Sympathy

POEM TEXT

1   I lay in sorrow, deep distressed;
2   My grief a proud man heard;
3   His looks were cold, he gave me gold,
4   But not a kindly word.

5   My sorrow passed I paid him back
6   The gold he gave to me;
7   Then stood erect and spoke my thanks
8   And blessed his charity.

9   I lay in want, grief, and pain;
10 A poor man passed my way;
11 He bound my head, he gave me bread,
12 He watched me night and day.

13 How shall I pay him back again
14 For all he did to me?
15 Oh, gold is great, but greater far
16 Is heavenly Sympathy.

SUMMARY

I was sad and suffering. An arrogant wealthy man listened to my troubles. He gave me some money, but looked at me with little empathy and didn't have a single kind thing to say.

Once I felt better I gave him back his money. Standing up tall, I formally thanked him for offering me help when I needed it.

Later, I was in a terrible state again, impoverished and ill. This time, a poor man came by. He tended to me lovingly, bandaging my wounds and feeding me. He nursed me around the clock.

I'm not sure how I could ever pay him back for everything he did for me. Material wealth is good, but this kind of holy empathy is far superior.

THEMES

THE VALUE OF HUMAN KINDNESS

"Sympathy" suggests that genuine empathy and kindness are more valuable by far than material wealth. The speaker, a suffering soul enduring poverty and bad health, tells the story of two encounters: one with a proud man who gives the speaker "gold" but shows no warmth, and one with a poor man who nurses the speaker through an illness with sincere "sympathy." The speaker politely thanks the first man, but feels humble and enduring gratitude to the second: the self-sacrificing "poor man" has made a genuine human connection with the speaker, where the "proud man" could only offer temporary material relief. Money might solve certain problems, the poem implies, but kindness is beyond price.

When a "proud man" comes to the aid of the "distressed" speaker, their chilly interaction suggests that money can certainly be helpful, but it's ultimately only worth so much without a human connection. The proud man's gift of money helps the speaker out of a tight spot, but it also feels like a way for the proud man to show off his power. By giving the speaker money without even a "kindly word," the proud man makes it clear he sees the suffering speaker as a pitiable charity case, someone less important than he is—not as a fellow human being who's fallen on hard times. Thus while the speaker accepts the money and thanks the "proud" man for his "charity," the stiff formality of the speaker's thanks make it clear that this gift has separated these two people rather than bringing them together. Without kindness, the proud man's donation feels patronizing and hollow.

The "poor man," on the other hand, offers genuine human empathy; he *cares* about the speaker. When the poor man finds the speaker ill and helpless, he nurses the speaker "night and day," sharing everything he has (instead of merely dropping some coins and hurrying off like the proud man). In other words, he treats the speaker like he would hope to be treated himself. He might be "poor," but he's rich in human "sympathy." Money, the poem suggests, can't buy such kindness.

The poem thus suggests that humble, selfless "sympathy" is far more valuable than the proud man's money: it doesn't just temporarily solve a problem, but creates lasting warmth and love. The speaker repays the rich man's donation, but feels far more indebted to the poor man, asking "How shall I pay him back again / For all he did to me?" This rhetorical question makes it clear that the speaker *can't* really repay the poor man—except by offering others the same generosity and warmth, learning from the poor man's kindness. "Gold" might be "great," the poem concludes, but self-sacrificing kindness is far more precious. True riches lie not in wealth, but in love, humility, and "sympathy."

Where this theme appears in the poem:

- Lines 1-16

🔍 LINE-BY-LINE ANALYSIS

LINES 1-4

I lay in sorrow, deep distressed;
My grief a proud man heard;
His looks were cold, he gave me gold,
But not a kindly word.

When the poem begins, the speaker isn't doing well. Readers never learn what's going on, exactly (the speaker variously uses "sorrow," "grief," "want," and "pain" throughout the poem), but what matters is that the speaker is in a desperate situation and in need of help. The opening line's thudding alliteration ("deep distressed") sounds fittingly dramatic and urgent, capturing the speaker's dismal state.

Next, along comes a "proud man." He's clearly a wealthy individual, and most likely a member of the middle or upper class. "Proud" is an important word here, implying that this man is defined by his own sense of self-importance. He senses a vast societal difference between himself and the needy speaker.

