



**The Creation
of the Poetic Sense**

**In John Keats and Andrew Motion
By an Inspiring Teacher**

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an Inspiring Teacher**

تشكيل الحس الشعري لدى كلاً من جون كيتس وأندرو موشن بواسطة
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الملخص:

لا يقتصر دور المعلم على تلقينِ الدرسِ وإنهاءِ المقررِ وإلقاءِ عبءِ المهمةِ التعليميةِ المنوطةِ به من على كاهله. ولكن يمتدُّ دور صاحبِ هذه المهنة السامية ليُضِيفَ أبعاداً إنسانيةً ونفسيةً وإجتماعيةً وأخلاقيةً وإبداعيةً للبعد التعليمي لوظيفته. والجديرُ بالذكرِ أن كلمة المعلم هنا في هذه الورقة البحثية يتسع مفهومها لترمز لكل من يحمل على عاتقه أمانة تعليم الآخرين سواءً أكان مدرساً أو محاضراً أو أستاذاً جامعياً إلى آخره. وهكذا فالمعلم بدوره كقدوة يستطيع أن يشكل الوعي الأخلاقي والحضاري لطلابه. كما أن المعلم ذو النظرة الثاقبة المؤمن برسالته يستطيع أن يكتشف مواهب طلابه وأن يشجعهم على تنميتها وصقلها وأن يشحذ عزمهم وبالتالي فهو يخلق نماذج مبدعة في جميع المجالات (العلمية والأدبية) قادرة على النهوض بوطنها ورفع شأنه. وعلى الصعيد الأدبي: نرى نماذج بارزة تتشكّل وعيها الإبداعي وحسها الأدبي على يد معلمٍ مُحترفٍ بارِعٍ تعهد بها بالرعاية. ومن هنا تناقش الورقة البحثية تجربة كلاً من الشاعر الرومانسي جون كيتس (١٧٩٥ - ١٨٢١) وأمير الشعراء الأسبق أندرو موشن (١٩٥٢) على التوالي

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كنموذجين. فلقد تشكل وعيهما الأدبي على يد معلميهم جون كلارك (١٧٥٧ - ١٨٢٠) وابنه ومساعدته تشارلز كودن كلارك (١٧٨٧ - ١٨٧٧) الذي لعب دوراً كبيراً في حياة جون كيتس، وبيتر واي (1924- ٢٠١٦) معلم أندرو موشن. ولا يخفى على أحد أن كلا الشاعرين ينتميان لعصرين أدبيين مختلفين مما يعطي مثلاً واضحاً لدور المعلم على مر العصور، ومع ذلك فتجربتهما الشعرية متماثلة. فعائلتهما لم يكن لهما أي اهتمامات أدبية وكان لمدرسيهما الفضل في ما حققاه من مكانة أدبية. فكتب كلا الشاعرين قصيدة مهداه لمعلمه شكراً له وعرفاناً منه بالجميل، وهما: قصيدة "إلى تشارلز كودن كلارك" (١٨١٧) وقصيدة "تخليداً لذكرى بيتر واي" (٢٠١٦)، تتناولهما الورقة البحثية بالدراسة والتحليل.

الكلمات المفتاحية: الحس الشعري، الشاعر، المعلم، الإلهام، الملكات الإبداعية، التشجيع .

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Abstract:

The positive influence of any teacher, tutor, professor or anyone having the sacred responsibility of educating others can change the student's life forever. The teacher's role may include many dimensions: educational, psychological, moral, and humane. Brilliant teacher may discover talented students, sharpening their faculties and urging their creativity. However, his inspiring role may be greater than just discovering, sharpening, and / or urging; he may create or shape his student's gifts to be a remarkable human being: an outstanding literary man, scientist, politician, physician ... etc. To limit the scope to literature only, particularly poetry, the creation of the poetic sense by inspiring teachers can be found clearly in the life of some poets along the literary ages. In this research paper, the experiences of the Romantic poet John Keats (31 October 1795 – 23 February 1821) and the post-modernist former poet laureate Andrew Motion (26 October 1952) with their inspiring teachers are discussed as examples. These two example poets are selected intentionally, as they are from different literary ages. Yet, they had some familial similarities. Their families, for example, were indifferent to literature; meaning that they were not brought up in literary

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environments. Their literary faculties were firstly formed by their inspiring teachers: John Clarke (8 July 1757 – 22 December 1820) and his son Charles Cowden Clarke (15 December 1787 – 13 March 1877), and Mr. Peter Way (? 1924 – 30 March 2016) respectively. Both Keats and Motion have written two poems to acknowledge their teachers' favors and to express their gratitude towards them. These poems are: "To Charles Cowden Clarke" (1817) and "In Memory of Peter Way" (2016). This research paper studies them analytically.

Keywords: Poetic Sense, Poet, Teacher, Inspiration, Creative Faculties, Encouragement

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“Mr. Way just walked straight into my head and turned the lights on ... I feel fortunate to have had him” (Motion, “Best Teacher”). These words of the former British poet laureate, Andrew Motion, summarize apparently the significant role of his inspiring teacher Mr. Peter Way in creating his poetic sense. These words also hint implicitly to the vital influence of any teacher, tutor, professor or anyone having the responsibility of educating others anywhere and at any time. Consequently, the word ‘teacher’ used here in this research paper, can generally symbolize anyone who has this sacred responsibility of educating others. Teacher as role model to his students can have a great positive effect on them; and thus on society as a whole. His role is not only confined to indoctrinate and finish a stated curriculum, but also to support his students psychologically, to create a friendly environment full of respect and interest between him and his students, to discover their talents and encourage them, to improve their social behavior and their morals, and to help them to be self-confident and cooperative. Additionally, a professional teacher can make a creative person.

Some creative poets, along with the literary history, have outstanding experiences with their inspiring teachers. The

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Romantic poet John Keats and the current Post-Modernist ex-poet laureate Andrew Motion are poets whose poetic sense has been created and formed by their inspiring teachers. Their personal experiences deserve inspection.

Therefore, the main goal of this research paper is to shed light on how the poetic sense of John Keats and Andrew Motion was created and formed by their inspiring teachers. Secondly, the research paper also points to the significant role and the serious effect of the teachers, tutors, professors, and anyone responsible for educating others, creating outstanding members of societies in general, and creating prominent literary men in particular. Thus, the experiences of the famous poets: John Keats and Andrew Motion respectively are taken as examples. A Detailed discussion of these experiences is the third aim of this research paper. To seek diversity, these two poets have been selected intentionally. They belong to different literary ages. Yet, they have some similar circumstances. They had special familial conditions; as will be discussed in the following pages. Additionally, their families had no literary interests. So, their literary faculties and their poetic sense were created, urged, formed and burnished by their inspiring teachers. Consequently, these prominent poets are not the product of their families, but of their teachers. They attended boarding schools, and lived far away from their families spending much more time with their teachers. One of their parents (Keats' father and Motion's mother) died because of a horse-riding accident,

while they were at an early age. Their dependence on their teachers, in developing their literary faculties and healing their psychological traumas, increased over time; so that every one of them kept in touch with his teacher throughout their lives. Both grateful poets wrote two moving poems in order to acknowledge their teachers' favors: "To Charles Cowden Clarke" and "In Memory of Peter Way". Studying these two poems thematically and analytically is a Fourth aim of this research paper.

