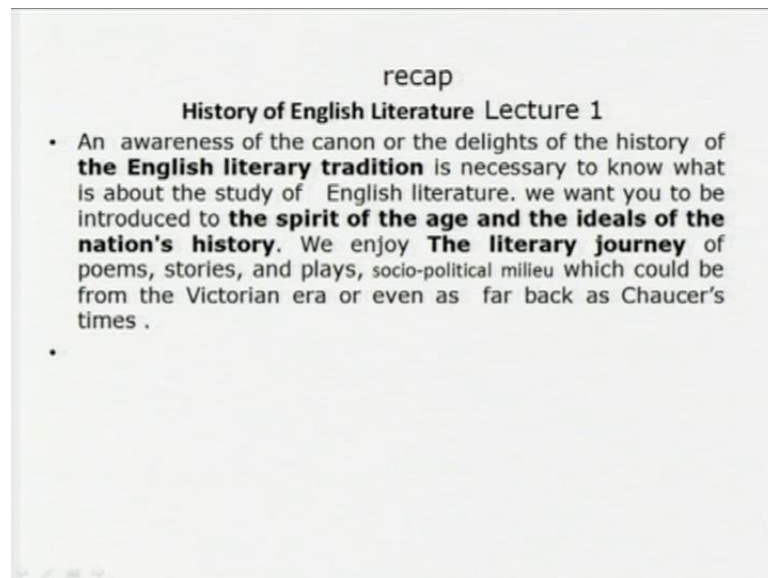


English Language and Literature
Prof. Krishna Barua
Department of Humanities and Social Sciences
Indian Institute of Technology, Guwahati

Module - 03
History of English Literature
Lecture - 17
The Romantics

Hello and welcome back to the National Program on technology enhanced learning; a joint venture of Indian Institutes of Technology and Indian Institute of Science. As you are aware, this lectures of our students in the IIT and other engineering colleges. The role of humanities and social sciences is quite significant in the curriculum of engineering students. I am Krishna. Barua. I teach literature in the department of humanities and social sciences at IIT Guwahati. We are presently in the lecture series language and literature and this module tree of the series is titled; History of English literature. We are in lecture 5 of this module, titled the romantics.

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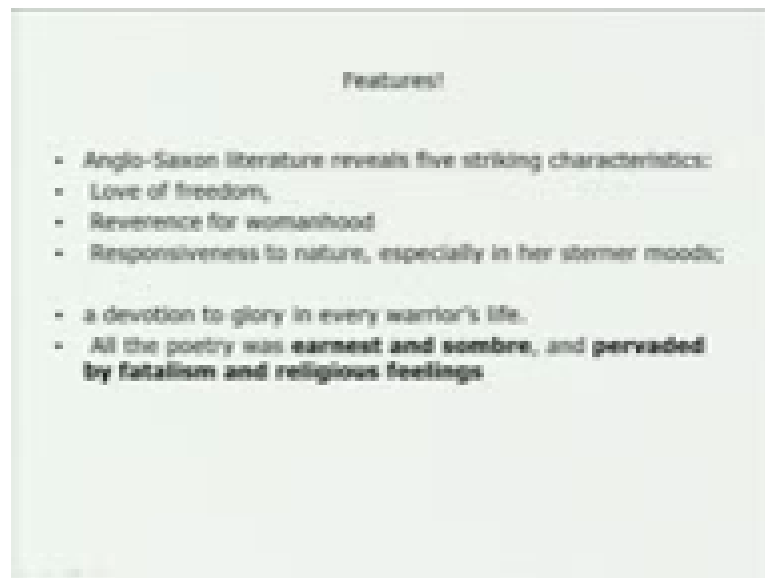


Let us recap of what we had done in the previous lectures. Why is it necessary to know the background of history of English literature in understanding literature? There is an awareness of the canon or the delights of the English literary tradition, it is necessary to know what is about the study of English literature. It helps in the understanding of text of

the literary output of the role of creativity and of the social conditions which prevail during that time.

We want you to be introduced to the spirit of the age and the ideals of the nation's history. We enjoy, let us enjoy the literature's journey of poems, stories and plays, the socio-political menu which could be from the Victorian era or even as far back as Chaucer's times.

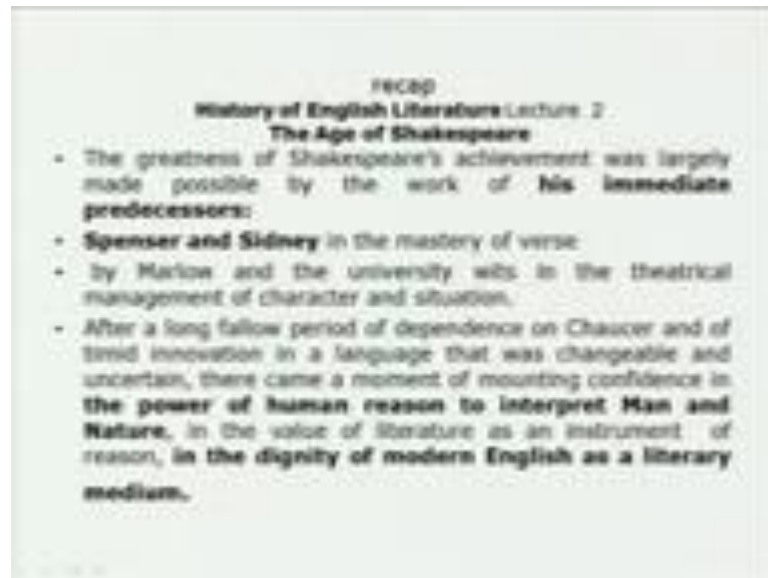
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In lecture 1, we have seen how Anglo-Saxon literature revealed 5 striking characteristics: the love of freedom, reverence for womanhood, responsiveness to nature, especially in her sterner moods. While we are doing these lectures, let us see how there is this evolutionary of ideas from one age to the other, it is not that one age suddenly opens up new ideas, but it is something which is already there dormant probably and which is already struck roots in the previous era and it comes out into a new form in the next age.

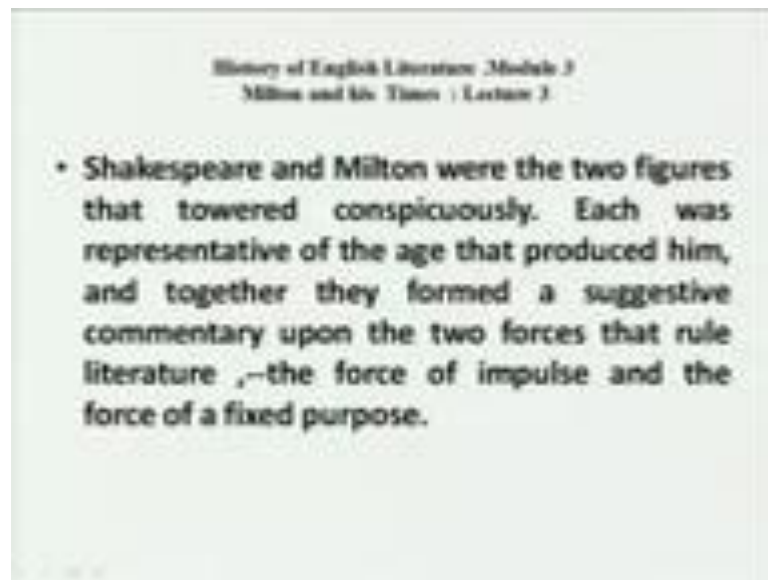
So, while we were doing the Anglo-Saxon period and Chaucer's time, we have seen how nature was a predominant factor and all poetry was earnest and sombre and it was pervaded by fatalism and religious feelings.

