Remembrance (Cold in the earth)

POEM TEXT

Cold in the earth—and the deep snow piled above thee,
Far, far removed, cold in the dreary grave!
Have I forgot, my only Love, to love thee,
Severed at last by Time's all-severing wave?

Now, when alone, do my thoughts no longer hover
Over the mountains, on that northern shore,
Resting their wings where heath and fern-leaves cover
Thy noble heart forever, ever more?

Cold in the earth—and fifteen wild Decembers,
From those brown hills, have melted into spring:
Faithful, indeed, is the spirit that remembers
After such years of change and suffering!

Sweet Love of youth, forgive, if I forget thee,
While the world's tide is bearing me along;
Other desires and other hopes beset me,
Hopes which obscure, but cannot do thee wrong!

No later light has lightened up my heaven,
No second morn has ever shone for me;
All my life's bliss from thy dear life was given,
All my life's bliss is in the grave with thee.

But, when the days of golden dreams had perished,
And even Despair was powerless to destroy,
Then did I learn how existence could be cherished,
Strengthened, and fed without the aid of joy.

Then did I check the tears of useless passion—
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine.

And, even yet, I dare not let it languish,
Dare not indulge in memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

SUMMARY

Your body is cold in the earth, buried under a thick layer of snow. You're so far away, cold in your bleak and hopeless grave. Have I forgotten about you, even though you're my one and only love? Has the passage of time, with all of its power to separate people from one another, finally and completely cut me off from you?

When I'm alone these days, do I not think about you? Do my thoughts stop drifting off to the place where you're buried on the other side of mountains, near the ocean to the north? Do my thoughts, having flown toward you, no longer pause and rest their wings at your grave, where grasses and ferns cover your virtuous and honorable heart forever and ever?

Your body has remained cold in the earth for fifteen untamed winters—even as the brown, lifeless hills of winter have transformed into spring with the melting of the snow. Yes, of course I've remained faithful to you, as is clear by the fact that I haven't forgotten about you even after so many years of transformation and pain!

My kind, gentle love, whom I loved when I was young: please forgive me if I *do* actually forget about you as the passage of time carries me along with it, just as the tide carries the water. I might be overcome by other things that I want, yet even though I might be distracted by these things, they will never replace or dishonor you!

Since you died, there has been no other light in my life, and no other morning has ever dawned for me. All the happiness and joy in my life came from you, and thus is now buried with you.

After my days of happiness and shining hopes died with you, and after going through such terrible grief, I learned how to treasure life and to feel strong and fulfilled without comfort or happiness.

Then I stopped crying, realizing that my grief wasn't doing me any good. My soul was like a baby who must be weaned off of breast milk, and I had to gently wean it away from the longing to follow you into death. I had to firmly deny my wish to die and join you in your grave, which already felt like my own grave.

Yet, the truth is that this wish isn't entirely gone. Even now, I have to be disciplined and not let myself linger in grief nor indulge in my memories of you—memories that are both intensely joyful, since they bring me back to you, and intensely painful, because they remind me that you're gone. Were I to indulge myself and take a deep drink of these memories, to allow myself to experience that wonderful, immense pain that comes with thinking about you, how could I ever return to this world, which is totally empty and meaningless without you in it?

THEMES

DEATH, GRIEF, AND LOSS

In "Remembrance," the speaker addresses a loved one who died 15 years earlier. Reflecting on this loss, the speaker acknowledges the harsh reality of death, and describes an experience of grief that is life-altering and permanent. The poem suggests that death and loss are absolute and universal experiences, and that true grief defies complete resolution or closure. Instead, the poem implies, grief must be borne continuously; it is simply part of life.

At the beginning of the poem, the repetition of "Cold in the earth" and the description of the "deep snow" on the grave of the speaker's beloved emphasize that the person who has died is irretrievable, beyond the speaker's reach. Rather than seeking some kind of religious comfort (in which, for example, the speaker might imagine the loved one in heaven), the poem emphasizes the harsh physical reality of death.

The poem also suggests that this reality is universal. By repeating the word "severed" (first used for the speaker's experience of separation from the loved one) in the phrase "Time's all-severing wave," the poem reminds the reader that *everyone* will experience some form of separation brought about by death.

The poem then shows the speaker grappling with how to cope with this kind of irretrievable loss. The speaker recalls the intensely painful experience of grief that immediately followed the death of her beloved. During this time, the speaker describes experiencing a "burning wish" to relieve this pain by "hasten[ing] / Down to that tomb" and joining her beloved in death.

However, the poem goes on to recount how the speaker "sternly denied" this wish, "check[ed] the tears of useless passion," and "weaned my young soul from yearning after thine." By describing this past wish to alleviate grief through dying as "useless" and comparing the speaker's younger self to a child who had to be "weaned" (as a baby is weaned from breast milk), the poem implicitly suggests that this way of dealing with grief is indulgent or immature.

Instead, the poem depicts the speaker as coming to a way of living in which "existence could be cherished, / Strengthened, and fed without the aid of joy." In other words, the speaker describes a process of not succumbing to grief, but rather learning to live with it every day, without the comfort of joy or happiness. Within this state, the poem suggests that "Despair was powerless to destroy" the speaker—implicitly because the speaker has already gone through despair and come to the other side of it.

Yet the poem's ending shows that this act of living with grief is ongoing, suggesting that true grief defies complete resolution or closure. In the last stanza, the speaker reveals that the intense pain of grief is not an experience of the past. "Even yet," the speaker says, "I dare not let it languish, / Dare not indulge in memory's rapturous pain." The speaker further suggests that in the face of such intense grief, the world is "empty." Here, the poem shows the speaker's experience of grief as one that must be coped with every day; it doesn't recede or come to full resolution.

The poem as a whole also supports this reading. Composed many years after the death of the loved one, the speaker's pain feels immediate and palpable throughout. Implicitly, then, the poem in its entirety suggests that the speaker's grief, and any true grief, defies closure and instead becomes an inextricable part of life that the one who grieves must continuously bear.

Where this theme appears in the poem:

- Lines 1-32

THE LASTING POWER OF LOVE

In the poem, the speaker grapples with what it means to love in the face of death. "Remembrance" doesn't offer an easy or conventional vision of eternal love; in fact, it questions whether the speaker has, with time, forgotten the one who died. Ultimately, however, the poem shows that the speaker's love is true and lasting. It suggests that while love can't change the reality of death, it is equal to it in power because it can last even after a loved one has died. In a sense, the poem suggests that love is a kind of reply to death, offering lasting connection that can overcome death's power to separate people from each other.

First, the poem acknowledges the power of death and time, and questions the speaker's love and faithfulness. In the opening stanza, the speaker describes the beloved as "far, far removed." The poem also asks if the speaker has forgotten to love the one who has died, and if the speaker is"severed," or cut off, from the beloved by the passage of time. This question shows the speaker assessing their own faithfulness, while also implying that a kind of separation in the face of death is inevitable.

The poem goes on to acknowledge that with the passage of time, the speaker's attention might be called to other things, and that the loved one might be "obscure[ed]" by "other desires and other hopes." These acknowledgments pose the possibility that death and the passage of time might have the power to eventually erode love.

Yet the poem goes on to show that the speaker's love is lasting and real. Even when imagining "other desires and other hopes" that will take the speaker's attention, the speaker says that these "hopes" can "obscure" the beloved but "cannot do thee wrong." In other words, the speaker might pay attention to other things in the world, but these can't displace the

importance of the beloved.

Additionally, while questioning whether the speaker's "thoughts no longer hover" at the grave of the beloved, the poem implicitly shows that the speaker's thoughts *are* there, as it describes the place, with the "heath and fern-leaves," in such detail. The poem also goes on to assert that the speaker's spirit is "faithful" despite "years of change and suffering."

The poem's use of repetition also emphasizes the lasting quality of the speaker's love. For example, in the opening question, "Have I forgot, my only Love, to love thee," the repetition of "Love" shows that the question is paradoxical; how could the speaker have forgotten to "love" their "only Love"? This repetition is heightened in the fifth stanza, with "No later light … No second morn" and "All my life's bliss … All my life's bliss." Directly following the speaker's acknowledgment of "other desires and other hopes," this repetition shows clearly that the beloved can't be replaced and what is most important in the speaker's life resides with the loved one, even after death.

Finally, the poem's closing question suggests that, while love can't alter death, it is a kind of answer to it. In this closing question, the poem acknowledges that the speaker feels a continual pull to remember the beloved and experience the acuteness of loss in "memory's rapturous pain." It also shows that in the face of these memories and this loss, the world is now "empty" to the speaker. In other words, the speaker's true heart and soul are with the beloved.

This closing question implicitly recalls and replies to the poem's opening, which asked whether the speaker's love had been "severed." By showing the speaker's love as true and lasting, the closing question offers a kind of response to the "severing" power of death. Love, the poem implies, can't change death; but it is, in a sense, equal to it, since the speaker's love hasn't been severed at all.

Where this theme appears in the poem:

- Lines 1-20
- Lines 31-32

LINE-BY-LINE ANALYSIS

LINES 1-2

Cold in the earth—and the deep snow piled above thee,
Far, far removed, cold in the dreary grave!

The speaker opens the poem by directly addressing someone who has died and is now buried deep in the ground, under a heavy pile of snow. This other person obviously cannot respond, making this an example of apostrophe. (Note that this guide is treating the speaker as female and her deceased beloved as male, in keeping with the original context of the poem as being told from the perspective of a fictional queen mourning the death of her husband. Keep in mind throughout that it's possible to read the poem differently; more on that in the Speaker section.)