The Romantic poet, John Keats (31 Oct. 1795 – 23 Feb. 1821), had a touching life-story with his inspiring teacher and headmaster, John Clarke (8 Jul. 1757 – 22 Dec. 1820) and his son Charles Cowden Clarke (15 Dec. 1787 – 13 Mar. 1877); who became Keats' friend and mentor - giving him much support - after his father, Mr. John Clarke. Young Keats was about eight years old when he was sent to Enfield Academy in 1803, in the village of Enfield, Middlesex, ten miles on the North road from London. This school was close to his grandparents' house, as his father could not afford the financial burden of sending John and his two younger brothers (George and Thomas) and sister (Fanny) to the schools of London where they were born. In this school, young Keats "was educated" and "learned to love poetry" (M. Clarke 14). Keats' parents had no literary interests; neither none of their families. Keats' father was a stableman. He died after several months of young Keats' attendance at this school; due to a horse-riding accident, leaving the orphan children under the care of their

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mother. Unfortunately, Keats' mother left him and his siblings with their maternal grandmother to remarry at Edmonton, Middlesex. She didn't live with them again till her return in 1809, after the failure of her marriage. Then, she died in 1810 because of TB, leaving the children under the custody of their grandmother and in a financial crisis. Then, in 1814, Keats' grandmother also died leaving her money and the orphaned children under the guardianship of Richard Abbey and John Rowland Sandell, who died soon, yet this decision caused lifelong financial misery for Keats because of Abbey's foolish actions (Bate 1- 43).

The headmaster of Enfield Academy, John Clarke worked as a lawyer early in his life, but he left this job soon to be a headmaster, a position "for which he was eminently fitted" (M. Clarke 51). "He was a man of refined taste in literature, was as gentle-hearted as he was wise and as wise as he was gentle-hearted" (M. Clarke 50). These characteristics qualified him to be a successful teacher/headmaster, beloved by all his students. He was "always highly esteemed and affectionately regarded by his scholars, several of whom, after they quitted his Enfield school, became men of noted ability – John Keats, Edward Cowper and Edward Holmes being among the number" (M. Clarke 51).

John Clarke had a "refined taste in literature" whose influence appeared on many of his circle. This taste was mirrored, for example, in his son Charles Cowden who worked as an "assistant instructor" in his father's school (Gigante 36). By this "refined

taste”, Charles also became an author, editor, critic and Shakespearean scholar after that. Charles also befriended famous literary men and was an important member of the famous literary circles of the day. Additionally, the effect of Mr. John Clarke’s “refined taste in literature” appeared on John Keats, as the latter was one of Clarke’s favorite students and a steady visitor to the Clarkes’ home. Keats’ poetic sense was constituted for the first time by Clarke at that time. No wonder, then, that “the first formative influence on Keats” came from John Clarke and his son and assistant, Charles Cowden Clarke (Bate 11).

Moreover, Mr. John Clarke was a “liberal and gifted teacher” (“John Keats” [*Poetry Foundation*]). As a result, he managed the school with “a liberal outlook and a progressive curriculum more modern than the larger, more prestigious schools” at that time (“John Keats” [*Wikipedia*]). In England of the beginnings of the 19th century, this system could produce persons that are able to accept and respect others’ opinions, adopt principles of freedom and gradual social and political change. The three key terms for any European liberal were: “freedom, law, and representative institutions”. Firstly, the “most passionate belief was in the freedom of individual”; then in the “freedom of speech, of the press, of assembly, and of religion”. The second and the third key terms were related together. The liberal was looking forward to achieving “regular processes of law, including the equality of citizens before the courts, and the powers of parliamentary

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chambers, which claimed exclusive responsibility for legislation and taxation and which gradually to wrest executive authority from the monarch himself” (Wilkinson 17). Mr. Clarke fostered these liberal inclinations and applied them on his school. Perhaps, the effect of this liberal system appeared in the attitude of John Keats later in his short life: his adoption of the revolutionary romantic principles, and his admiration for the liberal and political opinions of Leigh Hunt.

Furthermore, Mr. Clarke put a system to make Enfield have “a dissenting nonconformist tradition” (Blank). The liberty dictated by this system also matches his liberal trends (discussed in the previous paragraph). The “Nonconformist”, also called “Dissenter”, or “Free Churchman”, is “any English Protestant who does not conform to the doctrines or practices of the established Church of England” (“Nonconformist/ Protestantism”).

By all these untraditional educational systems, Mr. Clarke led his school with an enlightened vision. Consequently, his “enlightened influence” was easily felt on his students (Bate 10). He made Enfield an ideal school; and if it “lacked the advantages of great Public Schools”; Clarke had professionally made “compensations”. There was “no fagging”. There had been “little or no physical punishment” (Bate 10). Pupils could do all their favorite activities even farming in the large playground and the school’s garden of. He was bestowing “at each half year’s

vacation” prizes “upon those pupils who had performed the greatest quantity of voluntary work” (C. Clarke 122). Notably, the first winner of these prizes was John Keats in his last two years of this school:

The school greatly encourages students to pursue all forms of knowledge and, at times, to set their own consequences for negative behaviors or indifferent commitment. The idea is to produce freethinkers and free-thinking—and toleration; the pedagogical style was to reward rather than to punish. *That some of Keats’s poetry comes to challenge accepted tastes (and in particular conservative or neoclassical tastes) and that he develops an independent voice is not surprising...*The boys were fully encouraged to take responsibility for what they learned, and this becomes extraordinarily significant in the narrative of *Keats’s poetic progress*...Keats, then, received a very good, if not exceptional, education at the academy.

(Blank)

This was the educational environment that constituted Keats’ literary taste and his poetic sense. Yet, to limit the scope and to make a more close inspection to how Keats’ poetic sense was created and burnished, we can find that: In the early part of his school-life, Keats showed “no extraordinary indications of intellectual character” (C. Clarke 122). In a short time, Keats

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became close to Mr. Clarke and his family: “he was always received with familiar kindness” (Houghton 7). This was a pivotal point in his literary life. Soon, Keats befriended Clarke’s son, Charles Cowden, who noticed that Keats was “placed under my father’s care”, (C. Clarke 120). Charles completes describing Keats at that time, that “he had a brisk, winning face, and was a favorite with all, particularly my mother” (121). Additionally, the Clarkes always welcomed Keats’ father when he was coming to the school to visit his sons. After the death of Keats’ father and the marriage of his mother, the Clarkes took it upon themselves “to act like a second set of surrogate parents” (Motion, *Keats* 33).

Shortly after the Clarkes’ spiritual adoption and care for Keats, he achieved progress in his study becoming an assiduous active student and a notable avid reader. Charles Cowden predicted that: “The future ramifications of that noble genius were then closely shut in the seed, which was greedily drinking in the moisture which made it afterwards burst forth so kindly into luxuriance and beauty” (C. Clarke 122). The “moisture” mentioned in this quotation, which made the burst of Keats’ creativity, was the effect of the Clarkes (the father and the son).

John Clarke’s son, Charles Cowden, had a “steady and honorable character” that was “something of a tribute to his father’s teaching” (Bate 11). No wonder then that John’s teaching brought Charles up to be “sensitive – widely read in the Greek and Latin classics, a passionate theatre-goer, an accomplished singer and

pianist, and a productive poet” (Motion, *Keats* 33). Additionally, John Clarke’s liberal and nonconformist inclinations made Charles adopt “sophisticated political opinions” (Motion, *Keats* 33). These characteristics qualified Charles to have a unique personality.