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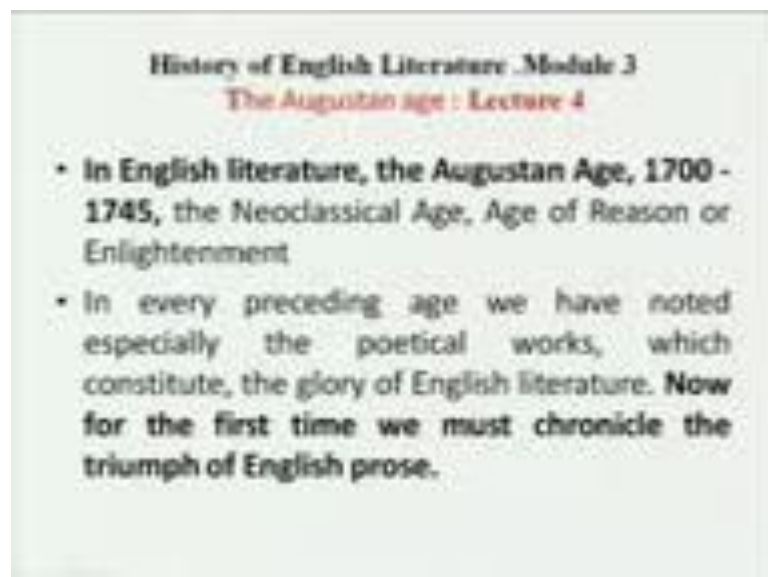
In lecture 2 we went to the age of Shakespeare and the greatness of Shakespeare's achievement was largely made possible by the work of his immediate predecessors. Spenser and Sidney in the mastery of verse will be doing romantics today. And we will see how Spenser had a great contribution in the poetical creativity of the time and Marlow and the university wits, who had a great contribution in drama and how the power of human reason to interpret man and nature, in the dignity of modern English as a literary medium.

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In lecture 3, we did Milton and his times. And Shakespeare and Milton were the 2 figures that towered conspicuously in both separate ages. Each was representative of his age that produced him, 2 ages have been named after them one the age of Shakespeare and the age of Milton and together they formed a suggestive commentary upon the forces that rule literature; the force of impulse and a force of a fixed purpose.

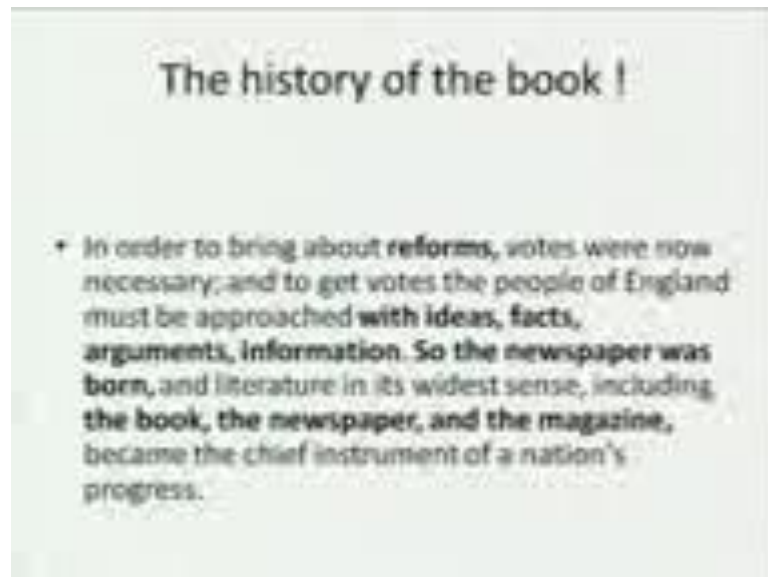
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While we were in lecture 4, we did the Augustan age and there we found how from 1700 to 1745, the neoclassical age, the age of reason or enlightenment where there was

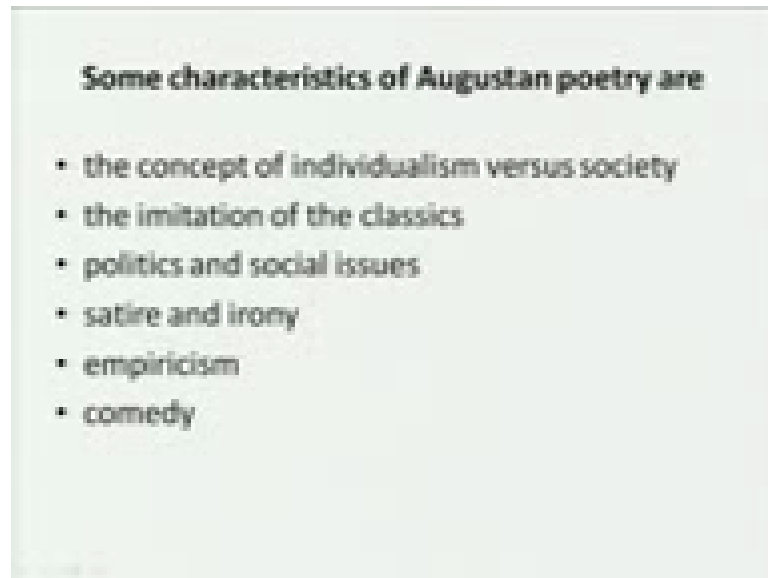
pertaining to rules to decorum, prevailed and in every preceding age we have noted especially the poetical works, which constitute the glory of English literature, more so in the previous ages of Shakespeare, we found poetry as well as drama. Now, for the first time in lecture 4, we have seen how we must chronicle the triumph of English prose.

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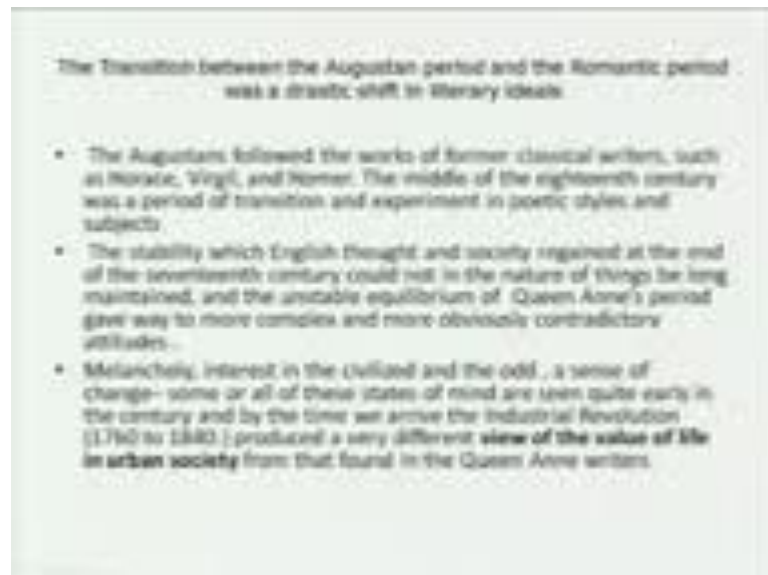
And this was the history of the book; in order to bring about reforms, votes were now necessary and to get votes, the people of England must be approached with ideas, facts, arguments, information, there was saint of government, there was need for public opinion. So, the newspaper was born and literature in its widest sense, including the book, the newspaper and the magazine became the chief instrument of a nation's progress.

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This was in lecture 4 of the Augustan age. So, some characteristics of Augustan poetry were the concept of individualism versus society, society takes in a very important role here; the imitation of the classics, that is why it was called a classical age, politics social issues, satire, irony, empiricism and comedy.

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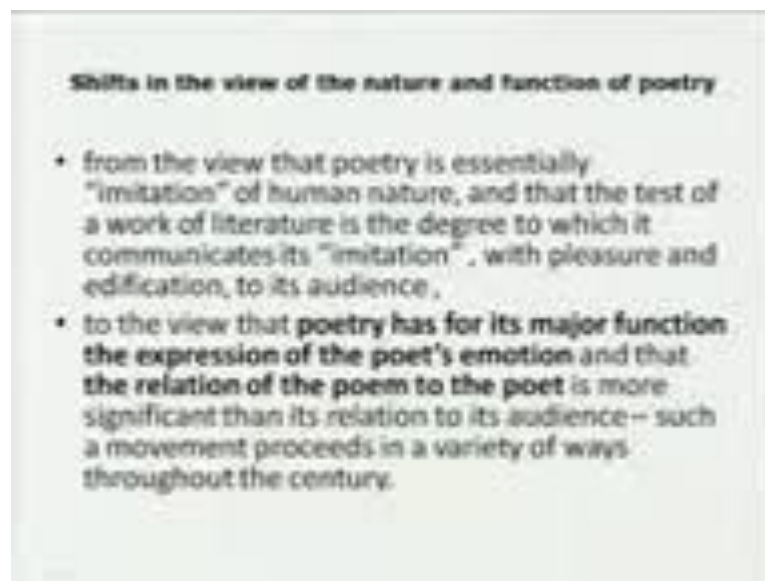


Now, while we will look into this transition between the Augustan period and the Romantic period, there was a drastic shift in literary ideals. Let us look into the literary spectacle or the literary climate. The Augustan's followed the works of former classical

writers such as; Horace, Virgil and Homer. The middle of the eighteenth century was a period of transition therefore, and experiment in poetic styles and subjects.

