

Travel in Great Britain and Beyond: Locations from British Travel Literature

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I cannot rest from travel: I will drink/Life to the lees.

- Alfred, Lord Tennyson, "Ulysses"

INTRODUCTION

As an English teacher in an inner city high school, I have tried to make the study of literature more relevant to my students' lives. Since senior English involves the study of British literature and many of my students have never traveled outside the Texas and Louisiana area, the locations studied in British literature are often unfamiliar to my seniors. From the locations in *Beowulf*, to the journey of Chaucer's pilgrims in *The Canterbury Tales*, to Wordsworth's walking tour that inspired the writing of "Tintern Abbey," and to Tennyson's poem "Ulysses," my students read works set in unfamiliar locations. They have little concept of how Britain or the settings of the works we study look today, much less how these locations looked at the time the works were set.

Some of the works that we study involve traveling as an integral part of the work, such as the pilgrimage in Chaucer's *The Canterbury Tales* and Wordsworth's "Lines Written a Few Miles Above Tintern Abbey: On Revisiting the Banks of the Wye During a Tour, July 13, 1798." Other works studied involve some traveling in the course of the work, such as *Beowulf*'s journey to Denmark from Sweden. This unit will allow my students "to see" the locations studied and not just read about them. The visual element is so important to students since they live in a visual world—a world of MTV videos and computer-generated graphics found in film and in video games. Being able to see the locations of the works that we study will enhance my students' understanding and enjoyment of the literature.

GENERAL OVERVIEW OF THE UNIT

This unit will connect the literature read during the year by the study of the various locations or settings of these selections. I will first discuss the nature and history of travel and travel literature. Then, I will use travel videos of Great Britain to introduce modern Britain to my students and then work backwards to Anglo-Saxon and Medieval Britain. An excellent source for history videos is *A History of Britain*, which describes British history from 3500 B. C. to the modern era. With the earliest literature, we will begin with the migration of the Celts to Great Britain. From there we will map the Roman invasion and view slides, transparencies, or photographs from computer websites that depict the remains of Roman roads and walls. The migration of the Angles, Saxons, and Jutes to Great Britain will come next. During this section, we will study *Beowulf* and the Scandinavian influences and locales. Mapping also will play a major part of this

study. There are various Internet sites that display excellent maps of the Roman roads in Britain and maps of Anglo-Saxon England. These maps and locales can be displayed on a large screen through the use of an LCD projector.

During the study of Medieval England, we will read *The Canterbury Tales*. Since Chaucer's pilgrims are journeying from London to Canterbury, my students will trace or map this journey. Visuals of London, Canterbury Cathedral, and the countryside between these locations will be a necessary part of this unit. Another medieval selection describing a pilgrimage is from Sir John Mandeville's *Travels*, which became a "manual for pilgrims to the Holy Land" (Fussell 65). We will read an excerpt from this book found in *The Norton Book of Travel*. In addition, my students will read two modern essays that retrace medieval pilgrim routes, Jack Hitt's "On the Road to Santiago de Compostela" and H. V. Morton's "The Road to Bethlehem." Both essays are part of a collection of travel essays found in *Pilgrimage: Adventures of the Spirit*.

As we continue through the ages, we will continue to look at the locations that influenced a particular piece of literature, as well as emphasize the journey—whether mental or physical—taken by the author or by the protagonist of the selection.

The heart of this curriculum unit will center on the writers of the Romantic Age. Many of these authors went on the "Grand Tour" of Europe and several traveled throughout England and wrote about those experiences. William Wordsworth will be the first of the Romantic writers studied. His tour of France during the French Revolution had a profound impact in his intellectual development. We will concentrate on the following poems: "Tintern Abbey," "I Wandered Lonely as a Cloud," and several sonnets, including "The World Is Too Much with Us;" "Composed upon Westminster Bridge, September 3, 1802;" and "London, 1802." In discussing Wordsworth, we will concentrate on various locations, including the English Lake District where Wordsworth lived, London, and the Wye Valley. Several websites have excellent photographs of the Wye Valley and Tintern Abbey. Wordsworth seemed to have been addicted to travel and went on numerous tours of both Europe and England, even though he is generally associated with the Lake District. We will even read part of a journal by Wordsworth's sister Dorothy that describes some of their travels.

Wordsworth's co-author of *The Lyrical Ballads* was Samuel Taylor Coleridge. Coleridge was inspired to write "Kubla Khan" after reading an historical account by Samuel Purchas about the Chinese emperor. Scenes from ancient China and the Forbidden City will be viewed along with a selection by Marco Polo that relates to his experiences in China and his association with Kublai Khan. Coleridge's "The Rime of the Ancient Mariner" will be studied as a masterpiece of nautical literature. It will be paired with an excerpt from Bruce Chatwin's travel book *In Patagonia* that mentions Coleridge's mariner.

Another traveler of the Romantic Age was George Gordon, Lord Byron. We will study “Apostrophe to the Ocean” from *Childe Harold’s Pilgrimage* and “Lines to Mr. Hodgson: Written on Board the Lisbon Packet,” a poem about his voyage on the Lisbon packet. Byron’s friend and fellow poet Percy Bysshe Shelley also spent much of his time in Europe. Both he and Byron were self-exiles from England who died in Europe—Byron in Greece helping organize troops to fight against Turkey and Shelley in a boating accident off the coast of Italy. We will study Shelley’s “Ozymandius,” “Ode on the West Wind,” and “Sonnet: England in 1819.” I will pair the study of “England in 1819” with two of Wordsworth’s sonnets: “Composed upon Westminster Bridge” and “London, 1802.” These sonnets provide differing views of London during the Romantic Age. Part of *The History of Britain* video that describes this time period can be viewed before we study these three sonnets.

The final poet of the Romantic Age that we will study is John Keats. His poem, “On First Looking into Chapman’s Homer,” is a wonderful example of travel-inspired literature because he speaks of how literature can be a form of travel. Even Keats’ odes, such as “Ode on a Nightingale” and “Ode on a Grecian” can be related to travel in some way. “Ode on a Nightingale” can relate to spiritual travel, as well as the literal travel of Ruth that is mentioned in the poem. The people depicted on one side of the urn in “Ode on a Grecian Urn” are also traveling and their village is deserted. Keats speculates as to the destination of their journey.

Culminating activities will include a study of my favorite piece of travel literature, Alfred, Lord Tennyson’s “Ulysses,” and a student-made travel log or travel diary.

TRAVEL VERSUS TOURISM

Before beginning the study of Britain and British travel literature, I intend to discuss the differences between travel and tourism. Then I will briefly discuss the history of travel. In the introduction to *The Norton Book of Travel*, Paul Fussell discusses the differences that he sees between “explorers, tourists, and genuine travelers” (13). Fussell states:

Explorers learned the contours of the undiscovered shorelines and mountains, tourists learn exchange rates and where to go in Paris for the best hamburgers, and travelers learn...not just foreign customs and curious cuisines and unfamiliar beliefs and novel forms of government. They learn, if they are lucky, humility. Experiencing on their senses a world different from their own, they realize their provincialism and recognize their ignorance. (13-14)

According to Fussell, “[Modern] tourism simulates travel...It is not self-directed but externally directed. You go not where you want to go but where the industry has decreed you shall go” (651). A tourist feels safer as part of a professional tour. He or she need not worry about handling luggage, booking rooms for the night, or missing the typical tourist attractions.