Charles completed his father’s role towards Keats, and more, he “was especially protective” for Keats (Motion, *Keats* 33). Moreover, Charles supported and encouraged Keats persistently nourishing his poetic sense. It is true that Charles was about “eight years older than Keats”, yet he “played the role of the mentor” of Keats “in an enduring relationship that continued through the next five years after Keats left Enfield” (Kucich).

Keats spent about six years at Enfield. Then, he left it when he was fourteen years old. He was apprenticed to Mr. Thomas Hammond, a medical man, residing in Church Street, Edmonton, and exactly two miles from Enfield. However, his friendship with the Clarkes continued. He kept visiting them, borrowing or exchanging books with Charles. He and Charles were spending much time reading or talking. Their mutual discussions had a great role in configuring and enriching Keats’ poetic sense. Charles felt at that time that Keats had noticeable creativity. He wrote that: “It was difficult, at this lapse of time, to note the spark that fired the train of his poetical tendencies; but he must have given unmistakable tokens of his mental bent” (125).

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Furthermore, Charles Clarke helped greatly in constituting Keats's literary faculties of and in forming his poetic sense. He "had introduced" Keats "to the books that had changed his life" (Gigante 36). Those books introduced to Keats by Charles sharpened his poetic faculties in a building way. He presented to Keats the great literary classics at an early age, for instance he read to Keats Spenser's *Epithalamion* and *The Faerie Queene*, when Keats was only sixteen years old; yet the latter assimilated them well (C. Clarke 125). At that point, Clarke started to feel that Keats' poetic sense had been formed skilfully and predicted Keats' promising literary future. Consequently, when Keats began to try his hand in poetry, Charles was the first one reading Keats' poems. Day after day, Charles became certain of Keats' poetic professionalism. He noted that: Keats "gave me the sonnet entitled, 'Written on the day that Mr. Leigh Hunt left Prison'. This I feel to be the first proof I had received of his having committed himself in verse" (C. Clarke 127).

Charles Clarke continued to support Keats literary along t Mr. Clarke put a system to make Enfield have "a dissenting nonconformist tradition" he latter's short life. For example, he introduced Keats' first poems to great writers at that time such as: Leigh Hunt and Horace Smith, who admired those poems and appreciated them (C. Clarke 132). Both poets asked Charles to invite Keats to Hunt's house; that was "a red-letter day" in young Keats' life as described by Charles himself (133). Hunt kept

inviting Keats frequently; he then became a regular member of Hunt's circle, "a familiar of the household, and was always welcomed" (C. Clarke 133). There, Keats met painters, musicians, politicians, and poets, including P. B. Shelley. "Clarke's interest in Keats at his father's school, along with Clarke later engineering Keats's meeting with Hunt, are the two early key moments in setting Keats's direction as a poet" (Blank).

Consequently, Charles Clarke was always watching Keats "with interest" believing in his hidden poetic abilities and professional cleverness (C. Clarke 133). Out of this belief, Charles always believed that Keats would achieve a great success in the literary world. For example, when Keats published his first volume of poetry, *Poems* (1817), Charles expected that it would "create a sensation in the literary world", because it "has rarely occurred" (140), although it was Keats first volume and he was only about 22 years old. The close friendly relationship between Charles and Keats continued till the latter's death. When they parted for some time, they kept sending correspondence to each other. Even after Keats' death, Charles wrote about him praising him and his poetic talents so much. He also wrote Keats' life story telling about their close friendship in his book, *Recollections of Writers* (1878), which achieved great success. This book is still considered an important reference to Keats' followers, fans and researchers.

Keats also wrote a poem about Charles Clarke. Keats' poem, "To Charles Cowden Clarke" is considered as a thanking verse

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letter to Charles. It was written at Margate (A seaside town, Kent) in September 1816 and published after that in his book, *Poems* (1817). It appears as “an acknowledgement of Clarke’s formative role in Keats’ development as a poet, and is an emphatic avowal of his indebtedness” (Ghosh 34). Leigh Hunt wrote about this poem that: “The Epistle to Mr. Clarke is very amiable as well as poetical, and equally honorable to both parties — to the young writer who can be so grateful towards his teacher, and to the teacher who had the sense to perceive his genius, and the qualities to call forth his affection” (443).

Generally, Keats’ poem, “To Charles Cowden Clarke”, consists of 132 rhymed lines, with no stanza-divisions. However, it can be divided into two sections according to its ideas: the first section deals with a simile of a swan, whereas the second tackles the effect of Charles Clarke on Keats and the former’s ample culture and fine characteristics in a form of an acknowledgement of his gratitude. The rhyme scheme of the poem is: aa bb cc dd ee ff gg...etc. These rhymed couplets are regularly used along the poem. The rhyme scheme differs only in the two-rhymed tercets: (lines 35, 36 and 37) and (lines 92, 93 and 94). This regular rhyme scheme gives monotony to the first section of the poem; suitable for the laziness and the slow motion of the swan to which Keats likens himself. Additionally, this regular scheme imparts order to the second section of the poem; which matches its themes, as will be discussed. Thirdly, this rhyme scheme confers an overall musical

effect to the poem and an amiable gentle tone. Images are orchestrated together to draw the pictures professionally enhancing and clarifying the intended meanings.

The first twenty lines of Keats' poem, "To Charles Cowden Clarke", present Keats himself in a simile, making an explicit comparison between him and a swan: "Just like that bird am I in loss of time" (Keats 6, line 15). Perhaps, the poet's use of this bird: "the swan" is intentionally used; because of its implications of laziness and its classical symbolic references of purity, creativity and poetry. The first person pronoun "I" with its Romantic individualism, points that the poem will represent a personal experience of the speaker or the main persona that is the poet himself. He tries to write poetry, but he feels that he is helpless: "Whene'er I venture on the stream of rhyme; / With shatter'd boat, oar snapt, and canvass rent" (lines 16 – 17). The phrase "the stream of rhyme" is a metaphor; its tenor is: poetry, its vehicle is: the sea and its ground of comparison is: depth, width, largeness and mystery. The word "rhyme" is a metonymy for poetry. He tries; but he can't write satisfactory or valuable verse. His poems are just minor verses: "I slowly sail, scarce knowing my intent; / Still scooping up the water with my fingers, / In which a trembling diamond never lingers" (lines 18-20). The alliteration in: "slowly sail, scarce", "still scooping" and "water with" gives a musical effect. The musical effect of the sibilance of the hissing sound /s/ attracts the reader's or the listener's attention emphasizing his

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intended meaning and the theme of this first section of the poem which ends here. From the beginning of the poem, the kinesthetic images of this initial section invoke the readers' / the listeners' emotional response providing a vivid attractive description. Then, the poet shifts suddenly to Charles Cowden; as he is the addressee of the poem to whom the poem has been dedicated. Keats begins the second section, writing the following:

By this, friend Charles, you may full plainly see
Why I have never penn'd a line to thee:
Because my thoughts were never free, and clear,
And little fit to please a classic ear;
Because my wine was of too poor a savour 25
For one whose palate gladdens in the flavour
Of sparkling Helicon: — small good it were
To take him to a desert rude, and bare ...

