

Various notes essay



**ASSIGN
BUSTER**

The analysis of poem « March » by Edward Thomas. The poem ' March', as the most of Thomas's poems describes the state of nature. The mood of March days is briefly described through subtle details such as behavior of birds and plants and weather changes (from snow and rain to warmth and sunshine). In terms of structure and verse form, the poem isn't divided into separate stanzas, but it can be logically parceled out in three parts. The first part (from the beginning to the line " As if the mighty sun wept tears of joy") depicts the first signs of coming spring that is ousting the winter.

The second part (from " But ' twas too late for warmth. The sunset piled" to " Had kept them quiet as the primroses") recalls that " yet ' twas cold" and that winter is still here. In the last part (from " They had but an hour to sing. On boughs they sang, " to the end) author returns to the idea of the arrival of spring, finishing the poem with the hope that " Spring returns, perhaps tomorrow". The metre of the poem is iambic pentameter, thus the number of syllables differs from line to line, which sounds very natural and creates a feeling that the writer is talking to you.

The use of blind rhyme further enhances this effect. In the first part of the poem writer personifies the sun (" As if the mighty sun wept tears of joy"), opposing the sun to cold and dead winter. The idea of death is traced throughout the poem. At the very end of the poem Thomas uses different connotations of death, such as " silence" and " darkness", as if winter is holding back the start of spring and the new life. Also, author is using antonyms as " sang or screamed", " hoarse or sweet or fierce or soft" to emphasize the contrast of spring and winter.

Using alliteration (“ they sang, on gates, on ground they sang”) and assonance (“ hoard of song before the moon”). adds sonority and dynamic to the poem and helps to create an imitation of birdsong. As well, describing winter, writer resorts to the use of metaphor (“ mountains on mountains of snow”) and enumeration (“ rain, snow, sleet, hail”). The poem is penetrated by the idea of onset of spring (“ Spring will come again/spring would come again/spring returns”). The idea, giving reader a hope that soon the colds will pass and the nature will be restored to life and filled with new, live colors and sounds.

AS THE TEAM’S HEAD BRASS BY EDWARD THOMAS As The Team’s Head-Brass is set in English countryside although the war was taking place in France and Belgium. The poet Edward Thomas was an English Soldier in the war and wrote the poem while he was home on leave. The poem is about a team of horses and a farmer ploughing his fields ready for the spring. However there is a deeper meaning to the poem. It is symbolising the war although it is hardly mentioned at all. Each year the farmer plants new crops, grows them, harvests them and then ploughs his fields.

This, as well as the lovers, symbolises rebirth and shows that after the war new ones will replace all the people that were lost. Half way through the poem there is a dialogue where Thomas and the farmer discuss the war: “ In France they killed him. It was back in March, The very night of the blizzard, too. Now if he had stayed here we should have moved the tree. ” This shows the effects of the war on the people still in England. They need the men that have been lost in the war. It helps to show how destructive the war was on the English society.

The mood of Edward Thomas is reflected in the poem by the calm, sombre rhythm. Now that he is home from war he can see the effects that the war has caused. The style of the poem also reflects the mood. The poem is just one long section of writing. It has no rhyme, which makes it slow. The conversation in the middle of the poem also slows it down. The Mood of the poem is gloomy and sad: “ Only two teams work on the farm this year. One of my mates is dead. ” The way he says that one of his friends has died so casually in the conversation only emphasises the sadness that the war has created.

To say that one of his friends has died seems so ordinary because of all of the death that has taken place during the war. Edward Thomas knew what the war was like because he was an officer. He had seen first hand all of the death and suffering that had gone on. He doesn't try to glorify the war: “ I could spare an arm. I shouldn't want too lose a leg. If I should lose my head, why, so, I should want nothing more.... ” Thomas knows that he may die in the war and that a lot of people do.

However he knows that he needs to fight in the war to protect his friends and his country. He is very up-front about the possibility of losing a limb or his life. This shows the raw brutality of the war. They discuss how valuable the war was. It seems bad but perhaps if they could see the whole picture maybe there was some good to be had out of it. The elm tree echoes the fallen dead of the war, as do the clods that the ploughshare turns over. The blizzard and the flashing baled of the ploughshare echo the destructiveness of war. t also indicates the effect of the war on rural life with young men not being able to work the fields anymore. The first six lines have sketched in all the actors,

the stage and the unfolding action; so we have the head-brass(or lead-horse), its brasses glinting as it turns at the end of a ploughed furrow. We have the team and plough, the fallen elm tree on whose trunk the narrator is able to sit and watch the scene and the glimpse he catches of the lovers disappearing into a wood (taking their pleasure, grasping the moment or being part of the unfolding of happenstance, of fate).

