ให้ Victorian ทรงกับสมเด็จ Queen Victoria ก่อนราชสมบัติในปี 1837 – 1901 นักวิจารณ์มองว่าทัศนคติและความคิดวิทยาศาสตร์และลูกศิษย์รองรับนั้นไม่มีในส่วนที่ฐานของโลก ความจริยธรรมทางวิทยาศาสตร์และลูกศิษย์รองรับนั้นมีที่มาจากการศึกษาที่มีความรู้เรื่องของ Charles Darwin ผู้เขียน "On the Origin of Species" ชื่อหนังสือในปี 1859 กล่าวถึงเหตุผลวิวัฒนาการของสิ่งมีชีวิต และการปรับตัวของสิ่งมีชีวิต ในโลกเพื่อความอยู่รอดที่รวดเร็วเร็วจะเจริญและปรับตัวให้เข้ากับธรรมชาติอยู่ไปตลอดไป ความจริงที่ว่าทั้งทางวิทยาศาสตร์ หรือทั้งหมดของความรู้ว่าตลอดเวลาเริ่มจะมีการเคลื่อนไหวอยู่แล้ว และวิทยาศาสตร์จะเป็นอุปกรณ์ของความคิดที่ปรับใช้ได้.

อย่างไรก็ตามแสดงความจริยธรรมทางวิทยาศาสตร์และวิทยาศาสตร์ก็ยังคงเกิดปัญหาบางบางที่ไม่เสียบสมบัติ เนื่องจากอุปกรณ์ของงาน และความสับสนในเรื่องของงาน การทั่วไปทั่วไปของธรรมชาติ ค้นหา Slums เพื่อให้เป็นพื้นที่ นอกจาก ปัญหาทางวัฒนธรรม ปัญหาทางกีฬาหรือปัญหาทางการทัศนีย์ เนื่อง หมู่บ้านวิวัฒนาการของ Charles Darwin กล่าวถึงเกิดความรู้สึกที่ทุกคนไม่เข้าใจเรื่อง บางท่านที่มั่นคงในความรู้ทางทัศนีย์ และไม่ยอมรับ ซึ่งบางคนที่ทุกคนที่รู้ว่าทั้งหมดที่เกิดและวิทยาศาสตร์จะอยู่ก็ต้องเตรียมความรู้รวมถึงรายงานจากสิ่งที่ต่างกัน ความรู้สึกที่ทุกคน ทำให้ความเข้าใจและตระหนักรู้ทางศาสตร์ของงานเริ่มคลื่นแพร่ไปยิ่งขึ้นในปัจจุบัน ๆ.
 functioning. In "In Memoriam," Tennyson dedicated the poem to his friend and fellow poet Alfred Lord Tennyson (1809–1892), who had passed away. Tennyson's work is considered a significant contribution to Victorian literature, and his poetry is known for its depth and emotional richness.

Matthew Arnold (1822–1888) was a prominent Victorian writer and critic. His work often reflected his views on the role of literature in society. Arnold believed that literature should be a reflection of the values and beliefs of the society it is created in. He used his poetry to explore themes such as the decline of traditional values and the rise of materialism.

Robert Browning (1812–1889) was another important Victorian writer, known for his dramatic monologues. These are poems in which a character speaks directly to the audience, often revealing their inner thoughts and feelings. Browning's masterpiece, "My Last Duchess," is a dramatic monologue that tells the story of a man who is haunted by the memory of his wife. The poem is a powerful exploration of the themes of love, loyalty, and betrayal.

...
The sea is calm to-night.
The tide is full, the moon lies fair
Upon the straits;--on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.

Come to the window, sweet is the night-air!
Only,
from the long line of spray
Where the sea meets the moon-blanch'd land,
Listen! you hear the grating roar
Of pebbles which the waves drew back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furl'd.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.
Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

Matthew Arnold

Questions
1. Where is the speaker in the first stanza? Is he alone? How do you know?
2. How does the scene in stanza 1 convey the mood of sadness?
3. In the second stanza, the speaker thought of Sophocles. How does the allusion of Sophocles relate to the "eternal note of sadness" in the first stanza?

