

**A) Yeats' Revisions**

- 1 The **brawling of a sparrow** in the eaves,  
*quarrel of the sparrows*
- 2 The **brilliant moon** and **all the milky sky**,  
*full round the star-laden*
- 3 And **all that famous harmony of** leaves,  
*the loud song of the ever-singing*
- 4 Had **blotted out man's image and his** cry.  
*hid away earth's old and weary*
- 5 **A girl arose that had** red mournful lips  
*And then you came with those*
- 6 And **seemed the greatness of the world in** tears,  
*with you came the whole of the world's []*
- 7 **Doomed like Odysseus and the** labouring ships  
*And all the sorrow>troubles of her*
- 8 And **proud as Priam murdered with his peers;**  
*all the burden>trouble of her myriad years.*
- 9 **Arose, and on the instant clamorous** eaves,  
*And now the sparrows warring in the*
- 10 **A climbing moon upon an empty** sky,  
*The crumbling>curd-pale, the white stars in the*
- 11 And **all that lamentation of the** leaves,  
*the loud cha[u]nting of the unquiet*
- 12 **Could but compose man's image and his** cry.  
*Are shaken with earth's old and weary*

**Basic observations on formal elements (continued)**

5. Assonance-related patterns in stressed syllables in 1 stanza:  
 (**green shading**) 1-2-2-2-3: **brawl, brill-, all, mil-, all**  
 9-10-10-11-12: **clām-, clīm-, em-, lām-, im-**

**B) Basic observations on formal elements**

- 1 The **brawling** of a sparrow in the **eaves**,  
 2 The **brilliant moon** and **all the milky sky**,  
 3 And **all that famous** harmony of **leaves**,  
 4 Had **blotted out man's image** and his cry.
- 5 A girl **arose** that had **red mournful** lips  
 6 And seemed the **greatness** of the world in tears,  
 7 **Doomed** like **Odysseus** and the labouring ships  
 8 And **proud** as **Priam** murdered with his **peers**;
- 9 **Arose**, and on the instant **clamorous** **eaves**,  
 10 A **climbing moon** upon an **empty sky**,  
 11 And **all that lamentation** of the **leaves**,  
 12 Could but compose **man's image** and his cry.

1. Rhyme scheme: **ABAB CDCD ABAB**

2. Alliteration: line 2 (**m-**), 5 (**r-**), 7 (**d-**), 8 (**p<sup>-3x</sup>**), 11 (**l-**)  
 (**bold+underline-red**)

3. Intra-stanza alliteration:

(**bold**) stanza 1: 1-2-4 (**b-**), 1-2 (**s-**), 2-2-4 (**m-**)  
 stanza 2: 1-2 (**g-**), 1-3 (**l-**), 1-4 (**m-**)  
 stanza 3: 9-10-12 (**k-**), 10-12 (**m-**)

3. Consecutive stressed syllables:

(**bold-underline**) line 4: **man's image**  
 line 5: **red mournful**  
 line 12: **man's image**  
 perhaps also "**all that fam-/lam-**" in lines 3+11

4. Repeated words (with stresses):

(**blue shading**) *in rhymes*: **eaves** (1-5), **sky**(2-6), **leaves**(3-7), **cry** (4-8)  
*phrases*: **man's image and his cry** (4-12)  
*others*: **moon** (2-10), **all** (2-3-11), **arose** (5-9)

**C) Line 1 “brawling”****Brawling (from the Oxford English Dictionary Online)**

- I. > brawl-1 (verb-intransitive). ‘To quarrel noisily and indecently’ (Johnson); to wrangle; to squabble. (In very early use and in Shakespeare 1597 it was perhaps simply ‘to contend, strive, quarrel’.)
- II. > brawl-2 (verb-intransitive, obsolete). To move to and fro, vibrate, waver, quiver....
- III. (noun-1) Clamour; indecent or offensive noise; scolding
- IV. (noun-2, obsolete). Motion from side to side, quivering
- V. (adj). Flowing with noise and commotion, as a brook....

**Branle < French branle (from the Oxford English Dictionary Online)**

- I. Wavering, agitation, ... confusion.
- II. A kind of dance, and **the kind of music suitable to it.**

**Shakespeare, *Love's Labours Lost*, 3.1.8ff.**

Mote Master, will you win your love with a **French brawl**?

Armado **How meanest thou? Brawling in French?**

Mote No, my complete master; but **to jig off a tune at the tongue's end**, canary to it with your feet, humour it with turning up your eyelids, **sigh a note and sing a note....**

**Shakespeare, *Measure for Measure*, 4.1.7ff.**

Break off thy song, and haste thee quick away.

Here comes a man of comfort, whose advice

Hath often stilled **my brawling discontent.**

I cry you mercy, sir, and well could wish

You had not found me here **so musical.**

**“brawl” > “clamour” in Shakespeare – *Taming of the Shrew*, 4.1.203ff.**

Ay, and amid this hurly I intend

That all is done in reverend care of her—

And, in conclusion, she shall watch all night;

And if she chance to nod I'll rail and **brawl**

And with the **clamour** keep her still awake.

This is a way to kill a wife with kindness....

