

English Poetry From Chaucer to Ezra Pound



Abdul-Jabbar Jassim Mohammad

Al Noor University College

Dept. of English

2022



The Author in Brief:

- Name: Abdul-Jabbar Jassim Mohammed Al-Khashab
- Place and Date of Birth: Mosul, Iraq, 1951.
- Languages: Arabic, Kurdish, English and some French
- B A. of Arts, Mosul University, . Europe an Languages / College of Arts 1975 .
- M.A. In English Literature, Comparative Literature, College of Arts, Mosul University (1985).
- Ph.D. In English Literature, Comparative Literature: /AlHura University.
- Translator and Production Manager for nine years at University Press, Mosul University, Mosul Iraq, 1977-1982.
- Asst. Lecturer, Dept. of English, College of Arts, Mosul University, 1985-1991.
- Lecturer, Dept. of English, College of Arts, Mosul University, 1991-1995.
- Assistant Professor, Dept. of English, College of Arts, Mosul University, 1995.
- Associate Professor, Department of English, College of Education, Hadramout University of Science and Technology,(Al-Mukalla and Sayon Colleges,) Yemen,2000-2001.
- Head of English Department, Sayon College of Education, Hadramout University, Yemen.2000-2001.
- Head of English Department, College of Arts / Mosul University 2007-2009.
- Attended several intensive courses in Literature Teaching Methodology at the Dept. of English Studies, University of Strathclyde, and Glasgow, U.K.1990.
- Attended an intensive course in ELT at the Institute for English Language Education, University of Lancaster, English, U.K., 1990.

Published Books

- *Critical Studies in Comparative Literature* (in Arabic), 2006.
- *An English Course in French Literature*. 2005.
- *Taekwondo* (Translated from English into Arabic (2007)
- *Samuel Johnson and the Orient* (2010)
- *Oriental Elements in Chaucer's the Canterbury Tales and Other Selected Works*
- *Critical Studies in Comparative Studies* 2022.
- *English Poetry From Chaucer to Ezra Pound* 2022
- *An English Course in French Literature* 2011

- قصص وحكايات أطفال مترجمة (٢٠١١)

Table of Contents

<u>Subject</u>	<u>Page</u>
CHAPTER ONE	
The Origin of Poetry	1
Kinds of Poetry	2
What is Prose.....	2
Differences Between Poetry and Prose	3-5
How to Read and Analyze Poetry	6
Medieval Poetry	7-9
Geoffrey Chaucer (1340- 1400)	10-17
CHAPTER TWO	
The Renaissance (1550–1660)	18
Characteristic of Renaissance Poetry	18-19
The Major Poets of the Sixteenth Century.....	19
Sonnets.....	20
The Petrarchan Tradition of the Sonnet	20-21
The Content: (The Petrarchan Sentiment).....	21-22
Sir Thomas Wyatt.....	23-31
Henry Howard, Earl of Surrey (1517-1547)	32-41
Edmund Spenser (1552-1599)	42-47
Sir Philip Sidney (1554-1586).....	47-58
William Shakespeare (1564-1616)	59-70
CHAPTER THREE	
The Seventieth Century (1603-1660)	71

Metaphysical Poetry	72
Characteristics of Metaphysical Poetry	73-74
The Metaphysical Conceit	74
John Donne (1572-1633)	75-83
Ben Jonson.....	84-88
George Herbert	88-90
The Neoclassical Period (1660-1800)	91-92
John Dryden (1631-1700)	93-99
Alexander Pop	99-104

CHAPTER FOUR

The Romantic Movement (1798-1837).....	105
The Romantic Age: Historical and Cultural Introduction	105-106
Industrial Revolution	106
Political Situation	106-107
The Romantic Movement.....	107-108
Characteristics of the Romantic Movement	108-109
William Blake (1757-1827).....	110-120
William Wordsworth (1770-1850)	121-142
Samuel Taylor Coleridge (1772-1834).....	143-157
Gorge Gordon, Lord Byron (1788-1824)	158-166
Percy Bysshe Shelley (1792-1822).....	167-175
John Keats (1795-1821).....	176-184

CHAPTER FIVE

The Victorian Age (1832-1901).....	185-186
The Early Victorian Period	187-188
The Mid-Victoria Period (1848-1870).....	188-190

The Late Victorian Period (1870-1901)	190-191
The Nineties	192-193
Characteristics of the Victorian Literature	193-195
Alfred, Lord Tennyson (1809-1892)	196-207
Robert Browning (1812-1889).....	208-213
Mathew Arnold (1795-1812)	214-219
Thomas Hardy (1840-1928).....	220-225

CHAPTER SIX

Modern Age (1900-1960)	226-230
T.S. Eliot	230-233
William Butler Yeats (1865-1939)	234-243
Ezra Pound (1885-1972)	244-245
Wilfred Owen (1893-1918).....	246-253

Introduction

The title of this book is: **English Poetry from Chaucer to Ezra Pound**. It is a compilation and preparation of some major poets of English poetry in different ages. The book consists of six chapters. It begins with chapter one which deals with general introduction about poetry, Chapter two deals with sixteenth poetry with a selection of some important poets of the period, Chapter three deals with the seventeenth century, Chapter four deals about romantic period, Chapter five deals with the Victorian age and chapter six is about modern age.

The book is intended to be used by students of department of English / college of education the book provides brief analyses and presentation of the selected poem. Finally we would like to express our thanks to Hussein Hama for his encouragement and providing me with some ideas about the book.

The Other

Introduction

The title of this book is: English Poetry From Chaucer to Ezra Pound. It is a compilation and preparation of some major poets of English poetry in different ages. The book consists of six chapters. It begins with chapter one which deals with general introduction about poetry. Chapter two deals with the sixteenth century poetry and with a selection of some important poets of the period. Chapter three focuses on the seventieth century and a selection of some poets and their poems. Chapter four deals about romantic period. Chapter five deals with the Victorian age and chapter six is about modern era.

The book is intended to be used by students of Department of English / College of Education. The book provides brief analyses and presentation of some selected poems. Finely, we would like to express our thanks to Hussein Hama for his encouragement and providing me with some ideas about the book.

The Author

CHAPTER ONE

English Poetry From Chaucer to Ezra Pound

Introduction

The Origins of Poetry

Most of the earliest known poetry was a form of epic poetry. Some of these epics date back centuries before humans began writing down stories. One of the earliest poetic works, the *Epic of Gilgamesh*, dates back around 2000 B.C., when it was part of oral tradition.

Also poetry had its origin in magic and ritual. Its origin is much like drama. It has in the course of time become "secularized". But the essential nature of poetry has not changed much, though the position of the poet in society has changed. The more primitive the society is the more likely is the poet to be accepted as a prophet, a seer, even a judge; and the social and religious task of poetry were foremost in illiterate times.

Poetry can be defined as a kind of literary genre that evokes a concentrated imitative awareness of experience or specific emotional response through language chosen and arranged for its meaning, sound and rhythm.

Kinds of Poetry

There are three main kinds of poetry:

1. Narrative Poetry

Narrative poetry is that poetry which tells an entire story, with a fully developed story, including characters, plot, conflict and resolution.

2. Dramatic Poetry

Dramatic poetry is that kind of poetry that is written in verse and meant to be recited in public or acted on the stage. It is written work that tells through emotions or behavior. A form of narrative closely related to acting, it is usually performed physically and it can be either spoken or sung.

3. Lyrical Poetry

Lyrical poetry usually refers to a short poem, often with songlike qualities that expresses speaker's personal emotions and feelings. It is intended to be sung and accompanied by musical instruments.

What is Prose

Prose is a form of written or spoken language that exhibits a natural flow of speech and grammatical structure. Or can be defined as straightforward writing that resembles everyday spoken language, there are ten different types of prose: Novel, short story, Essay, myth, legend, fable, parable, biography, autobiography, Folktale.

Differences Between Poetry and Prose

Since poetry and prose are forms of literature, they have a few similarities like being used creatively and having different types. However, when it comes to their structure and purpose, they are quite different. Since we know how to spot prose vs. poetry. The following are some differences between poetry and prose

1. The basic difference between prose and poetry is that in prose we have sentences and paragraphs. Whereas in poetry we have lines and stanzas.
2. The style of prose is regular and language is ordinary and simple it is of everyday use. Whereas in poetry there is a unique style of writing.
3. The language of poetry tends to be more expressive or decorated with comparison, rhyme and rhythm and figures of speech.
4. Prose does not use a rhyme scheme or rhythm.
5. Words used in poetry are limited, but in prose there is no such limitation.
6. Rather than sentences and paragraphs in prose, poetry uses lines, stanzas, verses, meter, stress, patterns, and rhythm. It offers an artistic way to present emotions and events.

Characteristics of Poetry

The “characteristics” of poetry are what separate it as a medium of writing from other forms. Specifically, what does poetry use as part of its forms and functions that different types of writing and expression do not? Poetry tends to have six main characteristics that set it apart from other forms of writings.

1. Rhyme

The first characteristic of poetry that is not found in many other types of writing is the use of rhyme. Rhyme is one of the most recognizable parts of poetry. When something rhymes, it typically has two words that have similar end sounds. Poetry uses rhyme in many different ways, usually called forms, because it brings closure to lines that are satisfying to the ear and can make it so different ideas are closely related.

2. The Use of Stanza

The second characteristic of poetry is the use of stanza form. Stanzas are particular to poetry as a means of separating different ideas or sections within a poem. A stanza lets the reader know that a specific set of images or lines are connected and that those lines or images should be read together to make meaning from the text.

3. The Use of Different Forms or Patterns

The third characteristic of poetry is the use of different forms or patterns. Poems have a distinct flavor through the use of various forms like Sonnet. Every form of poetry offers different patterns of rhyme and meter, the use of repetition of different lines or words, and a distinct conglomeration of images and ideas to help the listener or reader make sense of them. While meter and lines are used in poems, they are also used in other media, like plays—therefore, I would not count those as characteristics of poetry but characteristic of literature.

4. Music

The essential of poetry is "verbal music". The poet 'chooses instinctively words of beautiful sounds, and so arranges them that the words near each other will harmonize in sound, so as to produce what many may be called" word music". Verbal music depends not only the musical sound of the words, but also on" rhythm", it is the combination of lovely rhythm with sweet sounding words that gives us music of poetry. Rhythm will be discussed in detail later.

5. Vision

The other characteristic of poetry is vision .A great poet is a "seer", i.e, a "see-er" or a prophet, one has spiritual insight and can see truths that others don't. The ordinary unimaginative man is aware only of what he perceives by his senses, and sees only the outward aspect of what he sees. But poets see much more. They have, in moments of vision, the power of understanding, by a kind of instinct, things, their qualities and the relations between them which ordinary people cannot see. All true poetry is the product of vision or imagination.

6. Imagery:

Imagery is one of the feature of poetry and most usually used by poets. Imagery can be defined as the representation through language of sense experiences. The suggestion of vivid mental pictures, or images by the skillful use of the words, is called Imagery".

How to Read and Analyze Poetry?

- 1- Read a poem carefully more than once. A good poem will no more yield its full meaning on a single reading. So you have to read it more than one time. Each time you read you find it easier than before a poem is not like a newspaper to be hastily read and cast into the wastebasket. It is to be hung on the wall of one's mind.
2. Keep a good dictionary by and use it. It is difficult and futile to try to understand poetry without troubling to learn the meaning of the words of which it is composed. One of your primary purposes while in college should be to build a good vocabulary, and the study of poetry gives you an excellent opportunity.
3. Read so as to hear the sounds of the words in your mind. Poetry is written to be heard; its meaning is conveyed through sound as well as through print.
4. Always pay careful attention to what the poem is saying. One should make the utmost effort to follow the thought continuously and to grasp the full implication and suggestions. On the first reading you should determine the subjects and the objects of the verbs and the antecedents of the pronoun.

The elements of poetry include meter, rhyme, form, sound, and rhythm (timing). Different poets use these elements in many different ways. Some poets do not use rhyme at all. Some use couplets, while others may rhyme the second and fourth lines only...in a stanza.

Some use stanzas (form), which are often lines of four, grouped together—but poems can also be broken into sections consisting of eight lines or eleven. It
When, in disgrace with Fortune and men's eyes.

Medieval Poetry

Introduction

When we talk about Medieval Literature, we are not dealing with the famed British Empire. In fact, Britain did not even have an Empire at that time. It was instead the victim of many waves of attack and invasion. First came the relatively civilized people, the Roman and then the barbarian invasions of the Germanic tribes. Next were the Vikings. Finally, in 1066, we get to the Normans.

England was occupied by France and the French invasion changed Britain's formerly Anglo-Saxon culture and language to one that was much more like mainland Europe. And this invasion shaped the English language forever; The new French pushed Old English down the path toward Middle English, a variety nearer to what people speak today.

Poems during the medieval period were religious in nature and written by religious men. These poems were used mostly in church and other religious events. Medieval poems were mainly read by minstrels. According to scholars, literature in the Middle Ages was international rather than local.

Medieval poetry was divided by lines of class and audience rather than language although; Latin was the language of the church and education. Medieval poetry in itself was very diverse.

Chaucer's *The General Prologue to The Canterbury Tales* has long been recognized as one of the greatest masterpieces of English literature, certainly the finest and most influential work of fiction from the Middle Ages. For most literary historians, English literature begins well before Chaucer's greatest poem, but this

particular work marks the start of the tradition which is still readily accessible in the original language to the diligent reader, even though Chaucer's Middle English requires the constant help of a glossary.

Characteristics of the Medieval Poetry

Here are some characteristics of Medieval poetry:

The style of medieval poetry was the epic style, which was most popular during that time.

One important characteristic of the Medieval poetry, especially the Christian poems, is that they survived through the fall of the Roman Empire and the attacks by the barbarians.

The 11th and 12th centuries were also the time when epics, satires, tales, and other forms of poetry became very popular as a form of entertainment and were sung by bards across the land.

Use Allegory is another characteristic of the medieval poetry which means "extended metaphor." In an allegory, people, places, things, and happenings have two layers of significance. First, there is the literal level: whatever actually happens within the narrative. Second, there is the figurative or symbolic level: what those people, places, things, and happenings stand for outside of the narrative

The medieval writers were super into allegory. Some of the most popular works of the period were very long and involved allegories, in fact. The French had *The Romance of the Rose*. The Italians had Dante's *Divine Comedy*. And the English had William Langland's *Piers Plowman*.

The Medieval poetry was antifeminism such as Chaucer's *Wife of Bath* stands out for many readers as the most memorable character in his *Canterbury Tale* and perhaps even in all of medieval English literature.

The Medieval writing witnessed the emerge of the romantic poetry. One of the first poems to take a romantic turn was "*the Song of Roland*" an epic about the nephew of Charlemagne. Battlefield scenes were transformed into those of ideal love.

The Most Famous Writes of the Medieval Age.

Geoffrey Chaucer (1340-1400)

Dante Alighieri (1265- 1321)

Marie de France (1160- 1215)

William Langland (1316 -1396)

Piers Plowman (1370-1386)

Geoffrey Chaucer (1340—1400)

His Life and Works:

Geoffrey Chaucer was an English poet, author, and civil servant best known for *The Canterbury Tales*. He has been called the "father of English literature", or, alternatively, the "father of English poetry. Chaucer was born in London most likely in the early 1340s (by some accounts, including his monument, he was born in 1343), though the precise date and location remain unknown. Chaucer family offers an extraordinary example of upward mobility. His great-grandfather was a tavern keeper, his grandfather worked as a purveyor of wines, and his father John Chaucer rose to become an important wine merchant with a royal appointment.

He was the first writer to be buried in what has since come to be called Poets' Corner, in Westminster Abbey. Chaucer also gained fame as a philosopher and astronomer, composing the scientific *A Treatise on the Astrolabe* for his 10-year-old son Lewis. He maintained a career in the civil service as a bureaucrat, courtier, diplomat, and Member of Parliament.

Among Chaucer's many other works are: *The Book of the Duchess*, *The House of Fame*, *The Legend of Good Women*, and *Troilus and Criseyde*. He is seen as crucial in legitimizing the literary use of Middle English when the dominant literary languages in England were still Anglo-Norman, French and Latin. Chaucer's contemporary Thomas Hoccleve hailed him as "the first fonder of our fair language". Almost two thousand English words are first attested to in Chaucerian manuscripts.

Characteristics of Chaucer's Poetry

Written at the end of his life, *The Canterbury Tales* is Geoffrey Chaucer's best-known work. It is a collection of 24 stories told by a group of 30 pilgrims who travel from Southward to Canterbury to visit the shrine of Thomas Beckett. Chaucer did not complete the work before he died

Perhaps the chief characteristics of Chaucer's works are their variety in subject matter, genre, tone, and style and in the complexities presented concerning the human pursuit of a sensible existence.

Chaucer's style has pure language, joyful originality, and ease, clear and straightforward philosophical maxims. With almost all his characters, he employs a colloquial term for an easily understandable ordinary guy. Chaucer, for example, writes about the prioress and the Knight, exactly what he saw in his so

The style of *The Canterbury Tales* is characterized by rhyming couplets. That means that every two lines rhyme with

His easy and, clear and straightforward philosophical maxims. With almost all his characters, he employs a colloquial term for an easily understandable ordinary guy. Chaucer, for example, writes about the prioress and the Knight, exactly what he saw in his society.

His poetry is characterized by satire which is the major theme of *The Canterbury Tales*. The medieval society was set on three foundations: the nobility, the church, and the peasantry. Chaucer's satire targets all segments of the medieval social issues, human immorality, and depraved heart.

The Canterbury Tales

The Canterbury Tales is considered Chaucer's masterpiece and is among the most important works of medieval literature for many reasons: Its poetic power and entertainment value, notably its depiction of the different social classes of the 14th century. Perhaps the most famous – and best-loved – of all of the tales in Chaucer's *Canterbury Tales*, 'The Miller's Tale' is told as a comic corrective following the sonorous seriousness of 'The Knight's Tale'.

The tales (mostly written in verse, although some are in prose) are presented as part of a story-telling contest by a group of pilgrims as they travel together from London to Canterbury to visit the shrine of Saint Thomas Becket at Canterbury Cathedral.

Summary of The Canterbury Tales

In April, with the beginning of spring, people of varying social classes come from all over England to gather at the Tabard Inn in preparation for a pilgrimage to Canterbury to receive the blessings of St. Thomas à Becket, the English martyr. Chaucer himself is one of the pilgrims. That evening, the Host of the Tabard Inn suggests that each member of the group tell tales on the way to and from Canterbury in order to make the time pass more pleasantly. The person who tells the best story will be awarded an elegant dinner at the end of the trip. The Host decides to accompany the party on its pilgrimage and appoints himself as the judge of the best tale.

Shortly after their departure the day, the pilgrims draw straws. The Knight, who draws the shortest straw, agrees to tell the first story — a noble story about knights and honor and love. When the Knight finishes his story, the Host

calls upon the Monk. The drunken Miller, however, insists that it is his turn, and he proceeds to tell a story about a stupid carpenter. At the end of his story, everyone roars with laughter except the Reeve, who had once been a carpenter. To get back at the Miller, the Reeve tells a lowbrow story about a cheating miller. At the end of The Reeve's Tale, the Cook, Roger, promises to tell a true story, but he doesn't complete his tale.

By now, the first day is rapidly passing, and the Host hurries the pilgrims to get on with their tales. Using the best legalese that he knows, he calls upon the Man of Law for the next tale. The Man of Law proceeds to tell the tale of Constance. The Host is very pleased with the tale and asks the Parson to relate another one just as good. The Parson declines, however, and rebukes the Host for swearing and ridiculing him (the Parson). The Shipman breaks in and tells a lively story to make up for so much moralizing.

The Wife of Bath is the next to tell a story, and she begins by claiming that happy marriages occur only when a wife has sovereignty over her husband. When the Wife of Bath finishes her story, the Friar offers his own tale about a summoner. The Host, however, always the peacekeeper, admonishes the Friar to let the Summoner alone. The Summoner interrupts and says the Friar can do as he likes and will be repaid with a tale about a friar. Nevertheless, the Friar's tale about a summoned makes the Summoner so angry that he tells an obscene story about the fate of all friars and then continues with an obscene tale about one friar in particular.

After the Friar and Summoner finish their insulting stories about each other, the Host turns to the Clerk and asks for a lively tale. The Clerk tells a story about Griselda and her patience — a story that depicts the exact opposite of The Wife of

Bath's Tale. The Merchant comments that he has no wife as patient and sweet as Griselda and tells of tale of a young wife who cheats on her old husband. After the Merchant's tale, the Host requests another tale about love and turns to **the Squire**, who begins a tale of supernatural events. He does not finish, however, because the Franklin interrupts him to compliment the Squire on his eloquence and gentility. The Host, interested only get in getting the next story told, commands the Franklin to begin his tale, which he does. The Franklin tells of a happy marriage.

Then the Physician offers his tale of the tragic woe of a father and daughter — a story that upsets the Host so much that he requests a merry tale from the Pardoner. The Pardoner tells a tale in which he proves that, even though he is not a moral man, he can tell a moral tale. At the end of the tale, the Pardoner invites the pilgrims to buy relics and pardons from him and suggests that the Host should begin because he is the most sinful. This comment infuriates the Host; the Knight intercedes between the Host and the Pardoner and restores peace.

The pilgrims then hear a story by the Prioress about a young martyr. After the liven up the group. Chaucer begins a story about Sir Topas but is soon interrupted by the Host, who exclaims that he is tired of the jingling rhymes and wants Chaucer to tell a little something in prose. Chaucer complies with the boring story of Melibee.

After the tale of Melibee, the Host turns to the merry Monk and demands a story that he confidently expects to be a jovial and happy tale. Instead, the Monk relates a series of tales in which tragedy befalls everyone. The Knight joins in with the Host in proclaiming that the Monk's tales are too much to bear and requests a merry tale. But the Monk refuses, and the Host turns to the Nun's Priest and calls for a tale. Thus the Nun's Priest relates the tale of the barnyard rooster, Chanticleer,

his lady, and a fox. The Second Nun then offers a tale that befits her station — a retelling of the events in the life of St. Cecilia.

Suddenly, two men approach the pilgrims. One is a canon; the other his yeoman (servant). The Host welcomes them and asks whether either has a tale to tell. The Canon's Yeoman answers that his master has many strange tales filled with mirth and laughter, yet when he begins to tell of their life and actions, the Canon slips away embarrassed and frightened.

As the party nears Canterbury, the Host demands a story from the Manciple, who tells of a white crow that can sing and talk. Finally, the Host turns to the last of the group, the Parson, and bids him to tell his tale. The Parson agrees and proceeds with a sermon. The Tales end with Chaucer's retraction.

'A Ballad of Gentleness'

Geoffrey Chaucer

The firste stock-father of gentleness,
What man desireth gentle for to be,
Must follow his trace, and all his wittes dress,
Virtue to love, and vices for to flee;
For unto virtue longeth dignity,
And not the reverse, safely dare I deem,
All wear he mitre, crown, or diademe.

This firste stock was full of righteousness,

True of his word, sober, pious, and free,
Clean of his ghost, and loved business,
Against the vice of sloth, in honesty;
And, but his heir love virtue as did he,
He is not gentle, though he riche seem,
All wear he mitre, crown, or diademe.

Vice may well be heir to old richness,
But there may no man, as men may well see,
Bequeath his heir his virtuous nobless;
That is appropriated to no degree,
But to the first Father in majesty,
Which makes his heire him that doth him queme

'A Ballad of Gentleness'

'A Ballad of Gentleness' by Geoffrey Chaucer is about the nobility of a man. It says that a man should be gentle in every aspect of his life especially when dealing with his family and other people. Gentleness is a crown and honor that a man should wear. He should be away from the vices of laziness and should live in honesty.

The Themes of 'A Ballad of Gentleness'

There are three themes in Chaucer's 'A Ballad of Gentleness'. These themes are:

Chaucer's ballad is rich in themes most of them are religious. These themes are:

First the importance of living a virtuous life. Second are the necessity of following Christ's example in this regard, and the nonhereditary nature of virtue.

Third Far from being handed down from generation to generation, virtue is bequeathed solely by God. Virtue is a prerequisite to being a gentleman, and anyone aspiring to this status should not just cultivate virtue...

Structure of 'A Ballade of Gentleness'

A ballade is a form of lyric poetry that originated in medieval France. Ballades follow a strict rhyme scheme ("ab ab bc bc"), and typically have three eight-line stanzas followed by a shorter four-line stanza called an envoi. The last line of each stanza—the refrain—is always the same.

Style of 'A Ballade of Gentleness'

Chaucer's poetic style can be a little bit difficult because, a lot of the time, he twists his sentences around. As English-speakers, we're used to hearing the subject come first in the sentence, followed by the verb. But Chaucer will often do the opp

The poem 'Truth' by Chaucer which is also called 'Ballade about the importance of truthfulness. The poet says that the man here on earth is just a pilgrim and his real home is in heaven. So, he shall pray, harm none, live by the word of God and be content with what he has. He shall not run after hoarding, praise or wealth. He should be satisfied with what he has, however small it is.

CHAPTER TWO

The Sixteenth Century Poetry

The Renaissance (1550–1660)

English Poetry in the Sixteenth Century

The Renaissance Period (1550–1660)

The sixteenth century poetry mainly focused on sonnets and experimentation with other more forms in English. Sonnet is a subjective poem, a type of lyrical poem which was written to express the personal feelings and emotions of the poet. Subjective poetry underwent decline in the medieval period.

Lyric in the 16th century was dominated by the model of Petrarch mainly because of the acceptance of the Renaissance theory of imitation and the teaching of Bembo. Almost all the principal writers of the century wrote lyric poems in the manner of Petrarch.

Characteristics of Renaissance Poetry

1. The Renaissance poetry is characterized by wit, beauty, and truth.
2. The poets used repetition to emphasize their themes.
3. The sixteenth century poetry uses figurative language or figures of speech which describe things non-literal or non-traditional way.

4. Sixteenth century poetry mainly focused on sonnets and experimentation with other meter forms in English. Sonnet is a subjective poem, a type of lyrical poem which was written to express the personal feelings and emotions of the poet. Subjective poetry underwent decline in the medieval period.

The Major Poets of the Sixteenth Century

- John Skelton (1460–1529)
- George Gascoigne (1535–1578)
- Sir Walter Raleigh (1552–1618)
- Edmund Spenser (1552–1599)
- Sir Philip Sidney (1554–1586)
- Christopher Marlowe (1564–1593)
- William Shakespeare (1564–1616)
- John Donne (c. 1572–1631)
- Ben Jonson (c. 1572–1637)
- Robert Herrick (1591–1674)
- George Herbert (1593–1633)

Sonnets

Traditionally, the sonnet is a fourteen-line poem written in iambic Pentameter, employing one of several rhyme schemes, and adhering to a tightly structured thematic organization. The name is taken from the Italian sonnetto, which means "a little sound or song."

The Petrarchan Tradition of the Sonnet

Francisco Petrarch (1304-1374) he is, with Dante, the first poet who wrote sonnets. His sonnets became, later on, popular in Europe. The Petrarchan sonnet has its own features in form and content:

1-The form The Petrarchan sonnet is divided into two parts, "octave" (8-line stanza) or two quatrains, rhyming: (a b b a a b b a).

The second part is the "sestet" (6-line stanza) and it is composed of two "tercets"; (3-line stanza); rhyming: (c d e c d e).

Petrarch, in the octave presents his problem (exposition). In the sestet, he gives the resolution to this problem.

(Octave: 8-line sonnet)

quatrain (4-line + stanza)

Octave (8-line stanza)

quatrain (4-line stanza)

Sestet: (6-line stanza)

Tercet (3-line stanza)

Sestet (6-line stanza) Tercet (3-line stanza)

2. The Content: (The Petrarchan Sentiment)

The content of the Petrarchan sonnet is called. "The Petrarchan sentiment". The Petrarchan sentiment is "feminine" which means that the poet uses smooth and sweet words in addressing his beloved. Here, the poet freely gives his heart to his lady. His love for her continues though she does not accept his affection, i.e., the lover (Petrarch) is an abject one; he expresses his submission and loyalty his lady and can't bear her absence. His life and happiness depend upon the response of the lady who is untouchable and sacred. He idealizes her physical beauty in his description. Finally, the collection of sonnets is called (Sonnet sequences). The sonnets of Petrarch were first published in (1470).

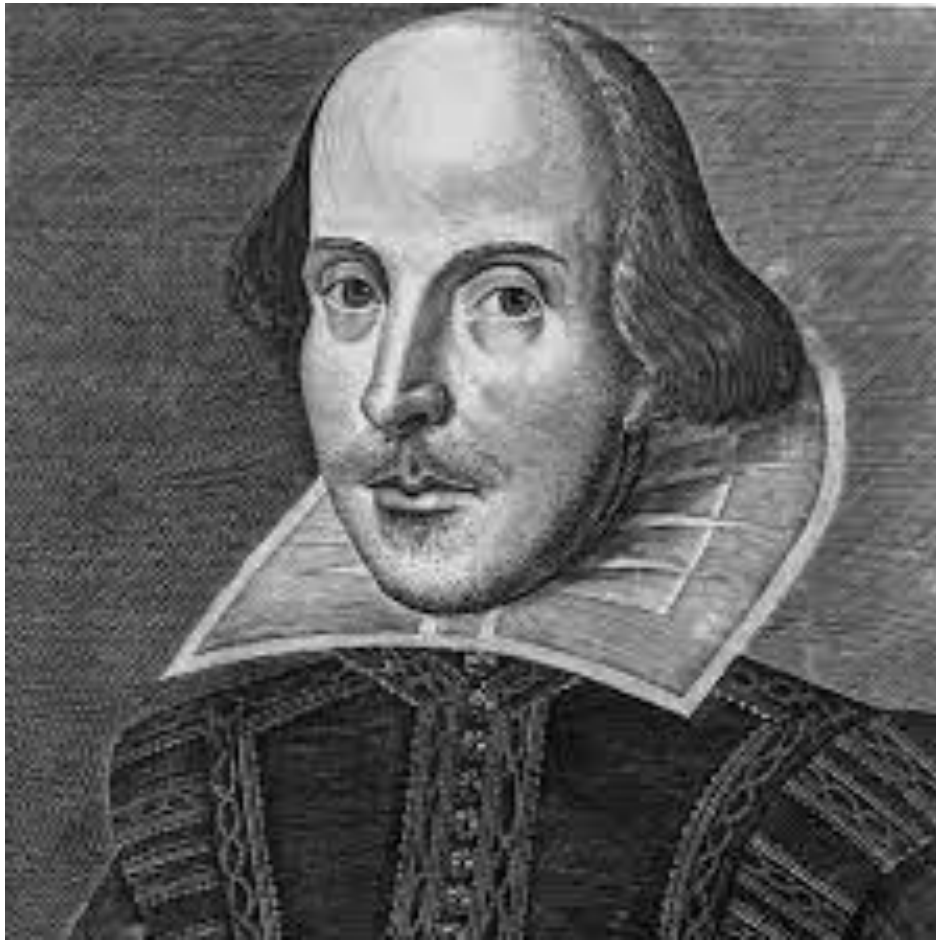
Sir Thomas Wyatt

Sir Thomas Wyatt was credited for introducing the Italian sonnet to the English language. The rhyme scheme is a b b a a b b a c d d c e e.