(Keats 6)

The first appearance of the name of Charles in Keats' poem, "To Charles Cowden Clarke" is in the 21st line, which begins the second section of the poem. He intimately calls him "friend Charles", as an indication of their close friendship and the turn of their relation from a student-teacher relationship to a friend-friend relationship. Additionally, in his correspondence with Charles, Keats was always calling him: "My dear Charles (the only friend so greeted in all of Keats's correspondence), and affectionately calls

him, echoing Burns, ‘My daintie Davie’” (Kucich). In the above eight lines, Keats presented an apology for Charles Clarke that he hadn’t written poems for him before that time. He considered his poetry unsuitable for an avid reader as Charles; especially that Charles was reading for great classic writers: “little fit to please a classic ear / ... too poor a savour / .../ ... a desert rude, and bare”. He is not qualified to write worthy poetry suitable for such an addressee, Charles.

In the above lines of the poem, the transitional phrase: “By this” (line 21) relates the first section of the poem to the second one, lubricating and smoothing the movement between them. The poet uses run-on-line technique; as he does along the whole poem (except some end-stopped lines used rarely); in order to weave the lines together inherently so that he can mention the praises and the favors of Charles in a continuous recitation. In line 21, the use of the second person pronoun: “you” connotes “politeness”; while in line 22, the old form “thee” connotes “familiarity” to refer to “a relationship of friendship or intimacy” between Keats and Charles Clarke (Bourgeat 3 - 4). In addition to indicating “familiarity, friendship or intimacy”, “thee” is used, here, also “as a sign of a change (contrasting with you) in the emotional temperature of an interaction” (Bourgeat 6 - 7). Besides, the pronoun “thee” here keeps the overall regular rhyme scheme of the couplets. The word “ear” in: “to please a classic ear” is a synecdochic metaphor.

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Lines 25 and 26: “Because my wine ...” are metonymy for Keats’ minor versification, as he sees. In line 27, “Of sparkling Helicon: — small good it were”, the colon and the dash slow the motion and the flow of the run-on-line technique and the enjambment; they impart the reader a chance to catch his breath and at the same time they are suitable for Keats’ hesitation in writing and in giving excuses for Charles Clarke. The hyperbaton in “small good it were” keeps the regular rhyme scheme of the couplet and gives more specification. The poetic license in “it were” carries the meaning of the impossibility which the poet wants to transmit: ‘it is impossible to write good poetry satisfactory enough to convince such a cultured person as Charles’. Line 28 is a metonymy for Keats’ assessment for his poetry: “a desert rude, and bare”.

The recurrent mythological references, used along Keats’ poem, “To Charles Cowden Clarke”, enrich and strengthen it. These references also clarify and strengthen the intended meaning helping in enumerating Charles’ merits and in giving the style loftiness, for example: “Helicon”, “Baiae”, “Urania”, “Libertas”, “Apollo”, “Atlas”, “Clio”, and “Cynthia”. Keats refers also to great literary men, heroes, historical, religious or transcendental characters: such as: “Tasso”, “Spencer”, “Milton”, “Michael”, “Eve”, “Saturn”, “Alfred”, “Tell”, “Brutus”, “Mozart”, “Arne”, “Handell”, and “Erin”. Moreover, Keats quotes the names of some famous imaginary characters of great Classics, for instance: “Armida”,

“Belphoebe”, “Una”, “Archimago”, and “Titania”. Furthermore, Keats alludes to the poet, Leigh Hunt by calling him: “The wrong’d Libertas” referring to the close relationship between Charles and Hunt: “One, who, of late, had ta’en sweet forest walks / With him who elegantly chats, and talks— / The wrong'd Libertas” (lines 42 - 44). This allusion refers to Hunt’s liberal political opinions and their consequences of wrongness, oppression and imprisonment. All these usages and allusions set forth the comparison or the opposition made by Keats to differentiate between the inferiority of what he writes and the superiority of what Charles Clarke used to read. They also give excuses that Keats has hesitated to write this epistle to Charles for an extended period of time.

Then, Keats relates the preceding introductory 8 lines of the second section concerning Charles Clarke with the following 104 lines in a run-on-line technique by using the relative pronoun “who”: “Who had on Baiae's shore reclin'd at ease ...” (line 29). Significantly, “Baiae” was a Roman “resort for the elite”. Many “writers presented themselves as part of this elite community” (Foubert) along different literary ages. Keats describes Charles as if he were in the resort of Baiae relaxed on its shore watching and listening to the great writers. Keats continues in praising Charles comparing the latter’s ample culture to his limited one. This gives Keats more and more excuses for his hesitation in writing poems for Charles. This hesitation is not out of denial of Charles’ gratitude but out of Keats’ feelings of inferiority: “Thus have I thought; and

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days on days have flown / Slowly, or rapidly — unwilling still / For you to try my dull, unlearned quill” (lines 49 – 51). This idea is not new, as it is mentioned before in the initial lines of the poem. Keats keeps repeating it. However, the transitional sentence with its emphasizing hyperbaton: “Thus have I thought” relates all the lines together. The phrase: “days on days” with its repetition transmits a meaning of accumulation and numerousness. Additionally, the metaphor in “days have flown” depicts the passing speed of time. Its tenor is: “days”, its vehicle is: ‘birds’ and its ground of comparison is: passing of time quickly. The antithesis in: “Slowly, or rapidly” strengthens the intended meaning (his hesitation). The classic word “quill”, as an archaic tool of writing, is suitable for the themes and the other chosen classical vocabularies and myths. Then, Keats moves the scope of the poem to focus on Charles’ favors on him in details. He writes the following lines:

Nor should I now, but that I've known you long;
That you first taught me all the sweets of song:
The grand, the sweet, the terse, the free, the fine;
What swell'd with pathos, and what right divine: 55
Spenserian vowels that elope with ease,
And float along like birds o'er summer seas;
Miltonian storms, and more, Miltonian tenderness;
Michael in arms, and more, meek Eve's fair slenderness.

(Keats 6 - 7)

The beginning sentence of the above lines: “Nor should I now” (line 52) is a transitional signal relating the preceding lines with these ones. Keats means that as before, he is still unable to write poems for Charles Clarke. In lines 52 and 53, the second person pronoun “you” alludes that the addressee is very near to the poet or in front of him, he can hear directly and feel what the poet says. In line 53, the key sentence: “you first taught me” is underlined here in this research paper to serve its purposes. Notably, the word “first” shows that Charles has the first favor and the precedence in teaching Keats. The usage of the past simple tense: “taught” gives authenticity, adding more emphasis on Charles’ role. The hyperbole: “all the sweets of song” deepens the intended meaning of Keats’ gratitude towards Charles and of Charles’ cleverness and loyalty. The sibilant /s/ sound in the whole line gives a pleasant musical effect. The used plural in “sweets” and the singular in “song” have many rhetorical implications. Firstly, the plural “sweets” refers to the richness of any song and the numerousness of its aesthetics. Secondly, it implied the creation and the formation of Keats’ poetic sense and his literary faculties by Charles. Thirdly, the singular monosyllabic word “song” matches the regular rhyme scheme of the poem with its overall musical pleasant effect; it is rhymed with the end of the preceding line: “long” in a masculine end rhyme keeping the heroic couplet with its iambic pentameter:

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1 | 2 | 3 | 4 | 5
× / | × / | × / | × / | × /

Nor should I now, but that I've known you long;
That you first taught me all the sweets of song:

The above heroic couplet ends with a colon in order to explain its meaning in details in the following lines. It sums up professionally the meaning; then the poet elaborates it afterwards: “The grand, the sweet...” The recurrent uses of initial, medial and terminal caesuras attract the attention of the reader to what is before and after them. They also refer to the diversity and the numerousness of the poetic forms taught by Charles. Thirdly, these caesuras help the poet to enumerate in details these poetic forms. The metaphors in: “swell'd with pathos” (line 55) and “elope with ease” (line 56), and the simile: “like birds” (line 57) enrich the meaning with their freshness. There is parallelism between the two halves of line 55, and between lines 58 and 59 connecting their ideas together. Keats completes enumerating Charles’ favors, writing the following lines:

Who read for me the sonnet swelling loudly 60
Up to its climax and then dying proudly?
Who found for me the grandeur of the ode,

Growing, like Atlas, stronger from its load?
Who let me taste that more than cordial dram,
The sharp, the rapier-pointed epigram? 65
Shew'd me that epic was of all the king,
Round, vast, and spanning all like Saturn's ring?

