

Stylistic Approach to Emily Dickinson's Poem "Because I could not Stop for Death"

Dr. Nasreddin Bushra Ahmed Elajab^{*}

Dr. Siddig Ahmed Elbashir Gar Elnabi^{*}

Abstract

As a meeting ground between linguistics and literature stylistics has provided, since its inception, a systematic and more rigorous approach to literary texts. The basic assumption is that, adopting the scientific linguistic tools can be a viable theoretical framework that could better, account for the structural idiosyncrasies and deviations distinguishing most of literary works. The present paper intends to investigate Emily Dickinson famous poem "Because I Could not Stop for Death" by using linguistic techniques whereby the graphological, phonological lexical, semantic and discursive features of this poem is explored and explicated. The most important query is that what are the most notable stylistic devices being used in the poem under investigation. Thus, the main objective is to document the distinctive style of Dickenson. The findings of this investigative endeavor affirm and illustrate the remarkable structural peculiarity typifying Dickinson's style. Hence, the most important recommendation is that stylistic approach should be allotted more space among English courses.

Key Words: stylistics; linguistics'; Dickinson; Poem; idiosyncrasies.

^{*} Associate Prof. EL Imam EL Mahdi University

^{*} Assistant Prof. EL Imam EL Mahdi University

مقاربة أسلوبية لقصيدة اميلي ديكنسون
"ولأنني لم استطع التوقف للموت"

المستخلص

كأرضية لقاء بين علم اللغة و الأدب فإن علم الأسلوب قد وفرومنذ بدايته مدخلاً منظماً وأكثر دقة إلى التعاطي مع النصوص الأدبية، حيث أن الافتراض الأساسي هو أن تبني أدوات علمية لغوية قابلة للتطبيق يمكن أن يفضي إلى وصف أفضل للتفرد التركيبي والانحرافات اللغوية التي تتسم بها معظم الأعمال الأدبية. ترمي هذه الورقة إلى شرح قصيدة اميلي ديكنسون المشهورة "ولأنني لم استطع التوقف للموت" باستخدام أساليب علم اللغة حيث يتم استكشاف وتبيين الخصائص الهجائية والصوتية والقاموسية والدلالية و تلك المتعلقة بالخطاب لهذه القصيدة. التساؤل الأهم لهذه الورقة هو ما هي الأدوات الأسلوبية الأكثر بروزاً في القصيدة المراد تحليلها. لذلك فإن الهدف الرئيس هو بيان وتوثيق السمات الأسلوبية المميزة في شعر اميلي ديكنسون تؤكد وتوضح نتائج هذا المسعي البحثي الخصوصية البنائية اللافتة التي تشكل نموذجاً لأسلوب ديكنسون. ومن ثم فإن أهم التوصيات التي قدمها الباحثان هي أنه يجب أن يعطى المنهج الأسلوبى مكاناً أوسعاً بين مقررات اللغة الإنجليزية الكلمات المفتاحية: علم الأسلوب، علم اللغة، ديكنسون، القصيدة، التفرد

Introduction

Emily Dickinson is one of the greatest poets in English language. As a female American poet with a conspicuously distinct styles and themes she continues to thrill and enthrall readers of English poetry worldwide. Dickinson's style of poetry composition ensured her strong foothold in the literary arena which was dominated during her life time by male figures such as Ralph Waldo Emerson, Walt Whitman and several others. Thus, the present paper is an attempt to throw light on the poetess style of poetry composition by the aid of tools borrowed from the discipline of stylistics.

Problem Statement

The pleasurable experience of appreciating poetry would never be accomplished without challenges. Not all poetry is readily accessible to everyone. Some poems represent a perennial challenge to the human brain. The plethora of methodologies and perspectives through which poems are approached attests to this fact. The present study shares the burden of poetry investigation and appreciation through zooming in on a particular poem by one of the most known American poets. The paper set to carry out a stylistic analysis of one of Emily Dickinson's prototypical poems "Because I could not Stop for Death"

Questions of the Study:

The present study aspires to data-mine answers for the quires below:

- 1- What constitutes Dickinson unique style?
- 2- What are the linguist deviations and conformities present in Dickinson's poem "*Because I Could not Stop for Death*"?
- 3- What are the most conspicuous stylistic devices deployed by Dickinson in "*Because I Could not stop for Death*"?

- 4- What is the rationale behind Dickinson unusual use of language?