William Shakespeare's Sonnet

Sonnets are composed of fourteen lines each written in iambic Pentameter and most with the traditional rhyme scheme of English sonnet:

a b a b c d c d e f e f g g.



Sir Thomas Wyatt (1503-1542)

Sir Thomas Wyatt (1503-1542) was a sixteenth century English politician, an ambassador, and lyric poet. He was the first English poet, who let the Renaissance into English poetry by introducing the Petrarchan tradition, i.e., he was the first English poet who used the sonnet form in English poetry. At the beginning of his career he imitated Petrarch in form and content;

The Petrarchan sentiment appears in his early sonnets. The Petrarchan sentiment is feminine (using smooth and sweet words). Then Wyatt began to release himself from Petrarch by modifying the form of the Petrarchan sonnet and to write themes of his own. Form in his early sonnets Wyatt used the Petrarchan form of the sonnet which consists of octave and sestet. In the form he modified the sestet (6-line stanza) into a quatrain (4-line stanza) followed by a concluding couplet rhyming:

(a b b a a b b a) octave

(c d d c) quatrain

(e e) concluding couplet.

Then, for what is mentioned above, we can say Wyatt is the first experimenting poet or a pioneer in Petrarchan sonnet.

Characteristics of Wyatt's Poetry

1. Wyatt used the octava rima (8-line iambic stanza rhyming a b a b a b c c) and the terza rima (interlocking tercets rhyming a b a b c d).
2. His sonnets are characterized by simplicity, power of feelings, beauty and distinctive individuality.
3. He expresses amorous joys and pains with the feeling and language of full-blooded man, he pleads and chides with dignity and passion without being mellifluous, weak, or soft before a disdainful woman.
4. His Petrarchan sonnets and other poems he treats "love" as a major theme. The poem delineates the nature of love as something that could ake a person feel sorrow, pain. Joy, and confusion at the same time.

Sir Thomas Wyatt

'To His Lady'

Madam, withousten many words,
Once I am sure, ye will or no
And if ye will then leave your bourds
And use your wit, and show it so,
And with a beck ye shall me call;
And if of one, that burneth alway,
Ye have any pity at all,
Answer him fair with yea, or nay.
If it be yea, I shall be fain;
If it be nay, friends as before;
Ye shall another man obtain,
And I mine own and yours no more.

General Meaning of 'To His Lady'

The First Stanza the narrator challenges his lady directly addresses her to decide whether he is not before her. He asks her to let him be sure that she could love him or not. If she will accept him and his suit. She should be serious, rational and gives up her tricks and rely on her wit to impress him the tone of the speech reflects that the speaker's attitude towards his lady is a manly one

The second stanza the speaker says that he burns with passion his beloved to call him with a beck. He compares himself to a physical fire when he tells her that she lets him burn always because she is cruel and disdainful. He, again, asks a 'Yes' or 'No' answers in a brave and a decisive way.

The third stanza the narrator tells his beloved that he will be happy with her answer with. 'Yes' he will be happy, and if it will be 'No' he will not be sad and depressed; they remain friends as before. She will obtain another man as he will obtain another lady. Here, Wyatt shows another aspect of his manly He is not self-centered in the sense that he will not be depressed when her answer will be 'No'. He is realistic and rational in his love with his lady.

The Theme of 'To His Lady'

There is a direct speech to a lady. After being wearied by the pains of love, the speaker urges his lady to give him 'Yes' or 'No' answer. In a brave way he demands

her to be certain. He is not soft or weak before the uncertain and disdainful lady. In a formal language he asks her to make up her mind immediately. He is rational and realistic because he is not self-centered.

Evaluation of 'To His Lady'

There is no Petrarchan sentiment in this poem. The speaker chides his lady with dignity and a full-blooded man after finding his lady is irresponsible and uncertain. We can say that his attitude towards his lady is a manly one. The manly attitude means that the tone of Wyatt is not feminine (feminine means that the speaker uses smooth or sweet words), he is not mellifluous with the cruel lady. The manly attitude is one of Wyatt's features in his love lyrics and no one had consciously used it before him.

The Form of this poem is not a sonnet. It is a stanzaic one. It is composed of three stanzas.

Meter: iambic tetra meter.

The rhyme scheme: It is the most common one in English poetry (abab cdcd efef).

Language: It is a conversational, simple and that of the Anglo-Saxon origin.

The tone: It is decisive and this is evident throughout the short sentences used here.

The style: It is plain, i.e., it is not rich with figures of speech but there is one poetic device that is metaphor which occurs in line 2 of the second stanza when he compares himself to a physical fire.

'The Hind'

Sir Thomas Wyatt

But as for me, hélas ! I may no more.
The vain travail hath wearied me so sore,
I am of them that farthest cometh behind,
Yet may I by no means my wearied mind
Draw from the deer, but as she fleeth afore
Fainting I follow. I leave off therefore,
Since in a net I seek to hold the wind.
Who list her hunt, I put him out of doubt,
As well as I may spend his time in vain.
And graven with diamonds in letters plain
There is written, her fair neck round about:
Noli me tangere, for Caesar's I am,
And wild for to hold, though I seem tame.

General Meaning of 'The Hind'

'The Hind' written in the 1530s or 1540s, was one of the first sonnets written in English. It concentrates on the theme of love a despairing and vicious pursuit, more specifically; this poem presents the 'failed' of a woman who is loved by another man.

Lines (1-2): The poem opens with a question to the reader, asking who enjoys the hunt and pointing out that the poet knows a worthy hind. He then (line2) continues with a contrast to the excitement of line (1) to say that he is regrettably no longer up to the chase.

Lines (3-4): Here, he notes that his efforts have been vain and he is greatly tired, and that he is now at the back of the hunting party.

Lines (5-7): Here, he tells us in line (4) and (5), he cannot draw his tired thoughts away from the deer ; as she runs before him he follows exhausted, he decided to give up chasing the hind.

Line (8): The poet concludes the octave to stress the futility of his quest; he gives up because he realizes that he cannot catch her any more than he can catch the wind in a net.

-Lines (9-10): He warns others that pursuit is vain because, like him, they will waste their time hopelessly.

Lines (11-12): he gives the reason why he gave up the chase, it is because she has a bejeweled rcollar on which there are engraved certain words to warn others not to chase her.

Lines (13-14): The concluding couplet; he tells us that the collar says "do not touch me, as I belong to caesar, and I am wild, though I seem tame". She is owned by a powerful man; therefore he decided to end his relationship with her because she is unattainable and wild though she seems tame.

The Theme of 'The Hind'

After being exhausted by the pains of love, Wyatt in this sonnet decided to announce the end of a relationship. This relationship is his love to a lady. She is represented as a hind to be hunted and he is one of a party of hunters. He gives reasons for giving up the chase.

The narrator is wearied through vain efforts, lags behind, he is unable to get her out of his mind, and realizes that he cannot catch her any more than he can catch the wind in a net. Then, he warns others that pursuit is vain.

After being exhausted by the pains of love, Wyatt decides to announce the end of his love relationship to a lady. She is represented as a hind to be hunted. He is one member of the hunting party. He gives reasons for stopping the chase, He is wearied through vain efforts, lags behind, he is unable get her out of his mind,

Rhyme Scheme

In this sonnet Wyatt uses Petrarchan sonnet sometimes with slight change in his rhyme scheme. He divided sonnet into three stanzas. Each stanza has four lines and two last lines as a couplet. The meter of this sonnet is Iambic pentameter. The rhyme of this sonnet is:

a b b a / a d d b a / c d c d / e e

The Language 'The Hind'

The language of the poem is decorative and it is full of figures of speech: Meaning devices and sound devices. 'Whoso List to Hunt' by Sir Thomas Wyatt begins with a metaphor, Here, the poet compares hunting to wooing a lady.

Moreover, "hind" is an extended metaphor for a lady. In the third line, the poet uses a personification. And, in this line, "so sore" contains alliteration. Thereafter, in "wearied mind" there is a use of personal metaphor. The poet also uses consonance in the neighboring words, "fleeth afore" and "Fainting". Again, the poet uses a metaphor in the line, "Sithens in a net I seek to hold the wind". This line contains irony too. However, here the poet compares the pursuit of catching the wind. Apart from that, there is synecdoche in the usage of the word "diamonds". Here, Wyatt refers to the shining letters engraved on the hind's neck. In the last line of the poem, there is an antithesis.

Henry Howard, Earl of Surrey (1517-1547)

Introduction

Henry Howard, Earl of Surrey was an English nobleman, politician and a poet. He was one of the founders of English Renaissance poetry. As a renaissance pioneer he with Wyatt introduced the Italian sonnet into English poetry. His important work was devoted to translation and adaptation. As pioneering poet of the sonnet form, he was credited with inventing the English (Shakespearean) sonnet form.

In the rhyme-scheme he was revolutionary in the sense that he was obedient to the Italian rhyme-scheme of sonnet in its distinctive English movement and the rhyme pattern. The following is the rhyme pattern which he often uses: (ab ab cd cd ef ef gg).

It is opposed to the typical rhyme-scheme of the Italian sonnet: (abba abba cde cde).

He translated book II and book IV of Virgil's *Aeneid*. These two books are the earliest blank verse poems in English which show how, by imitation, a poet may invent something new. So he introduced the blank verse to English poetry which, later on, became a notable meter in English poetry.

'Night'

Henry Howard, Earl of Surrey

Alas, so all things now do hold their peace,
Heaven and earth disturbed in no thing;
The beasts, the air, the birds their song do cease,
The nightes chare the stars about doth bring;
Calm is the sea; the waves work less and less:
So am not I, whom love alas doth wring,
Bringing before my face the great increase
Of my desires, whereat I weep and sing,
In joy and woe, as in a doubtful case.
For my sweet thoughts sometime do pleasure bring
But by and by, the cause of my disease
Gives me a pang that inwardly doth sting,
When that I think what grief it is again
To live and lack the thing should rid my pain.

The Theme of the Poem, 'Night'

The poet develops two moods or atmospheres. The first one is physical while the other is emotional. There is contrast between these two atmospheres.

At the time when everything is settled down peacefully in the physical nature, his own memories are awakened reminding him of his past memories. Some are sweet while the others are depressing. These memories created in him a confused state which made him weeping and singing at the same time. In fact, the lack of solution to his state is the source of his suffering.

It is a descriptive sonnet. The description is linked with love in a meditative way. There is a direct expression of two contrasted moods.

Organization and General Meaning of the Poem

The sonnet can be divided into three parts:

-Part I (lines 1-5): The speaker presents description of the physical nature at night when everything is settled down peacefully except the poet whose memories were awakened reminding him of his past memories.

-Part II (lines 6-12): Inner suffering is found here in which the speaker talks about himself describing his own suffering. He suffers from a mixture of feelings which sprung from memories that are completely different or contradictory.

-Part III (lines 13-14): Here the speaker believes that the only solution is love. Love has become a disease and a remedy at the same time.

Poetic devices

1. Sense Devices

-Line (4): there is personification because he gives a human quality to the night which does its task regularly.

-Line (6-7): there is personification because he gives an abstract thing (love) a human quality when he says that love wrings (twists) him by bringing before him his desires.

-Line (8): There is antithesis when he says:

'I weep and sing'.

-Line (9): There is antithesis 'joy and woe'.

-Line (9): There is simile because he compares state to a doubtful ease by using a word of comparison (as).

-Line (10): Here we have personification which occurs when an abstract thing

'sweat thoughts' please him.

-Line (11): There is metaphor because disease is implicitly compared to love.

-Line (14): There is another metaphor because 'the thing' stands for remedy.

The Structure of the Poem

-Form: It is a sonnet; here Surrey shows experimentation in rhyme scheme. He divided it into three quatrains followed by a concluding couplet, ie, the organic form is English rhyming: (abab abab abab cc). The climax occurs in the concluding couplet.



'Description of Spring'

Henry Howard, Earl of Surrey

The poem is an English or Shakespearean sonnet, also sometimes known as an Elizabethan sonnet. The form was popularized by Shakespeare but was invented by Howard. This poem was one of the first ever written in this form:

The soote season, that bud and bloom forth brings,
With green hath clad the hill and eke the vale:
The nightingale with feathers new she sings;
The turtle to her mate hath told her tale.
Summer is come, for every spray now springs:
The hart hath hung his old head on the pale;
The buck in brake his winter coat he flings;
The fishes flete with new repaired scale.
The adder all her slough away she slings;
The swift swallow pursueth the flies smale;
The busy bee her honey now she mings;
Winter is worn that was the flowers' bale.
And thus I see among these pleasant things

General Meaning of the Poem

'Description of Spring' by Henry Howard is a simple depiction of spring and how it contrasts with the speaker's emotions. In the poem, the poet outlines all the wildlife and how each living creature is reacting to spring. He uses examples of personification and anaphora to emphasize how the entire world seems to be shedding the winter and embracing spring. But, as he reveals in the concluding couplet, the season is not uplifting him in the same way. His sorrow is only growing worse because of the beauty and joy he sees around him.

Analysis of the Poem

Lines 1-4

In the first lines of the poem, the speaker begins by describing the spring season, or the sweet, "soote" season. It brings with it green plant life and awakens the many beautiful flowers that lay dormant throughout the winter.

Animals also wake up, like the nightingale, with new feathers, who "sings." The poet uses personification to describe the bird as a "she" as speaking to the turtle and telling her "tale." The animals commune with one another and share their experiences.

Lines 5-8

Now, the speaker transition into talking about summer. He describes the “hart,” or male deer, that hangs his “old head on the pale” and the “buck” flinging off his winter coat of fur. The fish change too, with “new repaired scale.”

Everything is adapting to the new season, refreshing their lives, and remembering how beautiful the warmest season of the year is. But, things are different for the poet, as he later reveals. He is not nearly as uplifted by the season as the fish, birds, and deer are.

Lines 9-12

The following lines continue to use anaphora, seen through the poet’s repetition of the word “the.” He is emphasizing, one image after another, how every animal, large and small, is enjoying the season. The lines use an older version of English, but their meaning is quite simple.

The swallow is hunting flies, the adder (snake) is shedding its skin, and the honey bee is making honey. The poet describes all this with direct language that doesn’t clearly convey his inner turmoil until the final two lines.**Lines 13-14**

The final two lines of the poem form a couplet or a set of two rhyming lines. This is one of the most important parts of a Shakespearean sonnet. These types of sonnets often feature a turn, or volta, between the twelfth and thirteenth lines allowing the couplet to conclude the poem on an interesting note.

The Structure and Form of the Poem

'Description of Spring' by Henry Howard is a fourteen-line Shakespearean sonnet. It conforms to the traditional pattern associated with these poems. This means following a rhyme scheme of ABABCDCDEFEGG. The poet also used iambic pentameter. This means that each line contains five sets of two beats, the first of which is unstressed and the second is stressed

Language / Literary Devices

Throughout this poem, the poet makes use of several literary devices. These include but are not limited to:

Alliteration: the repetition of the same consonant sound at the beginning of multiple words. For example, "bloom" and "brings" in line one.

Personification: seen through the poet's description of the animals in spring talking to one another.

Enjambment: occurs when the poet cuts off a line before its natural stopping point. For example, the transition between lines thirteen and fourteen.

Caesura: a division in the middle, or in any spot, within a line of poetry. For example, "Summer is come, for every spray now springs."

Anaphora: the repetition of the same word or phrase at the beginning of multiple lines. For example, “The” which begins nine of the fourteen lines.



Edmund Spenser

(1552/1553 - 1599)

Edmund Spenser (1552/1553 - 1599) was an English poet best known for *The Faerie Queene*, an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I. He is recognized as one of the premier craftsmen of nascent Modern English verse and is often considered one of the greatest poets in the English language.

Edmund Spenser was born in East Smithfield, London, around the year 1552; As a young boy, he was educated in London at the Merchant Taylors' School and later at Cambridge. In 1579, he published *The Shepheardes Calender* and around the same time married his first wife they had two children, Sylvanus (d. 1638) and Katherine.

In 1590, Spenser brought out the first three books of his most famous work, *The Faerie Queene*, having travelled to London to publish and promote the work, with the likely assistance of Raleigh.

In 1596, Spenser wrote a prose pamphlet titled *A View of the Present State of Ireland*. This piece, in the form of a dialogue, circulated in manuscript, remaining unpublished until the mid-seventeenth century.

In the year after being driven from his home, 1599, Spenser travelled to London, where he died at the age of forty-six.

The Works of Edmund Spenser

The Faerie Queene

Spenser's masterpiece is the epic poem *The Faerie Queene*. The first three books of *The Faerie Queene* were published in 1590, and the second set of three books was published in 1596. Spenser originally indicated that he intended the poem to consist of twelve books, so the version of the poem we have today is incomplete. Despite this, it remains one of the longest poems in the English language.

It is an allegorical work, and can be read on several levels of allegory, including as praise of Queen Elizabeth I.

In a completely allegorical context, the poem follows several knights in an examination of several virtues. In Spenser's *A Letter of the Authours*, he states that the entire epic poem is "cloudily enwrapped in allegorical devises", and that the aim behind *The Faerie Queene* was to "fashion a gentleman or noble person in virtuous and gentle discipline."

Short Poems of Spenser

Spenser published numerous relatively short poems in the last decade of the sixteenth century, almost all of which consider love or sorrow.

In 1591, he published *Complaints*, a collection of poems that express complaints in mournful or mocking tones. Four years later, in 1595, Spenser published *Amoretti* and *Epithalamion*. This volume contains eighty-eight sonnets commemorating his courtship of Elizabeth Boyle. In *Amoretti*,

Spenser uses subtle humor and parody while praising his beloved, reworking Petrarchism in his treatment of longing for a woman.

Epithalamion, similar to *Amoretti*, deals in part with the unease in the development of a romantic and sexual relationship. It was written for his wedding to his young bride, Elizabeth Boyle

In the following year, Spenser released *Prothalamion*, a wedding song written for the daughters of a duke, allegedly in hopes to gain favor in the court.]

The Spenserian Stanza and Sonnet

Spenser used a distinctive verse form, called the Spenserian stanza, in several works, including *The Faerie Queene*.

The stanza's main meter is iambic pentameter with a final line in iambic hexameter (having six feet or stresses, known as an Alexandrine),

And the rhyme scheme is (ababbcbcc). He also used his own rhyme scheme for the sonnet. In a Spenserian sonnet, the last line of every quatrain is linked with the first line of the next one, yielding the rhyme scheme (ababbcbccdcdee.)

He addresses the sonnet to his beloved, Elizabeth Boyle, and presents his courtship.

He expresses his idea of true beauty.. He emphasizes beauty of mind and beauty of intellect.

Sonnet 75

One day I wrote her name upon the strand,
One day I wrote her name upon the strand,
But came the waves and washed it away:
Again I write it with a second hand,
But came the tide, and made my pains his prey.
Vain man, said she, that doest in vain assay,
A mortal thing so to immortalize,
For I myself shall like to this decay,
And eek my name be wiped out likewise.
Not so, (quod I) let baser things devise
To die in dust, but you shall live by fame:
My verse, your virtues rare shall eternize,
And in the heavens write your glorious name.
Here, whenas death shall all the world subdue,
Our love shall live, and later life renew.

The Theme of Sonnet 75

The poet has a belief in the power of his poetry. Poetry is immortal so he can immortalize the name of his beloved and their love. His belief in the power of his poetry reflects a prophetic vision. He wants to say that man is mortal so is his beloved but there is one way to immortalize his beloved; it is the power of his poetry that can immortalize his beloved and their love.

The Organization of Sonnet 75

The poem can be divided into three parts:

Part 1 (lines 1-4): Here the poet writes on the strand the name of his beloved which is washed away by waves and tide.

Part 2 (lines 5-8): Here his beloved assures him that all his attempts are vain since herself and her name will decay.

Part 3 (lines 9-14): He tells her that he can eternize her virtues, her name and their love though all creatures are subdued by death.

Language and Poetic Devices

1-Line (1): There is an image.

2-Line (2): There is personification ("waves wash"...).

3-Line (4): There is personification (" tide made"...).

4-Line (5): There is pun ("vain man", "vaine assay").

5-Line (7): It contains simile, when the beloved compares herself to her name by using a comparison (like).

Dramatic Quality In the sonnet there is a dramatic quality because it contains some dramatic features such as the reporting speech, action, dialogue and time.

He tells us that one day he wrote her name on the strand, this process of writing is a kind of action in a certain place during a certain time. Then, there is a dialogue between the poet and his beloved.

When she tells him that his attempt is useless he replies that he will immortalize her name, her virtues and their love by the power of his poetry.

Sir Philip Sidney (1554-1586)

Sir Philip Sidney was an English poet, courier diplomat, and a soldier His formal education began with his entrance into the Shrewsbury School in 1564...in 1568vhe joined Oxford but he left it without a degree. Sidney completed his education with a three year tour of the Continent (1572-1575), visiting France, Germany Austria, Poland and Italy.in 1586 he was wounded in a battle and died

As a man of letter, Sidney preferred the usual Italian form because he discovered the difficulty of having only five rhyme scheme in English.

At the same time he tried to preserve the relation between the octave and the sestet. Though he didn't attempt to avoid the concluding couplet, he preferred to use the rhyme pattern (cd cd ee) for the sestet which distinguishes it clearly from the pattern (abba abba) of the octave which he most often uses.

Then, Sidney's use of the sonnet form was neither Petrarchan nor English. It is called Sidney's favorite Italian form rhyming: (abba abba cd cd ee).

Sir Philip Sidney

Sonnet (39)

Come Sleep! O Sleep, the certain knot of peace,
The baiting-place of wit, the balm of woe,
The poor man's wealth, the prisoner's release, peace,
Th' indifferent judge between the high and low
With shield of proof shield me from out the
Of those fierce darts despair at me doth throw
O make in me those civil wars to cease; please
I will good tribute pay, if thou do so.
Take thou of me smooth pillows, sweetest bed,
A chamber deaf to noise and blind to light,
A rosy garland and a weary head:
And if these things, as being thine by right,

Move not thy heavy grace, thou shalt in me,
Livelier than elsewhere, Stella's image see”.



The Theme of Sonnet 39

The theme of this sonnet is that of sleep it was common during the time of the poet suffering for Stella's refusal. Since sleep is the "certain knot of peace" for all those who have troubles, the lover is calling on it in order to relieve him of his pains caused by Stella's refusal, to give him pity and sympathy, of the inner conflict "civil war", which he suffers from, and finally to make him sleep, therefore he tries to bribe sleep with "smooth pillows", "sweetest bed" and "dark and quiet room". But if sleep fails to make him sleep, it will itself "Stella's image see".

The Detailed Analysis of Sonnet

Lines (1-4): He kindly asks sleep to come to him. He defines sleep in different ways as a remedy for the pains; sleep is a peaceful spot to retreat to, it is a "rest stop" where the mind ("wit") can take some time off, it is the balm used for soothing pains or healing wounds, it is the poor man's wealth.

He gets relief from hunger and suffering and it is a release for prisoners. In sleep

"the high" and "the low" or the rich and the poor are alike.

Lines (5-8): Here Sidney shifts to talk about himself in a meditating, personal manner. He begs for sleep to come and relieve him from his pains. He asks sleep to be a shield that protects him from the shower of arrows thrown to him by despair only when he is asleep he can be able to ease his suffering and stem the inner conflict ("civil war ") between his heart and his mind. He then offer sleep " a good tribute " in order to convince it to come.

Lines (9-12): He tries to bribe sleep to come, he offers him smooth pillows, sweetest bed, dark and quiet room, a rosy garland and his tired mind ("weary head")

The Final Couplet: After recognizing how ordinary these offers are, Sidney ends the poem with last hope by trying another approach to convince sleep, he claims that if it let him sleep, then they can both see images of Stella in his dream, i.e., when he is asleep, the image of Stella will appear in his dreams, and sleep will be able to watch because whether he is asleep or awake, Stella always in his mind.

Language Figures of Speech

Apostrophe: It is a statement, question, or request addressed to an inanimate object or concept or to a none-existent or absent person. In this sonnet apostrophe appears clearly as a request.

It occurs to cover the whole sonnet because Sidney apostrophizes an abstraction" sleep" to come and rescue him from his suffering for the refusal of Stella.

Personification: Sleep also is personified because Sidney talks to it as if it's a person whom he begs for support.

Metaphor: It occurs as follows:

-Line (1): "knot of peace" it is a metaphor because he implicitly compares sleep to a peaceful spot.

-Line (2): "baiting-place of wit" another metaphor because he compares sleep to a balm.

-Line (3): "the poor man's wealth" a metaphor because he compares sleep to wealth, "the prisoner's release" a metaphor because he compares sleep to freedom.

-Line (4): "The Indifferent Judge" here we have personification because he personifies sleep as a judge.

-Line (6): There is personification. It occurs because "despair" is personified as a warrior that throws arrows at him.

Evaluation: Sleep is a stock subject of Petrarch and of the Renaissance poets. Here, Sidney is addressing sleep in different ways. There is also a concise description of sleep. The final couplet. *St Stella* again...

Sonnet 1 of 'Astrophil And Stella'

Loving in truth, and fain in verse my love to show,
That she, dear she, might take some pleasure of my pain,—
Pleasure might cause her read, reading might make her know,
Knowledge might pity win, and pity grace obtain,—
I sought fit words to paint the blackest face of woe;
Studying inventions fine her wits to entertain,
Oft turning others' leaves, to see if thence would flow
Some fresh and fruitful showers upon my sunburn'd brain.
But words came halting forth, wanting invention's stay;
Invention, Nature's child, fled step-dame Study's blows;
And others' feet still seem'd but strangers in my way.
Thus great with child to speak and helpless in my throes,
Biting my truant pen, beating myself for spite,
“Fool,” said my Muse to me, “look in thy heart, and write.”

Paraphrase and summary of Astrophil and Stella Sonnet 1

I love her truly, and my verses will show my love happily
And my dear love shall take pleasure in reading these verses
about my pain,
And for this pleasure, she might read and reading might make
her know,

And by knowing my pain, she might pity me, and with pity
comes grace.

I sought the right words to explain my dreadful sorrow;

Writing verses so unique to keep her entertained,

Reading the works of other poets to get to know

Some beautiful verses by them, which are not coming from my
brain.

But no words came, I needed more creativity in my way

Creativity is something natural that runs away from forced calls

And others' verses and words still seemed out of place

So like being pregnant with a child, I felt helpless in pain

Biting my useless pen, chastising myself for spite

"Fool," said my creativity to me, "look in your heart, and write"

The General Meaning of Sonnet I

Sir Philip Sidney is trying to convey a message to his love through this sonnet. This isn't about the confession of mutual love, but rather a final plea to let the other person know that the poet loved her and still loves her.

This sonnet is a desperate attempt to gain some pity and grace from his love, for that is all the poet expects.

The poet says that his love is true and his verses will be glad to show his love. Since he knows that his love does not love him, it is more of a painful expression than a merry one.

But it is alright if his love enjoys reading about his pain, for this pleasure will make her read these verses and he will get her attention.

After reading she will know the true nature of his love and with that, she might pity him. And with pity will come grace, the only thing he can expect from her at this point.

The poet looked for words that could perfectly express the true nature of woe he felt in the absence of her love. He tried to get as creative as he could all so that the lady would be entertained while she reads the verses.

The poet says that invention or creativity is the child of nature. This means that creativity is something natural, given by nature. The next line he says is “Invention has fled Step-dame Study’s blows” meaning that study is the step-mother of creativity.

Then he also mentions that using the works of other poets still felt a little off, like something foreign that has come to his space, something out of place. It wasn’t his own creation completely.

There are nine muses in Greek mythology, but the one concerning this sonnet is the muse of love poems, Erato. The poet says that Erato comes and speaks to him, finally listening to his pleadings. She says “Fool, look inside your heart and write whatever you see”. And this is one of the most used quotes among writers.

And this concludes the analysis of the Loving in Truth by Sir Philip Sidney. But there’s more to it than just the core analysis. Let’s take a look at the literary devices of the poem, a part that is as important as the meaning of the poem.

Literary Devices in Sonnet I

In this poem the poet uses decorative language which is full of metaphors and personifications,

Metaphor: Here are some examples of metaphors used in the sonnet;

I sought fit words to paint the blackest face of woe; the Blackest face of woe is used to describe how severe his tragedy is.

Studying inventions fine her wits to entertain,

Oft turning others' leaves, to see if thence would flow: Here the poet is studying inventions, referring to reading the creative works of other poets. "Turning others' leaves" refers to the pages of their books.

fruitful showers upon my sunburn'd brain: Seeking some ideas in his exhausted mind.

Nature's child, fled step-dame Study's blows; Creativity is Nature's child, meaning that it is given to us by nature. Studying for creativity is like the child's stepmother. Very harsh to it.

Feet still seem'd but strangers in my way: Here, this metaphor refers to the usage of others' works in the poet's works. Others' work did not fit the poet's original work.

look in thy heart, and write: The most famous and powerful metaphor of the sonnet, it means to look inside yourself to seek creativity and inspiration, and not at someone else's works.

The rhyme scheme of Astrophil and Stella Sonnet 1: The rhyme scheme of this sonnet is an interesting one. The scheme is a slight modification of the Petrarchan sonnet rhyme scheme. It has ABAB ABAB CDCD EE with 12 syllables in each line. Apparently, this was done deliberately to convey the sense of tragedy and tediousness.

Alliteration: Here are some examples of alliteration used in the sonnet:

Take some pleasure of my pain

Her read, reading might make her know,

Some fresh and fruitful showers

Personification: Here are some examples of personification –

Blackest face of woe; Woe here has been personified.

Invention, Nature's child, fled step-dame Study's blows: Here, nature, invention, and study have been personified.

Biting my truant pen: The pen has also been personified with the association of truant adjective to it.

This concludes the article. Here are some related articles on sonnet analysis which you will find interesting. Take a look:

William Shakespeare (1564-1616)

Introduction

. He was born in 1564 in Stratford-upon-Avon. His birthday is most commonly celebrated on 23 April (see When was Shakespeare born), which is also believed to be the date he died in 1616.

