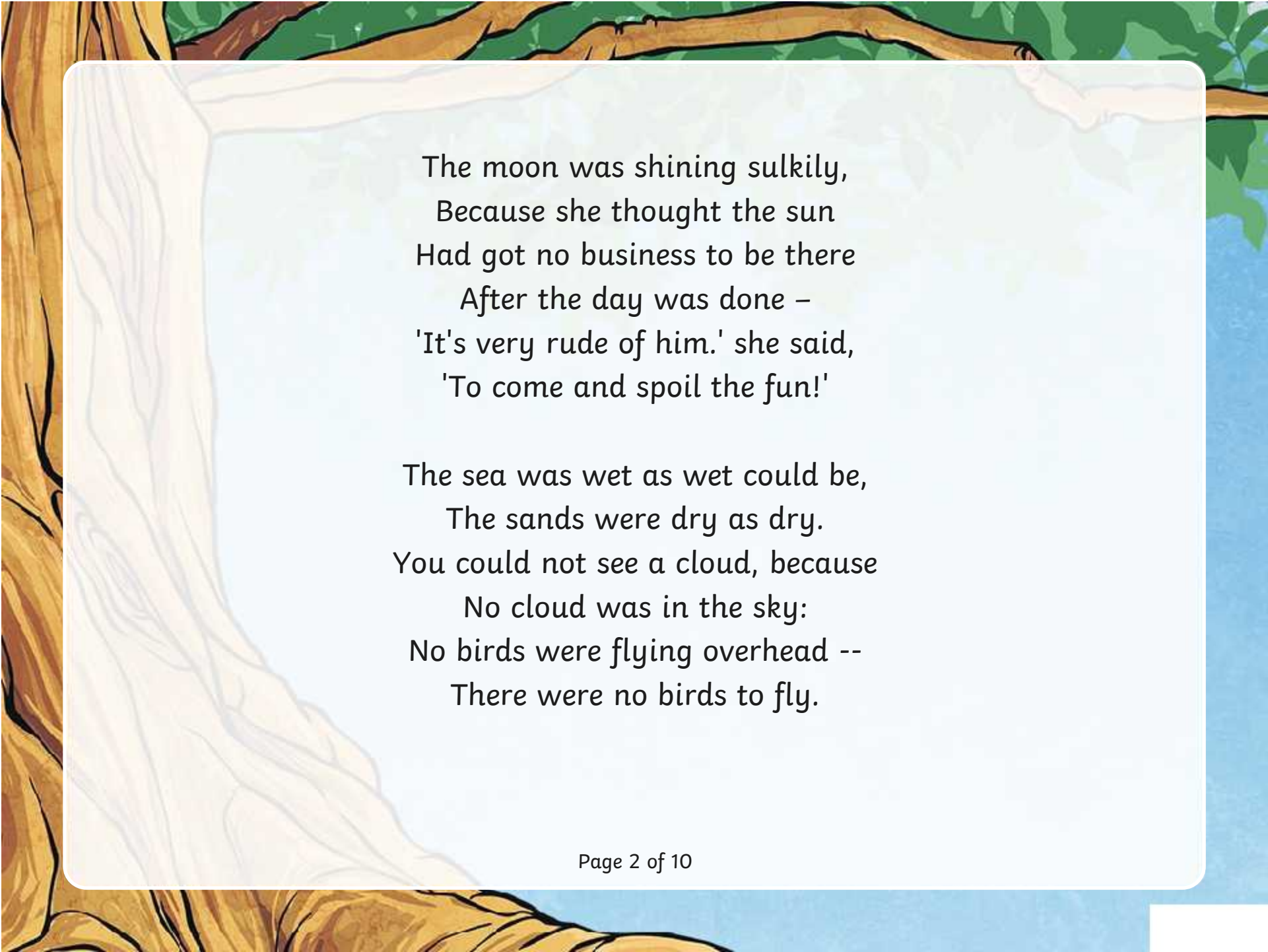
5. Make your own video/audio recording of this poem.