We have the ploughman himself intent on narrowing the square of charlock, of harrowing or ploughing the field ready for sowing. The backdrop as well as the blank verse allows the conversation that unfolds between the ploughman and the narrator to serve, it seems to me, as a kind of discussion on determinism and free will, on the necessity or otherwise of war, of serving wars, of the First World War in which Thomas himself served as an officer. The poem as a whole is an exploration in a kind of philosophy.

Existentialism comes to mind in the sense of a philosophy which emphasizes freedom of choice and personal and moral responsibility but which regards human existence in a hostile universe as unexplainable, without its own *raison d'être*. In this light we have the discussion of fate, of what will be, set against what is chosen, how we plough our own furrow, plough the furrows of others, narrow down the field, choose one path against another, how we are expected to abandon our own moral imperatives, how serving a war is an imperative. It's possible to see many questions in a reading of the poem.

In any case, the narrator serves as a kind of devil's advocate in the dialogue. Ploughman " Have you been out? " Narrator" No". " And don't want to, perhaps? " " If I could only come back again, I should. I could spare an arm. I

shouldn't want to lose A leg. If I should lose my head, why, so I should want nothing more... Have many gone From here? " " Yes" " Many lost? " " Yes, a good few. Only two teams work on the farm this year. One of my mates is dead... now if he had stayed here we should have moved that tree. " " And I should not have sat here.. Everything would have been different

For it would have been another world. "" Ay, and a better, though if we could see all, all might seem good. " Were we able to predict the future we should live our lives accordingly, prevent war or each other from fighting someone else's wars. This is counterpointed by the sobering thought that fate is dealt, that it comes hurtling or creeping towards us or perhaps is turned over by the farrow or plough. All roads taken, as Frost would have it, mean other roads not taken, elms not sat on or sat on, conversations and the observable delights of a team ploughing taking place.

Thomas seems to evoke by contrast the ' what is to be' by acts, actors and the things acted upon,. The plough, the team, the man narrowing the field of charlock, the lovers going into and out of the wood all remind us that the world is turning, people are getting up to all sorts because of and despite the capriciousness of fate. I particularly like the concluding lines'for the last time I watch the clods crumble and topple over after the ploughshare and the stumbling team. I'm not so sure that the fallen elm and stumbling team are a metaphor for fallen soldiers as is often supposed.

Thomas has a delicious eye for the world around him and there are murmurings of the idea that we are not quite equal to the beauty we observe in this poem, picked up later in *The Glory*'. and othe poems in the vein of '

Adlestrop. ' It is this reluctance and pessimism tinged with beauty that Thomas finds, like a pulse. At Castle Boterel by Thomas Hardy The poem was written in March 1913 when Hardy visited Cornwall after the death of his wife Emma Lavinia Gifford. The fictional name of the poem came from Boscastle, a mile from where Emma lived when she first met Hardy.

It recalls a small incident during a journey he had together with Emma on a road near Boscastle forty years earlier. The fact that the poem is set in Cornwall means that it immediately stands out from the bulk of Hardy's work which was set in the medieval Anglo-Saxon county of Wessex. This is an unusual breaking of the geographical ' unity' of his novels , placing the novel outside of this imaginative world he describes as ' partly real, partly dream country' and into one based on his reality.

However, Hardy still changes the name in the title to disguise the location and protect the secrecy and purity of this moment with Emma. Even by creating a name that is very similar to the original, Hardy, unlike writers such as Dickens or Emily Bronte, is breaking with the wider theme in his literature that location is superfluous to the life given to it by his poetry and prose . For other Victorian writers, setting was integral and a sense of location essential, obvious examples being ' the Yorkshire moors' with Emily Bronte or the ' work house' with Charles Dickens.