William Shakespeare was widely considered the greatest of all time as well as the most influential writer in the history of the English Language. He originated hundreds of words and phrases that English speaker's use to this day.

He wrote the blockbuster plays of his days, some of which are famous such as *Hamlet*, *Macbeth*, *Romeo and Juliet* and many others He wrote about 37 plays for the theatre and over 150 poems.

Shakespeare was a prolific writer during the Elizabethan and Jacobean ages of British theatre and sometimes called the English Renaissance or the Early Modern Period

Shakespeare's plays are perhaps his most enduring legacy, but they are not all he wrote. Shakespeare's poems also remain popular to this day.

Shakespeare used a metrical pattern¹ consisting of unrhymed iambic pentameter, called blank verse. His plays were composed using blank verses.

Shakespeare wrote about 154 sonnets covering different themes such as the passage of time, immortality, love, love, beauty, infidelity and jealousy.

Most of his sonnets are addressed to a young man, and the last 28 addressed to a young woman, a mysterious dark lady.

Shakespeare died in Stratford-upon –Avon on 23 April 1616.

Shakespearean Sonnets

William Shakespeare was famous playwright responsible for writing 154 sonnets, all of which are unnamed. In writing these sonnets, he created his own form of the poem, which is today called the Shakespearean sonnet. While most Shakespearean sonnets include some theme of love or romance, all follow a specific model and must include three aspects.

Rhyme- Shakespearean sonnets follow an ABAB CDCD EFEF GG rhyme scheme, always ending in a couplet (two rhyming lines of verse).

Length- The sonnets are 14 lines long. This includes three four-line stanzas and an ending couplet.

Meter- All Shakespearean sonnets are written in iambic pentameter. This means there are ten syllables in each line broken down into five "feet," or pairs. Lines sometimes have a "feminine ending" and include an extra unstressed syllable at the end. The poetic style of writing and this specific meter together are often referred to as "verse." Verse does not have to be in iambic pentameter, but this meter seems to have been Shakespeare's favorite.

Sonnet 73

William Shakespeare (1564-1616)

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou seest the twilight of such day
As after sunset fadeth in the west,
In me thou seest the glowing of such fire
That on the ashes of his youth doth lie,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
Consumed with that which it was nourished by.
This thou perceivest, which makes thy love more strong.

As the death-bed whereon it must expire
To love that well which thou must leave ere long.

The Theme of the Sonnet 73

One possible theme is death is inevitable and unavoidable conclusion of life. The entire poem is written to someone, probably a lover or a loved one. The poem deals with theme of love and death, the poet presents a decaying state of a decaying man on his deathbed. Through sets of images, the poet develops the idea love is intensified by awareness of approaching death. Autumn, night and a dying fire.

The General Meaning of the Sonnet 73

-Line (1-4): compare the poet's life to the end of the year-Autumn, with the lifelessness of bare boughs after a vital summer. This time of the stands for progression in years (aging).

-Lines (5-8): compare the poet's ending life to the end of the day-night, which is like death.

-Lines (9-12): compare his ending life to a self-consuming fire which must die out.

-Final couplet: States the increase of love which must come with the awareness of imminent loss
Poetic Devices the Poem: This sonnet is pregnant; it is rich of figures of speech as in the following: **Sense Devices**

-Lines (1-4): The imagery of Autumn! The first quatrain presents the imagery of Autumn. Autumn stands for the poet's progression in years. Just like the leaves

change and fall from the trees the poet has changed and lost his youth. So, here we have metaphor because the poet com-

Lines (5-6): There is a metaphorical expression when the poet compares the sunset to the state of dying because sunset is the end of the day. Pares himself to Autumn (Fall).

-Lines (7-8): Here we have a metaphor when he compares night to death. Night occurs after sunset. Death's second self is allusion which directly refers to sleep.

-Line (10): There is another metaphor because there is a comparison of ashes to man's youth.

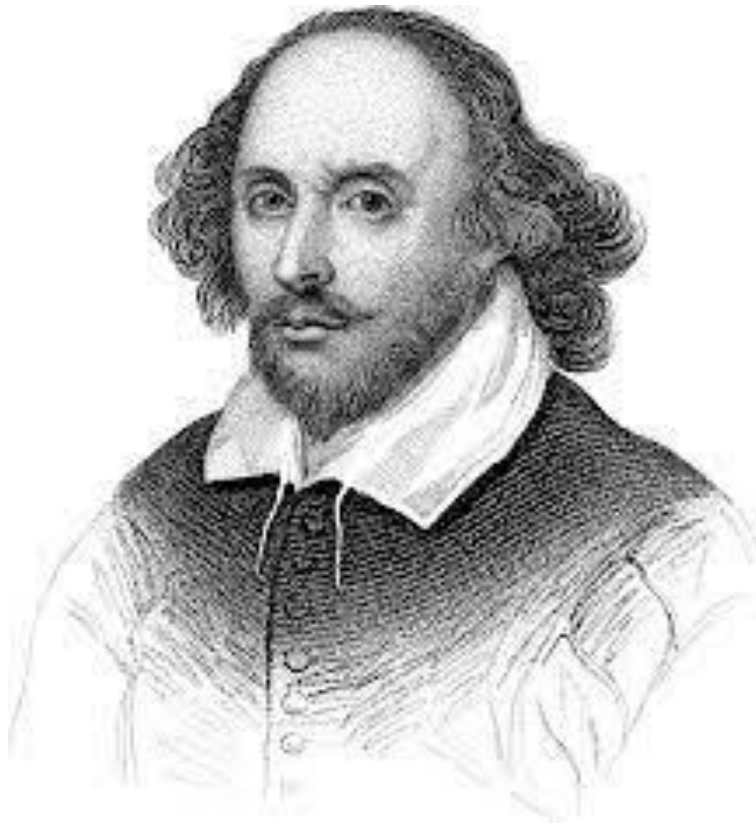
The Organization: of the Sonnet 73

The structure of the sonnet frequently reinforces the power of the metaphors; each quatrain develops an image of lateness, of approaching extinction, of a season, of a day and of a fire. But they are also applied to life. The three quatrains may be equally and successively at work preparing for the conclusion in the final couplet. The physical form is Shakespearean, the sonnet is built of three quatrains and a final couplet. The three quatrains deal with one topic that is of death. There is a twist in the meaning occurs in the final couplet or we have a new idea in the final couplet that is of love which stands in contrast to the idea developed in the three quatrains may be equally and successively at work preparing for the conclusion in the final couplet. The physical form is Shakespearean, the sonnet is built of three quatrains and a final couplet. The three quatrains deal with one topic that is of death. There is a twist in the meaning occurs in the final couplet or we

have a new idea in the final couplet that is of love which stands in contrast to the idea developed in the three quatrains.

Evaluation of the Sonnet

Part of the Shakespearean's greatness lies in his ability of finding proper means or weapons by which he can deal with life in all its different stages. This sonnet is a typical example of his creativity Sentiment of love along with those of or again death is expressed through the use of figurative language. The sonnet is organized in such a way that, as it progresses, the reader feels the author's approaching death as the use of careful chosen metaphors that give sonnet (73) such a powerful imagery.



Sonnet 18

William Shakespeare

Shall I thee to compare a summer's day?
Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

Shakespeare uses Sonnet 18 to praise his beloved's beauty and describe all the ways in which their beauty is preferable to a summer day. The stability of love and its power to immortalize someone is the theme of this poem. Shakespeare uses

Sonnet 18 to praise his beloved's beauty and describe all the ways in which their beauty is preferable to a summer day. The stability of love and its power to immortalize someone is the overarching theme of this poem.

The Theme of the Sonnet 18

Shakespeare uses sonnet 18 to praise his loved beauty and describe all the ways in which their beauty is preferable to a summer day. The stability of love and its power to immortalize someone is the overarching theme of this poem.

The General Meaning of Sonnet 18

"Sonnet 18" is one of the best-known of the 154 sonnets written by the English playwright and poet William Shakespeare.

In the sonnet, the speaker asks whether he should compare the Fair Youth to a summer's day, but notes that he has qualities that surpass a summer's day. He also notes the qualities of a summer day are subject to change and will eventually diminish. The speaker then states that the Fair Youth will live forever in the lines of the poem, as long as it can be read. There is an irony being expressed in this sonnet: it is not the actual young man who will be eternalized, but the description of him contained in the poem, and the poem contains scant or no description of the young man, but instead contains vivid and lasting descriptions of a summer day, which the young man is supposed to outlive.

The Structure of Sonnet 18

Sonnet 18 is a typical English or Shakespearean sonnet. It has 14 lines of iambic pentameter: three quatrains followed by a couplet. It also has the characteristic rhyme scheme: a b a b c d c d e f e f g g. The poem reflects the rhetorical tradition of an Italian or Petrarchan Sonnet. Petrarchan sonnets typically

discussed the love and beauty of a beloved, often an unattainable love, but not always also contains a Volta, or shift in the poem's subject matter, beginning with the third quatrain.

Sonnet 18 Line-by-Line Analysis

"Sonnet 18" is devoted to praising a friend or lover, traditionally known as the "fair youth." The sonnet itself serves as a guarantee that this person's beauty will be sustained. Even death will be silenced because the lines of the poem will be read by future generations, when speaker/poet and lover are no more, keeping their fair image alive through the power of verse.



Line 1

The opening line is almost a tease, reflecting the speaker's uncertainty as he attempts to compare his lover to a summer's day. The rhetorical question is posed for both speaker and reader, and even the metrical stance of this first line is open to conjecture. Is it pure iambic pentameter? This comparison will not be straightforward.

This image of the perfect English summer's day is then surpassed as the second line reveals that the lover is more lovely and more temperate. Lovely is still quite commonly used in England and carries the same meaning then as it does now (attractive, nice, beautiful), while temperate, in Shakespeare's time, meant gentle-natured, restrained, moderate and composed.

Line 2:

The second line refers directly to the lover with the use of the second-person pronoun Thou, which is now archaic.

Lines 3–8

As the sonnet progresses, lines three through eight concentrate on the ups and downs of the weather and are distanced, taken along on a steady iambic rhythm (except for line five as discussed later).

Summer time in England is a hit-and-miss affair weather-wise. Winds blow, rainclouds gather and before you know where you are, summer has come and gone in a week. The season seems all too short—that's as true today as it was in Shakespeare's time—and people tend to moan when it's too hot and grumble when it's overcast. The speaker is suggesting that for most people, summer will pass all too quickly, and they will grow old, as is natural, their beauty fading with the passing of the season.

Lines 9–12 Lines nine through twelve turn the argument for aging on its head. The "not fade" and that his lover shall stay fair and even cheat death and time speaker states with a renewed assurance that "thy eternal summer shall by becoming eternal.

Lines 13 and 14

Lines 13 and 14 reinforce the idea that the speaker's (poet's) poem will guarantee that the lover remains young, the written word becoming their breath and vital energy and ensuring their life continues.

Literary Devices

Between repetition, assonance, alliteration and internal and end rhyme, readers of "Shall I compare thee to a summer's day?" are certainly treated to a range of devices that create texture, music, and interest.

Assonance and Repetition

Note the language of these lines: rough, shake, too short, Sometimes, too hot, often, dimmed, declines, chance, changing, untrimmed. There are interesting combinations within each line that add to the texture and soundscape: Rough/buds, shake/May, hot/heaven, eye/shines, often/gold/complexion, fair from fair, sometimes/declines, chance/nature/changing, nature/course.

Metaphor Life is not an easy passage through time for most (if not all) people. Random events can radically alter who we are, and we are all subject to time's effects. In the meantime, the vagaries of the English summer weather are called up again and again as the speaker attempts to put everything into perspective. Finally, the lover's beauty, metaphorically an eternal summer, will be preserved forever in the poet's immortal lines.

Caesura

And those final two lines, 13 and 14, are harmony itself. Following 12 lines without any punctuated caesura (a pause or break in the delivery of the line), line 13 has a 6/4 caesura, and the last line a 4/6. The humble comma sorts out the syntax, leaving everything in balance and giving life. Perhaps only someone of genius could claim to have such literary powers, strong enough to preserve the beauty of a lover beyond even death.

CHAPTER THREE

The Seventieth Century (1603-1660)

Introduction

The seventieth century was a period of unceasing disturbance, violent storms in politics, society, religion and literature.

The seventieth century witnessed the appearance of new trend of poetry called metaphysical poetry.

The seventieth century gave us the first published poems from America, the elaborate conceits are scientific and scientific flavor of metaphysical poetry, some classic English epic poems, and the birth of the neoclassical poetry.

The poetry of the seventieth century explored, seized the themes of every day and investigating the humanity of common metaphysic question.

The seventieth century poetry witnessed poets who wrote a witty complicated style.

Poetry of the seventieth century is highly intellectualized, uses rather strong imagery, uses frequent paradox and contains extremely complicated thoughts.

The major poets of the seventieth century are: John Donne, John Milton, Andrew Marvel and others.

Metaphysical Poetry

The Metaphysical "Metaphysics" belongs to a branch of philosophy that deals with the nature of existence, truth and knowledge.

Metaphysical Poetry: It is a term applied to a group of seventeenth century English poets who explored the nature of the world and human life and who used images that was surprising at that time. John Dryden said in his 'Discourse Concerning Satire' (1693) that John Donne in his poetry "affects the metaphysics", meaning that Donne employs the terminology and the abstruse of the Medieval scholastic philosophers.

Samuel Johnson in (1779) extended the term "Metaphysical" from Donne to a school of poets which is now applied to a group of (17th century poets who, whether or not directly influenced by Donne employ similar poetic procedures and imagery. Their poetry is divided into two kinds:

1-Secular Poetry: includes Cleveland, Marvell and Cowley.

2-Religious Poetry: includes Herbert, Vaughan, Crashaw and Traherne.

However, metaphysical poetry is a poetry which has been inspired by a philosophical conception of the universe and the role assigned to the human spirit in the great drama of the existence. The metaphysical poets possess a unified sensibility, i.e., a capacity for uniting thought and emotion. Those poets were men of learning. They were wits more than poets as Dryden confessed. The metaphysical poets tended towards psychological analysis of the emotions of love and religion and were characterized by intellectual intensity and emotional excitement.

Characteristics of Metaphysical Poetry

1. Blend of mind and heart in the same poem. It is through the power of mind the metaphysical poet expresses his feeling and the result is a fusion of mind and heart.
2. Sense of humor and wit: They use sense of humor and witty expressions in order to make their ideas appeal to the readers.
3. They are witty poets, they possess a faculty for uniting thoughts and emotion and an ability to combine dissimilar images or experiences into new wholes the thing that is complete in itself).
4. Dramatic Element: The metaphysical poets always tend to create dramatic scenes inside the poem. There is a speaker addressing a listener as well as there is a beginning and climax which leads to amend. Their poems abound with elements of drama.
5. They prefer short stanzas and their poetry is very dense in texture; it is characterized by epigrammatic conciseness.
6. They share a reference for elaborated conceits which frequently result in obscurity, rough verse and fabricated imagery.
7. They wrote in atmosphere where scientific and geographical discoveries affected by the traditional values and ways of thoughts. They were quiet intellectual and their intellectuality went into the matter and the manner of their poetry.
- 8-Philosophy is excessively used in their poetry.
9. The language of their poetry usually lacks the high musical quality of lyrical poetry and hard words are often used.

10. They write about conventional subjects, especially secular and divine love. They set the disorder of experience against the redeeming quality of love.

The Metaphysical Conceit

Conceit: A metaphor describes one thing in terms of another. It is a farfetched metaphor in which a very unlikely connection between two dissimilar things is established. It was used by metaphysical poets to show their learning and to display their deep feeling and love of making unusual comparison between things which have little in common. The metaphysical conceit is witty, because it is a part of the intellectual capacity to perceive similarities among dissimilar things or experiences, wit (here means self-consciously clever, surprising, extravagant and outrageous).

It is not ornamented or superficial, it is functional because it develops with the development of the thought that it conveys. It is startling and extraordinary. The startling aspects come from the connection of opposites: such as the concrete and the abstract. The physical and the spiritual (the connection of high and low).

JOHN DONNE (1572-1633)

Donne was born in London in 1571 or 1572, into a recusant Roman Catholic family and died on 31 March and was buried in old St Paul's cathodes.

John Donne was an English poet, scholar, soldier and secretary born into a recusant family, who later became a cleric in the Church of England.

John Donne's Writings

His poetical works are noted for their metaphorical and sensual style and include sonnets, love poems, religious poems, Latin translations, epigrams, elegies, songs, and satires. He is also known for his sermons.

Donne' style is characterized by abrupt openings and various paradoxes, ironies and dislocations. These features, along with his frequent dramatic or everyday speech rhythms, his tense syntax and his tough eloquence, were both a reaction against the smoothness of conventional Elizabethan poetry and an adaptation into English of European baroque and mannerist

His early career was marked by poetry that bore immense knowledge of English society.

Another important theme in Donne's poetry is the idea of true religion, something that he spent much time considering and about which he often theorized.

Donne wrote secular poems as well as erotic and love poems. He is famous for his mastery of metaphysical conceits.

John's Poetry represented a shift from classical forms to more personal poetry.

Donne's earliest poems showed a developed knowledge of English society coupled with sharp criticism of its problems

. HIS satires dealt with common Elizabethan topics, such as corruption in the legal system, mediocre poets, and pompous courtiers.

HIS images of sickness, vomit, manure, and plague reflected his strongly satiric view of a society populated by fools and knaves.

HIS third satire, however, deals with the problem of true religion, a matter of great importance to Donne. He argued that it was better to examine carefully one's religious convictions]

Donne's early career was also notable for his erotic poetry, especially his elegies,

Donne's is noted for his poetic meter, which was structured with changing and jagged rhythms that closely resemble casual speech (it was for this that the more classical-minded Ben Jonson commented that "Donne, for not keeping of accent, deserved hanging").

A Vilification: Forbidding Mourning

John Donne

As virtuous men pass mildly away,
And whisper to their souls to go,
Whilst some of their sad friends do say
The breath goes now, and some say, No:
So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move;
'Twere profanation of our joys
To tell the laity our love.
Moving of th' earth brings harms and fears,
Men reckon what it did, and meant;
But trepidation of the spheres,
Though greater far, is innocent.
Dull sublunary lovers' love
(Whose soul is sense) cannot admit
Absence, because it doth remove
Those things which elemented it.
But we by a love so much refined,
That ourselves know not what it is,
Inter-assured of the mind,
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.
If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if the other do..
And though it in the center sit,
Yet when the other far doth roam,
It leans and hearkens after it,
And grows erect, as that comes home.
Such wilt thou be to me, who must,
Like th' other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end where I begun.

The General Meaning of the Poem

Stanza 1: The speaker begins this poem by explaining that righteous, moral people die peacefully, willingly allowing their souls to leave their bodies. They die so peacefully, in fact, that some people cannot judge for certain the moment at which these righteous people breathe their last breath.

Stanza 2: As he says goodbye to his beloved, the speaker suggests that they should part from each other just as peacefully. They should not make any sounds, cry many tears, nor sigh forcefully because these gestures would let everyone nearby know how much the speaker and his beloved love each other. Their love for each other is sacred, so they profane it by letting others witness it. Other people do not and would not understand such great love.

Stanza 3: The speaker next refers to two metaphysical ideas current in Donne's time. First, the earthquakes herald worse things to come. Second, the earth sits in the center of the universe, and the moon, sun, planets and stars revolve around the earth in a series of concentric spheres. Drawing on these ideas the speaker points out that earthquakes cause damage and portend great misfortune, but the movement of the spheres, which involves a movement for greater than the movement of the earth involved in earthquakes, isn't harmful.

Stanza 4: In this stanza, the speaker compares the parting of ordinary lovers to the movement of the earth involved in earthquakes. These ordinary lovers should consider their separation to be a bad thing because their love cannot last while they are apart. Essentially their love consists of the sensual pleasures they enjoy in each other's company.

Stanza 5: Here, the speaker explains that his parting from his beloved is harmless, like the movement of the spheres. Their love for each other is so pure that they themselves hardly understand it. In fact, the connection between their minds is so powerful that the separation of their bodies will not be particularly traumatic.

Stanza 6: Their two souls actually make up one soul, so their physical separation from each other does not separate their souls. Instead, their separation enlarges the

area covered by their one united soul, like a piece of gold hammered out until it expands and spreads over a wide area.

Stanza 7: In stanzas 7 through 9, the speaker spins an elaborate metaphor of a twin compass. Here in stanza 7 he explains if he must consider himself and his beloved to be two souls rather than one soul, he shall think of their souls as the two feet of a compass used in drawing a circle. His beloved's soul will be like the fixed foot at the center.

Stanza 8: The fixed foot at the center stays stationary although it rotates, leaning in the direction of the foot holding the pencil. When the compass closes, the fixed foot at the center stands up straight in welcome as the foot holding the pencil comes back into contact with it.

Stanza 9: Similarly, the speaker tells his beloved she will always look out for him while he is away and will always welcome him when he returns home. While he is away from her, her firmness will keep him steady just like the steadfastness of the fixed foot at the center of the circle ensures that the other foot draws a perfect circle and finishes the circle by coming back to where it starts.

The Theme of: the Poem

The poem features a cool, rational speaker trying to convince his lover not to be sad as they say good-bye. Unlike ordinary lovers, whose love is based on the physical, the speaker and his lover possess an extraordinary love, which will last throughout their physical separation because their souls come together to form one soul. They shall part quietly like the movement of the spheres in Ptolemaic astronomy.

Figures of Speech of the Poem

'A valediction: Forbidding Mourning', this poem being is a beautiful love one because it contains classic illustration of the metaphysical conceit used skillfully by Donne for its unexpected imagery.

Stanza (1-2): they contain an extended simile through which the speaker compares the dying of pious men to the speaker's upcoming separation from his beloved.

Stanza 2 (line 1): Donne, here, introduces imagery of molten gold, here we have indirect metaphor by which Donne compares their love to the melting gold. Gold can be melted but essentially unchanged, remains strong and valued. Their love, like gold, also remains strong because it is a spiritual one.

-Line 2: The imagery of weather condition: Donne draws an extreme weather condition as imagery for emotional outpouring. He suggests that dramatic "tear flood" and "sigh-tempests" are profaning and unfitting for those lovers.

Stanza 3 (line 1-2): This stanza begins with the imagery of the quacking of the earth which is destructive and leave people confused about their meaning. Here, there is a metaphysical conceit because he indirectly compares the love of ordinary people to the earthquake which anyone can feel it because their love is earthly or sensational.

-Line (3-4): These two lines also contains a metaphysical conceit. Throughout the imagery of the spheres, Donne again indirectly compares the calmness of their separation to the trepidation of the spheres which no one can feel it or know it because their love is private and spiritual. In this stanza the conceit is metaphysical because there is unusual comparison between the sensational, the earthquake on

one hand and the comparison between the spiritual, private love and the trepidation of the sphere's on the other.

Stanza 6: The imagery of gold: it is the only image in the poem which is not an example of the metaphysical conceit because it is a conventional one and not unexpected. Poets had long used gold imagery in their poetry. Donne uses the malleability of gold by comparing its ability to change shape and to be extended with the lovers' ability to bend to circumstances yet keep each other close by the virtue of their deep bond. Here, the speaker tells us that both love and gold can be melted and merged both can be hammered and yet remain strong and essentially unchanged.

Stanza 7: In this stanza Donne presents a famous metaphysical conceit of the compass. It occurs throughout an extended simile which continues to cover the last three stanzas of the poem. He says that just as a pair of compasses, which consists of two legs linked at the top, he compares her soul to the fixed leg in the other that never moves without the movement of the other. So, he compares their souls to the two legs of the compass.

Stanza 8: This idea is carried to the 8th the image of the compass continues to make a perfect sense. The central leg remains still but leans towards the moving leg because they are connected at the top, and when the moving leg is brought back in the center they both stand up straight again. This movement of the compass is compared to the poet and his beloved. His beloved is the leg fixed in the center, while the poet is traveling, like the outer leg. The beloved left behind will certainly miss the other so she will incline towards him wherever he moves. When the travel comes to an end, the lovers are united, they both stand and remain steadfastly side by side, just like the two legs of a closed compass.

Stanza 9: This final stanza makes full use of the compass conceit. Donne explains that while he is away, the steadfastness of his distant beloved keeps him true. The image of the circle in line 35 is particularly appropriate with the compass conceit. The allusion to the circle signifies that lovers will be together forever in perfect love.

Evaluation of the Poem:

As a metaphysical poet Donne expresses love in a particular way. Many of the features of the metaphysical poetry found in this poem. These include intellectual descriptions of emotion, unusual and often startling comparisons; a preoccupation with love, death and religion; simple diction, images taken from everyday and the formulation of the argument. Nowadays, discussion of the metaphysical conceit inevitably refers to this poem because of Donne's skilled use of the unexpected C imagery. In fact, only the imagery of gold doesn't represent the metaphysical conceit.



Ben Jonson

On My First Son

Farewell, thou child of my right hand, and joy, a
My sin was too much hope of thee, lov'd boy.
Seven years tho' wert lent to me, and I thee pay,
Exacted by thy fate, on the just day..
O, could I lose all father now! For why
Will man lament the state he should envy?
To have so soon 'scap'd world's and flesh's rage,
And if no other misery, yet age?
Rest in soft peace, and, ask'd, say,
"Here doth lie Ben Jonson his best piece of poetry."
For whose sake henceforth all his vows be such,
As what he loves may never like too much.

The Detailed Meaning

-Lines (1-4): In the first two lines, the poet addresses his dead son and says goodbye to him. He affirms that he had great value for him and gave him happiness. Moreover, the name Benjamin, both the name of the writer and the dead

child means right hand?. Thus in line one, Jonson is referring to the child's name indirectly by creating this pun. At the same time, the reference to the right hand also reminds readers that as a writer, Jonson's right hand would be very important to him.

-In line 2, Jonson chastises himself for having too many ambitions and wishes for the boy.

-Line 3 actually means that his son was loaned to him for seven years, and how he must pay back the loan with the life of his son.

-Line 4 continues the sentence begun in line 3. Jonson states that it is providence, or destiny, that requires payment of the loan. Furthermore, Jonson also let the reader know that the day of his son's death was also his son's birthday.

-Lines (5-8): line 5 begins with an outcry from Jonson, as if he is overcome with grief. He wishes that he could somehow not be the child's parent at this moment. But this is an expression of grief, not of reality. Jonson asks why it is that people feel grief when they know that the loved one will be in a better place.

He continues this thought in lines 7 and 8. Not only will his son be in a better place, he will also escape and sorrow visited upon the body in life the pains

Jonson further asserts in line 8 that even if someone is fortunate enough to escape most of the illness and misfortune life offers, there is still the misery of old age. A child who dies young does not have to experience the loss of physical or mental function due to aging.

-Lines (9-12): line 9 contains two phrases often found in epitaphs. Indeed, lines 9 and 10 read as if they could be carved onto the boy's tombstone.

In these lines, Jonson wishes for his son peaceful rest. In addition, he asserts that his child is the best of all his creative works.

Jonson concludes the poem with a promise that he will never indulge himself by caring for another human being as much as he has for his son. The lines suggest that Jonson wants to protect himself against future pains.

The Theme of the Poem

This poem is an elegy in which the poet, who has lost his first son, he mourns himself as a miserable father who has lost the sense of fatherhood. His son, who died of the plague, lived for seven years only and departed life on the same day he was born. Ben Jonson's only sin was that he has put his all hope in his son and now he has buried everything with him, his best product in life. He would no longer love anything after his great loss. The poet was buried in the same grave of his son.

-Language Elements

-Rhyme Scheme: This poem is written in a series of couplets, rhyming as: (aa bb cc dd ee ff).

-Rhythm and Meter: It is written in iambic pentameter

-Poetic Devices

-**Meaning Devices:** The whole poem is an apostrophe because the poet is addressing the grave of his son.

-**Metaphor:** The expression "my right hand" two meanings:

1-Actual name Benjamin which means in Hebrew: "child of my right hand".

2-It means that he is very important person to him.

Allusion

-In line 7 there is allusion in "flesh's rage" which indirectly refers to the plaque which was the cause of his son's death.

-In line 10 the phrase: "his best piece of poetry" is also an allusion because it is an indirect reference to the loss of great achievement in life. As a great poet he sees that burying his son is like burying his best piece of poetry.

Organization of the Poem

The poem is composed of a very skillful and concentrated epigrammatic series of couplets. The whole poem can be divided into one part in which the poet laments himself and his child because he lost his fatherhood sense and his joy in life. The poet used metaphorical and effective language to express his deep sadness.

Evaluation of the Poem

The poem deals with death and its various effects:

- 1- A remedy for sick people
- 2- A solution for evil people
- 3- A mercy for old people
- 4- A tragic on the living people who lost very important, young and dear persons.

In this poem, death is highly tragic on father when he lost his only child at the age of seven, He, in fact, lost the child as a fruit of his marital life. He also lost the sense of fatherhood; he is no longer considered as a father. He envied his child who rested in peace leaving his father suffering alone.

'The Pulley'

George Herbert

When God at first made man,
Having a glass of blessings standing by,
"Let us," said he, "pour on him all we can.
Let the world's riches, which dispersed lie,
Contract into a span."
So strength first made a way;
Then beauty flowed, then wisdom, honour, pleasure.
When almost all was out, God made a stay,
Perceiving that, alone of all his treasure,
Rest in the bottom lay.
"For if I should," said he,
"Bestow this jewel also on my creature,
He would adore my gifts instead of me,

And rest in Nature, not the God of
Nature; So both should losers be.
"Yet let him keep the rest,
But keep them with repining restlessness;
Let him be rich and weary, that at least,
If goodness lead him not, yet weariness
May toss him to my breast."

The Theme of 'The Pulley'

The poet has drawn an image of the relation between God and man in the mechanical way of the pulley linked spiritually with God. When God at first created man, He gave him all types of blessings such as strength, beauty, wisdom, honor and pleasure. But He has kept one blessing away from man which is tranquility which he calls it a jewel. This blessing is lacking in man for his own benefit. Hence, whenever man feels tired, sick, anxious he will come back to God to find his spiritual peace of mind with him.

Figures of Speech

1-The conceit of the pulley (the title):

The title of this poem implies a metaphysical conceit. Herbert compares the strength of God with the mechanism of a pulley. It is used to draw man up to God on either side, God's strength can pull a man is. Wherever he goes he will come

back to the pulley, i.e., to God once more. The conceit of the pulley is a functional one because it serves to develop a mystical experience. It is unusual comparison between an ordinary instrument compared to something high (God's strength the comparison between something low with Something high.

