

British Romanticism

author	title	text	Interpretation & analyse
<p style="text-align: center;">Anna Letitia Barbauld (1742 – 1825)</p> <ul style="list-style-type: none"> • One of the early figures in the Rom. Period • Chronologically = pre-romantic author • Had a non-conformist background → middle class • Thanks to her father she received a good education • Made her literary debut with <i>Poems</i> → thanks to the emergence of new female authors • Political context – very important! • Managed (+husband) a school at Palgrave, Suffolk • Series of writing focused on education, politics and literature • Political pamphlets in 1790s, defending dissenters, democratic government, popular education and opposing UK's declaration of war against France. She's also attacked the slave trade. • Editing work – <i>'The British Novelists'</i> was the 1st attempt to establish a national canon in fiction – canon = create a national identity • Interest in: Spirit & Genius, in politics, revolution and slavery – very Rom. themes 	<p style="text-align: center;">“Washing Day”</p>	<ul style="list-style-type: none"> • illustrates two points of view on the washing day – people around the author and the author as a child • Women are preparing themselves for the dreaded washing day. The sky looks as it's going to rain – next lines: effect of the rain • l 30-50: the possibility of husband coming by to ask sth else to be done – male ignorance and wife's negative reaction • The mood of the poem changes when the child begins to describe this day -> floating bubbles, dreaming and clouds are all used to paint a picture of what the child is thinking about (careful choice of words) 	<ul style="list-style-type: none"> • Motto: from Shakespeare -> Rom. 'rediscovered' Shakespeare (<-> neo-class.) • Sort of a mock - epic poem (cf. 18C. A. Pope's satires on upper classes): starts with invocation • Written in an Augustine, neo-class. style -> 18th C. poetic writing • Contrast between content and style -> (interest in) ordinary life = Romantic topic • The idea is to bring reader's attention on the innocence of childhood (child = Rom.) and on the importance of the day • Feeling of melancholy and sarcasm • Domestic muse = woman, wife • Male ignorance of woman's heavy tasks -> feminism • Shift of mood =(reflects) the innocence of a child
<p style="text-align: center;">William Blake (1757 – 1827)</p> <ul style="list-style-type: none"> • The least known among the Romantics at that time - > he was more of a painter and visual artist than a poet (poetry was a part of his visual art) : always linked text to image • Rediscovered since 1920s by Yeats and later on by the Beatniks • Not a success while he lived -> he lived in obscurity and poverty, he was an eccentric and an oddball. • Considered a dangerous and revolutionary figure at that time • His life in poverty link him with the Rom. notion of poor but genius artist • Is being presented as a visionary and a mystic -> 	<p style="text-align: center;">“Introduction”</p>	<ul style="list-style-type: none"> • piping, pastoral bard • the poet is the Piper; • the predominating tone of this lyric is happy and full of joy • the mutually complementary relationship between text and illustration is itself indicated in the final stanza, with the reference to the 'rural pen' 	<ul style="list-style-type: none"> • This 'Introduction' sets the tone for the <u>Songs of Innocence</u> as a whole, with its use of images of the child and the Lamb (Christ), together with the bright idyllic pastoral setting, establishing the tone of Innocence: guiltlessness, freedom from harm and sin
	<p style="text-align: center;">“The Echoing Green”</p>	<ul style="list-style-type: none"> • The poem follows the structure of a day— 'the sun does arise' in the beginning of the first verse, and 'the sun does descend' in the middle of the third verse The whole poem is written in 6 sentences with much repetition. • The poem talks about merry sounds and images which accompany the children playing outdoors. Then, an old man happily 	<ul style="list-style-type: none"> • The poem is the contrast of innocence and experience, but also the contrast between perception of joys and sorrows. What is happening on the Green will happen again, shown by the 'old folk' who watch the children and reminisce about their own childhood on the Green. • The poem could also be attributed to the life of a person— birth, life, death.

<p>claimed to have seen an angel sitting on a tree when he was a child (and he believed in it most of his life)</p> <ul style="list-style-type: none"> • His poetry wasn't successful then because it was difficult to understand -> Blake looked down at the 'ordinary people', he didn't care to be understood by them • he was into religion but not in an orthodox, dogmatic way -> declared that 'all he knew was in the Bible' • wrote mostly lyric poetry (1st person, direct, about feelings) • Use of Symbolism -> very often his own symbols which makes them difficult to decipher. • In the early 1790s he was a supporter of the French Rev. (he saw it as a purifying violence that portended the imminent redemption of humanity and the world) • Had represented political and social rev. as correlative with radical change within the mind and imagination of the individual. -> shift of the emphasis from an apocalypse by revolution to an apocalypse by imagination 		<p>remembers when he enjoyed playing with his friends during his own childhood. The last stanza depicts the little ones being weary when the sun has descended and going to their mothers' laps. No more playing is expected, for it is time to take a break after a long day enjoying games.</p>	
	<p>“The Lamb”</p>	<ul style="list-style-type: none"> • <i>The Lamb</i> relates to another of Blake's poems, <i>The Tyger</i>, in <i>Songs of Experience</i>. One interpretation is that <i>The Lamb</i> is a look at childish innocence, and that <i>The Tyger</i> refers to the innocent child growing up. The latter contains the contrasting image, and contemplation, of God. 	<ul style="list-style-type: none"> • the poem is about religion, specifically about Christianity. • It is said that the poem was intended to be set to music, which is why the words are so simple
	<p>“The Little Black Boy”</p>	<ul style="list-style-type: none"> • Blake questions conventions (slavery) of the time with basic Christian morality. This becomes apparent in the third stanza, where Blake uses the sun as a metaphor for God and His Kingdom. • <i>"black bodies"</i> and a <i>"sunburnt face"</i> in the fourth stanza seems to imply that black people are closer to God as a result of their suffering – for one can only become dark and sunburned as a result of being exposed to the sun's rays. • In the 5th stanza, we see all of humanity being united • Blake uses the clouds as a metaphor for the human body. 	<ul style="list-style-type: none"> • The poem is controversial as it was published during a time when slavery was still legal and the campaign for the abolition of slavery was still young • Blake believed in equality for all men, and this is reflected in this poem • Also notable in this poem is Blake's use of politically neutral colours such as gold and silver when describing things of moral value. The most valuable things in life, in terms of spirituality and wisdom are anointed with colours that are indifferent to race and social class, yet are related to financial status, as gold and silver evoke images of precious metals
	<p>“The Chimney Sweeper”</p>	<ul style="list-style-type: none"> • a young chimney sweeper recounts a dream had by one of his fellows, in which an angel rescues the boys from coffins and takes them to a sunny meadow • The references to the 'blackness' of the children, together with the dualistic references to black body/white soul, invites comparison with <i>The Little Black Boy</i> 	<ul style="list-style-type: none"> • this child-monologue uses the child's innocent perspective to present what could be a biting and savage indictment of social and psychic repressiveness: the child's consoling vision of the pastoral after-life may be a glorious and 'innocent' celebration of Heaven, or it may equally well show the extent to which the child-speaker has been conditioned into acceptance of his slavery in this life
	<p>“Nurse’s Song”</p>	<ul style="list-style-type: none"> • a group of children playing outside in the hills, while their nurse listens to them in contentment. • As twilight begins to fall, she gently urges them to "leave off play" and retire to the house for the night. They ask to play on till 	<ul style="list-style-type: none"> • The poem fits in with the theme of innocence, • The language uses various images associated with children's playing and imagination. • The Nurse is of a jovial and warmhearted nature, as she allows the children to continue with their games, with no thought for the wider

		<p>bedtime, for as long as the light lasts. The nurse yields to their pleas, and the children shout and laugh with joy while the hills echo their gladness.</p> <ul style="list-style-type: none"> The nurse is a kind of angelic, guardian 	<p>consequences.</p> <ul style="list-style-type: none"> The theme of the poem is the children's innocent and simple joy -> They think of themselves as part of nature, and cannot bear the thought of abandoning their play while birds and sheep still frolic in the sky and on the hills, for the children share the innocence and unselfconscious spontaneity of these natural creatures
	“Introduction”	<ul style="list-style-type: none"> here the poet is Bard, addressing the fallen and sinful Earth and asking it to return to Grace and God 	<ul style="list-style-type: none"> Commentators have disagreed in their view of the Bard, whether he is a benevolent prophet, weeping over the fallen world, or an autocratic tyrant, jealous and possessive, full of the Holy Word
	“The Cold & the Pebble”	<ul style="list-style-type: none"> the final words are given to the selfish Pebble rather than to the down-trodden Clod, perhaps suggesting that it is the former's attitude which is seen to be the most insightful. An alternative view is that the poem presents both perspectives as equally valid, and mutually true. 	<ul style="list-style-type: none"> This poem provides two contrasting attitudes, one of selfless love for others, and the second, of Love as self-absorption and possessiveness The first stanza seems to belong to the <u>Songs of Innocence</u> sequence, and the final stanza to <u>Songs of Experience</u>, and perhaps it is left to the reader to adjudicate between the two attitudes
	“The Chimney Sweeper”	<ul style="list-style-type: none"> The references to a church which is complicit in the repression of the child, together with the treatment of the negligent parents, make this one of the most bitter poems in the sequence, Emphasis on a whole system (God, Priest and King) which represses the child, even forcing him to conceal his unhappiness (a reference to being "clothed", psychologically as well as physically). 	<ul style="list-style-type: none"> very much darker and more savage vision here than in the counterpart poem in the <u>Songs of Innocence</u>
	“Nurse’s Song”	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> a bitter and remorseful tale The poem portrays the Nurse in a different light: she is bitter and jealous of the innocence that the children possess. Blake may be trying to portray the Nurse as a woman crushed by the weight of the world and turned bitter and cruel, no longer able to see the positive aspects of life. The language reflects her bitter nature
	“The Sick Rose”	<ul style="list-style-type: none"> The rose is slowly dismantled by a number of factors— the "invisible worm" and the "howling storm" in which the rose doesn't stand a chance. The "crimson joy" is perhaps the strongest link to human death, referring to a lust for blood Rose -> a symbol of love -> it implies that love is sick as well 	<ul style="list-style-type: none"> common motifs of death and destruction There are many references to the darker side of human nature in this poem, and the death resulting from it The poem may also be referring to the state of England during the Industrial Revolution; it is being destroyed by the Revolution growing upon its shores

