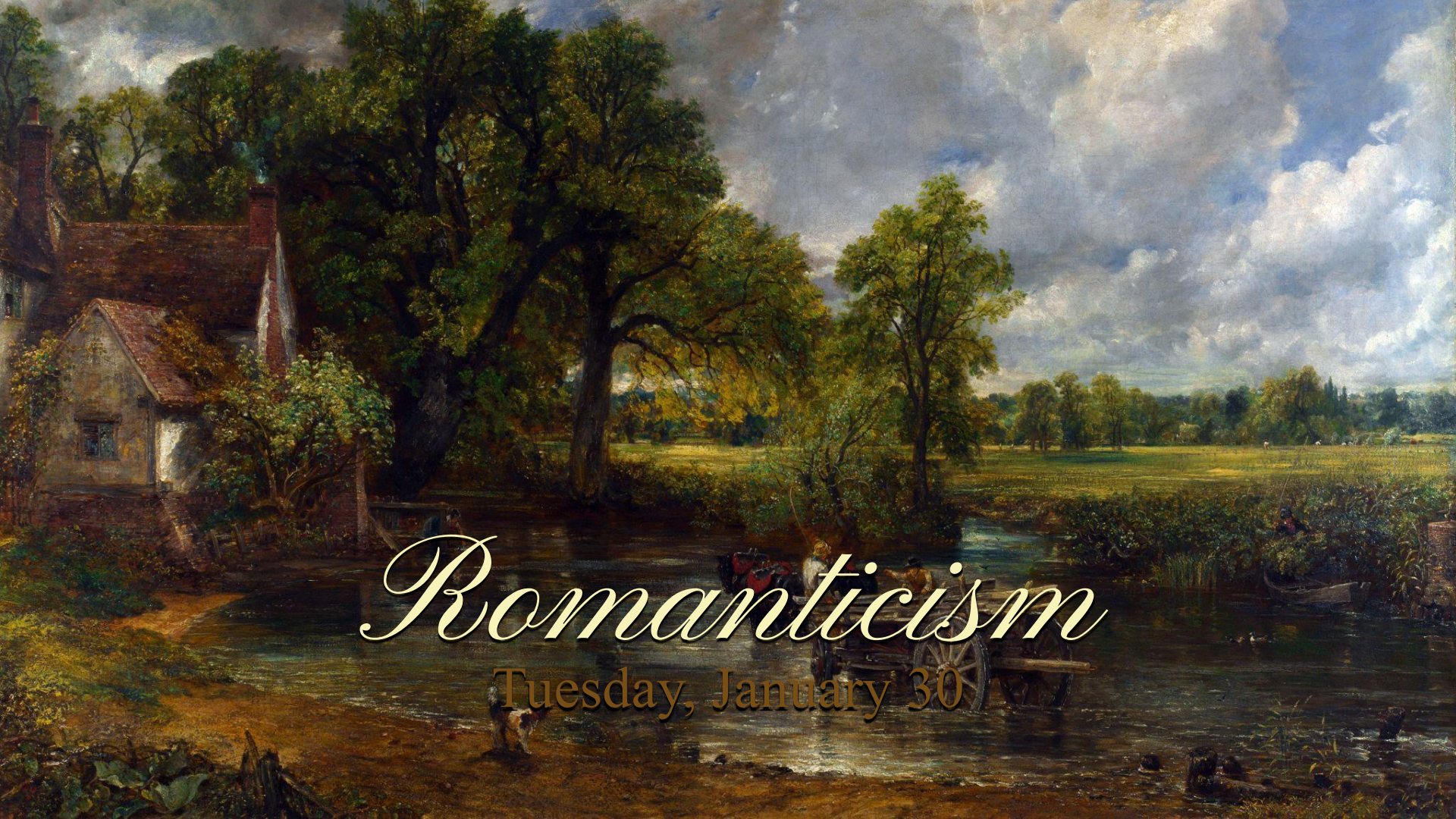

Romanticism
Tuesday, January 30

The Anglo-Saxon Period

The Anglo-Saxons spoke a language midway between the west German languages and various Scandinavian dialects. Like German and Norwegian, Anglo-Saxon, or Old English (the terms are synonymous), had three grammatical genders and its nouns and adjectives were declined. Compound words abounded, a fact that had an influence on their poetry.

In all literatures, poetry antedates prose. Anglo-Saxon verse lacked rime and was not composed of a set number of syllables. Stress in the line usually fell upon three words which began with the same sound, or alliteration.

wael sphere windan on tha wikingas

"throw the lance of destruction at the Vikings"

- Prompts
- The history of literature

the use of a longer phrase in place of a possible shorter expression

Since epic themes were always the same, and the necessary words were not always alliterative, the poets had recourse to compounds. In time it was discovered that such periphrasis could be metaphorical, and so they said *whale road*, or *swan road* for "the sea", and *a meeting of spears* or *meeting of anger* for "a battle."

In pairs, generate THREE metaphors to describe: knowledge, beauty, grass.

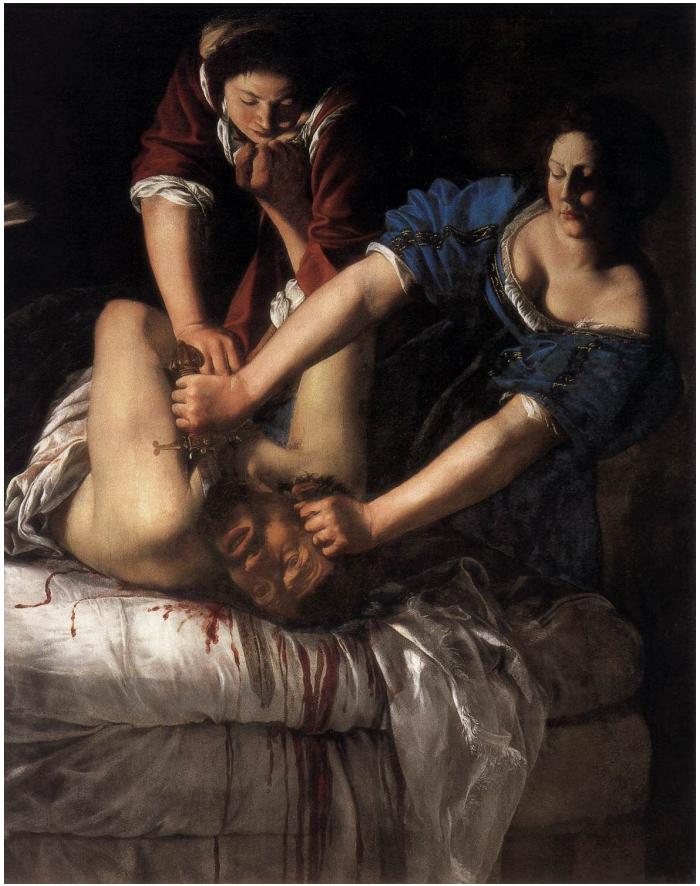
<<03:00->>

Historians of literature customilary divide Anglo-Saxon poetry into pagan and Christian. Some Anglo-Saxon poems allude to the Valkyries (maidens who were sent by Odin into battlefields to decide who were worthy in Valhalla)...

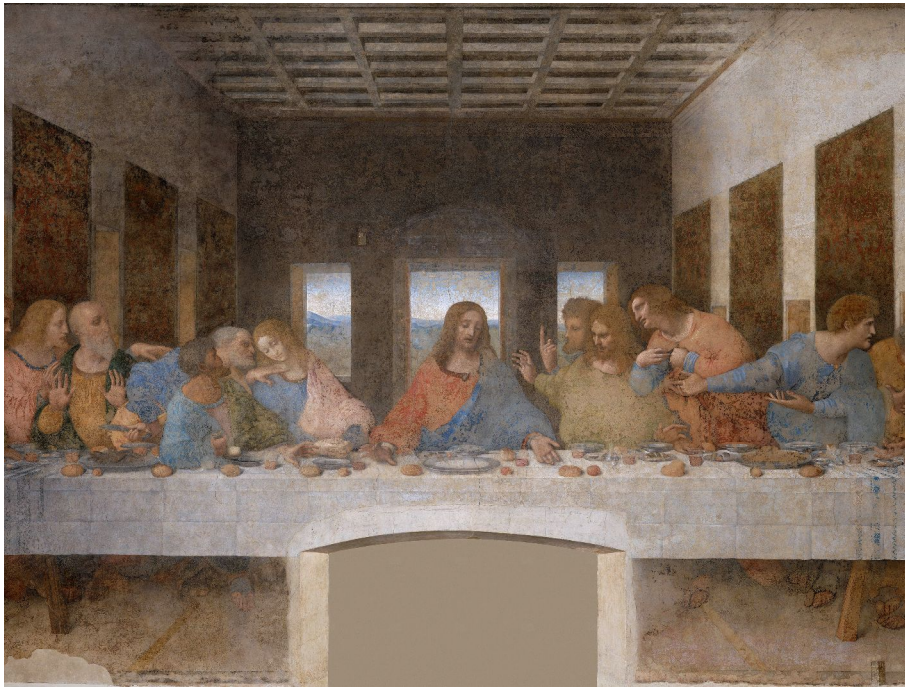
Tuesday, January 30

- Prompts
- The history of literature

<<time>>



… others sing the deeds of Judith or those of the apostles.



The works with Christian themes sometimes have epic traces, i.e. pagan elements. Another division includes: first, poems which belong to the common Germanic stock but written in England. Christian missionaries everywhere, except in the Scandinavian regions, blotted out all traces of the ancient mythology. Second, insular poems called elegies. These contain the nostalgia, the loneliness, and the passion for the sea which are typical of England.

The first is the oldest. It is represented by the *Finnsburh* fragment and the vast *geste* of *Beowulf*. The *geste* of *Beowulf* may represent the ambitious plan to compose a Germanic *Aeneid*. The epic ballad *Battle of Maldon* commemorates a defeat of the Anglo-Saxon militia by the forces of Olaf, king of Norway. The ballad abounds in realistic details: it tells of a boy of whom it is said that having just come from hunting, and seeing himself confronted by enemies, lets his beloved falcon fly off to the woods while he goes into the battle. The adjective *beloved* surprises and moves in a poem otherwise harsh and reserved.

The second group, containing Anglo-Saxon elegies, is probably dated to the ninth century. The poems do not lament the death of an individual; they sing of personal sorrows or of the splendors of bygone times.

The Fourteenth Century

In 1066, the Normans conquered the whole ancient England. Priests spoke Latin, the court spoke French, and Anglo-Saxon was divided into four dialects Anglo-Saxon and spoken by the lower classes. For two centuries there was no native literature. Anglo-Saxon had disappeared, but its music was still in the air. Men who had not been able to decipher *Beowulf* composed long poems in alliterative meter.

The most famous of these is *The Vision concerning Piers Plowman*, which is more than six thousand lines long. Its plot is impossible to narrate for it concerns various stories that dissolve into each other like the images of a kaleidoscope. In the beginning we see "a fair field full of folk". At one end there is a subterranean prison, which is hell, at the other a tower, which is heaven. Piers Plowman suggests to the others a journey to a new sanctuary, that of truth.

Generate TWO alliterative phrases to describe grand eschatalogical settings.

relating to death, judgement, and the final destiny of the soul and of humankind

<<03:00->>

In *Sir Gawayne and the Greene Knight* we have a paradoxical union of Saxon meter and Celtic theme. The story belongs to what was called in the Middle Ages *Matter of Britain*, i.e. the cycle about King Arthur and the Round Table. The poem has more than two thousand alliterative lines and it brings together chivalric ideals and a grotesque and fantastic imagination.

Revision

- **5th to 12th century**: Old English; *Beowulf*, epic themes, alliteration, metaphors; Christian and pagan; elegies which contained "nostalgia, loneliness, and the passion for the sea" and explored "personal sorrows or the splendors of bygone times"; battles; ballads.
- **14th century**: more alliterative long poems; *Matter of Britain* (King Arthur and the Round Table); chivalric ideas, "a grotesque and fantastic imagination".

Geoffrey Chaucer (1340-1400) is called by many the father of English poetry. Shakespeare read Chaucer; Wordsworth translated them into modern English. Chaucer was a page, soldier, courtier, member of parliament, member of what today we would call the secret service, diplomat in the Low Countries and in Italy, and finally inspector of customs.

French, Latin, and Italian were familiar to him. He was a great translator. During the Middle Ages, translation was not a philological exercise accomplished with the aid of a dictionary (of which there were none); it was an aesthetic recreation.

Hippocrates: "ars longa, vita brevis"

Chaucer: "The lyf so short, the craft so long to lerne."

Thus, the dry Latin observation is transformed by Chaucer into a melancholic meditation.

Chaucer decided to gather many unpublished manuscripts in a volume, and thus the famous *Canterbury Tales* was born. In similar collections, the stories have nothing to do with the person who tells them. In the *Canterbury Tales* they serve to illustrate the character of each narrator. Some thirty pilgrims, representing various social classes of the Middle Ages, set out from London. One of them is Chaucer, whom his fellow pilgrims, his invented character, handle roughly. A tavern keeper, who serves as a guide,

proposes that to lighten the tedium of the journey the pilgrims should tell stories, and the person elling the best one will be rewarded with a dinner. After thirteen years of working at it, Chaucer left this vast work unfinished. Chaucer introduces into English poetry the measured and rime verse that France and Italy had taught him. On a certain page he makes fun of alliterative verse, which doubtless seemed to him a rustic and antiquated process. He was deeply preoccupied with the problem of predestination and free will.

What kind of characters would a pilgrim encounter today?

<<03:00->>

At the beginning of the Christian era, the Church condemned the ars, which were linked to pagan culture. In England, the guilds dramatised the whole Bible and tried to depict universal history in the open air—from the fall to the judgement. Sailors manned Noah's ark, shepherds brought sheep, and cooks prepared the Last Supper. From the miracles of drama turned to Moralities, viz., to plays of an allegorical character, whose protagonists are vices and virtues. In each of Marlowe's tragedies, there is a single protagonist; the man who defies moral laws.

"Marlowe's mighty line" (Johnson)

Was this the face that launched a thousand ships,

And burnt the topless towers of Ilium?