Now, the stability which English thought and society regained in the end of the seventeenth century, could not be in the nature of things be long maintained and the unstable equilibrium of Queen Anne's period gave way to more complex and more; obviously, contradictory attitudes. Melancholy interest in the civilized and the odd, essence of change mind your wills find all these in the romantic age too. Some of all of these states of mind are seen quite early in the century and by that time we arrive the industrial revolution, somewhere around 1760 to 1840, produced a very different view of the value of life in urban society. This is town life urban from the found, from that found in Queen Anne writers.

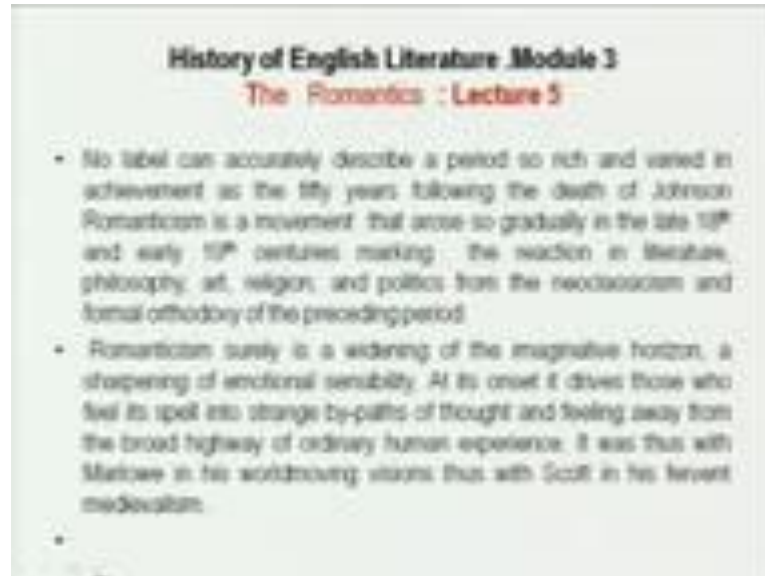
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Now, the shifts in view. Let us examine the shifts of view of the nature and function of poetry now. From the view; the poetry is essentially imitation of human nature, which was laid out by Aristotle as that poetry is mimesis and that the test of a work of literature, is the degree to which it communicates its imitation with pleasure and edification to its audience. We now come to a shift where it has led to perception not to imitation. To the view that poetry has for its major function, the expression of the poet's emotion and that the relation of the poem to the poet is more significant than its relation to the audience.

Try to note this; this shift which was there, from mimesis to what you find the perception. Such a movement proceeds in a variety of ways throughout the century.

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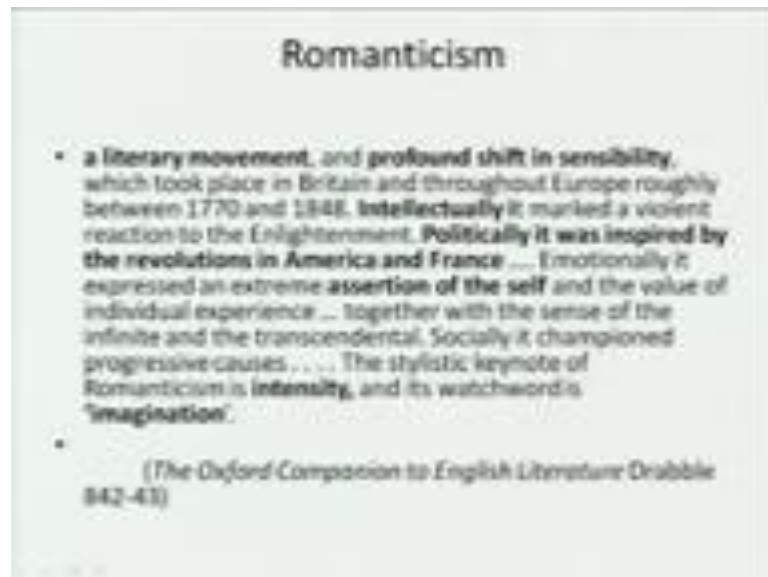


So, now while we are going into the most beautiful period of English literature; the romantics and this is lecture 5, let us see how we arrive at this age. No label can accurately describe a period which was so rich and varied in achievement as the 50 years following the death of Johnson, which we did in the previous lecture. Romanticism if you want to explain; it is a movement that arose so gradually in the late eighteenth and early nineteenth centuries. It was a gradual development, marking the reaction in literature, philosophy, art, religion and politics, from the neoclassicism and formal orthodoxy of the preceding period.

Romanticism surely is a widening of the imaginative horizon. So, when we look into it, we find that it is a widening of the imaginative horizon, yes, definitely yes, a sharpening of emotional sensibility. A complete involvement of emotion or a passion for whatever one was doing. At its onset it drives those who feel its spell into strange by-paths. Because, he dealt with imaginative horizons, so therefore, there were no boundaries to what you can imagine and feeling away from the broad highway of ordinary human experience. It was thus with Marlowe in his world moving visions, thus with Scott in his fervent medievalism.

So, you might ask the question; was not Shakespeare a romantic? Was not Marlowe a romantic? Yes; definitely yes. They had their core of imagination going into different ways. And Scott in his own way also, went into the past to show his different avenues of creativity. So, generally if you want to see.

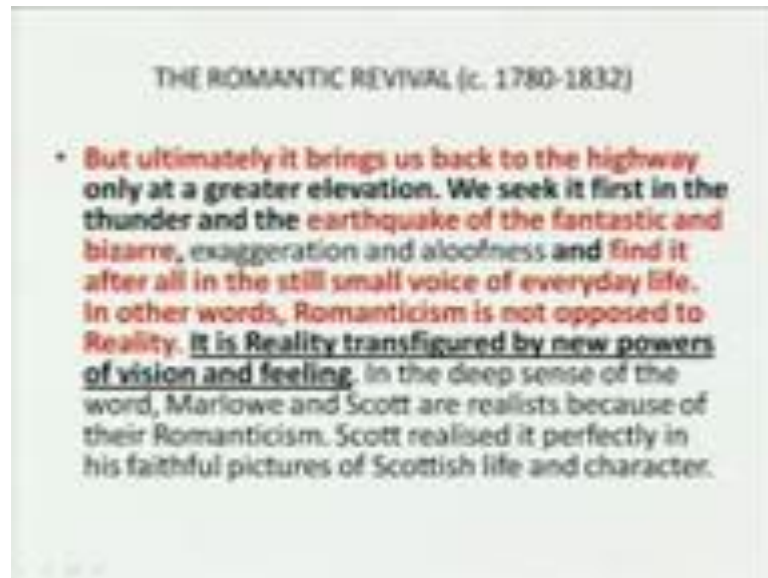
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Romanticism you want to define romanticism; we will have to see that it is as the oxford companion to English literature, describes that it is a literary movement and profound shift in sensibility. There is a profound change in sensibility, which took place in Britain and throughout Europe roughly between 1770 and 1848. Intellectually it marked a violent reaction to the enlightenment, politically it was inspired by the revolutions in America and France, and emotionally it expressed an extreme assertion of the self. Almost you might ask the question why? Assertion of the self was also in the NASA, it was also in the time of Shakespeare, but here you will find that it is almost a revival of what those tenets were there.

I had told you in the beginning that, every age or its preceding age, always carries tenets of something which goes into the other, it is not that it is a drastic change; it is somewhere a revolutionary way of ideas which goes into the making of the other space. Socially it championed progressive causes; stylistic keynote of romanticism is intensity. It was profound involvement in whatever sphere and its watchword is imagination.

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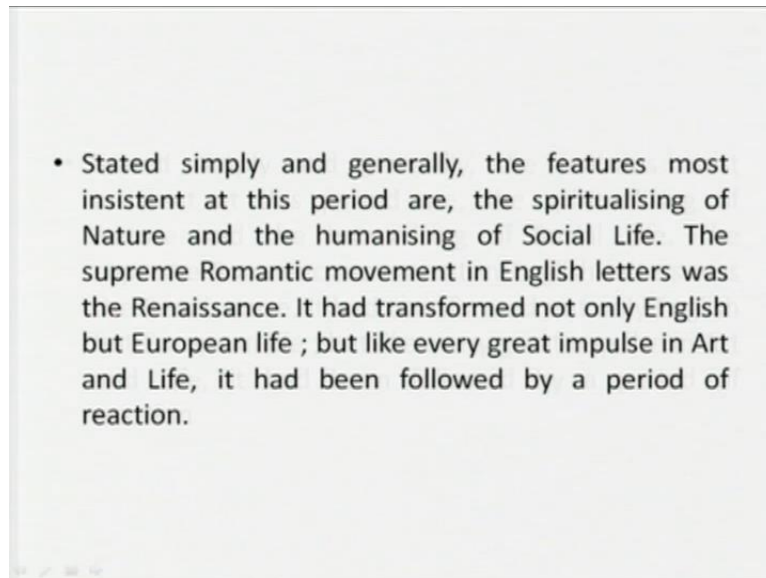


So, the romantic revival if we see; ultimately it brings us back to the highway only at a greater elevation which was already there, but here we go into a heightened consciousness. We seek it first in the thunder and the earthquake of the fantastic and the bizarre; this avoids from Compton exaggeration and aloofness and finds that it after all in the still small voice of everyday life. It is not that it is the fantastic and the bizarre is not present only in something exotic, it is also in the everyday life.