Objectives of the Study

Being mindful of the fascination and frustration of poetry appreciation involves, this study aims to achieve the following:

- 1- Projecting the stylistic uniqueness of Emily Dickinson's poetry.
- 2- Registering features of deviation and conformity in Dickinson's poetry.
- 3- Identifying the stylistic devices employed by Emily Dickinson in her poem "*Because I Could not Stop for Death*".
- 4- Documenting the reason behind Dickinson's idiosyncrasy.

1-4 Methodology

The main research design adopted in this study is the analytical method which tries to fuse qualitative and quantitative data collection strategy. While stylistics remains the general frame of investigation, the questions raised above represent the orientation of data hunt. The procedure of data collection and analysis is based on close reading of the text in order to highlight the distinctive stylistic features that are used by the author in her poetry. The data of this study consists of the corpus of Emily Dickinson's poetry. The sample is confined to one poem by the poet, namely "**Because I could not Stop for Death**".

Literature Review

Introduction

This section of the paper attempts to lay down a thorough theoretical framework for this present paper in order to position it in its appropriate field of investigation. Thus, several pertinent issues will, herein, be appraised and projected with the indispensable support of scholars and expert. Hence, topics such as charting the history, concern and techniques of

stylistics are discussed. In addition, a brief biography of the poetess whose poem is under investigation is presented.

Stylistics

Stylistics, which is twentieth century invention, has dragged along a ferocious tussle among its practitioners and protractors. (Leech 1969) , (Simpson 2004) , (Bradford 1997). In his ground breaking book A linguistic guide to English poetry, Geoffrey Leech simplifies the concept of stylistics as “ the study of literary style –or the study of the use of language in literature”(Leech 1969:1). Such concise and accurate framing of the subject belies the illusiveness of the ever-growing discipline pronounced by scholars such as Bradford (1997:xi) who goes as far as calling it “slippery topic” , and Widdowson (1976:4) who demote it to a level below subjects and discipline,

From a different perspective, Widdowson (1997:6) suggests a definition of stylistics that foregrounds its interdisciplinary character, placing it somewhere at the border between literary criticism and linguistics:

“By 'stylistics' I mean the study of literary discourse from a linguistic orientation and I shall take the view that distinguishes stylistics from literary...criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two and has no autonomous domain of its own. [...] Stylistics, however, involves both literary criticism and linguistics, as its morphological make-up suggests: the 'style' component relating it to the former and the 'istics' component to the

latter

A safe position to be taken, in this regard, is to view stylistics as the use the insights made available by linguists to investigate literary texts, either by linguists themselves or literary scholars who are well-versed in linguistics. Such stance would ensure stylistics a place among the various fields of applied linguistics.

History of Stylistics

Although stylistics is a recent addition to the field of knowledge, most of its concepts are inherited from the ancient discipline of rhetoric. Bradford (1997) has traced its roots back to pre-Socratic times charting its development through the Roman Era, Middle Ages , the Renaissance until the modern time. According to Bradford (1997) rhetoric, from which stylistic emerged was a discipline taught and practiced in the ancient world within the confines of legal disputes and political debates. It had subsequently been “piloted beyond its judicial function” into the “spheres of philosophy and literary studies” by Gorgias, one of the Athenian teachers and practitioners of rhetoric. Through the effort of Plato and Aristotle, rhetoric entrenched itself as viable method for the appraisal and analysis of literary works. Aristotle treatise on “Poetics” was a fruit of such developments.

Rhetoric had, then found its way to the Roman Era, the Middle Ages and on to the European Renaissance. Bradford (1997:3) states that rhetoric -

“is replayed in the work of the two most prominent Roman rhetoricians, Cicero and Quintilian; it emerges in the writings of St Augustine the rhetorician of the Middle Ages and in Peter Ramus whose book in the subject was one of the founding moments in the

revival of classical rhetoric during the European Renaissance.”

Rhetoric continued to be practiced and taught throughout 17th, 18th and 19th centuries. It is in the 20th century that rhetoric was transformed into modern stylistics. According to Bradford (1997:12) the New Critics in Britain and America and the Formalists in Europe are responsible for such development in nature and function in rhetoric. He states:

The New Critics and the Formalists are the most obvious inheritors of the disciplines of rhetoric, in the sense that they have maintained a belief in the empirical difference between literature and other types of language and have attempted to specify this difference in terms of style and effect.