Unsurprisingly, then, the proud man's response to the speaker lacks any warmth. He just gives the speaker a "cold" look and some "gold." Notice how this internal rhyme links the proud man's "cold" manner with the "gold" he gives, suggesting a connection between material wealth and apathy towards other human beings. The use of "gold"—as opposed to, say, "money"—also gives the poem a more timeless, allegorical feel (as though it is teaching a universal moral lesson, rather than talking about a specific situation).

The "proud man" then leaves without offering a single "kindly word" to the speaker. To this man, it seems, such kindness doesn't have any real value. Only "gold" does. To him, the speaker is just a problem to toss money at rather than an equal human being worthy of genuine consideration.

This opening quatrain establishes the poem's form. This stanza, like the ones that follow, uses something called common meter (a term sometimes used interchangeably with ballad meter). That means it follows an ABCB rhyme scheme and alternates between lines of iambic tetrameter and trimeter. An iamb is a poetic unit of two syllables, following an unstressed-stressed (da-DUM) beat pattern. Tetrameter just means there are four of these iambs (four da-DUMs) per line, for a total of eight syllables. Trimeter means there are three iambs:

I **lay** | in **sor-** | row, **deep** | di**stressed**;
My **grief** | a **proud** | man **heard**;
His **looks** | were **cold,** | he **gave** | me **gold,**
But **not** | a **kind-** | ly **word.**

This meter/rhyme scheme lends itself well to music—and, indeed, this poem was in fact written to be sung! The regular rhythms and predictable rhymes make it easy to remember,

which is no accident: the poem has a distinct moral lesson to teach, and the use of common meter makes this lesson more memorable.

LINES 5-8

My sorrow passed I paid him back
The gold he gave to me;
Then stood erect and spoke my thanks
And blessed his charity.

In the second quatrain, the speaker recounts what happens after the proud man's visit. The speaker's troubles eventually come to an end (though the poem doesn't explicitly link the speaker's recovery with the "gold"). The speaker is then able to pay the proud man back.

The quick alliteration and consonance of "passed" and "paid" adds a sort of clipped swiftness to line 5, perhaps suggesting that the speaker repaid the proud man as soon as possible. Adding to this sense of quickness is the asyndeton of "My sorrow **passed I paid** him back," which again suggests hurriedness, as if the poem doesn't have time to say "and."

Lines 7 and 8 then reveal something about the power dynamic between the speaker and the proud man. On paying back the "gold," the speaker

> [...] stood erect and spoke my thanks
> And blessed his charity.

In other words, the speaker stands up extra straight and praises the proud man. Their interaction seems very formal, however—a kind of rigid performance that represents the vast social distance between these two individuals.

The word "blessed," meanwhile, subtly sets up a religious aspect to the poem (which the following lines pick up on). The proud man did *technically* offer a form of charity, but it wasn't particularly thoughtful or selfless.

LINES 9-12

I lay in want, grief, and pain;
A poor man passed my way;
He bound my head, he gave me bread,
He watched me night and day.

The speaker recovers from their initial "sorrow" but soon find themselves in another state of "want, grief, and pain." Remember, this is a moral lesson in the shape of a poem; this return to a state of woe creates an opportunity for someone else to come along with an approach that contrasts with the proud man's response.

This time, the speaker is helped by a "poor man"—someone who essentially represents the opposite of the "proud man" from the opening stanzas. (Note how the alliteration of "proud" and "poor" links these two figures in the readers' ear.) Where the

proud man was "cold," the poor man is warm, compassionate, attentive, and self-sacrificing. He nurses the speaker's wounds, provides what little food he can acquire, and stays by the speaker's bedside. This, suggests the poem, is what *true* charity looks like.

Note how much this stanza echoes the first structurally, following the same pattern of introducing the speaker, the passerby, and some form of "charity." Both even begin with the exact same phrase ("I lay in [...]"). This parallelism helps to underline the *contrast* between the proud man's approach and the poor man's. That is, the repetitive structure highlights the fact that these men, one proud and one poor, undertake entirely *different* actions.

Note, too, how the anaphora of lines 11-12 reveals the poor man's work to be repetitive, perhaps even arduous, compared with what the proud man did (simply provide gold and walk away):

> **He** bound my head, **he** gave me bread,
> **He** watched me night and day.