In other words, romanticism is not opposed to reality. So, let us keep in mind that whatever is reality is not something dull and prosaic, but you can find avenues of romanticism in everyday life. It is reality which is transfigured by new powers of vision and feeling. When you will come to the modern times, you will find there is something called magic realism and you will find that realism is something which is given a magic proportions. Here too in romanticism, you will find that reality is being transfigured by new powers of seeing and by new perceptions of feeling; as well as of vision.

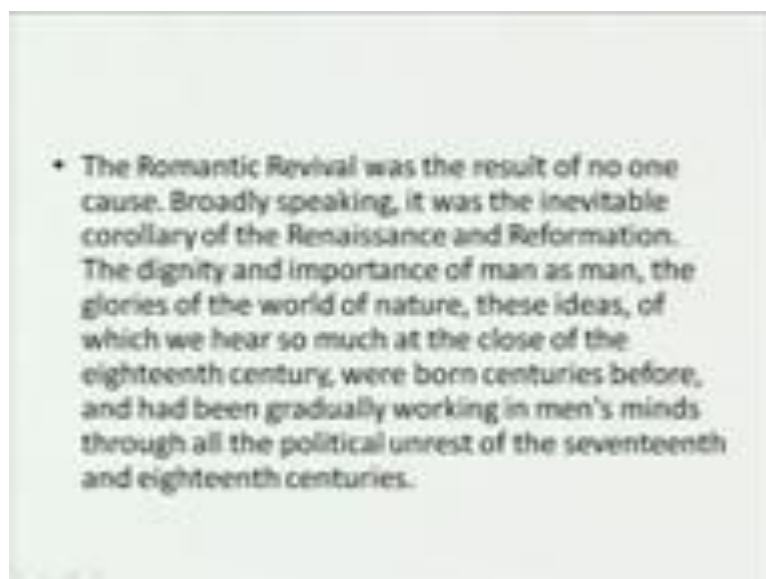
In the deep sense of the word; Marlowe and Scott are realists because, of their romanticism. When you look into the Elizabethan age, we find that Marlowe was equally a realist because; he was representing what was in actual life because of their romanticism. Scott realized it perfectly in his faithful pictures of Scottish life and character.

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So, stated simply and generally, the features most insistent at this period are, first: the spiritualizing of nature and the humanizing of social life. 2 things we have to keep in mind that, first was that nature becomes a sort of a spiritual trope, it is something where you find god head in every form and the humanizing of social life. The supreme romantic moment in English letters was the renaissance, as we have already noted. It had transformed not only English, but also European life; but like every great impulse in art and life it had been followed by a period of reaction, everything has a reaction.

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The romantic revival was the result of no one cause, because not 1 cause. Broadly speaking, it was the inevitable corollary of the renaissance and the renaissance reformation. The dignity and importance of man as man, where it is man centric and the glories of the world of nature, these ideas of which, we hear so much at the close of the eighteenth century, we have seen it in Shakespeare, where man was subject of introspection and speculation, were born centuries before.

And this as students, you must know that, when we divide the ages into different history of English literature into different ages, we do it only for the sake of the development which go into it, but there are continuing troops and there are continuing characteristics, which go into the making of each age and it had been gradually working in men's mind throughout all the political unrest of the seventeenth and eighteenth centuries.

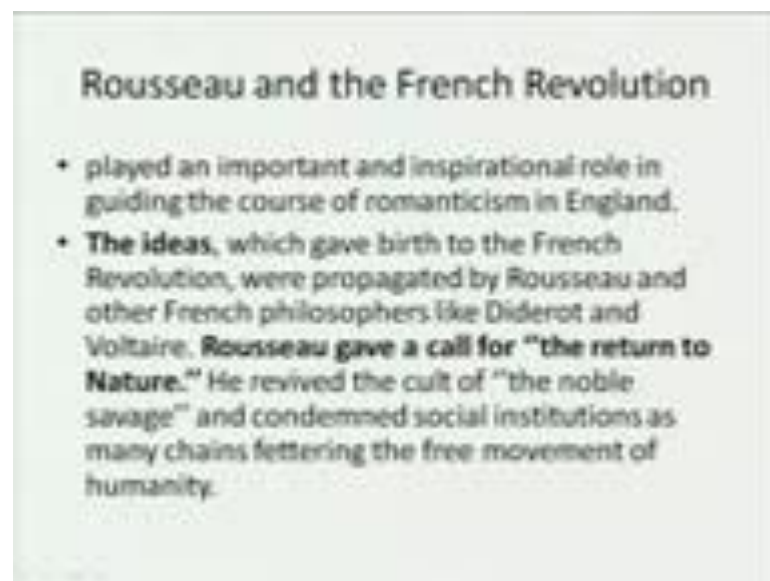
Well, while we are doing literature, students you must please keep in mind that, when we read a poem or we read a text or a work of fiction, it is always good to know the background of the times; it is always good to know the social conditions of the times, it is always good to know the history of the times because, this has different impact upon the consciousness of the writers. And the literary output which comes out has markings of representations, which go into the making of a text well. Therefore, our sole aim in these lecture series is that, you should be sensitive to the way a literary text opens up and you should be sensitive in how you appreciate a poem or a text.

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- The first flowering of Romanticism in England, the bloody horrors of the French Revolution, the dwindling of a new idealistic philosophy in Germany under Kant and Hegel, the political upheaval in America, all these things were but varying symptoms of a general fermentation that had lasted on from the fifteenth century.

So, coming back to the first flowering of romanticism in England, the bloody horrors of the French revolutions which had happened, the dwindling of a new idealistic philosophy in Germany under Kant and Hegel, all the German influence was so strong during this period. Even though the French revolution had inspired ideals of liberty, fraternity and equality, yet we find the German philosophers with their in depth understanding of aesthetics of romanticism were great influence upon English literature. The political upheavals in America, all this thing were, but varying symptoms of a general fermentation that had lasted on from the fifteenth century.

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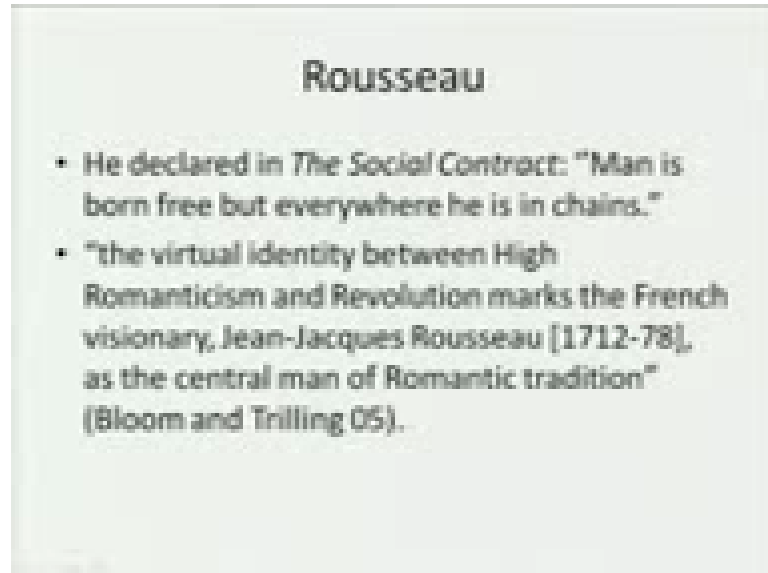


And while we are doing this, lets us keep in mind what T S Eliot had said that age, every critic, every poet has to have a historical sense. The meaning of the historical sense is not that you have to know history, but it is something of being aware of what is going on all around you, not only political, but geographical, as well as cultural as well as literacy. And doing, so we will be able to contribute something to what is going on.