Whether as a tourist or as Fussell's "genuine traveler," travel itself expands the senses and lets one experience new things and even somewhat familiar things in a different way. Travel offers a person an escape from the tedium of everyday life. A traveler can create a new persona for himself or herself when traveling abroad. The experience gives the traveler a new outlook on himself or herself as well as expanding his or her view of the world and of other cultures.

Many forms of travel writing exist—guidebooks, diaries, journals, essays, poetry, and memoirs. There is, however, a major difference between guidebooks and travel books. Guidebooks are generally consulted before and during a journey. They contain the latest information on the best hotels, restaurants, and points of interest. These are the things that are important to the tourist. A travel book, on the other hand, falls into the realm of literature. Travel books are read by the traveler and the non-traveler. Unlike guidebooks, they are never out-of-date. They are often autobiographical and reflect the personality of the author. According to Fussell, "... the ideal travel writer is consumed not just with a will to know. He is also moved by a powerful will to teach" (15). He adds that "successful travel writing mediates between two poles: the individual physical things it describes, on the one hand, and the larger theme that it is 'about,' on the other" (16).

In addition to guidebooks and accounts of travel books, travel is a metaphor often used by authors to represent life as a journey. Travel is seen in some form in many of the selections found in the study of British literature. This unit will concentrate on this travel motif.

HISTORY OF TRAVEL

Early Travel

Travel in the ancient world was more for practical reasons. There was little travel for the sake of travel. There was no postal service, so couriers had to travel to deliver messages. Diplomats traveled, as well as traders and merchants. Some traveled to religious shrines. Travel was hazardous, both on sea and on land. There was no paper money, so people had to carry gold. The sea presented constant threats of storms and of pirates. On land, highwaymen roamed the roads. The little sightseeing that did exist generally concerned such places as one of the Seven Wonders of the Ancient World, a spa, or a religious shrine or temple, such as the Oracle at Delphi. Scenery was not considered a tourist attraction then. During the Christian era, pilgrimages to Jerusalem and the Holy Land and to other Christian shrines became popular. Explorers also wrote of their travels, from Marco Polo to the discoverers of the New World, although these explorers were not true travelers since they did not travel for pleasure but for power, gain, or religious fervor (Fussell 21).

The Grand Tour

By the Eighteenth Century, travel had become very popular. Almost every author produced some type of travel book. In John Locke's *Essay Concerning Human Understanding* (1690), Locke stated that man gains knowledge "entirely through the external sense, and from the mind's later contemplation of the materials laid up in the memory as a result of sense experience" (quoted in Fussell 129). Travel, therefore, became an important part of a person's education. One needed to travel to accumulate more knowledge. In order to acquire culture and sophistication, many young men of the upper classes took what was called "The Grand Tour" of Europe, especially between 1660 and 1825. Most tours lasted at least one year. Young men straight from a university education and often accompanied by a tutor would cross the English Channel, buy a coach, and travel to Paris, then to Versailles, Geneva, Florence, Venice, Rome, Naples, Pompeii, the Alps, parts of Germany, Holland, Flanders, and then back to England. Although the tour was expensive, it was far from luxurious. Coaches had to be dismantled and carried to cross the Alps. Travelers often had to walk long distances, sleep out in the open, or stay at flea-infested inns (Fussell 130-132).

Nineteenth and Twentieth Century Travel

The Grand Tour of the Eighteenth Century aristocrats gave way to the citizen's travel of the later Nineteenth Century and the mass tourism of the Twentieth Century. In the early Nineteenth Century, travel was far from easy. Travelers often took with them their own bedding, plates, cutlery, and library. They were armed and coaches often had false bottoms to hide valuables. After the Napoleonic Wars, the steam engine made travel easier. Travelers could now take the train from location to location. Sleeping cars were added in the 1860's and 1870's, giving passengers an even more comfortable mode of travel. In the 1880's dining cars were added. These trains were even more luxurious than many hotels (Fussell 270-272).

The advent of the railway permitted mass tourism. A man named Thomas Cook (hence Cook's Tours) came up with the idea of "conveying travelers in groups with reduced fares and no anxieties about arrangements" (Fussell 272). Cook's first tour in 1841 was part of the Temperance Movement. He took 570 "teetotalers" by rail from Leicester to a Temperance Rally eleven miles away. He scheduled other tours, and they flourished across Europe. He even scheduled tours to America by the 1860's (Fussell 272-273).

According to Fussell, "It was the Bourgeois Age that defined the classic modern idea of travel as an excitement and a treat that established the literary genre of the travel book" (273). Several such books appeared in the 1800's. These books gave detailed lists of items every traveler needed to include on his or her journey. Mariana Stokes stated that a traveler needed "sheets, pillows, and blankets . . . towels, table cloths, and napkins . . . a traveling lock for the door, a mosquito net, a medicine chest . . . lanterns, matches, pens,

ink, paper, knives, forks, spoons, carving set, teapot . . . pistols, as well as ‘Essential Oil of Lavender,’ ten drops of which ‘distributed about a bed will drive away either bugs or fleas’” (quoted in Fussell 274).

Mountain views became popular—not just in Switzerland but in Italy and America. Trips to Spain, the French Riviera, the Holy Land, and Egypt also became popular: especially Egypt after the tomb of Tutankhamen was discovered in 1922 (Fussell 276).

By the Twentieth Century, the advent of the luxury ocean liner, cruise ships, and the airplane made travel to even remote locations accessible to the masses. However, modern travel literature often has a tone of “annoyance, boredom, disillusion[ment], even anger” (Fussell 755). The ruination of the environment is a common theme. In addition, many travel writers abhor the “homogenization of the modern world” (Fussell 756). Airports, hotels, and even “international” food are the same in even the more remote and unexpected parts of the world. Humorous accounts of bad travel experiences are especially popular.

LITERATURE AND LOCATIONS TO BE STUDIED

Great Britain: Now and Then

At the beginning of the course, I will show several travel videos as a way of introducing my students to Great Britain. The video *Welcome to Britain* will give my students a brief tour through the major cities of Britain and the countryside, including areas mentioned in the literature that we will study during the year. They can see the Lake District made famous by William Wordsworth, Shakespeare’s Stratford, the mountains of Wales, medieval castle ruins, and Canterbury Cathedral. The coffee table/picture books *The British Isles: A Photographic Journey* and *England: Land of Many Dreams* will be passed around to show my students additional locales. They both contain a mixture of old and new—stately homes, modern cities, castles, ruins, and the English countryside.

