**"Lines Composed a Few Miles above Tintern Abbey"**

1. The three stages of what M.H. Abrams has called "The Greater Romantic Lyric" are a) description of the scene; b) analysis of the scene's significance with regard to the problem that troubles the poet; and c) affective resolution of the problem that has been articulated. How would you apply this three-stage pattern to "Tintern Abbey"?

2. In what sense does "Tintern Abbey" offer readers a "religion of nature"? What are some of the specific ways in which nature works as a substitute for traditional religion?

3. What is the role of "affective memory" in "Tintern Abbey"? How, in other words, does this kind of memory help Wordsworth's lyric speaker first to recognize his problem and then to resolve it?

4. What is the importance of "surmises" to Wordsworth? Why, that is, does he offer conjectures about "hermits" dwelling in the wilds, and so forth?

5. See line 40 - why has the world become "unintelligible" to the speaker? What has happened to him over time?

6. Compare lines 45-49 to Blake's idea of "looking through the eye" rather than with it. What does Wordsworth appear to mean by "an eye made quiet" and by referring to our ability to "see into the life of things"?

7. How is this poem pantheistic?

8. What is the difference between the pleasure the speaker took in nature as a child and the pleasure he draws from it now? What does the poet gain from his reflections on the past?

9. What role does the speaker's "dear friend" (his sister Dorothy) play in the poem? Why is it important that she is present as an addressee? What does her presence imply about the model of the self that Wordsworth offers in "Tintern Abbey"?