The speaker requires consistent care, and the repeated internal rhyme of "He" (the poor man) and "me" (the speaker) suggesting a bond between these two fellow human beings. In short, the poor man treats the speaker like an equal. The poem thus slowly reveals its moral lesson: empathy and emotional warmth are far more valuable than money.

LINES 13-16

> *How shall I pay him back again*
> *For all he did to me?*
> *Oh, gold is great, but greater far*
> *Is heavenly Sympathy.*

The poem's final quatrain mirrors its second: both describe the speaker's actions after recovering from some unnamed hardship. While paying back the proud man was quite simple (and awkwardly formal), the speaker's debt to the poor man is much harder to repay. That's because the poor man's help is deeper, richer, and, the poem implies, ultimately more valuable than "gold."

The speaker thus poses a rhetorical question:

> How shall I pay him back again
> For all he did to me?

The point here is that the speaker *can't* really "pay him back again," because the kindness he showed has no price. Just in case the reader doesn't fully appreciate the poem's message, the last two lines state it in an aphorism as clear as day:

> Oh, gold is great, but greater far
> Is heavenly Sympathy.

The /g/ alliteration ("gold"/"great"/"greater") and polyptoton ("great"/"greater") add emphasis to the lines as well, making the poem's sentiment all the more memorable. Money is nice and all, the speaker is saying, but nothing beats "Sympathy."

Also note the word "heavenly" here. While material riches are undeniably useful in *earthly* life, the speaker implies that they can't possibly compare to the *spiritual* richness that accompanies treating others with real compassion. Gold is "great," but "Sympathy" is divine.

⚒ POETIC DEVICES

ALLITERATION

On one level, the poet uses alliteration to simply make things sound more musical and memorable. This makes sense for a poem with a clear moral message and which was originally meant to be set to music. The quick /p/ and /g/ sounds of "**p**assed I **p**aid" and "**g**old he **g**ave," for example, make the poem more memorably *poetic*.

At certain moments, alliteration can also ramp up the poem's emotion. Take the very first line, where the speaker describes being in a terrible, ruinous state: the speaker is "**d**eep **d**istressed," and those thudding, heavy /d/ sounds seem to weigh the line itself down. The repetition of sound here also subtly makes the speaker's situation seem not just bad, but *doubly* bad. Alliteration, in other words, suggests a certain intensity of feeling. Think how different a phrase like "very distressed" might sound!

And in the poem's second-to-last line, the rush of /g/ sounds—"**g**old is **g**reat, but **g**reater"—suggests a rush of excitement and forcefulness as the speaker relays the poem's message.

Where Alliteration appears in the poem:

- **Line 1:** "deep distressed"
- **Line 3:** "gave," "gold"
- **Line 5:** "passed," "paid"
- **Line 6:** "gold," "gave"
- **Line 10:** "poor," "passed"
- **Line 11:** "He," "head"
- **Line 15:** "gold," "great," "greater"

PARALLELISM

Parallelism helps the poem make its argument that "sympathy" is more valuable than any kind of material wealth.

The speaker presents two contrasting scenarios using very similar language in order to highlight how *different* these situations are—that is, to highlight the juxtaposition between two kinds of "charity." Notice how the poem can be broken into two sets of stanzas that echo each other structurally. The first

and third stanzas follow the same pattern:

1. The speaker is in distress.
2. A man passes by.
3. That man helps the speaker in some way.

Some lines even repeat the exact same language—"I lay in," "he gave me," etc.

The second and fourth stanzas, meanwhile, both focus on the speaker's response to this aid and how they seek to pay each man back. In the first instance, the speaker quickly pays back "gold" to the proud man and formally thanks him before the two, ostensibly, part ways. But in the second instance, the speaker finds gold insufficient; the sympathy the poor man offered was more valuable than any monetary aid.

Because the poem is so repetitive linguistically and structurally, the moments when things shift between the poem's first and second half stand out all the more clearly. The proud man and the poor man come across as total opposites, responding to similar situations in dramatically different ways. Parallelism calls attention to this difference, hammering home the contrast between shallow "charity" and "heavenly Sympathy."

> **Where Parallelism appears in the poem:**
> - Lines 1-4
> - Lines 5-6
> - Lines 9-12
> - Lines 13-14

APHORISM

An aphorism is a sentence that encapsulates a particular truth (often a moral one) and makes it intentionally memorable through finely tuned phrasing. Look at the last two lines of the poem, and that's exactly what's going on:

> Oh, gold is great, but greater far
> Is heavenly Sympathy.