As we discuss the history of Britain, we will use maps from the Internet to depict the migration of the Celts from central Europe to Great Britain. We will look at Internet maps showing roads built by the Romans. Several photographic books listed in the bibliography have beautiful pictures of prehistoric sites in Britain, especially *Prehistoric Britain from the Air*. Celtic artifacts abound in *Heroes of the Dawn: Celtic Myth*. As we progress to a discussion of the Anglo-Saxon invasion of Britain, we will look at maps showing the migration from Northern Europe and the Anglo-Saxon and eventual Danish settlements in Great Britain. The Britannia.com website is an excellent source for Anglo-Saxon, Celtic, and Roman maps. As previously mention, I will show parts of *The History of Britain* video prior to the discussion of each of the ages that we study. In addition to this video, I will show parts of the PBS series *The Celts*, which shows the migration of the Celts from mainland Europe to Wales, Scotland, and Ireland.

The major selection to be studied during this part of this unit will be *Beowulf*. The epic hero Beowulf travels from Norway to Denmark to fight the monster Grendel that has been terrorizing the Danes for twelve years.

The Canterbury Tales, Medieval Britain, and Modern Pilgrimages

During the Middle Ages, pilgrimages were extremely popular. If one were wealthy enough, he or she could travel to the Holy Land. If that distance was too far or too costly, pilgrims could visit a religious shrine closer to home. In England, the most popular shrine was that of Thomas à Becket, the archbishop of Canterbury who was murdered in the cathedral in 1170. Becket was canonized by the Catholic Church several years later. From that time to the present, pilgrims and tourists have visited Becket's shrine at Canterbury Cathedral. Geoffrey Chaucer used this pilgrimage as the framework for a series of short stories. By having the "narrators" of the stories be pilgrims journeying together to Canterbury, he found a means of connecting unrelated tales. His prologue describes each pilgrim/narrator and gives a good depiction of life in Medieval England.

Great Castles of Europe is an excellent video that explores England's Warwick Castle, Scotland's Glamis Castle, and Ireland's Bunratty Fortress. This video will help us "go back in time" to the Middle Ages. Several websites offer students links to maps depicting the road to Canterbury. One good site is L. D. Benson's *The Geoffrey Chaucer Page*. Peter Collinson's *Canterbury Tour* allows the user of this interactive website to click on a map of Canterbury to show different views. In addition, Joshua Merrill's website *From Gatehouse to Cathedral* is also interactive and allows the user to view photographic images of places that Chaucer would have seen. Each picture is accompanied by a brief textual explanation of the image. These images can be shown using an LCD projector so that all students may benefit from viewing the pictures as we can discuss them.

Along with the study of *The Canterbury Tales*, we will look at three excerpts from other pilgrimages—one medieval and two modern. We will first look at an excerpt from Sir John Mandeville's *Travels*, written in the mid 1300's, particularly the section on his pilgrimage to Jerusalem. Although Mandeville's work was widely read and was even used by Columbus, no one is really sure who Mandeville was or even if he actually traveled. His work shows his fascination with cannibalism. He also describes a land of Amazons where only women ruled and a land where people had only one foot (Fussell 65-70). Needless to say, much of his work would be described today as fantasy.

The modern pilgrimages are both from *Pilgrimage: Adventures of the Spirit*. This book contains essays on physical and spiritual pilgrimages to such places as Jerusalem, France, Spain, India, Saudi Arabia, Egypt, Nepal, Japan, Tibet, and Switzerland. The two that I wish to study are Jack Hitt's "On the Road to Santiago de Compostela" and H. V. Morton's "The Road to Bethlehem." In both selections, the authors are retracing the steps of medieval pilgrims. Hitt's essay begins as he is halfway through his 500-mile

journey to Santiago de Compostela. He has been walking for a month on the ancient road to Santiago, Spain. Along the way, he encounters a lightening storm and wild dogs and begins to wonder just why he decided to make this journey.

Morton's journey to Bethlehem is about a walking trip that he made in the 1930's. At one point he describes the picture of Palestine he had in his mind as a youth and the actual site:

As I walked on, I thought that travel in Palestine is different from travel in any other part of the world because Palestine exists already in our imagination before we start out. From our earliest years it begins to form in our minds side by side with fairyland, so that it is often difficult to tell where one begins and the other ends. Therefore the Palestine of reality is always in conflict with the imaginary Palestine, so violently at times that many people cannot relinquish this Palestine of the imagination without a feeling of bereavement. That is why some people go away disillusioned from the Holy Land. They are unable, or unwilling, to reconcile the real with the ideal. (132)

See Lesson Plan One for more detail on the introductory activities to *The Canterbury Tales*.

The Romantic Age and the European Grand Tour

Most of the writers of the Romantic Age not only participated in a "Grand Tour" of Europe but also wrote about their experiences.

William Wordsworth

Though noted for poetry influenced by his love of nature, William Wordsworth was also "addicted to travel, to movement of and within the self" (Jarvis). After Wordsworth graduated from Cambridge, he traveled to Europe as part of the Grand Tour and was excited by the spirit of the French Revolution. He returned the next year, fell in love with a Frenchwoman named Annette Vallon, and sired a daughter by her. He was recalled to England by his guardian and prevented from returning to France by the Reign of Terror ("Wordsworth" *Columbia*). Although he later became very conservative and disillusioned by the violence that followed the French Revolution, his early works reflected his support of the revolutionary spirit. Back in England, Wordsworth moved with his sister Dorothy to Grasmere in the Lake District. Here he married Mary Hutchinson and met Samuel Taylor Coleridge, his co-author of *The Lyrical Ballad* (1798), a collection of poetry that launched the Romantic Age. Even though Wordsworth's home was now in the Lake District, he continued to travel throughout England, Wales, and Scotland. He even took another Grand Tour of Europe in 1820 with his family (Jarvis). Using an LCD projector, students can view photographs of places associated with Wordsworth on the San Jose State University English Department

website that is listed in Supplementary Sources. The photographs include his birthplace, the cottage at Grasmere, the Lake District, and Tintern Abbey.

One of the selections that will be studied in this unit is “Lines Composed a Few Miles Above Tintern Abbey: On Revisiting the Banks of the Wye During a Tour, July 13, 1798.” Founded in 1131 by Cistercian monks, the present ruins of Tintern Abbey date from the Thirteenth Century (*Data Wales*). Wordsworth had first seen the area surrounding the Abbey in 1793. He had begun a walking tour of southern England with a friend but walked on alone to the Wye River Valley. It was there that he saw Tintern Abbey for the first time. Five years later, he took a trip to the Wye Valley with his sister Dorothy. As he viewed the scene through her eyes and with her enthusiasm, he began to write the poem (“Tintern Abbey” *Wordsworth*). Wordsworth begins his poem by describing the scene as unchanging during his five-year absence. He next describes how his memory of the scene has been a comfort to him in the intervening years. He states that he hopes the current view will provide “food for future years” (Wordsworth, “Tintern Abbey” 728). At the end of the poem he addresses his sister and his hope that she will remember this view and find comfort in her memories of both the scenery and their walk. There are a number of websites that contain beautiful photographs of Tintern Abbey and the surrounding countryside. The San Jose State University English Department hosts a website that contains a number of photographs of the abbey. Jeffery Thomas’ website also contains his photographs of the abbey and the Wye Valley. In addition, there is an interactive website by <http://www.btinternet.com> that allows the user to view the inside of a reconstructed version of the abbey. At the end of the study of this poem, students will write an essay based on a place that they feel will provide them with “food for future years.”