"Cold" is an important word here. It is a term often associated with death (whereas life connotes vitality and warmth). The beloved's body is *literally* cold in that it no longer has warm blood flowing through its veins and is surrounded by the cold winter ground. Indeed, this person's grave is buried under a deep layer of snow, the sheer weight of which is evoked by the phrase "piled above." "Cold" can also have a more figurative connotation of loneliness, of being without love, which is also being evoked here.

The repetition of "cold"—which both opens the poem and begins the last clause of this sentence—thus emphasizes the harsh reality of death, an emphasis heightened by the speaker's imagining of this person's "dreary"—or dull, depressing—"grave."

The epizeuxis of "Far, far removed," meanwhile, underscores just *how* far away the person who has died feels to the speaker. All in all, these first two lines thus hammer home the intense separation the speaker might reasonably feel from the beloved, who seems utterly beyond her reach. The assonance of long /ee/ sounds in "deep," "thee," and "dreary" further connects this beloved (that "thee") to the "deep" and "dreary" reality of death.

At the same time, these lines establish the emotional crisis the speaker is undergoing. While acknowledging the physical reality of death, and how far away her dead lover feels, the speaker addresses her beloved directly as "thee." This direct address gives the lines a sense of intimacy, as though the person who has died is still right there with the speaker. Within the context of the rest of these lines, which emphasize that the person who died is "cold" and "removed," the direct address builds a crucial tension into the poem at the outset.

LINES 3-4

Have I forgot, my only Love, to love thee,
Severed at last by Time's all-severing wave?

Lines 3-4 articulate this tension as the speaker wonders whether, given how much time has passed since the beloved died, she has started to forget him. Time dulls memory and love, these lines initially suggest.

These lines continue the direct address (apostrophe) to the person who has died, and also reveal that this person is the speaker's "only Love." The capitalization of "Love" here imbues the speaker's beloved with a kind of grandeur and stature within the speaker's current life. Since this "Love" is capitalized, the poem implicitly suggests, there can be no other "love" for the speaker, or any other "love" would be lesser.

Meanwhile, the repetition of "love" within the first part of the question shows that the question is, in a sense, rhetorical and paradoxical. This repetition is an example of polyptoton, with

"love" first appearing as a noun (Love) and then as a verb (to love); the repetition of the word in slightly different forms indicates that the question is circular. How could the speaker have truly forgotten to love someone who is her "only Love"?

At the same time, this repetition implicitly echoes and responds to the repetition of "cold" and "far" in lines 1-2, suggesting that love possesses a kind of equal power to the distancing power of death. That is, even the distance of death cannot "sever" the bond of love.

Notably, too, the speaker repeats "thee" at the end of line 3, as the rhyming line ending for line 1. Usually a rhyme word is not an exact repetition, so this repetition suggests that the "thee" who has died is singular for the speaker. This repetition, then, also implicitly responds to the question at hand, showing that the speaker *hasn't* forgotten about her beloved at all! On the contrary, the speaker evokes the beloved's presence again and again.

In the last line of the stanza, though, the poem invokes the distancing power of death directly. The speaker asks if she has been "Severed at last" from her beloved "by Time's all-severing wave?" "To sever" means to separate or cut off, so here the speaker asks whether she has finally been cut off from her beloved by death and the passage of time.

In the last phrase of the line, the speaker uses an implied metaphor to compare time—which is capitalized, imbuing it, like the "Love," with authority and grandeur—to a kind of ocean, with waves. This metaphor suggests time as something eternal, and in a sense, all-powerful, with the movement and physical force of ocean waves. Just as a wave can carry someone away, so too, the poem suggests, can time carry the speaker away from her beloved.

Similarly, the polyptoton of "Severed" and "all-severing," in which the root "to sever" repeats in different forms, suggests that such separation is inevitable. If time really does have an "all-severing wave" then won't it eventually cut off the speaker from her beloved? The poem leaves this, at this point, as an unknown, a question.

LINES 5-8

Now, when alone, do my thoughts no longer hover
Over the mountains, on that northern shore,
Resting their wings where heath and fern-leaves cover
Thy noble heart forever, ever more?

In lines 5-8, the speaker asks a second question that builds on the first, even as it implicitly responds to it. When sitting all alone, do the speaker's thoughts still drift towards her beloved, metaphorically hovering over his resting place?

In their imagery, these lines build on the opening description of the grave as "dreary" and under "deep snow." Here, the speaker describes more specifically where her beloved is buried: "Over the mountains, on that northern shore," implying that he is physically quite far from the speaker.

At the same time, the speaker seems to imagine the grave within another season than the one with which the poem began, as what is visible over the grave is not just the snow but "heath and fern-leaves." "Heath" is a word for open grasslands in Britain; it refers to uncultivated land, often growing coarse grass, heather, and other wild plants. The image of "fern-leaves," meanwhile, conjures the delicate small leaves of ferns that would fall from them with the change of seasons. This image, then, brings together the vastness of the heath, with its wild grass, and the fragility and delicacy of ferns, all of which is said to cover the beloved's grave.

In imagining this place, the speaker wonders if her thoughts are "Resting their wings" at the place that covers the "noble heart" of her beloved. This image personifies the speaker's thoughts as a kind of being with its own agency and power to bridge great physical distance. At the same time, it works metaphorically, envisioning the speaker's thoughts (and perhaps the speaker's soul) as a bird or angel with wings.

Through this metaphor, the poem implicitly suggests that the speaker's thoughts are something like an angel, or even a ghost, since they have the power to move beyond the speaker's body and to "rest" at the graveside of her beloved, much as someone who has actually died can be said to be "at rest." This imagery and metaphor, then, implicitly links the speaker to her beloved even in death.

Like the question in the first stanza, the question posed in this stanza is both paradoxical and rhetorical. While asking whether her thoughts are still with her beloved, even after death, the speaker shows that these thoughts *are* there, because the speaker describes the beloved's grave site (and even the act of "hover[ing]" over the grave) in such detail. In other words, the speaker's question answers itself; of course her thoughts still "hover" over his grave, because they're doing it right now!

Finally, the closing words of the stanza, "forever, ever more" can be read as applying to the heath and fern-leaves covering the heart of the beloved—but they can also refer to the speaker's thoughts, suggest that these thoughts are with her beloved not just now, but eternally. Following from the opening question of the poem, this stanza also shows that the speaker hasn't truly been "severed" from her beloved.

LINES 9-12

Cold in the earth—and fifteen wild Decembers,
From those brown hills, have melted into spring:
Faithful, indeed, is the spirit that remembers
After such years of change and suffering!

Lines 9-12 emphasize the speaker's sense of steadfastness and faithfulness. First, the stanza describes how much time has passed and again emphasizes the harsh reality of death. "Cold in the earth," the speaker says, repeating the opening phrase of

the poem and invoking again the sense of distance between the speaker and her beloved. The speaker then lets the reader know that it has been 15 years since this person died—meaning 15 winters have gone by, 15 seasons of snow piling up atop the grave.

The word "wild" and the image of the "brown hills" conjure the "heath" mentioned earlier, while "those" makes it clear that the setting the speaker is describing is not her *immediate* setting, but rather the setting of her beloved's grave. Through their imagery, meanwhile, the lines recall and transform the opening image of the poem, as they describe the "melting" of winter—and the "deep snow" of the opening line—with the seasonal change into spring. Notably, this description of the passage of time is centered not around the speaker and what she sees, but the landscape where her beloved is buried. Even in describing this great length of time, then, the poem shows that the speaker's thoughts are still with her beloved.

The speaker acknowledges this lasting faithfulness and presence directly in lines 11-12, saying, "Faithful, indeed, is the spirit that remembers / After such years of change and suffering!" The speaker hasn't been forgetful or neglectful, as the opening questions suggested, and instead has remained true to her beloved—still "remember[ing]" him after all this time.

The description of "years of change and suffering" implies what the speaker has gone through during these years. At the same time, since this description follows the earlier physical description of the winter melting into spring at the grave site, the poem implicitly connects the speaker's *own* experience of change to the change of time and seasons around the grave site of the beloved.

Finally, it is notable that this last line, in which the speaker describes their own experience of this span of time, is the only line in this stanza *without* a caesura. After the mid-line pauses that came before, the absence of pause here stands out, and allows the line to be read continuously. In a sense, then, the line enacts what it describes, as it shows the speaker's continuous, ongoing love even over the course of so many years and the pain and transformation within them.

LINES 13-16

Sweet Love of youth, forgive, if I forget thee,
While the world's tide is bearing me along;
Other desires and other hopes beset me,
Hopes which obscure, but cannot do thee wrong!

Despite the previous stanza's insistence that the speaker's spirit is "faithful," in stanza 4 the speaker again interrogates that faithfulness. Addressing her beloved as "Sweet Love of youth," which shows that he is someone the speaker first loved many years earlier, the speaker asks him to "forgive" her if she "forget[s]" him with the passage of time. The alliteration of /f/ sounds in "**f**orgive" and "**f**orget" links these words together, and also recalls the word "fifteen" in the previous stanza (which described the span of years since the beloved's death). Through this shared sound, the poem implicitly suggests that such forgetfulness is, perhaps, *inevitable* after such a long time, and that the speaker will need her beloved's forgiveness for it.

As the stanza goes on, the speaker develops this idea of forgetfulness. Building on the earlier metaphor of time as an ocean with waves, the speaker describes "the world's tide … bearing [the speaker] along." This description links time to the world, suggesting that both have a kind of natural power that is as strong as it is inevitable, and that the speaker will inevitably be borne "along" by it, or carried in some direction she can't choose or foresee, as one might be carried by a tide.