Sweet Helen, make me immortal with a kiss:

Her lips suck forth my soul, see where it flies!

Come Helen, come, give me my soul again.

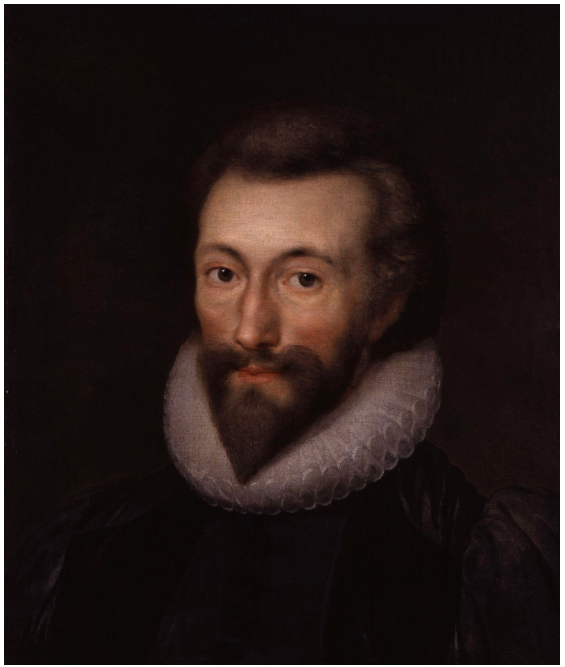
Here will I dwell, for heaven is in these lips,

And all is dross that is not Helena! (Scene 12, lines 81–87)

Marlowe, *Doctor Faustus*, where Faustus meets Helen of Troy.

These authors were part of the Renaissance ('rebirth')(**14th to 17th century**). The Renaissance bridges the Middle Ages and the modern era and describes a period of renewed interest in classicism, especially in the arts. The Renaissance also saw the birth of humanism: a philosophy which centers human reason, morality, and experiences. The Reformation (16th century) was a religious revolution which resulted in the split between Roman Catholics and Protestants. Luther's *Ninety-five Theses* believed that the road to salvation was faith, not action.

John Donne, Thomas Browne, and John Milton belonged to the **17th century**. Donne's first compositions were erotic; he writes of the ups and downs of a case of adultery and makes fun of the deceived husband. He argues there are justifiable homicides and suicides (e.g. martyrs).



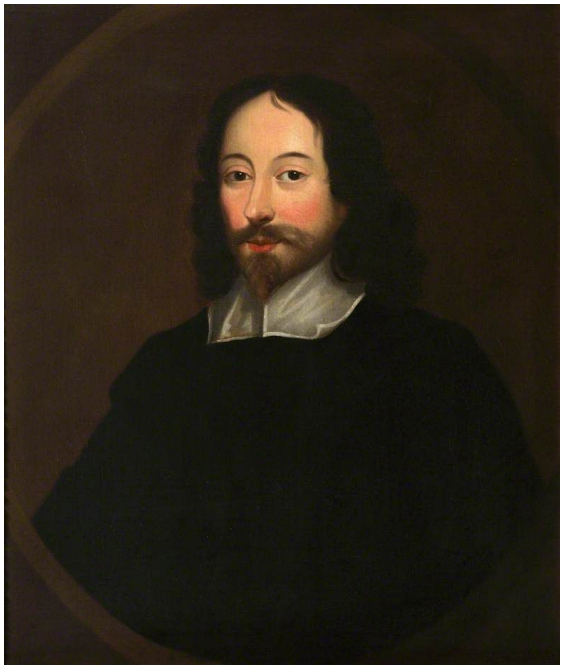
John Donne

Tuesday, January 30

- Prompts
- The history of literature

<<time>>

"But man is a Noble Animal, splendid in ashes, and pompous in the grave, solemnizing Nativities and Deaths with equal lustre, nor omitting Ceremonies of bravery, in the infamy of his nature."



Thomas Browne

Milton was a poet, theologian, polemist, and dramatic author. He was Secretary to Cromwell (in charge of foreign affairs). He succumbed to blindness. He was married twice and was in favour of divorce and polygamy. Before he wrote a single line, Milton knew he was predestined to be a poet.

John Milton

He wished to leave a book such that the world "should not willingly let it die." He thought that in order to sing of heroic actions one must have a heroic soul. For this reason like a priest of poetry he remained chaste until the day of his marriage, despite his sensual temperament. In the 17th century the primacy of Homer was unassailable.

John Milton

Milton decided that the Homeric genre or epic was greater than any other. Milton prepared himself, therefore, to write a great epic. He studied the world's most famous works in their original languages. In 1667, Milto, now blind, published *Paradise Lost*: a work about creation, the wars of the angels, the sin of Adam.

John Milton

Context

The 17th to 19th century saw the Enlightenment or 'Age of Reason' which extolled **reason** based on philosophical, political, and scientific discourse. This era favoured exploration, individualism, and tolerance.

John Milton

- The Industrial Revolution
  - Urbanisation
  - Smog and pollution
  - Steam power
  - Slave trade
  - Aristocratic wealth superseded by new money.
- The American and French Revolutions

What is an example of a literary continuity of Romanticism?

What historical and contextual changes occurred to differentiate Romanticism as a literary movement?

What is the philosophical term which describes a relation to KNOWLEDGE?

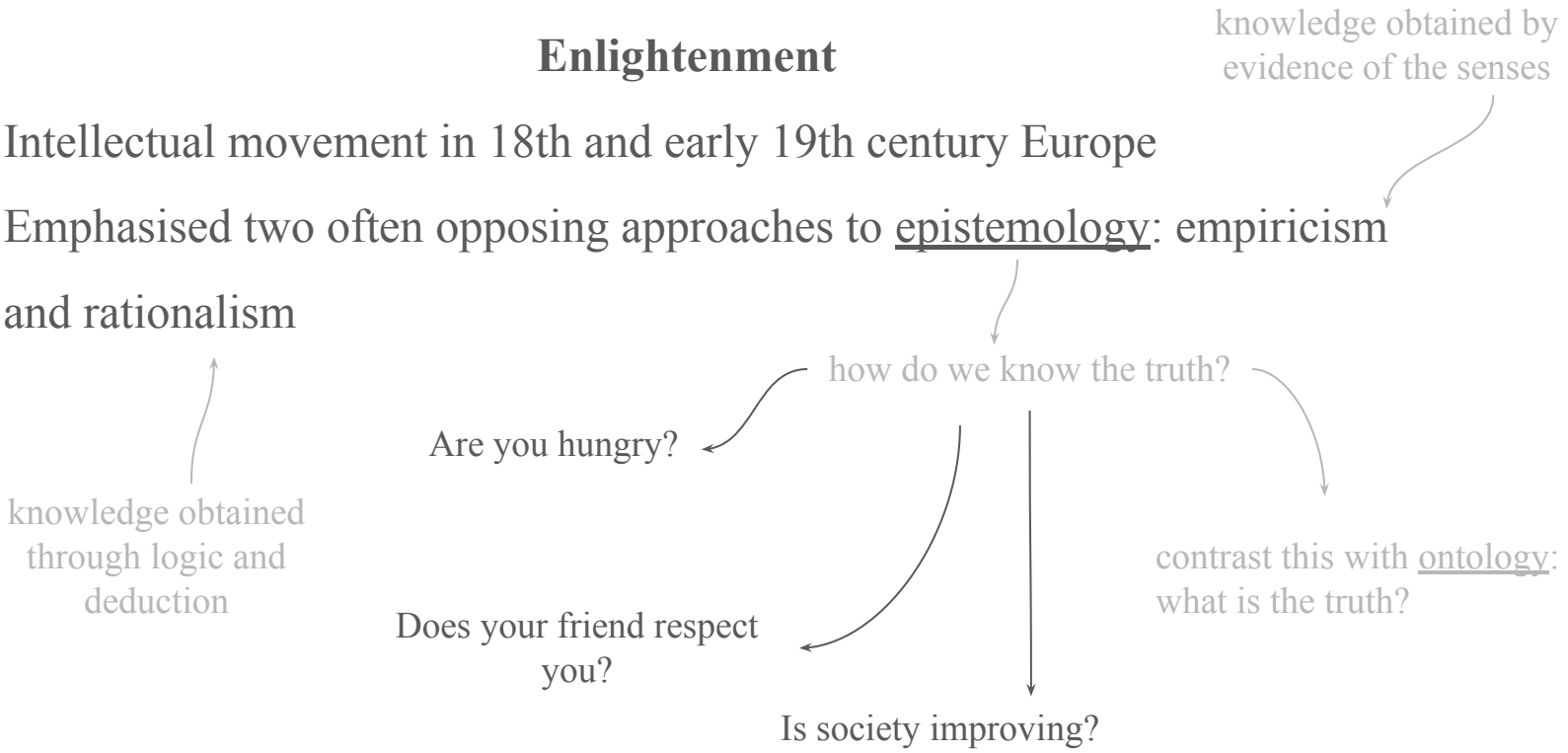
What is the philosophical term which describes a relation to TRUTH?

What is the term which describes the acquisition of truth through the senses?

What is the term which describes the acquisition of truth through logic?

Enlightenment

- Intellectual movement in 18th and early 19th century Europe
- Emphasised two often opposing approaches to epistemology: empiricism and rationalism



Enlightenment

- Intellectual movement in 18th and early 19th century Europe
- Emphasised two often opposing approaches to epistemology: empiricism and rationalism
- As these were perceived as the primary means of reaching truth, the role of faith, God, and the church was diminished
- Man was no longer a pawn of fate but now capable of discerning truth for himself

What is the Enlightenment?

‘Sapere aude!’ (‘Dare to know!’)

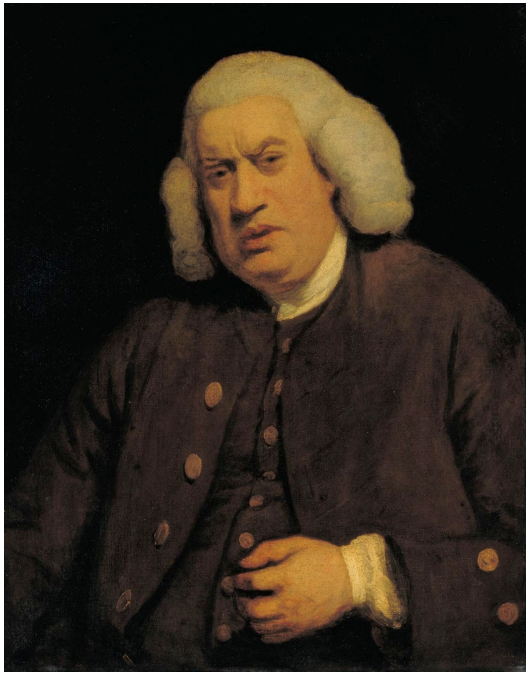
Kant

- This shift in the view of man's role in the world resulted in
  - The challenging of absolute monarchies
  - The propagation of natural law
  - Man's role in the construction of government (e.g. a constitutional government)
  - The separation of church and state
  - Liberty
  - Progress.

Values

- construction
- common sense
- free speech
- wit
- 'adult' concerns
- patterns and predictability
- society and institutions (e.g. politics, religion)
- reason
- rationality
- rules, diction, vocabulary, grammar
- God accessible through pure reason
- empiricism
- STEM

The **18th century** saw two events: classicism (the organisation of prose and verse according to the norms of reason and clarity) and the Romantic movement. Classicism is exemplified by Alexander Pope in poetry, Joseph Addison or Jonathan Swift in prose, and Edward Gibbon in history. Also **Samuel Johnson!**

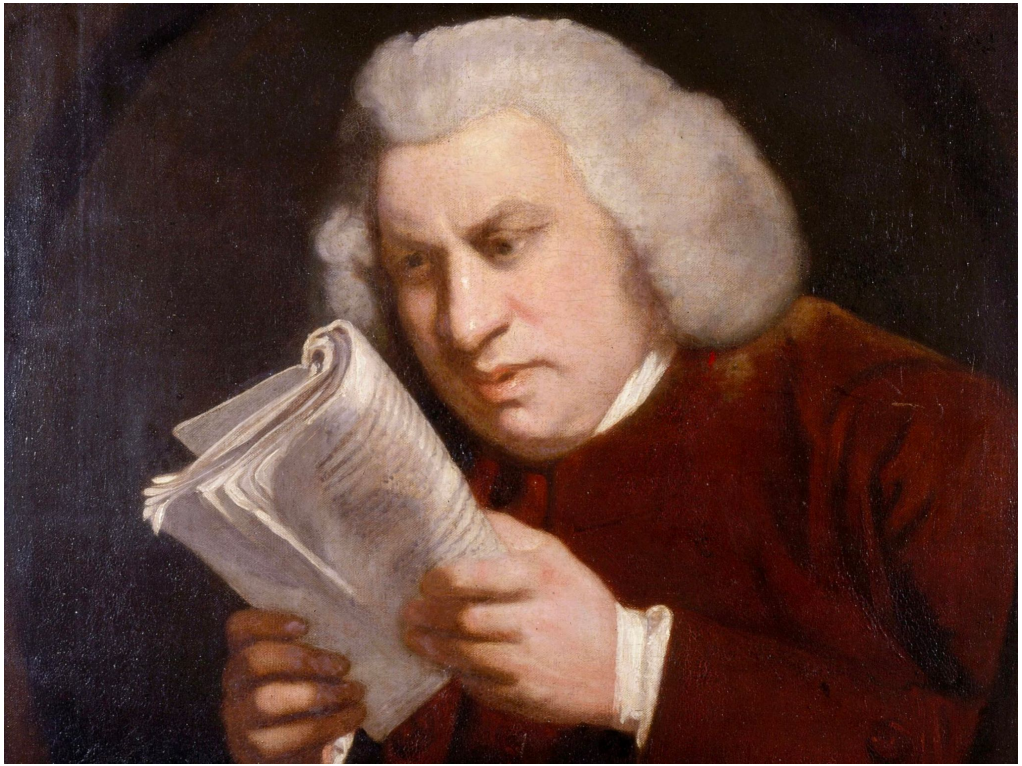


Samuel Johnson

Wednesday, January 31

- Complete historical context

<<time>>



What does '**r**omance' or '**r**omantic' mean in colloquial usage?