The Walrus and the Carpenter

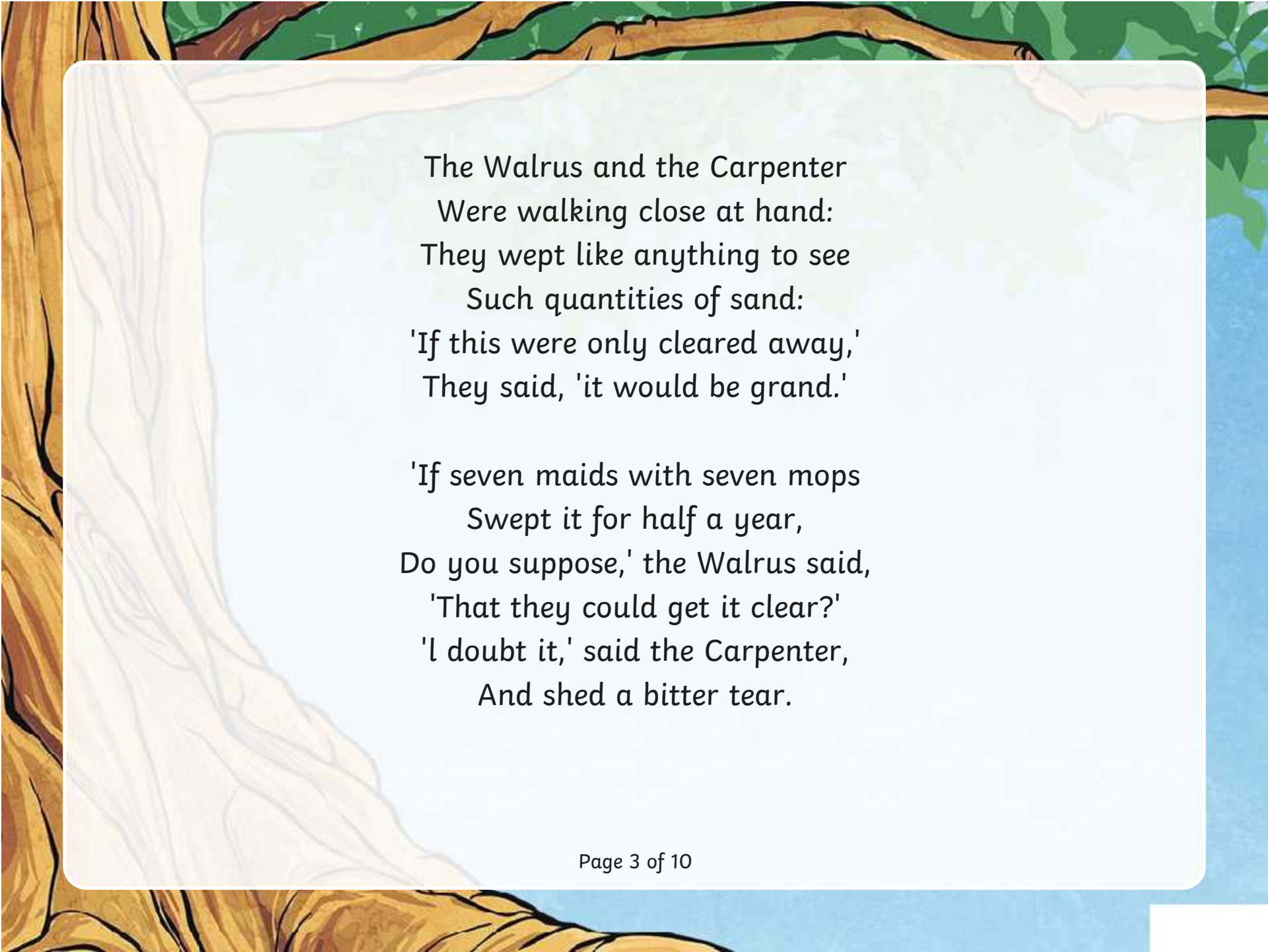
by Lewis Carroll

The sun was shining on the sea,
Shining with all his might:
He did his very best to make
The billows smooth and bright --
And this was odd, because it was
The middle of the night.