	<ul style="list-style-type: none"> allegorical suggestion that it is love that does not recognize its own ailing state (rose doesn't know that it's sick) The "dark secret love" of this worm is destroying the rose's life The image of the worm resonates with the Biblical serpent and also suggests a phallus. Worms symbolize death and decay 	<ul style="list-style-type: none"> It is a reminder that there is a good and evil side to all things - love can be both joyful and painful, and all life is preceded by death. garden as a metaphor for life and relationships
“The Tyger”	<ul style="list-style-type: none"> The poem begins with the speaker asking a fearsome tiger what kind of divine being could have created it -> could this possibly be the same being who made the lamb? Blake is building on the conventional idea that nature, like a work of art, must in some way contain a reflection of its creator what does the undeniable existence of evil and violence in the world tell us about the nature of God, and what does it mean to live in a world where a being can at once contain both beauty and horror? 	<ul style="list-style-type: none"> both form and subject the poem closely follows his earlier work "<u>The Lamb</u>" that was part of his <u>Songs of Innocence</u> collection the smithy is the poem's central image tiger -> symbol of evil's presence in the world
“Ah Sun-flower”	<ul style="list-style-type: none"> In this poem the Sunflower, which traditionally looks like the sun and always turns its face to the sun, yearns to escape, partly from the sun and from what the sun represents, Time Where the sunflower seeks to go is not clear, except that it is to a region out of or beyond time, a place either of rest and completion, or of exhausted desire, or of cold virginity (associated here with death and unacted desire) 	<ul style="list-style-type: none"> The actual destination aimed for is perhaps less important than the fact that the sunflower, rather than joyously rejoicing in life (the spirit of the <u>Songs of Innocence</u>), is here tired and weary of life.
“The Garden of Love”	<ul style="list-style-type: none"> The speaker, presumably no longer a child, returns to the Garden of Love, and sees that earlier pastoral and natural vision of Love transformed by the influence of the Chapel, and by the 'Priests in black gowns' 	<ul style="list-style-type: none"> deals with the repression of joys, desires and instincts by the church and by prohibitive morality the references to playing "on the green" hark back to a recurrent image in the <u>Songs of Innocence</u> sequence.
“London”	<ul style="list-style-type: none"> The speaker wanders through the streets of London and comments on his observations. He sees despair in the faces of the people he meets and hears fear and repression in their voices All the speaker's subjects--men, infants, chimney-sweeper, soldier, harlot--are known only through the traces they leave behind: the ubiquitous cries, the blood on the palace walls 	<ul style="list-style-type: none"> <u>Repetition</u> is the most striking formal feature of the poem, and it serves to emphasize the prevalence of the horrors the speaker describes Blake's repetition, thudding and oppressive, reflects the suffocating atmosphere of the city. neither the city's victims nor their oppressors ever appear in body -> victims help to make their own lives miserable climax: the form of a new human being starting

		-> a complete human form is lacking	life: a baby is born into poverty, to a cursing, prostitute mother
	“A Poison Tree”	<ul style="list-style-type: none"> the foe is attracted to the apple because he knows it belongs to the speaker the most obvious association is with the apple on the Tree of Knowledge in the Garden of Eden, leading to identification of the speaker as the jealous God of creation 	<ul style="list-style-type: none"> poison tree as a vehicle for describing the psychological states of transferred hatred and anger
<p style="text-align: center;">Robert Burns (1759 – 1796)</p> <ul style="list-style-type: none"> the national poet of Scotland son of a farmer but well-read (mostly self educated) after publishing his first volume of “Poems” (the Kilmarnock volume), he was saw by the literati in Edinburgh as a natural genius, a poet by instinct, whose poems were the spontaneous overflow of his native feelings his interests: oral tradition of Scottish folklore and folk song & literary trad. of poems written in the Scots dialect of English educated in lit, theology, politics and philosophy was controversial -> anti-religious (satires on Scottish Kirk), lots of affairs and illegitimate children, democratic symphaties, outspoken admirer of republican revol in Am & Fr “Religion of Sentiment And Reason” – opp to the strict Calvinism in which he was raised 1788 – was given a commission as a tax inspector and settled down in Ellisland combining his official duties with farming in 1787 he became the editor of anthology of Scottish folk songs “The Scots Musical Museum” for which he collected, edited and restored trad songs as well as wrote his own verses to trad dance tunes -> all of his creative work during his last 12 years he did it anonymously and refused any pay (although badly in need of money), he did it from love and patriotism and worked even on his deathbed he wrote in Scots and was often considered a pre-Romantic who revived the trad, folk lyrics and who wrote in the language spoke by the common 	“A Red, Red Rose”	<ul style="list-style-type: none"> eternal love is the main theme The lyrics of the song are simple but effective -> they describe a love that is both fresh and long lasting. At the beginning Burns compares his love with a springtime blooming rose and then with a sweet melody The second and third stanzas become increasingly complex, ending with the metaphor of the “sands of life,” or hourglass. One the one hand we are given the image of his love lasting until the seas run dry and the rocks melt with the sun, wonderfully poetic images. On the other hand Burns reminds us of the passage of time and the changes that result. That recalls the first stanza and its image of a red rose, newly sprung in June, which we know from experience will change and decay with time. These are complex and competing images, typical of the more mature Robert Burns. The final stanza wraps up the poem’s complexity with a farewell and a promise of return 	<ul style="list-style-type: none"> a 1794 song in Scots by Robert Burns based on traditional sources -> as a traditional ballad, four verses of four lines each a love poem

<p>people -> mostly his songs</p> <ul style="list-style-type: none"> • he wrote a lot of satires, epistles and also a one mock-heroic masterpiece: Tam o'Shander -> early 18th C. Literary forms • his songs are the most known of his works -> in them he gives himself to the emotion on the moment evoked by all the standard lyric subjects: love, drink, work, friendship, patriotism, and bawdry • his poetic character is hearty, generous, tender and for sympathy for all kinds of humans from national heroes to tavern roarers • died in 1796 from heart troubles at age of 37 			
<p style="text-align: center;">Mary Wollstonecraft (1759 – 1797)</p> <ul style="list-style-type: none"> • the second of 5 children and the oldest daughter • at the age of 19 she took position as a companion to a widow living in Bath -> Mary observes the live of the upper classes • she left this job in 1780 to nurse her dying mother • she persuaded her sister Eliza, who suffered a nervous breakdown after giving birth, to leave her husband, and they flee to London • the two sisters together with Mary's friend Fanny Blood and yet another sister established a girls' school at Newington Green near London • she was a subject to bouts of depression: after Fanny's death, and two suicide attempts (because of her husband: Imlay) • after her school got closed and tormented by creditors she wrote in 1786 conventional series of essays "<i>Thoughts on the Education of Daughters</i>" and she took another job as a governess in Ireland • 1788 her partially autobiographical and sentimental novel "<i>Mary</i>" (written while she was in Ireland) was published along with a book for children • she taught herself French and German and she published translations from these langs • 1790 "<i>A Vindication to the Rights of Men</i>" -> a powerful response to Edmund Burke's attack of French Rev. and its engl. Sympathizers in "<i>Reflections on the Revolution in France</i>" • 1792 "<i>A Vindication to the Rights of Woman</i>" -> written in 6 weeks defence of unprivileged women 	<p style="text-align: center;">From "A vindication of the Rights of Woman"</p> <p style="text-align: center;">Introduction</p>	<ul style="list-style-type: none"> • she addressed the issues of 'lack of learning', 'female manners', and 'state education'. She expressed her belief, in 'lack of learning' that women were prohibited from developing their natural intelligence and are regarded as intellectually inferior. She also stated that if women received the same education as their male counterparts, they would be just as intelligent (or even more so) than men. 	<ul style="list-style-type: none"> • Wollstonecraft despised female coquetry, and hoped that male/female relations would be governed more by friendship than by passion

<ul style="list-style-type: none"> in 1792 she went to Paris to observe the Fr. Rev. where she met Gilbert Imlay to whom she bore a daughter, Fanny, in 1794 1797 she married William Godwin but died in the same year she died after giving birth to her second daughter Mary 			
<p style="text-align: center;">William Wordsworth (1770 – 1850)</p> <ul style="list-style-type: none"> The essential figure of Romanticism The great Nature poet Born at the English Lake District After the death of his mother he was sent to school in Hawkshead near Esthwaite Lake A vigorous, unruly and sometimes moody boy spent his days on “drinking in” the natural sights and sounds, and getting to know the cottagers, shepherds, and solitary wanderers who moved through his imagination into his later poetry He entered St. John’s College in Cambridge In his 3rd year at Cambridge he travelled to France where he became a democrat and proselyte of the French Revolution which seemed to him to promise a “glorious renovation” When his friend died and left him a considerable amount of money W. was able to live by his poetry -> he settled with his sister Dorothy in the Lake District At that time he also met Coleridge Together with Samuel Taylor Coleridge, helped launch the Romantic Age in English literature with their 1798 joint publication, <i>Lyrical Ballads</i> (published anonymously) In the famous Preface to the 1800 edition he enunciated the principles of the new criticism In 1799 he and Dorothy moved to Dove Cottage in Grasmere, Lake District He married Mary Hutchinson In his mid life he became more conservative in politics and religion Died in 1850 at the age of 80 His greatest poetry has been written by 1807 when he published “Poems in Two Volumes” 	<p style="text-align: center;">“We Are Seven”</p>	<ul style="list-style-type: none"> heroine's supernatural beliefs that her dead siblings still exist somewhere Wordsworth was bold enough to suggest that an eight-year-old child possesses (or may possess) a sure instinct of immortality Supernatural elements We see the narrator asking a girl about her siblings. The girl says that there are seven of them, including two that are dead. The narrator of the poem tries in vain to persuade the little girl that her two deceased siblings cannot be counted among them because they are no longer alive. However, this little girl insists that these two be included 	<ul style="list-style-type: none"> written in spring of 1798 published in “Lyrical Ballads” Wordsworth composed it while walking in a grove at Alfoxden, where he was staying with his sister, Dorothy, and also Coleridge. He decided to write the poem shortly after Coleridge had finished "Ancient Mariner". The idea of the poem came to Wordsworth upon the recollection of a girl he had met in the area of Goodrich Castle 6 years before
	<p style="text-align: center;">“Lines Written in Early Spring”</p>	<ul style="list-style-type: none"> The poem has a sad tone. Wordsworth is in a beautiful setting and writing a poem of lamentation Wordsworth is grieved by "what man has made of man -> man takes innocence away from man (child) Wordsworth wishes to go back to the innocent days of his youth, but he cannot achieve that dream. Once innocence is lost it is lost for good -> This is what Wordsworth is grieved of Childhood represents the innocence that Wordsworth misses 	<ul style="list-style-type: none"> written in spring of 1798 published in “Lyrical Ballads” spring = rebirth opposition between nature and society regular stanzas and regular rhyme scheme, written in common language nature – central focus of the poem soul is linked to the beauty of Nature -> cult of beauty mystery -> the ultimate mystery: the whole creation of nature
	<p style="text-align: center;">“Tintern Abbey”</p>	<ul style="list-style-type: none"> Lines 1-24: . Revisiting the natural beauty of the Wye area filled the poet with "tranquil restoration". Line 37: By <u>sublime</u>, Wordsworth means a type of divine creativity/inspiration. Lines 35-49: Here Wordsworth goes on to say that the gifts given to him by the abbey (the tranquil restoration, etc.) have in themselves given him another gift, one that is even more sublime. Nature itself has relieved 	<ul style="list-style-type: none"> written in 1798 from ‘Lyrical Ballads’ -> closing poem <u>Tintern Abbey</u> is an abbey abandoned in <u>1536</u> and located in <u>Monmouthshire</u>, Wales written after a walk with his sister Dorothy Dorothy, his sister, is mentioned here Descriptive and meditative poem in blank verse Here he inaugurated the “myth of nature”: his presentation of the growth of his mind to maturity and the development of his emotional and moral