The countryside near Grasmere inspired Wordsworth’s “I Wandered Lonely as a Cloud.” While walking near his home, Wordsworth was inspired by a field of daffodils. His sister Dorothy recorded the walk and the scene in one of her journals. This entry from her *Grasmere Journals* will be read and compared to Wordsworth’s poem. Like “Tintern Abbey,” Wordsworth describes how the memory of the scene in his “inward eye” has given him pleasure when he is lonely or depressed (Wordsworth, “I Wandered” 735). The poem is recited in the video *Poetry of Landscape: Great Britain of William Wordsworth, the Bronte Sisters, Dylan Thomas, and Thomas Hardy* while scenes of the English Lake District are shown. As an introduction to the study of “I Wandered Lonely as a Cloud,” I intend to show the portion of the video that narrates this poem.

No study of Wordsworth would be complete without the discussion of a few of his sonnets. Three of these will be analyzed by my students: “The World Is Too Much with Us,” “Lines Composed upon Westminster Bridge,” and “London, 1802.” Like “I Wandered Lonely as a Cloud,” “The World Is Too Much with Us” is a poem that reflects Wordsworth’s love of nature and his dissatisfaction that mankind has forgotten the beauty and healing power of nature in its quest for material things. The two poems about London reflect differing attitudes. In “Lines Composed upon Westminster Bridge,”

Wordsworth is once again traveling. He is aboard a coach early one morning, heading to the port to take a ship for France. He sees London in the early morning as “all bright and glittering in the smokeless air” (732), a situation that would not have existed later in the day when smoke from houses and factories would be polluting the air, water traffic would be crowding the Thames River, and street vendors would be hawking their wares. But now, he feels a deep peace—a calm before the storm. On the other hand, “London, 1802” is a poem of despair. In this sonnet Wordsworth calls upon the dead poet John Milton, wishing that Milton could be alive again to help England regain its honor, peace, and happiness.

Samuel Taylor Coleridge

William Wordsworth’s co-author of the *Lyrical Ballads* was Samuel Taylor Coleridge. While Wordsworth’s poetry embraced the beauties of nature, Coleridge’s poetry focused more on the supernatural and on exotic locations. “Kubla Khan” and “The Rime of the Ancient Mariner” are the two selections that we will study in this part of the unit.

From his college days, Coleridge had begun to experience a great deal of pain associated with a medical condition. As a result, he began to take an opium derivative called laudanum (“Coleridge” *Columbia*). Laudanum was legal and often given even to women who had just given birth. Unfortunately, Coleridge became addicted to laudanum and remained so the rest of his life. It was his addiction that led to an opium dream that gave rise to the poem “Kubla Khan.” The actual Kublai Khan was the founder of the Yuan Dynasty in China and was the ruler visited by Marco Polo. According to Coleridge, he had taken some laudanum and was reading Samuel Purchas’s *Pilgrimage*, a travel book that he enjoyed, when he fell asleep. Upon waking, Coleridge recalled a vivid dream about Kubla Khan and began to write it down. Unfortunately, after only writing 200-300 lines, he was interrupted, and when he tried to finish the poem, he found that he could no longer remember the dream (*Images from Kubla Khan*). The passage Coleridge was reading from Purchas is as follows:

In Xamdu did Cublai Can build a stately Palace, encompassing sixteene miles of plaine ground with a wall, wherein are fertile Meddowes, pleasant Springs, delightfull Streames, and all sorts of beasts of chase and game, and in the midst thereof a sumptuous house of pleasure, which may be removed from place to place. (*Images from Kubla Khan*)

During this part of the unit, my students will draw or paint their interpretation of the visual scene created in the poem. They will also view scenes from ancient China and the Forbidden City. We are fortunate that the University of Houston library has a copy of a first edition of Purchas’ *Pilgrimage*. I would like to take some of my students to visit the library to view this book as well as other first editions.

“The Rime of the Ancient Mariner” is considered to be Coleridge’s masterpiece. It was probably inspired or influenced by the accounts of Captain James Cook in his efforts to discover Antarctica in the late eighteenth century. The mariner is a doomed soul destined to wander the earth to tell his tale to those he deems most in need of hearing about his experiences. As we read his story of the supernatural, my students can map or chart the route the mariner’s ship takes. This poem will be paired with an excerpt from Bruce Chatwin’s *In Patagonia*. In his travel book, Chatwin describes the voyage of the ship *Desire* that returned to England in 1593 and was captained by John Davis. Chatwin describes the hardships of the voyage, including “a sailor’s frostbitten nose [that] fell off when he blew it” (704). He also describes the clubbing death of thousands of penguins that were then salted and stowed in the hold of the ship for food. Worms grew in the dead penguins and ate almost everything—“clothes, bedding, boots, hats, leather lashings, and live human flesh” (705). The accounts of John Davis and Coleridge’s mariner have several things in common: “a voyage to the Black South [South Pacific], the murder of a bird or birds, the nemesis which follows, the drift through the tropics, the rotting ship, the curses of dying men” (705).

George Gordon, Lord Byron

One of the most interesting and intriguing of the Romantic Poets is George Noel Gordon Byron. Lord Byron, “who held that the great object of life is ‘to feel that we exist,’ discovered that feeling in three things: gambling, battle, and travel” (Fussell 14-15).

Born with a clubfoot, Byron spent much of his life trying to prove that he was as able as anyone else, excelling in both fencing and swimming. Byron’s father, Captain John “Mad Jack” Byron, died when Byron was quite young. Byron and his mother lived in poverty until his great-uncle died, leaving Byron the title and family seat.

In 1809, Byron traveled with a friend, John Hobhouse, for a two-year tour of Portugal, Spain, Albania, Malta, Turkey, and Greece. These travels provided information for *Childe Harold’s Pilgrimage* (1812-1818). This collection of poetry was actually carried as a guidebook for tourists visiting Europe. In 1815, Byron married Anne Isabella Milbanke. After the birth of their daughter, Anne filed for a separation after supposedly finding evidence that Byron had had an incestuous relationship with his half-sister Augusta Leigh. In 1816, Byron purchased a custom-built travel coach costing five hundred pounds “in a day when a hundred pounds was a decent annual income” (Fussell 270). He then left England forever and lived for a time in Geneva with Percy and Mary Shelley and Mary’s half-sister Claire Clairmont, with whom Byron had a daughter Allegra. From Geneva, Byron went to Italy where he met Countess Teresa Guiccioli, a woman who became his mistress (“Byron” *Columbia*). While in Italy, he wrote *Don Juan*, a satirical account of the legendary lover and a satire on “British prudery and respectability” (Fussell 279). The year before his death, Byron went to Greece to help “equip a brigade for action against the Turks” (Fussell 280).

