



MAN, NATURE, AND IMAGINATION: A COMPARATIVE READING OF “THE LAKE ISLE OF INNISFREE” AND “STOPPING BY WOODS ON A SNOWY EVENING”

G. M. Javed Arif

English Discipline, Khulna University, Khulna-9208, Bangladesh

KUS: 21/40: 301121

Manuscript submitted: November 30, 2021

Accepted: June 10, 2022

Abstract

W. B. Yeats's “The Lake Isle of Innisfree” and R. Frost's “Stopping by Woods on a Snowy Evening” envisage nature in relation to man. Though both the poems show their Romantic legacy, they confront the theme of man's connection with nature in a more nuanced manner. A comparative reading of the two poems shows not only where they adhere to and depart from the Romantic poets, but also how they relate to each other in this regard. Such a reading also illustrates where these two poets accord and where they differ in their presentation of this theme of man's relationship with nature, both in their use of figures of speech like metaphors and symbols and in their recourse to imagination.

Keywords: Man; nature; imagination; romanticism; metaphor; symbol

Introduction

“The Lake Isle of Innisfree” and “Stopping by Woods on a Snowy Evening” are two of the most anthologized poems by W. B. Yeats (1865-1939) and R. Frost (1874-1963) respectively, who are two of the greatest poets of English language across the Atlantic, one from Ireland and the other from the United States. These two poems are often selected for introductory courses of poetry and of literature because they are considered very accessible to the students. Written in a space of 34 years and by poets of two different countries, these two poems, like many famous poems of the earlier Romantic period, deal with the themes of how man feels connected with nature, how he conceives nature's beauty, and what role imagination plays in his appreciation for nature. In these regards, both the poems show some similarities and some dissimilarities, which can be explored for a better understanding of the poems.

Discussion

William Butler Yeats, often regarded as one of the best twentieth-century British poets despite his nationalistic fervor of Irish identity (Pethica, 2006, p. 130; Howes, 2006, p. 218), composed the poem “The Lake Isle of Innisfree” in 1888 and published it first in 1890 (Merritt, 1998). The poem was forming in his head with the remembrance of Innisfree when “he was standing on an actual London pavement when a jet of water at a

*Corresponding author: <gmjavedarif@eng.ku.ac.bd>

DOI: <https://doi.org/10.53808/KUS.2022.19.01.2140-ah>

chemist's shop set him dreaming of it nostalgically" (Stock, 1964, p. 40). It was Yeats's most favorite poem (Hopper, 2008) and always kindled in him his deep love for the panoramic beauty of the lake Isle, which is situated in Lough Gill in County Sligo of North-west of Ireland, where he passed many of his childhood days and where he always returned until the death of his uncle severed all his ties to Sligo (Ross, 2009, p. 551). The year 1888, when the poem was composed, was not far distant from what is considered the Romantic Period in English Literature. The remarkable nature poems of the great Romantic masters like *The Prelude* of William Wordsworth, which is a meditative nature poem of epical proportion, and shorter ones like his often anthologized "To Daffodils" and "Tintern Abbey", and John Keats's greatest odes of 1819 including "Ode to a Nightingale", "To Autumn" and "Ode on a Grecian Urn", and Percy Bysshe Shelley's "Ode to the West Wind" and "To a Skylark" were still very much in the minds of readers of Yeats's time. The memorable and often quoted lines like "If Winter comes, can Spring be far behind?", "Beauty is truth, truth beauty", or "Heard melodies are sweet, but those unheard / Are sweeter" still had their incantatory effects on the English readers. Yeats's "The Lake Isle" was written in such a time when calm and solemn beauty of nature as shown in famous poems like Alfred Tennyson's *In Memoriam* of 1850 or Matthew Arnold's "Thyrsis" of 1866 was still resonant in Victorian minds. Yeats cannot be said to have escaped from the appeal of these poems' exquisite description of nature where nature often seems to transform the human world; in fact, Yeats, as "a romantic in all" began his career as an enthusiastic admirer of Blake and Shelley" before turning to a post-Romantic vision of Ireland (O'Neill, 2007, p. 34). When Frost wrote his "Stopping by Woods on a Snowy Evening" in 1922, which he published in his second book of poetry *New Hampshire* in 1923, he too like Yeats was highly influenced by the Romantic poets of England (Faggen, 2008, pp. 20, 38; Hass, 2014, p. 115).