For Hardy these associations are not necessary, in his story Enter a Dragoon the narrator describes a cottage as it is about to be pulled down. Emotive description of the ' ancient and bleached green that could be rubbed off with a finger' and the ' small, long features brass knocker covered with verdigris

in its crevices' renders location superfluous to description. While in Castle Boterel it is unusually significant in both name and location because of the powerful and emotive nature that this event has on Hardy.

Hardy uses a range of language, metaphors and images to stress the 'quality' of this moment in time as more important to this place than all the 'thousands' who have crossed the hill 'in Earth's long order'. The third stanza suggests the idea that this 'something', save death of hope and feeling, will stand the test of time in the face of death's 'unflinching rigour'. In *The Mayor of Casterbridge*, he evokes the ideas of digging in the Wessex soil and finding no end of 'tumuli, Roman rings, medieval ruins'. Similarly in *Tess of the D'Urbervilles*, Tess waits on the sacrificial stone 'older than centuries'.

Against these, the grandest of human enterprise may seem trivial. In *Castle Boterel*, Hardy's 'one mind' uses language to show the reader that this incident is more significant than all those before and after. The fourth stanza ends with Hardy talking about the 'thousands more' who will walk there but his belief in the significance of their act is revealed in the last line of the fifth stanza as he abruptly halts the metre with a hyphen and ends the stanza with the succinct and powerful 'that we two passed'.

This final line flies in the face of images of 'primeval rocks', and 'earth's long order'. His 'one mind' is stating in the poem that their passing is 'first and last' and the 'quality' of this event reduces all other incidents to insignificance and all transitory actions to nothing. Hardy juxtaposes the idea that the mind as a keeper and the preserver of memory with that of time as a force of destruction and its inescapable quality.

He uses language to personify time and turn it into an inescapable entity with ‘unflinching rigour’, ‘mindless note’ and something that ‘ruled from sight’. These words turn time into a harsh and mechanical creature that has no cares or mercies for the memories of two lovers. This mechanical and brutally regimented idea is also reiterated through the highly regular rhyming scheme throughout the poem as well as a similarly ‘unflinching’ metre. This brings about a conflicting idea of Hardy’s ‘one mind’ as sole bearer of these memories pitted against this ‘unflinching’ juggernaut.

Only he holds this memory of the ‘one phantom figure’ on the path and with his death this memory will be lost to time. This is furthered by the classically powerful metaphor of ‘sand sinking’ as though Hardy’s hour glass is emptying and he is at the mercy of time. His powerlessness in his inability to prevent the ‘phantom figure’ from disappearing is further emphasised by the repetition of ‘shrinking’. Using assonance and repetition Hardy creates a powerful image of her ghost slowly fading with him as his own time runs out.

Hardy often uses Anglo-Saxon speech to generate a more succinct expression in his literature and poetry, a quality attributed to his admiration of the work of William Barnes. Barnes signalled a shift from the post-romantic poet, elements of which Hardy adopts in *Castle Boterel*. Hardy himself would not have described himself as a ‘dialect poet’, preferring to use a word that was ancient and legitimate when there was no equivalent in modern English which suggested itself as ‘the most natural, nearest and often only expression of a thought’.

In this poem there are several examples of this that not only add to the poetic quality of the poem but also to the deeper meanings. Words like ‘bedrenches’ and ‘benighted’ both give the poem a ruthless precision that adds to the personified image of time. Even the harsh syllables of both words connote a sense of a crushing inevitable end. Other forms seem to be used for similar effect; the use of the un- prefix in ‘unflinching’ give the word a blunt, bleak and uncompromising quality that is embodied by Hardy’s portrayal of time.

Compound epithets and circumlocution in the use of ‘foot-swift, foot-sore’ add a feeling of the endless motions of time and the constant and relentless progression of time itself. Assonance and alliteration are used at the end of Stanzas two when he writes, ‘sighed and slowed’ and at the end of Stanza three as he mentions ‘feeling fled.’ Such literary techniques serve not only to enhance the image of the tired pony but also increase the poignancy of the third stanza’s final meaning of the eternity of hope in human feeling and that its death will only occur when humans no longer exist.

Hardy’s use of a combination of succinct and powerful rhyme in the poem mixed with an unusual and unpredictable use of punctuation throws up a number of conflicting ideas about what he was trying to convey to the reader in the Poem. Throughout the poem the rhyme is clear and holds a regular ABABB structure as well as an unflinching number of syllables that mirrors every stanza to one another. As mentioned previously this serves to reinforce the idea of time as a continuous and unending entity that will continue long after the end of the poem.

