

Ode on a Grecian Urn

The text is an ode, as understand from considering the title. The intelligent reader a recollect in the mind. Ode is a lyrical form of poetry, which deals a kind of generally addressing it takes a form of a prayer. Then 2 important forms both stress 2 important stress are Grecian is an archaism use of language contemporary use of so from the start should be curious about the raison why the speaking voice an ode to urn. The intelligent reared makes second questions may whose urn is? It doesn't ask Greece because the title Greece but considering that the intelligent reader belongs ancient

GREECE: Nation
 GREEK: adjective of nationality
 GERCIAN: archaic
 None of them presupposes article

<p><i>Thou still unravished bride of quietness, Thou foster-child of silence and slow time, Sylvan historian, who canst thus express A flowery tale more sweetly than our rhyme:</i></p>	<p><u>Thou</u> = archaic use of you. The question is: the urn is apostrophized, because it is striking she was a bride, but it is <u>unravished</u>; <u>quietness</u> talking possible question is silence set in a place were no confusion celebrate to someone is death. <u>Foster-child of silence and slow time</u>: an work of art remains in the time; <u>foster</u> because her mother is <u>unravished</u>. <u>Sylvan historian</u> = someone that writes of history, that it writes in a language of the forest. Shelly addresses to the wind. Daughter of the time, acceleration of the time. The first three lines epithets address in different ways different qualities personification because bride but <u>unravished</u> rime to de start in posing the reader Grecian of Arcadian. The poet underlines the ability of the urn to convey the story to the flowers <u>more sweetly</u> by ingenious better.</p>
	<p>Semantic circuit of poem is complex because the speaker and the receiver is the sometime: on one side the poet speaks to address the urn (poet = emitter ←→ urn = receiver), so that the vase becomes the sender of poet messages, on the other the urn trough to pictures and imagines becomes the sender of message in which the poet becomes now the receiver. The rime on the start John Keats makes clears that the poem is about the way art sends his messages.</p>
	<p>Line 4. ∴ (colon) function: to declare what already has been said.</p>
<p><i>What leaf-fringed legend haunts about thy shape Of deities or mortals, or of both, In Tempe or the dales of Arcady?</i></p>	<p>The poet asks a question (interrogative syntax): he wants to know the story told trough a legend made of leaves. Arcadia: neoclassicism (1700) VERB <u>TO HAUNT</u> = place was lived</p>

	<p>from the ghosts; romantic use. <u>SHAPE</u> = form; it adds to a sense of sexiness to this urn, it is definite an <u>unravished</u> woman.</p>
	<p>Language of sensitive impressions: to see the urn, to speak language of music (rime, ode), to suggest the language of sex (<u>unravished</u>, <u>child</u>, <u>shape</u>), the use of pronouns in archaic form (thou/thus), the use of alliteration of <u>S</u> to suggest the sound of silence, it creates majesty and distance of silence (=> importance).</p>
	<p>Line 5: <u>leaf-fringed legend</u> = alliteration</p>
<p><i>What men or gods are these? What maidens loth? What mad pursuit? What struggle to escape? What pipes and timbrels? What wild ecstasy?</i></p>	<p><u>deities or mortals</u> (line 6)/ <u>men or gods</u>: eternity vs. period. (Classical theme) The poet underline the difference between a God and a man: god is not mortal. <u>Loth</u>: there are some men courting them. <u>wild ecstasy</u> (oxymoron): <u>ecstasy</u> is juxtaposed to <u>wild</u> = tension of desire and the not satisfaction of desire, typical of the tension of lived love like physical and spiritual experience, the reason that a desire is not satisfied.</p>
	<p>Romanticism: to stretch to something (→ intellectuals stretch to infinite, the common people stretch to the things). The low relief provokes curiosity, but true art provokes curiosity. Classic art and its message: they extend the chronological time. Spectator will place eternal questions, questions that man anthropologically places himself.</p>
	<p>The poem consists of stanzas made of 10 lines each.</p>
<p><i>Heard melodies are sweet, but those unheard Are sweeter; therefore, ye soft pipes, play on; Not to the sensual ear, but, more endeared, Pipe to the spirit ditties of no tone:</i></p>	<p><u>Heard melodies are sweet</u>: melodies that we succeed to hear are sweet, but melodies that we do not hear are sweeter. Lines 11-12 paradox: it is sweeter what we imagine (imagination: KEYWORD OF ROMANTICISM). <u>Unheard</u> melodies are those imagined. <u>therefore, ye soft pipes, play on;</u> = <u>on urn is printed of the men who play these instruments (pipes and timbrels)</u> and will play always the same melody. <u>Not to the sensual ear</u> but to the imagination ear. Line 11. Imagination experience is higher than concrete experience; Keats focuses the attention of the</p>