Stylistics and levels of language description

As a bona fide branch of applied linguistics, stylistics is underpinned and furnished by the findings of all other branches of linguistics. Therefore, a stylistic analyst may help himself/herself freely to the tools provided by any off-shoot of linguistics so as to carry out any pertinent task. Thus, one might analyze a particular text starting from any of level of language listed in the table below:

STYLISTICS AND LEVELS OF LANGUAGE

<i>Level of language</i>	Branch of language study
The sound of spoken language; the way words are pronounced.	phonology; phonetics
The patterns of written language; the shape of language on the page.	Graphology
The way words are constructed; words and their constituent structures.	Morphology
The way words combine with other words to form phrases and sentences.	syntax; grammar
The words we use; the vocabulary of a language.	lexical analysis; lexicology
The meaning of words and sentences.	Semantics

The way words and sentences are used in everyday situations; the meaning of language in context.	pragmatics; discourse analysis
--------------------------------------------------------------------------------------------------	--------------------------------

Simpson, (5:2004)

Emily Dickinson Biography in Brief:

Emily Dickenson whose poetry covers a wide thematic range and quite distinctive style was not known during her lifetime. Only few of her poems were published when she was living. Below is a brief biography of the poetess as presented in the cyber-site of the Academy of American Poets (poets.org.):

Emily Dickinson was born on the 10th of December, 1830, in Amherst, Massachusetts. She went to a Female Seminary in South Hadley, where she stayed for one year. Throughout her life, she rarely left her home. The people with whom she did come in contact, however, had an enormous impact on her poetry. One of such was the Reverend Charles Wadsworth, whom she first met on a trip to Philadelphia. He left for the West Coast shortly after a visit to her home in 1860, and some critics believe his departure gave rise to the heartsick flow of verse from Dickinson in the years that followed. While it is certain that he was an important figure in her life, it is not clear that their relationship was romantic—she called him “my closest earthly friend.” Other possibilities for the unrequited love that was the subject of many of Dickinson’s poems include Otis P. Lord, a Massachusetts Supreme Court judge, and Samuel Bowles, editor of the Springfield *Republican*.

By the 1860s, Dickinson lived in almost complete isolation from the outside world, but actively maintained many correspondences and read widely. She spent a great deal of this time with her family. Her father, Edward Dickinson, was actively involved in state and national politics, serving in Congress for one term. Her brother, Austin, who attended law school and became an attorney, lived next door with his wife,

Susan Gilbert. Dickinson's younger sister, Lavinia, also lived at home for her entire life in similar isolation. Lavinia and Austin were not only family, but intellectual companions for Dickinson during her lifetime.

Dickinson's poetry was heavily influenced by the Metaphysical poets of seventeenth-century England. Banzer (1961) has, rightly, affirmed the affinity between the poetess and metaphysical poets such as George Herbert and John Donne. She goes on to explain ways in Dickinson's poetry resonates with themes and techniques of those poets:

. "The discipline that wrought many of her poems was the metaphysical one of a "Compound Vision" by which the eternal is argued from the transient, the foreign explained by the familiar, and fact illumined by mystery" Banzer (1961:417)

She admired the poetry of Robert and Elizabeth Barrett Browning, as well as John Keats. Despite the fact Emily Dickinson was discouraged by rumors of disrespectability from reading the poetry of her contemporary Walt Whitman , the two poets are credited for their unique accomplishment of establishing the distinct American poetic voice. Despite the fact Dickinson was extremely prolific as a poet and regularly enclosed poems in letters to friends, she did not get public recognition when she was alive. Her earliest published book verse was in 1890 and the latest was 1955. Dickinson passed away in Amherst in 1886.

Discussion and Analysis

Introduction

This section of the paper deals with heart of the matter. Herein, a textual analysis will be carried out. The questions of the study provide the anchorage and perspective through which the poem under consideration will be appraised. A corollary of

that, the section focuses on the core analysis of the text under consideration. Therefore it comprises the following issues:

- An account for the uniqueness of Dickinson's poetry supported by evidence from "*Because I Could Not Stop for Death*",
- Conformity and deviation present the aforementioned poem.
- Demonstrating the stylistic devices deployed by the poetess
- Analyzing "*Because I Could Not Stop for Death*", in terms of discourse analysis .

Zooming in Dickinson's stylistic idiosyncrasy:

Almost all Dickinson scholars subscribe to the idea that her poetry is distinct from her contemporaries in both form and content.(Huges 1971),.. She has obviously marched along an "un-trodden path" in her poetic composition to quote her modern compatriot Robert Frost. Her poem "Because I Could Not Stop for Death" is, indeed, a testimony.