<<02:00->>

Describe THREE examples of **r**omantic thoughts. You may contextualise by using the words '**r**omance' or '**r**omantic' in an appropriate sentence to educate your reader.

(A sentence starter may be: "It is **r**omantic when a person…")

<<03:00->>

Describe TWO examples of **r**omantic acts. Explain why they are **r**omantic.

<<02:00->>

The sense of '**r**omantic' as in romantic love is relevant to the use of '**R**omantic'. So too are the associations of the word romantic with yearning, the mysterious, the irrational, and with transcending everyday reality; but the word 'Romantic' has a specialised as well as a colloquial sense. The medieval or Renaissance 'romance' was a literary form which had as its subject exotic or far-fetched stories of knights and ladies and adventures.

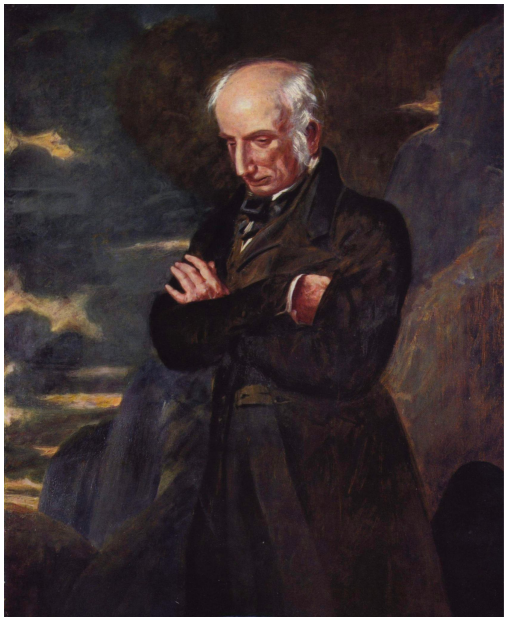
An example of this form in English is the stories of King Arthur and the Knights of the Round Table in their search for the 'Holy Grail' — stories of questing for an ideal. So the adjective 'romantic' has also denoted a character or action suited to such tales. The term 'romantic' began to be used in English in the early nineteenth century to refer to a belief that life could be lived by ideals rather than rules. **'Romantic' also came to be used to describe a group of writers from around the turn of the eighteenth century whose work demonstrated such a belief and who were thought in retrospect to have other characteristics in common.**

Romanticism

- Artistic, literary, and intellectual movement which began in around 1800 (somewhat contested, e.g. 1798, when the *Lyrical Ballads* of Wordsworth and Coleridge appeared)

Context

- Romanticism is best understood as a *counter*-movement (reaction to the Enlightenment)



William Wordsworth

The term Romantic as a designator for a school of literary criticism was first used by the German critic Karl Wilhelm Friedrich von Schlegel (1772 to 1829) at the beginning of the 19th century. From Germany this meaning spread to England and France.

Questioning the conviction that the human being was primarily a creature of reason – but deeply influenced by the Enlightenment idea that all people are created free, equal and independent.

It was a reaction to industrialization, urbanization, urban and rural poverty, materialism, the oppression of the working class, technological ‘progress’, the predominance and unquestioned authority of science.

Feeling rather than reason is the motivating force in human affairs, right conduct and a just society is dependent on the cultivation of right feelings more than on rational principles.

Democracy; egalitarianism, freedom: whether this is to be found in political emancipation, in an unbounded natural world, or in a visionary experience which is not subjected to current social beliefs, liberation within the limits of responsibility is a persistent theme of the Romantics. The interest in individual subjectivity is linked to the concept of individual liberty.

The organism rather than the mechanism became the ruling metaphor for the Romantics.

Through imagination we can picture a world that is other than it is, and as a consequence can attempt to make what is imagined real. Imagination frees us from the tyranny of fact and of the present. This means that art and creativity were representative of the best and most essential aspects of humanity. The poet Percy Shelley (1792 to 1822) described poets as ‘the unacknowledged legislators of the world.’ Imagination shows us that the mind is active and creative; it does not merely reflect what is outside it or what has happened to it in the past.

Nature is a manifestation of Spirit in the Universe; connection between the world of nature and the world of the spirit; belief that private feelings are visionary glimpses of a greater reality; nature as the sublime inspiring delight and awe.

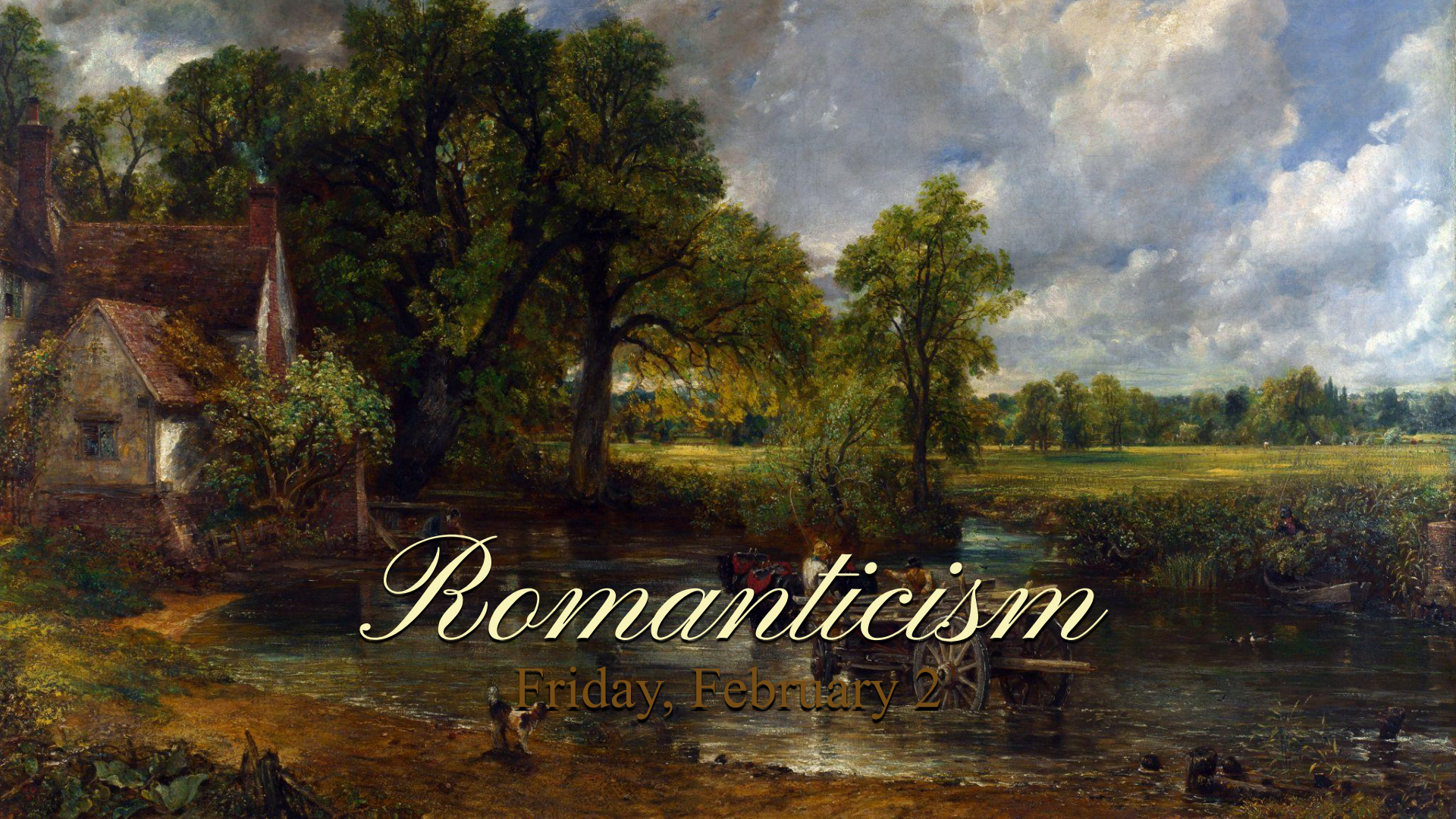
Not all of the Romantics were keen on the natural world in the same way (for example, for Blake nature was the determinist domain of Newtonian mechanics, to be opposed by the visionary world of human freedom). Nevertheless, for most of them it represented a way for us to shed narrow and oppressive social ideas so that we can make contact with our universal human experience and realize our human potential. When we go into nature we leave social expectations behind; what we learn there can be taken back into society and transform it.

A belief in the natural goodness of humanity; the idea that in a state of nature humans would behave well but we're hindered by civilization; if people are naturally good, then, in an appropriate environment, our emotions can be trusted; moral as well as mechanical progress is possible; a desire to transform the world; visions of a better future; celebration of childhood; optimism; focus on the redeemed man as naturally good; belief in the perfectability of human nature; an obsessive awareness of death as the final reality; realization that the ideal perfection dreamed of is unattainable.

Emotion; spontaneity; feeling; innocence; inspiration; intuition; the hidden; mystery; the extreme; simplicity; dreams; visions; the truth of sensations; the sexual; the sensual; the exotic; the wild; the primitive; passion; unity; connection; empathy; nurturing; synthesis; imagination; subjectivity; knowledge beyond conscious boundaries; sense experience; the inexplicable; revelation that is not fully grasped. (Keats 'negative capability: 'when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason'…from a letter written in December 1817)

Romanticism resisted the universalizing tendency of the Enlightenment by valuing the elements of individual, local and national characteristics that resisted conformity; valued the particular over the universal; the unique rather than the typical or the traditional. Individualism; what is special valued over what is representative; delight in self-analysis; self-dramatization; personal experience as the basis of moral development; scepticism towards religious and moral teaching of church and state institutions; the outcast wanderer, often on some desperate quest.

Subjectivity: an emphasis on personal experience, on the effects of people and objects on the mind, and literature as an expressive medium. It assumed that what is particular to an individual is of general interest, that human experience is essentially individual, in the first instance.


Romanticism
Friday, February 2

Friday, February 2

- Complete historical context
- Composition

<<time>>

Prompt

- Complete historical context
- Composition

Prompt

<<03:00->>

<<time>>

- **Genre**: preference for the lyric (a subjective, expressive form) which is raised to new heights in the ode and the ballad.
- **Language and imagery**: Tone is often comparatively informal to suit the value which is placed on intimate experience and personal relationships. It often varies from moment to moment in accord with the shifting movements of the mind. Language is frequently highly metaphorical to allow for the immediacy of the emotional impact of images to precede our rational analysis of their meaning, and to show the working of the imagination as it finds new connections between things which are expressed in metaphors.

<<time>>

Romanticism is precisely situated in choice of neither subject nor exact truth, but in a way of feeling. (Baudelaire)

The romantic movement is characterised, as a whole, by the substitution of aesthetic for utilitarian standards...But in order to characterize the romantics, it is necessary to take account, not only of the importance of aesthetic motives, but also of the change of taste which made their sense of beauty different from that of their predecessors. (Russell)

<<time>>

Neither a revolt nor a reaction, Romanticism was a revolutionary fulfilment. (Vinaver)

Romanticism has brought into modern consciousness the feeling that society can develop or progress only by individualizing itself, by being sufficiently tolerant and flexible to allow an individual to find his own identity within it, even though in doing so he comes to repudiate most of the conventional values of that society. (Frye)

Those who are now hailed as important figures of the period did not specifically think of themselves, however, as Romantics and the term itself was not commonly adopted. Keats reputably rejected the label as 'derogatory' while Goethe stated, 'Romanticism is disease...Classicism is health.' What united Romanticists was not a name but a rebellious desire to challenge traditional conventions. Acting as a social barometer of its time, the movement was driven by a new social and political consciousness.

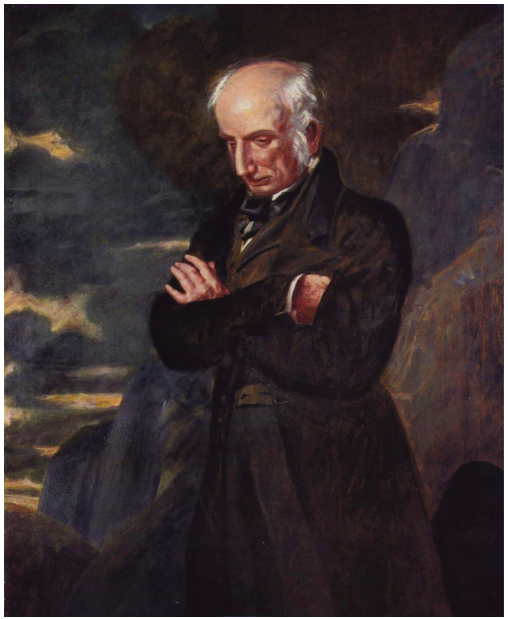
<<time>>

Values

- ideals (e.g. liberty) at any price
- arts & humanities
- nature
- subjective experience (hopes, dreams, etc.)
- emotion
- childhood
- being
- role of individual
- primitive societies
- God only accessible through emotions
- common man
- intuition & imagination
- passion & vision

<<time>>

Who is the happy Warrior? Who is he
That every man in arms should wish to be?
—It is the generous Spirit, who, when brought
Among the tasks of real life, hath wrought
Upon the plan that pleased his boyish thought:



William Wordsworth

I wandered lonely as a cloud

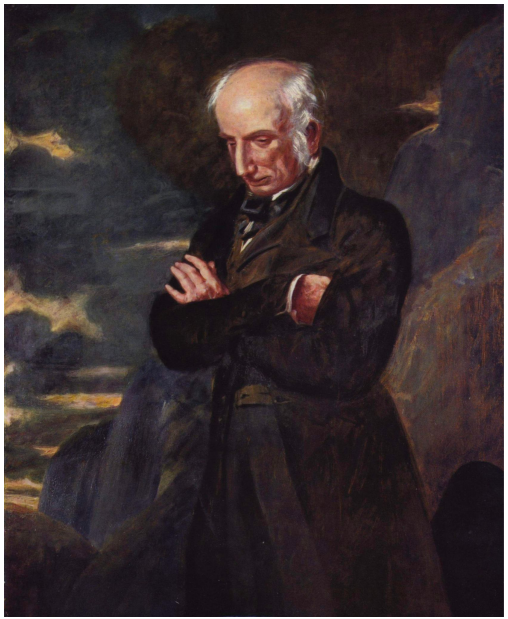
That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host, of golden daffodils;

Beside the lake, beneath the trees,

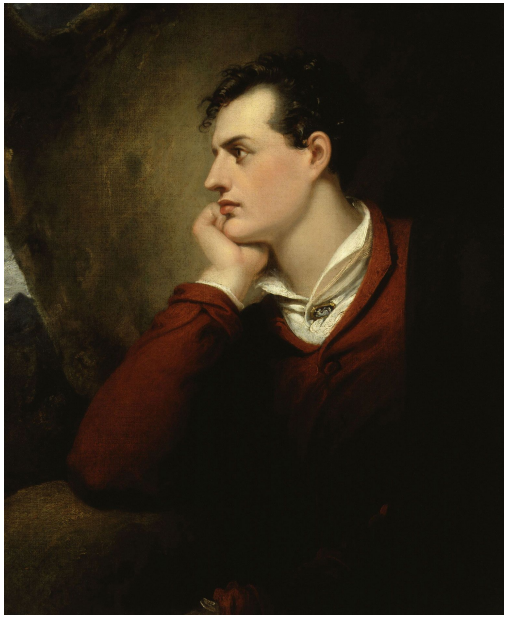
Fluttering and dancing in the breeze.