With this change, the speaker imagines that "Other desires and other hopes" might "beset" her. To be "beset" by something means to be overwhelmed, overcome, or even tormented by it, so the poem implicitly suggests that these "desires and … hopes" aren't welcome to the speaker, but might with time overcome her own agency.

Yet the speaker goes on to say that these "hopes" might "obscure" the beloved, "but cannot do thee wrong!" By repeating "hopes" in this last line of the stanza (this type of repetition is specifically called diacope), the speaker changes the meaning of those "other desires and other hopes" as they were introduced in the previous line. First mentioned as something that might distract the speaker's attention from her beloved (with the word "desires" suggesting that the speaker might even be attracted to other people), here the speaker makes it clear that those other things are simply things that can "obscure," or temporarily make less visible, what is most important in her life (her beloved).

This is emphasized in the stanza's end, when the speaker insists that though those "other hopes" might "obscure" the beloved in her vision, they "cannot do … wrong" to the beloved. In other words, the other hopes or desires can't truly displace or harm the place of the beloved in the speaker's heart. In this stanza, then, even though the speaker begins by questioning her own love and steadfastness, the poem actually answers itself by showing that the speaker's love is true and lasting.

LINES 17-20

No later light has lightened up my heaven,
No second morn has ever shone for me;
All my life's bliss from thy dear life was given,
All my life's bliss is in the grave with thee.

Lines 17-20 bring this sense of true love to culmination, as the poem shows what the speaker has lost along with her beloved, as well as the depth of her grief.

While the poem has used plenty of repetition before this point, here the repetition becomes even more central and emphatic. Comparing the beloved to a source of light, like the sun, the

speaker again uses a form of polyptoton, declaring that "no other light" ("light" as a noun) has "lightened" (a verb) her "heaven." Here, "heaven" suggests both the horizon/sky up above, and the speaker's internal happiness. This repetition of "light" in different forms emphasizes that her beloved—already established as her "only Love"—is the *only* source of "light" in the speaker's sky.

The second line of this stanza develops this image and metaphor as the speaker says, "No second morn has ever shone for me." Here, the speaker sustains the metaphor of her beloved as a light, like a sun, that brings her warmth and happiness. Since her beloved died, it follows that the speaker has not experienced a "second morn," or morning. In other words, it feels as though the sun has never risen again, that the speaker has never experienced the joy and promise of a new day because she knows that her beloved isn't there. This suggests that the speaker has undergone a kind of continual night, or internal state of darkness and pain, since her beloved's death.

The anaphora of "No" in these first two lines of the stanza then contrast strongly with the phrase that repeats in the last two lines of the stanza: "All my life's bliss." Since "no" (or nothing) is a kind of inverse of "all," even at the level of these anaphoric words and phrases the poem shows the *completeness* of the speaker's loss. There is "nothing" left for the speaker, since the speaker's "all" came from the beloved.

The speaker states this reality directly in the stanza's closing lines, as they say that all of their "life's bliss," or joy, came from her beloved's "dear life." As such, all the speaker's "life's bliss" is now buried with her beloved. The repetition of "life" here—connecting the speaker's "life's bliss" to the life of her beloved—emphasizes this point and suggests that the speaker's life itself is inextricably connected to the life, and death, of this other person.

LINES 21-24

But, when the days of golden dreams had perished,
And even Despair was powerless to destroy,
Then did I learn how existence could be cherished,
Strengthened, and fed without the aid of joy.

In the sixth stanza of the poem, the speaker reflects on the process of coping with such complete and irretrievable loss. Recalling the time immediately after her beloved died, the speaker develops the symbolism of this person as a source of light. "But, when the days of golden dreams had perished," the speaker says, with the color of gold connecting these earlier days to the yellow or gold quality of sunlight. When those days had "perished," or died, the speaker continues, "even Despair [was] powerless to destroy."

Here, the speaker implicitly suggests that having gone through such deep despair and grief, despair could no longer completely "destroy" or harm her, since she had already gone through the worst. The /d/ alliteration in "Despair" and "destroy" rings out clearly, adding a sense of forcefulness to the line itself.

Also notice how "Despair" is capitalized, just as "Love" and "Time" were earlier. This capitalization stands out, as though the poem is invoking these as universal forces with their own agency. Within the poem, these capitalized words seem to be competing with each other, as the speaker considers whether "Love" can truly survive the passage of Time and the onslaught of Despair.

Here, the speaker reflects on surviving "Despair," and going on to learn a way of life "without the aid," or help, "of joy." Within this way of living, the speaker learned how, in a sense, to treasure life without any source of comfort or happiness.

LINES 25-28

Then did I check the tears of useless passion—
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine.

The speaker says that during the time shortly after her beloved's death, she had to stop herself from wallowing in her sadness. She describes the intensity of her initial grief, and the tears she experienced, as "useless"; crying didn't help her, and so she set out to stop doing it.

She then describes her "young soul," comparing it metaphorically to a baby who must be weaned off of breast milk to eat solid food. The speaker says that she needed to "wean" her soul from "yearning" after her beloved's soul, implicitly suggesting that this "yearning" was childlike or indulgent. As the speaker explains in the next lines, this "yearning" meant that the speaker wanted, at this time, to die so that she could join her beloved in death.

The experience described in these lines is strikingly austere. While the speaker invokes a grief so painful that it is almost unmanageable, she also describes a kind of choice to discipline herself. Within this experience, the speaker says, she denied her own wish to die, seeing this wish as ultimately indulgent and useless, and choosing instead a way of life and a strength to go on without joy or comfort.

Notably, in this description the speaker imagines her own soul as a kind of independent being with its own wishes, that the speaker can choose to deny or control. This description, though different from those that appeared earlier in the poem, recalls the earlier personification of the speaker's thoughts as an independent being that could fly to her beloved and rest at his grave. Implicitly, then, the speaker suggests that she has taught her own soul how to be present with her beloved without joining him in death.

At the level of sound, the assonance, consonance, and slant rhymes of "yearning," "sternly," and "burning" shows how difficult it was for the speaker to get through this period of

grief. The act of "sternly" denying the wish to die is aligned at the level of sound with the "yearning" and "burning" qualities of this wish, suggesting that the speaker's act of denying her own longing had to take on an intensity and power equal to the longing itself.

Also note the /m/ sounds of "tomb" and "more than mine," which add an ominous, low humming sound to the line and link the speaker to her beloved's grave—which she, at least in the time shortly after his death, felt already belonged to her. Essentially, she was like the walking dead for a time after his death, and had to yank herself back into thr world of the living.

LINES 29-32

And, even yet, I dare not let it languish,
Dare not indulge in memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

The speaker now reveals that she isn't over her grief, and that the self-discipline she needs to go on living without her beloved is definitely not a thing of the past. "And, even yet, I dare not let it languish," the speaker says, with "it" referring implicitly to the "wish" described in the previous stanza. The speaker can't let her wish to die and be with her beloved that way "languish" in the sense of deteriorating on its own—perhaps because that would constitute a kind of betrayal to her beloved's memory. Yet she also can't let her own self-discipline languish, or flag/falter, because the desire to indulge in her memories and give into her immense grief is still so strong.

The speaker goes on to say that she "dare[s] not indulge in memory's rapturous pain." Once again suggesting that this form of grief is, in a sense, indulgent, the speaker describes "memory," presumably memories of her beloved, as bringing both "rapture"—or intense happiness—and a kind of pain that is acutely intense because that happiness belongs to the past. Implicitly, the speaker suggests that in remembering—in the "Remembrance" of the title of the poem itself—is a danger in becoming overwhelmed by the pull and longing within that memory.

"Once drinking deep of that divinest anguish," the speaker asks finally, "How could I seek the empty world again?" Here, the speaker transforms an image and metaphor that has run through the poem up to this point: that of time, and the world, as bodies of water or oceans with their own tides, waves, and power. In these final lines, the speaker imagines "drinking" the "divinest anguish," or sacred pain of grief, as though directly drinking from that essential force running through the world, of time, change, death, and loss. Once having drunk that anguish, the speaker asks how she could "seek," or go toward, the "world again," and acknowledges that in the face of such intense loss, and such complete grief, the world is "empty" to them—empty because the beloved is not there, empty of light, and implicitly empty of meaning.

While the poem began by showing the speaker questioning her own love, here the poem reveals the true implications of this love, which is eternal and lasting. Because the speaker loves her beloved so deeply, the grief she experiences has changed the way she sees the entire world. This love, the poem suggests, far from being "severed," is something the speaker continues to live with every day, along with her grief. In a sense, then, this final question of the poem works as a kind of response to the poem's opening question, as it shows that the speaker's love is true and ongoing.

Finally, while at the poem's end the speaker describes the world as "empty" in the face of such overwhelming grief, this closing question also reveals that Love, and the speaker's love, is a force equal to the forces of "Time," "Despair" and death itself. The speaker, the poem shows, has not truly been "severed" from the beloved by the waves of Time, or carried away by the "tides" of the world. Instead, through the agency, power, and choice of their love, the speaker can imagine "drinking" directly from those tides, and then choose not to. At the same time, the poem has envisioned the speaker's soul as a kind of bird, or angel, that can implicitly fly over the water. This subtle shift and imagistic imagining shifts the balance of power in the poem, as the speaker shows that there is a way to cope with grief and go on living, and in doing so to continue loving even in the face of death.