2-Stanza (1-2): the imagery of the glass of blessings: Here, the poet metaphysical conceit occurs because the poet compares an ordinary object (the glass) to something abstract (life). We can see in the mind's eye a picture of a transparent glass appears throughout the poem as a central image to convey the ways of God.

3-Stanza 3: The Jewel Conceit: The word "jewel" is used metaphysically. Herbert compares the mental tranquility, as a heavenly gift, to a precious stone. Here again the metaphysical conceit occurs because the poet presents an abstract notion, the mental tranquility in terms of a concrete object, a jewel.

-Evaluation like other metaphysical poets Herbert learnt technical approaches from John Donne. He adopted the same strong openings, direct address and colloquial language and developed the same kind of logical argument that is typical of Donne.

In this poem there is a concrete image of an every-day thing (the pulley) is used to develop a logical argument. Here a simple object (the pulley) becomes an instrument of salvation. It is, besides the other concrete object (the glass and jewelry used to express God's power of creation. He is highly thoughtful, he invents gentle imagery of the pulley and fabricated it to express a rich mystical experience.

The Neoclassical Period (1660-1800)

This period is also called; the Restoration period, the Age of Reason or Augustan period. After the Stuarts had been returned to the throne in (1660) with the accession of Charles II, the poet of this time lost freshness of the Elizabethan and early Stuart period, lyrical poetry was hardly written at all. Poets admired the classic literature of the Greek's and Romans which they considered perfected out at the time of August Caesar. Just as their king, they consulted the French taste in everything. The dramatist of this period imitated Molière and Corneille slavishly, but vulgarized it to suit the taste of a licentious king and court.

Blank verse was discarded and rhyme was introduced. The majority of the dramas were written in a couplet which was called the heroic couplet after the term heroic drama. The heroic couplet consisted of two iambic pentameter rhyming: (aa bb cc dd..etc.).

One of the greatest writers at that time was John Dryden (1631-1700), who wrote what we may call social poetry. In his poems he used Biblical scenes and characters to attack his enemies, political or otherwise. The other writer that we associate with the "neo-classicism" are Alexander Pope, Jonathan Swift, Dr. Samuel, Johnson and Oliver Goldsmith.

Mock Heroic:

A mock-heroic (or mock-epic) is a imitates the elaborated form and elevated style of epic poetry, but applies it to some trivial subject matter when the style and conventions of epic are used to describe petty incidents, the effect is comic and

satiric. So, we can say mock-epic is a long humorous poem in which a trivial subject is treated in a loftily, exalted and heroic manner.

1-Neo-classical writers showed strong attachment to Greek and Roman writers such as Aristotle, Horace, Longinus and different rhetoricians.

2-The neo-classical writers are characterized by objectivity, i.e, the poet writes poetry impersonally. It differs of from subjectivity, here the poet talks about his feeling and his life.

3- The poetry of this period is related to, or talks about political, social, religious and literary conditions.

4- Most of the poetry of this period was occasional, the poet was objective, i.e, he writes poetry impersonally.

5- The poetry of this period was characterized by artifice or skill, the poets were often interested in craftsmanship or art, that is, they believe that literature must be the outcome of constant revision, correction and perfection.

6- One of the important features in this period was the wide use of the couplet forms. A couplet means two lines rhyming together written in iambic pentameter.

7- The manner or the attitude of the poetry is mainly satiric.

John Dryden (1631-1700)

Dryden is one of the main literary figures of the Age of Reason. The influence of early seventeenth century still appears in Dryden especially in the lyrical poems. His poems deal with the general rather than the particular. -Dryden's "Mac Flecknoe" (1682):

The poem is an attack on a literary rival, Thomas Shadwell. The aging poet Fleckone (a reference to Richard Fleckone, a very minor poet who died in about (1678)) is deciding who will best succeed him: he chooses Shadwell (1640-1692), a playwright, who clearly not one of Dryden's favorites.

Literary battles were common during the Augustan period. Dryden names Shadwell "mac", i.e., (son of Fleckone). Shadwell the comic playwright considered himself the dramatic heir of Ben Johnson. He was vain corpulent and probably overbearing in manner.

Briefly, the whole poem mocks and satires Shadwell. The poem is a lampoon (one type of satire), a poem written to vex not to reform. There is no moral purpose. Dryden confines himself to Shadwell's literary character. Nothing is said of Shadwell's religion or political opinions nor is his moral character seriously attacked. He is presented as a dull writer.

Style is that of polished, heroic idioms. The elevated style, hence Shadwell as a small man is presented as a hero, Shadwell is presented as a successor of Fleckone (The Monarch of dullness). He is compared to great monarchs and caesars for satire and humour. The poem follows more the satire than the indirect satire of Horace.

Heroic couplet is used in the poem. Dryden also uses caesura and rhetorical devices to produce satire. The language is that of statement with few figures of speech.

Thomas Shadwell (1640-1692), who was ridiculed in this mock-heroic satire, was not a great poet, but neither was a fool. In fact, he wrote comedies and satires on contemporary life which was both lively and readable. Precisely how he got Dryden to attack him can only be surmised. For several years Shadwell and Dryden had carried on a public dialogue about the relative merits of Ben Johnson's play, which Shadwell prized highly and which, he felt, Dryden did not sufficiently admire, perhaps Dryden at last became exasperated by Shadwell's persistent and monotonous tone. Also, as the subtitle suggests (it was provided by the pirating publisher). Shadwell was a protestant and a Whig; at the time of the poem's composition (1678), Dryden was becoming more and more intense about Charles, the royal succession, and the religious establishment.

The name " Mac Fleckone" (that is "son of Fleckone") was taken from Richard Fleckone, a feeble Irish died in (1678). Andrew Marvell's lampoon of Fleckone in poet who (1645) and Fleckone's fervid criticism of the English stage may have led Dryden to his witty indictment of Shadwell.



Mack Flecknoe

John Dryden

Satire upon the True-blue Protestant Poet T.S.

All human things are subject to decay,

And, when Fate summons, monarchs must obey:

This Flecknoe found, who, like Augustus, young

Was call'd to empire, and had govern'd long

In prose and verse, was own'd, without dispute

Through all the realms of Non-sense, absolute.

This aged prince now flourishing in peace,

And blest with issue of a large increase,

Worn out with business, did at length debate

To settle the succession of the State:

And pond'ring which of all his sons was fit

To reign, and wage immortal war with wit;

Cry'd, 'tis resolv'd; for nature pleads that he

Should only rule, who most resembles me:

Shadwell alone my perfect image bears,

Mature in dullness from his tender years.

Shadwell alone, of all my sons, is he

Who stands confirm'd in full stupidity.
The rest to some faint meaning make pretence,
But Shadwell never deviates into sense.
Some beams of wit on other souls may fall,
Strike through and make a lucid interval;
But Shadwell's genuine night admits no ray,
His rising fogs prevail upon the day:
My warbling lute, the lute I whilom strung
When to King John of Portugal I sung,
Was but the prelude to that glorious day,
And big with hymn, commander of an host,
The like was ne'er in Epsom blankets toss'd.
Methinks I see the new Arion sail,
The lute still trembling underneath thy nail.
At thy well sharpen'd thumb from shore to shore
Besides his goodly fabric fills the eye,
And seems design'd for thoughtless majesty:
Thoughtless as monarch oaks, that shade the plain,
And, spread in solemn state, supinely reign.
Heywood and Shirley were but types of thee,
Thou last great prophet of tautology:
Even I, a dunce of more renown than they,
Was sent before but to prepare thy way;

And coarsely clad in Norwich drugget came
To teach the nations in thy greater name.
When thou on silver Thames did'st cut thy way,
With well tim'd oars before the royal barge,
Swell'd with the pride of thy celestial charge;
The treble squeaks for fear, the basses roar:
Echoes from Pissing-Alley, Shadwell call,
And Shadwell they resound from Aston Hall.
About thy boat the little fishes throng,
As at the morning toast, that floats along.
Sometimes as prince of thy harmonious band
Thou wield'st thy papers in thy threshing hand.
St. Andre's feet ne'er kept more equal time,
Not ev'n the feet of thy own Psyche's rhyme:
Though they in number as in sense excel;
So just, so like tautology they fell,

The Theme of the Poem

John Dryden's "Mack Fleckone" is the result of a literary and personal quarrel between Dryden and Thomas Shadwell, a minor playwright. The poem is full of allusions to literary figures, plays, poems and publishers. The main theme of the poem is to underestimate and ridicule Thomas Shadwell who was employed in the English government service like Dryden himself. The two had been engaged in

literary disputes over a number of literary subjects and they disagreed about them. In these disputes, Shadwell presented himself as an heir to the great English dramatist Ben Jonson and started printing his own views about literature and comedy. Therefore, John Dryden composes this poem in order to criticize him severely and to show him as very trivial and silly so that no one would listen to him or read whatever he would write.

Critical Analysis of the Poem

"Mac Fleckone" is a mock-heroic the satire. This is a literary mode where low or trivial subjects are treated in the lofty way of classical epic poetry. Aim is to expose the silliness and ridiculous nature of the person criticized. Shadwell is presented as a "son of Fleckone", a notoriously bad Irish poet who died in (1678). Dryden had Fleckone choose a successor in Shadwell who is presented here as a literary dunce, and as the person who will bring dullness and lack of wit to their triumphant culmination.

The poem opens with a general human fact that every living thing would eventually die and when death calls on someone, he should obey whether a poor man or a king.

Fleckone, like any other king, gets old and he is now thinking of a successor. He is presented as the greatest king of dullness and simplicity without any competition. Then Dryden compares him to Augustus, the great Roman emperor who ruled very young and who had great historical achievement that made him well-known throughout the world. The comparison here aims at satirizing and ridiculing Fleckone to show him as small and tiny as a pigmy. In "Mac Fleckone "

then Dryden imagined a grotesque coronation ceremony, in which Richard Fleckone, a notoriously bad Irish poet and current monarch of "all the Realms of Non-sense", hands over the throne of his kingdom to Shadwell. Shadwell is solemnly enjoined by Fleckone always to uphold the sacred traditions of Dullness which have been so lovingly cherished during his own reign.

'The Rape of the Lock'

Alexander Pop

An Heroi-Comical Poem in Five Cantos

What dire offence from am'rous causes springs

What mighty contests rise from trivial things,

I sing - This verse to Caryl, Muse is due:

This, ev'n Belinda may vouchsafe to view:

Slight is the subject, but not so the praise,

If She inspire, and He approve my lays,

Say what strange motive, Goddess could compel

A well-bred Lord t' assault a gentle Belle?

O say what stranger cause, yet unexplor'd,

Could make a gentle Belle reject a Lord?

In tasks so bold, can little men engage,

And in soft bosoms dwells such mighty rage?

Sol thro' white curtains shot a tim'rous ray,
And oped those eyes that must eclipse the day:
Now lap-dogs give themselves the rousing shake,
And sleepless lovers, just at twelve, awake:
Thrice rung the bell, the slipper knock'd the ground,
And the press'd watch return'd a silver sound.
Belinda still her downy pillow prest pressed),
Her guardian Sylph prolong'd the balmy rest:
'Twas He had summon'd to her silent bed
The morning-dream that hover'd o'er her head;
A Youth more glitt'ring than a Birth-night Beau,
(That ev'n in slumber caus'd her cheek to glow)
Seem'd to her ear his winning lips to lay,
And thus in whispers said, or seem'd to say
Fairest of mortals, thou distinguish'd care
Of thousand bright Inhabitants of Air!
If e'er one vision touch. 'd thy infant thought,
Of all the Nurse and all the Priest have taught;
Of airy Elves by moonlight shadows seen,
The silver token, and the circled green,
Or virgins visited by Angel-pow'rs,
With golden crowns and wreaths of heav'nly flow'rs;
Hear and believe thy own importance know,

Nor bound thy narrow views to things below.
Some secret truths, from learned pride conceal'd,
To Maids alone and Children are reveal'd:
What tho' no credit doubting Wits may give?
The Fair and Innocent shall still believe.
Know, then, unnumber'd Spirits round thee fly.
The light Militia of the lower sky:
T was then, Belinda, if report say true,
Thy eyes first open'd on a Billet-doux;
Wounds, Charms, and Ardors were no sooner read,
But all the Vision vanish'd from thy head.
Here files of pins extend their shining rows,
Puffs, Powders, Patches, Bibles, Billet-doux.
Now awful Beauty puts on all its arms;
The fair each moment rises in her charms,
Repairs her smiles, awakens ev'ry grace,
And calls forth all the wonders of her face;
Sees by degrees a purer blush arise,
And keener lightnings quicken in her eyes.
The busy Sylphs surround their darling care,
These set the head, and those divide the hair,
Some fold the sleeve, whilst others plait the gown:
And Betty's prais'd for labours not her own.

This Nymph, to the destruction of mankind,
Nourish'd two Locks, which graceful hung behind
In equal curls, and well conspir'd to deck
With shining ringlets the smooth iv'ry neck.
Love in these labyrinths his slaves detains,
And mighty hearts are held in slender chains.
With hairy springes we the birds betray,
Slight lines of hair surprise the finny prey,
Fair tresses man's imperial race ensnare,
And beauty draws us with a single hair.
Th' advent'rous Baron the bright locks admir'd;
He saw, he wish'd, and to the prize aspir'd
Resolv'd to win, he meditates the way,
By force to ravish, or by fraud betray:
For when success a Lover's toil attends,
Few ask, if fraud or force attain'd his ends.
This day, black Omens threat the brightest
Fair, That e'er deserv'd a watchful spirit's care;
Some dire disaster, or by force, or slight;
But what, or where, the fates have wrapt in night.
Whether the nymph shall break Diana's law,
Or some frail China jar receive a flaw;
Or stain her honour or her new brocade;

Forget her pray'rs, or miss a masquerade;
Or lose her heart, or necklace, at a ball;
Or whether Heav'n has doom'd that Shock must fall.

The Theme: of the Poem

"The Rape of the Lock", constantly shifts between mocking silly social conventions of the aristocracy, (such as elaborate courtship rituals) and satirizing serious literary conventions of traditional epic literature (such as its lofty style, exhaustive descriptions of warriors readying for battle, and heavy doses of mythology). The speaker compares the loss of Belinda's hair to the great battles of classic epic literature. The speaker describes Belinda applying makeup as if she was a warrior going to battle. While playing a game of cards, the Baron sneaks up behind Belinda and perform the "tragic" snipping of the lock of hair. An army of gnomes and sprites attempts to protect Belinda to no avail. Belinda demands the restoration of her lock and another "battle" ensues. Finally, the lock ascends skyward as a new star to beautify the heavens.

Critical Analysis

"The Rape of the Lock" is the finest example of a mock epic in English. The poem's (794) lines are divided into five cantos or sections. The word "canto" is derived from the Latin cantus or song; it originally signified a section of a narrative poem sung by a minstrel. "The Rape of the Lock" is written in heroic couplets, lines of iambic pentameter, rhyming (aa,bb,cc, and so forth). The description "heroic " was first used in the seventeenth century because of the frequent use of

such couplets in epic poems. This couplet style was first used in English by Geoffrey Chaucer in the Canterbury Tales. Pope was the greatest master of the metrical and rhetorical possibilities of the heroic couplet; he turned this concise, restrictive form into a dynamic world of ideas and characters. Pope achieved diversity of style within the couplet by changing the position of the caesura or line break. He expertly balanced the two lines, often using a slight pause at the end of the first line and a heavy stop at the end of the second line.



CHAPTER FOUR

The Romantic Movement (1798-1837)

Introduction

Romantic literature was the product of turbulent and complex age that saw three great revolutions: The American Revolution (1776), the French Revolution (1789) and the Industrial Revolution (1770s). The notion of Romantic is used into different senses: In proper use it refers to a permanent and recurrent characteristic of human spirit, a tendency to idealism, imaginative speculation and emotional indulgence. In its historical sense, Romanticism denotes to a period in European culture from the late eighteenth century to the early nineteenth century in which radical changes occurred in intellectual, artistic and social patterns. From the standpoint of English literary history, the most important of these changes occurred in poetry. In the space of years forty (1789-1880), six major poets emerged who affected the nature of English literature and language. These poets are: William Blake, Wordsworth, Shelley, Keats, Coleridge and Byron.

The Romantic Age: Historical & Cultural Introduction

Romanticism did not happen in a vacuum. It happened in the response to massive historical transformations in material of life and intellectual behaviour. In order to understand romanticism, we must see it against the background or other revolutions.

The central tendency of the seventeenth and eighteenth century writing is reliance on reason. This was diminished during the late eighteenth century as

philosophers began to realize the importance of man's other faculties. Two philosophers questioned the extent to which rational contemplation could uncover truth. Rousseau and Kant who introduced new ideas concerning man and nature and their reaction to God. Although these ideas about nature emphasized reason, it was the application of reason to social problems which generated revolution in all aspects of life: political, intellectual, economic and social. Rousseau denounced with passionate eloquence everything eighteenth century believe in, and hurried on both the French:-Revolution and the Romantic Movement.

Industrial Revolution

The most dramatic changes for England during the early nineteenth century were predicated by the Industrial Revolution. The last decades of the eighteenth century witnessed the invention of machines that revolutionized the means of production. The increase of the number of factories and industries, provided opportunities for the establishment of industrial cities. As a result, England was changed from agriculture to industrial country.

Political Situation

The political situation in England during the early nineteenth century differed radically from that of the early periods. This change was not because of the uprising against harsh aristocrat rule. In fact, the ruling were ineffectual, the liberal policies were established, largely due to the efforts of a growing national reform movement. Neither royal succession nor religious belief arouses much political controversy. Rather the nation was shaken by economic struggle and class conflict. Though Napoleonic wars did not reach England soil, but they left their

marks, for the anxiety about the possibility of English Revolution initiated repressive policies with severe restrictions on freedom of press, speech and assemblies. In 1819 repressive policies denied civil liberties to the working classes and soldiers fired upon a mass meeting near Manchester killing eleven and wounding many.

Revolution had seemed about to happen, but the in the political leaders finally initiated reforms, political systems. There was the reform Bill of 1832 which readjusted the political seats. Though this did not introduce democracy into England, it made it possible. The need for social reform continued and passed in 1820s and early 1830s which were evolutionary.

The Romantic Movement

As we have seen, European civilization was undergoing a drastic transformation in its basic assumptions about the nature of man, the structure of society, and the shape of reality. Many writers welcomed these changes and saw their works as contributing to creating the new order. Byron, for instance, was a political radical who supported revolution

In Greece and admired Napoleon, yet he was poetically conservative who thought of Wordsworth and Coleridge as a deviation from the great tradition of English poetry represented by Pope and Dryden. Wordsworth, who sympathized with the French Revolution in his youth, tried a new kind of poetry that he defined as a rebellion against the artificialities of the eighteenth century verse. While Shelley and Keates turn to Greek mythology, giving a new significance to the ancient figures of legends. Coleridge with Wordsworth published what is called the

As for William Blake, he was considered the father of the Romantic Movement and his poetry shows romantic elements.

Characteristics of the Romantic Movement

The Romantic Movement has the following characteristics:

- ❖ Romanticism has a great interest in nature, and the natural, primitive and uncivilized way of life. The Romantics believe that primitive life. Contains what is pure and noble. They prefer solitary life in the country to the life in busy towns and cities. They believe that nature is a source of inspiration.
- ❖ Romanticism is a revolt against the dogma of reason.. (neoclassic); and rejected the literary couplet form and literary themes of the eighteenth century.
- ❖ Romanticism asserts the importance of imagination. The Romantics believe that the creative force of the romantic poetry is. Imagination rather than reason. Most of the Romantic poetry is lyrical.
- ❖ Romanticism has a tendency to exalt the individual rather than society. There is emphasis on the needs for freer and more personal expressions. .
- ❖ Romantic poetry reveals a tendency To use of myths, legends and reflects mystical tendency. Beside this, the Romantics are delighted in the past not because they like it, but because they want to explore their inner world of dreams and desire and mysterious hope in order to separate this inner world from the ordinary outer world. Their poems are about middle Ages, but they were concerned with their inner world. Shelley and Keats turned to Greek mythology; while Byron used exotic and oriental elements.

- ❖ Romantic poetry is that of figurative language. Which is full of images, metaphors and symbols? The language is easy and close to the everyday use.
- ❖ Romantic love is not addressed to a real woman. It is addressed to mysterious-beings, nymphs, water-sprites, oriental que ens or princess etc. This does not mean that the ordinary woman ides not attract the Romantics. What they are doing is overemphasizing the aspects of real womanhood that appears magical and strange to a man's inner world.
- ❖ Romanticism puts emphasis on the need for spontaneity in thought and action and in the expression of thought and feeling.
- ❖ Romantic poetry is filled with melancholy, regret and hopelessly unsatisfied longing. So the Romantic poets tend to lose themselves in the inner world dream. This is why Wordsworth praises the lost kingdom of childhood where dream and reality are not separated.
- ❖ The Romantics believed in philosophical idealism.
- ❖ There is a change from the couplet form into stanzaic

Form where the poet can have more freedom and they also don not mind irregularity in rhyme and rhythm.

William Blake (1757-1827)

Introduction:

He was born in London in 1757 in a modest shopkeeper's house. He did not go to school but he was taught by his mother. At the age of ten he was sent to a good art school. Then he was apprenticed to an engraver. He began writing poetry while he was still a boy. As a child he had strangely intense religious experience. He once saw a tree filled with angels and he saw the prophet Ezekiel. Blake's trade as an engraver was an important means of livelihood, for his poetry and pictures were not widely sold during his time. His talent for sketching is seen in his illustrations not only in his poems but of specially decorated editions of Milton's Paradise Lost and Dante's Divine Comedy. All his life he devoted himself to expressing his mystical faith and vision of heavenly world. Of Blake's several published books of poetry are: "Songs of Innocence and Songs of Experience", "The Book of Thel" "The Marriage of Heaven; and Hell" , "The French Revolution" and many other poems.

Characteristics of Blake's Poetry

- ❖ His poetry breaks away from the moods - (types) and conventions of the eighteenth century. The eighteenth century was characterized by the rejection of fancy and imagination and based mainly on reason. Also the age concerned itself with man as a species and mankind and not with individual.
- ❖ He revived the lyrical spirit of the Elizabethan age. Lyric is a poem, usually, short, that expresses some basic emotion or state of mind. His lyrics are

extension of everyday life world and reflect the possibilities of man's spiritual emancipation attaching religious dogma.

- ❖ Through his imaginative power, his poetry becomes the voice of universal experience as well as personal.
- ❖ Critics believe that he is the father of 'the Romantic Movement and romantic elements are very clear in his poetry.
- ❖ His poetry is considered as an extract of all social, religious and secular philosophies of his time.
- ❖ The language of his poetry is straightforward. The words are simple, but they are highly suggestive. It is full of symbols, images, metaphors and personifications.
- ❖ His greatness lies, perhaps, in his apocalyptic outlook than in his mastery in art and verse.

Songs of Innocence And Songs of Experience

- ❖ Blake's two best known series of lyrics are: "Songs of Innocence", 1789 and "Songs of Experience", 1793. The subtitle of the combined "Songs" was published in 1794.
- ❖ They show two contrary states of human soul. A number of poems in "Songs of Experiences can be considered as a counterpart to poems in' "Songs of Experience" for there is obvious similarity of subject matter and thematic contrast. "The Lamb", for instance, is a contrast of "The Tiger".
- ❖ The singer of "The Songs of Innocence" is the piper who is an imaginative character created by Blake as a symbol of a naive poet of rustic life. The Bard is the character who introduces "The Songs of Experience" who takes

the duty of instructing erring mankind. Hence the songs are social criticism, they tell us about the suppression of human energy and man's evil desires..

- ❖ The sets of poems can be considered as a depiction of Adam and Eve before and after the fall. Before the they and in were perfect of full happiness; while after the fall, they had to cover their nakedness with fig leaves and were bowed towards the ground in sign of despair.
- ❖ The songs are symbolic. Blake's dominant symbols are: the child, the father and the Christ representing the state of innocence, experience and higher innocence. The state of innocence is symbolized by the state of the happy child whereas experience by the moody father or the priest and the higher by the Christ.
- ❖ They show two contrary states of human soul, and they reveal Blake's vision of life.
- ❖ Most of these combined songs are lyric of birdlike beauty of simplicity and spontaneity.
- ❖ Blake's "Songs of Innocence" and "Songs of Experience" are original which form a work of great qualities. They present images of youth and manhood of domestic and fireside joy of the gaiety and innocence and happiness of childhood.
- ❖ Innocence is destroyed by Experience. In the realm of experience there is death, pain and cruelty.
- ❖ The language of the songs is simple and the meanings of words are easy, but they are highly suggestive. The more you read, the more meaning we discover in them. The language is highly symbolic.

'The Tiger'

William Blake

Tiger, tiger, burning bright
In the forest of the night,
What immortal hand or
eye could frame thy fearful simmer try?
In what distant deeps or skies
Burnt the fire of...thine.. eyes?
On what wings dare he aspire?
What the hand dare seize the fire?
And what shoulder, and what art,
Coula twist the sinews of thy heart?
When thy heart began to beat,
What dread hand forged thy dread feet?
What the hammer? What the chain?
In what furnace was thy brain?
What anvil? What dread grasp
Dared its deadly terrors clasp?
When the stars threw down their speares,
And watered heaven with their tears,
Did He smile his work to see?

Did He who made the lamb make thee?

Tiger, tiger; burning bright.

In the forest of the night,

What immortal hand or eye

Dare frame thy fearful symmetry?

(Songs of Experience)

The Theme of the Tiger'

The poem seeds with experience. It is a contemplation of the fact that the world includes opposite aspects: beauty and gentleness on one side, and strength and destruction on the other. "The Tiger" tackles the idea of how a gentle creator could make such a terrible and beautiful animal as the tiger.

Organization According to the Meaning

The poem consists of six stanzas.

The first stanza begins by addressing an imaginative. The tiger is a part of the whole creation but its features make it fearful and uncommon. The beast is a symbol of terror, "the forest of the night" represents the world of experience with its blindness, ignorance and repression. Then the poet describes the beast as a fascinating creature.

The second stanza continues the first. It conveys the feeling of awe: the tiger with its flashing eyes like a fire in the jungle which shines in the distance.

The third stanza presents the tiger as a wonderful creature, even though everyone is terrified by its appearance. The twisting of the beast's sinews shows the dreadful of the beast and the greatness of God.

The fourth stanza offers the image of this wild beast through concrete details. It reminds the reader of the fearful strength of the tiger and suggests if the tiger terrifies us by its strength, we should be puzzled by the creator's divine power.

In the fifth stanza Blake introduces the stars and Heaven. This is a turning point in the composition of the song. The stars are described as a kind of heavenly care capable of pity and passion. Why do the stars weep? They weep for the suffering of humanity, for the existence of sorrow and misery in our universe. Then he says that the creator who created this fearful beast is able to create a tender lamb. Hence both are art of God, the first one with its strength and fearful beauty, and the other with its tenderness.

The sixth stanza ends with the question still unanswered.

The Form of the Poem:

The poem is stanzaic. It consists of six stanzas. Each stanza contains four lines. The rhyme scheme of the poem is: a a b b c c d d e e f f g g h h I I k k

a a b b .

Romantic Characteristics in the Poem

- ❖ In this poem the-poet-uses nature and natural elements: in the first stanza, for instance, he uses: 'tiger', 'forest' as material for his poem. There are other

natural elements such as: 'skies,' in the second stanza; stars' and' heaven' in the fifth stanza. This shows that the poet is too much delighted with nature.

- ❖ The language of the poem is simple and of everyday use. The lines are short and the words are easy on the surface, but they are highly suggestive, and symbolic. The poet employs many figures of speech such as symbols, images and metaphors. The main symbol used in the poem is 'tiger' which is a symbol of experience and cruelty. Another symbol is 'the forest of the night, which represents the world of experience. In the fifth stanza the poet uses personification in 'When the stars threw down their spears' and 'and watered heaven with their tears'. In the second stanza there is a metaphor when the poet compares the flashing eyes of the tiger to a fire in the jungle,
- ❖ The poem is a lyric. It is written in stanzas.
- ❖ The poem is effective and attractive. The language is simple and deceptive but lies behind the power its charm. The simplicity of diction has been the main passport to its popularity.
- ❖ The poem can be considered as a depiction of the poet's mental and inner state. It also reflects Blake's vision of life.



'The Lamb'

William Blake

Little Lamb, who made thee?
... Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, wooly bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb', I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls Himself a Lamb,
He is meek, and He is mild;
He became a little child.
I a child, and thou a lamb,
We are called by His name,

Little Lamb, God bless thee!

Little Lamb, God bless thee!

(From Songs of Innocence)

The Theme of 'The Lamb'

- ❖ The poem expresses a close relationship between man and nature. It reveals a child's astonishment of God creation of the little lamb. which is a symbol of innocence and the Christ as well.
- ❖ The poem reflects Blake's tendency the world of innocence represented by the lamb, the child and the Christ.
- ❖ It also reveals aspects of innocence like tenderness, meekness and mildness.

Organization of the Poem - According to the Meaning

The poem consists of two stanzas. Each stanza contains ten lines. In the first stanza the Poet asks questions: Who made the lamb and in the process he describes the lamb. In the poem the child is delighted to have a chat with the lamb.

Little Lamb, who made thee?

Dost thou know who made thee?

Gave thee life, and bid thee feed,

In these lines the speaker reveals that there is a gentle creator who created the world with its inhabitants.

The second stanza answers the questions of the first one. The child tells the lamb that there is a meek and mild God: who is behind everything in the whole Universe.

The second stanza is an answer to the first. The child tells the lamb that there is a meek and a gentle God who is behind the creation of everything in the whole universe.

Little lamb, I'll tell thee,
Little lamb, I'll tell thee!
He is called by thy name,
For he calls himself a lamb;
He is meek and he is mild,

The child's knowledge is correct. He knows the creator but he does not comprehend the concept of creation. The child identifies the creator as a loving being but his knowledge about this loving Being is limited by his simple thought.

The Form of 'The Lamb'

The poem is stanzaic. It consists of two stanza. Each stanza contains ten lines.

The rhyme scheme is: a a e e b b c c d d aa (the first stanza). a a e e f f g g a a (the second stanza) The form is couplet .

Romantic Characteristics of 'The Lamb'

- ❖ In this poem the poet uses nature and natural elements: In the first stanza, for instance: there are natural elements such as 'lamb', 'stream' 'mead' and 'vales'.
- ❖ The language of the poem is easy and of everyday use. The lines are short and the words are easy on the surface, but they are highly suggestive and symbolic. The poet uses many figures of speech such as symbols, metaphors and personification. The major symbols used in the poem are "the Lamb" and "the Child" which are symbols of innocence, purity, meekness, mildness and gentility. Also in the second stanza, lines 4 and 6 " the Lamb" and "the child" are symbols of the Christ and God.

