

The Voice Of The Ancient Bard

What does “bard” mean?

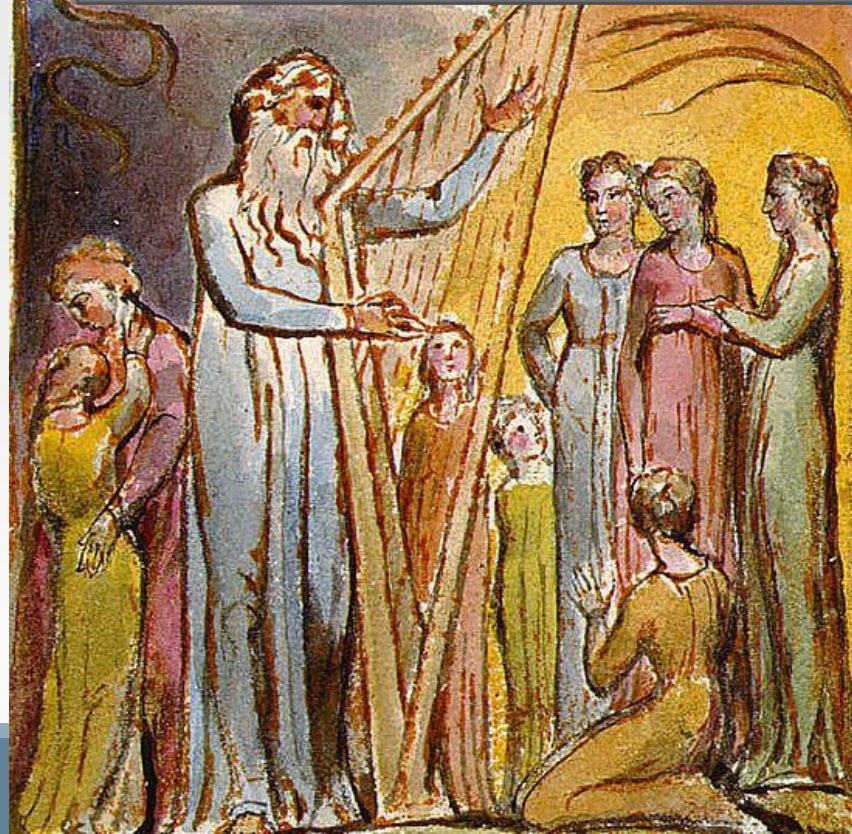
NOUN

noun: **bard** · plural noun: **bards**

a poet, traditionally one reciting epics and associated with a particular oral tradition.

a rasher of fat bacon placed on meat or game before roasting.

*The Voice of the
Ancient Bard.*





The young are they that have this but some would sell it to the old.

The old would gladly buy it if indeed it could be sold.

Many old they want and chase it; chase it with a passion.

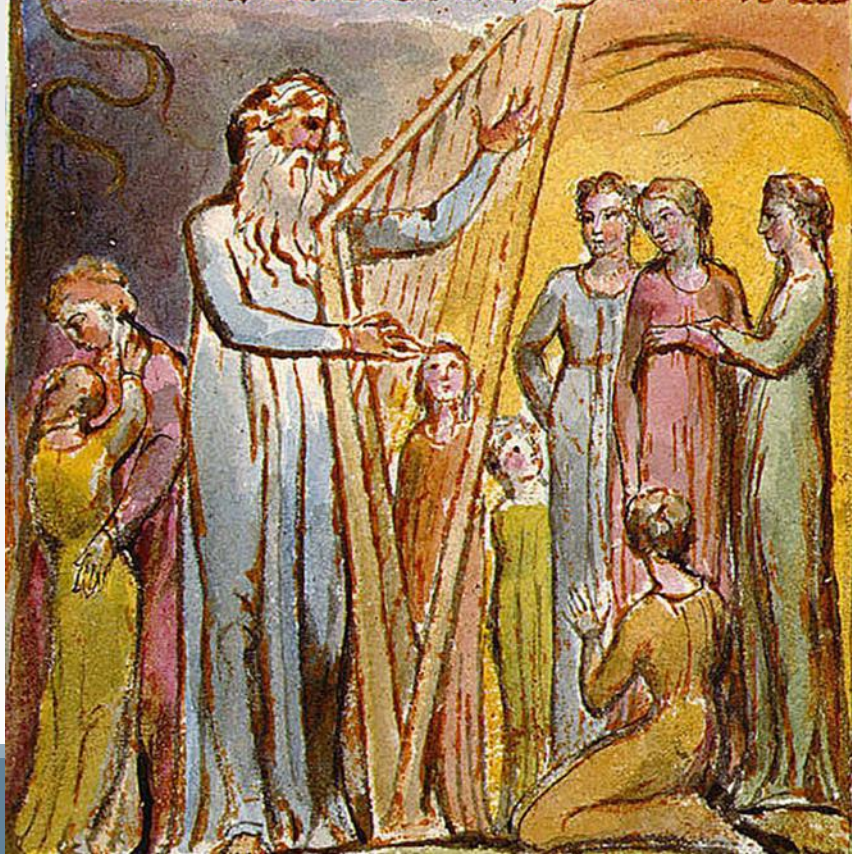
Some claim they can sell it in pill, potion or fashion.

Some claim it's just a state of mind so just believe you see.

Never ahead, ever behind,
Yet flying swiftly past,
For a child, I last forever,
For adults, I'm gone too fast.