As well as writing many letters to friends and to his mother describing his journeys, Byron wrote many poems that were inspired by his travels. One of the shorter, more humorous poems, is “Lines to Mr. Hodgson: Written on Board the Lisbon Packet.” Published in *Falmouth Roads*, this poem was written on June 30, 1809. The poem is a satirical look at sea travel. In the second verse, Byron describes the beginnings of seasickness:

Baggage from the quay is lowering,
We're impatient, —push from shore.
“Have a care! that case holds liquor—
Stop the boat—I'm sick—oh Lord!”
“Sick, ma'am, damme, you'll be sicker,
Ere you've been an hour on board.” (281)

He continues in this vein by describing the cramped cabins, the rolling of the vessel, and the general noise and racket. It is a wonderful tale depicting the more unpleasant aspects of ocean travel in the 1800's.

My favorite selection from *Childe Harold's Pilgrimage* is “Apostrophe to the Ocean.” Byron's love of and respect for the sea is reflected in seven Spenserian stanzas. He reminds us that the ocean is paradoxically both ever changing and constant. The ocean is destructive, sending men and their ships to watery graves. The ancient empires that surrounded the Mediterranean are all gone, but the sea remains much as it was in the beginning of time. Despite the terrors that the sea can hold, Byron loved to swim in the ocean. Perhaps as a means of compensating for the clubfoot, Byron became a champion swimmer. Swimming in the sea provided an adrenalin rush much like that of a modern day racecar driver. As he stated, “. . . and if the freshening sea/Made them [waves] a terror—'t was a pleasing fear” (778). During this study of “Apostrophe to the Ocean,” students will view maps depicting the ancient empires that surrounded the Mediterranean Sea that are mentioned in stanza five—Assyria, Greece, Rome, and Carthage. An excellent web source is Osshe Historical and Cultural Atlas Resource, available at <<http://darkwing.uoregon.edu/~atlas/europe/maps.html>>. This source has links to ancient maps of Europe and the Mediterranean.

After “Apostrophe to the Ocean,” we will look at another account of Byron and the sea, the poem “Written after Swimming from Sestos to Abydos.” We will also read Byron's account of this swim that he addressed to Henry Drury on May 3, 1810. In this letter he describes this swim and other experiences he had had in his travels. He states that he wanted to attempt the legendary swim by Leander of Abydos to reach his lover Hero at Sestos. In his letter, Byron states that although the distance is only one mile, the route is hazardous:

I attempted it a week ago, and failed, - owing to the north wind, and the wonderful rapidity of the tide, - though I have from my childhood a strong

swimmer. But this morning being calmer, I succeeded and crossed the 'broad Hellespont' in an hour and ten minutes. ("To Henry Drury")

Byron humorously states that although he succeeded where Leander failed, he contracted "the ague" (529) or fever. Students, of course, will need to view a map depicting the route between Sestos and Abydos.

Percy Bysshe Shelley

Like his friend Lord Byron, Percy Shelley was quite outspoken and both a political and religious radical. He was thrown out of college for publishing a pamphlet entitled "The Necessity of Atheism." He impetuously married sixteen-year-old Harriet Westbrook, thinking he was saving her from her overbearing father. They became interested in the fight for Irish independence and went to Ireland for a time to work in the Irish cause. Shelley became friends with William Godwin, a noted atheist and anarchist, and fell in love with Godwin's daughter Mary. They later eloped to France, even though Shelley was still married to Harriet. After Harriet committed suicide, Shelley and Mary Godwin were able to marry. Although they returned briefly to England, they were ostracized from society because of the scandal surrounding their relationship and his wife's suicide. They left England and settled in Italy in 1818 with their three children and Mary's half-sister Claire and Claire's daughter by Lord Byron. Shelley drowned in 1822 while sailing with a friend off the Italian coast ("Shelley" *Columbia*).

Much of Shelley's poetry was composed in Italy. His poetry was often "dominated by his desire for social and political reform" ("Shelley" *Columbia*). During this unit, we will concentrate on the poems "Ozymandius," "Ode on the West Wind," and "Sonnet: England in 1819."

Before reading "Ozymandius," we will study some Egyptian history concerning Ramses II, who was known for building many palaces and temples, as well as statues of himself. We will look at pictures of some of the ruins of the buildings and statues he created. One of the sources that we will use is the guidebook that I bought in 1989 at the Ramses the Great exhibit held in Dallas, Texas. There are many photographs of statues that Ramses had built, including some that are in ruins, much like the one described in this poem. The name "Ozymandius is the Greek version of the throne name of Ramses II, User-Ma'at-Ra" (Conway 115). About 60 B. C., when Egypt was a favorite vacationland for Roman and Greek tourists, an historian, Diodorus of Sicily, saw one particular statue at the Ramesseum that weighed 1000 tons. He provided a translation for the hieroglyphs inscribed on the base of the statue: "King of Kings am I, Ozymandias. If anyone would know how great I am...let him surpass one of my works" (quoted in Conway 115). By the time Shelley was writing, earthquakes had further shattered the statue. A picture of the Ramesseum is on page 114 in the museum book. Shelley must have known of Diodorus' translation, for Shelley's poem states, "My name is Ozymandias, king of kings:/Look on my works, ye Mighty, and despair!" (Shelley 782).

“Ode on the West Wind” was inspired by a windstorm that Shelley encountered while living in Italy. Like Byron’s ocean in “Apostrophe to the Ocean,” the wind is also an uncontrollable force. The wind is both a destroyer and a preserver. It destroys leaves as an autumn wind but also blows seeds to the ground to facilitate a new generation of growth. Shelley wishes that he could be like the wind—boundless and free. He desires to fly away with the wind, but he realizes that he is too weighted down by the world. He states, “A heavy weight of hours has chained and bowed/One too like thee: tameless, and swift, and proud” (785). He finally asks the wind to “drive [his] dead thoughts over the universe...[and] scatter...[his] words among mankind...the trumpet of a prophecy!” (785). He ends on a positive note, “If Winter comes, can Spring be far behind?” (785). Although he cannot be the wind and spread his ideas throughout the world, he does realize that in spite of his sorrow and despair (winter), there is always a rebirth (spring).

“Sonnet: England in 1819” expresses Shelley’s political philosophy and the influence William Godwin had on his beliefs. This sonnet was written after Shelley and Mary Godwin were forced to leave England for good after the scandal surrounding his desertion of his first wife and her suicide. Shelley describes the king of England, George III, who had been declared insane in 1811. Although the poem is a scathing portrait of England and English politics, Shelley does end on a possible note of hope that a “Phantom may/Burst, to illumine our tempestuous day” (545). This sonnet will be compared with two other sonnets describing England—Wordsworth’s “London, 1802” and “Lines Composed upon Westminster Bridge.” (See Lesson Plan Two.)