(Keats 7)

In these above 8 lines, from line 60 to 67, Keats casts 4 rhetorical questions in order to emphasize Charles' favors. Key sentences are underlined. Notably, the poet enumerates the poetic forms taught by Charles: "the song" (line 53), "the sonnet" (line 60), "the ode" (line 62), "the epigram" (line 65), and the "epic" (line 66). This enumeration with its related rich images shows Charles' great effect on creating Keats' poetic sense. It also depicts Charles' patience and insistence during teaching Keats and developing his poetic taste. The poet draws lively pictures by using various visual, auditory, tactile, gustatory and kinesthetic images to the different poetic forms suitable for the nature of each form.

Then, the poet completes the same idea of emphasizing and acknowledging Charles' favors and his role in forming Keats' poetic sense, in an emphatic way. Yet he shifts to using declarative sentences with second person pronoun instead of rhetorical questions – to seek diversity and authenticity. He addresses Charles saying: "You too upheld the veil from Clio's beauty, / And pointed out the patriot's stern duty; / ... / ... Ah! had I never seen, / Or known your kindness, what

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might I have been?" (Keats 7, lines 68 – 73). "Clio" with its mythological reference as the Greek Goddess of history alludes to Charles' role in teaching Keats history also, not only poetry. There is a metaphor in: "upheld the veil ...". Then, the poet clarifies that Charles' role as a teacher has been mixed with kindness; the rhetorical question: "what might I have been" emphasizes this. Keats wonders what he would be without Charles' kindness. Charles is shown as a role model for an ideal teacher; a clever professional teacher full of kindness, feelings and humanity. Hence, Keats wonders how his life would be without the guidance and the learning of Charles: "What my enjoyments in my youthful years, / Bereft of all that now my life endears?" (lines 74 – 75). The verses of Keats' gratitude are culminated in other two rhetorical questions summing up his feelings: "And can I e'er these benefits forget? / And can I e'er repay the friendly debt? / No, doubly no..." (lines 76 – 78).

Out of hope, Keats is looking forward to considering his poetry valuable by Charles; not just it would be a losing of time to read it: "For I have long time been my fancy feeding / With hopes that you would one day think the reading / Of my rough verses not an hour misspent; / Should it e'er be so, what a rich content!" (lines 80 – 83). The fricatives (especially the sibilants): /s/, /ð/, /θ/, /ʃ/ and /z/; the alliteration in: "fancy feeding", the assonance in: "for – long", "I – time", "have – fancy", "been – feeding", "With – think", "Of – rough"; the consonance in: "not – misspent", "what – content" orchestrate with the iambic pentameter and the regular end rhymes to give a pleasant

musical effect moving the sympathy of the reader towards Keats. In line 83, the terminal caesura, after “so”, conveys the poet’s hesitation, out of his hopes and fears. But, Keats thinks that even if this poem may be considered “scribblings”, it expresses his true feelings: “Which, had I felt, these scribblings might have been / Verses from which the soul would never wean” (lines 107 – 108).

Keats used to “listen to” his mentor, Charles Clarke, playing music of great world musicians, when Keats “was at school” (C. Clarke 143). Charles’ music was also a source of “inspiration” to Keats (Keats 7, line 105). It is also a “possible origin of his creative eloquence” (Téchéné 470). Consequently, it was another factor which helped in creating Keats poetic sense and faculties. Keats addresses Charles saying: “What time you were before the music sitting, / And the rich notes to each sensation fitting.” (lines 113 – 114). These two lines “highlight the role of sensations as intermediaries between musical stimulus and poetic production: the poet reacts to what he hears, which is supposed to be the pianist—Clarke—’s sensations expressed in the shape of notes of music” (Téchéné 470). There is an audible image in: “the music sitting”. The metaphor in “fitting” makes its tenor: the musical notes and the sensations as physical substances or pieces of clothes (the vehicle). “This idea of suitability or agreement connotes Clarke’s power to adapt the music to his own sensations and feelings, which in their turn inspire the listener” Keats (Téchéné 470). The adjective “rich” adds to the meaning and the value of music. The “rich

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notes” of music were ‘fitted’ professionally to “each sensation” by Charles; as “the notes existed to transmit sensation alone” (Vendler 79). Keats completes the last part of the poem writing the following:

Since I have walk'd with you through shady lanes 115
That freshly terminate in open plains,
And revel'd in a chat that ceased not
When at night-fall among your books we got:

(Keats 8)

These four lines are introductory to the last 18 verses of the poem which sum up the themes and send the last message to the reader/listener. They crystalize the close friendly relationship between Keats and his teacher and mentor, Charles Clarke. Although this idea is repeated, the poet tackles it from a new perspective. Key words of this relationship are underlined here in the above and the following lines of the last part of the poem. They are walking, talking, reading and spending much time together. The first and the second person pronouns only are used in this last part of the poem till its end; as it is restricted to both of them. The visual images, the adverbs and the narrative-descriptive style add to the reader’s assessment to their relation. Keats completes the last verses of the poem, writing the following:

No, nor when supper came, nor after that,—
Nor when reluctantly I took my hat; 120

No, nor till cordially you shook my hand
Mid-way between our homes: — your accents bland
Still sounded in my ears, when I no more
Could hear your footsteps touch the grav'ly floor.
Sometimes I lost them, and then found again; 125
You chang'd the footpath for the grassy plain.
In those still moments I have wish'd you joys
That well you know to honour: — "Life's very toys
With him," said I, "will take a pleasant charm;
It cannot be that ought will work him harm." 130
These thoughts now come o'er me with all their might:—
Again I shake your hand, — friend Charles, good night.

(Keats 8)

The above quotation, to some extent, may be long; but it could be excused as it needs to be discussed as one block. The alliteration and the repetition of “no” and “nor” in the first three above lines (119 -121) add more emphasis to the idea of Keats and Charles’ close friendly relationship. The initial caesuras which divide the iambic foot attract the attention of the reader and add more stress on the hidden message of the lines. The dash at the end of the run-on line 119 slows the motion between it and the following line (120) and consequently of their reading; to match the ideas of Keats’ staying up with Charles, Keats’ lingering in his departure, and his preferring to spend more and more time with the latter till late at night. The same function of slowing the motion of the lines

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is done by other dashes used in the following lines: (lines 122, 128, 131 and 132).