The Voice of the Ancient Bard.

Youth of delight come hither.
And see the opening morn,
Image of truth new born.
Doubt is fled & clouds of reason
Dark disputes & artful teasing.
Folly is an endless maze.
Tangled roots perplex her ways.
How many have fallen there!
They stumble all night over bones of the dead,
And feel they know not what but care,
And wish to lead others when they should be led.



Youth of delight! come hither

And see the opening morn,

Image of Truth new-born.

Doubt is fled, and clouds of reason,

Dark disputes and artful teasing.

Folly is an endless maze;

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How many have fallen there!

They stumble all night over bones of the dead;

And feel – they know not what but care;

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Analyse

Youth of delight! come hither
And see the opening morn,
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1. How does the F.S.L influence the poem?

e.g Alliteration

Run-on line

Punctuation

2. Who are “they”?

3. Do any particular words stand out and why?

Innocence

Experience



Positive
Negative
Form

Run on line: as if endless possibilities for the youth

Youth of **delight!** come hither

And see the **opening morn**,

Their lives are just beginning, symbolising hope/ambition

Image of **Truth new-born**.

Doubt is fled, and **clouds** of reason,

Reflects the beginning of the line, no longer living their lives by reason, (positive) however "clouds" is ambiguous

Dark disputes and **artful teasing**.

Folly is an endless maze;

"artful" suggest need skill and experience for adulthood.
"teasing" mocking the youth

Tangled roots perplex her ways;

How many have **fallen** there!

They **stumble** all night over **bones of the dead**;

And feel – they know not what but care;

And wish to lead others, when they should be led.

"endless" the youth can never escape from "folly" and their naivety

"Doubt is fled" = may appear positive, but "fled" suggests doubt is escaping.

"Folly" meaning foolishness

Similar to "endless", "roots" suggests the youth are already embedded with difficulties during adulthood

"stumble" = confusion/ lack of experience.

"they know not what" in comparison to "and see"
"opening morn" able to grasp knowledge for themselves

Structure comparison

Youth of delight! come hither
And see the opening morn,

Emotive punctuation
! = celebration/ excitement for the youth

“And” repetition
emphasises structure.
Begins with discovery
“and see”
Ends with
disappointment
“and wish”

“The remembering self
is a storyteller, our
memory tells us stories
and so what we get to
keep from our
experiences is really
only a story.” Daniel
Kahneman.

Pause disturbs iambic pentameter,
creates uncertainty/ doubt

“they” the
innocent or the
experienced?

And feel — they know not what but care;
And wish to lead others, when they should
be led.

Cyclical structure of
innocence to experience

Clash between
experience and
innocence

A madrigal
By William Shakespeare

*Crabbed Age and Youth
Cannot live together:
Youth is full of pleasance,
Age is full of care;
Youth like summer morn,
Age like winter weather;
Youth like summer brave,
Age like winter bare:
Youth is full of sports,
Age's breath is short,
Youth is nimble, Age is lame:
Youth is hot and bold,
Age is weak and cold,
Youth is wild, and Age is tame:-
Age, I do abhor thee;
Youth, I do adore thee;
O! my Love, my Love is young!
Age, I do defy thee-
O sweet shepherd, hie thee,
For methinks thou stay'st too long.*

noun

noun: **madrigal**; plural noun: **madrigals**
1. a part-song for several voices, especially one of the Renaissance period, typically unaccompanied and arranged in elaborate counterpoint.

A Madrigal

Crabbed Age and Youth
Cannot live together:
Youth is full of pleasance,
Age is full of care;
Youth like summer morn,
Age like winter weather;
Youth like summer brave,
Age like winter bare:
Youth is full of sports,
Age's breath is short,
Youth is nimble, Age is
lame:
Youth is hot and bold,
Age is weak and cold,
Youth is wild, and Age is
tame:-
Age, I do abhor thee;
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O sweet shepherd, hie
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For methinks thou stay'st
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when they should be led.

Quote from Blake:
“unorganised innocence, an
impossibility”.

Social/ Historical Context- Blake

“Youth of delight! come hither
And see the opening morn,
Image of Truth new-born.”

“They stumble all night over
bones of the dead;”



“Transcendental period” – experience leading to knowledge.

At 4 years old Blake claimed to see “God press his head to the window”. Four years later he saw “a tree filled with angels, bright angelic wings decorating every branch like stars”.

During his childhood Blake claimed to experience visits from his dead brother.

William Wordsworth –
“There was no doubt that this poor man was mad”.

Social/ Historical context- 18th Century Britain

Folly is an endless maze;

Tangled roots perplex her ways;

How many have fallen there!



Like “Eve” women
were seen to be sinful
and “foolish” (folly).
They lured men into
temptation.



Contextual comparison with “London”

The Voice Of The Ancient Bard

“Folly is an endless maze;

Tangled roots perplex her ways;

How many have fallen there!”

As many as one in five women were prostitutes in 18th century England, “ladies of pleasure” were generally born into poverty and had little education or work skills. Most prostitutes were destined for disease, despair and early death.

London

“But most thro’ midnight streets I hear
How the youthful Harlot’s curse
Blasts the new born Infant’s tear,
And blights with plagues the Marriage
hearse”

Women were considered legally dead once they were married under common. Once married, they legally became one with their husbands. Married women had no control of their earnings, inheritance, property, and also could not appear in court as a witness nor vote.