4. Point out words in stanza three that emphasize the sad atmosphere of the poem.

5. What solution does the speaker give in the last stanza? Do you agree with the solution?

6. Give the connotative meaning of the words armies and night in the last line.

Self-Dependence

Weary of myself, and sick of asking
What I am, and what I ought to be,
At the vessel's prow I stand, which bears me
Forwards, forwards, o'er the star-lit sea.

And a look of passionate desire
O'er the sea and to the stars I send:
"Ye who from my childhood up have calmed me,
Calm me, ah, compose me to the end.

"Ah, once more," I cried, "Ye Stars, Ye Waters,
On my heart your mighty charm renew:
Still, still, let me, as I gaze upon you,
Feel my soul becoming vast like you."

From the intense, clear, star-sown vault of heaven,
Over the lit sea's unquiet way,
In the rustling night-air came the answer -
"Wouldst thou be as these are? live as they."
"Unaffrighted by the silence round them,  
Undistracted by the sights they see,  
These demand not that the things without them  
Yield them love, amusement, sympathy.

"And with joy the stars perform their shining,  
And the sea its long moon-silver'd roll.  
For alone they live, nor pine with noting  
All the fever of some differing soul.

"Bounded by themselves, and unobservant  
In what state God's other works may be,  
In their own tasks all their powers pouring,  
These attain the mighty life you see."

O air-born Voice! long since, severely clear,  
A cry like thine in my own heart I hear.  
"Resolve to be thyself: and know, that he  
Who finds himself, loses his misery."  

Matthew Arnold

Questions

1. What is the poet's problem?
2. How are the stars related to the feeling of the poet?
3. What lesson does he get from the stars?
4. Do you agree with the last two lines? Explain.
5. Is there anything in this poem common with "Dover Beach"? If different, how?
That's my last duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the duchess' cheek: perhaps
Fra Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much, "or" Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat": such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart -- how shall I say? -- too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace -- all end each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men, -- good! but thanked
Somehow -- I know not how -- as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech -- (which I have not) -- to make your will
Quite clear to such an one, and say, "just this
Or that in you disgusts me; here you miss,
Or there exceed the mark" -- and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
-- E'en then would be some stooping: and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whate'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;\(^2\)
Then all smiles stopped together. There she stands
As if alive, Will't please you rise? We'll meet
The company below, then I repeat,
The count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At staring, is my object. Nay, we'll go
Together down, sir. Notice Neptune! though,
Taming a sea horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Robert Browning

Questions
1. What does the reader learn about the duchess?
2. Why does the duke dislike the conduct of the duchess?
3. What does the reader know about the character of the duchess?
4. What kind of person is the duke?
5. What do we learn about the duke's new marriage? What would he expect from his second wife?
6. The last lines show that the duke is the collector of fine arts. How does the conclusion relate to his attitude toward his wife?
"Courage!" he said, and pointed toward the land,  
"This mounting wave will roll us shoreward soon."

In the afternoon they came unto a land,  
In which it seemed always afternoon.  
All round the coast the languid air did swoon,  
Breathing like one that hath a weary dream.  
Full-faced above the valley stood the moon;  
And like a downward smoke, the slender stream  
Along the cliff to fall and pause and fall did seem.

A land of streams! some, like a downward smoke,  
Slow-dropping veils of thinnest lawn, did go;  
And some through wafting linights and shadows broke,  
Rolling a slumbrous sheet of foam below.  
They saw the gleaming river seaward flow  
From inner land: far off, three mountain-tops,  
Three silent pinnacles of aged snow,  
Stood sunset-flushed: and, dewed with showery drops,  
Up-climb the shadowy pine above the woven copse.
The charmed sunset lingered low adown 3
In the red West: through mountain clefts the dale 3 cracks
Was seen far inland, and the yellow down 4 an open land
Bordered with palm, and many a winding vale
And meadow, set with slender galingale; 5 a kind of grass
A land where all things always seemed the same!
And round about the kell with faces pale,
Dark faces pale against that rosy flame, 6 red glow of
The mild-eyed melancholy Lotos-eaters came.