In lines 120 and 121, the two antithetical adverbs: “reluctantly” and “cordially” deepen the intended meaning of their close friendship. The hyperbaton in “your accents bland” (line 122) strengthens the meaning by focusing it on the adjective “bland” which is also a stressed monosyllabic word in this iambic pentameter line. It also keeps the rhyme of this heroic couplet. Then, the enjambment between the four lines: 121 – 124, ties them perfectly. Notably, these lines express more than one idea: they show Keats and Charles’ friendly parting, Keats as a grateful student to Charles who keeps remembering the latter’s words and Keats’ “cordial” feelings towards Charles as he traces his footsteps. This idea of tracing Charles’ footsteps is elaborated and enlarged in the following lines to add more emphasis; he listens carefully to Charles’ footsteps and knows whether Charles has changed the path to a grassy one. In line 125, the antithesis between: “lost” and “found” strengthens the meaning and emphasizes the idea of tracing. At this moment, Keats mixes his assiduous attention with wishes of happiness and protection for Charles. The poem “ends in a blessing that sounds like a prayer” (Gigante 37 – 38). The poem’s last line ends it with the same intimate calling, “friend Charles” (as it has been begun in its second section concerning Charles); leaving the readers / listeners with a grateful message of acknowledging Charles’ numerous favors and their close friendship. Along the

lines of this last block of the poem, the use of the assonance, alliteration, consonance, sibilants imparts a musical effect making the lines memorable and raising their emotional impact.

Thus, Keats summed up in this epistle, “To Charles Cowden Clarke”, how his poetic sense was created and constituted by his instructor and mentor, Charles Cowden Clarke. The poem tackled this experience from different perspectives: a student- teacher relationship, a friend-friend relationship, and an orphan-spiritual father relationship. Keats presented various related themes such as: Charles Clarke’s ample culture, his great support to Keats, his patience and insistence during the process of Keats’ learning, the latter’s feelings of literary inferiority and his hesitation to write poems for Charles, creating and forming Keats’ poetic sense and literary faculties by Charles who taught him not only poetry but also different literary genres, history, and music, Keats’ acknowledgment for and grateful feelings towards Charles, and finally their close friendship.

The same experience of creating John Keats’ poetic sense by an inspiring teacher can be found again in the post-modern period. The experience of the contemporary former poet laureate and one of the biographers of John Keats, Andrew Motion, is a notable example that deserves a close inspection.

Andrew Motion was born in London on 26 October 1952, to Richard Michael Motion (1921-2006) a brewer at Ind Coope and

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Gillian – (Gilly) – (née Bakewell; 1928-1978). He has only one brother, Christopher (Kit), younger than him. His family lived at Hatfield Heath in Hertfordshire, and then they moved to Stisted, near Braintree in Essex, when he was about 12 years old. He lived the life of countryside. His family has no books. His parents hardly read; he comments: “no one in my family had much time for books”, and there were “no expectation of going to university”, as “no one in my father’s family had ever been” (“Hero”). Motion also confesses in his autobiography, *In The Blood* (2006), that he “wasn’t interested in books” (65).

When Motion turned seven, he went to a boarding school, Maidwell Hall (Northamptonshire). He “hated” it “so much” (*Blood* 229). He considered himself “exiled” in “a place of unrelieved beastliness” (Fort). The headmaster, Oliver Wyatt (who was called Mr. Beak), was a cruel man with no mercy (he was the opposite of Keats’ headmaster, John Clarke). Beak was punishing the pupils severely, hitting them ruthlessly: “Beak enjoyed beating” (Motion, *Blood* 127). As if he was a “sadist” person (Fort). But in front of the pupils’ parents, he was “hypocrite”, “a sycophant”, “sanctimonious” and “religiose”. He could frustrate the pupils saying: “admiring” themselves “was wrong, it was vanity” (*Blood* 180). Additionally, the staff of Maidwell was “a gallery of Hogarthian freaks, brutes and psychopaths”. The pupils were spending the nights “crying” (Fort). There, Motion wasn’t encouraged to taste poetry. He writes: “Maidwell had turned poems

into a kind of punishment” (*Blood* 282 - 83). Moreover, he didn’t like reading altogether. He once said to his mother at that time: “I didn’t think books were important”, although his mother disapproved this belief (*Blood* 187). By this description, Maidwell represented a horrible experience of learning to Motion, whose result was hatred of education and reading altogether.

Due to these circumstances of his family and his first school (which set a bad example), Motion had no interest in literature, especially poetry. Then, when he turned thirteen, he moved to another boarding school called Radley College (from 1965 to 1970) (*Blood* 218). This was a turning pivotal point in Motion’s life. Radley had a completely different system from Maidwell; there was no physical punishment (*Blood* 245). Its system was “inspired by the Oxford Movement in the Anglican Church to create a new type of school for boys based on Christian principles of brotherliness, reinforced by the beauty of the environment and of the furnishings and objects which surrounded them”. It “mirrored the social and administrative structures of an Oxford College”. Thus, its Headmaster is called the “Warden”, and the teaching staff originally called “Fellows (Latin *Socius*)”, they are now known as “Dons” (“Radley”). Its Warden at that time, Mr. Silk, “made the school more like a family” and the masters “approved to” (*Blood* 281). Once attended it, Motion thought that: “Radley wasn’t like a school at all. It was a kind of village, with its own language, and its own special way of living” (*Blood* 248).

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At Radley, Mr. Peter Way (1924 - 2016) was Motion's "house master" (*Blood* 219). He also began teaching Motion English at A-level and continued for five school years. This was a turning point in Motion's life. Wonderfully, after Motion's graduation from Radley, they became close friends till Way's death in 2016 (Motion, "Hero"). When Motion saw him, for the first time, he "liked him" describing that: "he had a friendly pink face, and a soft voice which couldn't do r's and made me pay special attention" (*Blood* 245). He also "was quiet" (281). Day after day, Motion used to go to Mr. Way's study to tell him about his problems or his worries, then listen to his quiet wise answers; till he became "a sort-of friend" (*Blood* 282).

Mr. Way was a kind of a perfect teacher. He was interested in the details of his profession to a great extent. He "had arranged for his classroom to be painted a peculiar kind of salmon pink, which would help" his students to "concentrate" (*Blood* 282). He also had a good poetic sense. He "used to write poetry", and "won the big prize at Oxford" (*Blood* 245).

Way began his first lesson for Motion in the class by Thomas Hardy's poem, "I Look into My Glass" (1898). It was about the sadness of an old man. This poem wasn't a part of the "syllabus". But, Mr. Way "thought" the students "would like" it (*Blood* 283). Mr. Way asked his students about their impressions when he finished reading it. Motion felt startled by hearing that poem: "For some reason it went straight into me like a spear" ("Best Teacher"

1). Motion wondered why Mr. Way had chosen this poem to teach them it in such a young age. He told Mr. Way his impressions about it and discussed him. For the first time, Motion tasted poetry: “Nothing like this had happened to me before” (*Blood* 284). That was a turning point in Motion’s life: “That was the moment at which my life was given to me” (“Best Teacher” 2).

Mr. Way began to invite Motion to his study after finishing his lessons continually. He lent Motion books of W.H. Auden and Philip Larkin. Then, Way discussed with him what he read. It wasn’t easy at first, Motion felt “a bit of a fool” (*Blood* 285). But, Mr. Way didn’t give up. He continued lending him books of W.H. Auden, Philip Larkin, Seamus Heaney, Ted Hughes, Sylvia Plath, William Wordsworth, Edward Thomas, John Keats, and T.S. Eliot. Mr. Way wanted to know which one Motion liked more. Wonderfully, Motion liked them all. He started to feel that “They gave me the same mysterious feeling of discovering things I didn’t realize I already knew” (*Blood* 285). The process of creating a new poet began. Motion wanted “to write something myself. Partly to be like them, and partly so I could get inside their skin and understand them better” (*Blood* 286). Motion writes about those days of his first trials to write poetry, about the creation of his poetical inspirations and about the rush of his feelings, saying that:

Without knowing quite what I was doing, or even what I wanted to do, I started jotting down lines after prep when the light was going, and I felt the evening-mixture of sad and

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safe, which was my favourite mood in poems ... now I'd started, I couldn't stop. It was more like turning the tap on a stream pipe than anything to do with thinking. One twirl, and a jet rushed out.