	<p>reader what he hear is best pleasure in imagine. He invites the musicians on the urn to go on to play music and he suggests the music to be played should be not declare to the sensual hear but to the hear can imagine.</p>
<p><i>Fair youth, beneath the trees, thou canst not leave Thy song, nor ever can those trees be bare; Bold Lover, never, never canst thou kiss, Though winning near the goal - yet, do not grieve; She cannot fade, though thou hast not thy bliss, For ever wilt thou love, and she be fair!</i></p>	<p>Than the 2nd part of stanza 2 refers to a scene which is engraved on the urn. There is a young man (the idea of beauty, pleasurable, music, art, imagination are engraved in the story) who stays under the trees and cannot stop singing.</p> <p>Line 16 <u>bare</u>: without leaves.</p> <p>Poet is perfectly conscious that the young man, which is engraved on the urn, will be in that specific moment, on the point to kissing but he will never kissing her, it will be last position, which he is always wishing to kiss the girl.</p> <p><u>Though winning near the goal</u>: although he is near the goal to kiss her.</p> <p><u>Do not grieve</u>: not to give pain himself.</p> <p><u>To fair</u>: beautiful</p>
<p><i>Ah, happy, happy boughs! that cannot shed Your leaves, nor ever bid the Spring adieu; And, happy melodist, unwearied, For ever piping songs for ever new; More happy love! more happy, happy love! For ever warm and still to be enjoyed, For ever panting, and for ever young; All breathing human passion far above, That leaves a heart high-sorrowful and cloyed, A burning forehead, and a parching tongue.</i></p>	<p>line 23 <u>unwearied</u> → never tired</p> <p><u>For ever warm and still to be enjoyed</u>: Poet insists on the language of the sense making the reader a imagine a physical love no spiritual love. The kiss has not been given, the love will not be consumed, they will remain young and they will be always desiring. <u>For ever panting, and for ever young</u>:</p> <p>line 27 <u>enjoy</u> → always yearnings</p> <p>line 28 <u>All breathing human passion far above</u> → over the human passion</p> <p>line 30 symptoms after to have made love (sensual language) → he suggests physical desire through the language and at the same time the poet makes us to understand the desire will remain always such as because it will never not be satisfied. (<u>passion, heart, cloyed, parching</u>)</p>
<p><i>Who are these coming to the sacrifice? To what green altar, O mysterious priest, Lead'st thou that heifer lowing at the skies,</i></p>	<p>Interrogative syntax</p> <p>Function is questioning about the meaning of the scene pictures on the</p>

<p><i>And all her silken flanks with garlands drest? What little town by river or sea shore, Or mountain-built with peaceful citadel, Is emptied of this folk, this pious morn? And, little town, thy streets for evermore Will silent be; and not a soul to tell Why thou art desolate, can e'er return.</i></p>	<p>urn and the urn is a form of art. Art is always suggesting ask the questions about the sense of scene and also the stanza is set the atmosphere of the setting it is typical Arcadian atmosphere and Arcadian setting. People do typical rituals of Greece culture of the time. In the ritual time, streets are silent.</p>
<p><i>O Attic shape! Fair attitude! with brede Of marble men and maidens overwrought, With forest branches and the trodden weed; Thou, silent form, dost tease us out of thought As doth eternity: Cold Pastoral! When old age shall this generation waste, Thou shalt remain, in midst of other woe Than ours, a friend to man, to whom thou sayst, «Beauty is truth, truth beauty,»- that is all Ye know on earth, and all ye need to know.</i></p>	<p>line 42 alliteration of <u>m</u> (sound of lament): <u>Of marble men and maidens overwrought</u> <u>trodden</u> = stomp (walking) line 44 <u>Thou, silent form, dost tease us out of thought</u> = It ports us outside → like eternal ← urn symbol of eternity. Message: art gives eternity but it keeps life. Everyone wants to live in eternity, this is possible through art but on condition to remain in the same situation. <u>Cold pastoral!</u> Because it is made of marble. It is not consumed passion.</p>