William Wordsworth

<<time>>

Samuel Taylor Coleridge



Lord Byron

Percy Bysshe Shelley

Samuel Taylor Coleridge

- Sans culotte, dissenting pamphleteer and lay preacher in the French Revolution
- Critiqued the utilitarian state
- Provided principles for reform in the Church
- Consumer of Romances, fairy tales, and his father's tales of the planets and stars: "the Great" and "the Whole"

<<time>>

Samuel Taylor Coleridge

“my mind had been habituated *to the Vast*—& I never regarded *my senses* in any way as the criteria of my belief. I regulated all my creeds by my conceptions not by my *sight*—even at that age”

Samuel Taylor Coleridge

IT is an ancient Mariner,

And he stoppeth one of three.

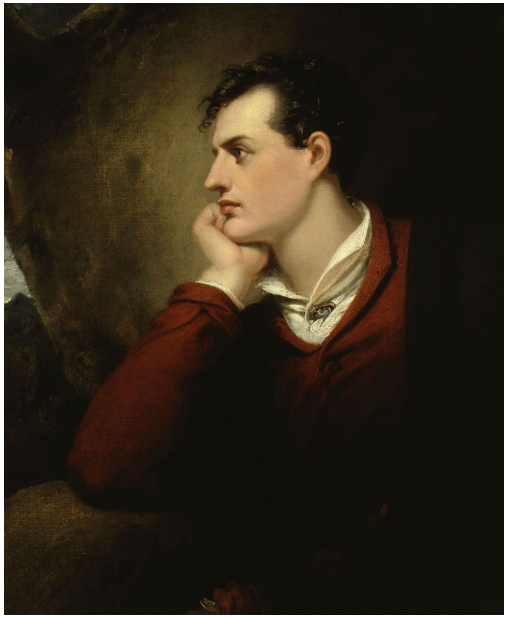
'By thy long beard and glittering eye,

Now wherefore stopp'st thou me?

(*The Rime of the Ancient Mariner*, 1798)

<<time>>

- Mother was emotionally unstable
- When she died: “I had but one friend in the world and she is gone.”

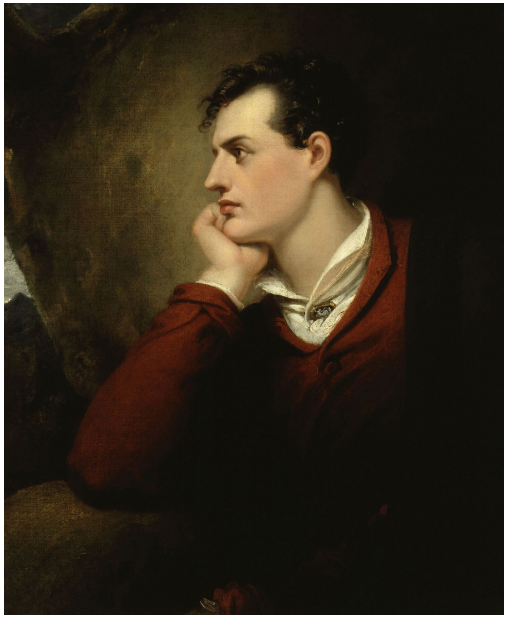


Lord Byron

- Fell in love with his cousin Margaret at 12 y/o, inspiring him poetically, Mary Chaworth at 15
- Close with his half-sister Augusta*
- “Most romantic period of his life”, in love with John Edleston, a choirboy 2 years younger

<<time>>

- Intellectual pursuits interested him less than fencing, boxing, theatre, women, gambling (amassed debts)



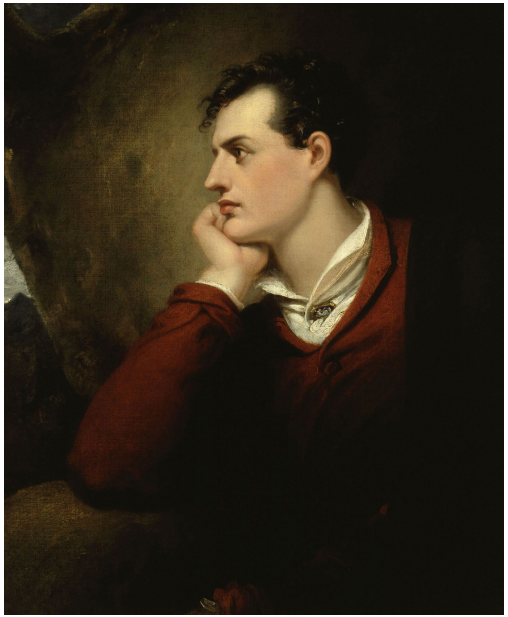
Lord Byron

- Married Annabella, was tender and abusive towards her
- Gave birth to Augusta* Ada Byron
- Ada and Annabella left London and never saw him again
- Annabella revealed the abuse, his father suggested separation, he protested

* ‘Augusta’ was later dropped

<<time>>

- Intellectual pursuits interested him less than fencing, boxing, theatre, women, gambling (amassed debts)



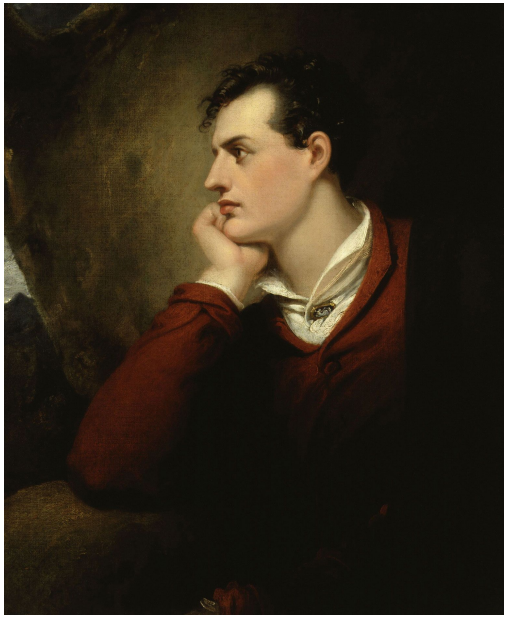
Lord Byron

Annabella told her lawyer she suspected incest between Byron and Augusta, compounding on adultery and cruelty. They separated. He died in 1824, at 36 years old, during a violent electrical storm.

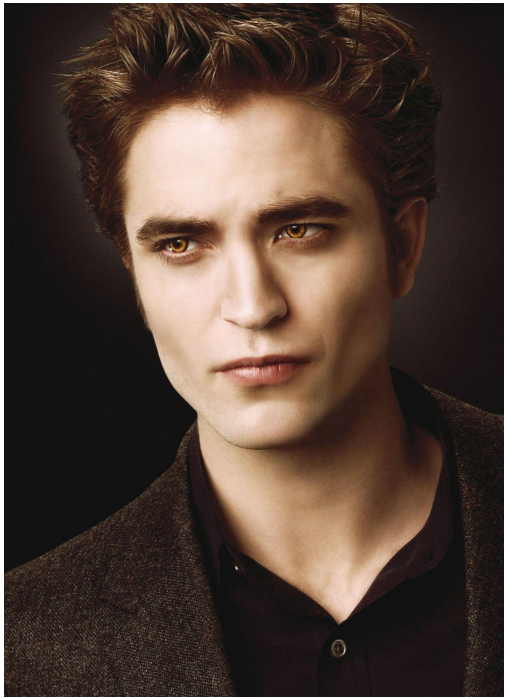
<<time>>

Byronic heroes

arrogant, brooding, mysterious, melancholic, charismatic, perceptive, proud, restless, has guilt and trauma, impulsive, believes in pure love, courage, honour



Lord Byron

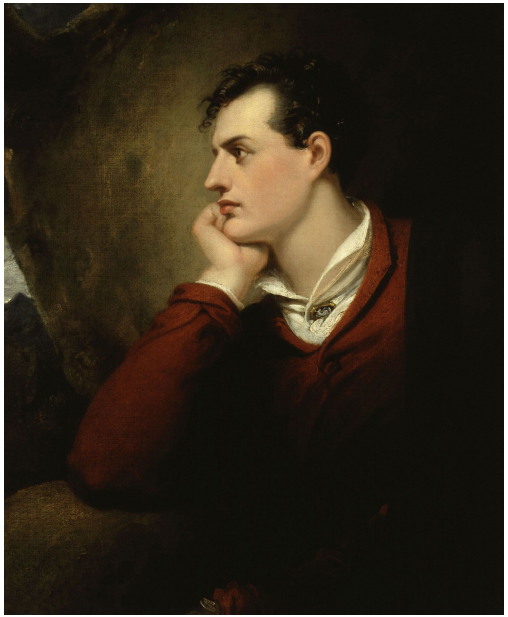


<<time>>

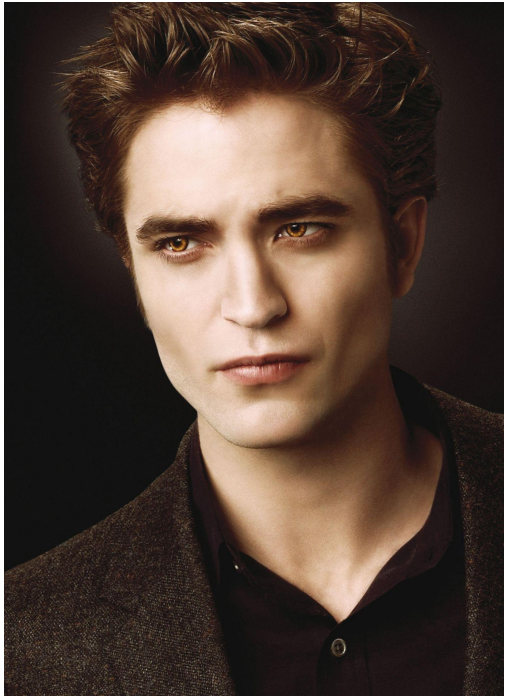
newspaper
disgust or sicken
hypocritical talk

I want a hero: an uncommon want,
When every year and month sends forth a new one,
Till, after cloying the gazettes with cant,
The age discovers he is not the true one;
Of such as these I should not care to vaunt,
I'll therefore take our ancient friend Don Juan—
We all have seen him, in the pantomime,
Sent to the devil somewhat ere his time.

(*Don Juan)*



Lord Byron



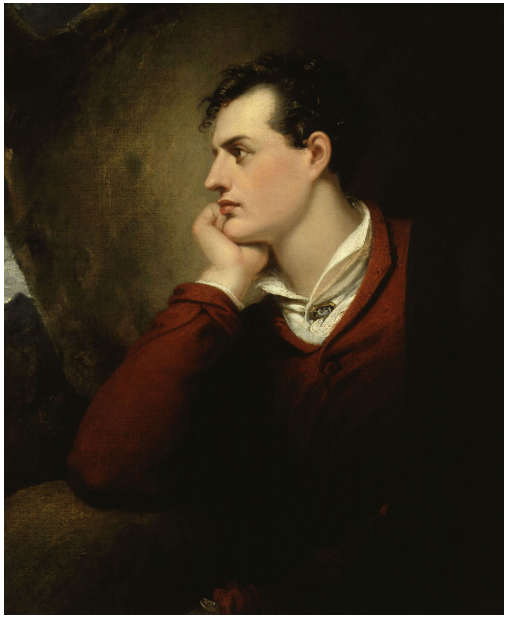
<<time>>

drunken celebrations

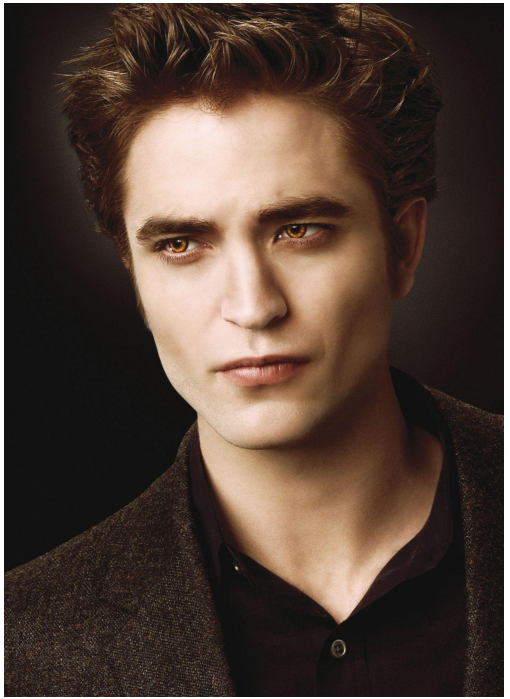
And now Childe Harold was sore sick at heart,
And from his fellow bacchanals would flee;
'Tis said, at times the sullen tear would start,
But pride congealed the drop within his e'e:
Apart he stalked in joyless reverie,
And from his native land resolved to go,
And visit scorching climes beyond the sea;
With pleasure drugged, he almost longed for woe,
And e'en for change of scene would seek the shades below.