Rousseau and the French revolution; lets us go in to one of the main thinkers who had influence in English romanticism too. He played an important and inspirational role in guiding course of romanticism in England. The ideas which gave birth to the French revolution were propagated by Rousseau and other French philosophers like Diderot and Voltaire. And Rousseau gave a call for the return to nature because; the nature now

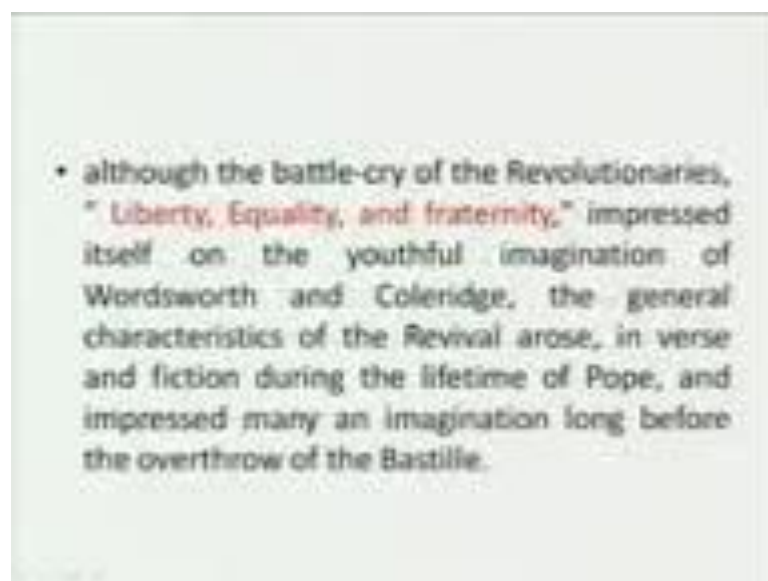
becomes the predominant motive. He revived the cult of the noble savage and condemned social institutions, as many chains fettering the free movement of humanity.

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The essential self, the natural self, which is unfettered by any artificiality or by any urban conditions. In his social contract he said man is born free, but everywhere he is in chains. The virtual identity between high romanticism and revolution marks the French visionary, Rousseau as the central man of romantic tradition.

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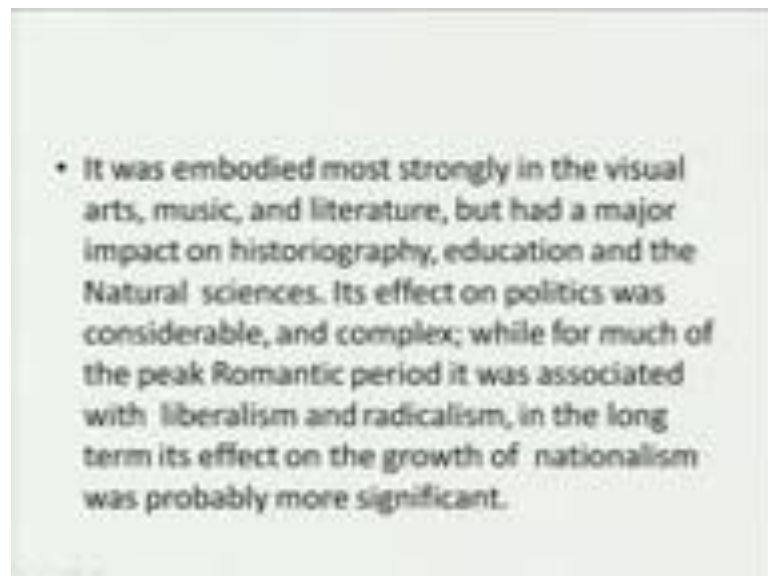


Just now we had also mentioned that German philosophers like: Kant and the Haeckel Davare also great inspirations to the Romantic Movement. Although the battle-cry of the revolutionaries, liberty, equality and fraternity impressed itself on the youthful imagination of Wordsworth and Coleridge, the general characteristics of the revival arose in verse and fiction, during the lifetime of pope, it was not only during this time, but it was in the preceding age itself and impressed many an imagination long before the overthrow of the Bastille.

So, the intension of this lecture is that; whatever was romantic was not that it comes from all of a sudden, but it was something which had its roots in the proceeding ages. Even if you go back in to Augustans period, you find the romantic wonder at something which is all inspiring nature or the dignity of man were very much prevent at that time and those characteristics have also gone into the romantic period.

So, you might ask sometimes; then do not you think that those periods were also the romantics? Yes, definitely yes. But this is a romantic revival as an age that we are looking into look; we can look the Shakespeare's place as romantic place, Spencer as romantics, yes, definitely yes.

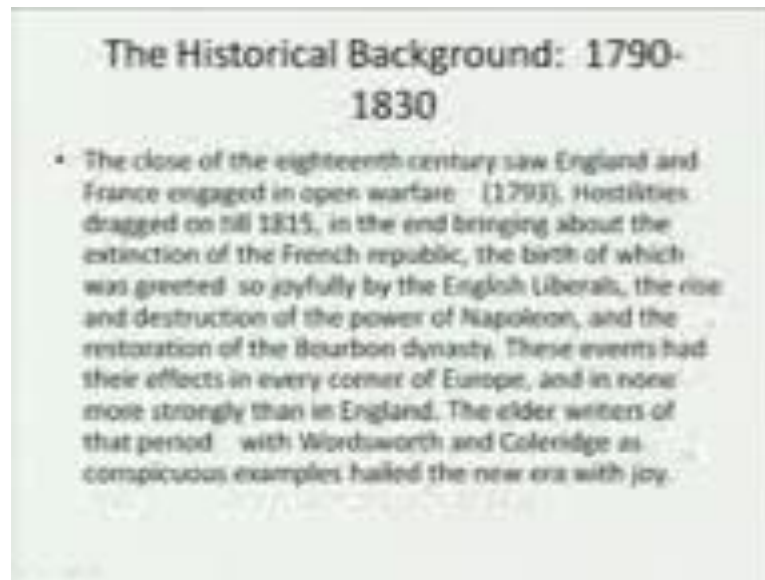
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It was embodied most strongly in the visual arts, music and literature, but had a major impact on historiography, education and the natural sciences. Its effect on politics was considerable and complex, the dignity of man, about equality and liberty fraternity; while

for much of the peak romantic period, it was associated with liberalism and radicalism, we find in the poems of Chalmers, in long term its effect on the growth of Nationalism was probably the most significant well.

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So, when we look into this historical background 1790 to 1830 well, so let us see. The close of the eighteenth century saw England and France engaged in open warfare. Hostilities dragged on till 1815, in the end bringing about extinction of the French republic, the birth of which was greeted so joyfully by the English liberals. It is necessary for you to study history too, when you study a literature, it is always nice to know the history of the times because, the history helps a lot in showing what was the impact upon the social conditions as well as on the political conditions.

And the restoration of the Bourbon dynasty, these events had their effects in every corner of Europe; it was the big back clash and in none more strongly than in England. The elder writers of the period with Wordsworth and Coleridge as conspicuous examples, hailed the new era with joy.

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- Social condition: The conclusion of the long war brought inevitable misery; low wages, unemployment, and heavy taxation gave rise to fiery resentment and fierce demands on the part of the people. Men like Shelley and Ebenezer Elliott called aloud for social justice;
- The interest in social conditions became intensified toward the end of the nineteenth century, until it has grown to be one of the chief features of modern literature.

Social conditions: The conclusion of the long war brought inevitable misery; naturally there were low wages, unemployment, heavy taxation which gave you know, more social conditions, you know works which were of more social content and awareness. The interest in social conditions became intensified towards the end of the nineteenth century, until it has grown to be one of the chief features of modern literature.

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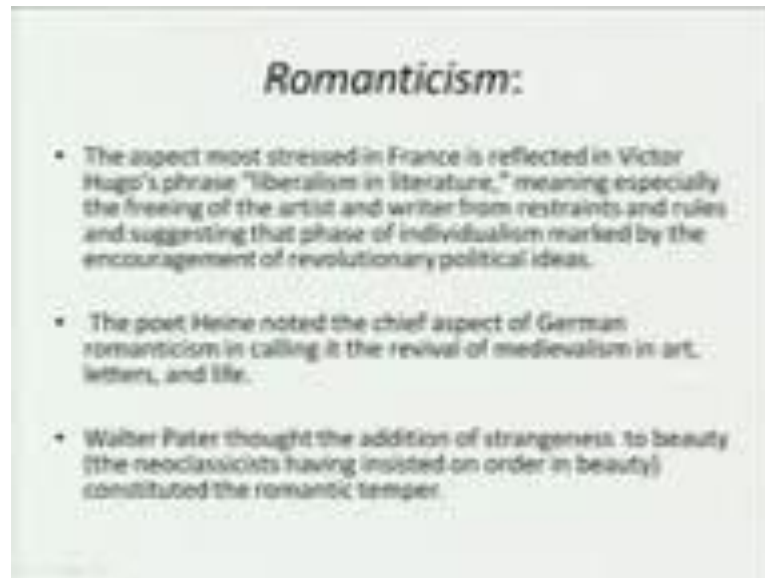
This is the most fertile period of literature:

- Abundant Output: Even the lavishness of the Elizabethans cannot excel that of this age. The development of **new ideas** brings fresh **inspiration for poetry**, and the political sky is bright with luminaries of the first magnitude. In prose we may note specially the fruitful **yield of the novel**, the rejuvenation of the **essay**, and the unprecedented activity of critical and miscellaneous writers.