This poem is a didactic lesson on the nature of wealth, one that declares material riches inferior to love, kindness, and empathy. The speaker, it seems, wants readers not just to understand this while reading the poem, but to keep it in mind long afterward! Packaging the poem's lesson up in this neat little aphorism makes it easier to remember. And the alliteration between "gold," "great," and "greater" make things more memorable still.

> **Where Aphorism appears in the poem:**
> - **Lines 15-16:** "Oh, gold is great, but greater far / Is heavenly Sympathy."

JUXTAPOSITION

Juxtaposition is baked into the poem's structure. Indeed, in some printed versions, the first two stanzas appear under the heading "one" and stanzas three and four under "two." The speaker is twice in distress in the poem; what's juxtaposed is the way that the "proud man" and the "poor man" *respond* to this distress. And it's through this juxtaposition that the poem offers up its proof that spiritual wealth (that is, empathy, grace, and kindness) is far "greater" than money.

Where the proud man has only fleeting, "cold" looks for the speaker, the proud man "watch[es]" him "night and day." Where the proud man gives the speaker "gold" but no kindness, the poor man offers extreme compassion but no money. Where the proud man is quickly on his way, the poor man readily gives his time, wrapping the speaker's (presumably injured or tired) head and feeding him.

The speaker, in turn, responds differently to these two forms of charity: the speaker quickly pays the proud man back but is at a loss for how to possibly repay the poor man's kindness. This is because such kindness, such "sympathy," is beyond value.

> **Where Juxtaposition appears in the poem:**
> - Lines 1-8
> - Lines 9-16

REPETITION

As previously noted in this guide, the first and second halves of "Sympathy" mirror each other. This parallelism calls attention to what's *different* in the first and second parts of the poem—that is, the proud and the poor man's approach to charity.

But there are other, more discrete forms of repetition in the poem as well. For example, lines 11 and 12 turn to anaphora (a specific type of parallelism):

> **He** bound my head, **he** gave me bread,
> **He** watched me night and day.

The repeated "he" maintains the poor man's presence in the poem—and, in doing so, reveals the poor man's willingness to commit to the speaker's recovery. "He" keeps appearing because *he* refuses to go away until the speaker is better (whereas the proud man leaves immediately after giving the speaker some gold). He tends to the speaker's physical wounds, provides what food he can, and keeps a watchful eye through "night and day." Repetition, then, also captures the sheer amount of effort that this generous assistance requires from the poor man.

There's a final example of repetition with line 15's polyptoton: here, the speaker says that "gold is **great**," but human kindness

is "greater." The repetition simply emphasizes the comparative power and value of sympathy over money.

Where Repetition appears in the poem:

- **Line 1:** "I lay in"
- **Line 3:** "he gave me"
- **Line 5:** "I paid him back"
- **Line 6:** "to me"
- **Line 9:** "I lay in"
- **Line 11:** "He," "he gave me"
- **Line 12:** "He"
- **Line 13:** "I pay him back"
- **Line 14:** "to me"
- **Line 15:** "great," "greater"

RHETORICAL QUESTION

This poem has one rhetorical question, appearing in lines 13 and 14:

> How shall I pay him back again
> For all he did to me?

Here, the speaker reflects on the poor man's generous help, which was warm, graceful, and selfless. Because it required actual time and effort, the poor man's behavior forms a stark contrast with the proud man's; whereas the proud man simply tossed the speaker some money and left, the poor man stayed by the speaker's side and nursed the speaker back to health.

Weighing these two forms of help against each other, the speaker realizes the poor man's aid is effectively priceless. While the speaker can pay the proud man back that same amount of "gold," it's much harder to quantify the poor man's assistance. In effect, he *can't* pay him back—at least not monetarily.

This rhetorical question thus asks the reader to weigh up material wealth versus spiritual "sympathy." While "gold" (that is, money) is undoubtedly useful, human kindness and compassion, the poem argues, are far more valuable. The poor man probably doesn't even conceive of his kind actions as meriting any kind of debt. Instead, his kindness provides a moral lesson from which the speaker (and the reader) can learn.