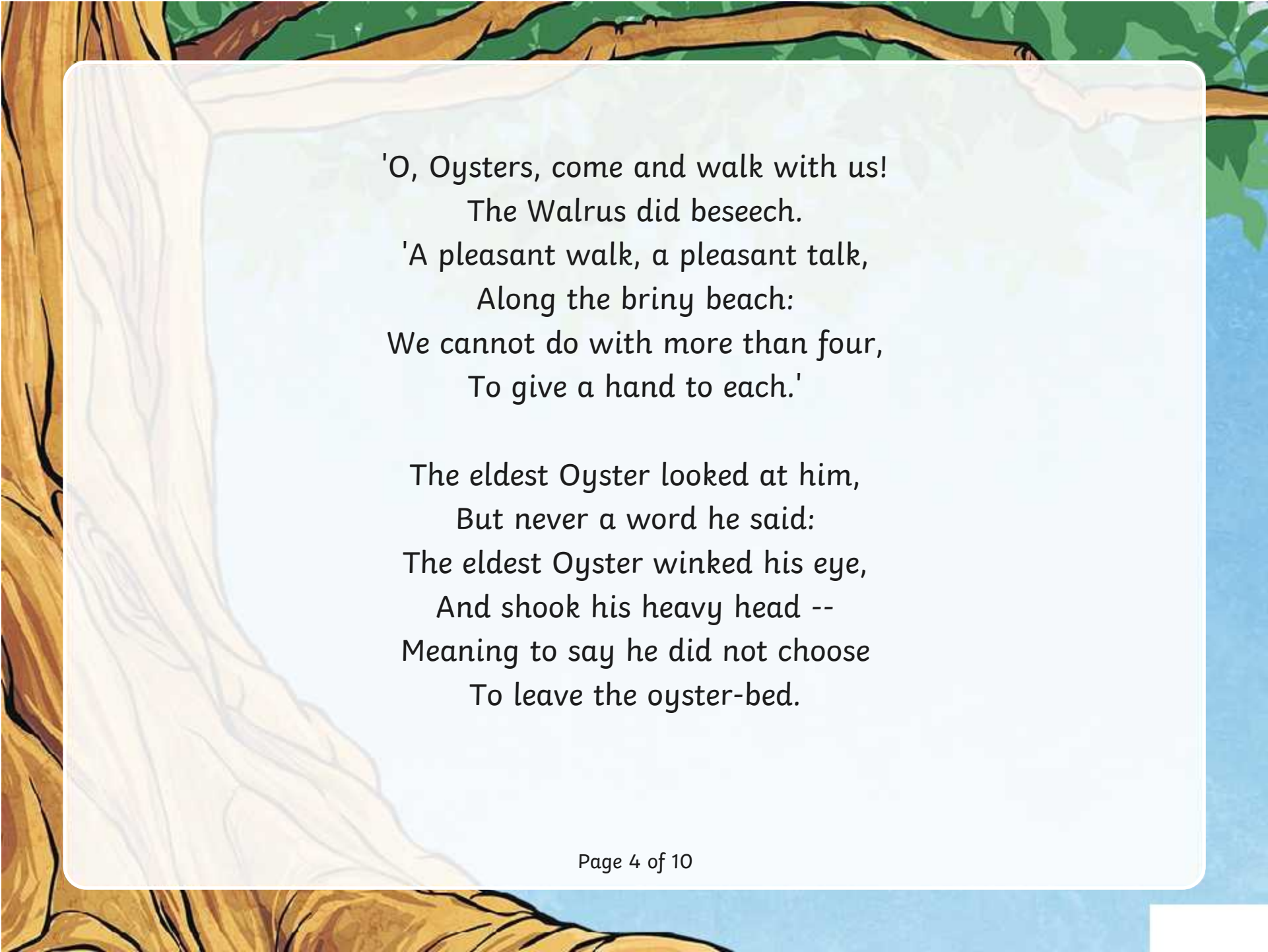
The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done –
'It's very rude of him.' she said,
'To come and spoil the fun!'

The sea was wet as wet could be,
The sands were dry as dry.
You could not see a cloud, because
No cloud was in the sky:
No birds were flying overhead --
There were no birds to fly.



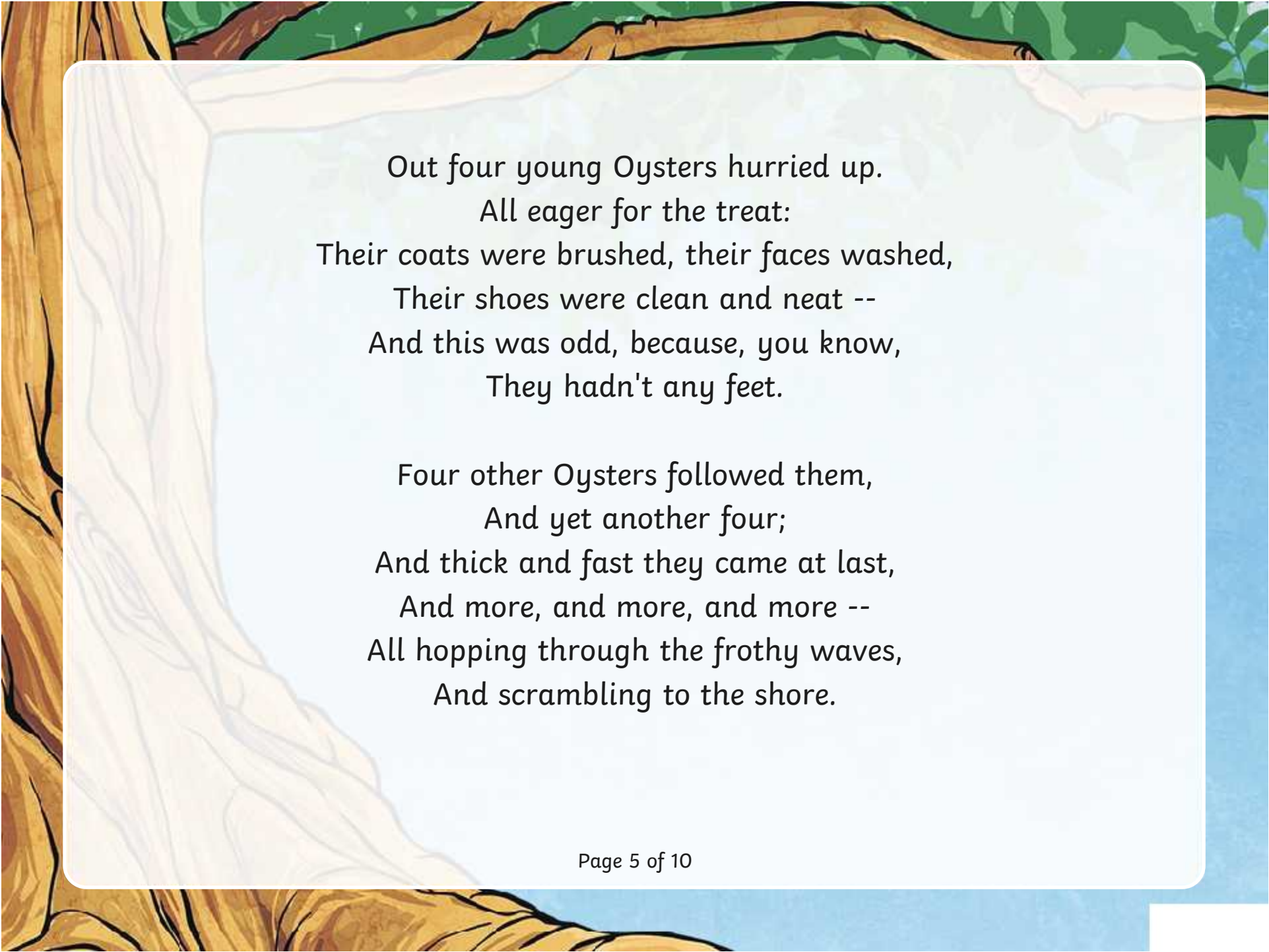
The Walrus and the Carpenter
Were walking close at hand:
They wept like anything to see
Such quantities of sand:
'If this were only cleared away,'
They said, 'it would be grand.'