Suppose to be the most of literature; the romantic; romantic age abundant output: even the lavishness of the Elizabethans cannot excel that of this age. The development of new

ideas brings fresh inspiration for poetry how do we go back to the essence, how do we go back to the primal inspirations and the political sky is bright with luminaries of the first magnitude. In prose we note specially the fruitful yield of the novel, we have the essay and the unprecedented activity of critical and miscellaneous writers theory comes in for the almost for the first time here.

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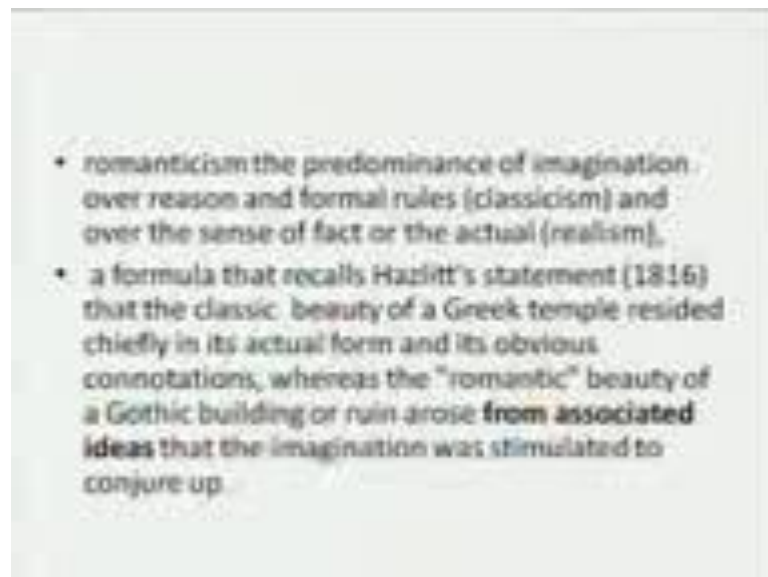
We have different theoretical criticize on how to right poem, how to look at a drama etcetera. Therefore, romanticism as a term; the most the aspect most stressed in France is reflected in victor Hugo's phrase; liberalism in literature, meaning especially the freeing of the artist, the artist is absolutely free and writer from restraints and rules. So, there is not the condition of knowing grammar results, which was in the previous case each suggesting that phase of individualism marked by the encouragement of revolutionary political ideas.

So, it was political ideas reflected on the literary output and literary output reflected on the political ideas. The poet Heine in German noted the chief aspect of German romanticism in calling it the revival of medievalism in art, letters and life. So, you have to understand this; he said that it was the revival of medievalism. When we look at medievalism, what do you understand by medievalism? It has something primitive, it has something exotic, it has something strange, it has the beauty which is unknown,

untrammelled, absolutely undiscovered and he said that this was something which romantics also try to explore.

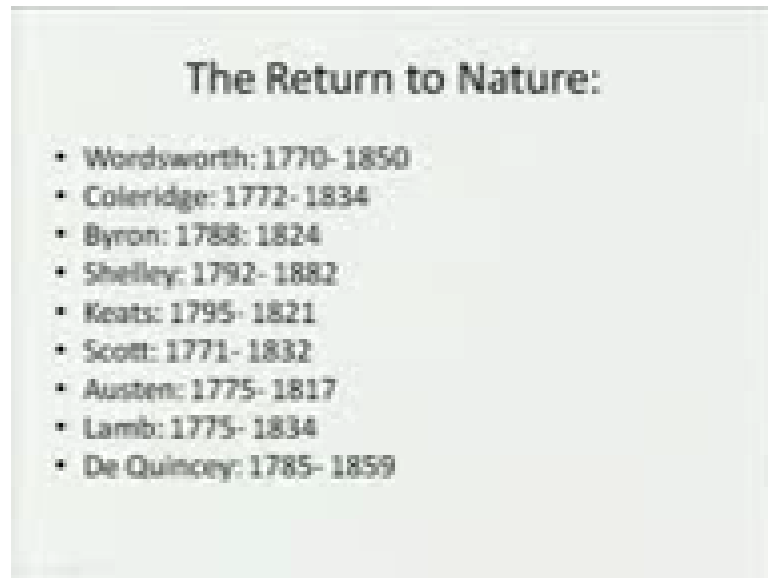
Walter Pater thought the addition of strangeness to beauty; the neoclassicists have insisted on order in beauty, but here it is strangeness to be beauty constituted the romantic temper. So, you can see the contrast; the neoclassicist in the previous lecture, they said that they had to be ordered, they had to be discipline, they has to be decorum if I has to be really creative and here it is the strangeness to beauty just as Walter Pater has said.

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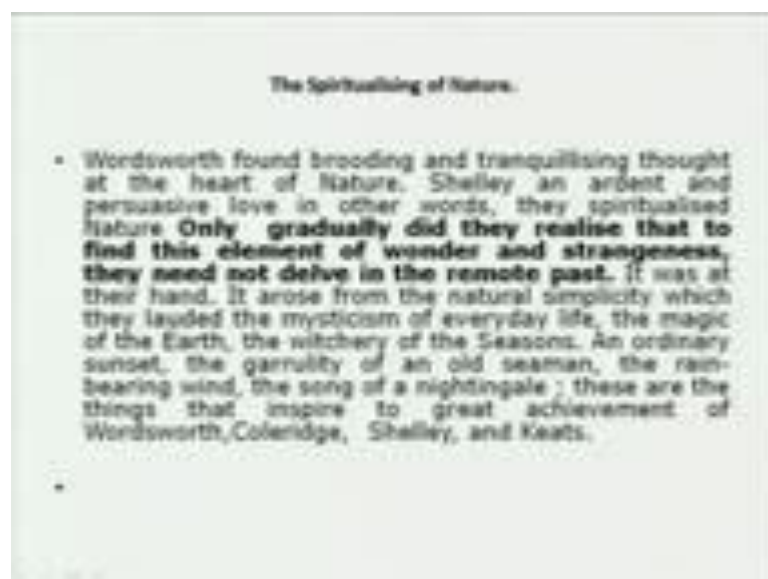
Romanticism is the predominance of imagination over reason and formal rules, which is the age of classicism and over the sense of fact or the actual realism. But we had already noted that a romantics were also realist when they? Because, they had transfigured realism by the perception, by the vision, by the sight. A formula that recalls Hazlitt's statement in 1816 is that, the classic beauty of a Greek temple; this is a very beautiful example resided chiefly in its actual form and its obvious connotations isn't it? Whereas, what is the romantic beauty? The romantic beauty of a gothic building or ruin it is absolutely in ruins, but there are implications of something which is there in the past or not everything transparent, arose from associated ideas that the imagination was stimulated to conjure up. This is the roll of imagination and a beautiful example which has led had given. These look at the...

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So, therefore, if we look into this key figures who are there in this romantic revival: Wordsworth from 1770 to 1850, then Coleridge, then Byron, then Shelley, Keats, Scott, Austen, Lamb, De Quincey. Austen, Lamb, De Quincey; they are the essence, Austen, Scott is a poet as well as a fiction writer, Jane Austen well known for her novels, then we have the first generation of a romantic poet was Coleridge, the 2nd generation Byron Shelley and Keats.