Branches they bore of that enchanted stem.
Laden with flower and fruit, where of they gave
To each, but who so did receiv of them,
And taste, to him the gushing of the wave 7 the sound that
Far far way did seem to mourn and rave 8
On alien shores; and if his fellow speke, 8 rage
His voice was thin, as voices from the grave;
And deep-asleep he seemed, yet all awake,
And music in his beating heart did make.

They set them down upon the yellow sand,
Between the sun and moon upon the shore;
And sweet it was to dream of Fatherland,
Of child, and slave; but evermore
Most weary seemed the sea, weary the oar,
Weary the wandering fields of barren foam.
Then some one said, "We will return no more";
And all at once they sang, "Our island home
Is far beyond the wave; we will no longer roam".

Alfred Tennyson
Questions

1. What is the atmosphere of stanza 1-3? Point out words and the images that convey this atmosphere.

2. Why do the sailors not want to go on?

3. What poetic device does Tennyson use to indicate desire for temptation?

4. In the last stanza, how does the poet convey the desire for inactivity?

Flower in the Crannied Wall

Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower -- but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

Alfred Tennyson

Questions

1. Is the speaker talking only about the flower or is he trying to say something else? How do you know?

2. What is the miracle involved in the flower he plucks out of the crannies?

3. What is the poet's attitude toward nature and man?
The Ruined Maid

"O Melis, my dear, this does everything crown! Who could have supposed I should meet you in town? And whence such fair garments, such prosperity?"— "0 didn't you know I'd been ruined?" said she.

"You left us in tatters, without shoes or socks, Tired of digging potatoes, and spudding up docks; And now you've gay bracelets and bright feathers three!"— "Yes: that's how we dress when we're ruined," said she.

"At home in the barton you said 'thee' and 'thou', And 'thik oon', and 'thias oon', and 't'other'; but now Your talking quite fits 'ee for high company!"— "Some polish is gained with one's ruin," said she.

"Your hands were like paws then. your face blue and bleak But now I'm bewitched by your delicate cheek, And your little gloves fit as on any la-dyl"— 'We never do work when we're ruined," said she.

"You used to call home-life a hag-ridden dream, And you'd sigh, and you'd sock; but at present you seem To know not of megrims or melancholy!"— "True. One's pretty lively when ruined," said she.

"I wish I had feathers, a fine sweeping gown, And a delicate face, and could strut about town!"— "My dear -- a raw country girl, such as you be, Cannot quite expect that. You ain't ruined," said she.

Thomas Hardy
Questions

1. Who are the speakers? Where does this conversation take place?

2. What is the attitude of the speaker toward each other?

3. Comment on Hardy's use of the word "ruined". What does it mean?

4. What is the tone of this poem?

5. What does the poet suggest in the last line by the word "ain't"?

The Elan He Killed

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipp'rkin!\footnote{1}{a quantity of liquor}

But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

"I shot him dead because --
Because he was my foe,
Just so; my foe of course he was;
That's clear enough; although

"He thought he'd 'list;\footnote{2}{enlist} perhaps
Off-hand like -- just as I --
Was cut off' work -- had sold his traps\footnote{3}{belongings}
No other reason why.
"Yes; quaint and curious war is!
You shoot a fellow down
You'd treat, if met where any bar is,
Or help to half-a-crown."

Thomas Hardy

Questions

1. Who is the speaker?
2. Why does he shoot another fellow?
3. What is ironical about the word "clear" when he tried to give reasons in stanza three?
4. What does the poet want to say about war?