'If seven maids with seven mops
Swept it for half a year,
Do you suppose,' the Walrus said,
'That they could get it clear?'
'I doubt it,' said the Carpenter,
And shed a bitter tear.



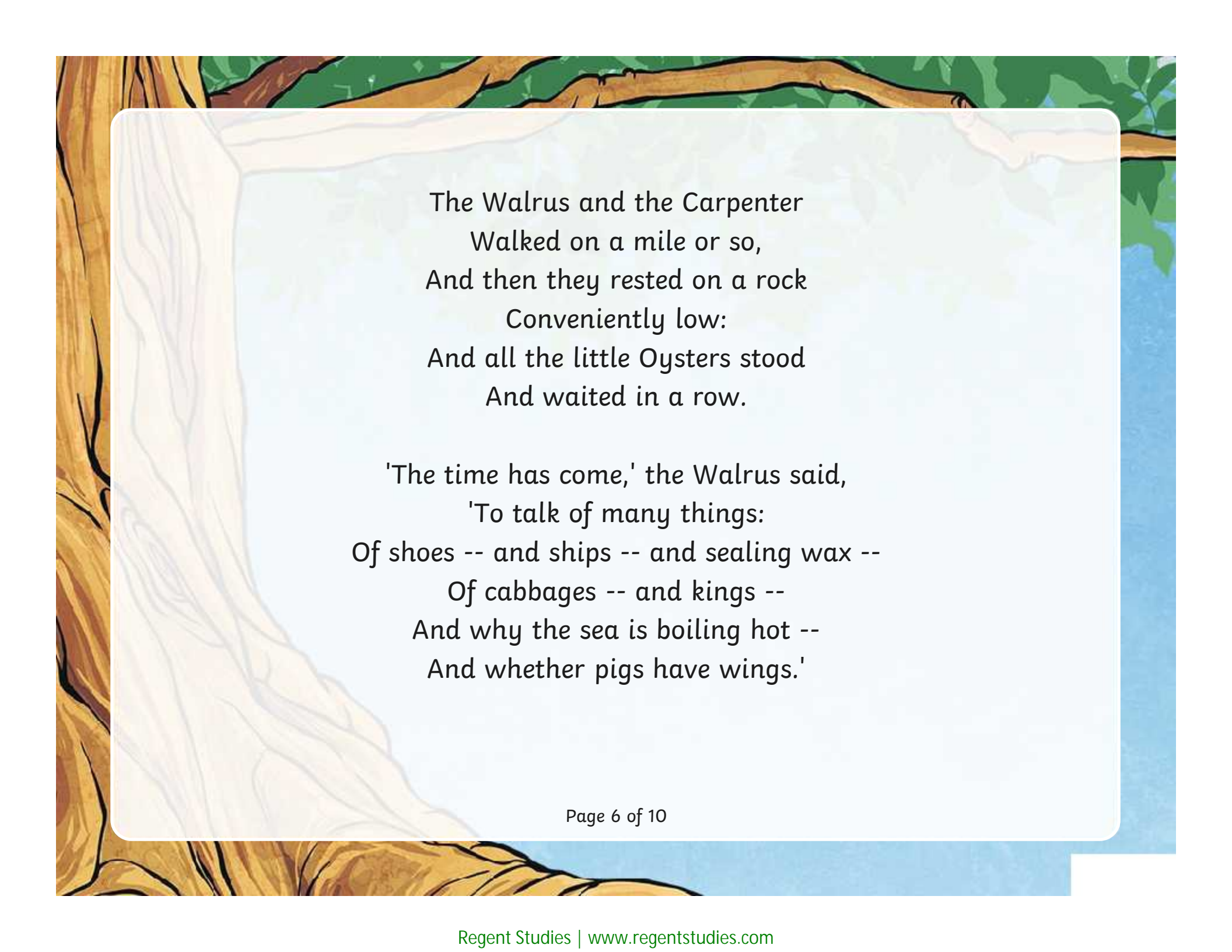
'O, Oysters, come and walk with us!
The Walrus did beseech.
'A pleasant walk, a pleasant talk,
Along the briny beach:
We cannot do with more than four,
To give a hand to each.'