(Blood 286)

Thus, Mr. Way succeeded in creating a poetic sense in Motion and in waking up his literary faculties. Once Motion began, he couldn't stop. He was full of enthusiasm to read and write more and more. As if he was revived or as if his "life was given to" him at that time. However, the role of Mr. Way didn't end here. The following five years, he continued to discuss Motion in what he "had written as seriously as if it was by Hardy" (*Blood 286*). Additionally, he continued encouraging him "to read more" (*Blood 287*). Consequently, Motion addicted reading. After two years, "reading was at the center of my life" ("Hero"). Mr. Way also supported Motion emotionally to a great extent when the latter's mother had a riding accident and went into a deep coma for the remaining years of her life. Motion was only sixteen years old at that time. Way became like a spiritual father to Motion. He encouraged Motion to write poetry on this event; Motion comments that: "When it looked as though she was not going to recover, Peter encouraged me to write about it, which was a catharsis. A lot of my best poems have been about my mum" ("I remember"). Way guided him professionally turning the bitter feelings to great poems.

Mr. Way also helped Motion “to prepare for” his “university entrance and afterwards managed the transition from teacher/pupil to close friend/close friend” (Motion, “Hero”). Consequently, the relation between Mr. Way and Motion didn’t end by his graduation. They became close friends after that. Motion became a poet laureate in 1999 and founded the Poetry Archive, an online library for free containing recordings of poets reading their works. Wonderfully, Motion confesses that he was inspired by Mr. Way to found it: “As time goes by I realize even more how much I owe to Peter Way. He used to play us recordings of poets such as T.S. Eliot, Ted Hughes and Sylvia Plath reading their work - and this was the seed of the Poetry Archive” (“I remember”). The positive teaching effect of Way continued along years. These recordings had an influence on the development of Motion’s poetic sense, when he was young. Then, they inspired him to found the Poetry Archive which had a great literary importance, when he became a poet laureate.

Mr. Way continued his role with Motion as an encouraging mentor and a positive critic till Way’s death on 30 Mar. 2016. Motion felt a great loss by Mr. Way’s death; he wrote to Way an acknowledgement in a form of a fourteen-line elegy entitled “In Memory of Peter Way” the following day of Way’s death. This moving poem was published online on *The Guardian* website on Saturday 9 Apr. 2016 in an article entitled: “My Hero: My English Teacher”, written by Andrew Motion. Motion’s introductory words

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to this poem motivated me to write this research paper. As a consequence, the title and the main idea of this research paper were inspired by them. The idea that the teacher can create the poetic sense of his pupils or, as Motion expresses, to “give life” to them is an interesting and attractive one. Motion’s elegy, “In Memory of Peter Way”, is a moving one, discussing the vital role of Mr. Way in Motion’s life. It represents how Way created Motion’s poetic sense and how he sharpened his literary faculties. It also tackles their close friendship and Way’s outstanding characteristics. Additionally, it depicts Way as a role-model showing his numerous favors. The first seven lines of this elegy are as the following:

My teacher, who reached down inside my head
and turned the first lights on. Who gave me Keats
to read, which turned on more. Who made me
read. Who made me write. Who made me argue
for the truth in things themselves. Who told me 5
manners maketh man. Who let me question
even the things he said himself were true.

(“Hero”)

The above quotation of the first half of Andrew Motion’s elegy, “In Memory of Peter Way”, mourns the death of his teacher, Mr. Way. It sums up the inspiring role of Mr. Way to make a poet laureate of Motion. The beginning with the possessive pronoun “My” imparts the feelings of belonging and intimacy. The word

“teacher” comes to define the person mentioned in the title about whom the poem was written. Although this person was mentioned by his name, “Peter Way”, the title and the first line are united together to suggest the kind of the relation between the poet and the persona of the poem which proposes friendship, intimacy, learning, respect, gratitude, and sadness for his death.

The following adjective clause as a modifier sums up the inspiring role of Mr. Way and his great effect on Motion: “who reached down inside my head / and turned the first lights on”. The visual image “reached down” shows the deep process of cultural and mental qualifications which were made by Mr. Way. It may recall the famous lines written by Alexander Pope in his “An Essay on Criticism”: “A little learning is a dangerous thing Drink deep, or taste not the Pierian spring” (539). The synecdochic metaphor in the adverbial phrase of Motion’s initial line: “inside my head” adds to the effect of this visual image suggesting many implications of its ground of comparison such as qualification, mending, forming and teaching; as well as indicating this inspiring teacher’s insistence, patience and perseverance. The used enjambment in this run-on-line technique ties up all Mr. Way’s merits and favors, symbolizing his overflowing flood of his favors and bestowals, and motivating the reader to follow quickly the poet’s consecutive description and recitation about him.

In the second line, the sentence “and turned the first lights on” is a metaphor: its tenor is ‘learning, tasting, reading and writing

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poetry’ or ‘the process of creating Motion’s poetic sense’, its vehicle is ‘light’, and its ground of comparison is ‘the inspiring role of Mr. Way and his great effect on making Motion a poet laureate’. The adjective “first” refers to Way’s precedence in achieving illumination, enlightenment and creativity in Motion’s life, duplicating Motion’s feelings of gratitude for Mr. Way. This line and the preceding one are metonymy for Way’s effect and favors. It prepares the reader to realize Motion’s following recitation about Way. It can be noted that the idea of referring to ‘learning’ by ‘light’ is not new; it is a dead metaphor (cliché). But, the overall effect of the sentence with its kinesthetic and visual images refreshes it.

In the second line also, the medial caesura after “on” attracts the reader’s attention to what is before and after it. Before this caesura, the poet summed up the favors of Mr. Way and their student/teacher relationship. After it, he explains in details what was summed up before it. He enumerates in successive adjective clauses, over the following lines, that: Mr. Way made him read, taste and write poetry elaborating the stages of creating his poetic sense by Mr. Way. The poet also clarifies that Mr. Way motivated his discussion faculties, questioning and creativity, and taught him good manners. Mr. Way made Motion read the works of John Keats. Fortunately, Motion became one of the biographers of Keats after that.

In the third line, the phrase “which turned on more” refers to Mr. Way’s favor in raising Motion’s interest in poetry. The repetition of the objective pronoun “me” indicates Way’s perfect care of Motion. The repetition of the verb “read” in the beginning of the fourth line emphasizes the recurrent theme of Way’s impact on Motion making him ‘read’. Also, this repetition indicates the pivotal change made by Way in Motion’s life; from hating and rejecting reading to loving and addicting it. Then, Motion moves to the second stage of the process of creating his poetic sense and of preparing him to be a poet that is ‘writing’: “Who made me write”. The repetition of “who made me” adds more emphasis and enumeration to Way’s favors. The enjambment between the fourth line and the fifth: “Who made me argue / for the truth in things themselves” alludes to the process of building Motion’s analytical and critical mind and of developing discussion skills by Mr. Way.

