

MYTHOLOGY UNIT:

OAC ENGLISH GOVERNOR SIMCOE

The new equivalent of this course would be Literature Studies in Grade 12. In this particular course we began with a study of mythology and led into a second unit on Fairy Tales, followed by another on Media and current myth, followed by another on the novel Eliduc (and its underlying Medieval folk tale), followed by a unit on Robertson Davies' Fifth Business.

Outline of Unit

I. Where Do Myths Begin?

- A. Historically? Psychically?
 1. Lecture: dates/events/theories
 2. "The Emergence of Mankind"
"The White God Frum"
 3. Baku video: The Primitive Relationship to Nature
 4. Creation Stories:
 5. Suzuki: "The Myth Makers" (Planet for the Taking)
 6. Campbell: The First Story Tellers

II. The Greek Myths: The Heros and the Quest

- A. Theseus, Perseus, Heracles, Jason
- B. Rollo May on the Story of Orestes: "The Healing Power of Myth"

III. The Conflict between Myth and Science

- A. "A Trip Abroad" Lewis Thomas
- B. "The Impact of Science on Myth" Joseph Campbell
- C. Nova: God Darwin and the Dinosaurs
- D. Never Cry Wolf
- E. C.M. Bowra: The Age of Reason
- F. Jung: "Religion as the Counter Balance to Mass-Mindedness"
(from The Undiscovered Self)

IV. Myth and Modern Man

- A. Barthes: Wrestling
- B. The Mosquito Coast
- C. Advertising, Poetry
- D. John Lye on Barthes
- E. "Levesque Elevated to Stature of Liberator"

V. Myth and Literature:

A. Lecture on Frye's notion of the modes.

Readings for Mythology Unit

1. "Religion and the Counterbalance to Mass-Mindedness", C.G. Jung
2. "The World of Wrestling", Roland Barthes
3. "A Nation's Odyssey: The Novels of Hugh MacLennan", George Woodcock
4. "The Healing Power of Symbols and Myths", Rollo May
5. "The Impact of Science on Myth", Joseph Campbell
6. "Waiting for the White God Frum", Thomas Walkom
7. "Creationists, Opponents Criticize New School Guidelines on Biology", Stephen Strauss (Globe & Mail)
8. "Levesque Elevate to Stature of Liberator", Robert MacKenzie (Toronto Star)
9. The stories of the four great Greek heros: Perseus, Theseus, Hercules, and Atalanta - all in Edith Hamilton's Mythology
10. "A Trip Abroad" Lewis Thomas
11. Cross Cultural Creation Myths
12. "The World of Wrestling" by Roland Barthes
13. "Crowd Control" by John Colapinto (Sat. Night, oct. 88) on wrestling
14. Short Stories
 - Bloodflowers
 - The Tomorrow-Tamer
 - A Man Called Horse
 - One's a Heifer
 - Water

Video Resources

1. Nova: "God, Darwin and the Dinosaurs" (re: the controversy concerning creationism vs Darwinism in schools: a fair account of the history of this as well as its current faces)
2. Transformations of Myth Through Time: Joseph Campbell tells the myth of Osiris
3. The Power of Myth: Joseph Campbell (6 programs)
 - The Hero's Adventure
 - The message of the myth
 - The First Story Tellers
 - Sacrifice and Bliss
 - Love and the Goddess (love poetry and the courtly love tradition)
 - Masks of Eternity
4. The Baku of the Rain Forests: (an hour story of a rain forest tribe: their relationship with nature and their stories)
5. A Planet for the Taking: D. Suzuki program on the chief mythological traditions: Hinduism and the Hebraic/Christian stories and the effects on modern man of the apparent loss of mythology)
6. The Mosquito Coast: A film about the American myth and its effect on a family and on a country to which it is imported.
7. Never Cry Wolf: a film about a Canadian scientist who goes north with the intention of taking a scientific look at natural things and ends up being effected more by the mythological view of native peoples

WHAT IS MYTHOLOGY? WHERE DID IT BEGIN? WHY?