In fact, though Yeats was always experimenting with poetry, especially with poetic style, after his early career when he wrote this poem, Frost always chose to remain a traditionalist (Sheehy, 2014, p. 223; Buell, 2001, p.116), especially in his subject matter, which generally is man's relationship with nature. Unlike the poets in the Romantic period, for whom "nature in its physical appearance emerged as the privileged material for expressing a human subject emancipated from the traditional restrictions of religion and society" (Schneider, 2000, p. 92), both Yeats and Frost did not give nature a more important role than human beings; yet it is Yeats who gives more emphasis to nature in "The Lake Isle" than Frost does in "Stopping by Woods".

Yeats's childhood connection with the Irish county of Sligo, which he visited occasionally, played a major role in the poet's turn to nature, not only because it was where the Lake of Innisfree is located, but also because Yeats felt an urge to connect to the natural beauty of Ireland as a source of inspiration for his poetic activity, which is evident in the fact that he was describing his conception of the poem while writing a fictional work:

I began *John Sherman*, putting into it my memory of Sligo and my longing for it. While writing it I was going along the strand and, passing a shop window where there was a little ball kept dancing by a jet of water, I remembered waters about Sligo and was moved to a sudden emotion that shaped itself into 'The lake isle of Innisfree' (Ross, 2009, p. 391).

Yeats confesses in *Autobiographies* that he was brokenhearted to leave county Sligo (Ross, 2009, p. 551). It should also be remembered that Yeats was fundamentally preoccupied with the deep recesses of human mind, and the occult things for which his fascination was well known, and also the automatic writing which he endorsed and absorbed (Smith, 1990, pp. 14, 104).

The historical period in which Yeats wrote this poem is reflected in the poem "The Lake Isle" in that his experience of the dullness of the city, as contrasted with the captivating beauty of rural Ireland, is evident in the highly suggestive "pavements gray". In fact, this phrase is the only image other than "roadway" that the poet uses to describe the city, either with or without color. Connoting the lack of the vivid colors that Yeats has reserved for nature, the very word "gray" indicates the loss of color in the city life, i.e., the lack of satisfaction and attraction there, since complexities were proliferating and miring the city life as

industrialization was increasing rapidly with more mills and factories being set up, more people thronging in the towns and the cities, more workers experiencing sordid poverty, and consequently more social miseries compounding the life of the common people. The disparity Yeats found between British city life and the Irish rural landscape moved Yeats to seek refuge in a sort of primordial pristine Ireland, full of enchantment and full of repose, showing "his profound belief in the spiritual superiority of Ireland to godless, industrialized Britain" (Allison, 2006, p. 189). So it was not simply the poet's personal problems as a city dweller with expectations and frustrations, challenges and failures that turned everything "gray", it was a collective loss of vividness and vivacity as well. Such ennui and boredom of urban life were not unfamiliar to contemporary readers of poetry; for example, French poet Charles Baudelaire already wrote about it in his *Les Fleurs du Mal* in 1857 and became "the starting-point for a whole new generation of writers" even in England in "the nineties" (Hough, 1961, p. 194). The squalor of city life due to the Victorian motto of progress was inescapable for an Irish poet of the time living in England, especially as he compared his rustic Ireland with the industrialized Britain. Yeats but chose to be reticent in this, yet told so much with so little; yet because of poetry's astounding capacity to condense and embellish, this reticence could sufficiently convey to his readers especially of his time the messages that he had in mind about nature vis-à-vis city.