Where Rhetorical Question appears in the poem:

- **Lines 13-14:** "How shall I pay him back again / For all he did to me?"

ASYNDETON

"Sympathy" uses asyndeton often. As an example, take line 3:

> His looks were cold, he gave me gold,

Readers would typically expect a coordinating conjunction like "and" to appear between these statements. Instead, the two direct statements are placed side by side within a single line to illustrate the swift, even robotic nature of the proud man's charity. This is also an example of the device parataxis, which generally adds to the poem's straightforward feel. The speaker is trying to deliver a moral message, so keeping the poem's language clear and simple makes sense.

Another example of asyndeton in line 5 between "passed" and "I":

> My sorrow **passed I** paid him back
> The gold he gave to me;

On the one hand, this is simply done to maintain the poem's meter—that is, so as to not upset the line of iambic tetrameter with another syllable. Adding an "and" or a "so" would make the line feel rhythmically clunky, adding an extra unstressed beat that would disrupt the iambic (da-DUM) rhythm:

> My **sor**- | row **passed** | and I **paid** | him **back**

vs.

> My **sor**- | row **passed** | I **paid** | him **back**

The lack of a conjunction here might also suggest the speaker's hurriedness. It's as though the speaker is so eager to repay his debt to the proud man that he did so the very instant he could. Mirroring the speaker's sense of rushed obligation, the poem doesn't have time for any extra word. As soon as the speaker's "sorrow passe[s]," the debt is "paid."

Another example of both asyndeton and parataxis (as well as parallelism and anaphora) comes in lines 11-12:

> He bound my head, he gave me bread,
> He watched me night and day.

Again, there are no conjunctions here to link these various tasks, making it seem as though the poor man goes about them quickly and efficiently. He knows what must be done to help the speaker, and so he does it without question.

Where Asyndeton appears in the poem:

- **Line 3:** "His looks were cold, he gave me gold,"
- **Line 5:** "My sorrow passed I paid him back"
- **Lines 11-12:** "He bound my head, he gave me bread, / He watched me night and day."

📖 VOCABULARY

Deep (Line 1) - Extremely (deeply).

Kindly (Line 4) - Sympathetic.

Erect (Line 7) - Stiff and straight upright.

Want (Line 9) - Need.

Bound (Line 11) - Wrapped in bandages.

Heavenly Sympathy (Line 16) - This phrase implies that kindness and compassion (sympathy) are themselves "heavenly"—not just in that they are pleasant, but in the sense that they are divine or come from God.

⏱ FORM, METER, & RHYME

FORM

"Sympathy" has four quatrains (a.k.a. four-line stanzas) which split naturally into two pairs. Indeed, sometimes the poem is printed in two distinct sections! The poem's form sets up the juxtaposition between the "proud man," who appears in the poem's first half, and the "poor man," who appears in its second half.

These are also more specifically ballad stanzas. That means they alternate between lines of tetrameter and trimeter (more on that in the Meter section of this guide; for now, just note that the odd-numbered lines are two beats longer than the even-numbered ones) and follow an ABCB rhyme scheme. Ballads were originally story-telling poems that were meant to be set to music, as is the case with this poem. The poem's simple language and steady rhythms lend themselves well to singing and make the poem's moral takeaway more memorable.

METER

"Sympathy" uses something called common meter (a term sometimes used interchangeably with the term ballad meter, since it so often appears in ballads).

A stanza of common meter consists of four alternating lines iambic tetrameter and trimeter. An iamb is a metrical foot consisting of two beats that follow an unstressed-**stressed** syllable pattern (da-**DUM**). Iambic tetrameter simply means there are four of these da-**DUM**s per line (for a total of eight beats), while trimeter means there are three (for a total of six beats). Here's stanza 1 as an example of this pattern in action:

> I **lay** | in **sor-** | row, **deep** | dis**stressed**;
> My **grief** | a **proud** | man **heard**;
> His **looks** | were **cold,** | he **gave** | me **gold,**
> But **not** | a **kind-** | ly **word.**

As its name suggests, common meter is very common! It's used

in many story-telling poems and is also the classic meter of Christian hymns. Here, this meter lends the poem a musical, memorable quality.

RHYME SCHEME

"Sympathy" uses a simple ballad rhyme scheme throughout:

> ABCB DEFE

...and so on. This is a pretty classic pattern, and it appears in a number of Mackay's poems.