Thematic idiosyncrasy

Although the poem centers on the perennial philosophical and theological issue of death her take on it is markedly distinct. In this particular poem death is presented in a lighthearted and conspicuously solipsistic manner. Her conception of death does , however, square up with how most philosophers and theologians beliefs that death is, but a gateway to an eternal life. That is, indeed, the very theme of Dickinson's poem. Then, in what way is Dickinson different from others? The difference rests on the way in which the poetess depicts death. Dickinson's "death" is a far cry from the proverbial biblical "grim reaper" with a sharp scythe mowing down human beings. It is, rather, a chivalrous gentleman pulling over for the female speaker whose hour has come to take her in a pleasurable journey towards eternity. Dickinson's directness and informality, likewise, in stark contrast with most philosophers treatment of death which is shrouded in eruditeness and awe.

In this respect Dickinson's approach to death is unlike how other poets deal with the theme. The metaphysical poet John Donne, for example treated death as an enemy that needs to be intimidated in order to be overcome. The confrontational tone of his poem "Death don't be proud" is nothing like the feeling of appreciation and gratitude in "Because I could not stop for death he kindly stopped for me"

Linguistic idiosyncrasy

Dickinson language which is characterized by clarity , simplicity and precision, does not ,quite, conform with the average style of poetic language , though does not violate the rules of English language. She has a unique strategy in deploying linguistic units in her poems. "*Because I Could not Stop for Death*" may offer a clue on the way in which she performs such a task. Below is an exploration of the most important stylistic features used in the poem dealt with from bottom up beginning with graphology and ending with discourse.

Graphology

The graphological structure of poem, to begin with, is a clear testimony on her unconventional style. Her punctuation, especially the excessive use of the punctuation mark of dash is a 'stylistically distinctive feature' that sets her apart from other poets. (Crystal and Davies) the first stanza quoted below shows this.

Because I could not stop for Death —
He kindly stopped for me —
The Carriage held but just Ourselves —
And Immortality.

Those dashes according to one commentator make the reader pause and usher him or her on to the next line. They might be thought of as connectors or strings, pulling the reader through the poem..(Shmoop Editorial Team, 2008).

Phonology

Phonology conventionally deals with matter of sound i.e. how individual sounds (phonemes) are combined and distributed in order to form larger linguistic units. Language users, including, poets are customarily; free to deploy them in a way that suits their intended organizational choices within the boundaries of the rules of the language. The collective human endeavor in this respect has resulted in conventionalized phonological stylistic features with accepted categorization and terminologies. Thus, we have terms such as rhyme, meter, alliteration, assonance and the likes. Below is an exploration of Dickinson's appropriation of these phonological stylistic features in her poem "**Because I could not Stop for Death**":

Meter

The poem has a rigorous metrical pattern. It is based on the iambic foot which is commonly known to be natural rhythm of speech in English, where unstressed syllable precedes stressed ones.

Be-cause | *I could* | not *stop* | for *Death*,

The poem consists of six stanzas of four lines each. The first and the third lines in all stanzas have four feet (tetrameter), while the second lines have three feet (trimester). This pattern is reversed in the fourth stanza where the first line consists of three feet, whereas the second has four. As for the fourth in the stanzas, their length vary from two feet (dimeter) in the first two stanzas and three feet (trimester) in the rest of the stanzas.

Rhyme

There is no regular rhyme scheme in this poem. There is nonetheless, a random distribution of an end-rhyme. Thus, "Me" in (line 2) rhymes with "Immortality" (line 4), "Civility" (line 8) and, "Eternity." (line24). Such recurrence of sound echoes could as well thought of as a happy coincidence, rather than a deliberate structuring. This, itself, is an ostensible sign of the poetess idiosyncrasy.

Alliteration

Alliteration is the repetition of the initial consonants in two or more words in the same line of verse or sentence. In the poem under investigation there are several instances of alliteration represented by the following extract. The alliterative consonants are in boldface:

My labor and my **l**eisure

At **R**ecess — in the **R**ing —

We passed the **F**ields of **G**azing **G**rain —

We passed the **S**etting **S**un —

The **D**ews **d**rew quivering and **C**hill —

For only **G**ossamer, my **G**own —

My **T**ippet — only **T**ulle —

Assonance

Assonance is a sound device which could be defined as the repetition of the same vowel in two or more words in the same lines. in the extraction below examples of assonance has been underlined

Because I could not stop for Death —

He kindly stopped for me —

The Carriage held bt just Ourselves —

And Immortality.