<ul style="list-style-type: none"> • Although he continued to write voluminously there is an overall decline of his powers • the poet of remembrance of things past, of “emotion recollected in tranquillity” • the “Lucy Poems” -> love + death (Lucy died young); Lucy was his ideal lover (It is not known if she actually existed or if she’s a combination of more people) 		<p>Wordsworth of a giant burden. This burden is the questioning of God/religion/purpose of life.</p> <ul style="list-style-type: none"> • written in blank verse (unrhymed iambic pentameter) • This poem takes place in the poet's mind -> the subject is of what he remembers from 1793 • time is important for this poem -> Wordsworth's emphasis in the beginning of "five years have passed..." and constantly using the word "again" 	<p>life as an interaction between his mind and the outer world</p> <ul style="list-style-type: none"> • The poem's seeming emphasis on nature makes it a characteristic work of the Romantic movement but belies its true message of revolution and dark deeds from the mentioned anniversary date • Of all the poems in Lyrical Ballads, Tintern Abbey is the most serene and pastoral • Tintern Abbey is a monologue, a visualization on the past, present and future
	<p>Preface to “Lyrical Ballads”</p>	<ul style="list-style-type: none"> • attributed to imaginative literature the primary role in keeping human beings emotionally alive and morally sensitive – that is, keeping them essentially human – in the modern era of a technological and increasingly urban society 1. The principal object [...] was to choose incidents and situations from common life.” 2. Describe [those incidents] in a selection of language really used by men.” 3. “Throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way.” 4. “Make these incidents and situations interesting by tracing in them the primary laws of our nature.” (241) 5. poetry as "the spontaneous overflow of powerful feelings from emotions recollected in tranquility 	<ul style="list-style-type: none"> • written in 1800 and enlarged with the second edition of the Lyrical Ballads in 1802 • a revolutionary manifesto about the nature of poetry • the preface was revolutionary in two ways: because it was there (a kind of literary manifesto about new way of writing); poets loved to theorize about poetry and to publish such manifestos & preface tried to revolutionize poetry by breaking with tradition and with past • “Lyrical Ballads”: ○ 1798: 1st edition -> the start of Engl Rom; published anonymously; contains a very brief prose introduction that states that the poems in the volume are experiments ○ 1800: 2nd edition -> extended; a long preface by Wordsworth was added instead of the brief introduction; published under Wordsworth’s name ○ 1802: 3rd edition -> the volume as well as the preface gets expanded ○ 1805: 4th edition -> the final edition, contains also an expanded Prelude (13 books)
	<p>“I wandered lonely as a cloud”</p>	<ul style="list-style-type: none"> • memory of the daffodils is etched in the poet's mind and soul to be cherished forever. • When he's feeling lonely, dull or depressed, he thinks of the daffodils, and cheers up. • The full impact of the daffodils' beauty (symbolizing the beauty of nature) did not strike him at the moment of seeing them, when he stared blankly at them but much later when he sat alone, sad and lonely and remembered them. 	<ul style="list-style-type: none"> • an 1804 poem • inspired by an April 15, 1802 event in which Wordsworth and his sister, Dorothy came across a "long belt" of daffodils • The story is told in retrospective • His inspiration for the poem came from an account written by Dorothy in her journal

<p>“My heart leaps up”</p>	<ul style="list-style-type: none"> In this poem, Wordsworth expresses his awe and joy at the sight of a rainbow in the sky. The same "natural piety" he had as a young child he experiences now as a man, and he hopes never to lose this adoration of nature as he grows old children, to whom the appreciation of nature is inherent, can teach adults the same joy, and are in this sense, wiser than adults. 	<ul style="list-style-type: none"> the importance of childhood For many of the Romantics, the memories or visions of an idyllic childhood become a powerful emotive force as they aspired for life of greater harmony and simplicity.
<p>Sonnets: “Westminster Bridge”</p>	<ul style="list-style-type: none"> Wordsworth's poem about crossing Westminster Bridge was written when he was thirty-two. He was with Dorothy at the time and you can imagine their excitement at seeing London on such a beautiful morning. Dorothy's describes arriving and departing from London in her Journal 	<ul style="list-style-type: none"> an 1802 poem Wordsworth captures and celebrates the calm and peaceful view from Westminster Bridge in 1802 -> in an idyllic still life scene Written on the roof of a coach, on my way to France
<p>“London, 1802”</p>	<ul style="list-style-type: none"> Wordsworth castigates the English as stagnant and selfish, and eulogizes seventeenth-century poet John Milton (<i>Paradise Lost</i>) In this sonnet, he urges morality and selflessness on his readers, criticizing the English for being stagnant and selfish, for lacking "manners, virtue, [and] freedom." But he also refers to "inward happiness" as a natural English right, or "dower," and asks Milton to bestow "power" as well as virtue on the English. 	<ul style="list-style-type: none"> its 14 lines are written in iambic pentameter, and its rhyme scheme is <i>a-b-b-a, a-b-b-a, c-d-d-e, c-e</i>. "London, 1802" reveals both Wordsworth's moralism and his growing conservatism. Wordsworth frequently sought to "communicate natural morality to his readers" through his poetry
<p>“The Prelude”: Book 1st</p>	<ul style="list-style-type: none"> Whilst Milton (mentioned by name in line 169 of Book One) in Paradise Lost rewrites God's creation and The Fall of Man so as to "justify the ways of God to man," Wordsworth chooses his own mind and imagination as a subject worthy of epic. opens with a literal journey during his manhood whose chosen goal is the Vale of Grasmere 	<ul style="list-style-type: none"> considered to be W's masterpiece an autobiographical poem of his early years It was never published during his lifetime, and was only given the title after his death Wordsworth wrote the first version of the poem when he was 28, and worked over the rest of it for his long life without publishing it The work is a poetic reflection on Wordsworth's own sense of his poetic work as it developed over the course of his life holds Wordsworth's persistent metaphor that life is a circular journey whose end is "to arrive where we started In the course of the poem, such literal journeys become the metaphorical vehicle for a spiritual journey--the quest in the poet's memory.
<p>Book 10th</p>	<ul style="list-style-type: none"> 	
<p>Book 11th</p>	<ul style="list-style-type: none"> 	

<p style="text-align: center;">Dorothy Wordsworth (1771 – 1855)</p> <ul style="list-style-type: none"> • was a diarist and poet but had little interest in becoming a famous writer like her brother • Dorothy never married and lived with William most of her life at the Lake District • Influenced both Wordsworth and Coleridge • Her hastily scribbled journals are observations of someone who lived her life among rural folk • Her last decades were marked by extended physical and mental illness. 	<p style="text-align: center;">From “Grasmere Journals”: 1800</p>	<ul style="list-style-type: none"> • Dorothy mentions the leech gatherer she saw during a walk with William -> W used her description in the poem “Resolution and Independence” 	<ul style="list-style-type: none"> •
<p style="text-align: center;">Samuel Taylor Coleridge (1772 – 1834)</p> <ul style="list-style-type: none"> • along with his friend William Wordsworth, one of the founders of the Romantic Movement in England • one of the Lake Poets • born in the rural town of Ottery St Mary, Devonshire • his father was a vicar → hence his interest in religion • After the death of his father in 1781 he was sent to Christ's Hospital, a boarding school in London • He later wrote of his loneliness at school in the poem <i>Frost at Midnight</i> • From 1791 until 1794 Coleridge attended Jesus College, Cambridge • pantisocracy – an ideal democratic community in America (Pennsylvania) • he married Sara Fricker but he divorced, after that he fell in love with Sara Hutchinson (unhappy) • In 1795 Coleridge met poet William Wordsworth and his sister Dorothy. They became immediate friends. • Took laudanum (opium dissolved in alcohol) and later on a pure opium • In 1798 Coleridge and Wordsworth published a joint volume of poetry, <i>Lyrical Ballads</i> → the starting point for the English romantic movement • In the autumn of 1798, C. and W. left for a stay in 	<p style="text-align: center;">“The Eolian Harp”</p>	<ul style="list-style-type: none"> • The Romantic image of the Aeolian lute that appears in "Dejection: An Ode" also appears in Samuel Taylor Coleridge's "The Eolian Harp" • instrument, which produces music when the wind blows on its musical chords • the breeze represents the creative power of nature acting as a muse for the poet, and the harp represents the poet who responds to nature by creating poetry • Coleridge wonders about his individuality in "The Eolian Harp," asking what if he is only another harp treated by nature in the same way as all other harps. • 	<ul style="list-style-type: none"> • composed on Aug. 20, 1795, in the short period when Coleridge was happy in his approaching marriage • a conversation poem • his first important and at the same time characteristic poem • blank verse
<ul style="list-style-type: none"> • Took laudanum (opium dissolved in alcohol) and later on a pure opium • In 1798 Coleridge and Wordsworth published a joint volume of poetry, <i>Lyrical Ballads</i> → the starting point for the English romantic movement • In the autumn of 1798, C. and W. left for a stay in 	<p style="text-align: center;">“The Rime of the Ancient Mariner”</p> <ul style="list-style-type: none"> • published in the first edition of <i>Lyrical Ballads</i> (1798) • It is Coleridge's longest major poem. • a signal shift to modern poetry, and the beginnings of British Romantic literature. 	<ul style="list-style-type: none"> • relates the supernatural events experienced by a mariner on a long sea voyage • told by Mariner to a wedding guest: • tale begins with his ship descending on their journey; the ship is driven off course by a storm and eventually reaches Antarctica; An albatross appears and leads them out of the Antarctic; even as the albatross is praised by the ship's crew, the Mariner shoots the bird down; at first the sailors are angry but they quickly change their minds when the weather becomes warmer and the mist disappears; The crime arouses the wrath of supernatural spirits. Then again as the weather changes (no wind) the sailors blame the Mariner for everything and hung the dead albatross round his neck. 	<ul style="list-style-type: none"> • a ballad – a narrative poem • C. made several modifications to the poem over the years. • The lang. was antiquated to give the impression that the poem was much older – in the 1st ed. of LB was no name of the author • In the second edition of <i>Lyrical Ballads</i> (1800), he replaced many of the archaic words • In 1815 - 1816 Coleridge added to the poem marginal notes in prose that gloss the text • Some critics believe that the poem is a metaphor of original sin in Eden with the subsequent regret of the mariner and the rain seen as a baptism • Jerome McGann argues that it is really a story of <i>our salvation</i> of Christ, rather than the other way round. • "Night-mare Life-in-Death" → name is a clue as to the