The eldest Oyster looked at him,
But never a word he said:
The eldest Oyster winked his eye,
And shook his heavy head --
Meaning to say he did not choose
To leave the oyster-bed.



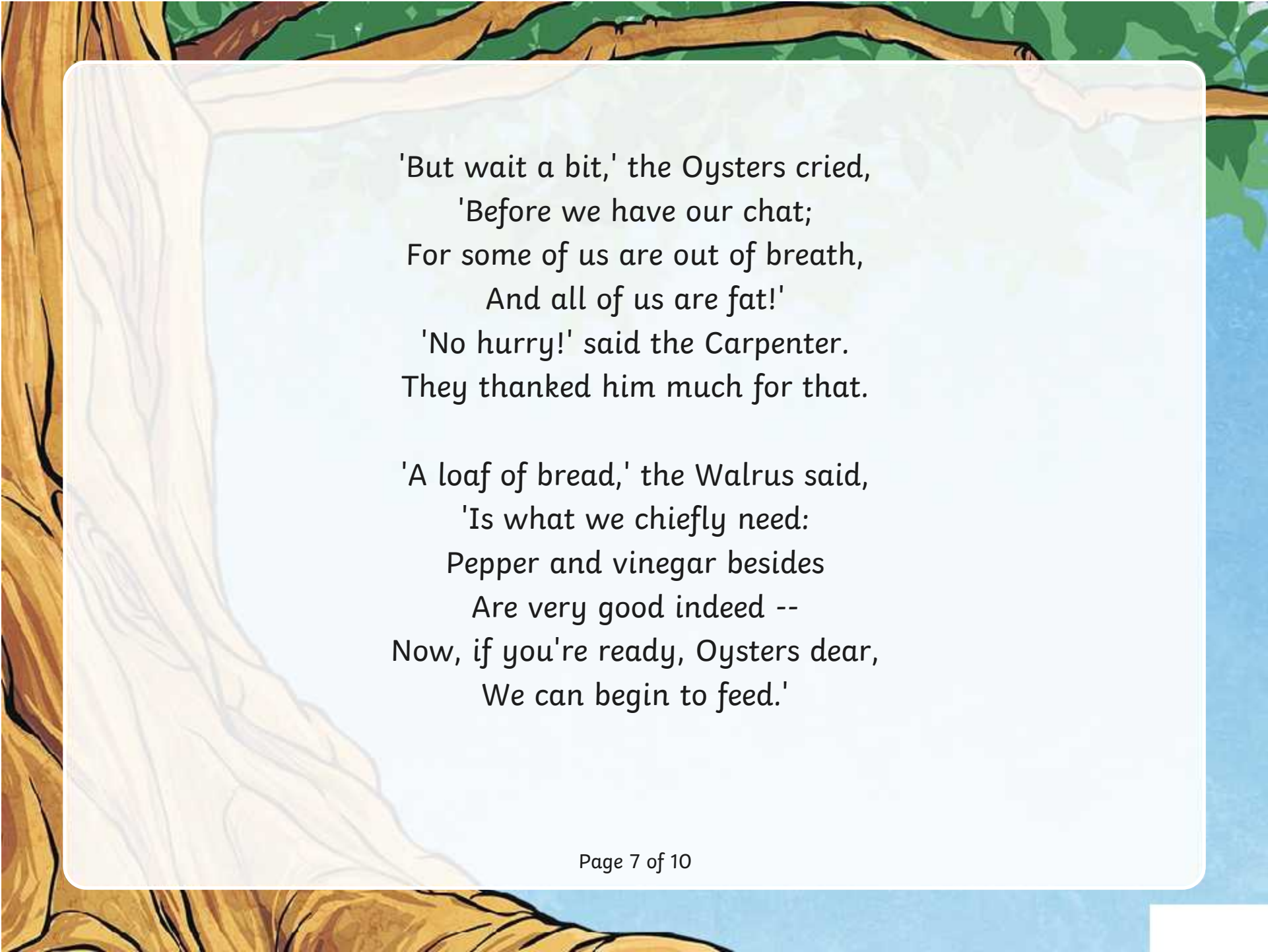
Out four young Oysters hurried up.
All eager for the treat:
Their coats were brushed, their faces washed,
Their shoes were clean and neat --
And this was odd, because, you know,
They hadn't any feet.

