

- <sup>4</sup>T. S. Eliot, "Byron' 'in *English Romantic Poets: Modern Essays in Criticism*, ed. M. H. Abrams (London: Oxford University Press, 1960), p. 199.
- <sup>5</sup>Peter L. Thorslev, Jr., *The Byronic Hero: Types and Prototypes* (Minneapolis: University of Minnesota Press, 1962), p. 55.
- <sup>6</sup>The edition of *The Corsair* used is *The Poetical Works of Lord Byron*, ed. E. H. Coleridge (London: John Murray, 1905). Line numbers will be given in parentheses in the text.
- <sup>7</sup>Eino Railo, *The Haunted Castle: A Study of the Elements of English Romanticism* (New York: E. P. Dutton, 1927), p. 291.
- <sup>8</sup>Jerome J. McGann, *Fiery Dust: Byron's Poetic Development* (Chicago: University of Chicago Press, 1968), p. 190.
- <sup>9</sup>William H. Marshall, *The Structures of Byron's Major Poems* (Philadelphia: University of Pennsylvania Press, 1962), p. 50.
- <sup>10</sup>This information was also gleaned from Railo, *passim*.

## Shifting Into High

for so long i was shuddering  
 in neutral revving up a cold  
 motor watching the morning  
 through my breath fogged glass  
 and then i set off into line

truly then we were lifted up  
 space was taken and we traversed  
 together moving serene inside  
 our metal through the morning

now staring at our moving  
 we search for and hold our  
 place moving still together  
 yet alone we are shifting  
 into high

Eugene McNamara