In line number 8. The poet uses personification: Making all the vales rejoice". In addition to this, Blake uses me tap or in the fifth line of the first stanza; "Gave thee clothing of delight".

- ❖ The poem is lyric, "a tradition which is revived by: Blake and the Romantics because it suits the presentation of feeling, emotion and state of mind.
- ❖ The poem is a reflection of the poet's moral vision on life, and represent the inner conflict of the poet.

William Wordsworth (1770-1850)

His Life:

William Wordsworth was born in April 1770 in a small village of Cockermouth in the Lake District of Northern England. His father was a lawyer. His mother died when he was seven years old. He was sent away to a school near the shore of Lake Windermere. There he came to know and love the world of nature. During his college days at Cambridge University, Wordsworth took a memorable walking tour in France, Switzerland and Italy. In France he became deeply involved in the cause of the French Revolution. He opposed his country and supported the French Revolution. In 1795 he met Coleridge and became one of his closet friends, and who had a considerable and great influence on his works. He was influenced by the teachings of the French philosopher Jean Jacques Rousseau. In 1798 he published a collection of poems known as Lyrical-Ballads which marks the beginning of the English Romantic poetry. He wrote several of his finest poems the "Lucy" series, "The Prelude", and others. He established himself in poems like "The Solitary Reaper" and his "Intimations Ode". He died in 1850.

Characteristics of William Wordsworth Poetry

- ❖ Wordsworth is interested in nature and includes natural elements in his works, Nature to him is a source of inspiration. It represents what is.
- ❖ During his first part of his life, his poetry was a spontaneous overflow of original feeling.
- ❖ During the last part of this life, his poetry was an imaginative recreation of things (experience) recollected Tranquility.

- ❖ He uses a language of everyday use which is used by the ordinary people. But the language is refined and purified.
- ❖ He is interested in the poetry of picturesque ruins, wormy graves and specters haunting caves and gloomy vales.
- ❖ The poetic style and devices which attracted him was the ballad tradition since it was close to the voice of the common people.
- ❖ He wrote a number of sonnets which are closer to the rhythm of actual speech than those of his great predecessors in the form.
- ❖ His Lyrical Ballads illustrated the revolutionary theory of Wordsworth and Coleridge as applied to poetry.
- ❖ His poetry emphasizes the development of feeling rather than action.
- ❖ Some of his poems show and spring from sympathy with simple and ordinary people.

'Preface to the Lyrical Ballads' (1800)

The Romantic spirit first translated itself into new conception in Wordsworth's second edition of the Preface to the Lyrical Ballads, (1800). This was a volume of poems by Wordsworth-and-Coleridge. In this preface, Wordsworth poses a few basic questions. Concerning the poet:

- ❖ What does the word poet mean?
- ❖ What is-a-poet?
- ❖ To whom does he. (The poet) address himself.
- ❖ Then Wordsworth distinguishes a poet from a non-poet by saying that the poet is a gifted with more lively sensibility, more enthusiasm and tenderness.

He adds that the poet should have greater knowledge of human nature; and he should have the power of creativity. In his preface Wordsworth defines poetry as "the breath and finer spirit of all knowledge." Then he regards poetry as the first and the last of all knowledge, were Wordsworth says that the main subject of poetry is common people, Poetry should deal with ordinary and common people and humble and rustic life.

- ❖ Wordsworth says that the poet should use the language really used by men of the language of the people who live in the country-side. This means that the speech of uneducated people can be used as a model. He does not reject the language of the ancient people. The language of these men is, purified from what appear to be its real defects, from all lasting and rational causes of dislike and "digest."
- ❖ In his preface, he defines poetry as: spontaneous overflow of powerful feelings and emotions recollected in tranquillity.

The 'Lucy' Poems

'The Lucy poems' are five pieces, all of which are elegiac in characters. They are usually studied as a unit, as the heading above suggests. They should be read closely related. These poems are found in:

1. In 'poems Founded on the Affection

"Strange fits of passion"; 'She dwelt among the untrodden ways';

'I travelled among unknown men's

2. In Poems of the Imagination.

"Three Years she grew in sun and shower",

'A slumber did my spirit seal'.

All these poems, except 'A slumber did my spirit seal', mention Lucy by name and are indisputably, 'Lucy' poems.

Characteristics of 'Lucy Poems'

- ❖ 'The 'Lucy' poems' are five "pieces, all of which are elegies in character. They are studied together for more/than other appearance of the name Lucy in the poems. Lucy is the girl about whom the poems are written.
- ❖ The poems are alike in their fundamental meter of the Iambic foot, though there are many variations.
- ❖ As one critic says they have the prototype of the meditative verse of classical times. It has a _meditative temper. There may be indeed the meditation of Greek and Latin poems, but there is also the various personality trait of English folk ballad.
- ❖ There is in the Lucy poems such established poetic uses such as similes, images, metaphors and symbols.
- ❖ 'The 'Lucy poems' offer a coherent body of poetic thoughts on life, growth and death in the context of the natural role.
- ❖ The 'Lucy' poems all deal with Lucy who is a child of Nature! ---who dwells in the cottage and looks 'fresh as the rose in June', who is a 'violet by mossy stone'; in each of the five poems Lucy has grown to maturity and has died.
- ❖ The identity of Lucy is unknown But there are some good theories: (1) Lucy is an unknown maiden to whom the poet had pledged his love in his youth. (2) Lucy may have been Mary Hutchinson, the poet's wife. (3) Lucy may be

Dorothy Wordsworth, the poet's sister. (4) Lucy may be Annet Vallon, the unmarried mother (deserted mother) of Wordsworth's daughter, Caroline. In this regard, Lucy may serve in all these poems as a symbol of English life for which the poet was yearning while away, while studying and walking in Germany.

Lucy's Poems

Strange Fits of Passion Have I Known

Strange fits of passion have I known:
And I will dare to tell,
But in the Lover's ear alone,
What once to me befell,
When she I loved looked everyday
Fresh as a rose in June,
I to her cottage bent my way,
Beneath an evening-moon,
Upon the moon I fixed my eye,
All over the wide lea;
With quickening pace my horse drew nigh
Those paths so dear to me,
And now we reached the orchard-plot;
And, as we climbed the hill,

The sinking moon to Lucy's cot,
Came near, and nearer still,
In one of those sweet dreams I slept,
Kind Nature's gentlest boon!
And all the while my eyes I kept
On the descending moon.
My horse moved on: hoof after hoof
He raised, and never stopped:
When down behind the cottage roof,
At once, the bright moon dropped..
What fond and wayward thoughts will slide
Into a Lover's head!
"O mercy!" to myself I cried,
"If Lucy should be dead!"
(1799-1800)

The Theme of 'Strange Fits of Passion Have I Known'

The theme of the poem is the lover's illusion that loves and its enjoyment is eternal. The poem recounts an incident that culminated in a premonition of death.

Organization of the Poem According to the Meaning

The poem consists of seven stanzas. Each stanza has four lines, It is quatrain. In the first stanza the narrator, who may be Wordsworth, is exposing himself and confesses for 'the lover's ear only'.

In the second stanza the narrator says that Lucy was beautiful and fresh like a rose in June. Comparing Lucy with a rose in June suggests that Lucy's life is very short, and that she) sow dead.

In The third stanza (quatrain) says that the lover of Lucy is moving towards her cottage. He keeps his eyes on the moon as his horse climbed the hill. There are two kinds of movement. There is the motion of the evening moon and that of the horse.

In the fourth stanza the lover is happy as he approaches the cottage of Lucy unconscious of the thread of death which is suggested by the sinking moon.

In the fifth stanza (quatrain) the lover is enjoying a pleasant fantasy or dream, while his eyes are on the sinking moon,

In the sixth quatrain the poet (narrator) says that as the horse approaches the cottage and moves, the moon dropped behind the roof of the cottage.

In the last quatrain the lover says that it is only when the moon disappeared with dramatic suddenness behind the cottage roof and left him in darkness that thought of death and of Lucy's death strikes him conscious mind.

The Form of the Poem

The poem is stanzaic. It consists of seven stanzas. Each stanza contains four lines. It is quatrain. The rhyme scheme of the poem is: a b a b / c d c d / e f e f / g h g h / I j I j / k l k l / m n m n.

Characteristics of The Poem

- ❖ The poem has a narrative, quality." There is a narrator and there is a listener. The narrator, as some critics mention, may be the poet; while the listener is the lover. The anecdotal appearance is heightened by the confidential manner.
- ❖ The language is simple and the words are easy on the surface. But it has deep meanings. It highly figurative.

The poet uses many meaning and sound devices. He employs similes, personification, symbols, assonance and alliteration.

In the second stanza, the poet uses a simile: "Fresh as the rose in June", There is similarity between the rose of June which lives a short life and Lucy whose life is short too.

In the fifth stanza there is personification. In the second line the poet uses a personification when he gives human quality to nature: "Kind Nature's gentle boon".

In the third stanza the poet uses an image, the image of the moon which is complete and covers the whole area. In the fourth stanza there is the image of the moon presented as sinking and in the fifth stanza the moon is descending and finally in the sixth stanza the moon dropped which is a symbol of death and end of human life.

The poet heightens the effect of these images by the use of the sound devices. The poet uses in the third stanza, line number one alliteration. "Upon the moon I fixed my eyes". In the second stanza the first line there is alliteration; "When she I loved looked every day".

The poet uses assonance in the following lines: In the third line of the fourth stanza: "Came near, and nearer still. "My horse moved on; hoof after hoof". (Sixth stanza, line number one). In addition to these the poet uses repetition of words for the sake of emphasis and to attract the attention of the reader.

In the following lines there is repetition: "My horse moved on; hoof after hoof" (Sixth stanza) "Came near, and near still"

- ❖ The poem is full of natural elements. As a romantic poet: Wordsworth uses nature and natural elements to convey his ideas. The moon, the cottage, the rose in June, the horse and orchard are natural elements. Here Wordsworth. Concern with nature is two-fold activity of nature as a creator and destroyer. Lucy is a child of nature, and has the beauty of a rose in June; and she, dies and return to nature.



'Lucy Poems'

'She Dwelt Among The Untrodden Ways'

She dwelt among the untrodden ways
Beside the springs of Dove,
A Maid whom there were none to praise,
And very few to love:
A violet by a mossy stone
Half hidden from the eye!
Fair as a star, when only one
Is shining in the sky.
She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me!

(1799–1800)

The Theme of the Poem

The poem is one of the five 'Lucy Poems' which centers upon an imaginative girl of English countryside. It is a lament for Lucy and description of her beauty. It also states the intense grief of the speaker.

The Form of the Poem

The form of the poem is stanzaic. It consists of three stanzas. Each stanza consists of four lines.. It is called quatrain. The rhyme scheme of the poem is: a b a b/ c d v cd/ e f e f.

The Organization According to the Meaning

The poem consists of three stanzas. Each stanza contains four lines. It is a quatrain. The first stanza the poet speaks about and describes the place in which Lucy lives in isolation, beside Dove which is a river in England Midlands. .

In the second stanza the poet is comparing Lucy with 'A violet by a mossy stone' and 'Fair as a star'. By using these two images Lucy's value is reduced to exactly in the value of the 'star' and 'violet' which are valued only by few.

The last stanza establishes an anguish quality. It expresses the grief of the poet' because Lucy's death.

Characteristics of the Poem

- ❖ The poem shows that the poet's interest in nature. He believes that nature has great influence on our feeling and emotion, so he uses natural elements and links them to human beings. Thus he compares Lucy to "A violet" and "as a star" in the "Shining sky". Then she lies in her "grave".
- ❖ The language of the poem is very easy. The sentences are short and the words are simple . But the language is highly figurative and shows Wordsworth's skill in using imagery. The language of this poem gains its power

from the imagery used by the poet, He uses both meaning devices and sound devices to heighten the effect of his poem,

In the first line of the second stanza, the poet uses a metaphor: "A violet by a mossy stone". He compares Lucy with "A violet" which is a kind of flower in the same line; there is a symbol "mossy stone" which stands for dead matter. In the same stanza there is a simile, He compares 'Lucy' to a star shining in the sky. "Fair as a star, when only one", in the third stanza.

In the third stanza, line number three, the poet uses a symbol." But she is in her grave, and, on "Grave" in this line is a symbol of death.

To increase the effect of the poem, the poet uses many sound devices such as alliteration and assonance. In the third line of the second stanza there is assonance: "Fair as a star, when only one". There is alliteration in the following line: "Is shining in the sky".



'Lucy Poems'

'I Travelled Among Unknown Men'

I travelled among unknown men,
In lands beyond the sea;
Nor, England! Did I bow till then?
What love I bore to thee...
' tis past, that melancholy dream!
Nor I will quit thy shore
A second time; for still I seem
To love thee more and more.
Among thy mountains did I feel
The joy of my desire;
And she I cherished turned her wheel
Beside an English fire.
Thy 'mornings showed, thy nights concealed
The bowers where Lucy played;
And thine too is the last green field
That Lucy's eyes surveyed.

(1799–1800)

The Theme of the Poem

In this poem the poet links his love to Lucy with love of his country England.

The poem shows love of country as a natural piety in which the scenes of one's birth and upbringing are interwoven by many strands of experience, The love of England is realized only by travel among unknown men' with whom the poet has no common experience.

Organization According to the Meaning

The poem consists of four stanzas. In the first stanza the narrator (speaker) says that he travelled to many foreign countries and met many people, There he realized only how he loves England.

In the second stanza he says that his present dreams are not happy because they are not linked with present and past experience. So he loves his country more and more.

The poet says that it is in England, he feels security and when he is at home, he melancholically dreams. Then he introduces Lucy. He says that love of England is compounded of individual feelings, of which the love of Lucy is one.

In the fourth stanza the poet states that Lucy is now altered dead. Before her death the last sciences she surveyed was England with its beautiful nature.

The Form of the Poem

The poem is stanzaic. It has two stanzas. Each stanza has four lines. The rhyme scheme is: a b/ cd cd/ e f e f/g h g h.

The Characteristics of the Poem

- ❖ The poem is meditative and it reflects the mental and psychological state of the poet.
- ❖ The language is that of every day and used by common men. But it needs too much care and attention to be understood, the words are simple and the sentences are e short and not complex. They have deep and suggestive meaning meanings. The language gains its effect and power by the use of imagery. The poet uses meaning and sound devices.
- ❖ In the last stanza the poet uses personification. " Thy morning showed, thy nights concealed" The poet give the morning and nights" human qualities.
- ❖ In the first stanza, 'lines number 2 and 3, the poet uses an image:" I travelled among unknown men / in lands beyond the sea".
- ❖ The poet also uses symbols such as "wheel" which stands for the movement of time. In addition he uses 'fire' as a symbol of
- ❖ In addition to this, the poet uses some sound devices such as alliteration in the following line: "A second time for still I seem. He also uses assonance as in the following line: " Thy morning showed, thy nights concealed".
- ❖ The poem is full of natural elements such as: mountains, green field, bower, and others. Nature is used here tin relation the poet's life and memories and

the place where Lucy lived. Nature is the place where the poet and Lucy live and where Lucy now is dead.

'Lucy Poems'

Three Years She Grew In Sun And Shower

Three years she grew in sun and shower,

Then nature said, "Alovelier flower

On earth was never sown;

This Child I to myself will take;

She shall be mine, and I will make

A Lady of my own.

"Myself will to my darling be

Both law and impulse: and with me

The Girl, in rock and plain,

In earth and heaven, in glade and bower,

Shall feel an overseeing power,

To kindle or restrain.

"She shall be sportive as the fawn.

That wild with glee across the lawi,

Or up the mountains springs;

And hers shall be the breathing: balm,

And her the silence and the calm of mute insensate things.

"The floating clouds their state shall lend

To her; for her the willow bends;

Nor shall she fail to see

Even in the motions of the Storm

Grace that shall mold the Maiden's

Lorn By silent sympathy. :

"The stars of midnight shall be dear

To her; and she shall lean 'her ear in many a secret place

Where rivulets dance their wayward round,

And beauty born of murmuring sound,

Shall pass into her face,

“And vital feelings of delight

Shall rear her form to tately height,

Her virgin bosom swell;

Such thoughts to Lucy I will give

While she and I together live

Here in this happy dell."

Thus Nature space. The work was done.

How soon my Lucy's race was run!

She died, and left to me

This heath this calm, and quiet

The memory of what has been,
And never more will be, (1779-1800)

The Theme of the Poem

The poem describes stages of human life. It passes through three stages: birth, or creation; growth and death.. Or it speaks of Lucy who was created by nature, brought up and educated by nature and finally taken by nature.

Organization Of The Poem According tso the Meaning

The poem consists of seven stanzas. In the first stanza nature speaks of her plans of educating and forming the girl, Lucy.

In the second stanza nature says that the girl will feel within her "an overseeing power to kindle or restrain".

In the third stanza nature says that she will make Lucy sportive like a fawn, and she will have the silence and the calm of mute insensate things. In the fourth, fifth and sixth stanzas the natural objects will pass by sympathy into her being, so that she will be formed by vital feeling of delight.

The last stanza states that having: formed by nature, Lucy is dead. She was taken by nature and becomes part of it, and the speaker is left without the quiet of the scene and the memory of Lucy.

The Characteristics of the Poem

- ❖ The poem reflects the mental and moral vision of the poet and shows his feelings and attitude towards life, creation and death.

- ❖ The poem shows the poet's delight in nature and natural element. Therefore, he uses natural elements to express his thoughts and ideas. In the first stanza Lucy is "a flower" on "earth". In the second stanza he uses "rock", plain. Then in the third stanza he uses "mountain springs": There are other natural elements in the other stanzas. However, nature here is a creator and destroyer.
- ❖ The language of the poem is simple and of common men. the poem gains its power by its imagery. The poet uses. Images, similes, personification and symbols. He also I uses sound devices such as alliteration and assonance.
- ❖ In the last stanza, the second line the poet uses personification: ("Then Nature: said, "A lovelier flower"). In this line there is also a metaphor. He compares Lucy with a flower. The poet uses another personification: In the fourth line of the fifth stanza: "Where rivulets dance their wayward round": Here the "rivulets" are treated as human beings who dance.

In the third stanza, the first line the poet uses a simile: "She shall be sportive as the fawn". The poet is comparing Lucy to a sportive fawn.

In the last stanza there is a symbol in the second line:" How soon my Lucy's race was run! Lucy's "race" symbolizes the terrible speed of Lucy's life and death.

In addition to these the poet, in order to increase the effect of the poem, uses alliteration and sound devices. In the third: line, fourth line, for instance, the poet uses alliteration: "And hers shall be the breathing balm". In the same line there is assonance: "And shall and balmy.

The Form of the Poem

The poem has seven stanzas. Each stanza consists of six lines. The rhyme scheme is: a a b cc b / d d e a a e/ etc.

'Lucy Poems'

A Slumber Did My Spirit Seal

A slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years,
No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees. (1799–17800)

Wordsworth / (from Lucy's Poems)

The Theme of the Poem:

This poem is probably the last of Lucy poems; the poem presents the lover's view of his beloved and the ties that unite them as timeless. It also statesman's illusion that beauty and grace and a beloved is immortal and beyond the reach of time.

Organization According to the Meaning

The poem is divided into two stanzas. The first appears very difficult,, but it needs a great attention. It states that while the girl was alive, she seemed to the speaker to be beyond the reach of time and immortal, he does not remember that all flesh (living mater) is mortal.

The second stanza states that the now Lucy is dead, as lifeless as the "rocks" and stones and trees". This is Lucy's characteristic. She has none of the characteristics of organic life---- self-status, perception and energy but she is a mere object, she is dead,

The Form of the Poem

The poem is divided into two stanzas. Each stanza contains four lines. The rhyme scheme of the poem a b a b/ c d c d.

The Characteristics of the Poem

The poem has a meditative quality. It shows us the poet meditation over a fundamental issue of human concerns, especially immortality of human being.

The poem is written in a simple language. The words are easy and the sentences are short, On the surface they have simple meaning, but they have deep and suggestive meanings. What gives the poem its power is is the use of imagery. He uses meaning and sound devices. In the first stanza, the second line the poet uses a simile: "She seemed a thing that could not feel". He compares Lucy with an inanimate Termine that have no feeling or life or any characteristics of human life.

In the second stanza, lines number 3 and 4 there is an image: "Rolled round in earth's diurnal-course," and With rocks, and stones, and trees.

To increase the effect of the poem, the poet uses many sound devices. In the first, line number one, the poet uses alliteration: "A slumber did my spirit seal" In the second stanza he uses assonance in the first line, "No motion has she now, no force".

The poem uses nature and natural elements in the poem. "Rocks" and "stones" are natural elements compared to Lucy to suggest death and stillness,



Samuel Taylor Coleridge (1772-1834)

His Life and Works:

Coleridge was a great poet, a brilliant critic and profound theoretician. He was born in Devonshire. He was favored by his father and resented by his brothers, and withdrew to the world of his own imagination. He studied common philosophy, Greek and read Robison Crusoe and The Arabian Nights. When his father died, he was sent to Christ's Hospital school, a famous school in London. Later he attended Cambridge university. In 1795 he made friendship with Wordsworth with whom, several years later, elaborated on Lyrical Ballads. His marriage was unhappy. He fell in love with Sarah Hutchinson, Wordsworth sister who did not return his love. He suffered from rheumatism and to ease the pain he took opium and became addicted to it. Toward the end of his life, his health weakened greatly. He died in 25th July 1834.

Coleridge literary career began in 1796 when he began to write to The Watchman a short radical periodical. He also had his Juvenile Poems published in 1796. The years 1797 and 1798 were remarkable productive for Coleridge. During these years he composed The Rime of the Ancient Mariner, Christabel, Kubla Khan and France. In 1798 came the Lyrical Ballads with his friend Wordsworth. In addition to this he published other poems such as Dejection: An ode, Frost At Midnight and others.

Characteristics of Coleridge's Poetry

- ❖ He uses nature and natural elements in his poetry. He penetrated into the silent and unseen changes brought to men by the work of nature.
- ❖ Romanticism of his poetry came out in his reverence for the spontaneity and inherent dignity of feeling and cultivation of truthful and profound-experience.
- ❖ His poetry, like many of the Romantic poets, shows: simplicity of diction. The words are simple on the surface but they are highly suggestive.
- ❖ He tends to use strange and exotic images from the East and remote places. In addition to this, he uses proper names and places from the Orient. This characteristic and that which is mentioned above gives and creates an atmosphere of mystery and carry the reader to the world of dream.
- ❖ To enrich his language, he uses sound devices. He was good in rhythmical experience and uses of other sound devices such as alliteration, assonance and internal rhyme.
- ❖ In some of his poems, he uses blank verses. This is could be found in his conversation poems. They also have dramatic monologue.
- ❖ His poems are products of imagination. Power of imagination appears in his poems.

'Kublai Khan' / Coleridge

This poem is but a fragment of a gorgeous oriental dream picture. In the summer of 1797, while the poet was reading in Purchas's Pilgrimage a description of the palace of Kubla Khan, he fell asleep and dreamed the scene described here. The fantastic quality of his dream has been often attributed to the opium which Coleridge had begun taking during the previous year. On awakening, he wrote hastily until he was interrupted by a visitor; then he found that the rest was forgotten. While the main features came from the book he had been reading, the incomparable imagery and music are his own.

A stately pleasure dome decree,
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With wall and towers were girdled round;
And here were gardens bright with sinuous rill,
Where blodsomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedar cover!
A savage place! as holy and enchanted

As e'er beneath a waning moon was haunted
By woman wailing for her demon lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth i fast thick pants were breathing,
A mighty fountain momentarily was forced,
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail;
And mid these dancing rocks at once and ever
It flung up momentarily the sacred river.
Five miles meandering with a razy motion –
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean;
And mid this tumult Kubla Heard from far
Ancestral voices prophesying war.
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure....
From the Fountain and the caves,
It was a miracle of rare device,
A sunny pleasure dome with caves of ice,
A damsel with a dulcimer

In a vision once I saw;
It was An Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora
Could I revive within me
Her symphony and "song".
To such a deep delight twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! Those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honeydew hath fed,
And drunk the milk of Paradise.

The Theme of 'Kublai Khan'

The poem comes out of a dream. After taking opium, Coleridge's, body becomes loose and inactive; while his mind is active. The theme of the poem is poetry and poetic creation. The poem can be interpreted in a symbolic way. The

beginning of the Alph River is a symbol of birth and the end of the river is a symbol of death. So the poem could be seen as a symbol of birth, life and death.

Organization According to the Meaning

The poem is a long one. It consists of fifty four lines. The poem can be divided into two main parts: The first part is the first thirty six lines. In this part the poet describes the palace of Kubla Khan and the artistic skill of its builder. The palace is built on a large walled area with many magnificent and very fantastic gardens with flowers of different kinds and “scents. Then from the chasm that runs across the cedarn cover, a fountain burst. From the fountain flows the sacred river Alph until it reaches the lifeless sea.

The second part the shadow of the palace of pleasure and the sounds are impressive. The poet recalls the vision of the Abyssinian maid. The song and the music of the maid were so fainting and inspiring that if he could recreate in song the beauty and the mystery of pleasure dome and all would wonder at its inspiration, Some critics have interpreted it as follow: the poet says that he can solve the mystery of birth and death through poetry. So the poem is about creation.

The Form of 'Kublai Khan'

The poem is not stanzaic. It is a paragraph. The rhyme scheme is: a b a a c b d etc. The rhyme scheme is irregular.

Romantic Characteristics of the Poem

- ❖ The language of the poem is that of an educated poet. The language is strange and full of strange images from the orient and mythology. There are

many figures of speech. The most important is in line No. 24 "It flung up momentarily the sacred river". The earth is compared to a mother when gives birth to a child.

The poet uses some symbols. He, for instance, uses the Alph river in a symbolic way. The beginning of the river is birth and the end of the river is death.

In addition to this the poet uses personification in more than one place. In the following line the poet gives the earth human quality: "As if this earth in fast thick pants were breathing". There is another personification in the following line: "And mid this dancing rock at once and ever" (line No. 18).

The effect of the poem is heightened by the use of sound devices. The poet uses many alliteration and assonance. He uses alliteration in the following line: "live miles meandering with a mazy motion." In another line the poet uses assonance: "So twice five miles of fertile ground."

- ❖ The poet uses oriental material; He uses the name of Kubla Khan who is an oriental emperor. His palace is similar to oriental palaces which are found in the stories of the Arabian Nights. He also uses the cedran tree which is found in Lubicon. Moreover, he uses the Abyssinian maid. All these oriental material and names create an atmosphere of mystery and exoticism. The purpose of this is to enrich the poem and strengthen the meaning.
- ❖ The poem reflects the poetry interest in nature. He uses strange natural elements beside supernatural elements. These elements are used symbolically. "The Alph" is a river which is a symbol of life and death. "The fountain" from which the Alph river springs is like the earth which is a

symbol of motherhood which gives life to the river. There are other grange natural elements such as "sunless sea", "demon" and others.



Frost At Midnight'

Samuel Coleridge

The Frost performs its secret ministry,
Unhealed by any wind. The owl's cry
Came loud-- and hark, against loud as before,
The inmates of my cottage, all at rest,
Have left me to the solitude, which suits
Abstruse: gave that at my side
My cradled infant slumbers peacefully.
Tis: calm indeed! so calm, that it disturbs
And vexes meditation with its strange
And extreme selectness, Sea, and hill and wood.
This populous village! Sea, and hill, and wood,
With all the numberless goings-on of life,
Inaudible as dreams! the thin blue flame
Lies on my low-burnt fire, and quivers not;
only that film, which fluttered on the grate,
Still fluttered there, the sole unquiet thing.
Methinks, its motion in this Hush nature
Gives it dim sympathies with me who live,
Make it a companionable form,

Whose puny flaps and fracks the idling
Spirit By its own moods interprets, everywhere.
Echo vor mirror sacking of itself,
And makes to a toy of Thought.
But O! how oft,
How oft, at school, with most believing mind,
Predageful, have I gazed upon the bars,
To watch that fluttering stranger! And as oft
With unclosed lids, already had I dreamt
Of my sweet birthplace, and the old church tower,
Whose bells, the poor man's only music rang
From morn to evening, all the hot fair-day,
So sweetly, that they stirred and haunted me
With a wild pleasure, falling on mine ear
Most like articulate sounds of things to come!
So gazedir, till the soothing, I dreamt,
Hulled me, to sleep, and sleep prolonged my dreams!
And so I brooded all the following morn,
Awed by the stern preceptor's face, mine eye
Fixed with book study on my swimming book:
Save if the door half opened, and I snatched
A hasty glance, and still my heart leaped up,
For still I hoped to see the stranger's face.

Townsmen, or aunt, or sister more. beloved.
My playmate when we both were clothed alikes!
Dear Babe, that sleepest cradled by my side,
Whose gentle breathings, heard in this deep calm,
Fill up the interspersed vacancies
And momentary pauses of the thought!
My babe so beautiful it thrills my heart
With tender gladness, thus to look at thee,
And think that thou aghast learn far other lore,
And in far other scenes For I was reared
In the 'great city, -pent 'mid cloisters din,
And saw nought lovely but the sky and stars.
But thou, my babe shalt wander like a breeze
By lakes and sandy shores, beneath the crags
Of ancient mountains, and beneath the clouds,
Which image in their bulk both lakes and shores
And mountains crags: go halt thou see and hear
The lovely shapes and sounds intelligible
of the eternal language, which thy God
Utters, who from eternity doth teach
Himself in all and all things in himself,
Great universal Teacher! he shall mould
Thy spirit, and giving make it ask,

Therefore all seasons shall be sweet to thee,
Whether the summer clothe the general truth
With greatness or the redbreast sit and ginge
Bo twixt the tufts of snow on the bare branch
Of mossy apple-tree, while the night thatch
Smokes in the sun-thaw; whether the cave-droops fall
Heard only in the trances of the blast,
of its the secret ministry of frost
Shall hang them up in silent scales,
Quietly shinning to the quiet Moon.

"Frost at Midnight", which many regard as the most successful of the Conversation Poems, was written in February 1798. Although the primary source of 'Frost at Midnight' is undoubtedly Coleridge's own experience on a cold February night in 1798, it is impossible to believe that the poet had a passage from William Cowper's, 'The Task' in mind as he wrote:

The Theme of the Poem

The poem is about a sense of separation and alienation from the world around him but then rises, as egotism yields to altruism, to a vicarious participation in natural beauty through the imagined responses of his infant son.