Frost writing on the other side of the great Atlantic and in the New England terrain and culture of the United States of America would not evoke any great city in his poetry, since his was a bringing up, like Yeats's, much rooted in the countryside with frequent urban experiences. He would choose to ignore his friend the great master of Modernism Ezra Pound's call to make it new in poetry (Faggen, 2008, p. 8), but still he would not, like Yeats, conceive nature and man's connection with it in any simple terms. Frost's poems have been examples of "meaningfully asserting the human in a nonhuman world" (Baym, 1965). Whereas for the speaker of Yeats's poem nature is a place of escape, a source of peace, a purveyor of daily necessities, and an object of beauty, for the speaker of Frost's poem nature is a source of enigmatic beauty, which is compelling and mysterious at the same time and yet appropriate to forsake when human relationships and personal and social engagements may occupy the mind.

In Yeats's poem, the speaker first describes his plan as to how he will build a dwelling in the lake isle. However, the question of survival is not absent in his mind, since he is not as mesmerized with the beauty of nature as Frost's speaker is; and thus he speaks immediately about how he will cultivate foods like beans and honey for his daily sustenance. Furthermore, Yeats's speaker wants to "live alone", which is contrary to the view of the speaker in Frost's poem, who, coming across the hypnotic and unusual beauty of nature on his way to some place, is momentarily enthralled by the woods, which he finds to be "lovely, dark and deep" but which he decides in the long run to renounce, even though with difficulty, in order to ride on to his destination, i.e., to his kinsfolk or to the people he is bound by some promises to meet. Even though the captivating beauty of nature on the isle is powerfully present, the second of the three stanzas of "The Lake Isle" starts with an invocation of peace:

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

Evidently Yeats lays profound emphasis on "peace" as the form of ratiocination indicates, for strong is the poet's desire to escape from the monotonous and lackluster city life, which offers neither any promise of peace nor any vivid attraction compared to the fascinating beauty of nature, which is full of colors and music, the "bee-loud glade" in the first stanza reminding, suggestively of course, of the din and bustle of the city, compared to which the songbird's music sounds uncannily relaxing. In contrast to such rapturous Romantic vividness of colors and melodiousness of songs, Frost's speaker seems pretty mundane with the jingling of the horse's "harness bells" and "the sweep / Of easy wind and downy flake", which is the "only other sound". Frost's poem, however, shows the pristine view of nature, uncorrupted by the human touch of a practical-minded misanthrope in Yeats's "Lake Isle" who seeks to leave all human contact. Yet Frost is turning on its

head the very Romantic notion of the supremacy of the “sublime phenomena of external nature”, which “assert painfully the priority and dominance of the objective world” (Schneider, 2000, p. 112), and “nature’s beauty and its transcendent value” (p. 98), since natural phenomena conceived thus point to a strong possibility that a person may distrust their human obligations and social responsibilities.

Yeats introduced a divergence from Romanticism not only by demonstrating that his speaker is unable to espouse wholeheartedly the Romantic concept of nature, but also by inhibiting his speaker from leaving the city even though he has left it already through imagination. Frost extended this break with the Romantic conception of nature to a further limit by making his speaker choose an opposite direction – away from nature and towards the humans, though ultimately he becomes incapable of taking this direction. Thus, while Frost’s speaker is presented as engrossed in the captivating beauty of nature, he is yet compelled to contemplate on returning to human establishments for social engagements. Thus, Yeats, even as one of the last Romantics, does not “remain at the level of uncritical romanticism” (Hough, 1961, p 225), and yet he seems to be still pledging his allegiance, though modified to some extent, to the Romantic creed of nature. Frost, however, presents a contrary view, and even then he fails not to lend to his description of nature what generally is nature’s enigmatically beautiful side, often overlooked and seldom appreciated. And this Frost does in the simplest of terms, unlike the great Romantics and unlike Yeats.