Even though the poem ends with the statement of finality in ‘ never again,’ it still fits in perfectly with the scheme and metre and seems to serve more to the idea of time looking past Hardy’s death and into the distant future. This is subverted by the use of punctuation throughout the poem that continuously disrupts and breaks down the heavy rhyme. Commas, full stops, hyphens, semi colons and a question mark punctuate the piece throughout and disrupt its flow.

This can be seen as Hardy disrupting time in time’s world by bringing back a memory that is forty years old and defying the ‘ unflinching rigour’ with his ‘ one mind’. Conversely, this defiance feels only temporary in the face of the unflinching and unnerving brutality of time’s rhyme and metre. The interruption of the metre parallels the way the poem shifts throughout from past to present to future and back; the March ‘ drizzle’ turns to ‘ dry March’ as Hardy fluidly moves between present and past memory trying to chip away at time and save her ghost from ‘ shrinking’ away into nothingness.

Each full stop acts desperately trying to preserve her memory but seemingly unable to halt time’s rhyme. The idea that Hardy is trying to show us that his fight against time is meaningless through his style of rhyme, metre, language, image, metaphor, and punctuation has one flaw. Hardy has beaten time through his creation of the poem itself. The great irony of the poem is that through all his poetic gesturing towards the futility of fighting against his personified monster of time, he still cheats it.

From the moment it was published, his memory and the memory of Emma were turned into stone. Like Hardy, she has permeated time and transcends

the boundaries that Hardy instils throughout his poem. Now it is not only Hardy who remembers Emma on the hill but they will be remembered together on the hill as long as his literature remains in circulation by scholars, devotees and readers of this poem. Snow In The Suburbs written by Thomas Hardy, an English novelist, short story writer and poet of the naturalist movement.

Hardy saw himself mostly as a poet and wrote novels purely for financial gain, although he wrote a great deal of poetry that went mostly unpublished until after 1898. Thomas was remembered for the series of novels and short stories he wrote between 1871 and 1895. In 1898 Hardy published his first volume of poetry, Wessex Poems, a collection of poems written over 40 years. Hardy did not get the recognition he deserved from the contemporaries of his time, however recently his poems have been applauded because of the influence of Philip Larkin but they are still not as highly regarded as his prose.

The main part of the two worlds; on the one hand he had a deep emotional bond with the rural way of life which he had known as a child, but on the other he was aware of the changes that were underway and the current social climate from the innovations in agriculture. His works are primarily concerned with the suffering of the rural poor and the rise of industry and injustice. He believed in a degree of determination – the rural poor never win. Thomas Hardy was also a member of the naturalist movement, seeing human beings as the victims of destiny or fate.

He composed 900 very diverse poems, each using a unique form and different techniques. Thomas Hardy was known mostly for depressing poems but in *Snow in the Suburbs*, concentrated on nature's beauty and sets a tranquil mood, showing the power of nature and its effect on the world, he uses the natural elements as the theme. With the word snow only in the heading and in the eleventh line he uses the word snow sparingly, leaving it for the reader to imagine the amount of snow and the setting.

Hardy uses imagery well in explaining the setting when in the first four lines he explains "Every branch big with it" until "Every street and pavement at mute" this conveys the image that the snow on the ground is thick and heavy, this is backed up again in line seven with "The pailings are glued together like a wall", also he uses imagery to explain that there is only light snowfall in lines five, six and eight when explaining "Snow flakes upward again", Meeting those descend again" and "and there is fleecy fall".

The black cat in the 19th line again produces imagery with the cat being the only other colour in an otherwise white backdrop. The plot is about the Sparrow and the cat with the rest of the poem describing the scenery. The cat lies hidden by the snow awaiting the birds movements, starving "a black cat comes wide eyed and thin" explains this, then his hope is dashed when the bird falls of one branch with snow only to land on another, if he had fallen that would have been his death this is explained in line fourteen "And near innurns him" and at this cut retreats to the house where he is taken in line twenty "And we take him in".

The first eight lines of this poem explain the scenery, the next eight lines talk of the Sparrow in the tree and the last four explains the cats situation.