(*Childe Harold's Pilgrimage)*

sulky



Lord Byron



The awful shadow of some unseen Power
Floats though unseen among us; visiting
This various world with as inconstant wing
As summer winds that creep from flower to flower;
Like moonbeams that behind some piny mountain shower,
It visits with inconstant glance
Each human heart and countenance;
Like hues and harmonies of evening,
Like clouds in starlight widely spread,
Like memory of music fled,
Like aught that for its grace may be
Dear, and yet dearer for its mystery.

(Hymn to Intellectual Beauty)

Percy Bysshe Shelley

<<time>>

William Blake

- Privileged imagination over reason in the creation of poetry and images, asserting that ideal forms should be constructed not from observations of nature but from inner visions:

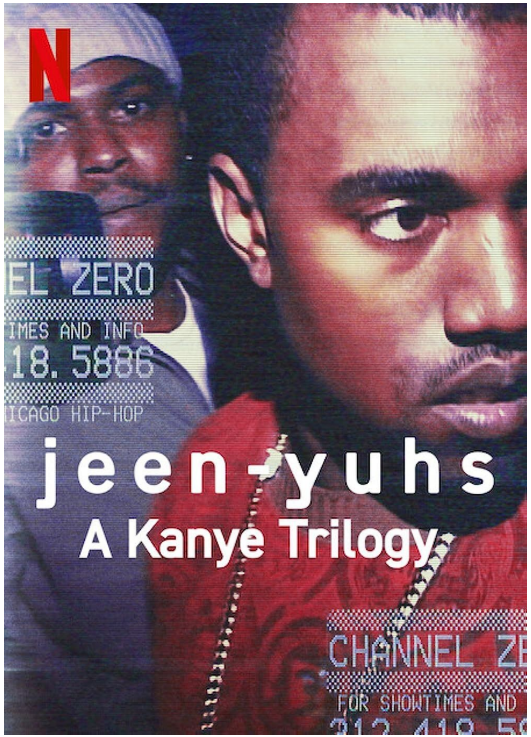
“I must create a system or be enslaved by another man’s.”

William Blake

- Believed his poetry could be read and understood by common people, but was determined not to sacrifice his vision in order to become popular. Coleridge considered him a “man of Genius”.

<<time>>

William Blake



<<time>>

Innocence

↓

Experience

↓

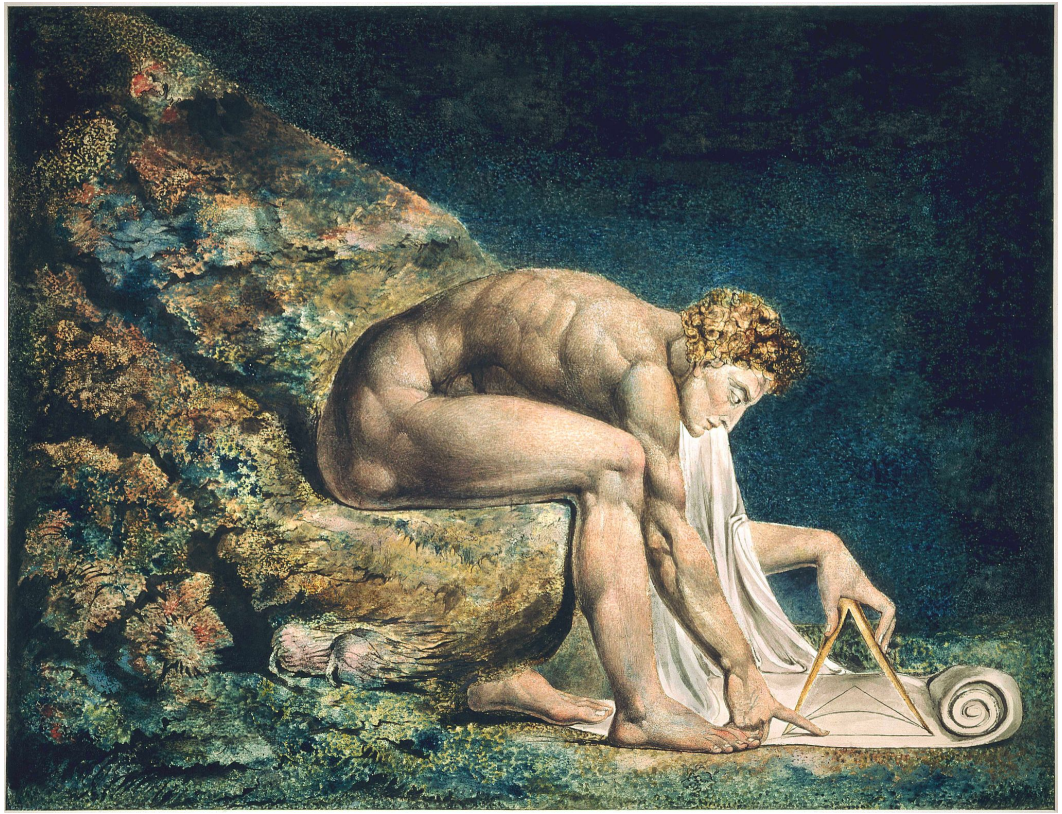
Innocence

<<time>>

The Ancient of Days (1794)

Pity (1795)

<<time>>

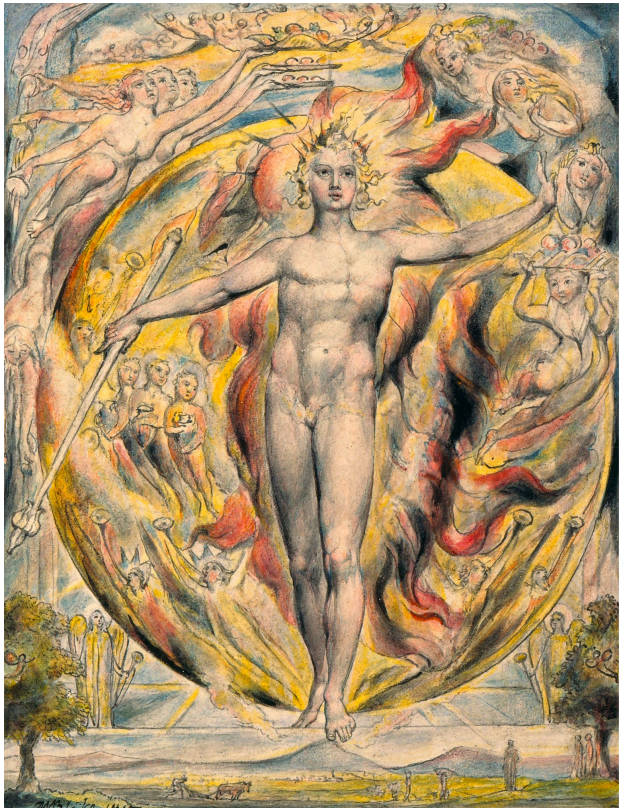


Newton (1795)

Albion Rose (1796)

<<time>>

Nebuchadnezzar (1805)



The Sun at his Eastern Gate (1820)

<<time>>

Kanye, 'Heaven and Hell' (2022)

Gustave Dore, 'Paradiso' (from Dante's *Inferno*)(1868)

<<time>>

Kanye, 'Heaven and Hell' (2022)

Gustave Dore, 'Paradiso' (from Dante's *Inferno*)(1868)

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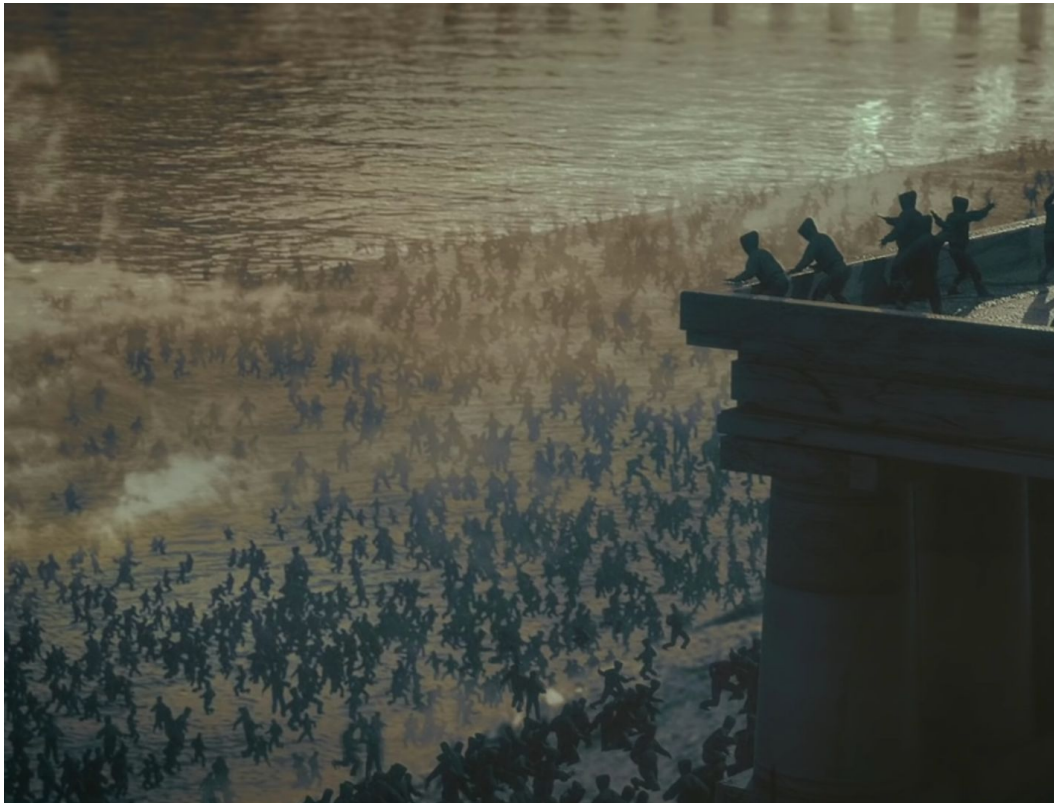
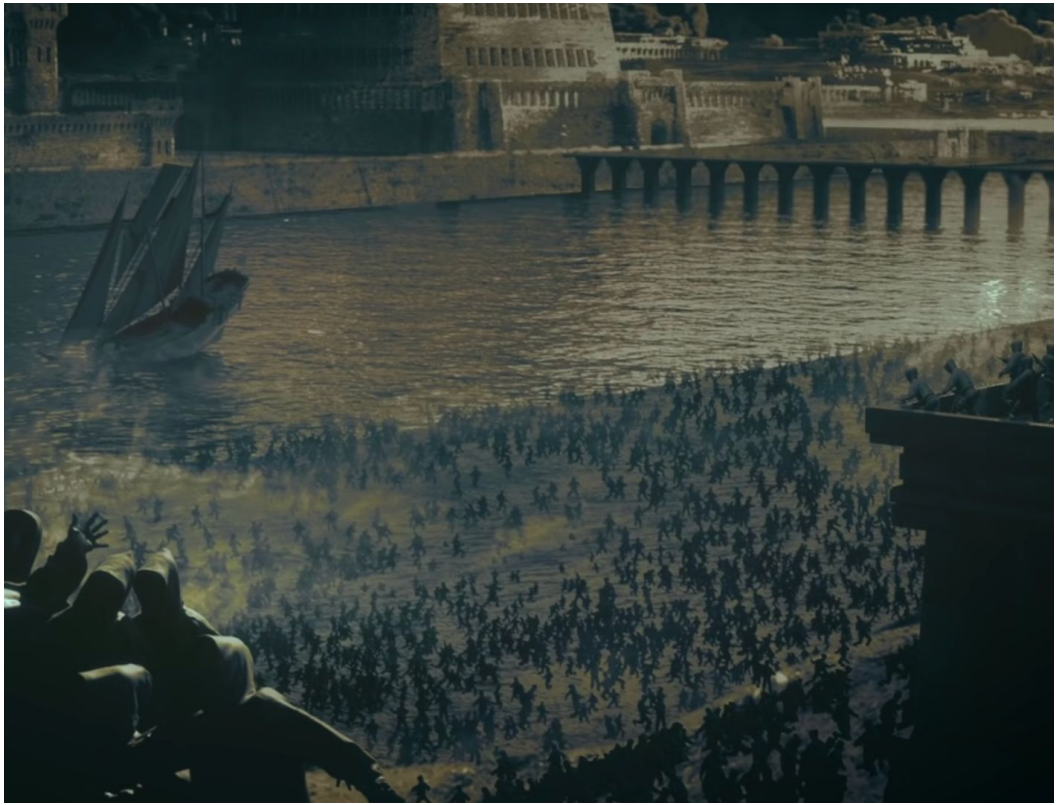


Kanye, 'Heaven and Hell' (2022)



Kanye, 'Heaven and Hell' (2022)

<<time>>

- Wide range of poetic forms including sonnets, Spenserian romances, Miltonic epics
- Studied to be a surgeon
- Died of tuberculosis at 25

John Keats

The poetry of earth is never dead:
When all the birds are faint with the hot sun,
And hide in cooling trees, a voice will run
From hedge to hedge about the new-mown mead;
That is the Grasshopper's – he takes the lead
In summer luxury, he has never done
With his delights; for when tired out with fun
He rests at ease beneath some pleasant weed.

(*On the Grasshopper and the Cricket*)

<<time>>

- Poet, painter, historian (history of Napoleon), critic (inc. on Shakespeare)
- “The imagination is the faculty which represents objects, not as they are in themselves, but as they are moulded by other thoughts and feelings, into an infinite variety of shapes and combinations of power.”
- Like Byron, fascinated with pugilism (bare-knuckle fighting)
- ‘On Poetry in General’

William Hazlitt

<<time>>

Concurrently with the Enlightenment there was a literary and artistic movement referred to as Neo-Classicism. The qualities associated with Neo-Classicism are order, tradition, harmony, restraint, symmetry, rules, proportion, control, balance, polish, correctness, clarity, decorum, reason, human beings in a social environment, urban subjects, what people have in common, the representative characteristics of humanity, rules for a civilized society rather than concern for the individual, human beings as being essentially limited, nature as something to be controlled.