While to the Romantic poets nature is for humanity a purveyor of solace as in Wordsworth’s “Tintern Abbey”, of revolutionary zeal as in Shelley’s “Ode to the West Wind”, of beauty and truths as in Keats’s odes, a dissociation between nature and humans prevails, however unremarkable it is, in these representative poems of Romanticism. “The demands the Romantic poets place on contexts of landscape and weather in their meditative odes are heavy and give evidence of poets who cannot fall back on the ritual structures of social life to put into motion traditional meanings either for poetry or for existence,” observes S. Stewart (2008, p. 70.). And such a disconnect between nature and society marks these two poems of Yeats and Frost quite conspicuously and cogently, as if to show that a return to nature, though indispensable for its undisputed power of sustenance for emotional wellbeing and imaginative health, is gradually becoming more and more impossible in a post-Romantic period.

For the Romantic poets, the idea of nature was “the most inclusive and the most evocative” of all Romantic ideas, and it was as forceful as the “concept of creativity of the human mind and the power of the poetic imagination”, and both these ideas were “closely interrelated”, so much so that “Romantic ‘nature’ is essentially a space of the imagination, which in turn draws from her most of its imagery” (Schneider, 2000, p. 92). Both Yeats and Frost show that nature remains a powerful source of solace, though only in human imagination, the reason why Yeats’s speaker only contemplates on going back to nature, but a profound incapacity restrains him, while Frost’s speaker contemplates on social reality and human engagements but cannot dissociate himself from the essential repose that nature provides though momentarily. Unlike Keats and Shelley in their Odes, where nature is part of the poet’s existence without any cogent disconnect between nature and society, Yeats and Frost comprehend that nature is not an essential part of their life, but instead is remote from their usual experience, and thus both the poets root their speakers in social engagements – Yeats with “pavements gray”, and Frost with “village”, “farmhouse”, and “promises”. References to an aching “heart” and a “hungry generation” in Keats’s “Ode to a Nightingale” and a “high-sorrowful” heart of a “Bold lover” in his “Ode on Grecian Urn” are not as realistic a part of the poet’s existence, whether social or individual, as they are part of the poet’s or his speaker’s imaginative existence, just like Shelley’s, who in “Ode to the West Wind”, falls upon “the thorns of life” and “bleed”.

Yeats and Frost, like Keats and Shelley in these odes, supply scanty details in portraying a reality that can envisage some kind of social conflict; but unlike the Romantics, they seek to delineate even in the brevity of their poems a social surrounding, however thinly it may be. And in this regard, Frost goes further than Yeats and locates his speaker in a social engagement of “promises”, undefined though these be. Unlike the

Romantics like Keats and Shelley, for whom personal agony or human passion was immensely powerful in propelling them to the world of nature so that they can seek repose in imagination, both Yeats and Frost refrain from ennobling their pangs, which are thus left conspicuously understated – in Yeats a repeated urge for "peace" in an urban context of "pavements gray" while in Frost in the "darkest evening of the year" the repeated thought of sleep, with subtle connotations of afflictions and death. As Yeats and Frost, unlike Shelley and Keats, delineate the acuteness of personal pain in a diminished form, and as they let the social pains and preoccupations prevail, though slightly more cogently, both of them seek remedy in nature through an imaginative encounter that is less powerful than their Romantic predecessors.

Unlike the Romantic poets, both Yeats and Frost create their speakers so firmly rooted in reality that their connection with nature is presented as if in conflict with reality – either they have to choose between nature and reality, or be fixed in their imagined natural worlds, like the Romantics. While Yeats will not allow the speaker to "go" into nature, Frost sets his speaker going into nature, and if Yeats's speaker is always looking towards nature for peace, Frost's speaker cannot be seen as facing only one direction, as he may still be looking at nature at the end of the poem or he may be facing the society again in his mind.

In fact, the sense of beauty is unfolding in Frost's speaker slowly but powerfully, as he watches in the very first stanza how the "woods fill up with snow"; and as he stands between "the woods and frozen lake", nature's beauty becomes more appealing in the sense that it is but "The darkest evening of the year", which suggests the power of the emotions in his mind and the gravity of his burdens or his responsibilities which may soon envelop him. The most powerful expression of nature's enigmatic beauty appears only in the first line of the last stanza:

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

As in his other often anthologized poems like "Mending Wall", "The Wood-Pile", "The Road Not Taken", "Birches", and "Design", Frost in "Stopping by Woods on a Snowy Evening" imagines a natural setting and foregrounds man there, who engage in a monologue or "talk", "centered on the importance of metaphor" (Oster, 2001, p. 166), and in this poem the woods as a rustic metaphor for the speaker are beautiful, and casually called "lovely", but also "dark" and "deep". Frost wrote this poem in 1922, the year when modernist works like T. S. Eliot's monumental signature poem "The Waste Land" and James Joyce's experimental stream-of-consciousness novel *Ulysses* were published. Even though never truly a modernist poet in his career, Frost has nonetheless shown in "Stopping by Woods" how he dissociated himself from the other poets like Eliot and Ezra Pound who indulged in complexity of emotions in urban surroundings. Such plainness of expression, yet such immensely suggestive words, "lovely, dark and deep", distinguishes Frost from his Romantic predecessors just as "The Lake Isle" distinguishes Yeats from them. When the lake is frozen, unlike the Lake Innisfree, the talk of depth but arouses more enigma, like the "dark" woods in the "darkest evening"; such depth and darkness connote everything that is possible. The reader can never know what the "promises" are, though the word is repeated in the incantatory last lines, nor can he ever know how such depth and darkness can become "lovely", or beautiful; yet they are so, and that is enough to mesmerize the reader as it did the speaker.

The inescapable enigma of "Stopping by Woods" emanates from nature, description of which helps build the incantatory effect of the last stanza where each line ends with a similar end-rhyme, as this description has led the speaker to use common words in their uncommon combinations and in a captivating rhyme scheme, aaba bbbcb cddc dddd, where the third line in the first two stanzas rhymes with lines 1, 2, and 4 of the following stanzas. All this enigma makes the last stanza highly memorable for the reader, while nature's enigmatic beauty captivates the mind of the speaker so powerfully that he feels compelled to "stop" to indulge in it. This beauty also becomes more enigmatic through the poet's juxtaposing it against the "darkest" time as

well as against the promises that hang upon the mind of the speaker and force him to ultimately dissociate himself from the beauty of nature so that he can ride on towards the human beings with whom he is beholden in some inseparable ways. Unspecificity of such human engagements also lends more enigma to the poem and thus to nature also, contrary to the clearly mentioned reason of “peace” in the “The Lake Isle”.

For Yeats’s speaker seeking to live in nature, peace of mind is the most important objective, to which both his loneliness and the beauty of nature would contribute, and here to show that nature is capable of sustaining human life is but a symbolic way of expressing the poet’s desire to turn to nature, not simply to a village life, however simple and uncorrupted it can be, but to a more pristine nature, because the speaker considers human connection as one of the reasons why “peace” is lost. Too many monosyllabic words and an easy rhyme pattern, abab cdcd efef, in Yeats’s poem contribute to the poem’s simple message, in other words to the simplicity of the poem. Though Frost’s poem seems a simple exercise in iambic tetrameter, Yeats’s is predominantly iambic with plenty of variations. In its rich though not elaborate description of nature’s beauty, Yeats’s poem employs imagery of every kind though mostly visual and auditory images predominate, making the poem evoke nature as manifested in great Romantic poems, and it should be noted that such praise of nature is not to be found as powerfully in any other often anthologized poem of Yeats as perhaps in “The Wild Swans at Coole”.

Since the subject matter in “The Lake Isle” and “Stopping by Woods” demand a substantial description of nature, both the poems, quite understandably, employ a lot of concrete words, in the midst of which a few abstract words become highly conspicuous and express the contrast quite effectively. Thus, it is “peace” that stands out in Yeats’s poem, though such “peace” is shown to be emanating from the virgin nature, while it is “promises”, repeated twice, in Frost’s poem that jolts the reader to a lurking reality in the speaker’s mind. In Yeats’s poem “peace” is presented in a powerful metaphor (“peace comes dropping slow”), which is suggestive neither of rain nor of fog, “Dropping from the veils of the morning to where the cricket sings”, but of something else or of both rain and fog, indicating a slow iridescent movement of peaceful time from the dawn to the dusk and beyond. There are also other figures of speech here like a synecdoche (“Nine bean-rows will I have there”) and a personification as in the cricket’s singing which contribute to the description of nature.