SYMBOLS

SNOW AND WINTER

In "Remembrance," the speaker imagines the grave of her beloved covered by "deep snow." Later, the speaker describes how in the 15 years since her beloved died, "fifteen wild Decembers … have melted into spring." These descriptions of snow and winter (through the specific month of December) capture the passage of time vividly and tangibly within the poem.

At the same time, snow and winter work symbolically. Snow is white, and in a thick layer, it is opaque (i.e., you can't see through it). As such, this deep layer of snow can be taken—one on level—as representing how out of reach the beloved is to the speaker. This is, of course because the beloved is dead. Snow, cold, and winter, then, broadly represent what they often do in literature: death.

Winter is the time of year when trees drop their leaves and plants die or become dormant until spring. December, which stands in for winter more broadly the poem, also contains the winter solstice, or the darkest day of the year when there is the least sunlight. Darkness usually represents a kind of internal state of darkness, pain, or loneliness. All of these things underscore the speaker's immense grief following the loss of

her beloved; her world is now without the light and warmth he brought to it, leaving her in a perpetual winter state.

It's also interesting that the speaker imagines those Decembers "melting into spring"—which briefly suggests that grief, too, may figuratively melt as the speaker moves on and finds new life. Yet the poem reminds the reader that this is an ongoing cycle; there have been 15 of these Decembers, so even if this landscape *temporarily* turns to spring, winter, too, will return, and the beloved will *still* be dead and buried "in the earth." The poem thus takes the symbol of winter and subtly transforms it, showing how the state of winter, for the speaker, is ongoing—even when that heavy pile of snow melts, the speaker feels its weight.

Where this symbol appears in the poem:

- **Line 1:** "Cold," "deep snow piled above thee,"
- **Line 2:** "cold"
- **Line 9:** "Cold"
- **Lines 9-10:** "fifteen wild Decembers, / From those brown hills, have melted into spring:"

WINGS

In the second stanza, the speaker asks whether her "thoughts no longer hover" where her beloved is buried, "Resting their wings" over his grave. This image creates a metaphor for the speaker's thoughts (and perhaps, too, for the speaker's soul), imagining them as a kind of independent being, like a bird or angel.

Although the poem doesn't specify what *kind* of winged being the speaker's thoughts are, the image of wings in itself is significant and symbolic. Wings often symbolize freedom and hope, as well as an ability to transcend or move beyond the earth and even one's own body. Within the poem, the image of wings suggests that the speaker, despite being physically distanced from where her beloved is buried, can still travel there internally and "hover … forever" at that place.

Wings can also symbolize angels, or beings who inhabit spiritual realms. In a sense, then, the wings suggest that the speaker, in thinking of her beloved, inhabits a state that is spiritual, transcendent, and even sacred. This embodiment is closer to what one might imagine after death, so the poem suggests that the speaker is already truly with the beloved in spirit, if not in body.

Where this symbol appears in the poem:

- **Line 5:** "do my thoughts no longer hover"
- **Lines 7-8:** "Resting their wings where heath and fern-leaves cover / Thy noble heart forever, ever more?"

LIGHT

In stanza 5, the speaker describes her beloved as a "light," saying, "No later light has lightened up my heaven, / No second morn has ever shone for me." In the first line, the speaker compares her beloved to a sun that can lighten up the sky or the speaker's horizon. In the second line, the speaker compares her beloved to morning, or the arrival of light after darkness. These images are then echoed in the following stanza, when the speaker refers to the "golden dreams" of the past; the color gold recalls the deep yellow and golden hue of sunlight.

Just as darkness can symbolize internal pain, sadness, and loneliness, or a state of being lost and without hope, light symbolizes the opposite. It conveys illumination, hope, insight, happiness, life, and joy. The speaker's statement that she has experienced no "later light" or "second morn" since the death of her beloved, then, means that since his loss she has also lost everything that light stands for.

At the same time, by conjuring such clear images of sunlight, morning, and gold within the poem, the speaker makes them *present*, and also makes present their attendant experience: those experiences of joy and hope that have been lost. In this way, by remembering her beloved, the speaker also in a sense keeps alive that light, if only in acknowledging its passage.

Where this symbol appears in the poem:

- **Lines 17-18:** "No later light has lightened up my heaven, / No second morn has ever shone for me;"
- **Line 21:** "the days of golden dreams"

POETIC DEVICES

ALLUSION

At the end of "Remembrance," the speaker asks how, once "drinking deep" of the most profound grief, "that divinest anguish," she "could seek the empty world again." This question, and the image of "drinking deep," works to develop the earlier images of water in the poem, which appeared in the descriptions of the "wave" of time and "tide" of the world.

But this image of "drinking deep" also works as a subtle allusion to the moment in the Bible, when, in the Garden of Gethsemane, Jesus contemplates his crucifixion and asks God to "remove this cup from me." In this moment, Jesus compares his coming crucifixion and suffering to a cup from which he will have to drink and asks if it is possible for God to take the cup away from him, so he won't have to undergo this suffering.

In the poem, then, the image of "drinking deep" takes on a larger meaning, as does the phrase "divinest anguish." The poem implicitly compares the speaker's grief and suffering with the

sacred suffering described within the Bible, when, according to the scripture, Jesus too suffers out of love and so leaves the earthly world. So too, for the speaker, in the face of this "divinest anguish," the world becomes "empty." Through this allusion, the poem suggests that true love between people, and the grief that people experience in losing someone they love, is not so different from divine love, and divine suffering.

Where Allusion appears in the poem:

- **Lines 31-32:** "Once drinking deep of that divinest anguish, / How could I seek the empty world again?"

ANAPHORA

Anaphora appears in several places in "Remembrance." First, the poem repeats "Cold in" at the poem's outset and at the start of the second clause of line 2. This phrase again repeats in line 9, at the opening of stanza 3—too far away to count as true anaphora, but with a clear echoing effect. Anaphora appears again, with even more emphasis, in stanza 5, with the repetition of "No … No" and "All my life's bliss … All my life's bliss."

There is yet more anaphora with the repetition of "Then did I" in lines 23 and 25, each of which details how the speaker sought to stop herself from wallowing in her grief. And, finally, there is anaphora in the final stanza of the poem with the repetition of "I dare not"/"Dare not" in lines 29 and 30, which serves to again emphasize the speaker's resolve.

Overall, the use of anaphora throughout the poem propels these lines forward and creates a sense of urgency and momentum—even as the poem also shows the ongoing, harsh reality the speaker must cope with. At the same time, this anaphora can emphasize what the speaker has lost. The first phrase, "Cold in the earth—," articulates the terrible reality of where the beloved is now, while the anaphora in stanza 5 shows what the speaker has truly lost with the death of the beloved—their experience of light, happiness, and all that was joyful in her life.

Where Anaphora appears in the poem:

- **Line 1:** "Cold in the earth—"
- **Line 2:** "cold in"
- **Line 9:** "Cold in the earth—"
- **Line 17:** "No"
- **Line 18:** "No"
- **Line 19:** "All my life's bliss"
- **Line 20:** "All my life's bliss"
- **Line 23:** "Then did I"
- **Line 25:** "Then did I"
- **Line 29:** "I dare not"
- **Line 30:** "Dare not"

REPETITION

Apart from anaphora, "Remembrance" uses several forms of repetition throughout to create emphasis and meaning. First, the poem uses epizeuxis: "Far, far removed," the speaker says in line 2, describing how far away the beloved feels and how far away the beloved actually now is from the speaker. This repetition emphasizes this distance, while also suggesting that the beloved is now even further than far, as though beyond any beyond that could be imagined.

The poem also uses polyptoton often. Here's line 3:

> Have I forgot, my only Love, to love thee

Line 4:

> Severed at last by Time's all-severing wave?

And line 17:

> No later light has lightened up my heaven,

In the first instance, "Love" first appears as a noun, then as a verb, "to love." In the second instance, the past participle "severed" appears first, followed by the adjective "all-severing." In the third, the noun "light" then appears within the verb "lightened."

In each case, this repetition creates emphasis. Yet here, the repetition also introduces an element of variation. In a sense, these instances of repetition enact what the poem describes, as they embody a kind of tension between constancy (of love, of faithfulness) and change (which, the poem suggests, is inevitable with the passage of time). Within the poem, these two elements are yoked together, suggesting that in the speaker's reality they are inextricably connected.

Finally, the poem includes a few instances of diacope. In stanza 4, there's the repetition of "hopes," as the speaker emphasizes that even though she might experience other hopes, these hopes can't displace the beloved in the speaker's heart.

Another example of diacope can be found in line 19:

> All my life's bliss from thy dear life was given.

Here, the repetition connects all the speaker's happiness to her beloved; with the loss of his life, she lost all the happiness in her own life. The repetition here also paves the way for the juxtaposition (bordering on antithesis) in the next line, when the speaker says that all her "life's bliss is in the grave with thee"—the implication being that part of herself has died along with her beloved.

Where Repetition appears in the poem:

- **Line 1:** "Cold in the earth—," "deep"
- **Line 2:** "Far, far," "cold in"
- **Line 3:** "Love," "love"
- **Line 4:** "Severed," "all-severing"
- **Line 9:** "Cold in the earth—"
- **Line 15:** "hopes"
- **Line 16:** "Hopes"
- **Line 17:** "No," "light," "lightened"
- **Line 18:** "No"
- **Line 19:** "All my ," "life's," " bliss," "life"
- **Line 20:** "All my life's bliss"
- **Line 23:** "Then did I"
- **Line 25:** "Then did I"
- **Line 29:** "I dare not"
- **Line 30:** "Dare not"
- **Line 31:** "deep"

PERSONIFICATION

The instances of personification in "Remembrance" are subtle but important. The speaker capitalizes "Time" and says that it has an "all-severing wave." This implicitly compares time to an ocean, and also suggests that time is a kind of being with agency and power.