<p>Germany → C. became interested in German philosophy, especially the transcendental idealism of Immanuel Kant, and in the literary criticism of the 18th century dramatist Gotthold Lessing</p> <ul style="list-style-type: none"> • He died of a lung disorder including some heart failure from the opium that he was taking in Highgate on July 25, 1834 • Wrote a lot about supernatural (<-> Wordsworth) • His language and style tends to be more difficult; more elevated vocabulary, longer sentences, etc; he used more intellectual words (<-> W: ordinary language) • Used to challenge his readers -> wrote mainly to the male, well educated readers (<-> W: to everybody including common, uneducated people) • Used the aspect of religion: how to adapt his own Romantic ideas into religious context (<-> W. didn't talk in his poems about religion) • Was interested and wrote about distant places and "way back in time" (Kubla Khan, The Rime...) (<-> W wrote very much about the present: here & now and about his personal experiences) • Was interested in the unusual states of consciousness (by the use of opium) (<-> W) • Seems to be the what that writes often about the night time (<-> W day -> nature) • Interested in the aspect of mystery and irrational (<-> W) • A little influenced by the Gothic style (fear, terror, horror -> Rime...) (<-> W) • Used greater variety of forms (more innovated -> Kubla Khan's irregular form) = Romantic poets gave themselves more freedom in writing 		<p>Eventually the ship encounters a ghostly vessel. On board are Death (a skeleton) and the "Night-mare Life-in-Death" (a deathly-pale woman), who are playing dice for the souls of the crew. With a roll of the dice, Death wins the lives of the crew members and Life-in-Death the life of the mariner; the Mariner lives on; Eventually, the Mariner's curse is lifted when he sees sea creatures swimming in the water. Despite his cursing them as "slimy things" earlier in the poem, he suddenly sees their true beauty and blesses them; The bodies of the crew, possessed by good spirits, rise again and steer the ship back home, where it sinks in a whirlpool, leaving only the Mariner behind. As penance for his deed, the Mariner is forced to wander the earth and tell his story, and teach a lesson to those he meets</p>	<p>mariner's fate; he will endure a fate worse than death as punishment for his killing of the albatross</p>
	<p>"Kubla Khan"</p>	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • published on Byron's suggestion in 1816 • In October 1797 Coleridge was in ill-health and staying at a lonely farmhouse near Porlock in Somerset. He had been prescribed opium which was used at the time as a painkiller, but which is also addictive and can have strange effects on the mind. The opium sent him into what he described as a 'profound sleep, at least of the external senses'. While in this drug-induced state, he experienced a dream, or vision, triggered by a book of 17th century tales of travel and voyaging which he was reading • On waking, Coleridge grabbed paper and ink and began to write down the images from his dream. Before he had time to finish he wrote that he was interrupted by 'a person on business from Porlock' and was away from the farmhouse for over an hour. • When he returned he found that he could not remember any more details of the 'vision'
	<p>"Frost at Midnight"</p>	<ul style="list-style-type: none"> • It is the musing of a father beside the cradle of his child • The chief beauty of the poem, however, is in its 'return,' which is the best example of the peculiar kind of blank verse Coleridge had evolved, as natural-seeming as prose, but as exquisitely artistic as the most complicated sonnet 	<ul style="list-style-type: none"> • composed in February, 1798 (that most blessed time, when he was living in concord with his wife and their son, and with William and Dorothy near and poetry pouring unto him from the heaven's height) • He composed the poem as he sat by his own warm fireside watching Hartley asleep, while outside all was darkness and bitter cold

	<p>“Dejection: An Ode”</p>	<ul style="list-style-type: none"> • On April 4, 1802 he composed, in part at least, the poem ‘Dejection,’ which is a confession of his own failure, and one of the saddest of all human utterances • In this sublime and heartrending poem Coleridge gives expression to an experience of double consciousness. • His sense-perceptions are vivid and in part agreeable; his inner state is faint, blurred, and unhappy • He sees, but cannot feel. The power of feeling has been paralysed by chemically induced excitements of his brain. The seeing power, less dependent upon bodily health, stands aloof, individual, critical, and very mournful. • By ‘seeing’ he means perceiving and judging; by ‘feeling’ he means that which impels to action. • He suffers, but the pain is dull, and he wishes it were keen, for so he should awake from lethargy and recover unity at least. But nothing from outside can restore him. The sources of the soul's life are within. ... • He says he’s not able to write good poetry anymore so he passes the torch to the survivor (Wordsworth?) 	<ul style="list-style-type: none"> • In the winter of 1801-1802, the two causes of Coleridge's unhappiness, opium and domestic discord, worked havoc with him and brought him to despair • It is an ode in form only; in contents it is a conversation • About depression
	<p>“Epitaph”</p>	<ul style="list-style-type: none"> • Coleridge composes an epitaph for himself, which urges people to pray for him after he dies • Ref to God 	<ul style="list-style-type: none"> • written in 1833 • engraved on his tomb
	<p>“Biographia Literaria”</p>	<ul style="list-style-type: none"> • a criticism on Wordsworth’s theory on poetic diction -> Coleridge denies that there is no essential difference between the language of poetry and the language spoken by people in the real life • distinction between organic 'imagination' and mechanical 'fancy' 	<ul style="list-style-type: none"> • published in 1817 • an autobiography in discourse • meditative (a biography rather than an autobiography), with numerous essays on philosophy • The book contains his celebrated and vexed distinction between 'imagination' and 'fancy'
<p>George Gordon, Lord Byron (1788 – 1824)</p> <ul style="list-style-type: none"> • the second generation • the prototype of a Romantic poet • Byronic hero: first sketched in the opening canto of Childe Harold -> the lit descendants include: 	<p>“She walks in beauty”</p>	<ul style="list-style-type: none"> • not necessarily a love poem, but more of a celebration of the subject's beauty -> Nowhere in the poem does the poet mention or allude to love; he is merely commenting on the subject's beauty. 	<ul style="list-style-type: none"> • written in 1814 • Byron is said to have written the poem after meeting his cousin Lady Anne Wilmot Horton in black mourning clothes, which, when combined with her pale skin and "raven tresses" (black hair), reminded him of stars and the night. • The poem claims this lovely outer appearance as a

<p>Heathcliff in Wuthering Heights, Captain Ahab in Moby-Dick and Eugene Onegin in Pushkin's Eugene Onegin</p>			<p>sign of her inner beauty and purity.</p> <ul style="list-style-type: none"> This was a popular theme of Renaissance and Medieval poetry
<ul style="list-style-type: none"> a descendant of two aristocratic families, both of them colourful, violent and dissolute he was extraordinarily handsome when he was 10 he became the 6th Lord Byron and was sent to Cambridge to study after his degree he travelled through Portugal and Spain to Malta, and then a little – known Albania, Greece and Asia Minor -> he collected material for his poems and for “Don Juan” (his last work and masterpieces) 	<p>“So, we’ll go no more a roving”</p>	<ul style="list-style-type: none"> It evocatively describes the fatigue of age conquering the restlessness of youth. One of the accepted meanings of "roving" was the sexual act, which immediately makes understandable the otherwise mysterious line: "For the sword outwears its sheath." 	<ul style="list-style-type: none"> included in a letter to Thomas Moore on February 28, 1817. Moore published the poem in 1830 as part of Letters and Journals of Lord Byron. Byron wrote the poem at age twenty-nine.
<ul style="list-style-type: none"> his first literary product was “Childe Harold” published in 1812 he soon became the celebrity of fashionable he maintained his status as an aristocratic amateur by refusing the money from his publications occupying his inherited seat in the House of Lords he also became briefly active on the extreme liberal side of the Whig party he also spoke in defence of Nottingham weavers who had resorted to smashing the newly invented textile machines that had thrown them out of work he married Annabella Milbanke but after 1 year they separated he had an incestuous relationship with his half-sister Augusta Leigh -> he was ostracized by all his friends and forced to leave England forever in 25 April 1816 he lived for a while in Geneva with Percy and Mary Shelley and then he moved to Venice when he started to work on “Don Juan” he finally broke of literature for action when he organized an expedition to assist in the Greek war for independence from the Turks he died from fever just after he had reached his 36th birthday 	<p>From “Childe Harold’s Pilgrimage”</p>	<ul style="list-style-type: none"> The poem describes the travels and reflections of a world-weary young man who, disillusioned with a life of pleasure and revelry, looks for distraction in foreign lands; in a wider sense, it is an expression of the melancholy and disillusionment felt by a generation weary of the wars of the post-Revolutionary and Napoleonic eras introduced the concept of the Byronic hero -> usually described as an outsider, and with a contradictory nature; sometimes cruel, sometimes kind, devoted but unfaithful, and never contented, but eternally seeking out new sensations the preface to book III Byron acknowledges the fact that his hero is just an extension of himself 	<ul style="list-style-type: none"> lengthy narrative poem written when at Kinsham. It was published between 1812 and 1818 childe - a medieval title for a young man who was a candidate for knighthood. The poem is quite autobiographical, and the earlier portion of the work is based upon his travels through the Mediterranean and Aegean Sea between 1809 and 1811 made Byron famous in England practically overnight
<ul style="list-style-type: none"> Byronic hero: an idealised but flawed character whose attributes include: <ul style="list-style-type: none"> o Having great talent o Exhibiting great passion o Having a distaste of society and social institutions o Expressing a lack of respect for rank and 	<p>From “Don Juan”</p>	<ul style="list-style-type: none"> no byronic hero 	<ul style="list-style-type: none"> the whole poem is written in the colloquial ottava rima a satire against modern civilization in his favourite neoclassic style with old-fashioned lyrics