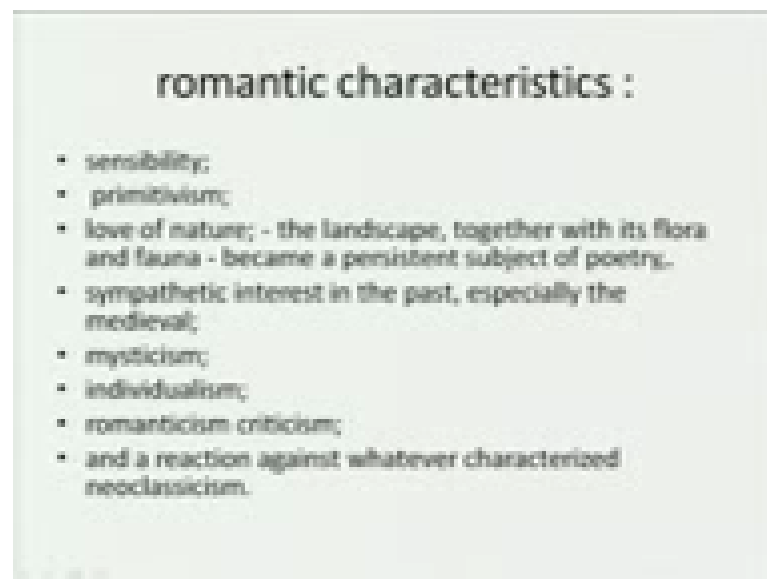
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We have many other minor poet through which I have not included here because, I thought that it would be better that you feel look into the key figures well. So, let us look into the role of nature, the spiritual lighting of nature. Wordsworth found brooding and tranquilizing thought at the heart of nature. Shelley was an ardent and persuasive love in other words, they spiritualized nature. Only gradually did they realize that, to find this element of wonder, this element of wonder which is there in nature, they do not have to go back to the medieval age or strangeness, they need not delve in the remote past, as many of the romantic poets have also done. Scott has done that, even Coleridge, but it was at their hand, it arose from the natural simplicity, which they lauded the mysticism of everyday life.

So, everyday life to done a magic its own, everyday life to done a mistake of its own and the magic of the earth, the witchery of the seasons. An ordinary sunset or the garrulity of an old seaman, the rain bearing wind, the song of a nightingale; these are the things that inspire to great achievement of Wordsworth, Coleridge, Shelley and Keats.

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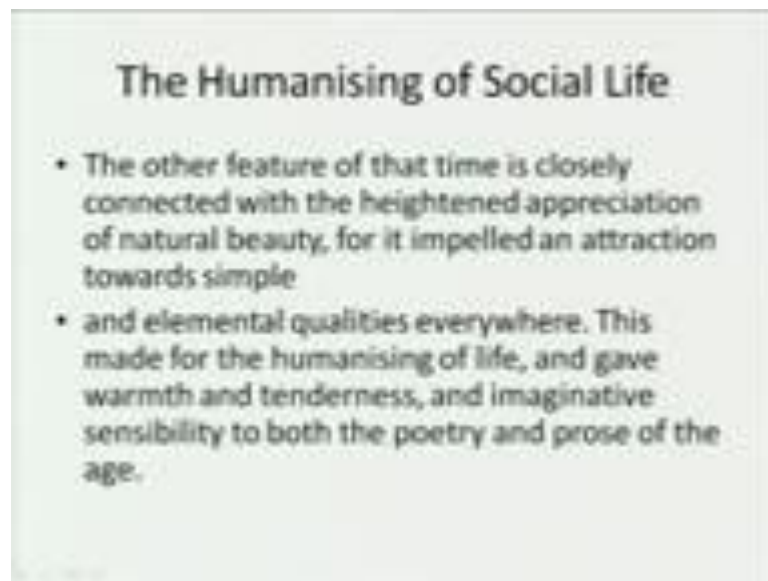


Therefore, when we look as an overview of the romantic sensibility; what do we see? Is it that it is only the pry as imagination; it is the complete involve sensibility. Therefore, consciousness studies makes the big impact upon here. If, you want to see how the mind words, how perception sees, how you look at a thing; so there is difference between imagination and perception h Abrams book in his book: the mirror and the lamp; had

brought in this divine, he said that the mirror reflects and the lamp ultimately gives a light of its own.

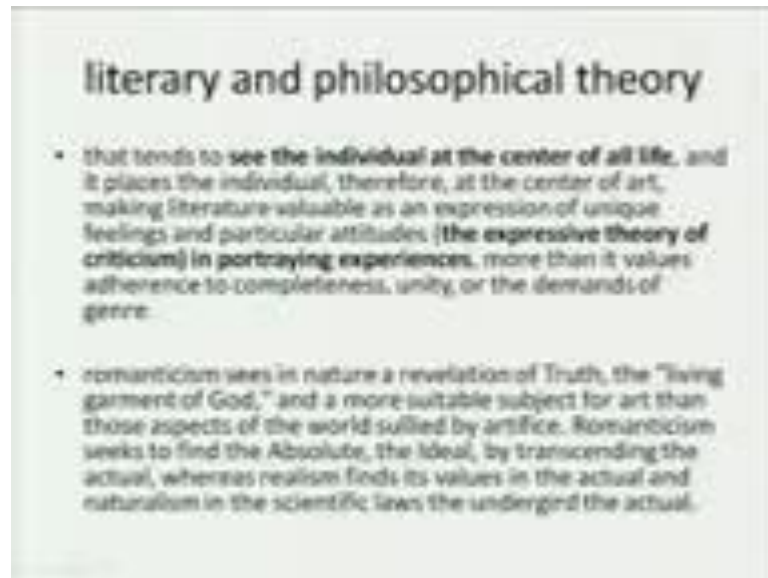
So, therefore, we find how we can combine these 2. So, there was sensibility, primitivism, love of nature, sympathetic interest in the past, mysticism, individualism, romantic criticism and a reaction against whatever characterized neoclassicism or rules.

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Now, this humanizing of social life because there was at a close of French revolution, you have to remember that the dignity of man was so very important. Other feature of that time is closely connected with the heightened appreciation of natural beauty, for it impelled an attraction towards simple and elemental qualities everywhere. This made for the humanizing of life, where human interface become very important not something where there was a go between. So, you went an acoustic nature face to face or human life with all its simplicities; man is essential cell was of great focus and imaginative sensibility to both the poetry and prose of the time.

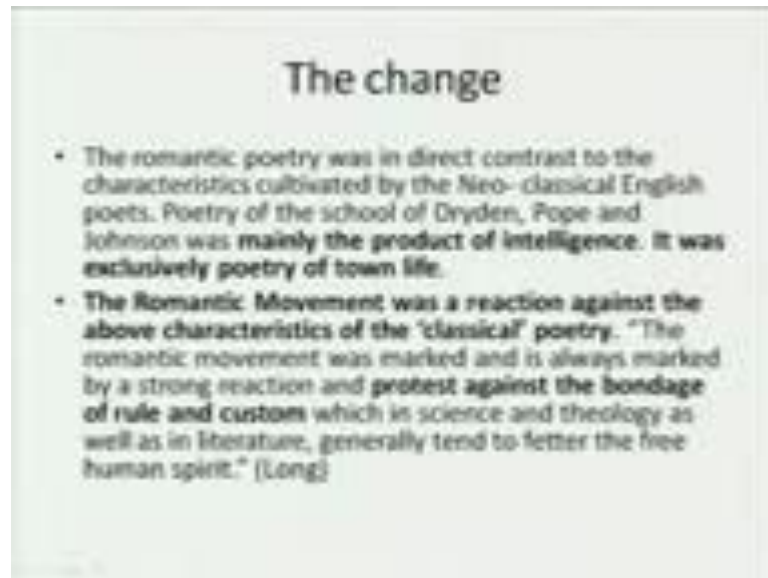
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Literary and philosophical theory; if we look into this that tends to see the individual at the center of all life right and it places the individual therefore, at the center of art. This is very much like in renaissance 2; the individual was at the centre of life, making literature valuable as an expression of a unique feeling and particular attitudes. The expressive theory of criticism, which I have just mentioned in portraying experiences, more than it values adherence to completeness unity or a demands of nature. So, each one has its own way of expressing his reaction to nature.

Romanticism saw in nature revelation of truth, the living garment of God as he was said and a more suitable subject for art than those aspects of the world sullied by artifice. So, there was nothing to do with which was manmade or something which was, romanticism seeks to find the absolute the ideal, by transcending the actual whereas, realism find its values in the actual and naturalism in the scientific laws that undergird the actual. If you want to bring in this divisions, you can renewal make the definitions like that.