**D) Line 1 “sparrow”****Gospel of Matthew, 10.29-31 [≅ Luke.12-6-7], KJV**

Are not two **sparrows** sold for a farthing? and **not one of them shall fall on the ground without your Father**: but the very hairs of your head are all numbered. **Fear ye not therefore; ye are of more value than many sparrows.**

**Sappho, *fragment 1.5-12 (appealing to Aphrodite)*, A. Carson trnsl.**

**Deathless Aphrodite** of the spangled mind / ... who twists lures. I beg you do not break with hard pains, / O lady, my heart

but come here if ever before / you caught my voice far off

and listening left your father's / golden house and came,

yoking your car. **And fine birds brought you, / quick sparrows** over the whipping their wings down the sky / through midair— black earth

**Homer, *Iliad* 2.308ff. (< the prophecy of Troy's fall), S. Butler trnsl.**

Then we saw a sign; for Zeus sent a fearful serpent out of the ground, with blood-red stains upon its back, and it darted from under the altar on to the plane-tree. Now **there was a brood of young sparrows**, quite small, upon the topmost bough, peeping out from under the leaves, eight in all, and **their mother** that hatched them made nine. **The serpent ate the poor cheeping things, while the old bird flew about lamenting her little ones....** 'As the serpent ate the eight fledglings and the sparrow that hatched them, which makes nine, so shall we fight nine years at Troy, but in the tenth...take [it].'

**“sparrow” > “eaves” in Shakespeare – *Measure for Measure*, 3.2.173ff.**

I would the Duke we talk of were returned again; this ungenitured agent will unpeople the province with continency. **Sparrows must not build in his house-eaves**, because they are lecherous.

**“sparrow” > “leaves” in Shakespeare – *Hamlet*, 5.2.233ff.**

... we defy augury. **There is special providence in the fall of a sparrow.** If it be, 'tis not to come. If it be not to come, it will be now. If it be not now, yet it will come. The readiness is all. Since no man of aught he **leaves** knows, what is't to **leave** betimes? Let be.

E) Line 7 “Doomed like Odysseus”Dante, *Inferno*.26.91ff. (Ulysses speaking), Mandelbaum trnsf.

...sail[ing] away from Circe, who'd beguiled me  
 to stay more than a year there, near Gaeta –  
 before Aeneas gave that place a name –  
 neither my fondness for my son nor pity  
 for my old father nor the love I owed  
 Penelope, which would have gladdened her,  
 was able to defeat in me the longing  
 I had to gain experience of the world  
 and of the vices and the worth of men.

And I and my companions were already  
 old and slow, when we approached the narrows  
 where Hercules set up his boundary stones  
 that men might heed and never reach beyond . . .

'Brothers,' I said, 'o you, who having crossed  
 a hundred thousand dangers, reach the west,  
 to this brief waking-time that still is left  
 unto your senses, you must not deny  
 experience of that which lies beyond  
 the sun, and of the world that is unpeopled.  
 Consider well the seed that gave you birth:  
 you were not made to live your lives as brutes,  
 but to be followers of worth and knowledge.'

I spurred my comrades with this brief address.  
 to meet the journey with such eagerness  
 that I could hardly, then, have held them back . . .  
 when there before us rose a mountain, dark  
 because of distance, and it seemed to me  
 the highest mountain I had ever seen.

And we were glad, but this soon turned to sorrow,  
 for out of that new land a whirlwind rose  
 and hammered at our ship, against her bow.

Three times it turned her round with all the waters;  
 and at the fourth, it lifted up the stern  
 so that our prow plunged deep . . . .

F) Line 8 “Priam murdered” to line 9 “instant” + “clamour”Shakespeare, *Hamlet*.2.2.470ff.

*Hamlet*: One speech in't I chiefly loved: 'twas Aeneas' talk to Dido; and  
 thereabout of it especially **when he speaks of Priam's slaughter**. If  
 it live in your memory, begin at this line – let me see, let me see:  
 'The rugged Pyrrhus, like th'Hyrceanian beast,' –  
**Tis not so; it begins with Pyrrhus:**  
 'The rugged Pyrrhus, he whose sable arms,  
 Black as his purpose, did the night resemble  
 When he lay couched in th'ominous horse,  
 Hath now this dread and black complexion smeared . . .  
**With blood of fathers, mothers, daughters, sons,**  
 Bak'd and impasted with the parching streets,  
 That lend a tyrannous and a damned light  
 To their lord's murder. Roasted in wrath and fire . . .  
 . . .the hellish **Pyrrhus**  
**Old grandsire Priam seeks.'**  
 So, proceed you. [...]

*First Player*: [...] Unequal match'd,  
**Pyrrhus at Priam drives**, . . . [But] lo! his sword,  
 Which was declining on the milky head  
 Of reverend Priam, seem'd i' th' air to stick.  
 So, as a painted tyrant, **Pyrrhus** stood,  
 And, like a neutral to his will and matter,  
 Did nothing.

*The speech then moves to the moment when “Pyrrhus’ bleeding sword/Now falls on Priam” after which Hamlet asks the Player to “come to Hecuba” (Priam’s wife) who “run[s] barefoot up and down, threat’ning the flames.”*

**Note Yeats’ line 9 combo of “instant” + “clamour” as the speech ends:**

But if the gods themselves did see her [*Hecuba*] then  
 When she saw **Pyrrhus** make malicious sport  
 In mincing with his sword her husband's limbs,  
**The instant burst of clamour that she made,**  
 Unless things mortal move them not at all,  
 Would have made milch the burning eyes of heaven  
 And passion in the gods.