OZYMANDIAS ↔ LONDON

Both expose the abuse of power. Shelley dismantles its legacy; Blake makes its ongoing human cost audible.

COMPARISON FOCUS	SHELLEY · A FRAMED ACCOUNT	BLAKE · A WITNESS IN THE CITY
VOICE & DISTANCE	**“I met a traveller”** Shelley’s first-person opening hands the account to another voice. The king reaches us through a traveller, a sculpture and an inscription. The frame distances us from his authority.	**“I wander”** Blake’s first-person walker witnesses the city directly. His repeated hearing and seeing make oppression immediate, although this is a crafted poetic speaker rather than an unfiltered diary.
CONTROL & OWNERSHIP	**“king of kings”** The title and boast assert unmatched personal authority. That confidence survives only as an inscription beside ruins: a ruler cannot dictate his future reception.	**“chartered”** Repetition applies regulation and ownership to streets and even the river. Institutional control seems pervasive; the natural world is drawn into the social system.
HOW POWER WORKS	**“sneer of cold command”** The sculpted expression preserves contempt. The artist records the ruler’s passions, letting art expose the character of authority after the regime has vanished.	**“mind-forged manacles”** The metaphor turns mental restriction into chains. Power operates through internalised limits as well as physical institutions; consider what makes people accept confinement.
STRUCTURE & TONE	**“Nothing beside remains”** The brief statement checks the boast. A 14-line sonnet moves from fragments to the king’s voice, then to empty landscape: apparent grandeur ends in an ironic reversal.	**“In every”** Anaphora accumulates suffering across four quatrains. Regular rhyme and recurring patterns can suggest enclosure; the walk offers no clear escape from oppression.
ENDING & IMPLICATION	**“lone and level sands”** The final view widens beyond the monument. Time and landscape reduce claims of permanence; the poem makes a distant example relevant to the reader’s own political world.	**“marriage hearse”** The compressed collision of union and death ends with damaged social continuity. Blake leaves the reader inside a living city whose institutions threaten its future.

BUILD THE LINK: Both poets…, but Shelley uses… to…, whereas Blake’s… makes… . Compare methods as well as messages.

RECALL: Explain why Shelley’s “I” and Blake’s “I” do not create the same relationship with the events they describe.

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