Frost’s personification of nature is but at an extended level, as the “little horse” is made capable of thinking and asking a question “if there is some mistake”. “The darkest evening of the year” appears to be an exaggeration, but the expression has nonetheless a superb metaphoric range, which condenses so much meaning in it, as the “year” can synecdochically mean the whole life till now. The metaphoric “darkest” and “evening” can connote all the troubles lurking in the mind, which perhaps have compelled the speaker to set off on the journey in order to fulfill the promised tasks and which indubitably now urge him to forsake the fascination with nature for the sake of reality. It is indeed hard to tell whether the worst moment till now denotes the worst crisis in life or whether the darkness that enshrouds the woods which are now being filled up with snow lends an extraordinary, preternatural charm to nature’s beauty. Nevertheless, it is also possible that darkness here augments the beauty of nature and makes it all the more enigmatic and thus more appealing. Such a darkness denoting lack of light may create further problems for the poet-traveler in maintaining his course, but such a predicament is not presented with any other details. So this darkness is suggestive of both crisis and beauty; in fact, the very oxymoronic expression, “lovely, dark and deep”, adds to the mysterious aspect of nature, and by extension to the inscrutable aspects of human life.

The symbols of nature that both Yeats and Frost have employed show how they conceive man and nature in their distinctive ways. In “The Lake Isle” the isle itself is not only a symbol of pristine nature, untainted with extensive human contact, but also of peace that can be achieved through a sojourn or continual residence in nature. Despite seeking peace in nature, Yeats’s speaker cannot envisage peace in its panoramic beauty, instead he conceives peace in nature in its procreative power, as he reflects on planting vegetables as

well as on collecting honey in an apicultural pastime. Nature comes to his mind no less in the form of contemplation as of imagination; therefore, he muses on staying in the isle on his own terms, by transforming it for his own interests, if not for the worse for nature itself. Conscious that presence of any other man would vitiate the natural landscape here, he cannot imagine that others would disturb the peace that nature exudes; and thus even honey-bees in Yeats’s poem may not symbolize any other men or women living on the isle alongside the speaker.

On the other hand, it is not at all improbable that the little horse in “Stopping by Woods” may even symbolize, though remotely, a human companion, even though Frost remembered to have thought about the idea of the poem when he went out to look at the sun after a night-long work on “New Hampshire” (Fagan, 2007, p. 219). Yeats in his poem “The Lake Isle” does not allow human beings to taint nature, but allows the connection between man and nature to remain active to some extent. He does not make such a connection symbolic of a rural setting, even of an ideal one, where humans live in a simple, innocuous relation with nature, since he intimates that city people who are wholly preoccupied with their hectic urban schedules and consequent burdens are not capable of living in nature, though paradoxically they have nowhere to go for peace but to nature. As for the speaker, he has contemplated enough to perceive this truth, which he expects will offer him the license to live in nature on such particular terms.

Frost’s speaker, unlike Yeats’s, is but a traveler on one of life’s journeys which he realizes would break his transient hypnotic connection with nature and take him to a destination of reality and practicality; and thus to him the woods symbolize an object of beauty and enchantment which is powerful but momentary, a relationship of love and attachment which seems inseparable but is in fact transitory, and an occupation of attraction and enjoyment which is satisfying but only temporarily.

Conclusion

Both “The Lake Isle of Innisfree” and “Stopping by Woods on a Snowy Evening” evince in their simple but evocatively powerful figurative language how cogent man’s connection with nature had been to Yeats and Frost when they were writing around the turn of the twentieth century, not very long after their Romantic predecessors. Both feel uncommonly attracted to the splendid beauty of nature, which for Yeats is in its virginity that he wants to retain in his rather misanthropic retreat from the society, and which for Frost is in its enigma that will not allow him to presently return to society. Both the poets are, in a rather Romantic manner, conspicuously reticent about the pains human society afflicts them with; however, neither of their speakers is ready to abandon society altogether in favor of nature, and both are shown to be uncommonly fascinated and mesmerized with nature’s captivating beauty, which continues to offer to them an attraction that is immensely powerful to deny.