Like the poem's meter and its simple diction, this rhyme scheme lends the poem predictably, steady music. The poem's sounds seem to click satisfyingly into place and ring out to the reader's ear, helping to make the poem's moral message more memorable.

💬 SPEAKER

The speaker of "Sympathy" is someone who twice finds themselves "in sorrow, deep distressed"—in other words, deeply sad and down on their luck. That said, the poem is extremely vague on personal details. The reader doesn't really learn anything about the speaker's identity nor what it is that causes their "want, grief, and pain." And that's partly the point: by keeping the speaker relatively anonymous, the poem's message becomes more universal. The speaker's specific identity doesn't really matter here, in other words, because the truth the poem seeks to relate—the idea that kindness is more valuable than gold—is *always* true for *everyone*.

🌄 SETTING

The poem is split across two distinct periods in the speaker's life. In both, the speaker finds themselves in a bad way, faced with "want, grief, and pain." Readers learn nothing about the speaker apart from the fact that they're struggling; the focus instead is on how two different passersby react to these struggles. The poem's two settings are essentially exactly the same, which allows the poem to draw a clear contrast between the "proud man's" and the "poor man's" actions—between "gold" and "heavenly Sympathy."

The fact that neither episode contains any specifics in terms of place or historical context also makes for a myth-like atmosphere. The poem becomes a parable, a story meant to illustrate a universal moral lesson.

ℹ CONTEXT

LITERARY CONTEXT

Charles Mackay (1814-1889) was a Scottish writer whose work spanned philosophy, poetry, journalism, history,

songwriting, and more. He is perhaps best remembered for his book *Extraordinary Popular Delusions and the Madness of Crowds*, which was an early examination of group psychology.

"Sympathy," also sometimes printed with the first line as its title, was published in Mackay's 1844 collection *Songs for Music*. As the book's title suggests, this poem was written as a lyric to be set to music—hence its simple [meter], [rhyme scheme], and diction. Because many of Mackay's poems/songs have faded from modern memory, it's easy to forget quite how popular some of them were back in his day! The sheet music for his song "The Good Time Coming," for example, sold over 400,000 copies. Some of Mackay's works were also set to music by the popular English composer Henry Russell.

Mackay's poems are fairly typical of the Victorian era in their strong sense of morality. They often have a didactic purpose, like this one, and are intended to illustrate a moral truth in order to better the lives of their readers/listeners. In this way, "Sympathy" shares common—and Christian—ground with the great hymns of the era (such as "Onward Christian Soldiers" and "What a Friend We Have In Jesus").

HISTORICAL CONTEXT

Mackay's life and work coincided with the reign of the British monarch Queen Victoria, who ruled from 1837 to 1901. This was a time of rapid industrialization and technological progress, as well as vast advances in various branches of science. During these years, the reach of the British Empire also grew immensely. On the one hand, breakthroughs like Darwin's theory of evolution pushed people away from religion; on the other, this crisis of faith galvanized those who still believed to make their case more strongly (and more widely).

In many ways, then, the Victorian era was a period of great contradiction. It could be vehemently moralizing (like much of Mackay's poetry!) while simultaneously enacting the suppression of peoples around the world through British imperialism. And even as the British Empire grew richer, many British cities themselves became dangerously overcrowded. Housing construction couldn't keep up as people flooded urban areas in search of work, leading to vast sanitation issues and the development of slums. The quickly shifting nature of society led many to cling to idealized visions of a simpler past.

📖 MORE RESOURCES

EXTERNAL RESOURCES

- Victorian Poetry — Learn more about the society in which Mackay lived and wrote. (https://www.poetryfoundation.org/collections/153447/an-introduction-to-the-victorian-era)

- How to Write a Ballad — Try your hand at writing a poem using the same form that Mackay turns to in "Sympathy." (https://grammar.yourdictionary.com/writing/how-to-write-a-ballad-poem-step-by-step.html)

- Mackay's Biography and Obituary — A piece offering wide-ranging insight into Mackay's life and work. (https://www.dittobooks.co.uk/authors/charles-mackay)

- The Poem Out Loud — Listen to a recording of "Sympathy" read aloud. (https://www.youtube.com/watch?v=t_1m6_Nafag&ab_channel=TheVoiceofLiterature)

💬 HOW TO CITE

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