- Oral Tradition: Long before writing, recording
- We don't know the actual source of one
 - Were they a product of a clergy?
 - Did they all originate from an original story in Mesopotamia?
- We do know that all cultures produced one: Remarkable Likenesses

History

1,800,000 yrs ago

Earliest man

For thousands of years man roamed earth in small groups as a minority in an animal world. Not surprisingly, earliest man imagined there were certain understandings between he and his most plentiful, animal neighbors. (Quest for Fire)

250,000-50,000 BC

Neandertal Man: first evidence of mythological thinking: burials with food supplies, sacrificed animals, etc.

notion of an after-life is NB: Gods
Certain majestic animals (Bears) might be Gods visiting the earth, or souls of dead.

The Ainu of Japan (N. Islands of Hokkaido and Sakhalin: Gods visit us as Bears, but then cannot get out of coats to return home. So, by killing, skinning and eating and sacrificing, we return Gods to their home.

38,000 BC

recedes.

Homo Sapiens appears after the ice age

Historian's theory about an actual race of gods

2000 - 1700 BC

Greeks arrive in Greece
Greeks borrow stories heavily from Egyptian and Semitic sources

1600 - 1200 BC

Heroic age: Mycenaean Age

	Great bulk of myths established Still oral
1200	fall of Troy
	Julian Jaynes theory about the origin of consciousness in the breakdown of the bi-cameral mind
1150 - 750 BC	a dark age oral tradition continues
700-800	Homer's Odyssey and Iliad
700 BC	literacy after this almost no new myths written
700 -	age of reason a turning to observation, math, quantities (Plato: metaphysics: world of forms Aristotle: reality is experiential world) a science develops: truth of myth questioned myth moves into literature: plays: Sophocles, Euripedes, Aristophanes epic poetry: Homer
400	by end of fifth cent. Greeks themselves no longer understood original function of myths
404	collapse of Athens Greeks were first people to employ myths as content of a creative lit. Philosophy, Science, History become new branches of thought replacing myth first time myth comes to mean unreal, legendary or untrue

"First with **Rationalism** [the Greeks] assumed that their forefathers must have meant something other than meets the eye, explaining, for example, the myth...of Queen Niobe, turned to stone when all her children were killed...to mean that in her profound grief she lost all feeling. The rationalists were thus attempting to justify their ancestor's good sense and the intelligence of their own age in preserving myths.

A very influential aspect of rationalist method is the more elaborate **Allegorical Theory**, first developed by the Greeks at the end of the 6th century B.C. and in use ever since. Allegory is a Greek

word which means "saying other things," and applied to mythology, the theory assumes, fantastically, that cunning early priests and rulers deliberately invented falsehoods and deceptions - myths - to attract listeners so that they could control the masses of the people, and inculcate obedience to law and custom through such hoaxes. For example, in order to indoctrinate belief in the Greek gods they personified natural phenomena, explaining them in human terms and giving them the names of gods. This theory would have us believe that what is irrational or crude in myth must have some deep meaning concealed beneath the simple story, and that some brilliant men systematized beliefs in this way.

From the 5th century B.C. interpreters of allegory commonly explained away any demeaning myth of a god or hero and searched for some edifying meaning and ethical concept of an elevated nature." (Meyer Reinhold, in Past & Present: The Continuity of Classical Myth)

The Domains: Myth, Literature, Science

Myth begins as science: as outer journey: truths about world

Play Video about Pygmies: Relationship of Man to rest of world.
The kind of knowledge, wisdom, humour, family bonds that result.
The serious boundaries of the senses.

BUT

Technologies arrive: wheels, fulcrums, magnification, pulley systems, boats, printing presses, telescopes, gunpowders, steam...

contact with other cultures: travel, migration

more discovery of world geography

and MYTH loses status as the "science"

Myth becomes literature: exploration of inner journey

no science can satisfy us about ourselves
myth becomes storehouse of symbols and story
still part of history

Greek Mythology: The Story of a Human World

Hesiod's Theogeny: p.23-30

- special character of the muses
- central place of the word
- NOTE: what exactly is born
the sexuality of all things
- instruction in geography
- key things of personality and existence
 - love, desire, sex
 - fate
 - the feelings
 - language and expressive power
 - dreams
 - right and wrong

p. 36-37: Hecate

- consider the psychological insight: the human need
- the gods within

- make friends with Hecate (Macbeth) and think of the skill you will have

p. 38-40 Birth of Zeus

- sexual politics
- Male: power, dominance, ego-centered
- Female: fecundity, protection, trickery

p. 40-43 Prometheus

- more on sexual politics
- the curse of women
- re. Margaret Atwood, and The Cinderella Complex
(possible ind. study)

p. 52-4 Birth of Olympian Gods

ORALS IN MYTH UNIT

We will take a period to cover your topic. You'll start us off. Be sure everyone has something substantial to cover.