John Keats

The last of the Romantic poets and perhaps the greatest is John Keats. The son of a stable keeper, Keats was apprenticed as a surgeon but left this career to become a poet. Like Shelley, his life was filled with tragedy. Keats nursed his mother and brother, who both died from tuberculosis. Keats contracted the disease himself, and his failing health and poverty prevented him from marriage to the woman he loved, Fanny Brawne. In hopes of getting better in a warmer climate, Keats went to Italy but died there at the age of twenty-five. Keats died before he became a critical and financial success, and supposedly he directed that his gravestone be engraved with the line, “Here lies one whose name is writ in water” (“Keats” *Literature Network*).

Keats was inspired to write poetry after reading Chapman’s translation of Homer’s *The Iliad* and *The Odyssey*. His poem “On First Looking into Chapman’s Homer” shows the “thrill of literary discovery” (Fussell 294). According to Bernhard Frank, exploring the “realms of gold” in the first line sets up the motif of exploration and discovery that continue throughout the poem. The speaker has traveled through the world through literature and has become a watcher, like Cortez. Note, however, that Keats mixed up Cortez with Balboa as the discoverer of the Pacific Ocean (Frank).

On a spring morning in 1819, Keats went out into a friend's garden to sit for several hours. While there, he listened to the song of a nightingale and was inspired to write one of his most famous odes, "Ode on a Nightingale" (Park). This meditation on the "plaintive" song of the nightingale was also influenced by the recent death of Keats' brother. He even alludes to his brother Tom's death in stanza three, when he writes, "Where youth grows pale and specter-thin, and dies" (576). The poem discusses various ways of escape from the troubles of the world—drugs, wine, the song of the nightingale, the writing of poetry, and even death. The bird and its song symbolize freedom to Keats. However, it is Keats' own poetry that grants him the most freedom since he realizes that he cannot "fade" into the world of the nightingale. At the end of the poem, the nightingale travels from garden to garden "Past the near meadows, over the still stream, /Up the hillside: and now . . .the next valley glades" (577). Most students have no idea what a typical English garden is like, so it will be necessary to view books picturing the English garden before reading this ode.

The other ode by Keats that we will read is "Ode on a Grecian Urn." Of course, students will need to study pictures of Grecian urns and other pottery that are painted with various scenes. I will make transparencies of several urns and have students write about what they think is happening in the scene that is depicted on the urns. Then we will study this ode and attempt to draw the two scenes on the urn that Keats describes.

CULMINATING ACTIVITIES

"Ulysses"

No study of British travel literature would be complete for me without a study of Alfred, Lord Tennyson's dramatic monologue "Ulysses." Tennyson's poem explores whether Ulysses, the hero of Homer's *Odyssey*, would ever be content to stay home and rule his native Ithaca or would he prefer to "follow knowledge like a sinking star" and to "seek a newer world" (846-847). Before discussing this poem that affirms the need of man to continue to move forward and explore all possibilities, we will need to briefly study the journey of Odysseus. There are several excellent interactive maps available on the Internet, especially the one by Peter Struck of the University of Pennsylvania. More detailed information on this website and about this activity is described in Lesson Plan Three.

Travel Log

The end of the year culminating activity for this unit will be the creation of a travel log or diary of a journey made by each of my students. Student journeys can range from a journey through Houston to a journey out of town, out of the state, or out of the country. The travel log will include a description of the journey and the destination, a map of the route, and points of interest along the way. Visuals will be part of the project. They can include a videocassette, a PowerPoint presentation, or posters and graphic organizers that

include pictures from the journey. Their presentations will be part of a scrapbook that will include postcards, letters home, souvenirs, maps, and diary entries.

LESSON PLANS

Lesson Plan One: *Canterbury Tales* and the Modern Pilgrimage

Overview

This lesson plan serves as an introductory activity to a unit on *The Canterbury Tales*. I will need to discuss the general concept and purpose of a pilgrimage and, more specifically, the motivation for the medieval pilgrimage. In addition, we will look at excerpts from three pilgrimages—one medieval and two modern.

Objectives

The student will:

- Connect literature to historical contexts, current events, and his/her own experiences,
- Use elements of the text to defend his/her own responses and interpretations,
- Recognize and discuss themes and connections across cultures and time periods,
- Define pilgrimage and discuss various types of pilgrimages, as well as destinations of pilgrimages, through the ages.
- Read and interpret a variety of literature, and
- Work cooperatively in small groups in making an oral presentation.

Materials

The Crusades: The Holy Wars, video

Excerpt from Sir John Mandeville's *Travels* (1300's)

Excerpt from Jack Hitt's "On the Road to Santiago de Compostela"

Excerpt from H. V. Morton's "Road to Bethlehem"

Internet Websites:

- <<http://crusades.boisestate.edu/vpilgrim/>>.
- <<http://www.en.eun.org/eun.org2/eun/en/vs-history/content.cfm?lang=en&ov=22096>>.
- <http://www.caminosantiago.com/web_ingles/index.htm>.
- <<http://www.umkc.edu/lib/engelond/visual.htm>>. (Joshua Merrill)
- <<http://www.courses.fas.harvard.edu/~chaucer/cantales.html>>. (L. D. Benson)

Procedures

1. We will do a sponge activity and then have a class discussion on the definition of a pilgrimage. Students will first brainstorm in small groups and then create the group's definition of a pilgrimage. Each group will write its definition on chart paper and present the definition to the class. We will then have a large group discussion to create a class definition.

2. Next, we will view the film *The Crusades: The Holy Wars*—to show the medieval view of a pilgrimage and the locations sought by pilgrims. Key discussion question: How did the crusades differ from a pilgrimage?
3. The third step in this lesson will be the viewing of maps found on the Internet sites (using an LCD projector) concerning old pilgrimage routes, including pilgrimages to the Holy Land and to Santiago de Compostela. (See the second and third websites listed in the materials section.)
4. The longest section of the unit is a jigsaw activity that concerns the reading and discussion of three excerpts: Sir John Mandeville’s *Travels* (1300’s), Jack Hitt’s “On the Road to Santiago de Compostela,” and H. V. Morton’s “Road to Bethlehem.” Each class will divide into three groups, and each group will be responsible for one of the three excerpts. Each group member will need to read and report to his/her group on the content of a small portion or “chunk” of the excerpt that I will assign. This is called “chunking the text.” The full group will then assimilate the different reports and organize one presentation on its assigned excerpt. Each group must use at least one visual—an overhead drawing of the journey, a PowerPoint presentation, a poster or chart paper using a graphic organizer, etc. The preparation process may take several class periods.
5. The small groups will present their presentations on the excerpts.
6. I will then give my presentation on the Road to Canterbury, complete with maps of the route, using the LCD projector and the websites by L. D. Benson and Joshua Merrill. Then we will be ready to begin *The Canterbury Tales*.