Looking at the set out of the poem many of Hardy's poems were different and this is understandably one of them. This was not meant to be read into deeply, Hardy was a member of the RSPA and loved animals, he has wrote this poem from his own perspective. In talking about the rhyming there is some rhyming couplets all the through with soft sounding B's in the first line to suggest heaviness of snow in the branch.

As the poem goes along it steadily gets faster and ensambment is used in lines nine to twelve that then goes on to use the word and in lines thirteen, fourteen and fifteen to speed the poem up further before it slows in the last four lines to explain the blight of the cat. Overall this poem is a light hearted look at the country in the winter on a picturesque day with a sparrow having a near death experience with a cat only for the cat to get the better bargain at the end of the day.

Analisis Of God's Grandeur.... Gerard Manley Hopkins God's grandeur, the poem written by English catholic poet Gerard Manley Hopkins is considered as condemnation of industrial society. Gerard Manley Hopkins was a religious man and through this poem he has tried to maintain how industrial life has separated mankind from his god, nature and spiritual aspects of life. This essay is going to argue how the poet has made this point and condemned the non spiritual materialistic industrial life.

Hopkins believes god's glamour is everywhere (line 1) and to grasp this beauty, mankind should put efforts, for it is hidden inside any subject just as

the useful oil inside the fruit which oozes after being crushed (lines 3 and 4). In line four poet claims mankind does not recognise god's rod of power and greatness, he also believes human takes advantage and occupies all these gifts of god for his own interest, pointed in sixth line as " And all is seared with trade... , maintaining the idea that in this industrialized life people have forgotten god's position and have become apart from spiritual aspects of life whilst they are using his creations to make benefits. Poet objects industrialized life through lines five to eight. He believes mankind has trod this world for several generations and through this long period of living on earth, he has shared the status of creating with god by manipulating and changing his creations not even remembering him, the sole creator.

He makes this point through line six as he writes, everything, which used to resemble god's glamour, is seared (connotes that only their outer layer is changed) and made bleared (it is presented in a materialistic way that an individual does not feel impression of god's spiritual grandeur in it since it is made bleared), by mankind. Furthermore in line seven he labours this point as he writes everything is sharing man's smell and is wearing man's smudge which maintains the idea that man's inventions and traces (which are compared to be as unworthy as smudge) have covered glory and beauty of the world.

More over Hopkins believes that though man has done all this, he himself does not enjoy this industrial pattern of living and everything is " smeared with toil" (line 6) as life has lost its soul and god is forgotten, as well as other spiritual joys, in this industrialized civilization which has kept the human far away from nature by keeping his " feet shod" (line 8).

Industry and modernization has deceived mankind by keeping him blind, not letting him to see consequences of what he has done, by keeping him away from nature and shoeing his feet, not letting him to feel the soil which is now bare (line 8) after what he has done during the process of industrialization. Hopkins tries to make feeling of a mechanized, soulless and cold pattern of life by giving the poem a repetitive internal music like the sound made whilst soldier's array, a cold and senseless rhythm.

This internal music is made by repeating the words or using words with similar tones and syllables, specifically through lines 5 to 8 where he tries to build a view of industrialized life, far from god and spiritual values. However he believes that nature is not spent yet and though everything is seared, bleared (line 6) or covered with man's smudge (line 7) but is still fresh inside (lines 9 and 10). He believes one day sun, which is a connotation for illumination, chance of life and happiness, would rise again but from east (line 12) where people care more about spiritual issues and are not lost in today's industrial society, unlike the drawn west which he tries to emphasize on its dark and lost situation by pointing that even its last lights are going off (line 11). In conclusion through this poem Gerard Manley Hopkins has tried to object industrialization and human kind's separation from spiritual aspects of life.

By using figurative devices he expresses his disapproval and the fact that industrialization takes away spiritual beauty of our surrounding from us. However he still has the hope that one day people would seek and find deep fresh meaning of life which is still preserved. Summary The poet mourns the cutting of his " aspens dear," trees whose delicate beauty resided not only in

their appearance, but in the way they created “airy cages” to tame the sunlight. These lovely trees, Hopkins laments, have all been “felled. He compares them to an army of soldiers obliterated. He remembers mournfully the way they their “sandalled” shadows played along the winding bank where river and meadow met. [pic] Hopkins grieves over the wholesale destruction of the natural world, which takes place because people fail to realize the implications of their actions. To “delve or hew” (dig, as in mining, or chop down trees) is to treat the earth too harshly, for “country” is something “so tender” that the least damage can change it irrevocably.

