

Hark To The Shouting Wind

Hark to the shouting Wind!

Hark to the flying Rain!

And I care not though I never see

A bright blue sky again.

There are thoughts in my breast to-day

That are not for human speech;

But I hear them in the driving storm,

And the roar upon the beach.

And oh, to be with that ship

That I watch through the blinding brine!

O Wind! for thy sweep of land and sea!

O Sea! for a voice like thine!

Shout on, thou pitiless Wind,

To the frightened and flying Rain!

I care not though I never see

A calm blue sky again.

Hymn - A Sacred Concert

Faint falls the gentle voice of prayer
In the wild sounds that fill the air,
Yet, Lord, we know that voice is heard,
Not less than if Thy throne it stirred.

Thine ear, thou tender One, is caught,
If we but bend the knee in thought;
No choral song that shakes the sky
Floats farther than the Christian's sigh.

Not all the darkness of the land
Can hide the lifted eye and hand;
Nor need the clanging conflict cease,
To make Thee hear our cries for peace.

On Pressing Some Flowers

So, they are dead! Love! when they passed

From thee to me, our fingers met;

O withered darlings of the May!

I feel those fairy fingers yet.

And for the bliss ye brought me then,

Your faded forms are precious things;

No flowers so fair, no buds so sweet

Shall bloom through all my future springs.

And so, pale ones! with hands as soft

As if I closed a baby's eyes,

I'll lay you in some favorite book

Made sacred by a poet's sighs.

Your lips shall press the sweetest song,

The sweetest, saddest song I know,

As ye had perished, in your pride,

Of some lone bard's melodious woe.

Oh, Love! hath love no holier shrine!

Oh, heart! could love but lend the power,

I'd lay thy crimson pages bare,

And every leaf should fold its flower.

I made some notes on the pages that might contain the required data utterances, words, and phrases containing the imagery. The writer used a table to identify the relevant data from the sentences or stanzas in the poem as follows:

(1) Table of data of Imageries found in ‘‘ Hark to the Shouting Wind’’

No	Types Of imagery	Stanzas	Lines	Words
1.	Visual imagery	1	2	Rain
		1	4	blue
		3	11	skyblinding
		4	6	blue sky
		1	4	Bright
2.	Auditory imagery	1	1	Wind
		2	7	storm
		2	8	roar
		3	12	voice
		4	13	wind/shout

3.	Tactile imagery	-	-	-
4.	olfactory imagery	-	-	-
5.	kinesthetic imagery	3	11	Sweep
6.	gustatory imagery	-	-	-

(2) Table of data of Imageries found in ‘‘ Hymn - A Sacred Concert’’

No	Types Of imagery	Stanzas	Lines	Words
1.	Visual imagery	3	9	Darkness
		3	10	eye
		3	10	hand
2.	Auditory imagery	1	1	Voice
		1	2	Sounds
		1	3	Voice

		2	7	Song
		2	7	Audio
		3	11	Clanging
		3	12	hear
3.	Tactile imagery	2	5	ear
4.	olfactory imagery	-	-	-
5.	kinesthetic imagery	1	4	Stirred
		2	3	Shakes
		2	4	Float and
6.	gustatory imagery	-	-	-

(3) Table of data of Imageries found in ‘‘ On Pressing Some Flowers’’

No	Types Of imagery	Stanzas	Lines	Words

1.	Visual imagery	2	6	Faded
		2	8	bloom
2.	Auditory imagery	3	12	Sighs
		4	16	melodious
3.	Tactile imagery	1	2	Fingers
		1	4	Fingers
		3	9	hands
4.	olfactory imagery	-	-	-
5.	kinesthetic imagery	3	12	Eyes
		5	20	leaf
6.	gustatory imagery	2	9	sweet

BIOGRAPHY OF HENRY TIMROD'S

Henry Timrod poet Henry Timrod was an American poet, called the poet laureate of the Confederacy.