Four other Oysters followed them,
And yet another four;
And thick and fast they came at last,
And more, and more, and more --
All hopping through the frothy waves,
And scrambling to the shore.



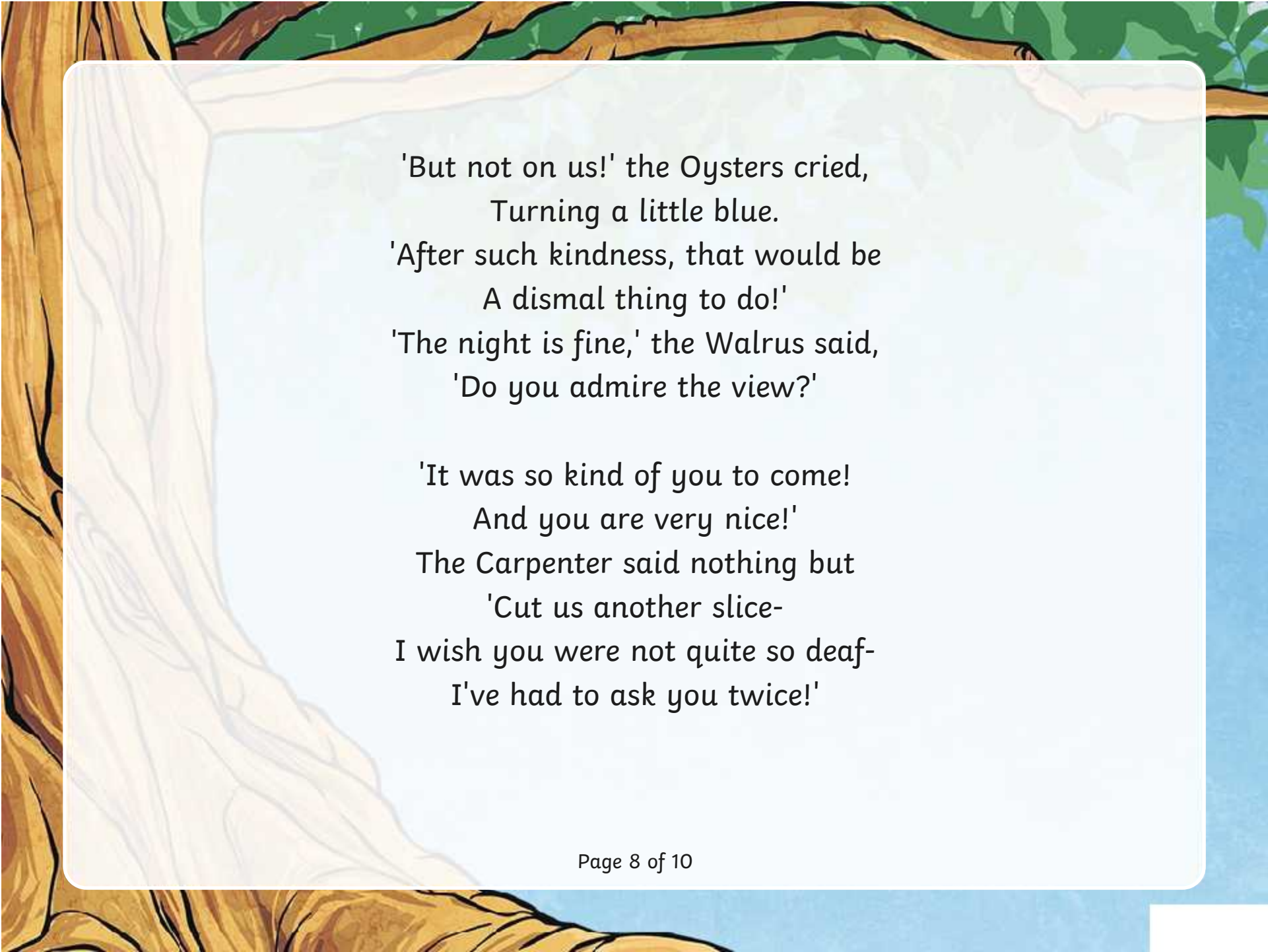
The Walrus and the Carpenter
Walked on a mile or so,
And then they rested on a rock
Conveniently low:
And all the little Oysters stood
And waited in a row.