<ul style="list-style-type: none"> privilege ○ Thwarted in love by social constraint of death ○ Rebelling ○ Suffering exile ○ Hiding an unsavoury past ○ Arrogance, overconfidence or lack of foresight ○ Ultimately acting in a self-destructive manner 			
<p style="text-align: center;">Percy Bysshe Shelley (1792 – 1822)</p> <ul style="list-style-type: none"> • a radical nonconformist in every aspect of his life • born in a conservative background -> aristocracy • sent to be educated at Eton and Oxford but got expelled from O. after writing the pamphlet “The Necessity of Atheism” that claimed that God’s existence can’t be proved on empirical grounds • he married Harriet Westbrook and went to live in Dublin for a while • back in London he became a disciple of the radical social philosopher William Godwin (the husband of Mary Wollstonecraft) and fell in love with their daughter Mary • together they fled to France where they got married and in 1818 they moved to Italy • he envisioned himself as an alien and outcast, rejected by the human race to whose welfare he had dedicated his powers and his life • in Italy he wrote the best of his works: “Prometheus Unbound” and an elegy on the death of Keats “Adonais” • on 8 July 1822 he drowned together with a friend while sailing on their boat “Don Juan” on the Gulf of Spezia. Their bodies were discovered a few days later and Shelley’s ashes were buried in Rome (next to Keats) <p style="text-align: center;">Shelley vs. Byron</p> <ul style="list-style-type: none"> • both of them had an aristocratic background (1st gen of Rom poets + Keats were from the middle class) • both of them died young (as the rest of the 2nd gen: B 36, S 30 & K 25) • they both had financial problems: B was to 	<p style="text-align: center;">“Hymn to Intellectual beauty”</p>	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
	<p style="text-align: center;">“Ozymandias”</p>	<ul style="list-style-type: none"> • Romantic figure of traveller (corresponds with the notion of change) • Notions of exotic and distant (orientalism) indicated by the far country • <u>Ruins</u> of the monument • A poem with political overtones: the monument of the once mighty tyrant Ozymandias now lies in bits and pieces – time changes everything and power never lasts • Desert is the metaphor for time – destroys everything 	<ul style="list-style-type: none"> • a sonnet written in 1817 • Ozymandias was a Greek name for Ramses II of Egypt (13th C. BC) • The changing power of time is here the main topic
	<p style="text-align: center;">“Ode to the West Wind”</p>	<ul style="list-style-type: none"> • about political, physical, moral, social, spiritual and religious changes the West Wind brings • very powerful rhetoric with a lot of exclamation marks – very passionate • The poem calls for a mythical power to inspire and induce change or "a new Birth" • It is about the regenerative powers of Nature to bring forth not only new life but also poetic inspiration • it also shows how influenced Shelley was by Greek elegy and the classics. The poem's mention of the lyre and clarion, both Greek instruments, show the classical elements in the poem 	<ul style="list-style-type: none"> • written in 1819 inspired by a walk in woodland near Florence • probably his best known poem • an ode but with new, his own form • use of the complicated <i>terza rima</i> • At the time that the poem was written, Shelley was recovering from the death of his young son William -> the imagery of death and decay in the first stanza • Rhetorical question at the end of the poem -> this last line shows Shelley's optimism about Spring and regeneration.
	<p style="text-align: center;">“To a Sky-Lark”</p>	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • To A Skylark was originally published with Prometheus Unbound, one of Shelley's visionary poems • may have been conceived in Italy in 1820

<p>hedonistic and S to generous (he gave his money away)</p> <ul style="list-style-type: none"> • they had very liberal political and social ideas: most radical thinkers (result was exile from UK) • were against Regency and religion • Byron was a celebrity in his time while Shelley had almost no audience (most of his works became successful after his death thanks to his wife Mary Shelley) • Shelley died on a boat named “Don Juan” (title of Byron’s work); he was thrown overboard (buried in Rome as is Keats) • Shelley was constantly aiming to be original: was engaged in lots of different styles of writing (Plays, non-fiction: theories on poetry and politics written in prose; poetry: visionary poems that call for revolution, songs, lyrics, sonnets, odes etc) 			
<p style="text-align: center;">Felicia Dorothea Hemans (1793 – 1835)</p> <ul style="list-style-type: none"> ○ born in Liverpool and brought up in Wales ○ started publishing at age 15 ○ very successful in her time ○ military & patriotic topics → her husband and two brothers were in the military ○ her patriotic poems are complex and can be understand in two ways: for or against patriotism ○ was quite popular in America although she’s never been there ○ associated with poems about domesticity but a traditional one (not revolutionary) ○ many of her longer narratives are about women warriors (very revolutionary) 	<p style="text-align: center;">“The Homes of England”</p>	<ul style="list-style-type: none"> • Hemans is summing up the English culture by showing the different kinds of homes and houses • Domesticity – (traditional) woman takes care of her family • 	<ul style="list-style-type: none"> • Constructed from the high class to the lowest class – therefore it may be also interpreted as a critique on divided English society
<p style="text-align: center;">John Keats (1795 – 1821)</p> <ul style="list-style-type: none"> • beauty was the major topic in his poetry: Edymion : “the thing of beauty is a joy forever” → the cult of beauty • interest in the exotic countries and cultures – “on first looking...” • interest in antiquity, mostly Greek → mythological elements as psyche or cupid, and also interest in ruins which reflect mortality and immortality at the same time 	<p style="text-align: center;">“On First Looking into Chapman’s Homer”</p>	<ul style="list-style-type: none"> • tells of the author’s astonishment at reading the works of the ancient Greek poet Homer as freely translated by the Elizabethan playwright George Chapman 	<ul style="list-style-type: none"> • a sonnet written in 1816 • demonstrate the emotional power of a great work of art, and the ability of great art to create an epiphany in its beholder • Petrarchan sonnet, • divided into an octave and a sestet, • rhyme scheme of <i>a-b-b-a-a-b-b-a-c-d-c-d-c-d</i>.
	<p style="text-align: center;">“When I have fears that I may cease to be”</p>	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • an Elizabethan sonnet wrote in 1817 • written in iambic pentameter and consists of three quatrains and a couplet • sonnet was written by Jan. 1818, soon after the completion of <i>Endymion</i>.

<ul style="list-style-type: none"> • believed that a poet should forget his identity and should try to get into others' skins • the deaths of his father, mother and brother made him very passionate about life and beauty, to him everything was about the sensations of living • images of life & death, of reality & dream had hounded him in his life and are also present in his poetry • he feared that after his death he would be forgotten and was interested in the idea of immortality which he believed was to find in art • was dying of tuberculosis – very romantic image • was buried in Rome • his poetry is ambiguous but being easy to understand was not his priority – romantic idea; lives a lot of options 	<p style="text-align: center;">“La Belle Dame sans Merci: A Ballad”</p>	<ul style="list-style-type: none"> • The poem describes the encounter between an unnamed knight and a mysterious fairy. It opens with a description of the knight in a barren landscape, "haggard" and "woe-begone". He tells the reader how he met a beautiful lady whose "eyes were wild"; he set her on his horse and she took him to "elfin grot", where she "wept, and sigh'd full sore". Falling asleep, the knight had a vision of "pale kings and princes", who cried, "La Belle Dame sans Merci hath thee in thrall!" He awoke to find himself on the same "cold hill's side" where he is now "palely loitering" • the knight is associated with images of death — a lily (a symbol of death in Western culture), paleness, "fading", "wither[ing]" • he may well be dead himself at the time of the story. • He is clearly doomed to remain on the hillside, but the cause of this fate is unknown 	<ul style="list-style-type: none"> • This poem was sent in a letter to John Hamilton Reynolds, dated 31 January 1818 • "The Beautiful Lady without Mercy" • is a ballad • The original was written by Keats in 1819, although the title is that of a fifteenth century poem by Alain Chartier. • twelve stanzas of four lines each, with an ABCB rhyme scheme
	<p style="text-align: center;">“Ode to a Nightingale”</p>	<ul style="list-style-type: none"> • Keats imagines the loss of the physical world, and sees himself dead--he uses an abrupt, almost brutal word for it--as a "sod" over which the nightingale sings. • The contrast between the immortal nightingale and mortal man, sitting in his garden, is made all the more acute by an effort of the imagination • The presence of weather is noticeable in the poem, as spring came early in 1819, which brought nightingales all over the heath • Keats' relationship with the bird clearly changes as the text progresses and his consciousness drifts into a dreaming, imaginative space • Both the third and sixth stanzas contain references to mortality. The third stanza discusses the death of Keats's brother, Tom, while the sixth expresses Keats' own fear of death 	<ul style="list-style-type: none"> • written in 1819 in the garden of the Spaniards Inn, Hampstead • Referred to by critics of the time as "the longest and most personal of the odes," • the poem describes Keats' journey into the state of Negative Capability • The poem explores the themes of nature, transience and mortality, the latter being the most personal to Keats, making a direct reference to the death in 1818 of his brother, Tom • eight stanzas, each containing ten lines. The rhyme scheme (<i>ababcdecde</i>) has a link to the sonnet form, with each stanza uniting a Shakespearean quatrain (<i>abab</i>) with a Petrarchan sestet (<i>cdecde</i>)