1. Creation Myths: Take a comparative look at creation myths from two different cultures: Norse, Babylonian, Judaeo-Christian, Greek, North American Indian, etc. These will be brief stories. Your job will be to present them and then to compare them.

What similarities exist? At the same time, do the two stories reflect similar cultural concerns or values?

2. The Heroes of the Quests: Read: Stories of Perseus, Theseus, Heracles and Atalanta in Edith Hamilton. Also read the article on the quest pattern in myth.

What is the nature of the inner journey? Examine the significance of the goal, the obstacles and the achievements of the hero for individual man, or for society.

3. Read the article on The Healing Power of Myths, by Rollo May, and also read the material on The House of Atreus, in Hamilton. Present to the class both the story of Orestes and May's understanding of the power of this story.

4. Science and Myth: Present to class a synopsis of the two essays by C.M. Bowra and Joseph Campbell on this subject. Read the news clip on creationist vs scientific teachings in the schools. Take up this debate and show the class what light Bowra and Campbell throw on the subject. This presentation can be done in debate form by a pair of students or a group of four. (It would be helpful if, in fact, you personally subscribed to the viewpoint you represent, though this is not necessary.)

5. The Mythologie of Wrestling: Read the essay by Roland Barthes. Use a sample (brief) clip of a "pro" wrestling match to illustrate for the class, the content of Barthes' essay.

6. Read Barthes on wrestling, Frye on social mythology, and listen to Prof. Lye on modern criticism. Examine video or visual advertising surrounding a particular product (e.g. beer) and reveal to us the myth of the product.

7. Myth and Symbol in the Modern Short Story: Present to the class the symbolic and mythic journey that lies at the heart of one of the following modern stories: Water, One's a Heifer, Bloodflowers, The Tomorrow-Tamer, or A Man Called Horse. Read the article on the quest motif in myth as background for the task.

THE ESSAY: MYTHOLOGY UNIT

1. Review one of either "The Mosquito Coast", or "Never Cry Wolf" as films that say something about the mythologies of their cultures (American and Canadian respectively). Your job is to piece together the cultural quest in each and the encounter in each film with both "mother nature" and aboriginal cultures.

2. Write a paper a la Roland Barthes on the mythology of one of these:

beer, cars, clothes, hair, eyes, beauty aids, soap, high tech, cereals, Mulroney, Gretsky, Ben Jonson, (etc.) rock music, some other musical style, or some other personality or cultural object

Here are some suggestions to keep in mind as you consider one of these.

a) Keep in mind a difference between "fad" and myth. We are not interested in fads unless they are part of a mythology.

b) Your essay should go beyond the myth=lies notion with which you might have started the course.

c) If you are examining visual culture, include samples with the essay and distribute them through the text rather than just sticking them at the end.

d) Be careful of quick judgments about things. Suppose you deal with a music or fashion that you dislike. The object of the essay is to understand it first. Don't merely dismiss things.

e) The most important thing is to present the mythology, say, of cars by a close examination of its various signs and their significance. The most interesting essay will raise our awareness of the intricacy of signs involved in, say, new wave fashion.

f) Another vital thing is to narrow the subject so that you look at an item in depth. Don't look at all cars. Look at convertibles, or hotrods, or the sedan, or.....put some careful limitations on yourself.

POSSIBLE INDEPENDENT STUDY PROJECTS RELATED TO THIS UNIT

1. The Arthurian Legends
2. A Study of one of the Homeric Epics
3. Investigate the works of the psychologist Carl Jung
4. Read and write about Robertson Davies Deptford Trilogy
5. A study of some science fiction writer as mythology
6. A study of some Canadian novels or drama that has taken as its central theme the question of national identity (see Woodcock's Odyseus Ever Returning)
8. A study of Greek tragedy or comedy
9. A study of Canadian fiction that focuses on native cultures as distinct cultures in conflict with modern scientific, white culture.
10. A study of a famous Canadian personality: in particular, how that person has been woven into the fabric of Canadian myth. For example: Louis Riel, Pierre Trudeau, Rene Levesque
11. A study of literature focused on a particular Canadian historical event (e.g. WW II) in an attempt to discuss history and myth.
12. A study of E.J. Pratt, whose longer poems create great mythic events of modern and Canadian materials. In particular, a study of his "Brebeuf and His Brethren", or of "The Titanic" or "The Cachelot"
13. The Orestes Trilogy by Aeschylus
14. "The Flies" by Sartre
15. Existentialist literature
16. A look at the "mythology" of some Canadian poet.