Lesson Plan Two: Three Sonnets and an AP Style Poetry Analysis Question

Overview

Students in Advanced Placement English Literature and Composition take an AP test at the end of the year. One of the three essays from the composition section of the test is based on an analysis of a poem or a comparison of two poems on the same subject. Since students normally must write the AP essay in 40 to 45 minutes, this will be a timed writing. For this lesson, students will write a comparison on two of these three sonnets: William Wordsworth’s two sonnets “Composed upon Westminster Bridge” and “London, 1802” and Percy Shelley’s “Sonnet: England in 1819.” All three sonnets express the poets’ views on England and English society and government in the early 1800’s. “Composed upon Westminster Bridge” describes the beauty of London in the early morning before the hustle and bustle of the workday has begun. “London, 1802” and “Sonnet: England in 1819” are more political and critical of England or English society.

Objectives

The student will:

- Write a well-developed comparison/contrast essay based on an AP-style question,
- Respond to a timed essay, organizing quickly and clearly, focusing on major points that provide a competent response to the question asked,
- Draw conclusions about the theme of the works,

- Connect literature to historical contexts,
- Analyze literary elements as they relate to meaning,
- Recognize and interpret poetic elements, such as imagery and figurative language,
- Use elements of text to defend his/her own interpretations, and
- Write a fluent and relatively grammatical essay in the time allotted.

Procedure

After reading and discussing the three sonnets, students will spend 45 minutes in class responding to the following question:

“Composed upon Westminster Bridge,” “London, 1802,” and “Sonnet: England in 1819” reflect the narrators’ thoughts on the condition of England at the beginning of the 19th century. Read the poems carefully, and then choose two of the sonnets and write an essay in which you compare and contrast the two poems, analyzing the views of England presented in each sonnet.

Assessment

Students are graded according to a rubric similar to those used on the AP exam. The following rubric has been adapted for this particular question.

Possible Scores on the Nine-Point AP Scale:

8-9: These essays reveal an accurate and perceptive analysis of both poems and show a careful analysis of both the similarities and differences in the two sonnets. The essay uses specific examples from the texts to defend the student’s interpretation. The essay is fluent and well-written.

6-7: These essays less adequately explain and analyze the theme of each sonnet and contain a less thoughtful comparison. They are less perceptive and specific than the 8-9 papers and are well-written but may lack the fluency and control of the 8-9 papers.

5: These essays are less developed than the 6-7 papers. They offer a discussion of each sonnet, but they tend to be more superficial in the comparison of the sonnets. They are adequately written but less effective than the 6-7 papers.

3-4: These essays address the similarities and differences but only superficially. They are more paraphrase than analysis and offer only a cursory comparison if at all. They may also contain misinformation and misinterpretation and often contain problems with diction, organization, or grammar.

1-2: These essays are weaker than the 3-4 papers. They are so poorly written that errors in grammar and mechanics detract from the flow of the essay. Although the writer may have attempted to answer the question, the answer is vague or very brief.

Lesson Plan Three: “Ulysses”

Objectives

The student will:

- Study sample maps that are associated with the wanderings of Odysseus,
- Connect literature to historical contexts, current events, and his/her own experiences,
- Analyze literary elements as they relate to meaning,
- Interpret the three sections of the poem, contrasting the narrator’s feelings about his past, present, and future life (lines 1-32, 33-43, 44-70),
- Become acquainted with the verse form of the dramatic monologue,
- Recognize and interpret poetic elements, such as metaphor, simile, and personification,
- Use elements of the text to defend his/her own responses and interpretations, and
- Discuss the themes of the selection, including the need in man to keep exploring and the *carpe diem* motif.

Procedures

1. Motivation: Students will list and discuss situations in which heroes of any sort—war hero, athletic hero, aging musical or movie star—live beyond his/her period of heroism. What happens to them? How might they react to no longer being that hero?
2. I will then discuss briefly the life of Alfred, Lord Tennyson and explain the event that influenced Tennyson’s life more than anything else—the death of his close friend Arthur Hallam. “Ulysses” was written in part to express the need of going forward after his friend’s death.
3. Next I will remind the students of the legend of Ulysses or Odysseus—a hero of Homer’s epic poems *The Iliad* and *The Odyssey*. In *The Iliad*, Ulysses (Odysseus), King of Ithaca in Western Greece, fought on the Greek side against the Trojans in the Trojan War. He was responsible for inventing the wooden horse (Trojan horse) used by the Greeks to gain entrance into Troy to regain Helen, the wife to King Menelaus who had been kidnapped by Paris. The war lasted ten years. In *The Odyssey*, Ulysses wanders ten more years, encountering many strange adventures, such as the ones with the one-eyed Cyclops and the Sirens. When Ulysses returns home, he finds his wife Penelope and his son Telemachus being harassed by suitors who want to marry the queen and rule Ithaca. Ulysses kills the suitors and regains his throne and the queen. It is at this point that Homer’s story ends. In his poem “Ulysses,” Tennyson explores the question of whether or not Ulysses will be content to give up traveling and settle down.
4. Using an LCD projector, we will look at a website that shows maps of Ulysses’ travels: <www.classics.upenn.edu/myth/homer/odymap.php>. This website is interactive and shows two maps, a summary of the Trojan War, and timelines.
5. Before reading the poem, I will discuss the structure of the poem. It is a dramatic monologue, a poem in which an imaginary character (the narrator of the poem) addresses a character or characters who are present but who remain silent. In reading the poem, students will need to discover whom Ulysses is addressing.

6. Certain vocabulary words will need to be defined prior to reading the poem: *crags*, *lees*, *mete*, *dole*, *unburnished*, *scepter*, *prudent*, and *abides*.
7. We will read the poem three times. The first time I will read it all the way through. (If I have an extremely strong reader in the class, I will allow that student to read the poem in its entirety.) Then I will have three volunteers to read each of the three sections of the poem. After each section, we will stop to discuss the literal meaning of that section. The following questions may help students understand the literal meaning:
 - a. How does Ulysses describe his present life on the island of Ithaca?
 - b. What was his life like in the past, before he returned home from the Trojan War?
 - c. What phrases or lines show Ulysses' spirit and attitude towards life? (lines 6-7, 22-23, 59-61, 67-70)
 - d. In lines 33-43, Ulysses speaks of his son Telemachus. How do father and son differ?
 - e. In the last section, what "charge" or request does Ulysses make to his fellow mariners? What does he want them to do for the rest of their lives?The third reading of the poem will again be in its entirety and will bring all three sections together.
8. After these readings, we will address the interpretive meaning of the poem, including imagery and the themes of moving forward and of *carpe diem*. (Students would already be familiar with the *carpe diem* motif from the study of earlier Renaissance poetry.)

Assessment

Students will write an explication of the poem, analyzing Ulysses' view of how life should be lived and relating the poem to the travel genre that we have been studying throughout the year.

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This video uses scenery from the Lake District in England to focus on the poetry of Wordsworth and Coleridge.

Poetry of Landscape: Great Britain of William Wordsworth, the Bronte Sisters, Dylan Thomas, and Thomas Hardy. British Tourist Authority. London, 1993.