Similarly, the speaker says that "Despair was powerless to destroy," implicitly personifying despair by making it a proper noun and imbuing it with a kind of will.

These words are also indirectly personified because the only other word capitalized mid-line that is not a proper noun is "Love," used to describe the person the speaker loved. Because these words are capitalized, the poem suggests that they are all, in a sense, equal in power; the "Love" of the beloved, and the love the speaker has for the beloved, contends—almost like a person in struggle—with the other subtly personified forces of time and despair.

The speaker also more directly personifies her own thoughts and soul. First, the speaker imagines her thoughts "hover[ing]" at the grave of her beloved, and "resting their wings" over the grave. While this could be read as imagining the speaker's thoughts as a kind of bird, the image of wings also suggests an angel; either way, the thoughts have a kind of agency and will. Within the poem, this suggests that the speaker is still able to be present with her beloved, because her thoughts can move independently of her body and stay close to the beloved's grave in a kind of sacred vigil.

Later, the speaker describes her experience of "wean[ing]" her "young soul" from its wish to die and join the beloved in death. Here, the speaker implicitly compares her younger soul to a baby who has to be weaned off of breast milk to eat solid food. This treatment of the soul suggests that this way of dealing with grief is ultimately immature or indulgent. The speaker goes on to recount how she "denied its burning wish," as though her soul had its own independent thoughts and longings. Through this personification, the speaker makes her experience of grief all the more vivid and palpable for the reader, and shows the internal struggle that it involved. This also emphasizes the dichotomy the speaker struggles with, as she lives on earth but her heart, and soul, are with her beloved in his grave.

Where Personification appears in the poem:

- **Line 4:** "Time," "'s all-severing wave"
- **Lines 5-7:** "do my thoughts no longer hover / Over the mountains, on that northern shore, / Resting their wings"
- **Line 22:** "Despair"
- **Lines 26-28:** "Weaned my young soul from yearning after thine; / Sternly denied its burning wish to hasten / Down to that tomb already more than mine."

METAPHOR

"Remembrance" uses metaphor to make the speaker's experience tangible and vivid within the poem.

First, the poem subtly develops a kind of extended metaphor in which the larger forces of time and the world are compared to bodies of water. The speaker refers to "Time's all-severing wave," implicitly comparing time to a kind of ocean. The speaker then refers to the "world's tide," connecting the world to time, as both are envisioned as bodies of water with the movements of waves and tides. Through this figurative language, the poem suggests that the passage of time, and the larger world, have a kind of inevitable, inextricable power to bring about change and to separate people from one another.

The poem then returns to this metaphor, and transforms it, at the poem's ending, when the speaker describes "drinking deep of that divinest anguish." Following from the earlier images of time and the world as bodies of water that carry the speaker away from the beloved, here the poem subverts the comparison. In "drinking deep"—implicitly of that water, and those forces of time, change, and loss—the speaker is actually closer to the beloved, renouncing the "empty world."

"Remembrance" also includes instances of more localized metaphor that work in conjunction with the extended metaphor. First, in the second stanza, the speaker compares her own thoughts to a winged being, like an angel or bird, that can move beyond the speaker's body to be present at the beloved's grave. Later in the poem, the speaker compares their younger self to a baby or very young child who needed to be "weaned" from the wish to die, as a baby needs to be weaned off of breastmilk.

These metaphors show, in a sense, the speaker actively shaping her own soul. From the image of the younger soul as a kind of baby who the speaker weaned, to the speaker's present-day thoughts as something that can freely fly, the poem shows the

speaker's changing relationship to the underpinning metaphor of the forces, and waters, of time. Where her younger self needed to be weaned from drinking the water of time and grief, the speaker's present-day thoughts are imagined as a type of being that could fly *over* water, not be dragged under or along by it.

Where Metaphor appears in the poem:

- **Line 4:** "Time's all-severing wave"
- **Lines 5-7:** "do my thoughts no longer hover / Over the mountains, on that northern shore, / Resting their wings"
- **Line 14:** "world's tide"
- **Line 26:** "Weaned my young soul"
- **Line 31:** "Once drinking deep of that divinest anguish,"

END-STOPPED LINE

Notably, almost all of the lines in "Remembrance" are end-stopped. All of the stanzas feature strong stops at their conclusions, meaning that the line and stanza-ending coincides with the ending of a sentence.

These end-stopped lines and stanzas work to create a powerful sense of pacing in the poem. Above all, they slow down the pace at which the poem can be read, since they accentuate the pause that would already come at the end of a line or stanza.

This gives the poem an almost stately quality, a kind of authority and dignity. Although the speaker describes profound and intense feeling, the poem doesn't seem to be carried away by it. On the contrary, the speaker recounts these experiences in an even, measured way.

In a sense, this aspect of control and pacing works to enact what the poem describes, as the speaker recounts having to "discipline" the intensity of her own grief and learn another way of life, day by day.

Where End-Stopped Line appears in the poem:

- **Line 1:** ","
- **Line 2:** "!"
- **Line 3:** ","
- **Line 4:** "?"
- **Line 6:** ","
- **Line 8:** "?"
- **Line 9:** ","
- **Line 10:** ":"
- **Line 12:** "!"
- **Line 13:** ","
- **Line 14:** ";"
- **Line 15:** ","
- **Line 16:** "!"
- **Line 17:** ","
- **Line 18:** ";"
- **Line 19:** ","
- **Line 20:** "."
- **Line 21:** ","
- **Line 22:** ","
- **Line 23:** ","
- **Line 24:** "."
- **Line 25:** "—"
- **Line 26:** ";"
- **Line 28:** "."
- **Line 29:** ","
- **Line 30:** ";"
- **Line 31:** ","
- **Line 32:** "?"

ENJAMBMENT

Since most of the lines in "Remembrance" are end-stopped, those places where enjambment does occur stand out. Enjambment occurs in only four places in the poem: at the end of line 5 ("hover / over"), the end of line 7 ("cover / Thy"), the end of line 11 ("remembers / After") and the end of line 27 ("hasten / Down").

Notably, in each case the enjambment comes between the verb ("hover," "cover," "remembers," "hasten") and either an adverb ("over," "after," "down") or a possessive pronoun ("Thy"). In other words, the enjambment interrupts a description of action (in most cases an action of the speaker), requiring the reader to move past the line ending to reach the conclusion of the phrase and of the action itself.

Paradoxically, then, even though the enjambment seems to *disrupt* the continuity of this action, in fact it *creates* a kind of continuity, since the reader must move quickly past the pause of the line ending. In a sense, then, these instances of enjambment create a kind of fluidity in the speaker's actions, whether in the speaker's thoughts "hover[ing] / Over" the intervening landscape to be with the beloved, or the speaker's soul's wish to quickly "hasten / Down" to join the beloved in death.

In contrast to the prevalence of end-stopped lines, these moments of enjambment work to create tension in the poem. Against the predominance of even, measured line endings, these instances of enjambment show the urgency of the speaker's crisis and feeling, and the longing to overcome the gaps—of the line endings, which also suggest the gaps of space and time—to be with her beloved.

Where Enjambment appears in the poem:

- **Lines 5-6:** "hover / Over"
- **Lines 7-8:** "cover / Thy"
- **Lines 11-12:** "remembers / After"
- **Lines 27-28:** "hasten / Down"

CAESURA

Caesura works in tandem with the poem's many end-stopped lines and instances of enjambment to create a steady, patterned—but also varied—sense of pacing. Notably, most of the lines in the first half of the poem contain some kind of mid-line caesura. In each of the first three stanzas, only one line appears that does *not* contain a caesura. Especially at beginning of the poem, these mid-line pauses work to slow the reader down, imbuing the poem with a paced, even feeling that is in stark contrast to the experience of acute loss the speaker describes. The speaker seems to be very thoughtful, choosing her words carefully and working hard to keep her grief in check.

Yet as the poem goes on, and the speaker describes more and more the depth of this loss, these mid-line pauses begin to disappear—perhaps suggesting the speaker is letting her emotions flow more freely, or that her thoughts come more steadily and assuredly as she insists that she has remained faithful to her beloved.

In stanzas 4 and 6, the bracketing lines of each quatrain contain caesurae, while the middle two lines do not contain caesurae. Stanza 5, in which the speaker describes all that they have lost with the death of the beloved, contains no mid-line caesurae at all, and neither do the last two stanzas of the poem.

At a subtle level, the poem's inclusion of these mid-line pauses, and then its departure from them, works to build an increasing sense of urgency and crisis. The speaker's thoughts and language seem more and more fluid and unbounded, even as the poem comes closer to the true implications of the speaker's grief: that the world now is "empty," and the act of going on with life is, if not a pretense, a kind of continual act of containment and self-discipline.

Where Caesura appears in the poem:

- **Line 1:** "—"
- **Line 2:** "," ","
- **Line 3:** "," ","
- **Line 5:** "," ","
- **Line 6:** ","
- **Line 8:** ","
- **Line 9:** "—"
- **Line 10:** ", "
- **Line 11:** "," ","
- **Line 13:** "," ","
- **Line 16:** ","
- **Line 21:** ","
- **Line 24:** ","

APORIA

The speaker of "Remembrance" asks three questions in the poem. In the first two questions, the speaker seems to interrogate her own faithfulness and constancy to her beloved. She asks, first, if she has "forgot[ten]" to love her "only Love" and been "severed" or separated from her beloved through the forces of time. In the second question, the speaker asks if her "thoughts no longer hover" by her beloved's grave.