The Emergence of Mankind (Joseph Campbell)

Questions on Content

1. What are the earliest evidences of myth?
2. What two "leading themes" or essential ideas about life are evident in Ainu stories and ceremonies of the bear?
3. What may have been the earliest deity in the history of myth? What evidence and argument does Campbell use for speculating about this?
4. What characterizes male and female in earliest homo sapiens?
5. What main themes of hunter/gatherer myths are illustrated by the Blackfoot story?
6. What different themes emerge in the myths of tropical vegetarians - and why?

Questions for Speculation

7. How would you explain the difference between:

religion
philosophy
psychology
science,

and do you find evidence of any or all of these in Campbell's accounts of early myth-makers?

8. What characterizes early man's relationship with animals and the environment?
9. What, if anything, remains of this in contemporary man's attitudes to the environment?

The Impact of Science on Myth

1. Campbell says many things here with which you might take issue. Select one and state your reasons for disagreeing.
2. Is it possible to sustain both a religion and a science in one culture?
3. What does it mean to take the "story of the flood" as a literal fact?
4. What, according to Campbell, is a major consequence of the clash between myth and science?
5. Campbell distinguishes between physical facts and "facts of the mind". Can you explain his distinction to us?
6. What, according to Campbell, were the contrasting views of myth held by Freud and Jung?

How the World and Mankind were Created Edith Hamilton (ch.3)

1. What forces are at work in the creation of the world according to the Greek stories?
2. What are the "regions" or territories that come about in the earliest days, according to the creation story? Does the story seem to be accounting for the natural world, or for it as well as other important things?
3. Before man arises, the world is enthralled by violent behaviours in two families headed first by Gaea and Uranus; then by Rhea and Cronos. What relationship between the sexes is conveyed?
4. At one point in the "story" (according to Hamilton), the earth was finally ready for mankind, having been cleared of all its monsters. What does such a view imply about such a home for mankind?
5. Consider some movie or ad in which you have seen a car behaving like some person. Both ancient myth-makers and modern man "personify". What does this suggest about us?
6. As you read it, what does the story of Prometheus "explain"? How would the culture that believes it differ from the culture that believes in the Biblical account of the creation of man?

GODS AND HEROS A Reading from The Metamorphosis

Book VII

Read until Medea arrives in court of Aegeus and wants to poison Theseus.

The Story reflects the wanderings of Eliduc and the sudden passion of his relations with Guiladun.

What is the Princess Medea's struggle? Is the struggle of all children?
How do "the Gods" help convey the psychology of this?

The quality of the story: dream and transformation

OAC III English: Activities for Myth Unit

1. For a few minutes, jot a list in journals of all events you can recall in your life from very first memory. Which of these are most central to your life story. In groups of 4/5, tell your personal stories.

- a) Is this fact/fiction?
- b) Suppose you wrote biography: which would be more essential - to you, to readers - why?
- c) Is history a "story" or a documentary of truth

- d) are stories truths or falsehoods?
- e) What is Perestroika and Glasnost to the Russian people.
- f) Is your history a rational progress or something quite different?
- g) how do we explain phenomena such as Naziism
- h) Is history a science?

2. In a group, invent a history of Canada. You must cover three stages: The beginnings, Pre-Historic Canada, Historic Canada. This might be an illustrated lecture; a performance piece or a simple story telling. It should take about 15-20 minutes

"The Place of Reason" C.M. Bowra (The Greek Experience)

Spirit of inquiry begins around 6th cent. Had three main forms:

1. Math:

Thales was said to have brought from Egypt
 Egyptian was quite practical, applied
 Greeks established theoretical math
 Sought permanent principles: Large masses of phenomenon
 can be understood if we can mathematically find the laws
 that govern them.
 Geometry was the key discipline developed

2. Philosophy

Also interested in the discovery of first principles
 What is the origin of things?
 What is the nature of things?
 Exact thinking: logic: relationships between
 propositions

3. Natural science

Believed not so much in establishing consistent theory
 as in observation and experiment

Medicine was key discipline
 New physicians under Hippocrates replaced old
 supernatural cures with collection of evidence
 about patients condition.