Morphology

At the level morphology i.e. the study for word their structures, the poem does not show any stark uniqueness. There are no distinctive stylistic features that violate the morphological rules of English. At this level the poem seem to be in total conformity with conventions of the language.

Lexical and Syntactic Level

At the lexico-syntactic level, most of the lexical items are common words that do not require any special learning. There are no archaic words. The table below show the grammatical category of the major class word present in the poem:

Nouns	Verbs	Adjectives	Adverbs
Death, carriage ,immortality, haste labor , leisure, Civility School, Children Recess ,Ring Fields, Grain Sun, dewes, gossamer , gown ,tippet, tulle House, Swelling, Ground , Roof ,Cornice Centuries ,Day Horses' Heads Eternity	Could not Stop, stopped, held, drove, knew ,had put away, passed, passed, passed ,strove , passed, drew ,paused, feels, surmised , were	Gazing, setting, quivering, chill, visible	Kindly, slowly, scarcely

Nouns

The above table shows that the poem includes twenty eight nouns most of them are concrete. Although the two key terms” death and immortality” in the poem are abstract, they have been concretized through the stylistic strategy of personification.

Lexical Verbs

There are seventeen verbs whose tense is the past, obviously because of narrative nature of the poem. Another notable feature of these verbs is that most of them are action verbs signifying movement and its reverse. One of these verbs (passed) repeated four times.

Adjectives

As for adjective, there are only four of them (Gazing, setting, quivering, chill, and visible). Three adjectives are in present participle (ing- from and three of them are predicative i.e. function as complements in the clause.

Adverbs

The poem includes only three adverbs whose functions in their clauses vary. The first adverb ‘kindly’ functions as a disjunct i.e. a comment on the action being denoted by the verb – “*He kindly stopped for me* —“. The second is an adjunct describing the manner in which the action refer to by the verb is performed – “*We slowly drove* —“. The third a modifier occurring before an adjective that functions a complement in its clause- “*The Roof was scarcely visible* —“

Semantics

Semantics is level of linguistic where the meanings of linguistic units are investigated. In this section the semantic stylistic devices present in the poem will be defined and explicated. There are basically two overarching semantic devices in “*Because I Could not Stop for Death*”. They are personification and paradox. Both of them will be dealt with below:

Personification:

Personification, which means giving the qualities human beings to animals , objects and ideas, is the mainstay of “*Because I Could not Stop for Death*”. The rhetorical force of the poem rests in personifying “death” and “immortality” as the both concepts have been reified and endowed with agency. “Death” is portrayed as a courteous masculine coachman that stops the vehicle he is driving to pick up the supposedly willing female pedestrian who has not hitchhiked to him- *He kindly stopped for me*”. “Immortality “the antonym of “Death” is likewise depicted as a fellow passenger with “Death” and the speaker - *The Carriage held but just ourselves —/And Immortality*”

Another two examples of personification are related to “the Sun” - *We passed the Setting Sun —/Or rather — He passed Us —* and describing the grains in the fields as creatures with eyes- “*Gazing Grain —*“

Paradox

Paradox means:” a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense” (Abrams, 1999:201). As an effective stylistic device paradox is also central to this poem because the poetess places death and its antithesis immortality in the same locale.

*The Carriage held but just Ourselves —
And Immortality.*

The central theme of the poem is captured in this paradoxical use of reconciling death and immortality. It must be noted, however, that to think of death as a gateway to immortality or a second eternal life is a universal belief present in most of the world religions and philosophies. The originality of Dickinson’s emanates from the solipsistic way in which it is conceived and so jovially depicted.

Discourse Analysis

Discourse Analysis is defined by Macmillan Dictionary as “analysis of the patterns of language in texts that are longer than a sentence”. There are two important concepts from stylistic analysis that are pertinent to the objective of the present study. The first of which is ‘cohesion’ and the second is ‘coherence’. Cohesion means the “ties and connections that exist within texts” (Yule, 143: 1985). These ties comprise a number of linguistic elements that are used to create a type of organic unity in a particular text. Such elements include deictic expression like pronouns, demonstrative, and spatiotemporal expressions (here, there, now, then etc.). In poetic texts rhyme, rhythm and stanza structure can, likewise, create cohesion.