<p>“Ode on a Grecian Urn”</p>	<ul style="list-style-type: none"> • The poem captures aspects of Keats's idea of "Negative Capability", as the reader does not know who the figures are on the urn, what they are doing, or where they are going. • Instead, the speaker revels in this mystery, as he does in the final couplet, which does not make immediate, ascertainable sense but continues to have poetic significance nonetheless. • The ode ultimately deals with the complexity of art's relationship with real life. • Due to uncertainty over where the punctuation is placed, it is impossible to know whether the last lines are spoken by the urn, or representative of the poet's view • Beauty!!! 	<ul style="list-style-type: none"> • first published in January 1819 • Its inspiration is considered to be a visit by Keats to the exhibition of Greek artifacts accompanying the display of the "Elgin Marbles" at the British Museum • The ode is an ancient form originally written for musical accompaniment. • the ode of the Romantic era is a poem of 30 to 200 lines that meditates progressively upon or directly addresses a single object or condition • Keats's odes are characterized by an exalted and highly lyrical tone
<p>“Ode on Melancholy”</p>	<ul style="list-style-type: none"> • The three stanzas of the "Ode on Melancholy" address the subject of how to cope with sadness • The first stanza tells what not to do: The sufferer should not "go to Lethe," or forget their sadness (Lethe is the river of forgetfulness in Greek mythology) • should not commit suicide (nightshade, "the ruby grape of Proserpine," is a poison; Proserpine is the mythological queen of the underworld) • and should not become obsessed with objects of death and misery (the beetle, the death-moth, and the owl) • the sufferer should do everything he can to remain aware of and alert to the depths of his suffering • In the second stanza: When afflicted with "the melancholy fit," the sufferer should instead overwhelm his sorrow with natural beauty • In the third stanza, the speaker explains that pleasure and pain are inextricably linked: Beauty must die, joy is fleeting, and the flower of pleasure is forever "turning to poison while the bee-mouth sips." 	<ul style="list-style-type: none"> • the shortest of Keats's odes, • written in 1819 • is written in a very regular form that matches its logical, argumentative thematic structure • Each stanza is ten lines long and metered in a relatively precise iambic pentameter • The only ode not to be written in the first person • For the first time in the odes, the speaker in "Melancholy" urges action rather than passive contemplation -> rather than flee from sadness, he will instead glut it on the pleasures of beauty • the fact that joy will come to an end that makes the experience of joy such a ravishing one; the fact that beauty dies makes the experience of beauty sharper and more thrilling -> the key is to see the kernel of sadness that lies at the heart of all pleasure
<p>“To Autumn”</p>	<ul style="list-style-type: none"> • Opens his first stanza by addressing Autumn, describing its abundance and its intimacy with the sun, with whom Autumn ripens fruits and causes the late flowers to bloom • In the second stanza, the speaker describes the 	<ul style="list-style-type: none"> • Written in 1820 • Written in a three-stanza structure with a variable rhyme scheme. Each stanza is eleven lines long • In each stanza, the first part is made up of the first four lines of the stanza, and the second part is

	<p>figure of Autumn as a female goddess</p> <ul style="list-style-type: none"> • In the third stanza, the speaker tells Autumn not to wonder where the songs of spring have gone, but instead to listen to her own music • Keats's speaker paying homage to a particular goddess--in this case, the deified season of Autumn • The selection of this season implicitly takes up the other odes' themes of temporality, mortality, and change • In "To Autumn," the speaker's experience of beauty refers back to earlier odes (the swallows recall the nightingale; the fruit recalls joy's grape; the goddess drowsing among the poppies recalls Psyche and Cupid lying in the grass), but it also recalls a wealth of earlier poems. Most importantly, the image of Autumn winnowing and harvesting (in a sequence of odes often explicitly about creativity) recalls an earlier Keats poem in which the activity of harvesting is an explicit metaphor for artistic creation -> "When I have fears that I may cease to be," 	<p>made up of the last seven lines</p> <ul style="list-style-type: none"> • Thematically, the first part of each stanza serves to define the subject of the stanza, and the second part offers room for musing, development, and speculation on that subject • One of the simplest of Keats's odes. -> There is nothing confusing or complex in Keats's paean to the season of autumn • "To Autumn" is concerned with the much quieter activity of daily observation and appreciation
<ul style="list-style-type: none"> • Letters: • his letters serve as a running commentary on his life, reading, thinking and writing • "negative capability" = now "empathy" 	<ol style="list-style-type: none"> 1. to George and Thomas Keats: (his brothers): <ul style="list-style-type: none"> • Shakespeare's King Lear is mentioned • Negative capability: a poet of negative capability is an objective poet who simply and impersonally presents material • A real artist doesn't want to analyze, to be in control of things; a real poet has negative capability (uncertainty, mystery, doubts) 2. to John Hamilton Reynolds (a close friend): <ul style="list-style-type: none"> • about Wordsworth's poetry: K. Greatly admired W. But had reservation about the subjective & didactic qualities of W's poetry • reference to Genesis 3. to Richard Woodhouse (preserved many of K's manuscripts): <ul style="list-style-type: none"> • a poet has no identity -> a poet is the most unpoetical of all God's creatures 4. to Fanny Brawne (his beloved) <ul style="list-style-type: none"> • Fanny as Keats' "fair star" 5. to Percy Bysshe Shelley <ul style="list-style-type: none"> • written in reply to a letter urging K (who was ill) to spend the winter with the Shelleys in Pisa • K politely refused 6. to Charles (Armitage) Brown (his friend) <ul style="list-style-type: none"> • Keats' last letter • Written in Piazza di Spagna 	

**Emily Brontë
(1818 - 1848)**

- Early Victorian Period (ca1830) -< blooming period for novel
- Bronte sisters are not interested in social novel, they are writing in Rom tradition
- her only novel: [Wuthering Heights](#)
- published under the masculine [pen name Ellis Bell](#)
- born in [Thornton](#), near [Bradford](#) in [Yorkshire](#)
- the fifth of six children; the second eldest of the three surviving [Brontë sisters](#)
- In 1824, the family moved to [Haworth](#)
- In 1842, Emily commenced work as a governess leaving after about six months due to homesickness
- Later, with her sister Charlotte, she attended a private school in [Brussels](#)
- They later tried to open up a school at their home, but had no pupils.
- Emily and her sisters, [Charlotte](#) and [Anne](#), published a joint collection of their poetry in 1846, [Poems by Currer, Ellis, and Acton Bell](#)
- In 1847, she published her only novel, [Wuthering Heights](#)
- Like her sisters, Emily's health had been weakened by the harsh local climate at home and at school
- died on [December 19, 1848](#) of [tuberculosis](#)
- she is popularly regarded as the epitome of the talented writer who died with a short blaze of genius

“Wuthering Heights”

- The narrative tells the tale of the all-encompassing and passionate, yet thwarted love between [Heathcliff](#) and Catherine Earnshaw, and how this unresolved passion eventually destroys both themselves and many around them.
- Heathcliff and Cathy’s love is directly linked to the moors and the nature where they were escaping to be together
 1. ghost scene -> gothic fiction
 2. Cathy’s confession to Nelly of her love to Heathcliff -> “I am Heathcliff”: they are ‘one’
 3. Cathy’s madness -> she drove herself crazy
 4. 2 different kinds of love for Kathy (Heathcliff vs. Edgar)
 5. Cathy’s dying scene -> the climactic moment of the first part of the novel

The whole novel is constructed around the contrast between Wuthering Heights and Thruscross Grange ([oppositions](#)):

- **Name:** ‘Wuthering’ windy, stormy in the local dialect; “Thruscross” thrush is a small, pretty bird
- **Space:** Heights is on the hill while Grange is in the valley
- **Architecture:** Heights is an old house with thick walls and narrow windows, there is no comfort of luxury but it is heated by the fire (fire reflects the passionate nature of the inhabitants); Grange is a beautiful mansion with a garden but it doesn’t have fire, it’s cold in the house (Lintons are cold, they are not good in showing their emotions)
- **Families:** Earnshaws are an old family (rough and somewhat brutal); Lintons are the new gentry living in the country (embodiments of a gentle etiquette)
- **Physique:** Earnshaws have dark hair and dark eyes, Lintons are blue-eyed blondes
- **Economic system:** Heights – yeomen system (independent farmers who were allowed to work on Earnshaw’s land); Grange - agrarian capitalism (the Lintons are paying people to cultivate their land for them)
- **Household:** Heights – family + 3 servants;

- first published in [1847](#) under the [pseudonym](#) Ellis Bell, and a posthumous second edition was edited by her sister [Charlotte](#)
- The name of the novel comes from the [Yorkshire](#) manor on the [moors](#) on which the story centres
- The narrative is non-linear, involving several [flashbacks](#), and involves two narrators - Mr. Lockwood and Nelly Dean.
- Different kind of narration and narrators:
 - Extra – diegetic -> Lockwood
 - Intra – diegetic -> Nelly Dean
- These narrators have no moral authority so there is also no beautiful, moral centre of the novel (usually it was the narrator)
- The story doesn’t give any answers about the moral level: is this the ideal kind of love?; what does Emily Bronte think about Cathy and Heathcliff?
- Multiple film adaptations

		<p>Grange – family + big staff of servants and workers</p> <ul style="list-style-type: none"> ○ Social attitude: Heights – individualism and elemental passions; Grange – self-control ○ Attitude towards nature – Heights – embodies nature; Grange – civilization and decadent living, don't care for nature <ul style="list-style-type: none"> • Emily undercuts the oppositions: starts to mix this two houses (especially in the 2nd half) 	
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American Romanticism