Both Yeats and Frost in these two poems symbolically present their unique introspections on man and nature. They do not conceive nature in innocent and uncomplicated terms, and, unlike their Romantic predecessors, they position nature in such a relation with society that either a journey towards nature or a journey away from it seems immensely difficult though especially significant since nature to them is still so powerfully present in the human imagination.

References

- Allison, J. (2006). Yeats and politics. In M. E. Howes & J. S. Kelly (Eds.), *The Cambridge companion to W. B. Yeats* (pp. 185-205). Cambridge University Press, Cambridge, UK.
- Baym, N. (1965). An approach to Robert Frost’s nature poetry. *American Quarterly*. 17(4) 713-723.
<https://doi.org/10.2307/2711128>
- Buell, L. (2001). Frost as a New England poet. In R. Faggen (Ed.), *The Cambridge companion to Robert Frost* (pp. 101-122). Cambridge University Press, Cambridge, UK.

- Fagan, D. (2007). *Critical companion to Robert Frost: A literary reference to his life and work*. Facts on File.
- Faggen, R. (2008). *The Cambridge introduction to Robert Frost*. Cambridge University Press, Cambridge, UK.
- Hass, R. B. (2014). "Measuring Myself against all Creation": Robert Frost and pastoral. In M. Richardson (Ed.), *Robert Frost in context* (pp.114-122). Cambridge University Press, Cambridge, UK.
- Hopper, K. (2008). A sense of place: W. B. Yeats and 'The Lake Isle of Innisfree'. *Geography*, 93(3), 176-180. <https://www.jstor.org/stable/40574283>
- Hough, G. (1961). *The last romantics*. University Paperbacks.
- Howes, M. (2006). Yeats and the postcolonial. In M. E. Howes & J. S. Kelly (Eds.), *The Cambridge companion to W. B. Yeats* (pp. 206- 225). Cambridge University Press. <https://doi.org/10.1093/english/47.188.103>
- Merritt, H. (1998). Rising and going: The 'nature' of Yeats's 'The lake isle of Innisfree'. *English: Journal of the English Association*, 47(188), 103-109.
- O'Neill, M. (2007). 'A vision of reality': mid-to-late Yeats. In *The all-sustaining air: Romantic legacies and renewals in British, American, and Irish Poetry since 1900* (pp. 34-59). Oxford University Press, Oxford, England.
- Oster, J. (2001). Frost's Poetry of Metaphor. In R. Faggen (Ed.), *The Cambridge companion to Robert Frost* (pp. 155-177). Cambridge University Press, Cambridge, UK.
- Pethica, J. (2006). Yeats, folklore, and Irish legend. In M. E. Howes & J. S. Kelly (Eds.), *The Cambridge companion to W. B. Yeats* (pp. 129-143). Cambridge University Press, Cambridge, UK.
- Ross, D. A. (2009). *Critical companion to William Butler Yeats: A literary reference to his life and work*. Facts on File.
- Schneider, H. J. (2000). Nature. In Brown M. (Ed.), *The Cambridge history of literary criticism. Vol. 5. Romanticism* (pp. 92-114). Cambridge University Press, Cambridge, UK.
- Sheehy, D. G. (2014). "What became of New England?": Frost and rural sociology. In M. Richardson (Ed.). *Robert Frost in context* (pp. 217-224). Cambridge University Press, Cambridge, UK.
- Smith, S. (1990). *W. B. Yeats: A critical introduction*. Macmillan Education Ltd.
- Stewart, S. (2008). Romantic meter and form. In Chandler J. & McLane, N. M. (Eds.), *The Cambridge companion to British romantic poetry* (pp. 53-75). Cambridge University Press, Cambridge, UK.
- Stock, A. G. (1964). *W. B. Yeats: His poetry and thought*. Cambridge University Press, Cambridge, UK.