There was at first no conflict between these developments and religion.

Greeks saw Gods everywhere. Believed that world of gods and men were one, so no problem in permitting men a certain scope. Pursuit of knowledge was understood to have its limits. The Gods

always could know more.

"The old view that truth was given in revelation by the gods was not actually denied but quietly replaced by the conviction that men can find it out for themselves."

Eventually it was accepted that the pursuit of truth was a lofty goal and aligned with virtue.

The three disciplines also shared an interest in observation and experiment though they would use them in different degrees.

Anaximander noticed similarities between the structure of fish and the structure of man and argued, long before Darwin, the possibility that man was related to earlier forms of life.

Experimentation

Pythagoreans used moveable bridge on vibrating string to measure relationship between pitch and length.

Anaxagoras (philosophy) established the limits to trusting sense observation by mixing black and white fluids until the eye could no longer distinguish

Empedocles demonstrated with funnel thrust into water that no water would enter until thumb removed from spout end to release the air.

What was established in Each area

1. Math

A system of proof

definition

analysis (in which, after assumptions are established, we ask what the results will be)

exposition

2. Philosophy

Fundamental distinctions

the one/the many

reality/appearance

knowledge/opinion

form/matter

being/not being

And the problems proper to the discipline of words

3. Natural Science

Atomic theory which conforms to principles still upheld by science

a) all knowledge begins with senses and without them

there is no knowledge

- b) dismisses external powers: favors inherent laws
- c) the human mind is itself a matter for study
- d) assumes the existence of a void in which particles move

Through medicine, the discipline of biology is established.

Hecateus was first historian/geographer in modern sense and set about to reform the notion that legend was actual historical knowledge. From such activities as his, modern anthropology, sociology, geography are dated.

THE HEALING POWER OF SYMBOL AND MYTH

I. Symbols and Myths have a healing power.

A. First, we must define them

- 1. Signs: the flags of other countries
- 2. Symbols: my country's flag and its appeal to my total being
- 3. Myth: story in which symbols are embeded in historical experiences and become a drama of cultural value
- 4. Symbols and Myths = the structure of life and universe
Each symbol opens a door on a universal plane.

B. The Healing Power of Myth

- 1. Spiritual healing: water through which God acts
- 2. Psychic Healing: Orestes Myth

a. the wound/problem

- (1) growing up, he must become independent of mom
and identify with dad
- (2) he murders mother who has killed father
- (3) he flees, pursued by furies (guilt)
- (4) falls, mad, beneath Apollo's alter
- (5) the gods do battle in "the structure of each man's experience"

b. the healing power of the story on young spectators

universal
 (1) the struggle to be free of mother is
 (2) guilt is part of it. Can the growing youth
 be forgiven? Yes.
 (3) On the vaster plain, the myth signifies the
 beginning of civilization
 (4) the inner battle:
 (a) if Apollo commanded this to happen
 (b) then how can Orestes take
 responsibility for his own life?
 (5) in the result, both fate and responsibility
 are affirmed. This is not logical, yet the myth
 brings them together
 Reason and irrationality are also brought
 together
 The daemonic is made to function
 positively in self and city

II. Conclusion:

A. There are no simple answers: tragedy is a clash of two rights

Summary Lecture Clarifying Myth

The following are some ways of sorting out the perspectives on myth and answering such questions as:

Do Science and myth conflict? Is one truth; the other falsehood?

Is the Bible myth? Is that bad? Is a myth a lie?

Is a myth just something that has to be believed?

Part of the problem in sorting some of these things out is that we tend to think of single meanings being attached to words we use.

Knowledge: there are different types of knowledge; different ways of knowing.

Scientific knowledge is about the object or material world. It is acquired by inductive procedures: observation first; conclusions last.

Philosophical knowledge: As Bowra points out, the Greeks devised an exact kind of language called logic by which they investigated truths. Logic tells us the rules by which we can "truthfully" move from proposition to proposition. Old ideas can be tested; new ideas can be formulated.

Poetic Knowledge: This is yet another kind of knowing that proceeds by metaphor and myth - by identifications, by the creation of signs. We might call it radical knowledge since it does not

necessarily support or respect social contracts or values. It is the knowledge of myth, of dream, and can be personally transforming.

