



## Part 1

THE wind was a torrent of darkness upon the gusty trees,  
The moon was a ghostly galleon tossed upon cloudy seas,  
The road was a ribbon of moonlight looping the purple moor,  
And the highwayman came riding--  
Riding--riding--  
The highwayman came riding, up to the old inn door.

He'd a French cocked hat on his forehead, and a bunch of lace at his chin;  
He'd a coat of the claret velvet, and breeches of fine doe-skin.  
They fitted with never a wrinkle; his boots were up to his thigh!  
And he rode with a jeweled twinkle--  
His rapier hilt a-twinkle--  
His pistol butts a-twinkle, under the jeweled sky.

Over the cobbles he clattered and clashed in the dark inn-yard,  
He tapped with his whip on the shutters, but all was locked and barred,  
He whistled a tune to the window, and who should be waiting there  
But the landlord's black-eyed daughter--  
Bess, the landlord's daughter--  
Plaiting a dark red love-knot into her long black hair.

Dark in the dark old inn-yard a stable-wicket creaked  
Where Tim, the ostler listened--his face was white and peaked--  
His eyes were hollows of madness, his hair like mouldy hay,  
But he loved the landlord's daughter--  
The landlord's black-eyed daughter;  
Dumb as a dog he listened, and he heard the robber say:

"One kiss, my bonny sweetheart; I'm after a prize tonight,  
But I shall be back with the yellow gold before the morning light.  
Yet if they press me sharply, and harry me through the day,  
Then look for me by moonlight,  
Watch for me by moonlight,  
I'll come to thee by moonlight, though hell should bar the way."

He stood upright in the stirrups; he scarce could reach her hand,  
But she loosened her hair in the casement! His face burnt like a brand  
As the sweet black waves of perfume came tumbling o'er his breast,  
Then he kissed its waves in the moonlight  
(O sweet black waves in the moonlight!),  
And he tugged at his reins in the moonlight, and galloped away to the west.

## Part 2

He did not come in the dawning; he did not come at noon.  
And out of the tawny sunset, before the rise of the moon,  
When the road was a gypsy's ribbon over the purple moor,  
The redcoat troops came marching--  
Marching--marching--  
King George's men came marching, up to the old inn-door.

They said no word to the landlord; they drank his ale instead,  
But they gagged his daughter and bound her to the foot of her narrow bed.  
Two of them knelt at her casement, with muskets by their side;  
There was Death at every window,  
And Hell at one dark window,  
For Bess could see, through her casement, the road that he would ride.

They had bound her up at attention, with many a sniggering jest!  
They had tied a rifle beside her, with the barrel beneath her breast!  
"Now keep good watch!" and they kissed her. She heard the dead man say,  
"Look for me by moonlight,  
Watch for me by moonlight,  
I'll come to thee by moonlight, though Hell should bar the way."

She twisted her hands behind her, but all the knots held good!  
She writhed her hands till her fingers were wet with sweat or blood!  
They stretched and strained in the darkness, and the hours crawled by like years,  
Till, on the stroke of midnight,  
Cold on the stroke of midnight,  
The tip of one finger touched it! The trigger at least was hers!

The tip of one finger touched it, she strove no more for the rest;  
Up, she stood up at attention, with the barrel beneath her breast.  
She would not risk their hearing, she would not strive again,  
For the road lay bare in the moonlight,  
Blank and bare in the moonlight,  
And the blood in her veins, in the moonlight, throbbed to her love's refrain.

Tlot tlot, tlot tlot! Had they heard it? The horse-hooves, ringing clear;  
Tlot tlot, tlot tlot, in the distance! Were they deaf that they did not hear?  
Down the ribbon of moonlight, over the brow of the hill,  
The highwayman came riding--  
Riding--riding--  
The redcoats looked to their priming! She stood up straight and still.

Tlot tlot, in the frosty silence! Tlot tlot, in the echoing night!  
Nearer he came and nearer! Her face was like a light!  
Her eyes grew wide for a moment, she drew one last deep breath,  
Then her finger moved in the moonlight--  
Her musket shattered the moonlight--  
Shattered her breast in the moonlight and warned him--with her death.

He turned, he spurred to the West; he did not know who stood  
Bowed, with her head o'er the casement, drenched in her own red blood!  
Not till the dawn did he hear it, and his face grew grey to hear  
How Bess, the landlord's daughter,  
The landlord's black-eyed daughter,  
Had watched for her love in the moonlight, and died in the darkness there.

Back, he spurred like a madman, shrieking a curse to the sky,  
With the white road smoking behind him and his rapier brandished high!  
Blood-red were his spurs in the golden noon, wine-red was his velvet coat  
When they shot him down in the highway,  
Down like a dog in the highway,  
And he lay in his blood in the highway, with the bunch of lace at his throat.

*And still on a winter's night, they say, when the wind is in the trees,  
When the moon is a ghostly galleon tossed upon cloudy seas,  
When the road is a gypsy's ribbon looping the purple moor,  
The highwayman comes riding--  
Riding--riding--  
The highwayman comes riding, up to the old inn-door.*

*Over the cobbles he clatters and clangs in the dark inn-yard,  
He taps with his whip on the shutters, but all is locked and barred,  
He whistles a tune to the window, and who should be waiting there  
But the landlord's black-eyed daughter--  
Bess, the landlord's daughter--  
Plaiting a dark red love-knot into her long black hair.*

## Review and Assess

### Thinking About the Selection

- 1. Respond:** Who do you think was braver—Bess or the highwayman? Why?
- 2. (a) Recall:** How does the highwayman communicate his presence to Bess? **(b) Infer:** What does this method of communication indicate about their relationship?
- 3. (a) Recall:** Identify three details that make the highwayman appear a romantic or dashing figure. **(b) Compare and Contrast:** How do these details compare with the description of Tim?
- 4. (a) Recall:** Besides Bess, who else hears the highwayman's plans? **(b) Infer:** What does this person do after overhearing this information? **(c) Draw Conclusions:** Why does he or she take this action?
- 5. (a) Recall:** Summarize the events of the poem. **(b) Generalize:** What does the action of the poem suggest about the love between Bess and the highwayman?

#### Post-Reading Log

Click the gray button above to record your responses in the Post-Reading Log.

## Literary Analysis

### Suspense

In the chart, identify three events that increase the suspense of “The Highwayman” by suggesting an upcoming problem or disaster.

Details	What Readers Want To Find Out
1.	
2.	
3.	

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### Connecting Literary Elements

4. Characters are the people or animals who take part in the action of a literary work. In the chart, list ways that the poem shows the romance and the reality of its main, or most important, character, the highwayman. (Romantic details make the highwayman appear glamorous, while realistic details convey the idea that he is an outlaw.)

	Romance	Reality
“The Highwayman”		

## Reading Strategy

### Identify Causes and Effects

5. In the poem, Tim betrays the highwayman’s plans. (a) What causes Tim’s betrayal? (b) What is the effect of Tim’s betrayal?
6. Identify two other causes and effects in “The Highwayman.”

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