In the sixth line, the alliteration of “manners maketh man” gives a pleasant musical effect. It suits the euphony of speaking about Mr. Way’s moral teachings. The favors of Mr. Way are not confined only to the educational and literary fields, but also the moral and ethical ones. Using the archaic form of the verb “maketh” instead of “makes” reminds the reader about the Biblical language giving Way’s advice and teachings some sort of sacredness and loftiness raising him to the position of prophets and apostles. The two metaphors in this sentence enrich the meaning.

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The first one is a humanizing metaphor: its tenor is “manners”, its vehicle is ‘a human being’ or a ‘maker’, and its ground of comparison is the vital role of manners in man’s life and its main value in constituting the personality and the characteristics of any one. The tenor of the second metaphor is: “man”, the vehicle is: ‘a physical substance’ that can be made or formed and the ground of comparison is that man is nothing without good manners and morals.

Besides, the repetition and the alliteration of the phrase: “made me”, along the lines, add to the inspiring role of Mr. Way in a building escalating way. The second half of the sixth line and the following seventh one: “Who let me question / even the things he said himself were true” imply Mr. Way’s strategy of building up Motion’s self-confidence, questioning, creativity and analytical faculty. Mr. Way was also in this way a role-model in the field of ‘human development’. Motion completes the description of his ideal inspiring teacher in the following last seven lines as:

Who gave my life to me, by which I mean
the things I chose and not inheritance.

Who showed a quiet voice can carry far. 10

Who took the gratitude I owed to him
and changed it into friendship. Who was kind.

My teacher, who died yesterday at peace –
his hardest lesson and the last of these.

The preceding second and last half of Motion’s poem, “In Memory of Peter Way”, springs out of the first one, completing and decorating it in a touching way. It begins in the eighth line with another adjective clause as a modifier as used in the preceding lines of the first half. Yet, this modifier is so powerful: “Who gave my life to me”. Rhetorically, it is a metaphor, in which the tenor is: “my life”, the vehicle is: ‘a physical substance’ and the ground of comparison is: donation, vitalization and regeneration. Hence, this modifier shows the role of Mr. Way in Motion’s life not only as a teaching and illuminating one, but also as a regenerating and revival one. Briefly, Mr. Way appears as if giving him his true life.

Accordingly, the true “life” imparted to Motion by Mr. Way is clarified in the enjambment of the second half of the eighth line and the ninth. It is the things that Motion has chosen, not inherited: “the things I chose and not inheritance”. Mr. Way taught him how to choose things, be self-confident and be a man of will. And this is the true life; as seen by the poet, then “a locked-up door in my life had suddenly swung open, and a different future was possible” (“Door into the Dark”). The end-stopped ninth line crystallizes the idea and encapsulates the effect of Mr. Way on Motion; he imparted Motion his “life”. The idea is complete in itself and rich enough, it does not need any more details; so the line is end-stopped.

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Notably, for the first time in the poem, the first person subjective pronoun “I”, with its Romantic individualism and subjectivism, is used directly: “I mean”, “I chose”, and “I owed”. After this hard process of preparation and education made by Mr. Way, Motion has a strong confident personality with a literary vision and position. So, instead of using the objective pronoun “me” or the possessive “my” only, as in the preceding initial lines, he now uses “I” in an assertive way. Thanks to Mr. Way who has created this self-confidence.

The tenth line: “Who showed a quiet voice can carry far” brings to the reader’s attention one of the moral teachings presented by Mr. Way to Motion. The use of the voiceless velar stop (or plosive) /k/ sound is suitable for this moral teaching. As, the main features of this oral plosive are that: (1) its manner of articulation is occlusive, the airflow is obstructing then it is released. (2) It is velar, articulated by the back of the tongue at the soft palate. (3) It is voiceless, produced without vibrations of the vocal cords. (4) It is oral, produced through the mouth only. (5) It is a central consonant, produced by directing the airstream along the center of the tongue, rather than to the sides. (6) It is pulmonic, articulated by pushing air solely with the lungs and diaphragm, as in most sounds (“Voiceless Velar”). Accordingly, /k/ sound matches the solemnity, calmness, prudence, depth and self-control of “the quiet voice” which “can carry far”; or which can achieve more gains and be more effective. The alliteration in “quiet ... can carry” adds a

musical effect making the line more memorable and stresses on the /k/ sound emphasizing its symbolic implications. The end-stopped technique in this line makes it complete in itself implying the importance and the preciousness of this moral teaching or piece of advice.

Mr. Way didn't disregard or misuse Motion's feelings of gratitude, even after the latter's graduation and after achieving fame and position, Way changed their relation from teacher / student to friend / friend. Way had a wonderful flexibility in positively changing relations and assimilating new circumstances, which astonished those who tried to study his character. In the eleventh and twelfth lines, Motion presents the development and the change made by Mr. Way in their relation; using a concrete metaphor in the eleventh line: "took the gratitude I owed to him" and extended this metaphor in the following one: "changed it into friendship". The enjambment between the two lines ties the two different stages of their relationship giving it continuation and constancy. It also sheds light on the fast change and the reshaping of their relation. The consonance in: "and", "changed"; and the assonance in: "it", "into" and "friendship" confer a pleasant musical effect.

In the second half of the twelfth line, Motion adds another merit of Mr. Way, that he "was kind". The caesura before this relative clause attracts the attention of the reader/listener preparing him to what is after it which is Way's last and foremost merit mentioned

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by Motion. The poet ends the characteristics of his teacher by an excellent human quality which is being “kind”. All over those years, Mr. Way helped, cared for, welcomed, encouraged, supported and taught Motion with patience and enthusiasm. But, above all, Way was kind. To end the merits by kindness is like to add the last decorative color to a drawn picture making it more wonderful or the last attractive pearl to a crown making it more precious.

The dash at the end of the thirteenth line slows the motion of reading the last two lines of the poem, in spite of using run-on-line technique between them: “My teacher, who died yesterday at peace – / his hardest lesson and the last of these”. This usage suits the heaviness of the event on Motion’s psyche. The articulation of the death of this great teacher is not easy. However, out of respect, the poet calls Mr. Way again “My teacher”; in spite of turning their relationship to friendship. Also, Way is a teacher till the last moment of his life, but his last lesson was so hard: “his hardest lesson and the last of these”. The line is a euphemism. By his death, Mr. Way taught Motion his last lesson of the real meaning of death, loss and separation forever. In these two last lines, the use of the sibilants: /s/, /tʃ/ and /z/ gives a moving musical effect resonant with the poet’s sadness and psychological pain.

Hence, the experiences of the two English poets: John Keats and Andrew Motion, discussed in this research paper, show how their poetic senses were created and formed by their inspiring teachers:

John Clarke, Charles Cowden Clarke, and Peter Way successively. Although these two poets, Keats and Motion, have achieved prominent literary positions, they were brought up in families indifferent to literature. Their literary faculties were nurtured and developed by their teachers who had patience, insistence, extraordinary qualities, and a sound belief of their sacred responsibilities. The research paper tried to call for other studies of such kind as tracing the creation and the development of the poetic sense and the literary taste of other poets from different literary ages. It also endeavored to set an example to the role-model teacher, professor, or anyone responsible for educating others, by taking these studied teachers as symbols. Finally, there is a Japanese proverb summing up the main aim of this research paper; it says that: “*Better than a thousand days of diligent study is one day with a great teacher*” (“10 Inspirational”).

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