Language: N. Frye distinguishes three kinds of language that perhaps relate to the above kinds of knowledge.

Mythical Language: is the first order of language, the language of poetry. Historically, it develops first

We must remember Barthes here. The mythical use of language is by no means dead. Further, Barthes tells us that we need not think of language as being only "words". There is visual, musical and dramatic language to name only a few others. To Barthes, myth is simply language. Cars compose a language of signs. The signs have to do with shapes, textures, colors, speeds, constructions, materials, - everything to do with cars. If we "read" this language, we are reading the mythology of cars in much the same way as we would read poems, responding to the peculiar signs.

Logical Language: is the language of social order and argumentation.

Descriptive Language: is the language of science

Clearly, myth can be seen not as opposed to, but simply as different from other kinds of language, other truths, other knowledge. **It is its own way of seeing the world.**

Perception: The above leads us to a further matter. "Seeing" is not a purely physiological act. It is not objective, or mechanical. We "see" with the mechanics of the eye, but also, and just as important, with the mythologies of mind. This simply means that it is a "fact of the mind" that as it develops from infancy it has done a lot of selection and generalizing.

For example, women complain that men see them as sex objects. In terms of our discussion, this is a truth about male perception. We look at a woman and only to some degree do we see particulars. Along with these comes a male perceptual myth about woman as sexual opportunities. Perhaps the more the woman has "designed" herself in the many signs of sexual encounters, the more she is perceived as a mythic presence and not a particular person. There is power in this, but not a power that contemporary women want much any more.

So myth is a very vital and continuing part of human existence. We cannot be without it. Modern man is assaulted in the strongest terms by myth-making forces in the media.

Myth and Religion: We might further divide the discussion this way.

There are Religious Myths through which we create a knowledge of belief. This is not foolish or superstitious. There are aspects of life that require beliefs to make the human community. The best example I can think of concerns death. There is no science that can tell us what lies after; no science that can help us with grief. Knowledge of the dignity and worth of human life - ie. underpinnings of civilization come to us from important religious myths which are assertions of the rightness (?) of death. There is nothing logical about eternal life after death. Being reborn in death. Rising to life after death. This is mythic knowledge. A few men can discard it; a whole culture

cannot.

There are historical myths which are bodies of stories from the past, the signs of which can only be partly known to us. Many of the signs of myth are necessarily bound to time and place. Poets before Shakespeare had a picture of the cosmos that involved harmonious spheres that actually produced music. This mythology can only be understood to a degree by a modern reader who is willing to give sufficient attention to the historical contexts that made it live.

The greek stories, being bound to the time and the place, GREECE before Christ, present reading challenges to modern readers.

Last, we might identify Secular Myths by which we can mean such things as are created by the world of advertising or by the media in general. The mythology of cars is an example.

A myth is not a theory. Marxism is a theory constructed in logical language by argumentation. True, it describes a whole way of life. But it is a closed system of thought.

English OAC III Test in Mythology

Do all of the following questions. Time yourself carefully. You have only the period to complete all questions.

1. Briefly identify each of the following: (1 mark each)

Hera	Aphrodite	Athena
Cronos	Rhea	Ulysses
Perseus	Furies	Prometheus
Pandora		

2. Attach the product ad you have brought, to the test paper. Briefly discuss the "mythology" it creates for the product - the set of signs it uses to attach the product to important cultural concepts. (20 Marks)

3. Briefly distinguish Theseus from Hercules as cultural "signs" for the Greeks. What different concepts do they seem to signify? Support with a brief anecdote about each hero. (10 marks)

4. What was the event that caused Perseus to go in search of Medusa? (3 marks)

5. Who was Medusa? (3 marks)

6. Select two of the following terms from Roland Barthes essay and explain what they mean in the context of his thinking. (5 marks each)

sign	excessive gestures	suffering
justice	fairness	spectacle

7. What are five critical aspects of the typical quest story? (5 marks)
8. Using the "signs" of the following short poem, explain Barthes' two levels of signification that make up myth.

EROSION

It took the sea a thousand years,
A thousand years to trace
The granite features of this cliff,
In cragg and scarp and base.

It took the sea an hour one night,
An hour of storm to trace
The sculpture of these granite seams
Upon a woman's face.