Several of Wordsworth's poems, including "I Wandered Lonely as a Cloud," are narrated while the video shows scenes of the English Lake District.

The Rime of the Ancient Mariner. Films for the Humanities and Sciences. BBC Production. 1995.

This video dramatizes Coleridge's poem and draws parallels between the poem and the poet's life.

The Romantic Poets. Kultur Films Inc. 2000.

This video features the works of Wordsworth, Coleridge, Shelley, Byron, and Keats. It discusses the historical context as well as an analysis of various poems.

Schama, Simon. *The History of Britain.* A & E Home Video. 2002.

This five video pack depicts British history from 3500 B. C. to the present.

Welcome to Britain. British Tourist Authority. London, 1987.

This video takes the viewer through a tour of the major cities of Britain and the countryside, including the Lake District, Stratford, mountains and castles of Wales, and Canterbury Cathedral.

Photographic or Coffee Table Books for Students

Bord, Colin and Janet and Jason Wawkes. *Prehistoric Britain from the Air.* North Pomfret, VT: Trafalgar Square Publishers, 1997.

This book contains beautiful pictures of the English countryside and prehistoric sites of Britain.

Clucas, Philip. *The British Isles: A Photographic Journey.* Surrey, England: Colour Library Books, 1993.

This coffee table book contains beautiful pictures of England. It is a mixture of old and new.

Fleming, Fergus, et al. *Heroes of the Dawn: Celtic Myth.* London: Duncan Baird Publishers, 1996.

As well as discussing Celtic mythology, this book contains beautiful pictures of archeological artifacts from Celtic times.

Matthews, Rupert. *England: Land of Many Dreams*. New York: Crescent Books, 1985. Like the other picture books, these photographs will enhance a student's understanding of the English countryside, stately homes, modern cities, castles, and ruins.

What Life Was Like in the Age of Chivalry: Medieval Europe, A.D. 800-1500. Richmond, VA: Time-Life Books, 1997. This book contains beautiful photographs of cathedrals, paintings depicting life in the Middle Ages, and a map of the Crusades.

Pictorial and Interactive Websites

Benson, L. D. *The Geoffrey Chaucer Page*. <<http://www.courses.fas.harvard.edu/~chaucer/cantales.html>>. This website contains links to articles about the General Prologue, a map depicting the Canterbury Way (the road to Canterbury), and the martyrdom of Thomas Becket.

Britannia: British History and Travel. <<http://www.britannia.com>>. 2003. This website contains over twenty virtual tours of historical sites. There are links to British history and much, much more.

Camino de Santiago. <http://www.caminosantiago.com/web_ingles/index.htm>. This interactive website traces the Spanish pilgrimage to Santiago de Compostela. It also contains information on the history of the pilgrimage and famous pilgrims.

Collinson, Peter. *Canterbury Tour*. <<http://www.hillside.co.uk>>. This interactive website allows the user to click on a map of Canterbury to show different views.

"European Maps." *The Yale Map Collection*. 2000. Yale University Library. <<http://www.library.yale.edu/MapColl/eur.html>>. There are links to old maps of Britain from 1616 to 1830.

"George Gordon, Lord Byron." San Jose State University English Department. <<http://www2.sjsu.edu/depts/english/tenc.htm>>. This website contains photographs of places associated with Lord Byron.

Images and Illustrations. 2000. <<http://geoffreychaucer.org/images>>. This website contains links to various sites and articles related to Chaucer and *The Canterbury Tales*.

- Jones-Nerzic, Richard and Kjell Dennersten – Aachen. 2002. *Medieval Pilgrimage: Virtual School*. 8 March 2004. <<http://www.en.eun.org/eun.org2/eun/en/vs-history/content.cfm?lang=en&ov=22096>>. This website gives a great introduction to the purpose of the medieval pilgrimage. There are pictures, activities, and links to other websites.
- Merrill, Joshua. *From Gatehouse to Cathedral: A Photographic Pilgrimage to Chaucerian Landmarks*. <<http://www.umkc.edu/lib/engelond/visual.htm>>. This website contains a photographic pilgrimage to sites that Chaucer would have seen. By clicking on small images, full-frame photographs popup. In addition, there is text describing each photograph.
- Nussli, Christos. “Periodical Historical Atlas of Europe from AD 1 to AD 2000.” 2003. *Euratlas*. <<http://www.euratlas.com/summary.htm>>. Maps can be enlarged to use on an LCD projector.
- Osshe Historical and Cultural Atlas Resource*. University of Oregon. <<http://darkwing.uregon.edu/~atlas/europe/maps.html>>. There are maps of the ancient Near East, classical Greece and Rome, Viking trade routes, and Barbarian migrations. Some maps are interactive.
- “Percy Bysshe Shelley.” San Jose State University English Department. <<http://www2.sjsu.edu/depts/english/tenb.htm>>. This website contains photographs of places associated with Percy Shelley.
- “Samuel Taylor Coleridge.” San Jose State University English Department. <<http://www2.sjsu.edu/depts/english/ninec.htm>>. This website contains photographs of places associated with Coleridge.
- San Jose State University English Department. *Tintern Abbey*. <<http://www2.sjsu.edu/depts/english/tintern.htm>>. This website contains excellent photographs of Tintern Abbey.
- Schroeder, Juergen Matthias. *Kubla Khan or A Vision in a Dream*. 2002. <<http://englishromantics.com/kublakhan/analysis.htm>>. This website offers an extensive textual analysis of “Kubla Khan.” It also contains links to other Romantic poetry and to music.
- Struck, Peter T. *Map of Odysseus’ Journey*. 2000-2002. University of Pennsylvania. <www.classics.upenn.edu/myth/homer/odymap.php>. This website contains an interactive map of Odysseus’ travels.
- Thomas, Jeffrey L. *Tintern Abbey*. <<http://www.castlewales.com/tintern.htm>>.

This website contains some beautiful photographs by Jeffery Thomas of Tintern Abbey and the surrounding area.

Tintern Abbey. <<http://www.btinternet.com/~timeref/tint3d.htm>>.

This is an interactive site that allows the user to “see” inside of a reconstructed version of Tintern Abbey.

Virtual Pilgrimage. March 2004. <<http://crusades.boisestate.edu/vpilgrim>>.

This interactive website allows students through narrative, photos, and drawings to follow a pilgrimage from France, through Italy, to the Holy Land, including Jerusalem, Bethlehem, and Egypt. It can take hours to go through the whole site, so this may need to be visited in stages throughout the unit or used by students doing research on the medieval pilgrimage.

White, Matthew. *Old English Pages: Historical Contexts: Map of Anglo-Saxon England*. <<http://www.georgetown.edu/faculty/ballc/oe/oe-map.html>>.

This website depicts an excellent map of Anglo-Saxon England. It could be copied to a transparency for class viewing or viewed on the Internet.

“William Wordsworth.” San Jose State University English Department.

<<http://www2.sjsu.edu/depts/english/nineb.htm>>.

This website contains photographs of places associated with William Wordsworth.