It shows the spiritual development, not only in the characteristic 'rondo' device which takes him from his Stowey cottage into strange seas of thought and then returns him to the cottage again, but also takes him in three movements from

his present situation he is led, by memory, into the past and then projected forward, in imagination, to a visionary future which both recaptures the past and returns him to his present situation.

Organization According to the Meaning

The poem could be divided into three parts (movements); the first movement is lines (1-23). This part opens with this part develops a distinction between solitude and isolation; they establish a tension between the serenity of nature and the agitation of the poet---and then gap between them widens as the passage progress. On one hand, there is the calm of the external nature. on the other hand there is the poet oppressive sense of isolation and the increasingly frantic attempts to his probing intelligence to penetrate the mysterious veil of silence. He discovers that the 'solitude' to which he has been left is not a solace, it is disquieting and produces disturb.

The second movement is lines (23-43). In this movement intellection rives way to reverie and the present yield place to the past. The transition is a smooth one, for the image of the fluttering film provides a bridge from actual to remembered experience.

In this part the poet has moved from being a spectator of his current working consciousness into staring at himself as a child; and what he was doing as a child is exactly what he is doing now as an adult, playing spectator to an earlier acting self. In this section two biographical memories are superimposed on one another in a kind of poetic double-exposure: the poet relives those 'times at Christ's Hospital when, unhappy and alone

In the third section (lines 44-14) the contra punter exploration of self is further developed in contrast between the poet's past when he was at Christ's Hospital and his son's projected education amid the beauties of *the natural world. The infant's gentle breathing, which interrupts the 'abstruse musing! and train of associated memories, returns Coleridge momentarily to the present and then sends him forward to an altruistic benediction in which he transcends self-rediscover; ng it in and through his son.

The Form of the Poem:

The form of the poem is not stanzaic: It is written in a paragraph form. It consists of (74) lines. The rhyme scheme is: a a c d e f ... etc.

Characteristics of the Poem:

- ❖ "Frost at Midnight" is the most successful of the conversation poems Witten in February 1798. It reflects a personal experience of the poet.
- ❖ There is much details and description taken from the physical nature. He, for instance, uses 'frost' "wind", "Mowlet", "sea", "hill" ... etc. These natural elements are used to show and reveal the agitation of the poet, To the poet this serenity of nature produces an opposite effect on him. They vex meditation, and thoughts.
- ❖ The poem shows. Simplicity of diction. The words are very simple on the surface, but they are highly symbolic and suggestive. His language is full of images, symbols, personification and many sound devices which enrich the meaning and deepen the effect.

The poet, for instance, uses a personification in the following line: "Whether the summer clothes the general earth". Here the poet gives summer human quality.

In the following line the poet uses a simile:

"But thou, my babe I shall wander like a breeze". The poet is comparing his babe to a breeze. Which move smoothly and gently.

In the following line the poet uses a symbol: "Save if the door half opened and I snatched".



George Gordon, Lord Byron (1788–1824)

Introductions

BYRON was a legend all over Europe in his own lifetime. His international reputation was greater than that of any English contemporary, but it was based as much on his personality than on his poetry. He was born in London in 1788. Byron was born with a clubfoot, an affliction to which he remained very sensitive all his life but which did not seem to diminish his social attractiveness. He attended the Grammar School where he showed fondness in studying the Orient. He showed dexterity in swimming and boxing. In 1809 he took a seat in the House of Lords.. He also published his first important poem, the satire *English Bards and Scotch Reviewers*, in which he ridiculed Wordsworth and Coleridge among literary contemporaries. After the commotion caused by his satire, Byron took an extensive tour of the eastern Mediterranean region, visiting Albania, Greece and Asia Minor: This tour lasted two years during which he accumulated material which he used in his works: *'Child Harold'* (1812), *'The Gjaour'* (1814), *'The Bride of Abydos'* (1813), *'The Corsair'* (1813), *'Lara'* (1814), are all oriental tales. His restless life ended with a generous and noble act. He supported the Greek revolution against Turkey to gain independence, He became an officer in the Greek army, and though he wished to die in battle, he fell ill in the little Greek town and died of a fever at the age of thirty six in 1824. His body was returned to England but was refused burial in Westminster Abbey because of his immorality.

Characteristics of Byron's Works

Byron was no admirer of plain diction or rustic scenes. This talent, in a creative sense, could almost be called neoclassic as his whiplash satire and a vowed admiration of Pope and Dryden.

- ❖ His contribution to Romanticism was his magnetic and glamorous personality. In *Child Harold* and other oriental tales he created the Byronic hero, a young man who is moody, melodramatic, violent, tender, singer, passionate, restless and unsatisfied.
- ❖ Her sis satiric and his satire is prominent, yet one romantic trait in his character is his love to human liberty, for which he never ceased fighting.
- ❖ He wrote several narrative poems tales of adventure located for the most part in the East. These poems were a result of his extensive tour in Ablbani, Turkey and other countries of the Orient. In these poems ho uses materials from the East. He employs customs, traditions and setting. Beside this we notice his oriental tales full of Islamic elements such as harms of religious places, like Mecca. Even he borrows some words from *The Quran*. Moreover, we find Sufic elements in his poems which he took from his living among the different religious factions, and gufisim is one of them.
- ❖ He uses legends and folklore themes in some of his poem. In *Don Juan*, for instance, owns its title and some of its features to an old Spanish legend.
- ❖ In some of his poems Byron uses dramatic monologue as in his poem, Sonnet on Chillan. In his language Byron uses both meaning devices and sound devee. The meaning devices include strange images from the East and some from the English nature. Also he uses exotic diction and customs from the East. In addition to this he uses sound devices and music.

When We Two Parted / Lord Byron

When we two parted
In silence and tears,
Half broken-hearted
To sever for years
Pale grew thy cheek and cold,
Colder thy kiss;
Truly that hour foretold
Sorrow to this.

The dew of the morning
Sunk chill on my brow—
It felt like the warning
Of what I feel now.
Thy vows are all broken,
And light is thy fame;
I heard thy name spoken,
And share in its shame.
They name thee before me,
A knell to mine ear;
A shudder comes o'er me---

Why wert thou so dear?
They know not I know thee,
Who knew thee too well---
Long, long shall I rue thee,
Too deeply to tell.

In geacet we met----
In silence I grieve,
That thy heart could forget,
Thy spirit deceive.....
If I should meet thee
After long years,
How should I greet thee--
With silence and tears.
When We Two Parted

The Theme of the Poem

The theme of the poem is love. The speaker is passionately in love with his lady. He loves his lady dearly. But now they have parted and separated in silence and tears, yet he still loves her though she showed cold passion to him and broke all her promises. So he expresses his regret after discovering her false feelings and untrue love. He knows her well and it is difficult for him to meet her again.

Or:

The speaker recalls a parting with his love, when the chill of the event foretold the sorrow of the present. He shudders now when he hears names and will grieve at her forgetfulness and deception.

The Form of the Poem

This poem is written in stanzaic form it consists of four stanzas. The rhyme scheme is a b a b c d c d, e f e f g h g h, I j I j k l k l , I m n m I b I b.

Each stanza has eight lines.

Organization of the Poem According to the Meaning

The poem can be divided into four parts. Each part presents a separate image of their passionate story of love.

The first part is the first stanza. In this part the poet describes their separation in which her feelings were cold and weak.

The second part is the second stanza. In this part the poet describes the true effect of this lover's departure on himself. He is still tilling now affected by her parting. This is especially true when she broke all her promises.

The third part is the third stanza. In this part the poet says that people consider her more faithful than him in love. The get deep effect on his heart and feeling. She was dear to him and now he has understood her well. Therefore, he will feel sorry for her unfaithful attitude.

In the fourth part, which is the fourth stanza, the poet says and expresses his surprise now. She could forget his sincerity in love. He then realizes her deceitful spirit. But now it as so difficult for him to meet and greet her again.

Characteristics of the Poem

- ❖ The poem is a romantic one which tells a story of deep and passionate love. The poet is full of true passion, sorrow, regret and suffering.
- ❖ There is a sense of isolation and derivation. Romantic poets create such states and enjoy them. This is one of the basic elements in the romantic story of love. This is called melancholy.
- ❖ Romantic lovers are usually faithful lovers, sincere in their feelings and suffer from cruel insincere ladies and their false feelings.
- ❖ The poet uses simple language. The words are easy but they have suggestive and rich meanings. There are many images. He uses this image in the following lines: "Pale grew thy cheek and cold, Colder thy kiss". Another imageless: "The dew or the morning snuck chills on my brow". The poet was frozen with coldness of the great effect of the shock when she broke her promises. In the following line there is a simile: "It felt like the warning of what I feel now." The poet also uses sound devices to strengthen the meaning. He uses, for instance, assonance and alliteration in the following line: "And share in its shame".

'She Walks In Beauty'

Lord Byron

She walks in beauty, like the night
of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect- and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy denies.
One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling place.
And on that cheek; and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
And heart whose love is innocent.

(June 12, 1814 -1815)

The Theme of the Poem

The poet praises his lady, (Lady Wiluont who had appeared in an evening dress of black mourning with strangles). He praises her for mingling that dark and light in her appearance. The balance of these colors makes her beauty and grace. Behind her physical beauty there is spiritual beauty which, represented by purity, innocence, goodness and peace. In other words, his lady processes both physical .

Organization According to the Meaning

The poem consists of three stanzas. Each stanza has six lines. According to the meaning, the poem is divided into three parts: The first part is the **first stanza** in which the poet describes his lady and speaks about her beauty. He compares her to the night without clouds and full with bright and shining stars.

The second part is the second stanza. In this part the poet says that the balance of the bright and dark features of his lady gives her special and unmatched beauty.

The third stanza is the third part in which the poet tells us that behind these physical features and beauty, of his lady, he can see another kind of .beauty which spiritual: innocence, goodness and peace.

The Form of the Poem

The poem is stanzaic. It has three stanzas. Each stanza has six lines. The rhyme scheme is: a b a b a b/ c d c d c d /e f e f e f.

Characteristics of the Poem / She Walks in Beauty

- ❖ The language of the poem is simple and the sentence structure is easy and not complex. On the surface the words have simple meanings but they are highly suggestive. The language gains its power by the use of imagery.
- ❖ The poet uses many simile, metaphors and personification. The poet, for instance, uses a simile in the first line of the first stanza: "She walks in beauty, like the night". The poet compares his lady to the night which is clear and bright with stars. In the same stanza there is an image in lines (3-4). In this image the poet describes the face of the lady. In the third stanza there is personification in the fifth line: "A mind at peace with all below". The poet uses nature and natural elements in the poem. He uses, for instance, skies, heaven, night thunder...etc.
- ❖ The poet uses these natural elements, which are symbols of purity, beauty and innocence, to relate them to the beauty of his lady whom he loves dearly.
- ❖ The poem expresses the poet's personal experience and proves his skill and powerful imagination. There is too much exaggeration in the description of the poet's lady.

Percy Bysshe Shelley (1792-1822)

Introduction

Shelley was born in London in 1792 in Sussex. He studied at Oxford University, but he was expelled from Oxford for circulating a radical pamphlet, *The Necessity of Atheism*. He went to London and met Harriet Westbrook, who soon became his wife. In 1812 he met William Godwin the author of *Political Justice* (1812), which Shelley regarded as the revolutionary Bible. He visited Italy in 1818 and settled there. In Italy he had leisure to study, write and enjoy. The Italian years were fertile, In Italy he wrote *Ode to the West wind*. He also composed many other poems such as: *The Revolt of Islam*, *Prince Anthon*, *Rosalind and Helen*. In the last two years of his life, Shelley wrote some of his best lyrics including: *To a Skylark*, *To Night* and some long poems like *Adonais*, an elegy on the death of Keats and *Proem thus Unbound*. He died at the age of thirty while he was trying to cross the Gulf of Leghorn in Shelley's Yacht. Both Shelley and his companion were drowned.

Characteristics of Shelley's Works

- ❖ Shelley had an innate greatness and sweetness of disposition. He was a generous and loyal friend, an idealist who never lost the power of love and. He possessed all delicate feelings of a gentleman, all the discrimination of a scholar, and united, in just degree, the ardor of the poet with the patience and forbearance of the philosophers.
- ❖ Like Byron, he was passionately devoted to the idea of freedom. He believed that if people were granted freedom and learned to love each other, they could then live together peacefully. If not, humankind was condemned to

a hypocritical observance of social conventions, a hypocrisy that could lead in the end only to hatred and self-destruction.

- ❖ His short lyrics are rhythmical masterpieces in which Shelley sings, with apparent ease, of the ideas and emotions that processed him and evoked a rich flow of words and images.
- ❖ Shelley is greatly interested in nature and uses different kinds of natural elements in his poem in to, Skylark he uses skylark provide spiritual joy and happiness and a source of inspiration. He includes other natural elements but have quiet different function. In The Cloud the poet uses nature (cloud) as a symbolic parallel between the natural cycle and the human cycle of life.
- ❖ Like most of the romantic poets, Shelley tended to use Greek mythology and foreign legends. In his poem *Ozymandias* is an ancient Egyptian ruler. In *Prometheus Unbound* Shelley depends on the legend of Prometheus, whom Jupiter had ordered to be chained in torment until he revealed the secret that Jupiter needed to know. He also uses oriental elements in his poems.
- ❖ The language is not too easy. We face some difficulty in understanding it. The language gains its power from the imagery he uses. He employs metaphors, similes and personification. In addition to these, he uses sound devices and music in his poems.
- ❖ Shelley shared his friend Byron's sense of political and social outrage. His poetry moved him to sublime visions. He regarded spiritual beauty, which is permanent and true, as only real beauty.

'Ode to the West Wind' / Shelley'

Shelley wrote this poem that it “was conceived and chic [ly written in a wood that skirts the Arno, near Florence (Italy), and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapors which pour down the autumnal rains. They began, as I foresaw, at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to the Cisalpine regions.”

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter feeling
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintery bed
The winged seeds, where they he could and low,
Each like a corpse within its grave, untill
Thine azure sister of the Spring shall blow
Her clarion o'er the dreaming carth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odors plain and hill:
Wild spring, which art moving everywhere;
Destroyer and preserver; hear, oh, hear!

II

Thou on whose stream, 'mid the steep sky's commotion,
Loose clouds like earth's decaying leaves are shed,
Shook from the tangled boughs of Heaven and Ocean,
Angels' of rain and lightening: there are spread
On the blue surface of thine aery surge,
Like the bright hair uplifted from the head
Of some fierce Macnad, even from the dim verg
of the horizon to the zenith's height,
The locks of the approaching storm. Thou dirge
of the dying year, to which this closing night
Will be the dome of a vast sepulcher,
Vaulted with all thy congregated might
of vapors, from whose solid atmosphere
Black rain, vand firo and bail will: burst: Oh, hear!.....

III

Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,
Lulled by the coil of his crystalline streams,
Beside a pumic isle in Baiae's bay,
And saw in sleep old palaces and towers
Quivering within the waves's intenser day,
And overgrown with azure moss and flowers
So sweet, the sense faints picturing them! Thou

For whose path the Atlantic's level powers
Cleave themselves into chasms, which far below
The sea-blooms and the oozy woods which wear
The sapless foliage of the ocean, know
Thy voice and suddenly grow gray with fear,
And tremble and despoil themselves: oh, hear!

IV

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share
The impulse of thy strength, only legs free
Than though worn unconrollable! If even
I were as in my boyhood, and could be
And thus with thee in prayer in my sore need,
and then when to outstrip thy skyey speed
Scarce seemed a vision; I would ne'er have striven
An thus with thee in prayer in my sore need.
on, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!
A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud

V

Make me thy lyre, even as the forst is:

What if my leaves are falling like its own!
The tumult of thy mighty harmonies
Will take from both a deep, autumnal tone,
Sweet though in sadness, Be thou, spirit fierce,
My spirit! Be thou me, impetuous one!
Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,
Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be thou my lips to unawakened earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

Theme of the 'Ode to the West Wind'

The West wind, is universal destroyer and preserver of life; he asks this force to inspire him. The poet compares himself to nature whose elements, seeds and dead autumn leaves are driven into their winter graves until". spring comes. Shelley asks the west wind to give power of inspiration to carry his thoughts or poetry to the world and hopes to see his thoughts spread love, peace and happiness in future. There could be another theme: spring must follow winter. Or life follows death.

The Form of the Poem

The poem consists of five parts. Each part contains fourteen lines. The rhyme scheme is: a b a b c b c e c e d e d d. The rhyme scheme is interlocking which means that the middle rhyme of each triplet becomes the first and the third rhyme of the next triplet a b a d c b and so on. This is called terza rima.

Organization of the Poem to the Meaning

The poem is divided into five sections:

In the first section the poet says that the west wind drives dead leaves before it and carries the seeds to their winter graves, until spring comes, The poet calls upon the wind (spirit) to hear him.

In the second section the poet says that the clouds are blown by the wind, forerunners of the approaching storm. In this time of the dying year, a great storm will break. The poet calls upon the mighty wind to hear him.

In the third section, the poet appeals once more to this power to hear him. This is the power that woke to activity the Mediterranean from its summer calm, and made giant waves in the Atlantic,

In the fourth stanza, the poet wishes that he might be a leaf, a cloud, or he says, perhaps he could be as he was in childhood, when he runs with the wind. Now, he is bowed and chained by the weight of the years,

In the last section he calls upon the wind to make him its "Lyre". He calls upon the wind to be his spirit and so spread his thoughts about the world. There is hope, for spring must follow winter.

Characteristics of the Poem

'Ode to the West Wind' depends heavily on figures of speech for their effectiveness, on the surface the language seems easy and simple, but it has deep meaning and the words are suggestive. He uses similes, metaphors and personifications.

In the first section, for instance, Shelley uses the following similes: In the third line there is a simile: "Are driven, like ghosts from an enchanter fleeing," In the line number eight, there another simile: "Each like a corpse within its grave, until". These two similes suggest the powerful nature and its destructive force. In section four the poet uses a simile in the following line on, lift me as a wave, a leaf, a cloud!" Here the poet compares himself to a wave or a leaf or a cloud to be carried by the wind to different parts of the world.

In section five, the first line the poet wants to have a 'lyre! or wind harp which make musical sounds when the wind blows through its "Make me thy lyre, even as the forest is:",

In section three lines 39-42 there is personification "The sea-blooms and cozy woods which wear/The sapless foliage of the ocean, know / Thy voice, and suddenly grow gray with fear / and tremble and despoil themselves: oh, hear!"

Here the poet says that the vegetation of the sea, of rivers, and of lakes, sympathizes with the land in the change of the season, and is consequently influenced by the wind.

- ❖ The poet uses nature and natural elements. Here Shelley treats nature as a destroyer and creator. It is like human being speaks to

- ❖ The poet uses words from Greek mythology: "Angels" line" (18) messengers from the ancient Greek angels. He also uses "Balae bay" which is a famous resort of ancient Romans.
- ❖ The poet uses the rhyme scheme "Interlocking" or terza rima; which means that the middle rhyme of each triplet becomes the first and the third rhyme of the next triplet a b a b c b and so on.



John Keats (1795–1821)

Introduction

John Keats was born in London in 1795, the son of a livery-stable keeper. His parents died in his youth and he was educated in London. He was apprenticed to an apothecary and worked for a time at Guy's Hospital, but soon abandoned this for poetry. He was deeply affected by the death of his brother Tom; he went to live in Hampstead and it became evident that he was suffering from consumption. He fell in love with a girl who lived next door called Fanny Brawne and she inspired much of his poetry. He went to Italy on doctor's advice with a friend and died in Rome in 1821 and was buried in cemetery there, where his grave shows only the words "Here lie's one whose name was Writ in Water".

His first publication, poems in 1817 was attacked as a product of 'Cockney school'; He published *Endymion*, a long narrative poem in 1818. He published in 1820 *Lamia*, *Isabella*, *The Eve of St Agnes* and other poems.

Characteristics Keats Works (Poetry)

- ❖ Keats is a poet, a provocative critic, a literary theorist and letters writer. His letters are very much a personal record. The love letters are acknowledged to be among the greatest of their kind and the passages on criticism are now thought to be major documents of Romantic aesthetic. Throughout the letters there are many references to the great men who created the literature of England.
- ❖ Keats had no wish to write poetry that would serve only as a reflection of his own personality, as many of his contemporaries did. Instead he hated to minimize his own presence in the poem and emphasize the subject matter.

- ❖ Keats' language has always held magnetic attraction for its diction and rich imagery. His images have suggestive powers capable of securing from the reader an usually intense emotional and imaginative identification.
- ❖ In vocabulary. Keats vocabulary is notable for felicity and variety, and a constant effect of strangeness through the use of rich old English words. He uses (y) adjectives and adverbs from participle and many abstract nouns;
- ❖ In versification, Keats is closely followed Milton and acquired metrical qualities that were to remain as strengthening support in his verse.
- ❖ He came to believe that his sense as a poet would have to be on some such foundations as Wordsworth found in his relation to nature.
- ❖ Keats stands unmatched as the greatest innovator in the use of English from Milton's time to his own, and he is a writer whose imaginative range makes comparison with Shakespeare in evitable.



'Ode to Nightingale'

John Keats

Keats wrote this poem in the spring of 1819. The death of Keat's younger brother Tom which had occurred the previous December, is referred to in the third stanza.

My heart aches, 'and a 'drowsy numbness pain
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk;
'Tis not through envy of thy happy lot,
But being too happy in thy happiness
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease. -- -10
O for a draugh of vintage! that hath been
Cooled a long age in the deep-delved earth.
Tasting of Flora and the country green,
Dance, and Provencal song, and sunburnt mirth!
O for a breaker full of the warm South,
Full of the true, the blushful

Hippocrene, with beaded bubbles winking at the birm,
And purple-stained mouth;

That I might drink, and leave the world unseen,
And with thee fade away into the forest dim.

fade far away, dissolve, and quite forget

What thou among the leaves hast never known,
The weariness; the fever, and the fret

Here, where men sit and hear each other groan

"Ode to Nightingale" Keats

Where palsy shakes a few, sad, last gray hairs;

Where youth grows palo and apocter-thin, and dies;

Where but to think is to be full of gorrow

And leaden-eyed despairs;

Where Beauty cannot keep a hor lustrous eyes

Or new Love pine at them beyond tomorrow.

Away! away! for I will fly' to thee,

Not charioted by Bacchus and his pards,

But !on the viewless wings of Poesy,

Though the dull brain perplexes and retards:

Already with thee! tender is the night,

And haply the Queen Moon is on ther throne,

Clustered around by all her starry Fays;

But here there is no light,

Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways
I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in enbalmed darkness, guess each' sweet :
Wherewith the seasonable month endows,
The grass, the thicket, and the fruit tree wild;
White 'hawthorn, and the pastrol oglantine;
Fast fading violets covered up in leaves;
And mid-May's eldest child,
The coming musk rose, full of dewy wine,
The numerous haunt of flies on sunner eves.
Darkling I listen; and, for many, a time
I have been half in love with careless Death,
Called him soft names in many a mused rhyme, :
To take into the air my quiet breath;
Now'none than ever seems it rich to aie,
hodie to Nightingale"
To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
In such an ecstasy! Still wouldst thou aing, and I have ears in
vain---
To thy high requiem become a sod.

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown;
Perhaps the self'same song, that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath - Charmed magic casements,
Opening on the foam ... of perilous seas, in fairylands forlorn.
Forlorn! the very word is like 'a' bell
To tell me back from thee to my sole self!
Adieu: the fancy cannot cheat so well
As she is fabled to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over, the still stream,
Up the hillside; and now 'tis, buried deep
In the next valley glades, Was it a vision, or 'a walking' dream?
Faded is that music---Do I wake or sleep?

The Theme of the Poem: 'Ode to A Nightingale'

The theme of the poem is: The poet evokes a mood dominated by the attraction of death in the face of misery. The mood leads him into contemplation of beauty and the morality of beauty.

The Form of the Poem

The form of the poem is stanzaic. It consists of eight stanzas. Each stanza contains ten lines. The rhyme scheme of the first line is: a b a b c d c d e de de

Organization of the Poem According to the Meaning

In the first stanza the poet makes a close connection between pain and dying (lines (1-2) and the merging of his consciousness in the bird's happiness (lines 5-10).

In the second stanza as the poet listens to the Nightingale, he wishes for a wonderful wine that will enable him to "fade away into the frogt din", and leave the dismal and painful world.

In the third stanza, the poet wishes to be carried "for away" to foget and leave this dismal and painful world. A world which is full of troubles and miseries.

In the fourth stanza the poet says his thoughts turn from wine to poetry, which will be a means of escape. He also says that from heaven, where Queen-Moon (symbol of beauty) is in her throne, comes the light for the dark world.

In stanza five, the poet says that he, in the dark, guesses what beauty of summer about him. He finds himself in the fifth one in stanza/in which flowers bloom and die and season come and go. He is conscious of his immortality.

In the sixth stanza, Keats imagines a' death which is an ecstatic conclusion, but then he acknowledges that if he were dead the song would go unheard. He could no longer hear the nightingale.

In stanza seven, the poet says that the bird is immortal for its song was heard in ancient times and its fairylands.

Finally, as the nightingale's song fades, the poet begins to return to reality. The fancy releases it's bold, and, now questioning the reality of his experience, he relapses into an uncertain state between waking and sleeping.

Characteristics of ' Ode to A Nightingale'

- ❖ The language of the poem is very rich and powerful. It gains its richness from the variety of figures of speech and strange and mythological words and phrases. In this poem Keates borrows many names of Greek gods and goddesses. He also uses names of strange and exotic places. In the second stanza, line 3, the poet uses "Flora" which is a Roman goddess of flowers, or the flowers themselves. Another example of Keates' use of mythology is in the last stanza, line 1 "Forlorn". One critic has said that " Forlorn " means 'long past' as well as sorrowful---- has its feet in two worlds, the "faeryland of imagination and the woe of reality.
- ❖ In the "Ode to a nightingale" the poet finds an outlet to his own poetic thoughts about joy and pain, light and darkness, nature and spiritual experience. Just what is ideal to the Nightingale is ideal to him. The poet conveys this idea through powerful imagery.

The Nightingale is the central symbol. It is a symbol of immortality. The bird is immortal in the sense that its song does not vary from generation to generation. The song is recurring delight,

In the second line of the first stanza, the poet uses 'hemlock' which is a kind of wine, as a symbol of misguided effort to enjoy in the sensory essence of nature without pain, Wine brings "Oblivion" which is represented by the image of "Lethwards", the Greek river of forgetfulness, Wine brings a broader line between two

realms of mortality and immortality. he differentiates between what is and what ought to be.

The "Hippocrene in the second stanzas is a sacred spring to the buses, is "blushful", is intonate relation betweseen the delight of poetry and the delight of wine.

We can taste the sensation of pleasure and sadness from the beginning of the poem to the end. The joy-sorrow imagery Sorry and pain can be found in " can" of men, "palsy shakes", "youth grows pale" and "dies". In the last two lines of the third stanza, "beauty" and "love" are personified to indicate sorrow and pain.

In the fifth stanza images of mortality are conveyed through "fast fading violet"; while immortality is symbolized hay queen noon". Here the poet is conscious of his mortality.



CHAPTER FIVE

The Victorian Age (1832-1901)

An Age of Expansion

Introduction:

In 1897 Mark Twain, who was visiting London during the celebrations of the 60th anniversary of Queen Victoria's coming to the throne, said, "British history is two thousand years old and England witnessed during Victoria's reign expansion in all aspects of life that made England the first powerful country in the world."

In the 18th century Paris was the center of bankers and financial activities. This position gradually shifted to London by the second half of the 19th century. In this period England witnessed expansion of population and shifted from an agricultural country into urban society based on trade and industry. It also witnessed many dramatic changes which included the use of steam power in trains and iron ships, compulsory education, printing press, and others. And because England was the first to become industrialized, her transformation was painful and profitable at the same time, England became the most powerful country and was able to control markets all over the world, and her products were exported all over the world. In addition to this, London became the country of bankers and financial activities.

The effect of this development on the Victorian character had been described by many historians and literary men. David Thomason said that the Victorian period is one of strenuous activity and dynamic change, of ferment of ideas and recurrent social wrestle of great inventiveness and expansion. Then he adds that

although the period witnessed gone failure and faults, at least the Victoriana found greatness, stability and peace and the whole world envied them for it.

The reactions of the Victorian writers to that fast-paced expansion of England were various. Thomas Babington Macaulay (1800-59) saw these developments delightful and the English people possess superior qualities and they are the greatest and most highly civilized people he ever saw. Tennyson, on the other hand, says that the economic leadership of England was paid for at a terrible price in human happiness. Moreover, Mathew Arnold said that these developments have exhausted the energy and soul of human being. According to Carol T. Christ, this period was one of agony and confusion. Whereas Betty Askwith could assert that the educated class of England believed that they had the answer of everything, and it was the age of faith and certainty.

There were other different critical reactions to the Victorian Age. In the earlier decades of the 20th century most literary critics saw the Victorians as somewhat absurd creatures with whose life they had little in common. The Victorians, according to the Georgians, were used in a pejorative sense to mean prudery- For the period is about 70 years in length we can hardly expect our generalization to be uniformly applicable. As a preliminary corrective it is helpful to divide the age into three phases:

1. Early Victorian (1832-48)
2. Mid-Victorian (1848-70)
3. Late Victorian (1870-1901).

The early Victorian Period

A Time of Trouble

The early Victorian has been characterized as the time of Trouble. Many important events happened in this period. In 1832 the passing of a reform Bill seemed to satisfy the demands of middle classes, who were gradually taking control over England's economy. This Reform Bill extended the right to vote to all men who own ten pounds or more. It also broke down the monopoly of power that the conservative landowners have already enjoyed, yet this Bill could not solve the whole problems of the period. It failed to solve social, political, and economical problems of the country. In 1840's severe depression with widespread of unemployment led to rioting. Even the conditions of the new industrial and coal mining areas were inflammatory to create fears of revolution. Workers and their families lived in slums in such cities as Manchester like rats in a sewer and the conditions under which women and children toiled in mines and factories were brutal. In Elizabeth Barrett's poem "The Cry of the Children" we are shocked by the conditions of the children of five years of age who dragged heavy tubs of coal through low-ceiling mine-passages for 16 hours a day. The owners of mines and factories were indifferent to such conditions.-The conditions were so appalling in England that many writers like Charles Dickens provided us with many details of the terrible suffering of the increasing population and about the inadequate demand for labour which nobody could afford any remedy or solution.