Neoclassical	Romantic
Influence: Greek/Roman	**Influence:** Medieval/Oriental
Values: order/balance	**Values:** emotion/imagination
Cause: reaction against Rococo	**Cause:** reaction against neoclassicism
Theme: Age of Reason	**Theme:** Age of Passion
Style: Linear painting	**Style:** unrestricted painting

“Verse making in general”

"It is scarcely necessary to write a defense of verse making. As a literary exercise it has been recommended and practiced by every well-known English writer and as a literary asset it has been of practical value at one time or another to most of the authors of to-day. Indirectly it helps one’s prose and is an essential to the understanding of the greatest literature.

Looked at from the purely practical side, even though not a single line be sold, verse making has its value. It strengthens the vocabulary; teaches niceness in the choice of words; invigorates the imagination and disciplines the mind far more than a dozen times the amount of prose.

Tuesday, February 6

- Word prompt
- ‘Ozymandias’

<<time>>

superfluous
being beyond what is required or sufficient; useless; excessive

… one of the greatest difficulties any verse maker can overcome is the tendency to be obscure in his meaning. With the surmounting of this obstacle comes simplicity of diction; to present the thought without superfluous words; to avoid the threadbare phrases and to put the idea in a new way and yet in plain speech. How far the verse maker will go in clearness and simplicity depends largely on his natural good taste and discrimination.

threadbare
wearing old, shabby clothing; overused to the point of being worn out

Tuesday, February 6

- Word prompt
- ‘Ozymandias’

<<time>>

The better he is able to appreciate the work of others the better his own will become, and this appreciation, though it cannot be created, can be cultivated as well as good manners. To-day more than ever before good reading is one of the prime essentials to good writing."

Winslow, *Rhymes and Meters*

The Russian bear is huge and wild,

He has devoured the infant child,

The infant child is not aware

It has been eaten by the bear.

A. E. Hausman, 'Infant Innocence'

Tuesday, February 6

- Word prompt
- ‘Ozymandias’

<<time>>

To see a World in a Grain of Sand

And a Heaven in a Wild Flower

Hold Infinity in the palm of your hand

And Eternity in an hour

Auguries of Innocence, William Blake

He who Doubts from what he sees

Will neer Believe do what you Please

If the Sun & Moon should Doubt

Theyd immediately Go out

Auguries of Innocence, William Blake

Every Night & every Morn

Some to Misery are Born

Every Morn and every Night

Some are Born to sweet delight

Auguries of Innocence, William Blake

Tuesday, February 6

- Word prompt
- ‘Ozymandias’

<<time>>

- **Prosody**: The metrical pronunciation of a song or poem.
- **Rhythm**: A combination of vocal speeds, rises,and falls; in poetry, heavy and light stress. Patterns are called "feet". Feet are comprised of two or three stressed or unstressed syllables.
- **Scansion**: The process of marking beats in a poem to establish the prevailing metrical pattern.

A **sonnet** contains

- 14 lines
- 3-4 stanzas
- Couplet to end.

- Couplet

“There thou shalt be

High priest to me.”

- Tercet

“Do not go gentle into that good night,

Old age should burn and rave at close of day;

Rage, rage against the dying of the light.”

- Quatrain

- A **refrain** is a word, line, or phrase that is repeated within the lines or stanzas of the poem itself.
- A **heroic couplet** is a rhyming couplet in iambic pentameter.

I met a traveller from an antique land,

Who said—“Two vast and trunkless legs of stone

Stand in the desert. . . . Near them, on the sand,

Half sunk a shattered visage lies, whose frown,

And wrinkled lip, and sneer of cold command,

Tell that its sculptor well those passions read

Which yet survive, stamped on these lifeless things,

The hand that mocked them, and the heart that fed;

And on the pedestal, these words appear:

My name is Ozymandias, King of Kings;

Look on my Works, ye Mighty, and despair!

Nothing beside remains. Round the decay

Of that colossal Wreck, boundless and bare

The lone and level sands stretch far away.”

- Shelley’s friend the banker Horace Smith discussed the discoveries of pharaonic Egypt around Napoleon’s conquest of Egypt in 1798, which astounded the European imagination
- Shelley and Smith remembered the Roman-era historian Diodorus Siculus, who described the inscription on the statue of Ozymandias (Ramses II, possibly the pharaoh referred to in the Book of Exodus):

“King of Kings

Ozymandias I am.

If any want to know how great I am and where I lie, let him outdo me in my work.”

Tuesday, February 6

- Word prompt
- ‘Ozymandias’

<<time>>

- 1303 BC born
  - His father became Pharaoh when Ramses was around 5 years old
  - Was prince of Egypt at 15 and joined his father in military campaigns
  - Married Nefertari and Isetnofret
- 1279 BC to 1213 BC reigned (66 years, from 24 to 92 years old)
  - Expanded Egyptian empire
  - Returned from the Battle of Kadesh a hero)
  - Rebuilt and built existing temples
- 1213 BC died

“Shelley must have recalled similar examples of boastfulness in the **epitaphic** tradition. … Here, as in the case of “Ozymandias,” the inert fact of the monument displaces the presence of the dead person it commemorates: the proud claim is made on behalf of art (the tomb and its creator), not the deceased. Though Ozymandias believes he speaks for himself, in Shelley’s poem his monument testifies against him.”

epitaphic
a phrase or form of words written in memory of a person who has died, especially as an inscription on a tombstone.

“Ozymandias” has an elusive, sidelong approach to its subject. The poem begins with the word “I”—but the first person here is a mere framing device. The “I” quickly fades away in favor of a mysterious “traveler from an antique land.” This wayfarer presents the remaining thirteen lines of the poem.

The reader encounters Shelley’s poem like an explorer coming upon a strange, desolate landscape. The first image that we see is the “two vast and trunkless legs of stone” in the middle of a desert. Column-like legs but no torso: the center of this great figure, whoever he may have been, remains missing. The sonnet comes to a halt in the middle of its first quatrain. Are these fragmentary legs all that is left?

After this pause, Shelley’s poem describes a “shattered visage,” the enormous face of Ozymandias. The visage is taken apart by the poet, who collaborates with time’s ruinous force. Shelley says nothing about the rest of the face; he describes only the mouth, with its “frown, / And wrinkled lip, and sneer of cold command.” Cold command is the emblem of the empire-building ruler, of the tyrannical kind that Shelley despised. (Surprisingly, surviving statues of Rameses II, aka Ozymandias, show him with a mild, slightly mischievous expression, not a glowering, imperious one.)

The second quatrain shifts to another mediating figure, now not the traveler but the sculptor who depicted the pharaoh. The sculptor “well those passions read,” Shelley tells us: he intuited, beneath the cold, commanding exterior, the tyrant’s passionate rage to impose himself on the world. Ozymandias’ intense emotions “survive, stamp’d on these lifeless things.” But as Shelley attests, the sculptor survives as well, or parts of him do: “the hand that mocked” the king’s passions “and the heart that fed.” (The artist, like the tyrant, lies in fragments.)

“Mocked” here has the neutral sense of “described” (common in Shakespeare), as well as its more familiar meaning, to imitate in an insulting way. The artist mocked Ozymandias by depicting him, and in a way that the ruler could not himself perceive (presumably he was satisfied with his portrait). “The heart that fed” is an odd, slightly lurid phrase, apparently referring to the sculptor’s own fervent way of nourishing himself on his massive project. The sculptor’s attitude might resemble—at any event, it certainly suits—the pharaoh’s own aggressive enjoyment of empire. Ruler and artist seem strangely linked here; the latter’s contempt for his subject does not free him from Ozymandias’ enormous shadow.

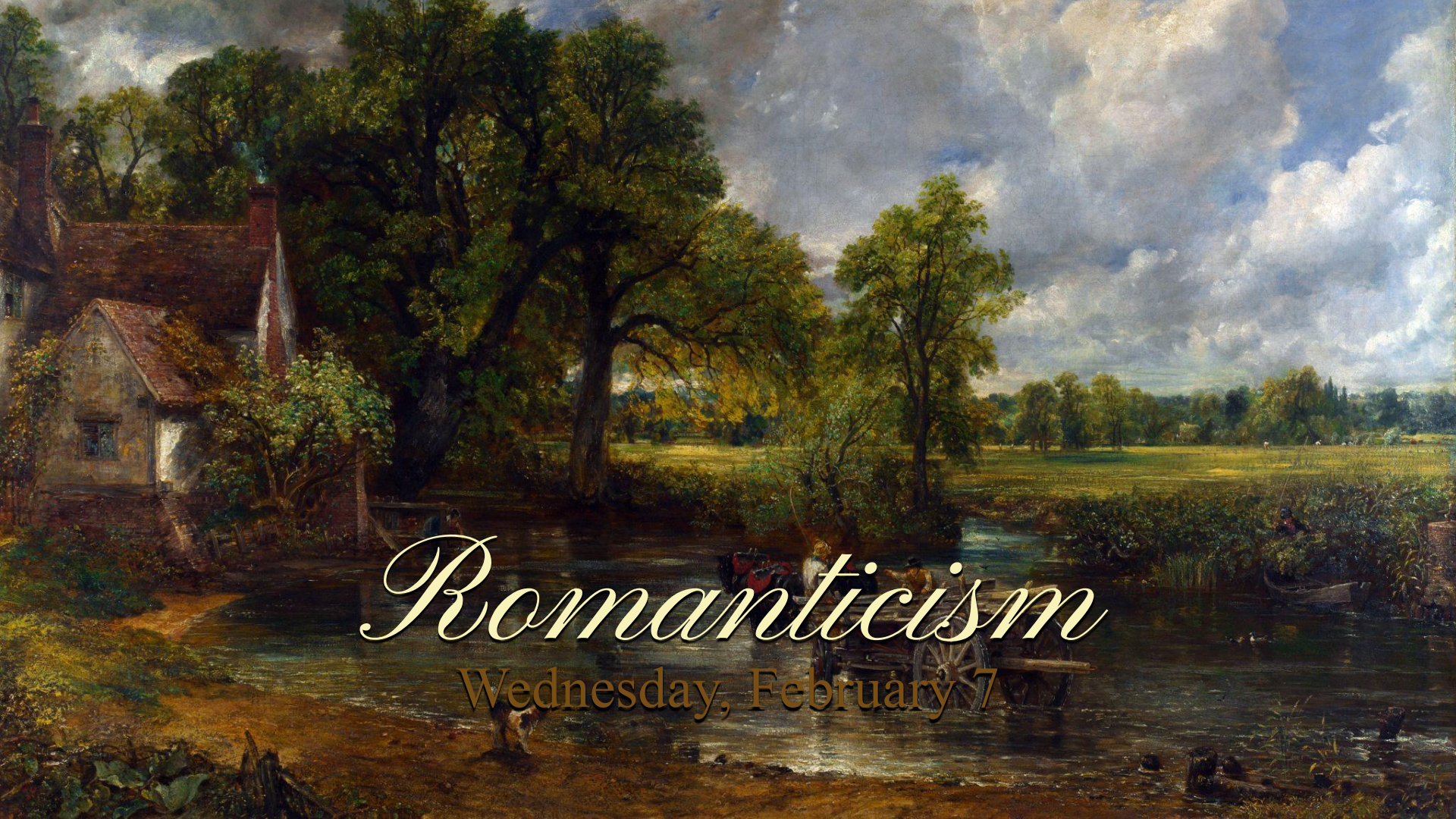
The challenge for Shelley will thus be to separate himself from the sculptor’s harsh satire, which is too intimately tied to the power it opposes. Shelley’s final lines, with their picture of the surrounding desert, are his attempt to remove himself from both the king and the sculptor—to assert an uncanny, ironic perspective, superior to the battle between ruler and ruled that contaminates both.

sestet
the last six lines of a sonnet

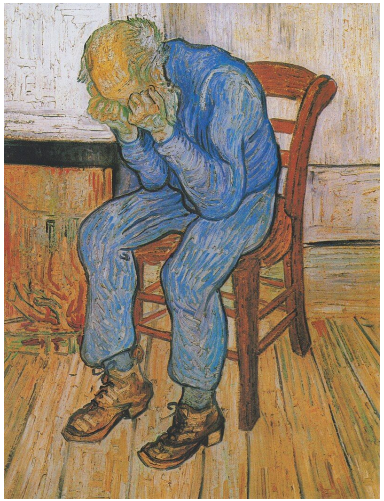
The **sestet** moves from the shattered statue of Ozymandias to the pedestal, with its now-ironic inscription: “‘My name is Ozymandias, king of kings./Look on my works, ye mighty, and despair!’” Of course, the pharaoh’s “works” are nowhere to be seen, in this desert wasteland. The kings that he challenges with the evidence of his superiority are the rival rulers of the nations he has enslaved, perhaps the Israelites and Canaanites known from the biblical account.

The pedestal stands in the middle of a vast expanse. Shelley applies two alliterative phrases to this desert, “boundless and bare” and “lone and level.” The seemingly infinite empty space provides an appropriate comment on Ozymandias’ political will, which has no content except the blind desire to assert his name and kingly reputation.