The poet offers as an analogy the pricking of an eyeball, an organ whose mechanisms are subtle and powerful, though the tissues are infinitely delicate: to prick it even slightly changes it completely from what it was to something unrecognizable (and useless). Indeed, even an action that is meant to be beneficial can affect the landscape in this way, Hopkins says. The earth held beauties before our time that “after-comers” will have no idea of, since they are now lost forever. It takes so little (only “ten or twelve strokes”) to “unselve” the landscape, or alter it so completely that it is no longer itself.

Form This poem is written in “sprung rhythm,” the innovative metric form developed by Hopkins. In sprung rhythm the number of accents in a line are counted, but the number of syllables are not. The result, in this poem, is that Hopkins is able to group accented syllables together, creating striking onomatopoeic effects. In the third line, for example, the heavy recurrence of the accented words “all” and “felled” strike the ear like the blows of an ax

on the tree trunks. However, in the final three lines the repetition of phrases works differently.

Here the technique achieves a more wistful and song-like quality; the chanted phrase “ sweet especial rural scene” evokes the numb incomprehension of grief and the unwillingness of a bereaved heart to let go. This poem offers a good example of the way Hopkins chooses, alters, and invents words with a view to the sonorousness of his poems. Here, he uses “ dandled” (instead of a more familiar word such as “ dangled”) to create a rhyme with “ sandalled” and to echo the consonants in the final three lines of the stanza.

Commentary This poem is a dirge for a landscape that Hopkins had known intimately while studying at Oxford. Hopkins here recapitulates the ideas expressed in some of his earlier poems about the individuality of the natural object and the idea that its very being is a kind of expression. Hopkins refers to this expression as “ selving,” and maintains that this “ selving” is ultimately always an expression of God, his creative power. The word appears here (as “ unselfes”), and also in “ As Kingfishers Catch Fire. Here, Hopkins emphasizes the fragility of the self or the selving: Even a slight alteration can cause a thing to cease to be what it most essentially is. In describing the beauty of the aspens, Hopkins focuses on the way they interact with and affect the space and atmosphere around them, changing the quality of the light and contributing to the elaborate natural patterning along the bank of the river. Because of these interrelations, felling a grove not only eradicates the trees, but also “ unselfes” the whole countryside.

The poem likens the line of trees to a rank of soldiers. The military image implies that the industrial development of the countryside equals a kind of (too often unrecognized) warfare. The natural curves and winding of the river bank contrast with the rigid linearity of man-made arrangements of objects, a rigidity implied by the soldiers marching in formation. Hopkins points out how the narrow-minded priorities of an age bent on standardization and regularity contributes to an obliteration of beauty.

Nature allows both lines and curves, and lets them interplay in infinitely complex and subtle ways; the line of trees, while also straight and orderly like soldiers, nevertheless follows the curve of the river, so that their “rank” is “following” and “folded,” caught up in intricate interrelations rather than being merely rigid, efficient, and abstract. Its shadows, which are cross-hatched like sandal straps and constantly changing, offer another example of the patterning of nature.

This passage expresses something of what Hopkins means by the word “inscape”: the notion of “inscape” refers both to an object’s perfect individualism and to the object’s possession of an internal order governing its “selving” and connecting it to other objects in the world. (For more on Hopkins’s notion of “inscape,” see the commentary on “As Kingfishers Catch Fire, Dragonflies Draw Flame.”) The pricked eyeball makes a startling and painful image; in case the readers have not yet shared Hopkins’s acute pain over the felled oplers, the poet makes sure we cringe now. The image suggests that when the trees disappear from sight, the ramifications are as tragic as the loss of our very organ of vision. The implication is that we are harmed as much as the landscape; Hopkins wants us to feel this as a real

loss to ourselves. Not only will the landscape not be there, but we will no longer be able to see it—in this way, it really is as if our eyes were punctured.

For Hopkins, the patterning of the natural world is always a reflection of God and a mode of access to God; thus this devastation has implications for our ability to be religious people and to be in touch with the divine presence. The narrowness of the industrial mindset loses sight of these wider implications. Hopkins puts this blindness in a biblical context with his echoes of Jesus' phrase at his own crucifixion: " Father forgive them, for they know not what they do. "