Dickinson's poem "*Because I could not Stop for Death*" includes several cohesive ties. One of the most notable examples is the use of personal pronouns like 'I, he, us me and ourselves'. I and me, of course, refer to the speaker of the poem, while he refers to the personified 'death' throughout the poem and to the 'setting sun' in line 12. The speaker uses the first person plural pronouns 'we', 'us' and 'ourselves' to, 'collectively, refer to the speaker and death so as show the intimacy between them. All these pronouns and their antecedent nouns play the crucial of creating the organic unity in the poem.

Unlike cohesion, Coherence does not depend on explicit linguistic expressions, but rather on circumstantial connections that hold a particular text together. Coherence in a text is achieved by making use the shared background knowledge. In '*Because I could not stop for Death*' coherence is accomplished by several premises pertinent to principles of poetry composition. These include, among other things, the permissible appropriation of 'personification' and 'paradox' where abstract ideas are embodied and contradictory concepts are reconciled. Thus, in the poem 'death' is personified and positioned in a contradictory coexistence with its antithesis 'immorality'.

Conclusion

This paper has attempted to account for one of Emily Dickinson's poem "*Because I could not Stop for Death*" from the point of view of stylistics. It is guided by the assumption that implementing insights from linguistics can deepen comprehension and enhance appreciation of poetic texts. Hence a thorough linguistic analysis of the poem under investigation has been conducted in order to find out what constitutes the poetess peculiar style of writing. The following concluding remarks could be stated in the light of the discussion and analysis:

- 1- Approaching a poetic text stylistically leads to a deep understanding of techniques of poetry composition.
- 2- Emily Dickinson's poetry is stylistically unique because she employs a pattern of distinctive linguistic features whereby her originality is affirmed.
- 3- The unconventional use of the punctuation mark, the dash, is an ostensible stylistic deviation which the poetess has deliberately introduced in her poetry.
- 4- Emily Dickinson ignores rhyme although she meticulously observe meter in her poetry.
- 5- Paradox and personification are the most conspicuous stylistic devices that the poetess has enlisted in her poem "*Because I Could not Stop for Death*"

Recommendations

In the light of discussion and findings the researchers recommend the following:

- 1- Students of literature, especially those interested poetry, should be familiarized with stylistics and its analytic tools.
- 2- Stylistic analysis should be allotted a more space in the curriculum of English departments.
- 3- Literary critics should incorporate stylistic analysis in their appraisal of poems.

References

Banzer, J. (1961). "Compound Manner": Emily Dickinson and the Metaphysical Poets. *American Literature*, 32(4), 417-433. doi:10.2307/2922278

Bradford, R. (1997) *Stylistics*. London: Routledge

Greenfield, S. (1967). *Grammar and Meaning in Poetry*. *PMLA*, 82(5), 377-387. doi:10.2307/460767

Leech, G. (1973). *A Linguistic Guide to English Poetry*. London: Longman

Simpson, P. (2004) *Stylistic, a resource book for students*. London: Routledge

Shmoop Editorial Team. (2008, November 11). *Because I could not stop for Death Form and Meter*. Retrieved April 4, 2018.

Yule, G. (1985) *The Study of Language*, Cambridge: Cambridge University Press

Widdowson, H. G. (1975) *Stylistics and the Teaching of Literature* Harlow: Longman

<https://www.shmoop.com/because-i-could-not-stop-for-death/rhyme-form-meter.html>

<https://www.macmillandictionary.com/dictionary/british/discourse-analysis>

<https://www.poets.org>

Appendix

Because I could not stop for Death —	1
He kindly stopped for me —	2
The Carriage held but just Ourselves —	3
And Immortality.	4
We slowly drove — He knew no haste	5
And I had put away	6
My labor and my leisure too,	7
For His Civility —	8
We passed the School, where Children strove	9
At Recess — in the Ring —	10
We passed the Fields of Gazing Grain —	11
We passed the Setting Sun —	12
Or rather — He passed Us —	13
The Dews drew quivering and Chill —	14
For only Gossamer, my Gown —	15
My Tippet — only Tulle —	16
We paused before a House that seemed	17
A Swelling of the Ground —	18
The Roof was scarcely visible —	19
The Cornice — in the Ground —	20
Since then — 'tis Centuries — and yet	21
Feels shorter than the Day	22
I first surmised the Horses' Heads	23
Were toward Eternity —	24