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Timrod was born on December 8, 1828, in Charleston, South Carolina, to a family of German descent. His grandfather Dimroth emigrated to the United States in 1765 and Anglicized name. His father was an officer in the Seminole Wars and a

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poet

himself. The elder Timrod died on July 28, 1838, at the age of 44; his son was nine. A few years later, their home burned down, leaving the family impoverished.

Timrod studied at the University of Georgia beginning in 1847 with the help of a financial benefactor. He was soon forced by illness to end his formal studies, however, and returned to Charleston. He took a position with a lawyer and planned to begin a law practice. From 1848 to 1853 he submitted a number of poems to the Southern Literary Messenger under the pen name Aglaus, where he attracted some attention for his abilities. He left his legal studies by December 1850, calling it "distasteful", and focused more on writing and tutoring.

In 1856 he accepted a post as a teacher at the plantation of Col. William Henry Cannon in the area that would later become Florence, South Carolina. The single-room school building (still preserved in Timrod Park in Florence) was built to provide for the education of the plantation children. Among his students was the young lady who would later become his bride and the object of a number of his poems - the fair Saxon Katie Godwin.

While teaching and tutoring he continued also to publish his poems in literary magazines. In 1860, he published a small book, which, although a commercial failure, increased his fame. The best-known poem from the book was "A Vision of Poesy".

With the outbreak of American Civil War, Henry returned to Charleston, soon publishing his best-known poems, which drew many young men to enlist in the service of the Confederacy. His best-known poems of the time are "Ethnogenesis", "A Cry to Arms", "Carolina" and "Katie." He was a frequent contributor of poems to Russell's Magazine and to The Southern Literary Messenger.

Timrod soon followed into the military as a private in Company B, 20th South Carolina Infantry, but illness prevented much service, and he was sent home. After the bloody Battle of Shiloh, he tried again to live the camp life as a western war correspondent for the Charleston Mercury, but this too was short lived as he was not strong enough for the rugged task.

He returned from the front and settled in Columbia, to become associate editor of the newspaper, The South Carolinian. In February 1864 he married his beloved Katie, and they soon had a son, Willie, born on Christmas Eve. During the occupation by General Sherman's troops in February 1865, he was forced into hiding, and the newspaper office was destroyed.

The aftermath of war brought his family poverty and to him, increasing illness. He took a post as correspondent for a new newspaper based in Charleston, The Carolinian, but after several months of work he was never paid and the paper folded. His son Willie soon died, and Henry was to join him in death, of consumption, in 1867. He is interred in the churchyard at Trinity Episcopal Church in Columbia.

Criticism and Legacy

Timrod's friend and fellow poet, Paul Hamilton Hayne, posthumously edited and published *The Poems of Henry Timrod*, with more of Timrod's more famous poems in 1873, including his "Ode: Sung on the Occasion of Decorating the Graves of the Confederate Dead at Magnolia Cemetery, Charleston, S.C., 1867" and "The Cotton Boll".

Later critics of Timrod's writings, including Edd Winfield Parks and Guy A. Cardwell, Jr. of the University of Georgia, Jay B. Hubbell of Vanderbilt University and Christina Murphy, who completed a Ph.D. dissertation on Timrod at the University of Connecticut, have indicated that Timrod was one of the most important regional poets of nineteenth-century America and one of the most important Southern poets. In terms of achievement, Timrod is often compared to Sidney Lanier and John Greenleaf Whittier as poets who achieved significant stature by combining lyricism with a poetic capacity for nationalism. All three poets also explored the heroic ode as a poetic form.

Today, Timrod's poetry is included in most of the historical anthologies of American poetry, and he is regarded as a significant-though secondary-figure in 19th-century American literature.

In 1901, a monument with a bronze bust of Timrod was dedicated in Charleston. Perhaps a greater honor was given to him when the state's General Assembly passed a resolution in 1911 instituting the verses of his poem "Carolina" as the lyrics of the official state anthem.

In September 2006 an article for *The New York Times* noted similarities between Bob Dylan's lyrics in the album, *Modern Times* and the poetry of Timrod. A wider debate developed in *The Times* as to the nature of "borrowing" within the folk tradition and in literature