

**Mutes:** b,d,k,p,q,t, and c and g

**Liquids:** l,m,n,and r

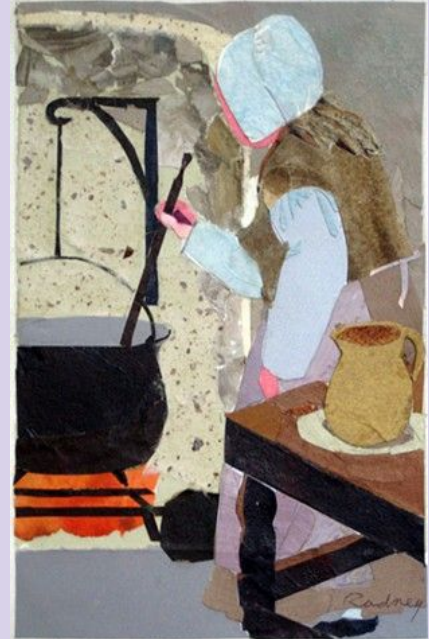
**Vowels:** a,e,i,o,u,y,w

## Winter

--William Shakespeare

When icicles hang by the wall  
And Dick the shepherd blows his nail  
And Tom bears logs into the hall,  
And milk comes frozen home in pail,  
When Blood is nipped and ways be foul, 5  
Then nightly sings the staring owl:  
"Tu-who; Tu-whit, tu-who!"  
A merry note,  
While greasy Joan doth keel the pot.

When all aloud the wind doth blow, 10  
And coughing drowns the parson's saw,  
And birds sit brooding in the snow,  
And Marian's nose looks red and raw  
When roasted crabs hiss in the bowl,  
Then nightly sings the staring owl, 15  
"Tu-who; Tu-whit, tu-who!"  
A merry note,  
While greasy Joan doth keel the pot.



1. Pay attention to the ending sounds and the dominant sounds within this poem.
2. Look at the careful placement of the mutes within lines (*red* in line 13)
3. Notice the way the final two lines of each stanza both repeat and end with a mute. This contrasts with all other lines which end in either vowels or liquids.
4. Notice line 5. Perhaps the most forceful and negative line in the entire poem. If we make an effort and reverse its syntax to the following:

**When blood is nipped and ways be foul**

becomes

**When ways be foul and blood is nipped**

Notice the change in effect when the mutes are moved from the center of the line to the end. Then, place them back in the harmony of the surrounding lines and you get a jarring effect. Good poets do this intuitively; we call it having an ear for language.