'The time has come,' the Walrus said,
'To talk of many things:
Of shoes -- and ships -- and sealing wax --
Of cabbages -- and kings --
And why the sea is boiling hot --
And whether pigs have wings.'



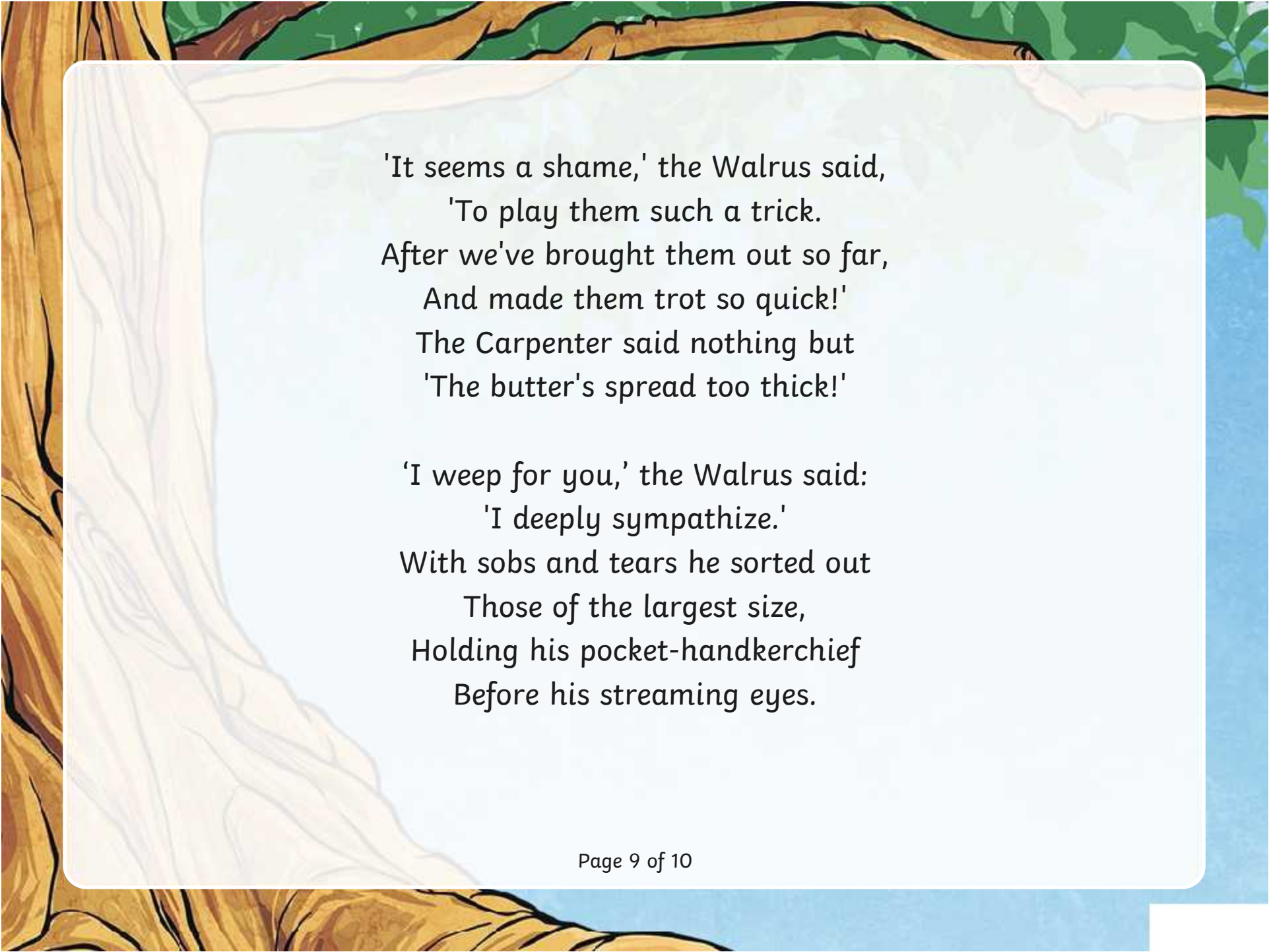
'But wait a bit,' the Oysters cried,
'Before we have our chat;
For some of us are out of breath,
And all of us are fat!'
'No hurry!' said the Carpenter.
They thanked him much for that.

'A loaf of bread,' the Walrus said,
'Is what we chiefly need:
Pepper and vinegar besides
Are very good indeed --
Now, if you're ready, Oysters dear,
We can begin to feed.'