In reality many remedies were being pointed out. One of the most striking was put forward by the Chartist, a large organization of working men. This organization drew up a "People Charter" advocating the right to vote and other reform. The leaders of this organization engaged in a series of agitations. Most famous agitation to abolish the high tariffs on imported grains. Although an armed

revolutions were exploding in Europe, England was unaffected. A monster Chartist demonstration fizzled out harmlessly in London, and Englishmen settled down to enjoy the decades of prosperity.

The Time of Troubles left its marks on some early Vegetarian literature. "Insurrection is a most sad necessity, Carlyle writes in his *Fast and Present*, "and governors who wait for that to instruct them are surely getting into the fatalist course." Tennyson described one of violent overturning of government in France. It is the novelists of the 1840s and early 1850's that show the most marked response to the industrial and political scenes. Vivid records of these conditions are to be found in the fiction of Charles Kingsley (1819–1875), Elizabeth Gaskell (1810-65), and Benjamin Disraeli (1804-1881), a novelist who became Prime Minister. For in his novel *Sybil*. (1845) Disraeli chose an appropriate, suitable, *The Two Nations* ----a phrase that pointed up to the dividend the England of the rich from the other nation, the England of the poor.

The mid Victorian Period (-1848-70)

Economic and Religious Conditions:

In the decade following the time of troubles some Victorian writers, such as Dickens, continued to make critical attacks on the shortcomings of the Victorian social scenes. John Ruskin was more critical and indignant than Dickens. He exposed the faults of the Victorian industry and commerce which are shown in his *The Stones of Venice* (1853). The novels of Anthony Trollope (1815-1882.) are more characteristic reflection of the mid-Victorian attitude towards the social and political scene.

The second phase of the mid-Victorian Age had many harassing problems, but it was the time of prosperity. Its institutions worked well and even the war against Russia in the Crimea (1854-1856) did not affect England. The nonarclay was proving its worth in a modern setting. The aristocracy was discovering that Free Trade was enriching rather than impoverishing their estates; agriculture flourished together with trade and industry. The condition of the working class and the hours of labour of children were improved and restricted. The Mid-Victorian period is really the Age of Improvement.

Certainly, however, most of mid-Victorian poetry and prose was less occupied with technology, economics and politics than in conflict between religion and science. The debates were between the Bentham Utilitarians, and Samuel T. Coleridge's followers. Bentham and his followers were reformers of a distinctive cast of mind. Their aim was to test all institutions to determine whether they are useful and contribute to happiness. The Utilitarian was effective to correct the inefficiency in government administration.

This "Utilitarian" test was an effective method of correcting inefficient institutions. Coleridge and his followers are the opponents of "Utilitarian". They argued that the views and ideas of Bentham are realistically narrow, that man had, always needed faith as he needed food. These anti Utilitarians were of two kinds. The first were those such as Carlyle, who yet abandoned institutional Christianity / sought to retain some sort of substitute belief, ----Others, led by John Henry Newman,' argued that only a powerful, dogmatic, and traditional religious institution could withstand the attacks of irreverent thinkers of the Bentham's stamp.

In the mid-Victorian England, these controversies continued with added intensification. Leadership in the anticlerical position passed from Utilitarians to some of the leaders of science. In 1851, John Ruskin complained of the damage caused by the Geologists to his religious faith. This damage was effected in two ways. The first one is that the scientific attitude was applied to the study of the Bible, as a mere text. The second was effected by the application of Geology and astronomy. On the other hand, Thomas Henry Huxley popularized the theories of Darwin. Whereas John Tyndall, a famous physicist, said that the eighteenth century man had an "unwavering trust" in the chronology of the old Testament and the date of life of man on earth. The discoveries of astronomy extended the knowledge of stellar distances to dizzy expanses. In addition to these, geology, John Sterling, remarked in 1837, gives a bewildering view of the abysmal extent of time.

The Late Victorian Period (1870-1901)

Decay of Victorian Values:

It is very difficult to classify the third phase of the Victorian period. Some points of view say that it is an extension to the mid-Victorian period. For many Victorians the period is a period of security and serenity, the age of houses party and long weekends in the country. Henry James and Frank Harris in their writings give a variety of delight which one could find in London. They say that London was the center of civilization. Then Lorries adds that London was the queen city of the world and superior to Paris and New York, the recovery of U.S.A from the civil war and the appearance of Bismarck's Germany provided a serious competition. In 1878 a severe economic depression occurred and affected the domestic life of politics. In England another threat to the domestic power was the

growth of the labour party as a political and economic powers In 1867 Disraeli passed a second Reform Bill which extended the right of vote to sections of the working classes, and this with the trade unions made labor a political force, The Labor Party represented several shades of socialism Some Labor leaders shared John Ruskin's dualistic views and convictions that the middle class economic and political system was irresponsible and immoral. Other leaders of the labor had been infected by the revolutionary theories of Karl Marx and Friedrich Engels. The first English writer, who was connected with Marxism, was William Morris. He was a poet and painter. He did not share with Marx a conviction that a utopia could be achieved only after the working classes had, by revolution, taken control of government and industry.

In much of the final phase Victorian literature we can see an over-all change of attitudes. Some of the late Victorian writers expressed the change openly and attacking the major mid-Victorian idols. Samuel Butler (1835-1902), for example got about demolishing Darwin, Tennyson, and Prime Minister Gladstone, figures whose aura of authority reminded him of his father. On the other hand, Butler expressed a considerable admiration for the Prime Minister Disraeli. While in his novel, *The Way of All Flesh*, he satirizes the family and social life. More typical were Walter Pater and his followers who concluded that the striving of their predecessors was pointless and that the answer to man's problems are not to be found, and that our role is to enjoy the fleeting moments of beauty in "this short day of forest and sun." It is symptomatic of this shift in point of view that Edward Fitzgerald's beautiful translation of the *Rubaiyat of Omar Khayyam* (1859), with its melancholy theme that life's problems are insoluble, went virtually unnoticed in the 1860's but became a popular favorite in subsequent.

The Nineties

The changes that had been cropping up in the 1870's became clearer in the final decade of the century; England became a vast empire and included almost more than a quarter of the world. Throughout the empire, Englishmen were building railways and administering governments with the same strenuous dedication to duty as in the mid-Victorian period.

The stories of Kipling and Joseph Conrad recorded the struggle such men. But back in England, Victorian standards were breaking down on several fronts. One colorful embodiment of changing values was Victoria's son and heir, Edward Prince of Wales. Edward was a pleasure-seeking, easy-going person and he was antithesis of his father, Prince Albert, an earnest-minded intellectual who devoted his life to hard work and to administrative responsibilities. Edward's carryings-on were favorite topic for newspaper articles, one of which noted how this father of five children openly maintained scandalous relations with ballet dancers and chorus singers

Much of the writing of the decade illustrates a breakdown of different sort. Melancholy and not gaiety, is characteristic of its spirit. The aesthetic movement was dominant and its artists were aware of living at the end of a great century. One can find in the prose and poetry of the period a studied languor, weary sophistication! a search for new way of titillating jaded palates *The Yellow Book*, a periodical, which ran from 1894-97 represented the aestheticizing of the 90's. The black and white drawing and designs, the poetry of Ernest Dowson and the prose of George Moore illustrate different aspects of the movement. However, the final decade, as one critic says, can be summarized and viewed as either the beginning of a great future movement in literature or as the ending and death of

another movement in literature. It would be more faithful to see this transitional decade as both a beginning and an ending.

Characteristics of Victorian Literature

- ❖ As we have seen that the Victorian Age is divided into three phases. Each phase has its own characteristics and writers.

The literature of the early Victorian period reflected the social, political and intellectual controversies ' of the time. It also reflected the impact of industrial revolution on the working class. It also witnessed the appearance of the Chartist movement and the passing of the Reform Bill in 1832 and other reforms.

The mid-Victorian phase witnessed similar controversies with added intensification. The literature of the period reflected the conflict between science and religion with the appearance. of theories of Charles Darwin and his book *The Origin of Species*. The appearance of biology and astronomy affected human mind. These sciences were in conflict with the ideas of the Bible.

The final phase witnessed the expansion of the British Empire to include many colonies in Asia and Africa. There the Englishmen were doing their best in building railways and administering government; while inside England there was a breakdown in all aspects of English life. This phase witnessed the emergence of the aesthetic movement and writers who shared the ideas of socialism.

- ❖ These conditions left its marks on the literature of the age. Each phase had its writers who reflected, through their novels and poetry, the real image of life of the Victorians. In the early Victorian period we can see following writers:

----- Elizabeth Barret (1806-1861) The main concern of this poet was political affairs of Italy. She wrote a poem about the misery of the children who work in mines. This poem is: "The Cry of Children", 1843).

----- Thomas Babington (1800-1889) He relished the spectacle as delightful as whole. He saw that England and the British were superior and highly civilized among other nations.

---- Thomas Carlyle (1795-1881) He believes in individualism and the importance of great men in society and culture. His political and social theories; Past and Present are about the importance of heroes in organizing societies and about governments.

----- Tennyson, Lord Alfred (1809-1892) His early writing reflected the romantic element and later he reflected the troubles posed by this time of trouble both in England and France.

In the mid-Victorian period appeared writers whose writings reflected the dominant life and attacked the social, political and economic scene.

----- Charles Dickens (1812-1870) Dickens was aware of the misery and suffering of the people brought by the industrial revolution. So he started attacking these aspects in a series of novels such as Oliver Twist, David Copperfield and A Tale of Two Cities.

----- John Ruskin (1819-1900) was more indignant than Dickens. He abandoned criticism of Art in order to expose the faults of the Victorian industry and economic.

The late Victorian phase witnessed the appearance of many writers whose literature expressed the dominant breakdowns and changes in attitudes of the Victorians.

Samuel Butler (1835-1902) act about demolishing not only Darwin and his theories, but criticized Tennyson and Prime Ministe Gladstone, figures whose aura of authority reminded of his father who was a clergy man. In his novel *The Way of the flesh*, he criticizes family life as an institution.

More typical was George Gissing (1857-903) infused into his novels much of pessimism that he acquired from his experience. His early novels such as *Workers of the Dawn* (1880) and *the Nether World* (1889) are studies of the industrial poor

Thomas Hardy (1840-1928) His main concern is the rural life. In his novels he usually combines the natural and social environment combine to create for the individual a fate that he or she cannot escape. At his best lardy units a poetic instinct for images and a thorough knowledge of rural life.

The second generation of the Victorian period novelists carried naturalistic themes into the twentieth century. Arnold Bennett (1807-1931) and John Galsworthy (1867–1933), for example were popular in their time. H. G. Well (1866-1946) is popular today mainly because of his science-fiction works such as *The Time of Machine* (1895). He wrote social novels such as *Kipps* (1909).



Alfred, Lord Tennyson (1809-1892)

Introduction

Alfred Tennyson was born in Lincolnshire, 1809, the son of a clergyman. He was educated at grammar school and Trinity College, Cambridge. During his life he had serious financial troubles and was very ill, until his friends persuaded the Government to grant him a pension, in 1850 he became Port Laureate on the death of Wordsworth, and married Emily Sellwood in the same year. He settled in the Isle of Wigh and became extremely popular and widely read and admired as a poet he became peer in 1884 and died in 1892.

Tennyson and his brothers and sisters wrote verse while they were still children . In 1927 Tennyson and his brother Charles published anonymously poems by Two Brothers Other poems published in 1830 called: Poems, Chiefly Lyrical. In 1833, his friend Arthur Hallam died and he composed In Memoria, which is a long elegy on the death of Arthur. Among his most successful poems was Idylls of the King.

Characteristics of Tennyson's Poems

- ❖ The modern poet T.S. Elliot has described Tennyson by saying: "Tennyson is a great poet for reasons that are perfectly clear. He has three qualities which are seldom found together except in Tennyson greatest poets abundance, variety and complete competence."
- ❖ Tennyson wrote lyrics, dramatic monologues, plays, long narrative poems, elegies, and allegories. anima he treated subjects drawn from classical myth and Arthurian legends, from the history of English Renaissance and from

life of his own time, He wrote poems about politics, war, science, religion and immortality.

- ❖ Tennyson is the great English poet of nostalgia—of longing for something far away or long ago. He is one of the few poets who has succeeded in representing in poetry those feelings of loss and sorrow that well up in the mind but are too formless to have a name.
- ❖ His complete competence is suggested by his mastery of many different types of meters and by the compelling music of much of his poetry.
- ❖ He loves nature. His love of nature took the form of patiently recording natural effects (he kept notebooks in which he would write down, for example, that growing corn in the wind is like italics), and this makes at its best for great vividness and correctness. Above all, he was a devoted craftsman of poetic efforts and had an exquisite ear.



Tithonus / Tennyson

The woods decay, the woods decay and fall,
The vapours weep their burthen to the ground,
Man comes and tills the field and lies beneath,
And after many a summer dies the swan.
Me only cruel immortality Consumes:
I wither slowly in thine arms, Here at the quiet limit of the
world,
A white-hair's shadow roaming like a dream
The ever silent spaces of the East,
Far-folded mists, and gleaming halls of morn.
Als! for this grey shadow, once a man---
so glorious in his beauty and thy choice,
who madest him thy chosen, that he seemed
To his great heart none other than a Goal
I asked thee, "Give me immortality".
Then didst thou grant mine asking with a smile,
Like wealthy men who care not how they give.
But thy strong Hours indignant worked their wills,
And beat me down and marred and wasted me,
And tho' they could not end me, left ne maimed

To dwell in presence of immortal youth,
Immortal age beside immortal youth,
And all I was, in ashes. Can thy love,
Thy beauty, make amends, the'even now,
Close over us, the silver star, thy guide,
Shine in those tremulous eyes that fill with tears
To hear me? Let me go take back thy gift:
Why should a man desire in any way
To vary from the kindly race of men,
Or pass beyond the goal of ordinance
30 Where all should pause, as is most meet for all.
A soft air fans the cloud apart; there comes
A glimpse of that dark world where I was born.
Once more the old mysterious glimmer steals
From thy pure brows, and from thy shoulders' pure .
And bosom beating with a heart renew'd.
Thy cheek begins to redden thro' the gloom,
Thy sweet eyes brighten slowly close to mine,
Ere yet they blind the stars, and the wild team
Which love thee, yearning for thy yoke, arise
And shake the darkness from their loosen'd manes,
And beat the twilight into flakes of fire.
Loliever thus thou growest beautiful

In silence, then before thine answer given
Departest, and thy tears are on my cheek.
Why wilt thou ever scare me with thy tears,
And make me tremble lest a saying learnt
In days far-off, on that dark earth, be true
"The Gods themselves cannot recall their gifts."
Ay me! with me! with what another heart
In days far-off, and with what other eyes
I used to watch---if I be he that watch'd,--
The lucid outline forming round thee; saw
The dim curls kindle into gunny rings;
Change with thy mystic change, and felt my blood
Glow with thy glow that slowly cringon'd all
Thy presence and thy portals, while I lay,
Mouth, forehead, eyelids, growing dewy-warn
With kisses balmier than half-opening buds of
April, and could hear the lips that kiss'a
Whispering I knew not what of wild and sweet,
Like that strange song I hear Apollo sing,
While Ilion like a mist rose into towers.
Yet hold me not for ever in thine East:
How can my nature longer mix with thine
Coldly thy rosy shadows. ba the me,cold

Are all thy lights, and cold my wrinkled feet
Upon thy glimmering thresholds, when the steam
Floats up from those din fields about the hones
Of happy men that have the power to die,
And grassy barrows of the happier dead.
Release me, and restore me to the ground;
Thou seest all things, thou wilt see my grave:
Thou wilt renew thy beauty mom by morn;
I earth in earth forget these empty courts,
And thee returning on thy silver wheel.

The Story of Tithonus

The poem is written in 1842. Its story is:

Titmouse was a handsome youth who was carried off by the goddess of the dawn, Aurora, he begged her for the gift of immortality, which she granted, but forgets to ask for the vigor of youth to remain with him. So he grew old and decrepit, till he begged Aurora to release him. Aurora is traditionally represented as veiled, drawn in a rose-colored chariot by white horses.

The Theme of the Poem (Tithonus)

In this poem two implications are possible:

Mythically, the theme is clear, and it is about the incompatibility of mortal and immortal destinies. And the gods cannot recall their gifts. In other words, there are limits to everything to man, man's life and to gods and their authority. Aurora loves Tithonus but she cannot change his destiny. He shrank to nothing but she instead of giving him eternal youth only weeps for him like any human.

As for the poet's own thematic implication, the poem was written after the death of his friend Arthur Hallam whose relation with Tennyson was intimate that it coloured the rest of his life with darkness and melancholy. Tennyson bitterly feels immortality (life) is hateful without youth and activity.

The Form of the Poem (Tithonus)

The form of the poem is not stanzaic. It is written in a paragraph form. It consists of (75) lines. The rhyme scheme is: a b c d e f b ...etc. The rhyme is irregular.

Organization of the Poem According to the Meaning:

In the poem Tennyson gives Tithonus the myth a Victorian and personal coloring.

In lines (1-10) the poet describes the natural scene where everything, including man, follows a natural course from birth to decay. He becomes his own destiny since he was singled out to be immortal and thus, not, wither and dwindle in offer of old age.

"In lines (11-22) Tithonus weeps his lot in life and recalls how his beloved goddess chose him, granted him: immortality and was careless not to conjoin immortality with eterna youthfulness. He compares her to a wealthy nan who gives

but cannot present his chosen person from destruction since Aurora's comparison "the Violent Hours" have beaten and maimed him dragging him to a state of a "grey shadow": roaming in the halls of light aimlessly.

In lines (23-31), the poet alludes to Venus and love since Aurora still loves him and listens to his cries but can do nothing to heal his wounds. She only weeps for him.

Line (27) the poet comes to a climax in shouting out 'Let me go; take thy gift' and then he feels sorrow about his loss of the ordinary destiny of ordinary man.

In lines (32-45) the poet (Titmouse) recalls his love encounters with Aurora and how beautiful her appearance and radiance had been. Admired by the two white horses who guide her chariot love. But how Instead of a reply to his anxious request, she departs leaving her tears against his cheeks.

In lines (46-63) Tennyson, more than "Tithonus" speaks of a singular aesthetic experience. He reminds himself of Aurora kissing him with lips and how her melodious songs were so soft and moving as if they were similar to the songs of Apollo.

Lines (64-76) are the last section of the poem. This takes us back to Titmouse with his cry and imploration: "Release me and restore me to ground."

Characteristics of the Poem (Tithonus)

- ❖ One of the most beautiful features of this poem is its language' The language of the poem is very rich with Imagery of nature since Tennyson is painting, a landscape of the Dawn with its colorful tones and shades. The images are architecture since in this poem Tennyson revives the romantic dream of the

power of nature to orate parlous and portals of light. The two horse chariot of Aurora, love and site light and tears reflect Tennyson's deep preoccupation with the sublime, the beautiful and eternal.

The poet uses figure of speech such as a simile in the following line:

Like wealthy, men who care not how they give." He also uses personifications in more than one place. In the following lines he personifies inanimate objects:

The vapors weep their borthen to ground (line 2) and after many a summer dies the gwan (line 4)

Beside all these the poet uses repetition of words alliteration and assonance whenever he wants to emphasize an idea. In the following line there is both alliteration and assonance: "Release me, and restore ne to the ground."

- ❖ There is an obvious use of nature and natural elements in the poem. The words "wood, vapours, ground, swam and others are natural elements used to enrich the meaning of the poem.
- ❖ Tennyson also makes use of Greek mythology and names in his poem. The names Aurora, the goddess of dawn 18 taken from Greek mythology: A "Apoll" the god of music.

'Crossing The Bar'

Alfred Tennyson

Sunset and evening star,
And one clear call for me!
And may there be no meaning of the bar,
When I put out to sea,
But such a tide as moving seems asleep
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;
For though from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar.

Tennyson wrote this poem "Crossing the Bar" at the age of eighty-one after a serious illness. Three years later before his death, he said to his son, "Mind you put Crossing the Bar" at the end of all editions of my poems. This request has been honored all of many editions of Tennyson.

The Theme of the Poem 'Crossing the Bar'

The theme of the poem is Bar about 'a voyage · to a new heavenly experience. It is about the voyage of death: It also expresses the poet's reverence and acceptance of death.

The Form of the Poem:

The poem is written in stanzaic form. It consists of four stanzas. Each stanza has four lines. The rhyme scheme is: a b a b /c d c d /e f e f/g a g a.

Organization of the poem according to the meaning

The poem has four stanzas which form two parts. The first part is stanzas one and two. In the first part the poet says that he' id preparing to set out on his voyage to the unknown that is death. In the second part there." is a spiritual voyage. He says that he will be carried by." the tide of death "from sur earthly life to meet the define "pilot" who was described by the poet as "the Divine and unseen who is always guiding us."

Characteristics of the Poem

- ❖ The poem exposes personal feeling of the poet. It is a reflection of the inner and spiritual conflict of the poet. The conflict is tinged with melancholy and sadness.
- ❖ There is an interest in the use of physical nature. The poet uses natural elements to express his vision, stars, sea, tide and other natural elements are used skillfully to convey the poet's symbolic ideas.
- ❖ The language of the poem is easy. The words are simple on the surface, but they have deep and very suggestive meanings. In the first stanza the poet depends on the use of concrete words; while in the second stanza the language tends to be abstract and symbolic. The word "gunget" may be a symbol of the end of human life, and the beginning of death. In the last line of the last stanza there is "pilot" which may stand for God who is controlling and guiding people.
- ❖ Beside these symbols, the poet uses personification in the following line (first line/second stanza). He compares "tide" to a human being who sleeps.

To increase the effect of the poem, the poet uses sound devices. In the following line the poet uses alliteration:

Sunset and evening star.

He also uses assonance in the following line:

Also uses and after that the dark

In the following line he uses both alliteration and assonance:

For I though from out our bourne of line and Place

Robert Browning (1812-1889)

Introduction

Browning was born in Camberwell, a suburb only three miles from London's. He was largely educated by his father who taught him Latin, Greek, and French. He read widely of all standard authors. He began his literary career early and he wrote and deposited under a false name his first poem "When I Could not have been Five Years old." At twenty-one, he published his first autobiographical poem "Pauline. During early manhood, he lived the life of a young literary man about town moving in a literary and theatrical circle and composing plays and long poems. Between 1841-46 he produced the remarkable series of pamphlets "Bells and Pomegranates".

When in 1845 he wrote an enthusiastic letter of appreciation of Elizabeth Barrett after reading her poems) he took the first step in the famous literary romance. He courted Elizabeth Barrett and they were married secretly, and eloped to Italy and lived there happily for (16) years. This sunny period ended with the death of Elizabeth Barrett and he returned to London in 1861. There he produced his Dramatis Personae and his 21,000 line masterpiece *The Ring and the Book*. His later life was full of satisfaction, fame, money, friendship and comfort. He died in 1889, at the age of seventy-two.

- ❖ In his own time, as a modern critic says, Robert Browning's poetry and presence had become the very symbols of worldliness, courage, and faith. Today, he is characterized for being an optimist, a poet who refused to face the presence of evil and misery of the world.
- ❖ His poems end with collapse of the will, defeat of good by evil forces, or the sweeping away of everything good and bad by death.

- ❖ He approaches even the most grotesque characters and the most obscure regions of the mind with a confident openness.
- ❖ Assured of himself and his strong sanity and his powers of assimilating experience, Brewing takes an athletic delight in grappling with the dark forces of human nature, not to destroy them, but to reveal them.
- ❖ He relishes even the failures, misfits, villains and mad men who appear in his poems, because they exhibit the infinite variety of human experience. 0900999; Much of his power comes from his ability to - submerge himself imaginatively in psychological he darkness and then represent what/has discovered there in firmly controlled and coherent works of art.
- ❖ He was endlessly a resourceful in the invention of anew ganza "patterns and increasing novel neterial combinations. He brought poetic language with the thoughtless vigor, and concreteness of speech, and showed a new poetic uses of harsh, rough sounds and rhythms.



My Last Duchess

Robert Browning

That's my last Duches painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now! Fra Panadol's hands
Worked budily a day, and there she stands.
Will tplease you sit and look at her? I said
"Fra Pandolf by design, for never read
Strangers like you that pietured countenance,
The depth and passion of its earnest glance,
But to myself they tuned (since none pute by
The ourtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; 80, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duches' cheek: perhaps
Fra Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much, nor"
Paint Must never hope to reproduce the faint
Half-flush that dies along her throat" such stuff

Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart--how shall I say?-too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.'
Sir. 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Op Broke in the orchard for her, the white mule
She rode with round the terrace--all and each
Would draw from her alike the approving speech
Or blugh, at least. She thanked men---good! but thanked
Somehow--I know not how--as if she ranked
My gift of a nice-hundred-years old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had yoy skill
In speech--(which I have not)--to make your will
quite clear to such an one, and say, "Just this
Or that in your disgust me; here you miss,
Or there exoeed the mark"--and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth,, and made excuse
Even then woulä be some stooping and I chooge.

Never to stoop. Or sir, she smiled, no doubt,
When'er I passed her; but who passed without
Much the same smile? This grew; "I gave commands;
Then all smiles stopped together: There she stands
As if alive. Will it please your rigour?
We'll meet The company below, then.
I repeat, The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as we'll go
Together down, sir, Notice Neptune, though,
Taming a sea horse, though a rarity
Which Olaus of Innebrugg cast in bronze for me!

The Theme of 'My Last Duchess' / Robert Browning:

The poem expresses the Duke's arrogance and self-love which is expressed in his possessiveness about his wife, his work of art, his ancient name, and the dowry that his new wife will bring.

It is a psychological presentation and criticism of the peculiarities of a Renaissance Italian Duke. The Duke represents rigidly worship of possession and forms, and the egoism that wants to reduce other people to mere things and possessions. In her responsiveness, the Duchess has a freedom of spirit that arouse all the Duke's underlying hatred of any life that cannot be reduced to an instrument of his will.

An Evaluation of Robert Browning's 'My Last Duchess'

The poem is a dramatic monologue. It is dramatic because it is written in a language of conversation and because there are bits of actions in it. It is a monologue because it is spoken by a person, the Duke of Ferrara who is also a character. He speaks to the messenger of a Count whose daughter the duke wants to marry. 1

The duke has murdered his first wife who is named in the poem after accusing her of having a relationship with the painter who drew her picture. Now he is negotiating with a Count's messenger whose daughter the duke wants to marry. Through his speech, we feel that there is suspicion, selfishness, Jealousy and arrogance. In a sense the poem becomes a study of a character's psychology,

The poem is written in conversational language. It is a language of ordinary speech with some colloquial words. The language is characterized by ambiguity, The poem is written in free verse because the rhythm and rhyme are irregular. The rhyme is occasional. There are no stanzas and paragraphs because the poem is one piece of speech.



Mathew Arnold (1795-1842)

Introduction

Mathew Arnold was born in Laleham, Middlesex, England. He was the eldest son of Thomas Arnold (1795-1842), the distinguished headmaster of Rugby School and the leading educator of his generation in England. The young Arnold attended his father's school, where he won the Rugby Prize: He was a scholarship student at Balliol College, Oxford where he won Newdigate Poetry Prize. In 1849 he published his first volume of poems, *The Strayed Reveller and other Poems by A.* Shortly thereafter (1851) he accepted a non government position as Inspector of schools, which he held for almost all of the rest of his life: In 1853 he published *Poems*, a collection which failed to include *Empedocles On Etna and Other Poems*. In 1855 he published *Poems, Second Series*. He had distinction of being the first layman, elected to the Professorship of Poetry at Oxford (1857) a position - he held for, the next ten years.

In the early 1860 he turned to the writing of the pros: His first works in this mode were essays of literary criticism and he did much to turn English thinking from personal reactions and extraneous concerns to what might be called serious requirements for the consideration of great literature. As an literary critic, he established his reputation with *Essays in Criticism* (1865). He reinforced that reputation with *Culture and Anarchy: An Essay In Political and Social Criticism* (1869).

By the mid-1860s, he became an expert on education. In (1883 -1884) Arnold accepted a Governmental pension and undertook a lecture tour of the United States, his *Discourse in America* was published in 1885. He retired the following year and died in Liverpool in 1888.

Characteristics of Mathew Arnold Works

- ❖ Arnold's poetry is tinged with sadness and pessimism, traceable often to the change in the cultural climate brought on by the scientific revolution. His attitude reflects the confusion caused by religious doubt and by the criticism of all the certainties upon which men had built their faith.

In Arnold's verse there is always a clear and simple beauty, reminiscent of the Greek poetry in which he was widely read.

- ❖ Arnold's later writing dealt with cultural and theological criticism. He attacked the complacency of the times, urged universal attention to higher values, and rejected biblical doctrines which concentrated purely on the improvement of material welfare



Dover' Beach

Mathew Arnold

The sea is calm tonight.
The tide is full, the moon lieb fair,
Upon the Straits--on the French coast, the light
Gleams, and is gone; the cliff'g of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night air!
Only, from the long line of spray
Where the sea meets the moon-blanch'd sand,
Listen! you hear the grating roar
of pebbles which the waves such back, and fling :
At their retain,' up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.
Sophocles long ago Heard it on the
Aegean, and it brought Into his mind the turbid ebb and flow
Of human misery; we Find also in the sound a thought,
Hearing it by this distant northern sea.
The sea of Faith

was once, too, at the full, and round earth's shore
Lay like the folds of a bright girdle furled;
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating to the breath
Of the night wind 'down the vast edges drear
And naked shingles of the world. I.
Ah, love, let us be true
To one another's for the world, which seems
To lie 'before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, no peace', 'nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

The theme of 'Dover Beach'

The theme of the poem is "despair at the loss of faith. Although the poem opens with a beautiful description of the scene coast, there is no hope and faith in the age of the poet. All the appearances of the age are deceptive: poem and beauty are deceptive and the ocean brings only notes of sadness. The poet asserts that

although the two lovers are together, the world round them is an ugly, dark and fearsome place.

An Evaluation of Mathew Arnold's ' Dover Beach'

- ❖ The poem is a lyric consisting of four equal verse paragraphs. It is typically Victorian as it reflects a major problem of the time with painful doubt and disorient action.
- ❖ The problem begins slowly and quietly in the first paragraph. It begins through the description of a natural scenery a mood is created which is slow, quiet, happy and beautiful. The first paragraph ends unexpectedly by referring to "an "eternal note of sadness", which is created by the sounds of the waves and the pebbles of the shore'. The waves are pulse of an alien mode of being, they remind man of the time.