In these questions, the speaker seems to be questioning how her love has survived the passage of time, but the poem also ultimately shows that it has indeed done just that—survived. The questions are thus rhetorical, an example of aporia, in that the speaker brings up this *doubt* of her faithfulness only to *reassert* that faithfulness.

In the first case, the speaker asks if she has forgotten to "love" her "only Love." This wording and repetition suggests that the question is circular; how could she possibly have forgotten to "love" her "Love," if she's calling him her "Love" right here?

Later, in asking whether the speaker's thoughts "no longer hover" at her beloved's grave, the poem shows that the speaker's thoughts clearly *do* hover there, given the detail and specificity with which the landscape surrounding the grave is described.

What is striking is how the final question in the poem works in relationship to the first two. Here, the speaker asks how, "Once drinking deep" of the pain of irretrievable loss, she "could … seek the empty world again." This question works in several ways. First, it clearly shows that far from "forgetting" the beloved, as the first two questions asked, the speaker has been completely changed by her love for this person and by his loss.

This question also paradoxically imagines a future scenario, in which the speaker *might* "drink" from this loss, while clearly implying that the speaker already *has* experienced this loss, and by extension that the world is already empty to them.

This final rhetorical question, then, resounds back over the course of the poem, calling into doubt the speaker's assertion that she has truly learned to "cherish" life without her beloved, and the speaker's anticipation of being called to "other desires and other hopes." In fact, this way of life, and these desires and hopes, are retrospectively shown to be empty, along with the entire world, to the speaker.

The final question also conveys the enormity of the speaker's grief in the present. Here, for the first time, the speaker seems not to be addressing the beloved, nor even herself, but, perhaps, some larger force, such as God. This question alludes to Jesus's question, in the Bible, when he asks on the eve of his crucifixion whether God can "take this cup" of suffering from him. This last question of the poem, then, opens the poem out and beyond the scope of this immediate relationship as it shows the full scale and weight of the speaker's grief.

Where Aporia appears in the poem:

- **Lines 3-4:** "Have I forgot, my only Love, to love thee, / Severed at last by Time's all-severing wave?"

- **Lines 5-8:** "Now, when alone, do my thoughts no longer hover / Over the mountains, on that northern shore, / Resting their wings where heath and fern-leaves cover / Thy noble heart forever, ever more?"
- **Lines 31-32:** "Once drinking deep of that divinest anguish, / How could I seek the empty world again?"

CONSONANCE

"Remembrance" is a highly musical poem that uses consonance throughout to create a sense of lyricism and also to form connections between words at the level of their sound and meaning. Shared sounds can also help to evoke the poem's imagery for the reader.

In the first stanza, for example, the heavy /d/ sounds add to the sense of weight of all that snow "piled above" the beloved's grave, while the /l/ and /v/ sounds subtly connect the speaker's "love" to being "at last" cut off by "Time's all-severing wave." In the next stanza, note the /n/ sounds of "Now," "no," "northern," and "noble"; the insistence on this sound (along with assonance and consonance of /ver/ and /er/ sounds) adds a feeling of obsessiveness here. The speaker keeps returning to the same sounds, suggesting the way she keeps returning to thoughts of her beloved.

In lines 21-22, the reliance on the plodding /d/ sound returns:

> But, when the days of golden dreams had perished,
> And even Despair was powerless to destroy,

These sounds again add a sense of weightiness to these lines, perhaps suggesting the firmness of the image: these happy days are truly gone, once and for all.

Notably, in a sense each stanza has a certain consonant or sound that is emphasized in it. In some cases, the sound repetition also connects stanzas to each other, as in the case of the /f/ sounds that connect stanzas 2 and 3, and the /s/ sounds that bridge stanzas 3 and 4. This helps to give a sense that the poem is a kind of logically developing sequence of thoughts, with each thought (within each stanza) integral and whole, but also leading to the next, and to the poem's inevitable conclusion.

Where Consonance appears in the poem:

- **Line 1:** "Cold," "deep," "piled"
- **Line 2:** "Far, far removed," "cold," "dreary," "grave"
- **Line 3:** "only Love," "love"
- **Line 4:** "last," "all"
- **Line 5:** "Now, when alone," "no," "longer"
- **Lines 5-6:** "hover / Over"
- **Line 6:** "mountains," "on," "northern," "shore"
- **Line 7:** "wings where," "fern-leaves"
- **Line 8:** "noble ," "forever," "ever"
- **Line 9:** "Cold," "fifteen," "wild Decembers"
- **Line 10:** "hills," "have," "spring:"
- **Line 11:** "spirit"
- **Line 12:** "such," "suffering!"
- **Line 13:** "Sweet," "forgive," "if," "forget"
- **Line 14:** "While," "world's," "bearing"
- **Line 15:** "beset"
- **Line 16:** "obscure," "but"
- **Line 17:** "later," "light ," "lightened"
- **Line 19:** "All," "life's," "bliss," "life"
- **Line 20:** "All," "life's," "bliss"
- **Line 21:** "days," "golden," "dreams," "had," "perished"
- **Line 22:** "And," "Despair," "powerless," "destroy,"
- **Line 23:** "did," "existence"
- **Line 24:** "Strengthened"
- **Line 25:** "passion"
- **Line 26:** "Weaned," "young," "yearning," "thine;"
- **Line 27:** "Sternly," "denied," "burning," "hasten"
- **Line 28:** "Down," "mine."
- **Line 29:** "dare," "let," "languish"
- **Line 30:** "Dare," "indulge"
- **Line 31:** "drinking," "deep," "divinest"

ASSONANCE

Assonance works to create a sense of music throughout the poem. Assonance also works, like consonance and alliteration, to connect words together in their meanings.

For example, the long /ee/ sounds in the opening stanza connect "deep," "thee," and "dreary"—in turn, emphasizing that the beloved ("thee") is within this other realm that is both "dreary," or hopeless, and "deep," far from the speaker.

In the second stanza, long /o/ vowels add a sense of mournful roundness to the lines, which makes sense given that she's talking about the way her thoughts tend to drift over to her beloved's grave when she's alone. The /er/ (and consonant /v/) sounds of "longer hover / Over"/"cover" and the /or/ of "northern shore"/"forever, ever more" further knit the stanza together. Even as the speaker questions whether she still thinks about her lover enough, the sounds of the stanza itself offer an answer. There is an inescapable web of interconnected sounds, with the speaker returning to the same vowels and consonants—and by implication the same thoughts of her beloved—again and again, "forever, ever more."

Later, the long /i/ sounds in stanza 5—appearing in "light," "lightened," "my," "life," and "thy"—emphasize that the speaker and her life are inextricably connected to the *beloved* and the *beloved's* life and death. Later, long /i/ sounds repeat in stanza 7 with "thine," "denied," and "mine." Here, the speaker is describing how she denied her own wish to join her beloved in death, yet the assonance (and consonance of the /n/ sounds in

these words) suggests that this denial has actually brought the speaker *closer* to her beloved in a way, since, in living, she can continue to love and remember him. The short /i/ sounds of "its burning wish," meanwhile, speed up this phrase and contrast this wish from its stern denial.

Elsewhere, assonance works to create a sense of parallel and connected realities. In stanza 6, for example, the short /eh/ sounds in "cherished," "Strengthened," and "fed" show the relationship between the speaker's past hopes and dreams and her new way of life, in which she must "cherish" life or "existence" without comfort or joy.

Where Assonance appears in the poem:

- **Line 1:** "deep," "thee"
- **Line 2:** "dreary"
- **Line 3:** "thee,"
- **Line 5:** "alone," "no"
- **Lines 5-6:** "longer hover / Over"
- **Line 6:** "northern shore"
- **Line 7:** "heath," "leaves," "cover"
- **Line 8:** "noble," "forever, ever more"
- **Line 10:** "hills," "into spring"
- **Line 11:** "indeed," "is," "spirit"
- **Line 12:** "years," "suffering"
- **Line 14:** "While," "tide"
- **Line 15:** "desires"
- **Line 17:** "light," "lightened," "my"
- **Line 19:** "my ," "life's," "thy," "life"
- **Line 20:** "my life's," "bliss is in"
- **Line 23:** "cherished,"
- **Line 24:** "Strengthened," "fed"
- **Line 25:** "Then," "check"
- **Line 26:** "thine"
- **Line 27:** "denied," "its," "burning," "wish"
- **Line 28:** "mine"
- **Line 31:** "deep"
- **Line 32:** "seek"

IMAGERY

The imagery of "Remembrance" is striking because what is primarily vivid and visible in the poem is not the speaker's immediate setting, but the setting where the beloved is buried. In these passages, the landscape of the gravesite is described in clear detail; the speaker imagines "deep snow" over the grave, and places this setting "Over the mountains, on that northern shore." Then, at the gravesite, "heath and fern-leaves" are said to "cover" the beloved. This whole landscape is later described as "those brown hills" where "wild Decembers … mel[t] into spring."

In fact, almost nothing is known (imagistically) of the speaker's immediate setting. This setting is, rather, described in larger and almost archetypal terms. The speaker describes the "wave" and "tides" of Time and the world that she now must navigate, and contemplates "drinking deep" of both grief and anguish. The clearest and most earthly images of the speaker's own life are those that come from the time with the beloved, who was implicitly a "light" that "lightened up [the speaker's] heaven" and a "morn" or "morning" that "shone" for the speaker. The also speaker recalls these earlier days as "golden."