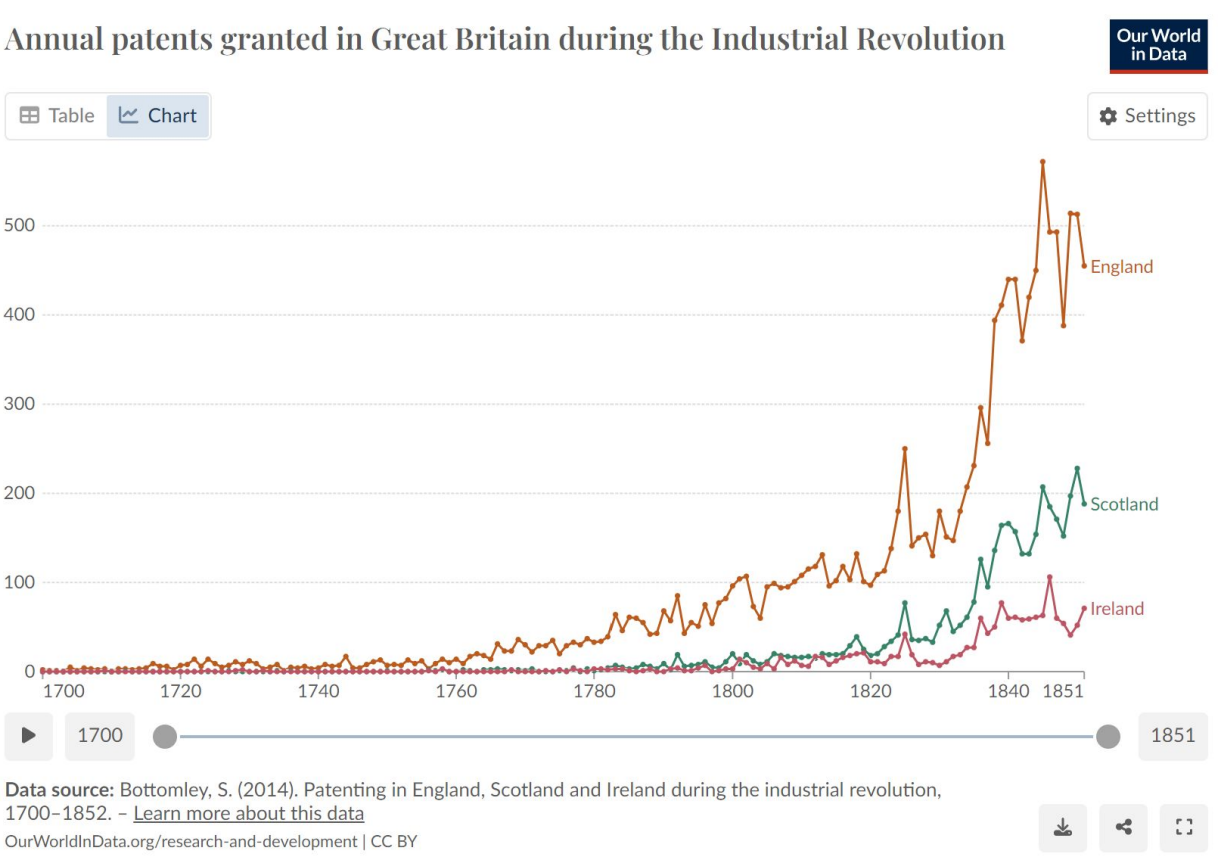
… Shelley opposes the statue and its boast to his own powerful negative imagination. Time renders fame hollow: it counterposes to the ruler’s proud sentence a devastated vista, the trackless sands of Egypt.


Romanticism
Wednesday, February 7

- History becomes established as a world-force and is valorised (see: Hegel) and words such as ‘progress’ gain importance.
- Baudelaire equates and associates Romanticism and Modernism.
- Impressionism (and neo-, post-) in art:



Rückenfigur (‘back-figure’)


Annual patents granted in Great Britain during the Industrial Revolution
Our World in Data
Table
Chart
Settings
500
400
300
200
100
0
1700
1720
1740
1760
1780
1800
1820
1840
1851
England
Scotland
Ireland
1700
1851
Data source: Bottomley, S. (2014). Patenting in England, Scotland and Ireland during the industrial revolution, 1700–1852. – Learn more about this data
OurWorldInData.org/research-and-development | CC BY

- The role of Marx and Ford: humans as components on an assembly line.

“With one workman doing a complete job he could turn out from thirty-five to forty pieces in a nine-hour day, or about twenty minutes to an assembly. What he did alone was then spread into twenty-nine operations; that cut down the assembly time to thirteen minutes, ten seconds. Then we raised the height of the line eight inches—this was in 1914—and cut the time to seven minutes. Further experimenting with the speed that the work should move at cut the time down to five minutes. In short, the result is this:

…by the aid of scientific study one man is now able to do somewhat more than four did only a comparatively few years ago. That line established the efficiency of the method and we now use it everywhere. The assembling of the motor, formerly done by one man, is now divided into eighty-four operations—those men do the work that three times their number formerly did."

(Ford, *The Communist Manifesto*)

"The lower strata of the middle class—the small tradespeople, shopkeepers, retired tradesmen generally, the handicraftsmen and peasants—all these sink gradually into the proletariat, partly because their diminutive capital does not suffice for the scale on which Modern Industry is carried on, and is swamped in the competition with the large capitalists, partly because their specialized skill is rendered worthless by the new methods of production. Thus the proletariat is recruited from all classes of the population."

(Marx, *The Communist Manifesto*)

Kant's 'sublime'

- German transcendental idealism
- Synthesis of rationalism and empiricism
- Why should you love him?
    - Faculty of knowledge, feeling of pleasure or displeasure, faculty of desire
    - Theoretical and practical philosophy
    - Nature and free will

Aesthetic arguments

- Disinterestedness

We do not, and cannot, find ourselves the slightest effect on the feeling of pleasure from the coincidence of perceptions with the laws in accordance with the universal concepts of nature (the categories), since in their case the understanding necessarily follows the bent of its own nature without ulterior aim. (p. 22)

To will something, and to take a delight in its existence, i.e. to take an interest in it, are identical. (p. 40)

Hunger is the best sauce; and people with a healthy appetite relish everything, so long as it is something they can eat. Such delight, consequently, gives no indication of taste having anything to do with choice. Only when people's needs have been satisfied can we tell who among the crowd has taste or not. Similarly there may be correct habits (conduct) without virtue, politeness without good-will, propriety without honour, etc. (p. 42)

- Universality

The attainment of every aim is coupled with a feeling of pleasure. …the feeling of pleasure also is determined by a ground which is a priori and valid for all human beings: and that, too, merely by virtue of the reference of the object to our faculty of cognition. (p. 22)

For instance, by a judgement of taste I describe the rose at which I am looking as beautiful. The judgement, on the other hand, resulting from the comparison of a number of singular representations: Roses in general are beautiful, is no longer pronounced as a purely aesthetic judgement, but as a logical judgement grounded on one that is aesthetic.

- Purposive

…the concept of an object, so far as it contains at the same time the ground of the actuality of this object, is called its end, and the agreement of a thing with that constitution of things which is only possible according to ends, is called the purposiveness of its form. (p. 16)

Beauty

- Beauty is sensory (empirical) and real (metaphysical, a priori)
- Beauty is experienced, not determined, through contemplation
- Beauty is a reflection and representation of the subject, not the object

Aestheticism	**Plato**	**Hume**
What is beauty?	A sense and a real Form	A sense of particular real qualities

That which is purely subjective in the representation of an object, i.e. what constitutes its reference to the subject, not the object, is its aesthetic character. On the other hand, that which in such a representation serves, or is available, for the determination of the object (for the purpose of knowledge), is its logical validity. (p. 23-4)

We only apply the term ‘purposive’ to the object on account of its representation being immediately coupled with the feeling of pleasure. (p. 24)

Here, the representation is referred wholly to the subject, and what is more to its feeling of life — under the name of the feeling of pleasure or displeasure — and this forms the basis of a quite separate faculty of discriminating or judging, that contributes nothing to knowledge. (p. 36)

…the proposition under cover of which everyone devoid of taste thinks to shelter himself from reproach: everyone has his own taste (p. 165)

	Sublime	**Beautiful**
Arguments	“makes an impression” (“terrifying, noble, magnificent”) “the sublime touches” “must always be large”	enjoyment “the beautiful charms’ “can also be small”

	Sublime	Beautiful
Examples	Night Solitude Construction (Egyptian pyramids, Roman churches) Friendship Love with tenderness, melancholy, deep esteem Tragedy (sacrifice) Virtue Men	Day Love (sexual) Comedy (intrigue, ridicule, marvel) Women (“her figure is in general finer, her features more tender and gentle, her mien in the expression of friendliness, humour, and affability”)

	Sublime	Beautiful
Gender	Men (nobility) Equal, deeper understanding Noble virtue	Women ("her figure is in general finer, her features more tender and gentle, her mien in the expression of friendliness, humour, and affability) "Women have a stronger innate feeling for everything that is beautiful, decorative and adorned… They have many sympathetic sentiments, goodheartedness and compassion, they prefer the beautiful to the useful… (p. 40) Equal, beautiful understanding Beautiful virtue

It is not to be understood that woman is lacking in noble qualities or that hte male sex must entirely forego beauties; rather one expects that each sex will unite both, but in such a way that in a woman all other merits should only be united to as to emphasise the character of hte beautiful, which is the proper point of reference, while by contrast among the male qualities the sublime should clearly stand out as the criterion of his kind. (p. 40)

“Nothing is so opposed to the beautiful as the disgusting, just as nothing sinks more deeply beneath the sublime than the ridiculous. Thus a man can be sensitive to no insult more than that of being called a fool, and woman to none more than being called disgusting.” (p. 44)

Ozymandias and his sculptor bear a fascinating relation to Shelley himself: they might be seen as warnings concerning the aggressive character of human action (whether the king’s or the artist’s). Shelley was a ceaselessly energetic, desirous creator of poetry, but he yearned for calm. This yearning dictated that he reach beyond his own willful, anarchic spirit, beyond the hubris of the revolutionary. In his essay “On Life,” Shelley writes that man has “a spirit within him at enmity with dissolution and nothingness.”

- Word prompt
- ‘Ozymandias’

In one way or another, we all rebel against the oblivion to which death finally condemns us. But we face, in that rebellion, a clear choice of pathways: the road of the ardent man of power who wrecks all before him, and is wrecked in turn; or the road of the poet, who makes his own soul the lyre or Aeolian harp for unseen forces. (One may well doubt the strict binary that Shelley implies, and point to other possibilities.)

The endless sands of “Ozymandias” palpably represent the threatening expanse of past and future. Shelley’s poem rises from the desert wastes: it entrances us every time we read it, and turns the reading into a “now.”

The critic Leslie Brisman remarks on “the way the timelessness of metaphor escapes the limits of experience” in Shelley. Timelessness can be achieved only by the poet’s words, not by the ruler’s will to dominate. The fallen titan Ozymandias becomes an occasion for Shelley’s exercise of this most tenuous yet persisting form, poetry. Shelley’s sonnet, a brief epitome of poetic thinking, has outlasted empires: it has witnessed the deaths of boastful tyrants, and the decline of the British dominion he so heartily scorned.”

(David Mikics)

I met a traveller from an antique land,

Who said—"Two vast and trunkless legs of stone

- Framing device involves a combination of first-person narration and the extended quotation of another persona
- The distance between the persona from Ozymandias, and the distance between the persona and the traveller, the distance between Shelley and us:

  "Shelley's account of a persona's account of a traveler's account of a sculptor's depiction of who he was gives him a sense of remoteness and unreality"

… "Two vast and trunkless legs of stone…

Half sunk a shattered visage lies, whose frown,

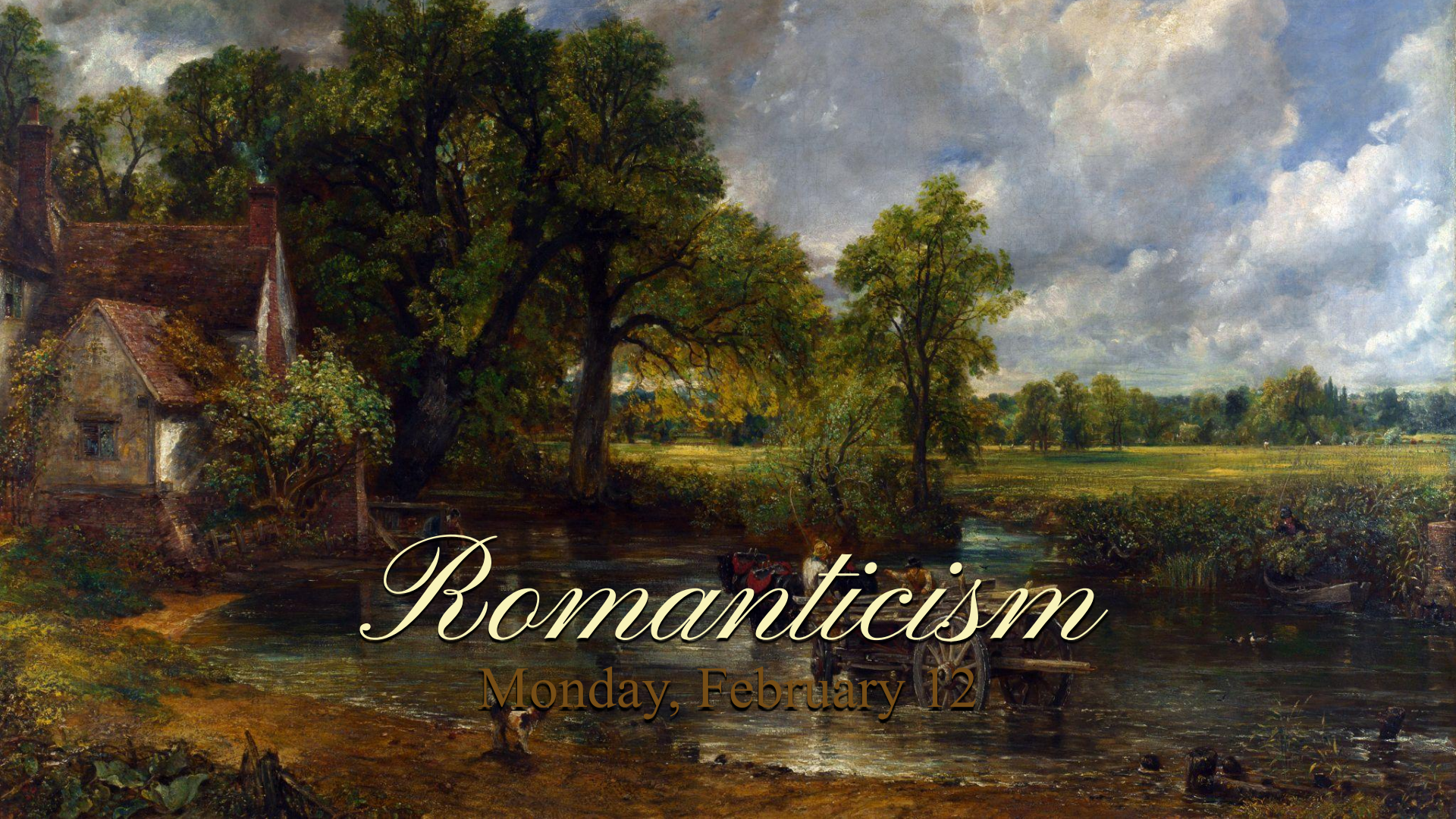
- Stone as reminiscent of civilisations and legs as pillars
- 'Trunkless' means headless, and the image of an enormous, simple, and stable (like a Doric column, lacking ornamentation) foundation without some form of thinking (and therefore lively) organ denigrates the physical
- Ozymandias' statue is described piecemeal with imagery depicting brokenness
- Statues as memorials to revered symbols and idols, a grand product to establish and represent a *legacy*, etc.