<p style="text-align: center;">Ralph Waldo Emerson 1803 – 1882</p> <ul style="list-style-type: none"> • an American essayist and poet • leader of the Transcendentalist movement in the early 19th century • gradually moved away from the religious and social beliefs of his contemporaries, formulating and expressing the philosophy of Transcendentalism in his 1836 essay, Nature • support for abolitionism late in life created controversy • born in Boston on May 25, 1803 • In October 1817, at fourteen, Emerson went to Harvard College • After Emerson graduated from Harvard in 1821 at the age of eighteen, he assisted his brother in a school for young ladies established in their mother's house • 1829 he married for the first time (his wife died 2 years later from TB) • toured Europe in 1832: during this trip, he met William Wordsworth, Samuel Taylor Coleridge, John Stuart Mill, and Thomas Carlyle • In 1835, Emerson bought a house in Concord, Massachusetts & married for the second time • Emerson lived a financially conservative lifestyle • In September 1836, Emerson and other like-minded intellectuals founded the Transcendental 	<p style="text-align: center;">“Nature”</p>	<ul style="list-style-type: none"> • Emerson defines nature as an all-encompassing divine entity inherently <i>known</i> to us in our unfettered innocence, rather than as merely a component of a world ruled by a divine, separate being <i>learned</i> by us through passed-on teachings in our experience. • In the book Emerson explains his stay in the Woods as a thriving transcendentalist • “Nature” became an essential influence for Thoreau's later writings, including his seminal Walden. • Nature isn't spectacular, not picture perfect but nevertheless while whalking in nature you can get the transcendental feeling and feel happy • Ref to God -> non-dimentional idea of God (not linked to any church); God as a cosmic sensation • Ref ti child -> idealization of child's perspective: everything for the first time, everything is magical 	<ul style="list-style-type: none"> • published anonymously in 1836 • in this essay the foundation of transcendentalism is put forth, as a belief system that espouses a non-traditional appreciation of nature • Many scholars identify Emerson as one of the first writers (with others, notably Walt Whitman) to develop a literary style and vision that is uniquely American, rather than following in the footsteps of Longfellow and others who were strongly influenced by their British cultural heritage • "Nature" is the first significant work to establish this new way of looking at The Americas and its raw, natural environment • Emerson launched the sensational, optimistic kind of writing
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<p>Club, which served as a center for the movement -> 1836 Nature is published</p> <ul style="list-style-type: none"> In the 1840's Emerson was hospitable to Nathaniel Hawthorne and his family, and appears to have heavily influenced Hawthorne during these three years encouraged Thoreau's talent and early career. The land on which Thoreau built his cabin on Walden Pond belonged to Emerson was noted as being a very abstract and difficult writer who nevertheless drew large crowds for his speeches his journals were his bank of experiences and ideas was considered one of the great orators of the time He never read Kant's works, but, instead, relied on Coleridge's interpretation of the German Transcriptal Idealist -> this led to Emerson's non-traditional ideas of soul and God 			
<p style="text-align: center;">Edgar Allan Poe 1809 – 1849</p> <ul style="list-style-type: none"> Best known for his tales of mystery and the macabre was one of the early American practitioners of the short story invented the detective-fiction genre also credited with contributing to the emerging genre of science fiction first well-known American writer to try to earn a living through writing alone, resulting in a financially difficult life and career born Edgar Poe in Boston, Massachusetts -> his parents died when he was young so he was taken care of by John and Frances Allan (who never formally adopted him) early education in UK Poe's publishing career began humbly, with an anonymous collection of poems, Tamerlane and Other Poems (1827), credited only to "a Bostonian" He switched his focus to prose and spent the next several years working for literary journals and 	<p style="text-align: center;">“To Helen”</p>	<ul style="list-style-type: none"> Poe is celebrating the nurturing power of woman Poe, in referring to Helen, may be alluding to the Greek goddess of light or Helen of Troy who is considered to be the most beautiful woman who ever lived, 	<ul style="list-style-type: none"> The 15-line poem was written in honor of Jane Stanard, the mother of a childhood friend. It was first published in 1831 collection <i>Poems of Edgar A. Poe</i>
	<p style="text-align: center;">“Raven”</p>	<ul style="list-style-type: none"> It tells of a talking raven's mysterious visit to a distraught lover, tracing the latter's slow descent into madness. The lover is lamenting the loss of his love, Lenore The raven, sitting on a bust of Pallas, seems to further instigate his distress with its constant repetition of the word, "Nevermore." the narrator is a young scholar -> impied by the bust of Pallas Athena, goddess of wisdom in his room raven (the central symbol in the poem) -> the "devil bird" the raven is meant to symbolize <i>mournful and never-ending remembrance</i> The raven also gets a reputation as a bird of ill omen 	<ul style="list-style-type: none"> a narrative poem first published in January 1845 is noted for its musicality, stylized language, and supernatural atmosphere allusions to folklore and various classical works Poe's intention was to create a poem that would appeal to both critical and popular tastes The main theme of the poem is one of undying devotion -> a perverse conflict between desire to forget and desire to remember made up of 18 stanzas of six lines each -> the meter is trochaic octameter The rhyme scheme is ABCBBB and makes heavy use of internal rhyme ("dreary" and "weary"; "Once upon" and "while I pon-") and alliteration ("Doubting, dreaming dreams...") In his essay "The Philosophy of Composition" (1846), Poe detailed the poem's creation He explains that every component of the poem is

<p>periodicals</p> <ul style="list-style-type: none"> married Virginia Clemm, his 13-year-old cousin (died in 1847 from TB) 1845, Poe published his poem "The Raven" to instant success 1849 (on an Election Day), at age 40, Poe died in Baltimore; the cause of his death is unknown and has been attributed to alcohol, brain congestion, cholera, drugs, heart disease, rabies, suicide, tuberculosis, and other agents 			<p>based on logic: the raven enters the chamber to avoid a storm (the "midnight dreary" in the "bleak December"), and its perch on a pallid white bust was to create visual contrast against the dark black bird</p> <ul style="list-style-type: none"> The topic itself, Poe says, was chosen because "the death... of a beautiful woman is unquestionably the most poetical topic in the world" -> the lost Lenore may have been inspired by events in Poe's own life as well, either to the early loss of his mother, Eliza Poe, or the long-illness endured by his wife, Virginia
<ul style="list-style-type: none"> Poe's most well-known fiction works are Gothic most recurring themes deal with questions of death, including its physical signs, the effects of decomposition, concerns of premature burial, the reanimation of the dead, and mourning Many of his works are generally considered part of the dark romanticism genre, a literary reaction to transcendentalism, which Poe strongly disliked 	<p>"Annabel Lee"</p>	<ul style="list-style-type: none"> The narrator, who fell in love with Annabel Lee when they were young, has a love for her so strong that even angels are jealous. He retains his love for her even after her death 	<ul style="list-style-type: none"> Poe's last complete poem Written in 1849, it was not published until shortly after Poe's death that same year. it explores the theme of the death of a beautiful woman (Poe's favorite theme) The poem focuses on an ideal love which is unusually strong Its ballad-like repetition of words and phrases purposely create its mournful effect
<ul style="list-style-type: none"> Beyond horror, Poe also wrote satires, humor tales and hoaxes. For comic effect, he used irony and ludicrous extravagance wrote much of his work using themes specifically catered for mass market tastes Poe's writing reflects his literary theories: he disliked didacticism and allegory believed that quality work should be brief and focus on a specific single effect 	<p>"Ligeia"</p>	<ul style="list-style-type: none"> The story follows an unnamed narrator and his wife Ligeia, a beautiful and intelligent raven-haired woman. She recites "The Conqueror Worm" before she dies and suggests that life is sustainable only through willpower. After her death, the narrator marries the Lady Rowena. Rowena becomes ill and she dies as well. The distraught narrator stays with her body overnight when Rowena slowly comes back from the dead - though she has transformed into Ligeia 	<ul style="list-style-type: none"> an early short story first published in 1838. opening epigraph, is repeated in the body of the story The narrator has already been established as an opium addict, making him an unreliable narrator -> Ligeia's return may have been nothing more than a drug-induced hallucination There has been some debate that Poe may have intended "Ligeia" to be a satire of Gothic fiction Major themes: Death of a beautiful woman, Resurrection, beauty, science, metaphysics and occult, mysticism Rowena is the total opposite of Ligeia -> contrast
	<p>"Philosophy of Composition"</p>	<ul style="list-style-type: none"> elucidates a theory about how good writers write when they write well length, "unity of effect" and a logical method are important considerations for good writing. He also makes the assertion that "the death... of a beautiful woman" is "unquestionably the most poetical topic in the world". Poe uses the composition of his own poem "The Raven" as an example The three central elements of Poe's philosophy of composition: <ul style="list-style-type: none"> Length: Poe believed that all works should be short, with the exception of 	<ul style="list-style-type: none"> first appeared in the April 1846 issue of Graham's Mag Poe's theory is in deliberate contrast to the "spontaneous creation" explanation expressed for example by Coleridge (for Kubla Khan) -> it's all about logical creation

		<ul style="list-style-type: none"> ○ novels -> “the limit of one sitting” ○ "Unity of effect": a work of fiction should be written only after the author has decided how it is to end and which emotional response, or "effect," he wishes to create, commonly known as the "unity of effect." Once this effect has been determined, the writer should decide all other matters pertaining to the composition of the work, including tone, theme, setting, characters, conflict, and plot ○ Method: Poe dismissed the notion of artistic intuition and argued that writing is methodical and analytical, not spontaneous 	
<p style="text-align: center;">Henry David Thoreau 1817 – 1862</p> <ul style="list-style-type: none"> • born in Concord, Massachusetts • studied at Harvard University • Thoreau first contracted tuberculosis in 1835 and suffered from it sporadically over his life • Upon graduation Thoreau returned home to Concord, where he befriended Ralph Waldo Emerson. • Emerson took a paternal and at times patronizing interest in Thoreau, advising the young man and introducing him to a circle of local writers and thinkers • Emerson referred to him as <i>the</i> man of Concord - > of the many prominent authors who lived in Concord, Thoreau was the only town native • a philosopher of nature and its relation to the human condition. • In his early years he followed Transcendentalism, a loose and eclectic idealist philosophy advocated by Emerson, Fuller, and Alcott. They held that an ideal spiritual state transcends, or goes beyond, the physical and empirical, and that one achieves that insight via personal intuition rather than religious doctrine. In their view, Nature is the outward sign of inward spirit, expressing the “radical correspondence of visible things and human thoughts,” as Emerson wrote in <i>Nature</i> (1836). 	<p style="text-align: center;"><i>Walden:</i> “Solitude”</p>	<ul style="list-style-type: none"> • Solitude: Thoreau rhapsodizes about the beneficial effects of living solitary and close to nature. • He loves to be alone, for "I never found the companion that was so companionable as solitude," and he is never lonely as long as he is close to nature. • He believes there is no great value to be had by rubbing shoulders with the mass of humanity • <i>Walden</i> emphasizes the importance of self-reliance, solitude, contemplation, and closeness to nature in transcending the crass existence that is supposedly the lot of most humans 	<ul style="list-style-type: none"> • published in 1854 • one of the best-known non-fiction books written by an American • <i>Walden</i> is a reflection upon simple living in natural surroundings • The book compresses that time into a single calendar year, using the passage of four seasons to symbolize human development • Part memoir and part spiritual quest • The book is neither a novel nor a true autobiography, but combines these genres with a social critique of contemporary Western culture's consumerist and materialist attitudes and its distance from and destruction of nature