This eternal note of sadness is supported in the second paragraph by referring to Sophocles, the Greek tragedian who, in like Mathew Arnold, found the sounds of the waves of the sea a reflection of "ebb and flow human misery, The poet says that the sound of the sea brings in a thought and this thought, which is mentioned in the third paragraph is shrinking of religious faith. The poem does not tell us about the reason of this shrinking of religious Faith, but the historical books say that it is a conflict between science and religion.

Science was progressing and religious faith was shrinking at that time, which is called "the, Victorian Dilemma". The reason of this shrinking in the publication of Darwin's book *The Origin of species*, Charles Marx's writings and the discoveries of archaeologists in the Middle East;

- ❖ In this poem the poet combines elevation of thought with concrete description; The poem also refers to the largest problem of the social and economic conditions of Britain at that time. According to the poem things are bright on the surface, let' there were misery, corruption, dirt and poverty underneath.
- ❖ The poem offers a solution to the problem of the shrinking of religious faith accordingly, if man-God relationship has become weak, we should put our faith in man-man relationship,
- ❖ The poem and, by advising powerful and highly effective image which summarizes the social, moral, religious and economical condition at that time. Hence there is a development in the poem because it starts slowly and gradually builds up a powerful image o' This poem holds the most murgically oxpregolve passages in all Arold's poetry and valid poetic equivalent for his feelings of loss, exposure and misery.
- ❖ The language of the poem is that of educated people with some influences of Milton · The references to the sea as a natural element runs throughout the first two paragraphs. While the third paragraph consists of an extended metaphor of the sea of Faith.
- ❖ The poem is written in Free Verse because rhythm and meter is irregular and there is no rhyme.

Thomas Hardy (1840-1928)

Introduction

Thomas Hardy was born in Dorset shire in the southwest of England, a part of the country which he used as background of so much of his fiction and poetry. He attended local schools until he was sixteen, when he was apprenticed to a local architect and church restorer. He put much of his spare time into the study of Latin and Greek and became acquainted with William Barnes (1800-1868), a local dialect poet. Hardy apparently gave some thought at his time to becoming a cleric, but in 1862 he actively followed the profession of architecture by becoming a junior assistant of Sir Arthur Bloomfield (1829-1899), an important Gothic revivalist architect, in London. He enjoyed the opportunities the city afforded for art and literature and at the same time won two prizes for architectural design.

In 1867 he left London and returned to Dorset shire because of a poor health. Though he still considered himself an architect, he began to write novels and poems. Hardy

Hardy inaugurated his career with *Desperate Remedies* (1871), the first of the fourteen novels which established him as a first-rate novelist and allowed him to give up architecture and rely on writing as a career. He divided his novels into three groups, based upon their type and technique: novels of Ingenuity---
Desperate Remedies: (1871), *The Hand of Ethelberta* (1876), *A Laodicean* (1882).

The other group is novels of characters and environment--- Under the *Greenwood Tree* (1872) *Far From the Madding Crowd* (1874), *The Return of the Native* (1878), *The Mayor of Casterbridge* (1886) and others. The other group includes romances and fancies---*A Fair of blue Eyes* (1882), *The Trutpet-Major* (1880) and other, novels.

During the remaining thirty years he stopped writing novels and started to write poetry. He was a poet before he was a novelist. In 1898 appeared *Poems of the Past and the Present*. *The Dynastic*, was published and this vast epic drama of the Napoleonic Wars continued to occupy his attention for five years. In 1910, he was awarded the Order of Merit. He continued to write poetry almost up to his death in 1928.

Characteristics Thomas Hardy's Works:

The poems of Hardy are plain in style and lacking the expressiveness of expression of many Victorian novelists. They have as a result of certain bleak, almost angular, quality and an intense concentration and economy of expression. Many of them are barbed with satire. They reveal Hardy as a post-Victorian author who was a realist in technique and a pessimist in ideas, but who believed that the world could become better.

In his short stories, and in his poems Hardy was concerned with the part that chance, or fate, plays in people's lives.

The pessimistic element of Victorian sensibility reached its fullest voice in the work of Thomas Hardy. His Pessimism is timeless, which did not stem directly from the difficulties of the age. He agreed with Sophocles that "not to have been born is best", He believed that things would "improve". He was pitiless in declaring that the world was ill made, God and Nature were equally indifferent to the striving and values of people, Fate, the great law of life, was inevitably and inexorably, incompatible with human desires for happiness, and the individual had little hope in God's fulfilling plan or purpose.

'The Darkling Trash'

Thomas Hardy

I leant upon a coppice gate
When Forest was specter-gray,
And Winter's dreago made desolate
The weakening eye of the day.
The tangled vind-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted night.
Had sought their household fires.
The land's sharp features seemed to be
The Century's corpse outlearnt,
His crypt the cloudy canopy, "
The wind his death landing.
The ancient pulse of germ and birth.
Wag shrunken hard and dry,"
And every spirit upon earth.
Seemed fervor egg as I.
At once a voice arose among
The bleak twigo overhead
In a full-hearted evensong

Of joy illumined:
An aged, thrust, frall, gaunt, and small,
In blast-be ruffled plume,
Had chosen thus to fling his, soul ,
upon the growing bloom.
So little cause for carolings
Of such ecstatic sound
Was written on terrestrial things
Afar or night around,
That I could think there trembled through
His happy good-night air
Somw blessed' Hope, whereof he knew
And I was unaware.

The Theme of the 'Darkling Trash'

The poem talks about the darkest point of view of the poet who is sad and gloomy. It also shows the unsuitability and restlessness of poet's mind. The poet feels that everything around him is dead, and motionless. But the singing of the trough gives him hope in a desolate time.

The Form of the Poem:

The poem is stanzaic. It consists of four Oright stanza'. Each stanza has four lines. The rhyme of 1 the poem is: a b a b c d c d/ e f e f g c g c, and so on.

Organization of the Poem According to the Meaning:

The poem consists of four stanzas. Each two stanzas constitute a part so we can divide, the poem into two parts.

The first part is the first two stanzas. (lines 1-16) In this part the poet describes his own feelings towards things around him in a dark scene. It is a reflection of his inner feelings which are 'sad, restless and motionless.

The second part is the third and fourth stanzas: (lines 17-32) In this part the poet 'describes the bird, trash'. Whose song 'breaks the silence and quietness that it'? Surrounds the poet: This small bird let the poet feels. That there is life and motion. This is to say that the poet keeps a ray of hope and the song creates a beautiful vision of life.

Characteristics of the Poem

The poem is an expression of the poet experience and feelings which are sad and gloomy created by his age and it's evil.

The poem is plain in style. The language is of an educated poet. Though the words are easy, the meaning of the poem is heighten by the use of imagery. He uses both' meaning and sound devices to enrich the meaning. In the following line, for instance," he uses personification "the wind his death lamented"(line 4 stanza 2). He also uses simile in the following line: "like strings of broken lyers"." (line 3 stanza 2); In the following line, for example he uses alliteration That I could think there trembled through". (line 5 stanza 4) He also employs assonance as in the following line: At once a voice arose among".

There are many romantic elements which the poet makes use in his poem. Such elements as "Forest", "winter", "sky" and "air" are skillfully exploited by the poet to do express his feeling and reflects his restless mind.



CHAPTER SIX

Modern Age (1900-1960)

Modern Age is the post medieval era, a wide span of time marked in part by technological innovations, scientific discoveries urbanization and globalization. Modernism riders to a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life.

Modern Poetry (1900-1960)

Introduction

Modernism, a movement that was a radical break from 19th century Victorianism, led to post-modernism, which emphasized self-consciousness and pop art. While 20th-century literature is a diverse field covering a variety of genres, there are common characteristics that changed literature forever.

The Development of Modern Poetry

The 20th century English poetry emerged in the early years of the 20th century through various schools, styles, and influences. It passed through three phases.

The First Phase

The first phase of the movement, the school of imagism, the style of French symbolist poetry influence of Dada and the dominance of war poetry.

The Second Phase

During the flowering of Modernist poetry between 1917 and 1929, the 2nd phase of the movement, all these initial manifestations of modernism combined to find a full nature expression in the poetry of T.S. Eliot, Edith Sitwell and later Yeats most notable of which is, Eliot's *The Waste Land*, Sitwell's *Gold Coast Customs* and Yeats's *Michael Robartes and the Dances*.

The Third Phase

The 3rd and the final phase of Modernist is largely the decade of the 30s which is marked by the Marxist (Non-Marxist) poets such as Auden, Louis McNiece, C. Day-Lewis and Stephen Spender.

Characteristics of Modern Poetry:

Modern poetry deals with diverse variety of Themes11--

---Poetry today can be written on almost any subject. The modern poets find inspirations from railway trains, tramcars, telephones and things of commonplace interest. Modern poets have not accepted the theory of great subjects for poetic composition.

---The whole universe is the modern poet's composition. He writes on themes of real-life e.g. The Songs Train by John Davidson, Goods Train of Night by Ashley, Machine Guns by Richard Aldington, Listeners by Walter

-- -The poetry of the 20th century is marked with a note of realism. Realism in modern poetry was the product of a reaction against the pseudo-romanticism of the last century over and above the influence of science.

---The modern poet sees life and paints it as it is with all its wait and ugliness. He tears the veil which the romanticists had hug between life and art. Robert Frost, Edmund Blunden, and Gibson are the poets of realism in modern poetry.

--- Love forms the subject of many modern lyrics Robert Bridges has produced fine sonnets of love in The Growth of Love. E.g. I Will Not Let Thee Go. W.B. Yeats' When You are Old etc.

--- There is a note of pessimism and disillusionment in modern poetry. The modern poet has realized the pettiness of human life and the tragedy and suffering of the poor have made him gloomy and sad.

----- Poetry as the expression of the feeling has become autumnal in tone T. Hardy, Huxley and T.S. Eliot are the poets of Pessimism and disillusionment in modern poetry.

--- Realism In spite of the dominance of realism, in modern poetry, the spirit of romance continues to rule the minds of certain poets like Yeats, E. Thomas, Masefield etc. The works of these poets have the fact that the spirit of romance is as old as the life itself.

Walter De La Mare's poetry is full of true romantic spirit bordering on supernaturalism. With him, the ghosts and fairies of the old world have come into their own in the 20th century.

-- Nature attracts the modern poet no less than the poets of the earlier ages. But for the modern poet, nature is not a mystic. He does not find any spiritual meaning in nature. He feels jolly at the sight of nature's loveliness.

-- He gives a clear picture of birds, clouds landscapes, sea and countryside in his poetry. Masfield, Robert Bridges, Edmund Blunden etc are the great poets of nature in modern poetry.

----- He sees, in the daily struggles of these people the same potentialities that the older poets found in those of high rank. Masfield, Gibson, Goldsworthy are mainly interested in the common man and his sufferings.

Religion and Mysticism

--- The modern age is the age of science, but even in this scientific age, we have poems written on the subject of religion and mysticism. W.B. Yeats, Francis Thompson, Robert Graves etc are the great poets who have kept alive the flame of religion and mysticism in their poetry.

Diction and Style

Modern poets have a preference for simple and direct expression. Modern poets have chosen to be free in the use of the meter. They have followed freedom from

the trammels of verse. Verse rhythm is replaced by sense rhythm. There is free movement in 20th-century English poetry.

T.S. Eliot: His Life and Works

Thomas Stearns Eliot (26 September 1888 – 4 January 1965) was a poet, essayist, publisher, playwright, literary critic and editor. He is considered one of the 20th century's major poets and he is a central figure in English-language Modernist poetry

From 1898 to 1905, Eliot attended Smith Academy, the boys college preparatory division of Washington University. There he studied Latin, Ancient Greek, French, and German. He began to write poetry when he was 14 under the influence of Edward Fitzgerald's translation of the *Rubaiyat of Omar Khayyam*. He said the results were gloomy and despairing and he destroyed them. His first published poem, *A Fable For Feasters*, was written as a school exercise and was published in the Smith Academy Record in February 1905. Also published there in April 1905 was his oldest surviving poem in manuscript, an untitled lyric, later revised and reprinted as "Song" in *The Harvard Advocate*, Harvard University's student literary magazine. He published three short stories in 1905, "*Birds of Prey*", "*A Tale of a Whale*" and "*The Man Who Was King*"

'The Waste Land'

The Waste Land is a poem by T. S. Eliot widely regarded as one of the most important poems of the 20th century and a central work of modernist poetry.

Published in 1922, the 434-lines poem first appeared in the United Kingdom in the October issue of *Eliot's*. It was published in book form in December 1922.

Eliot's poem combines the legend of the Holy Grail and the Fisher King with vignettes of contemporary British society.

Eliot employs many literary and cultural allusions from the Western canon such as Ovid's *Metamorphoses* and Dante's *Divine Comedy*, as well as Shakespeare, Buddhism, and the Hindu Upanishads.

The poem shifts between voices of satire and prophecy featuring abrupt and unannounced changes of speaker, location, and time and conjuring a vast and dissonant range of cultures and literatures.

The Theme of The Waste Land:

The basic theme of the poem is the spiritual sterility and cultural bareness of the early twentieth century. The poem is built around vegetation ceremonies from Sir James Frazer's *The Golden Bough* and the fertility legend of the *Holy Grail* from Jessie Weston's *From Rinal to Romance*. The central story in the legend is that of the *Fisher King*, who rules over a wasteland. He has been wounded in the genitals, and so there is no fertility in the land. The king's thunder thus brings rain, spring, life after, fertility to the land, and people. T.S. Eliot stresses using a series of love episodes throughout.

The Structure of The Wasteland:

The poem is divided into five sections.

1. The first, The Burial of the Dead

The title suggests the burial of fertility god in preparation for rebirth. April, primordially the season of fertility, gives little promise in a sterile society. Young Marie who should be awakening to fertile love, is caught and social life and wintry hibernation, neither "Living nor dead." She sees only "broken images" in a land of water. The spiritual wisdom of the age is travestied into a fortune teller. The city is unreal. And there is doubt that the burial corps" (an ironic vegetation symbol) will rise.

2. The second, A Game of Chess

The title, taken from Middleton's "*Women Beware Women*" in which a game of chess is a cover-up

For a seduction, suggests that modern love is a game, a meaningless activity. Stanza one, opening in a boudoir describes an upper-class love affair in which a neurotic woman can elicit no vitality from her lover. Stanza two, taking place in a pup, describes a lower-class marriage Involving an abortion, in the background are allusions to Ophelia.

3. The Fire Sermon.

The title is taken from Buddha's purgative *Fire Sermon* and eludes Augustine's struggle against the fire of passion. The theme is the denunciation of unholy love, which is a corruption of sexuality and symbolically a corruption of spirituality a series of degenerate, meaningless love affairs is presented: modern lovers by the River Thames, Sweeney and Mrs. Porter, Mr. Eugenides and his homosexual invitation, the typist and her love, the Highbury girl. In the

background are allusions to noble and meaningful lovers: Spenser's wedding song, the "coy Mistress", the goddess Diana, Philomel, Meranda The Tempest, the Rhine maidens from Die Gotterdammerung, and the bioseal of Tiresis.

4. Death by Water:

Water, the symbol of regeneration can also be a means to death. By drowning Plilebas the hoenician sailor, and loss, Eugenides the Smyrna merchant "profit and loss", and Ferdinand of *The Tempest* are related in lines 47, 55 of section 1 and warned by the degenerate .Fortune teller to "lear death by water," for the degenerate fortune teller could not know that life also comes by water. Here, rebirth is suggested by the sea imagery, which echoes strains in the poem of Ariel's song of transformation, "Full Fathom Five," from *The Tempest*.

5. What the Thunder Said

This section is a plea for the water of redemption to fall on the wasteland. The thunder speaks and promises rain, but betrays by bringing only a "damp gust." Other betrayals alluded to tell us that we have been betrayed in our quest and the wasteland will not be made fertile .

Two such betrayals are that of Christ ("prison and palace," the cock crow) and that of Parsifal's neither coming nor King. Neither the Grail Knight, nor fertility, nor the rebirths of the vegetation god will come in our time. The infertile Fisher King sits with the "arid plain behind" and a heap of fragments falls around him. The voice of the thunder tells the only means to rebirth Give sympathize, Control.

William Butler Yeats (1865-1939)

His Life and Works

William Butler Yeats was born in 1865 – and died in 1939. He was an Irish poet, dramatist, writer and one of the foremost figures of 20th-century literature. He was a driving force behind the Irish Literary Revival and became a pillar of the Irish literary establishment who helped to found the Abbey Theatre. In his later years he served two terms as a Senator of the Irish Free State.

He was educated in Dublin and London . He studied poetry from an early age, when he became fascinated by Irish legends and the occult. These topics feature in the first phase of his work, lasting roughly from his student days at the Metropolitan School of Art in Dublin until the turn of the 20th century.

His earliest volume of verse was published in 1889, and its slow-paced and lyrical poems display debts to Edmund Spenser, Percy Bysshe Shelley and the poets of the Pre-Raphaelite Brotherhood.

From 1900 his poetry grew more physical, realistic and politicized. He moved away from the transcendental beliefs of his youth, though he remained preoccupied with some elements including cyclical theories of life. He had become the chief playwright for the Irish Literary Theatre in 1897, and early on promoted younger poets such as Ezra Pound.

Yeats was awarded the Nobel Prize in Literature in 1923. His major later works include 1928's *The Tower and Words for Music Perhaps and Other Poems*, published in 1932.

His first significant poem was "The Island of Statues", a fantasy work that took Edmund Spenser and Shelley for its poetic models. The piece was serialized in the Dublin University

. He was horrified by Gonne's marriage, at losing his muse to another man; in addition, her conversion to Catholicism before marriage offended him; Yeats was Protestant/agnostic. He worried his muse would come under the influence of the priests and do their bidding.]

'The Rose Upon the Rood of Time'

Fergus and the Druid

Cuchulain's Fight with the Sea

The Rose of the World

The Rose of Peace

The Rose of Battle

A Faery Song

The Lake Isle of Innisfree

A Cradle Song

The Pity of Love

The Sorrow of Love

When You Are Old

The White Birds

A Dream of Death

The Countess Cathleen in Paradise

Who Goes with Fergus?

The Man Who dreamed of Faeryland

The Dedication to a Book of Stories selected from the Irish Novelists

The Lamentation of the Old Pensioner

The Ballad of Father Gilligan

The Two Trees

To Some I have Talked with by the Fire

To Ireland in the Coming Times

Celtic Mythology in The Rose

Evaluation of 'The Rose Upon the Rood of Time'

The poem is divided into three stanza:

Stanza I describes the beauty of the past as not transitory. though the Trojan heroes and the Irish heroes ("Usna's") died for love of beautiful women (Helen and Deirdre).

In stanza 2, beauty now ("this lonely face") lives on amid men's souls, though we and the world are passing away

Stanza 3 suggests that beauty was before time and existed with God before the archangels. The world was made for beauty to wander in.

Analysis of the Rose of the World

Yeats contests the cliché that beauty "passes like a dream," noting that beauty has been responsible for major tragedies of human violence, including the sack of Troy and the death of Usna's children. He insinuates that Maud Gonne's beauty is capable of inspiring such destruction as well.

Yeats then suggests that while most human life passes by like a dream, Maud Gonne's "lonely face" lives on. He even insists that immortal beings - archangels - bow down before Gonne's unchanging beauty, suggesting that her being existed alongside God before the world began. The world, indeed, is a mere grassy path created for her to tread.

Yeats wrote this poem to Maud Gonne, with whom he was deeply in love. He often compares her to Helen of Troy, arguing that her beauty, like Helen's, is capable of wrecking turmoil between nations. Indeed, as Gonne is a representative of Ireland, this comparison suggests that her beauty embodies the strife between Ireland and England, which is especially fitting given that Gonne was a fierce Irish nationalist. The reference to Usna's children in the same stanza likens her to Deirdre, an Irish heroine who was destined to bring suffering on the area of Ulster, because too many men fell in love with her.

Before its publication, George Russell objected to the final stanza of the poem (the poem had originally only had two stanzas). He thought that it lowered the quality of the poem because it added a sentimental note. This last stanza is closely tied to the circumstances under which the poem was written - after Yeats and Gonne had gone hiking together. The final lines - "He made the world to be a grassy road / Before her wandering feet" - seem to allude to this hike. Moreover,

the concept of "wandering" possibly captures Yeats's perennial frustration that
Gonne would not take him as a lover or a husband.



'The Second Coming'

W.B. Yeats

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.

The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

Evaluation of *the Second Coming*:

The present civilization, its two thousand years drawing to a conclusion, is about to be supplanted by a "rough" new age. Portents of dissolution are seen in stanza 1 in the destruction and corruption so like the signs to precede the Second Coming of Christ-anarchy, bloodshed, unbelief, loss of civilized behavior ("ceremony"). As the falcon in spiraling flight ("gyre") goes farther and farther away from the falconer (the center of control), so the center of civilization is lost and "things fall apart."

Stanza 2 gives the poet's momentary vision of the age soon to be born—a sphinx-like beast appearing out of the spirit of the world ("Spiritus Mundi"). It slouches toward "Bethlehem" (any place where a new era may be revealed) to be born and to end the two thousand-year Christian era begun by the Nativity ("rocking cradle").

The Stolen Child

W. B. Yeats - 1865-193

Where dips the rocky highland
Of Sleuth Wood in the lake,
There lies a leafy island
Where flapping herons wake
The drowsy water rats;
There we've hid our faery vats,
Full of berrys
And of reddest stolen cherries.
Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For the world's more full of
weeping than you can understand.
Where the wave moonlight glosses
The dim gray sands with light,
Far off by furthest Rosses
We foot it all the night,
Weaving olden dances

Mingling hands and mingling glances
Till the moon has taken flight;
To and fro we leap
And chase the frothy bubbles,
While the world is full of troubles
And anxious in its sleep.
Come away, O human child!
To the waters and the wild
With a faery, hand in hand,
For the world's more full of
weeping than you can understand.

Where the wandering water gushes
From the hills above Glen-Car,
In pools among the rushes
That scarce could bathe a star,
We seek for slumbering trout
And whispering in their ears
Give them unquiet dreams

Away with us he's going,
The solemn-eyed:
He'll hear no more the lowing

Of the calves on the warm hillside
Or the kettle on the hob
Sing peace into his breast,
Or see the brown mice bob
Round and round the oatmeal chest.
For he comes, the human child,
To the waters and the wild
With a faery, hand in hand,
For the world's more full of
weeping than he can understand.

Evaluation of 'The Stolen Child'

A band of fairies calls a human child away from a world full of weeping to a carefree life in nature. In stanzas 1-3, the fairies entice the child to leave the world of trouble, and, in stanza 4, he goes with them.

By contrast, the unpretentious fishermen living without the pressures of respectability ("untidy," "ungainly") are happier than both the poet and his generation. The fish in the lake are happier yet without even the pressures of possessions ("not even own").

Ezra Pound (1885-1972)

Sestans Altaforte

In a dramatic monologue at his castle Altaforte, the man whom Dante put in hell because he was a stirrer-up of strife, Bertrams de Born, dramatizes his love of war and hatred of peace. The sestina verse form uses a varied sequence of six words rather than rhyme.

De Born can be happy only "when the swords clash." He likes summer thunderstorms because they "kill the earth's foul peace" and because they are like God's swords clashing. He likes the sun rising crimson because it is the color of blood and its "spears" drive back the peace of darkness. He is eager to be at war again, especially against the troops of the "Leopard," Richard the Lion-hearted. He would "damn forever all who cry 'Peace!'"

The Garden / Ezra Pound

The Theme of the Poem:

The theme is the loss of basic human qualities in formal society. Stanza I presents a fluid, feminine image, in a formal setting, of a woman dying from lack of emotion. In stanza 2, the heirs of this aristocratic lady are, ironically, the poor but strong rabble. Stanza 3 points out the contradictions in her station and her character. Her "end of breeding" has resulted not in personal enrichment but in emotional sterility. Though still human enough to want communication, she cannot, because of her station, accept "that indiscretion."

THE REST

The poet advises the artists of America to leave their country rather than give up their threatened integrity. In stanzas 1-3, the poet addresses the artists who are mistreated in America. They are "helpless," "broken," "thwarted." In stanzas 4-5 he sees their integrity threatened by their being forced into "persisting to successes," "iteration," and "false knowledge." The poet's advice, in stanza 6, is for them to follow his example and leave the country.

Wilfred Owen - 1893-1918

His Life and Works

Wilfred Owen, (born March 18, 1893, Oswestry, Shropshire, England—killed November 4, 1918, France), English poet noted for his anger at the cruelty and waste of war and his pity for its victims. He also is significant for his technical experiments in assonance, which were particularly influential in the 1930s.

Owen is regarded by many as the greatest poet of the First World War, known for his verse about the horrors of trench and gas warfare.

He had been writing poetry for some years before the war, himself dating his poetic beginnings to a stay at Broxton by the Hill when he was ten years old.

One of the most famous of all war poems and probably the best-known of all of Wilfred Owen's poems, 'Dulce et Decorum Est' (the title is a quotation from the Roman poet Horace, *Dulce et decorum est pro patria mori* or 'it is sweet and fitting to die for one's country') was written in response to the jingoistic pro-war

Writing from the perspective of his intense personal experience of the front line, his poems, including 'Anthem for Doomed Youth' and 'Dulce et Decorum Est', bring to life the physical and mental trauma of combat. Owen's aim was to tell the truth about what he called 'the pity of War'.

'Greater Love'

Wilfred Owen

“Greater Love,” a lyrical ballad written by Wilfred Owen in either 1917 or 1918, draws upon his wartime experiences as an officer in World War I (1914-1918).

Arms and the Boy / Wilfred Owen

Let the boy try along this bayonet-blade
How cold steel is, and keen with hunger of blood;
Blue with all malice, like a madman's flash;
And thinly drawn with famishing for flesh.

Lend him to stroke these blind, blunt bullet-leads,
Which long to nuzzle in the hearts of lads,
Or give him cartridges of fine zinc teeth
Sharp with the sharpness of grief and death.

For his teeth seem for laughing round an apple.
There lurk no claws behind his fingers supple;
And God will grow no talons at his heels,
Nor antlers through the thickness of his curls.

The poem asserts that the boy must be taught to kill, that fighting and killing are not natural to him as to the beasts.

In stanza I, the boy is shown the killing qualities of the bayonet with its "hunger of blood." In

In stanza 2, he is given. Bullets which long to kill and have sharp teeth. stanza 3, the boy is compared with the beasts. The beasts are equipped by nature for killing with claws, talons, and antlers, while the boy's teeth "seem for laughing round an apple" and his "curls" suggest the child's harmlessness. He is not equipped by nature for killing, and must be taught.



Futility

Wilfred Owen

Move him into the sun—
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds—
Woke once the clays of a cold star.
Are limbs, so dear-achieved, are sides
Full-nerved, still warm, too hard to stir?
Was it for this the clay grew tall?
—O what made fatuous sunbeams toil
To break earth's sleep at all?

‘Futility’ takes the form of a short elegy. An elegy, or an elegiac poem, was a form of writing that had its first depiction in the 16th century but had not been gratuitously used before

‘Futility’ follows the aftermath of a battlefield. A soldier has died, and his companions reminisce on death and its proximity to wakefulness.

Images of death and life are intertwined throughout the poem, and the final effect is of a poem that is close to Biblical, tortured, and beautiful, but ultimately a lament on the waste of innocent lives.

Analysis of Futility:

The poem begins by addressing the companions of the dead soldier, urging them to ‘move him into the sun.’ In a land of such gridlocked clouds and perpetual rain, Owen makes much of the inclusion of light; light, in his poems, takes on the importance of a deity, aside from its obvious connections to Owen’s own religious upbringing. By prompting the assembled soldiers to move him into the sun, Owen draws the image of the sun as a life-giving component, of a god who could wake up the soldier with its touch. He makes the landscape, and the environment, a living creation, ready and willing to awaken the soldier, and says so as much in the next few lines. Owen writes, “gently, its touch awoke him once / At home, whispering of fields half-sown.”

The second stanza opens with a similar image – that of soil and seeds. It states, “Think how it wakes the seeds-” showing that life, regardless of the soldier’s death, will go on. Life has continued for much grander things, for much bigger things, for much more traumatic things, and, once again, Owen draws a connection between life, like the soil, and the man, now devoid of it. Once again, that tremor of hope lightens – as if by burying him, they might be able to bring the soldier back to life – but it is futile. There is no hope to awaken him, not now that he is dead, but yet Owen tries again – ‘woke once the clay of a cold star,’ he

writes, alluding to the Biblical story of man created out of Earth, of God populating the planet with people he had formed in his image.

In this poem Wilfred Owen makes a very deliberate use of imperfect rhyme. (If someone knows the technical term for a rhyme in which only the vowel is different, such as star/stir, please write in.)

The death of a soldier leads the poet to question the worth of human existence. The sun as life-force (stanza 1) once woke the dead man in his pre-war home life, "Gently," "Always." The same sun (stanza 2)

"wakes the seeds" and caused the very beginning of human life ("woke the clay") on the "cold star" earth. Yet, if this dead man grew up ("clay grew tall") only to die in war, then perhaps it is better that life should never have appeared on earth.

Greater Love

Wilfred Owen

Red lips are not so red
As the stained stones kissed by the English dead.
Kindness of wooed and wooer
Seems shame to their love pure.
O Love, your eyes lose lure
When I behold eyes blinded in my stead!

Your slender attitude
Trembles not exquisite like limbs knife-skewed,
Rolling and rolling there
Where God seems not to care;
Till the fierce love they bear
Cramps them in death's extreme decrepitude.
Your voice sings not so soft,—
Though even as wind murmuring through raftered loft,—
Your dear voice is not dear,
Gentle, and evening clear,
As theirs whom none now hear,
Now earth has stopped their piteous mouths that coughed.

Heart, you were never hot
Nor large, nor full like hearts made great with shot;
And though your hand be pale,
Paler are all which trail
Your cross through flame and hail:
Weep, you may weep, for you may touch them not.

Evaluation of the Poem

An apostrophe to love shows how insignificant is physical love to the sublime love of soldiers who gave their lives for their friends. Beauty ("red lips," "eye") and kindness are ordinary when compared to the sacrifices of the dead. One should follow the dictates of love completely (lines 1-17), love will reward the courageous, and who will always grow and aspire (lines 18-25). Yet there is one word of warning: keep free of your beloved (lines 26-33). When she first perceives a joy separate from you, let her be free to go.(lines 34-42). Though knowledge that she now has other interests than you will make you sad, you must know that there is compensation. When a lesser good (half-gods) leaves, greater good (the gods) takes its place (lines 43-49).

الشعر الانكليزي من جوسر الى عزرا باوند

**عبد الجبار جاسم محمد
كلية النور الجامعة
قسم اللغة الانكليزية**