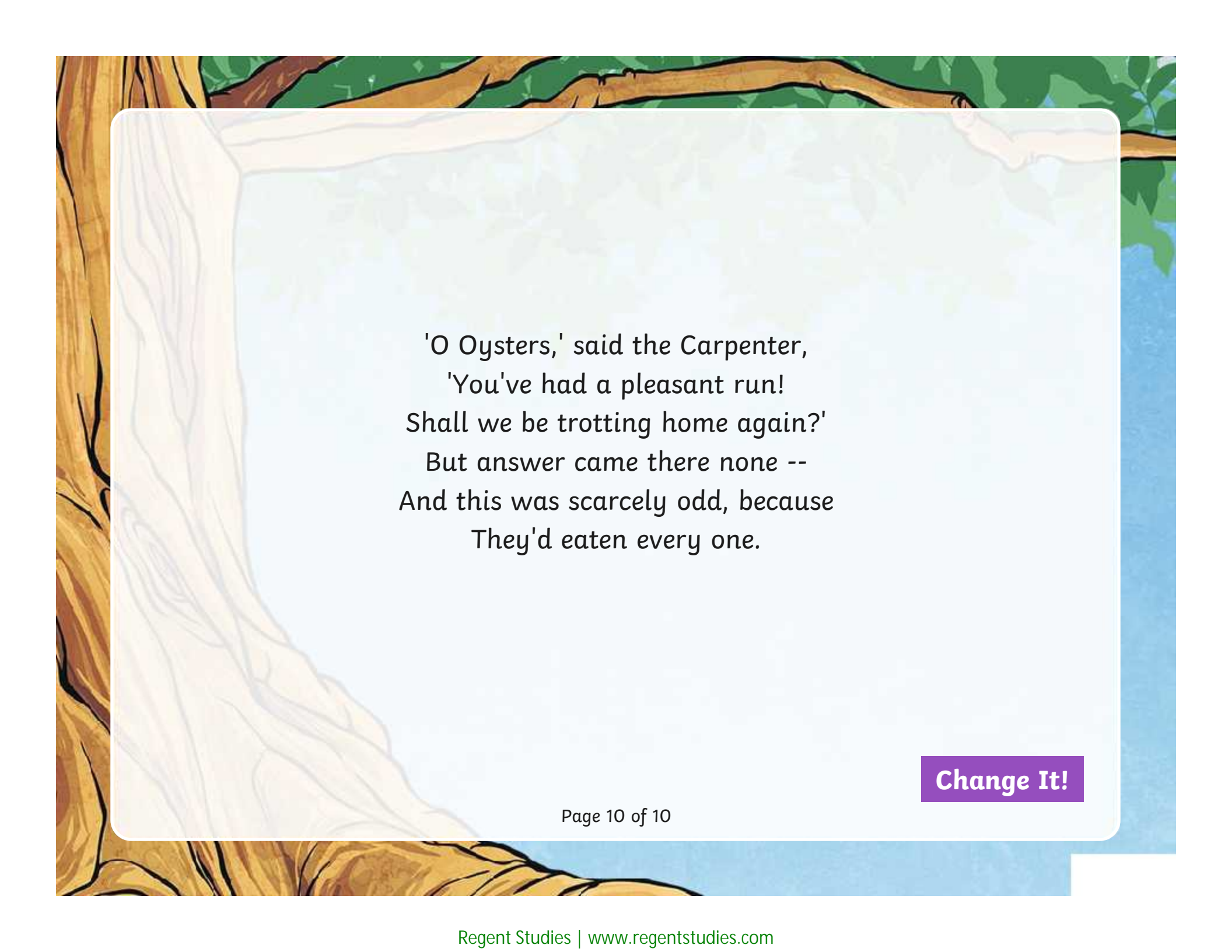
'But not on us!' the Oysters cried,
Turning a little blue.
'After such kindness, that would be
A dismal thing to do!'
'The night is fine,' the Walrus said,
'Do you admire the view?'

'It was so kind of you to come!
And you are very nice!
The Carpenter said nothing but
'Cut us another slice-
I wish you were not quite so deaf-
I've had to ask you twice!'



'It seems a shame,' the Walrus said,
 'To play them such a trick.
After we've brought them out so far,
 And made them trot so quick!
The Carpenter said nothing but
 'The butter's spread too thick!'

'I weep for you,' the Walrus said:
 'I deeply sympathize.'
With sobs and tears he sorted out
 Those of the largest size,
Holding his pocket-handkerchief
 Before his streaming eyes.



'O Oysters,' said the Carpenter,
'You've had a pleasant run!
Shall we be trotting home again?'
But answer came there none --
And this was scarcely odd, because
They'd eaten every one.

Change It!

The Walrus and the Carpenter

by Lewis Carroll

1. Who are the main characters?

The Sun and Moon, the Walrus and the Carpenter, and Oysters.

2. What features of narrative poetry can you note in the poem?

Narrative poems tell a story and tend to be long, with multiple verses; they usually rhyme, with a relatively easy rhyme and rhythm structure to make it easier to recite aloud.

3. Choose a verse and illustrate it.

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