I met a traveller from an antique **land**,
Who said—"Two vas**t** and trunkle**ss** leg**s** of **stone**
Stand in the de**s**ert. . . . Near them, on the **sand**,
Half **s**unk a shattered vi**s**age lie**s**, whose **frown**,
And wrinkled lip, and sneer of **c**old **command**,
Tell that its **sc**ulptor well those passion**s read**
Which yet **s**urvive, **st**amped on these lifele**ss things**,
The hand that mocked them, and the heart that **fed**;
And on the pede**s**tal, the**s**e word**s appear**:
My name is Ozymandias, King of **Kings**;

- Atypical and inconsistent rhyming scheme echoing the ephemeral nature of

---

- Consonance and sibilance
- Sonnet
  - 14 lines
  - 3-4 stanzas
  - Couplet to end.


Romanticism
Monday, February 12

And wrinkled lip, and sneer of cold command

- Image of supreme arrogance
- Polysyndeton to list or *itemise* individual features of the face, rather than the description of a whole, coherent identity
- "Shelley's polysyndeton has a reductive quality. It suggests that all remains of Ozymandias is the memory of his arrogance while everything that he *was arrogant about* has passed away."

Tell that its sculptor well those passions read

Which yet survive, stamped on these lifeless things

- Inversion of "those passions read well"
- Tension or contrast or paradox of arrogant passion stamped on lifeless things
- Connotations of 'stamp' as superficial, not inherent, the branding of a mould, which indicates the *nature* of legacy
- "That the indicia of his arrogance "yet survive" emphasises by contrast that Ozymandias himself has not."

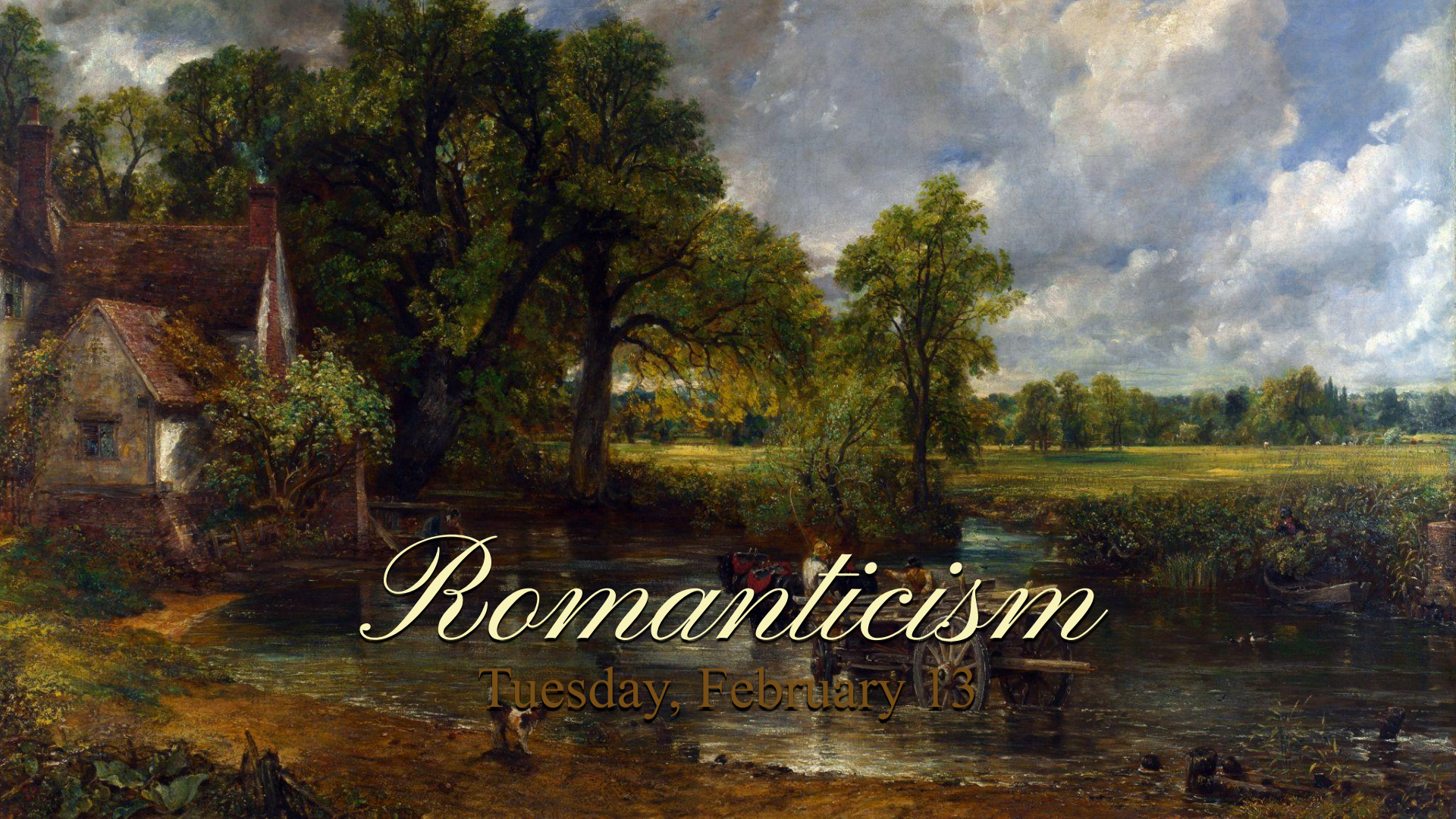
And on the pedestal, these words appear:

My name is Ozymandias, King of Kings;

- Overlapping narrative voices (four)
- Biblical allusion

The hand that mocked them, and the heart that fed;

- Alliterative synecdoche refers to the sculptor's "hand that mocked" and Ozymandias' "heart that fed" his arrogance
- Juxtaposition of the mockery of the sculptor's hand with the heart of Ozymandias suggests that the sculptor was a work of subtle satire or parody that the pharaoh did not understand: "the hubris of Ozymandias was intentionally exaggerated by the sculptor."


Romanticism
Tuesday, February 13

Word prompt

Word prompt

point

<<03:00->>

- Arrogance of dictators
  - Irony of inscription
  - Capitalisation
  - Irony of imperative
  - Exclamation
  - Biblical allusion (hubris)
  - Semantic tension / proper noun in “colossal Wreck”
- Art’s victory over institutions and idols
  - Role of sculptor (not for O, but the future)
  - Pedestal outlived O
  - “Mocked” (imitated OR ridiculed)
  - Itemisation of features
  - Voices

- Nature's victory over culture, institutions, and idols
  - "Trunkless legs of stone"
  - "Half-sunk" and "shattered"
  - Landscape
  - Traveller
- Time's victory over all: "the great equaliser"
  - "lone" (devoid of people and consolation) and "level" (flat scenery and reduction of pharaoh)
  - Rhyming scheme
  - Epitaphic
  - Voices
  - Juxtaposition of and indefinite pronoun "nothing beside remains"
  - Alliteration and enjambment implies constancy

Homework check (1 / 2)

- What does Shelley suggest about the legacy of leaders and how does he do this? You MUST make reference to: the irony of the inscription, the irony of the imperative, capitalisation, exclamation, biblical allusion, semantic tension ('Wreck')
- How does Shelley represent the victory of art over institutions and idols? You must make reference to: the role of the sculptor, the pedestal, the double-meaning of 'mocked', the multiple voices in the text

What is happening?

‘London’, William Blake

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

What imagery is used?

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear

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Context

- ‘Reign of terror’ during the French Revolution
- Industrial Revolution
- Wealth inequality and land ownership

Themes

- Abuse of power (corruption)
- Human suffering (poverty, oppression, despair)
- Innocence of children

What is happening?

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse

What imagery is used?

How the Chimney-sweepers cry
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Form: Dramatic monologue

Structure: four regular stanzas, iambic tetrameter (four feet) throughout broken by some lines (trochees), cyclical structure (impact → source of suffering → impact)

Rhyme: alternate

Language:

- Juxtaposition
- Anaphora
- Symbolism

What is happening?

‘Garden of Love’, William Blake

I went to the Garden of Love,
And saw what I never had seen:
A Chapel was built in the midst,
Where I used to play on the green.

What imagery is used?

And the gates of this Chapel were shut,
And 'Thou shalt not' writ over the door;
So I turn'd to the Garden of Love,
That so many sweet flowers bore.

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That so many sweet flowers bore.

Context

- Dissenters, Protestant Christians who separated from the Church of England in the 17th and 18th centuries

Themes

- Religious institutions
- The power of love
- Childhood innocence and adult experience

What is happening?

And I saw it was filled with graves,
And tomb-stones where flowers should be:
And Priests in black gowns, were walking their rounds,
And binding with briars, my joys & desires.

What imagery is used?

And I saw it was filled with graves,
And tomb-stones where flowers should be:
And Priests in black gowns, were walking their rounds,
And binding with briars, my joys & desires.

Structure: three quatrains, non-conforming meter
Rhyme: ABCB exc. final stanza (internal rhyme)
Language:

- Capitalisation
- Symbolism
- Allusion
- Polysyndeton
- Metaphor

‘This Lime-tree Bower my Prison’,

Samuel Taylor Coleridge

[Addressed to Charles Lamb, of the India House,
London]

Well, they are gone, and here must I remain,
This lime-tree bower my prison! I have lost
Beauties and feelings, such as would have been
Most sweet to my remembrance even when age
Had dimm'd mine eyes to blindness! They, meanwhile,
Friends, whom I never more may meet again,

What is happening?

What imagery is used?

a pleasant shady place under trees or climbing plants in a garden or wood

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Language

- Informal / conversational register
- Tone of defeat, resignation, frustration
- High modality
- Exclamation
- Indefinite pronouns

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Context

True story of a day in 1797 when his foot injury kept him from a countryside stroll with friends (his wife spilled boiling milk on it)

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Themes

- Friendship
- Physical confinement / distance
- Power of the imagination
- Self-actualisation
- Fate and disappointment
- Nature

On springy heath, along the hill-top edge,
Wander in gladness, and wind down, perchance,
To that still roaring dell, of which I told;
The roaring dell, o'erwooded, narrow, deep,
And only speckled by the mid-day sun;
Where its slim trunk the ash from rock to rock
Flings arching like a bridge;—that branchless ash,
Unsunn'd and damp, whose few poor yellow leaves
Ne'er tremble in the gale, yet tremble still,
Fann'd by the water-fall! and there my friends

an area of open uncultivated land

a small valley, usually among trees

What is happening?

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Unsunn'd and damp, whose few poor yellow leaves
Ne'er tremble in the gale, yet tremble still,
Fann'd by the water-fall! and there my friends

where its slim trunk flings arching like a bridge, from rock to rock

What imagery is used?

What is happening?

Fann'd by the water-fall! and there my friends
Behold the dark green file of long lank weeds,
That all at once (a most fantastic sight!)
Still nod and drip beneath the dripping edge
Of the blue clay-stone.

What imagery is used?

Now, my friends emerge
Beneath the wide wide Heaven—and view again
The many-steepled tract magnificent
Of hilly fields and meadows, and the sea,

What is happening?

With some fair bark, perhaps, whose sails light up
The slip of smooth clear blue betwixt two Isles
Of purple shadow! Yes! they wander on
In gladness all; but thou, methinks, most glad,
My gentle-hearted Charles! for thou hast pined
And hunger'd after Nature, many a year,
In the great City pent, winning thy way
With sad yet patient soul, through evil and pain
And strange calamity! Ah! slowly sink
Behind the western ridge, thou glorious Sun!

What imagery is used?

What is happening?

Shine in the slant beams of the sinking orb,
Ye purple heath-flowers! richlier burn, ye clouds!
Live in the yellow light, ye distant groves!
And kindle, thou blue Ocean! So my friend
Struck with deep joy may stand, as I have stood,
Silent with swimming sense; yea, gazing round

What imagery is used?

What is happening?

On the wide landscape, gaze till all doth seem
Less gross than bodily; and of such hues
As veil the Almighty Spirit, when yet he makes
Spirits perceive his presence.

A delight
Comes sudden on my heart, and I am glad
As I myself were there! Nor in this bower,
This little lime-tree bower, have I not mark'd

What imagery is used?

What is happening?

Much that has sooth'd me. Pale beneath the blaze
Hung the transparent foliage; and I watch'd
Some broad and sunny leaf, and lov'd to see
The shadow of the leaf and stem above
Dappling its sunshine! And that walnut-tree
Was richly ting'd, and a deep radiance lay
Full on the ancient ivy, which usurps
Those fronting elms, and now, with blackest mass
Makes their dark branches gleam a lighter hue
Through the late twilight: and though now the bat
Wheels silent by, and not a swallow twitters,

What imagery is used?

What is he suggesting?

Yet still the solitary humble-bee
Sings in the bean-flower! Henceforth I shall know
That Nature ne'er deserts the wise and pure;
No plot so narrow, be but Nature there,
No waste so vacant, but may well employ
Each faculty of sense, and keep the heart
Awake to Love and Beauty! and sometimes
'Tis well to be bereft of promis'd good,
That we may lift the soul, and contemplate
With lively joy the joys we cannot share.

What imagery is used?