This use of imagery works to emphasize that what is most real, tangible, and important to the speaker is her beloved, and now, the landscape where the beloved is buried. For the speaker the rest of the world is now "empty."

Where Imagery appears in the poem:

- **Lines 1-2:** "Cold in the earth—and the / Far, far removed, cold in the dreary grave!"
- **Line 1:** "deep snow piled above thee,"
- **Line 6:** "Over the mountains, on that northern shore,"
- **Lines 7-8:** "heath and fern-leaves cover / Thy noble heart "
- **Lines 9-10:** "fifteen wild Decembers, / From those brown hills, have melted into spring:"
- **Line 21:** "days of golden dreams"

ALLITERATION

Alliteration works in the poem in much the same way as consonance and assonance. It contributes to the poem's musicality, helping it simply *sound* beautiful and lyrical. It also evokes some of the imagery at hand for the reader, and sometimes connects words on the level of both theme and sound.

For example, take the shared /f/ sound of "forgive, if I forget thee"—a pairing that makes this phrase sound almost like an aphorism. It seems understandable enough that the speaker might forget her beloved after all this time, making her later insistence that she has not done so all the more powerful.

Later, alliteration connects "young" to "yearning," reflecting the idea that the speaker's younger self had to be forcibly disentangled from the desire to be with the beloved in death. The shared /m/ of "more than mine" similarly draws attention to this phrase, in turn emphasizing the idea that the speaker once believed she belonged in the grave with her beloved.

The poem's final stanza is strongly alliterative as well, turning to the heavy /d/ sound that has been used alliteratively throughout the entire poem:

> And, even yet, I dare not let it languish,
> Dare not indulge in memory's rapturous pain;
> Once drinking deep of that divinest anguish,

The intense focus on this deep sound suggests the pull of the grave on the speaker, who must resist each day the urge to join

her beloved in death (which, not incidentally, also begins with a /d/ sound!).

Where Alliteration appears in the poem:

- **Line 1:** "deep"
- **Line 2:** "dreary"
- **Line 3:** "Love," "love"
- **Line 4:** "last"
- **Line 13:** "forgive," "forget"
- **Line 14:** "While," "world's"
- **Line 17:** "later light," "lightened"
- **Line 19:** "given"
- **Line 20:** "grave"
- **Line 21:** "days," "dreams," "perished"
- **Line 22:** "Despair," "powerless," "destroy"
- **Line 26:** "young," "yearning"
- **Line 28:** "more," "mine"
- **Line 29:** "dare"
- **Line 30:** "Dare"
- **Line 31:** "drinking deep," "divinest"

VOCABULARY

Remembrance () - A remembrance is, simply, the act of remembering something; it can also refer to a memory itself. As the title of the poem, the word suggests that the poem *is* a remembrance, or an act of remembering the beloved.

Severed (Line 4) - To "sever" means to separate or cut off completely. It often suggests a kind of forcefulness, violence, or abruptness with which something, or someone, has been cut off. Within the poem, the speaker asks whether they have been "severed" from the beloved by the "all-severing wave" of "Time." The word, then, suggests that time doesn't only separate people, but it does so forcibly, and even against their will.

Hover (Line 5) - To "hover" means to stay still and suspended in the air. T

Heath and fern-leaves (Line 7) - "Heath" is a word for open, uncultivated land, also called moors, in Britain; these areas are usually covered with wild grass and other wild plants. "Fern-leaves" refers to the small leaves of ferns that would drop with the change of seasons. In the poem, these words help to locate the grave of the speaker's beloved, while also bringing together the hugeness of the open heath with the delicacy of ferns.

Morn (Line 18) - An archaic form of "morning."

Bliss (Line 19, Line 20) - Intense happiness or joy. When the speaker says that all her "life's bliss" came from her beloved and is buried with that beloved, this means that all that is most intensely happy and truly joyful in her life is connected to the person who has died.

Cherished (Line 23) - Treasured, protected, or held dear. In the poem, the speaker has learned how "existence could be cherished" even without "the aid of joy." In other words, she has learned how to treasure and value life even without comfort and happiness.

Check (Line 25) - The word "check" can have many meanings, but the way the speaker uses it in the poem is in its meaning of stopping or slowing an action. The speaker put a stop to her own crying, since she saw this expression of grief as "useless."

Weaned (Line 26) - To "wean" is to slowly taper someone off something. It is usually used in the context of weaning babies off of breast milk so that they can start to eat solid food. When, in the poem, the speaker says they "weaned" their soul from its "burning wish" to die and join the beloved by dying, the poem is implicitly comparing this "young soul" of the speaker to a baby. In doing so, the poem implicitly suggests that this wish is immature and indulgent.

Languish (Line 29) - To to deteriorate or lose vitality. It can also mean to suffer as a result of staying in a place of stasis. Finally, in its archaic meaning, it means to be overly sentimental. All three meanings are present in the poem; the speaker says that she "dare not let" her grief "languish." This suggests that the speaker doesn't want her grief to deteriorate, but also that she can't stop disciplining or trying to control it. She also can't let the grief be expressed in a "sentimental" way, or "indulge" in it, because all of these options are threatening.

Rapturous (Line 30) - Intense happiness or joy. In the poem, the speaker describes memory as bringing "rapturous pain," because the happiness of remembering is accompanied by the acute pain of loss. At the same time, the word has Biblical connotations, since in the Bible the Rapture refers to the time during Revelations when those who believe will be bodily carried into heaven. In the poem, this works to suggest that the speaker's grief is so intense and all-encompassing that it is a kind of divine suffering, like that which Christ experienced, and that in the face of it the earthly world is "empty."

Anguish (Line 31) - Intense suffering, sorrow, and despair. In the poem, the word conveys the sense that the speaker's experience of grief is all-encompassing, felt in both body and mind.

FORM, METER, & RHYME

FORM

"Remembrance" has 32 lines broken up into eight rhymed quatrains (four-line stanzas). Each quatrain is also strongly end-stopped, making them feel sure-footed and self-contained. As the speaker of "Remembrance" interrogates her own constancy and faithfulness in the face of time and change, the poem's stable form implicitly suggests that the speaker, likewise, is consistent in her love for the person who has died.

The poem also works in several modes. First, the poem is an elegy, a type of poem that mourns someone who has died. "Remembrance" mourns the speaker's beloved. That beloved actually seems present within the poem, as the speaker addresses the loved one directly.

"Remembrance" can also be read as a persona poem or a dramatic monologue. As a child, Brontë had invented an imaginary world, Gondal, with her sister, Anne. Gondal was an offshoot of an earlier imaginary world invented by all four of the Brontë children. She wrote numerous poems and plays, as well as prose, about the characters she imagined inhabiting this world. Although Brontë wrote "Remembrance" when she was 27, this poem too seems to have first been written within the framework of Gondal; the original manuscript bears the title "R. Alcona to J. Brenzaida"—the names of two characters from within the imagined realm. The original manuscript also referred to "Angora's shore," instead of "Northern shore"; "Angora" is another reference to these imaginary kingdoms. As a persona poem, "Remembrance" inhabits the voice of the fictional character Rosina Alcona, the wife of King Julius Brenzaida, who is killed during a civil war.

Notably, though, when Brontë published the poem in 1846, she removed any references to Gondal, and retitled the poem simply "Remembrance." Now, the poem can be read as a persona poem, but that is not the only way it can be read; the speaker's identity, and the narrative context of the poem, are left open-ended.

METER

Some lines in "Remembrance" fall into rough iambic pentameter, meaning they have five poetic feet, each with a da-DUM syllable pattern. Take line 3:

> Have I forgot, my only Love, to love thee,

However, the meter is *highly* irregular throughout the poem. Even in this example, there's a dangling extra unstressed syllable, something called a feminine ending. All the odd-numbered lines in the poem end this way, in fact. Even-numbered lines, meanwhile, feature masculine endings, with clear final stresses. Take line 2, which concludes with "dreary grave!"

Also, note that many lines in the poem begin with a stressed syllable. For example, the first line reads:

> Cold in the earth—

This opens the line with a trochee (stressed-unstressed). The stressed syllable at the beginning of this line and others gives a sense of energy and momentum, imbuing the poem with urgency and authority.

Within the lines, the poem also makes use of trochees. For example, in line 25:

> Then did I check the tears of useless passion—

After the opening dactyl, the poem employs an alternation between stressed and unstressed syllables, with a stressed syllable starting each foot.

Because of its frequent use of trochees and feminine endings, the poem overall creates a pattern of falling rhythm, as the lines begin with stressed syllables and "fall" from those stresses to unstressed syllables. Within the lines, individual phrases replicate this falling pattern. These sound patterns create music in the poem, but they also work in connection with the poem's meaning, as though the speaker, and the poem, are falling or dropping to the poem's inevitable conclusion, that of the world being truly "empty" to the speaker in the face of their irretrievable loss.

Importantly, though, the poem also works against this falling pattern in several places, through the use of clusters of two stressed syllables. Sometimes these are specifically spondees, and sometimes they are two other feet that bump up against each other with the same effect. Notable instances of these two stresses in a row include, in line 2:

> Far, far

In line 10:

> brown hills

In line 13:

> Sweet Love

In line 14:

> world's tide

And in lines 19 and 20:

> life's bliss

These moments are striking against the background of falling meter in the poem. They convey the speaker's strength and steadfastness, and a kind of work or energy to hold back the "tide" of time, change, and grief. At the same time, because they are pairs, they also invoke the pair of the speaker and the beloved, suggesting that the two are held together through the speaker's love, within the poem's music.