<ul style="list-style-type: none"> worked in his family's pencil factory in Concord embarked on a two-year experiment in simple living on July 4, 1845, when he moved to a small self-built house on land owned by Emerson in a second-growth forest around the shores of Walden Pond in 1854, he published <i>Walden</i>, or <i>Life in the Woods</i>, recounting the two years, two months, and two days he had spent at Walden Pond environmentalist a lifelong abolitionist -> defending the abolitionist John Brown Thoreau spent his last years revising and editing his unpublished works, particularly <i>Excursions</i> and <i>The Maine Woods</i> and petitioning publishers to print revised editions of <i>A Week</i> and <i>Walden</i>. He also wrote letters and journal entries until he became too weak to continue He died on May 6, 1862 at the age of 44 			
<p style="text-align: center;">Nathaniel Hawthorne 1804 – 1864</p> <ul style="list-style-type: none"> BORN in Salem, Massachusetts, in 1804 His family descended from the earliest settlers of the Massachusetts Bay Colony; among his forebears was John Hathorne (one of the judges at the 1692 Salem witch trials) Hawthorne attended Bowdoin College in Maine, where he met Henry Wadsworth Long-fellow, who would later become a famous poet, and Franklin Pierce, who would later become president of the United States. His growing relationship with the intellectual circle that included Ralph Waldo Emerson and Margaret Fuller led him to abandon his customs post for the utopian experiment at Brook Farm, a commune designed to promote economic self-sufficiency and transcendentalist principles Herman Melville, among others, hailed Hawthorne as the “American Shakespeare.” In 1845 Hawthorne again went to work as a customs surveyor, this time, like the narrator of <i>The Scarlet Letter</i>, at a post in Salem. In 1850, after having lost the job, he published <i>The Scarlet Letter</i> to enthusiastic, if not widespread, acclaim 	<p style="text-align: center;">“The Scarlet Letter”</p>	<ul style="list-style-type: none"> Set in Puritanical Boston in the seventeenth century tells the story of Hester Prynne, who gives birth after committing adultery, refuses to name the father, and struggles to create a new life of repentance and dignity 	<ul style="list-style-type: none"> Hawthorne explores the issues of grace, legalism, sin, and guilt. framed by a preface (called "The Custom-House") in which the narrator claims to have found documents and papers that substantiate the evidence concerning Prynne and her situation -> Hawthorne worked in the Salem, Massachusetts customhouse for several years In <i>The Scarlet Letter</i>, Hawthorne uses the repressive, authoritarian Puritan society as an analogue for humankind in general Themes: <ul style="list-style-type: none"> Sin, Knowledge, and the Human Condition The Nature of Evil Identity and Society Motifs <ul style="list-style-type: none"> Civilization versus the Wilderness Night versus Day Evocative Names Symbols <ul style="list-style-type: none"> The Scarlet Letter The Meteor Pearl The Rosebush Next to the Prison Door Ref to Bible

<ul style="list-style-type: none"> • In 1853 Hawthorne was appointed an us consul in Europe • He died in 1864, a few years after returning to America. • The majority of Hawthorne’s work takes America’s Puritan past as its subject 			
<p style="text-align: center;">Walt Whitman 1819 – 1892</p> <ul style="list-style-type: none"> • Born in West Hills, Town of Huntington, Long Island • inherited the liberal intellectual and political attitudes of a free thinker from his father • In 1823 the family moved to Brooklyn, where for six years Whitman attended public schools • At age eleven he left school and started to work-> first for a lawyers and a doctor, later on as a printer • in May 1836, he rejoined his family, now living in Hempstead, Long Island • Whitman essentially spent the bulk of his life writing only one book, <i>Leaves of Grass</i>, which he continued to edit and revise until his death -> he intended to write a distinctly American epic • Whitman's emphasis on the body in his poetry • He was a part of the transition between Transcendentalism and Realism, incorporating both views in his works • Whitman's expression of sexuality ranged from his admiration for nineteenth-century ideals of male friendship to openly erotic descriptions of the male body, as can be readily seen in his poem "Song of Myself" 	<p style="text-align: center;">“Song of Myself” cantos: 1, 2, 6, 11, 15, 21, 24, 51, 52</p>	<ul style="list-style-type: none"> • As Walt Whitman, the specific individual, melts away into the abstract "Myself," the poem explores the possibilities for communion between individuals. • Starting from the premise that "what I assume you shall assume" Whitman tries to prove that he both encompasses and is indistinguishable from the universe • Beginning <i>in medias res</i>--in the middle of the poet's life • Canto 6: child asks the narrator "<i>What is the grass?</i>" and the narrator is forced to explore his own use of symbolism and his inability to break things down to essential principles. <ul style="list-style-type: none"> ◦ Grass – symbol of regeneration of nature (in child’s hands), democracy (is everywhere and links people) and death (grows on graves) • Canto 11: "twenty-ninth bather"; a woman watches twenty-eight young men bathing in the ocean. She fantasizes about joining them unseen, and describes their semi-nude bodies in some detail; eroticism becomes homoeroticism 	<ul style="list-style-type: none"> • a sprawling combination of biography, sermon, and poetic meditation. • Whitman uses symbols and sly commentary to get at important issues. • is composed more of vignettes than lists: Whitman uses small, precisely drawn scenes to do his work here • an American epic • for Whitman the birthplace of poetry is in the self, the best way to learn about poetry is to relax and watch the workings of one's own mind. •
<p style="text-align: center;">Herman Melville 1819 – 1891</p> <ul style="list-style-type: none"> • born in New York City • “impressive” family background • 1832 Allan Melvill died of a sudden illness that included mental collapse, leaving his family in poverty • his brother helped him get a job as a cabin boy on a New York ship bound for Liverpool • then he sailed on the whaler <i>Acushnet</i>, which was 	<p style="text-align: center;">“Bartleby, the Scrivener”</p>	<ul style="list-style-type: none"> • The narrator, an elderly lawyer who has a comfortable business relates the story of the strangest man he has ever known. • Bartleby is a new addition to the narrator's staff -> Bartleby comes in answer to an ad, and the narrator hires the forlorn looking young man in hopes that his calmness will soothe the temperaments of the other scriveners. • One day, when the narrator asks Bartleby to help proofread a copied document, 	<ul style="list-style-type: none"> • A short story that first appeared, anonymously, in Putnam's Magazine in two parts in 1853 (after Moby Dick) • The work is said to have been inspired, in part, by Melville's reading of Emerson’s essay, "The Transcendentalist" • It has been considered a precursor to absurdist literature, touching on many of the themes extant in the work of Franz Kafka, particularly in The Trial and "A Hunger Artist." • Bartleby is considered an ideal revolutionary subject

<p>bound for the Pacific Ocean</p> <ul style="list-style-type: none"> • Melville decided to abandon the vessel on reaching the Marquesas Islands. He lived among the natives of the island for three weeks and the narrative of Typee tells of this while the sequel, Omoo, deals with his stay in Tahiti and a nearby island • When he got back he married Elizabeth Shaw and settled in Pittsfield, Massachusetts -> There he befriended the author Nathaniel Hawthorne • he wrote Moby dick but it wasn't a success • worked as a customs inspector for the City of New York for 19 years • he died at age 72 • By the time of his death he had been almost completely forgotten, • his longest novel, Moby-Dick — largely considered a failure during his lifetime, and most responsible for Melville's fall from favor with the reading public — was rediscovered in the 20th century as one of the chief literary masterpieces of both American and world literature. • All of Melville's novels were published first in England and then in the U.S. • Melville wasn't a transcendentalist 		<p>Bartleby answers simply, "I would prefer not to." It is the first of Bartleby's many refusals</p> <ul style="list-style-type: none"> • One weekend, when the narrator stops in at the office, he discovers that Bartleby is living at the office • The loneliness of Bartleby's life strikes the narrator; he alternates between pity and revulsion for Bartleby's bizarre behavior • The narrator moves his offices to a new location, thinking this will rid him of Bartleby • Soon after, the new tenants of the narrator's old offices come to him asking for help: Bartleby will not move. • When they oust him from the offices, Bartleby haunts the hallways. • The narrator goes to see Bartleby in one last attempt to reason with him, but Bartleby rejects him. • the narrator stays away from work for a few days • when he returns, he learns that Bartleby has been put in prison. • At the prison, Bartleby seems even more glum than usual -> He rebuffs the narrator's friendliness (Nonetheless, the narrator bribes a turnkey to make sure Bartleby stays well fed) • The narrator returns a few days later to check on Bartleby only to discover that Bartleby had died -> He preferred not to eat. • Some time afterward, the narrator conveys a rumor that shed a brief insight into Bartleby's life: Bartleby worked in a Dead Letter Office. • The narrator reflects that the dead letters would have made anyone of Bartleby's temperament sink into an even darker gloom. • The letters are emblems for our mortality and the failure of our best intentions • The closing words of the story are the narrator's resigned and pained sigh: "Ah, 	<p>in the struggle against imperialism and capitalism</p> <ul style="list-style-type: none"> • the symbolism of the setting and the imagery of the "walls," • You can feel Melville's satiric hand, his vindictiveness against that kind of empty display in the way he draws Bartleby's character. The man literally sinks into his death, curled up on the grass at the Tombs -> He just dies ever so passively, ever so politely, passing into the next world leaving no blood on anyone's hands • walls in every window (office as a cage) -> Bartleby upon arrival is placed in a cage within a cage • theme: passive resistance • "prefer" emphasized -> B never says that he won't do sth • B could be a Christ - like figure -> he suffers but very elegantly, also his looks; or everyman = humanity -> last sentence • Not that Romantic work anymore -> concerned with society and poverty -> realism
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Bartleby! Ah, humanity!"

Emily Dickinson
1830 – 1886

- Born in Amherst, Massachusetts
- After leaving school, she rarely traveled outside of Amherst or very far from her family's home, known as the Homestead
- a prolific private poet -> the total opposite of Whitman (writer-celebrity)
- Dickinson's poems are unique for the era in which she wrote; they contain short lines, typically lack titles, and often utilize slant rhyme as well as unconventional capitalization and punctuation -> condensed, elliptical poems full of dashes (strzalek)
- Her poems tend to deal with themes of death and immortality
- most of her poems was published after her death by her younger sister
- Although fewer than 10 of her nearly eighteen hundred poems were published during her lifetime, she is widely considered one of the most original and influential poets of the 19th century.
- Was influenced by Emerson although she has never met him
- From a young age, Emily was troubled by the "deepening menace" of death, especially the deaths of those who were close to her
- The first half of the 1860s, after she had largely withdrawn from social life and rarely left the Homestead, proved to be Dickinson's most productive writing period
- As she aged, Dickinson failed to edit or organize her poems, although she continued to write
- On May 15, 1886 Emily Dickinson died at the age of 55

Poems # 67, 185, 214, 241, 249, 303, 435, 449, 465, 712

- Dickinson's poems fall into three distinct periods:
 - poems written before 1861 (often conventional and sentimental in nature),
 - written between 1861 and 1865 (the most creative period, these poems are more vigorous and emotional),
 - and those written after 1866
- extensive use of dashes
- unconventional capitalization
- Her poems are often short to match the length of her lines
- They typically begin with a declaration or definition in the first line ("The fact that Earth is Heaven"), which is followed by a metaphorical change of the original premise in the second line ("Whether Heaven is Heaven or not").
- frequent use of rhyme and free verse
- Religion and faith are common themes
- romantic love and desire are themes that are utilized often in the poetry from her maturity
- Nature and philosophical themes, including numerous references to bees and flowers
- Much of her poetry deals with the themes of death and immortality