RHYME SCHEME

At a first reading, "Remembrance" appears to use a fixed,

regular rhyme scheme throughout, in which each stanza rhymes:

ABAB

These line endings often change in their sounds as the poem progresses (meaning the A and B sounds in stanza 2 differ from those in stanza 1). Overall, this pattern gives a sense of stability and continuity to the poem, reflecting the poem's theme of constant, enduring love over the passage of time.

However, the poem also includes important variations to this rhyme scheme. First, in the first stanza the poem repeats the word "thee" at the ends of the first and third lines. Usually, a line-ending rhyme is not an exact word repetition, so this moment of identical rhyme stands out, calling attention to the centrality of the "thee," the beloved, in the speaker's mind.

This repetition is then echoed in stanzas 4 and 5, when the poem repeats the long /e/ A rhyme sound with "thee"/ "me" and "me"/ "thee." Here, the poem returns to the "thee" emphasized at the beginning, as well as "me"—the speaker. As in the first stanza, this repetition emphasizes the importance of the beloved being addressed; at the same time, it pairs the speaker with the beloved through rhyme. Most importantly, this emphasis on the speaker and the beloved interrupts the linear progression of rhyme endings in the poem, as though the speaker's address to the beloved interrupts, or works against, the inextricable forward movement of time.

There are also several moments in the poem that gain emphasis because the line endings are close, but not full rhymes. These slant rhymes appear in stanza 3 ("spring"/ "suffering"), stanza 5 ("heaven"/ "given"), stanza 7 ("passion"/ "hasten"), and stanza 8 ("pain"/ again"). These slight divergences from the rhyme scheme help to give the poem a spoken, natural quality.

At the same time, as they appear more and more as the poem progresses, they suggest a kind of growing crisis, as though the speaker is working to maintain composure and discipline in the face of unmanageable loss that threatens to overwhelm or destabilize her, and poem, at any moment. The poem's rhyme scheme, then, works at the level of music to enact what the poem describes: the speaker's constant, ongoing experience of living with the pain of grief.

SPEAKER

The speaker of "Remembrance" is anonymous, and the speaker's gender is also left unknown. Some evidence about the speaker's age can be gathered from the poem, as the speaker mourns a "Love of youth" who died 15 years earlier, suggesting that the speaker is probably somewhere around 30 years old. "Youth" can be interpreted in different ways, of course, so the age of the speaker is also ambiguous.

One interpretation of the speaker is based on the title of the original manuscript, in which the poem was titled "R. Alcona to J. Brenzaida." Rosina Alcona and Julius Brenzaida where characters in an imaginary kingdom called Gondal, which Brontë had invented with her sister, Anne, when they were children. Emily Brontë wrote numerous poems and plays about the characters within this world. According to this reading, the narrative context of the poem comes from a story about Gondal: the character Rosina Alcona was married to Julius Brenzaida, a king who was assassinated during a civil war. In the poem, then, Alcona mourns the death of her beloved, Brenzaida, 15 years after his death.

However, it is worth noting that when Brontë published the poem, she changed the title and removed all references to Gondal. In its current form, the speaker of the poem remains open-ended: it could be Brontë herself, or a version of her; it could be Rosina Alcona; it could be another persona entirely, or some combination of all of these. To avoid subject confusion in this guide, we've identified the speaker as female and her beloved as male in keeping with the original manuscript. It is entirely possible to read the poem differently.

What is clear within the poem is that the speaker loves this beloved truly and in a lasting way, that the speaker experiences grief acutely, and furthermore that though the speaker is depicted as passionate, she is also strikingly self-disciplined, even austere. Within the poem, the speaker describes how she "denied" her own wish to die and join the beloved and went on living "without the aid of joy." These descriptions suggest that the speaker of the poem is a person of remarkable strength and resilience, with a force of will equal to the power of her love.

SETTING

There are two main settings of the poem: where the speaker lives, and where the beloved is buried, which is located at some distance from the speaker, "Over the mountains, on that northern shore."

What is striking is that the setting that the speaker inhabits is never really described, except through its distance from the grave of the beloved. In a sense, then, at the level of its imagery, the poem enacts the idea that the world is "empty" to the speaker without the beloved; the only landscape that is fully imagined and described with color, season, and physical detail is the place where the beloved is buried. In this setting, the speaker describes "deep snow" over the beloved's grave; imagines the passage of time in "those brown hills"; and specifically describes the gravesite "where heath and fern-leaves cover" the one who has died.

The speaker's reference to "heath," which is a word for open grasslands within Britain, places the burial site of the beloved within England, and the phrase "that northern shore" could refer to the coast of England near the North Sea. However, this

setting is not identified in the poem according to official or political markers; it is significant only as the burial place of the person the speaker loves.

A third, underlying setting within the poem is that of the world itself, with its "tide" that might carry the speaker away. This larger setting of the world, and of "Time," give context and weight to the poem, and contrast with the specificity with which the beloved's burial place is envisioned.

The speaker, in a sense, seems to inhabit all three settings: she physically occupies one that remains undescribed, at a distance from the beloved; her thoughts and soul "hover" in the landscape where her beloved is buried; and on a larger scale, she must navigate the almost overwhelming forces of time and change in the world as a whole.

CONTEXT

LITERARY CONTEXT

There are several layers of literary context important to "Remembrance": the context of the collection within which the poem was first published; the placement of the poem within Brontë's work as a whole; and the larger literary context within which Brontë wrote and lived, and with which "Remembrance" is in dialogue.

"Remembrance" was published in 1846, as part of a collection titled *Poems by Currer, Ellis, and Acton Bell*. Actually, "Currrer," "Ellis," and "Acton" were pseudonyms for Charlotte, Emily, and Anne Brontë, all three of whom were writers; the sisters adopted male pseudonyms because of the prejudice against female writers within the reading public. While the collection famously sold only two copies, in the commentary it did receive the poems by "Ellis Bell" (Emily) were particularly praised. This collection was followed a year later by the publication of Emily Brontë's novel *Wuthering Heights*, now considered a classic of English literature.

Within Emily Brontë's work, the poem is considered part of what are called the Gondal Poems, or poems that Brontë wrote about an imaginary kingdom, Gondal, that she had invented with her sister Anne when both were children (Gondal was an offshoot of a kingdom first invented by the three Brontë sisters with their brother, Branwell). In the original manuscript from 1845, the poem was titled "R. Alcona to J. Brenzaida." This title is a reference to characters from Gondal; Rosina Alcona is married to the King Julius Brenzaida, who is killed in battle. However, Brontë removed all references to Gondal when she prepared the poem for its 1846 publication.

The new title she gave the poem, "Remembrance," is striking partly for the way it brings the poem into conversation with the broader literary context of Brontë's time. As the critic Janet Gezari has pointed out, when the poem was published, "Remembrance" was already the title of well-known poems by other poets, including poems by Robert Southey, Percy Shelley, and Lord Byron. Brontë would have read and known these poems, so her choice of title suggests a conscious decision, as a female writer, to place her poem in direct discourse with poems by some of the most famous male writers of that period.

The time frame of "Remembrance" places the poem, and Brontë's work as a whole, within the Victorian era. In fact, the Victorian era was the time when the novel, as a form, rose to prominence, and Brontë's *Wuthering Heights* was certainly part of this movement. Yet some scholars have argued that Brontë's work is more closely aligned with Romanticism (the movement which came before the Victorian era) and the Gothic, because of her work's preoccupations with passionate love, the meaning of life and death, and the soul.

Among the writers she influenced, Emily Brontë's work was known and loved by the American poet Emily Dickinson, writing on the other side of the ocean.

HISTORICAL CONTEXT

Reading "Remembrance" now, it might be shocking to encounter the speaker describing a "Love of youth" who died 15 years before, presumably when both the speaker and the beloved were young. Yet the early death that the speaker describes, as well as the speaker's acute awareness of all of the physical realities that death entails, are in keeping with the time the poem was written; untimely and early death were common occurrences in 19th-century England, as a result of illness, unsanitary living conditions, poverty, and the absence of modern medicine. In fact, Brontë wrote "Remembrance" three years before her own untimely death at the age of 30, which was most likely a result of unsanitary water at her family's rural home in Yorkshire.

This context is important to understanding "Remembrance," because while the speaker describes experiencing a grief and loss that is intensely private, this grief would also have been relatable to many readers of that time. Within a context when death and all of its realities were in many ways a part of everyday life, the poem shows the speaker attempting to look directly into this reality and find a way to cope with it.

MORE RESOURCES

EXTERNAL RESOURCES

- The Gondal Poems — View the original manuscript of Emily Brontë's Gondal poems, and read more about the poems. (https://www.bl.uk/collection-items/manuscript-of-emily-bronts-gondal-poetry)
- Poems by Currer, Ellis, and Acton Bell — Read all of the poems in the collection that Brontë published with her sisters in 1846. This collection included "Remembrance."

(http://digital.library.upenn.edu/women/bronte/poems/poems.html)

- Biography of Emily Brontë — Read about Emily Brontë's life and work and view a portrait of her via the Poetry Foundation. (https://www.poetryfoundation.org/poets/emily-bronte)
- Emily Brontë and Emily Dickinson — Read this article at the Guardian about Emily Brontë and Emily Dickinson, including the text of a poem by Brontë that Dickinson loved, "Now Coward Soul is Mine." (https://www.theguardian.com/books/booksblog/2009/aug/17/poem-of-the-week-emily-bronte)
- The Romantic, Victorian, and Gothic Movements in Literature — Read more about different aspects of the Romantic and Victorian movements and the Gothic in this article from the British Library. (https://www.bl.uk/romantics-and-victorians)

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