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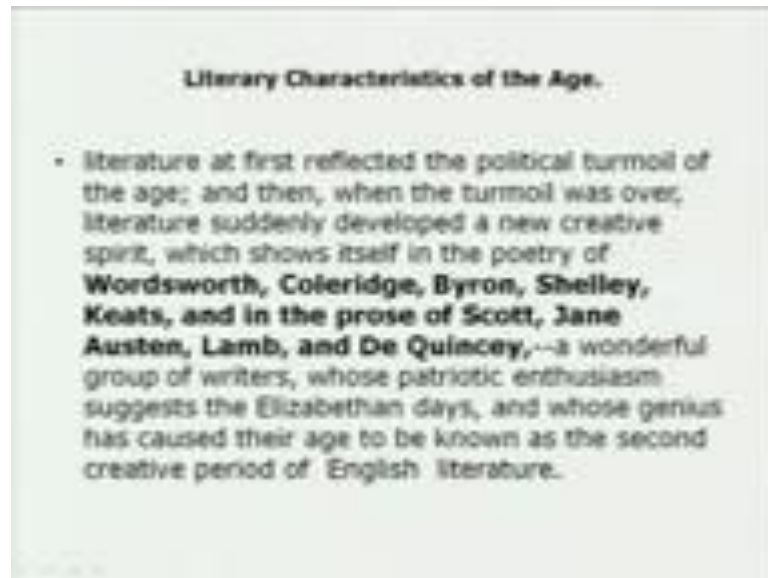
Therefore, coming back to this change; the romantic poetry was in direct contrast to the characteristics cultivated by the Neo-Classical English poets, we have already seen that isn't it? Poetry of the school of Dryden pope and Johnson, were mainly what? They were the product of intelligence; there was a lot of cultivation of the arts, of the grammar, of the rules and the decorum, it was exclusively poetry of town life. Here now, when we come here; Romantic Movement was a reaction against the above characteristics of the classical poetry. The Romantic Movement was marked and is always marked by a strong reaction and protest against the bondage of rule and custom, which in science and theology as well as in literature generally tends to fetter the free human spirit.

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- The romantic poetry is marked by endless variety and individuality. However, it enjoyed no 'unchartered freedom'. The romantic poets sought inspiration and guidance from Spenser, Shakespeare and Milton. In this way romantic poetry was in the nature of a revival of Elizabethan romanticism.

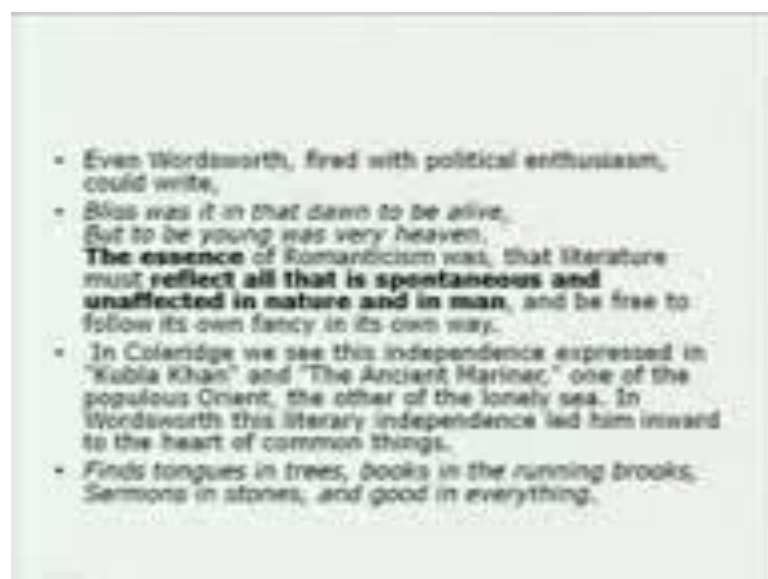
The romantic poetry is marked by endless variety and individuality. So, if you say individuality is one and uniform, will be wrong to say that isn't it? Each one of you different are different in your own way isn't it and therefore, we find that romantic poetry therefore, had his own sense of variety and its own diverse individuality. However, it enjoyed no unchartered freedom, romantic poets sought inspiration and guidance from Spenser, yes, remember; Shakespeare and Milton. In this way romantic poetry was in the nature of a revival of many say Elizabethan romanticism.

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So, going back to the literary characteristics of the age; we see at first it reflected in the turmoil of the age; political turmoil, then when the turmoil was over, literature suddenly developed a new creative spirit and new creativity, a new awareness, a new perception, a new understanding of what was the meaning of life, which shows itself in the poetry of Wordsworth, Coleridge, Byron, Shelley, Keats and in the prose of Scott Jane Austen and De Quincey; a wonderful group of writers.

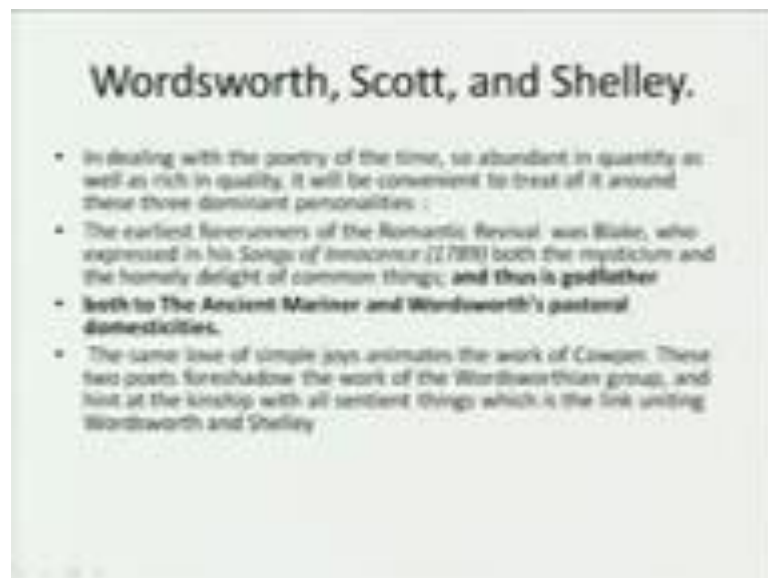
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Even Wordsworth, fired with political enthusiasm, could write, he could write this; bliss was it in the dawn to be alive, but to be young was very heaven. The essence of romanticism was that, literature must reflect all that is spontaneous. So, this youth, this youthful inspiration or imagination which was there, was ultimately unaffected in nature and in man and be free to follow its own fancy in its own way. In Coleridge, we see this independence expressed in Kublai Khan, where he goes in to the populous orient, then in the ancient mariner, where he goes into the lonely sea.

In Wordsworth, this literary independence led him inward to the heart of common things, as he said; finds tongues in trees, books in the running brooks, sermons in stones and good in everything.

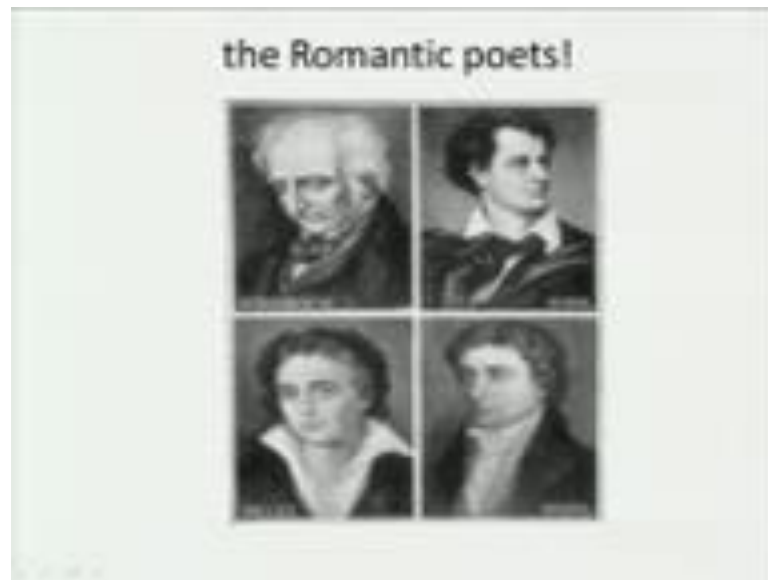
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So, Wordsworth, Scott and Shelley in dealing with the poetry of the time who are the key figures, we have already seen them; Wordsworth, Coleridge, Keats, Byron, Shelley, so abundant in quantity as well as rich in quality, each one different from the next. The earliest forerunners of the romantic revival of course, we have to remember was Blake; William Blake who expressed in his songs of innocence; both the mysticism and the homely delight of common things. And thus Blake can William Blake can be called the godfather both to the ancient mariner as well as Wordsworth pastoral domesticities. I think most have you have already read Blake's; the Lamb and the tiger, you have to see the contrast of beauty which he finds in the gentle name and the strength of the tiger.

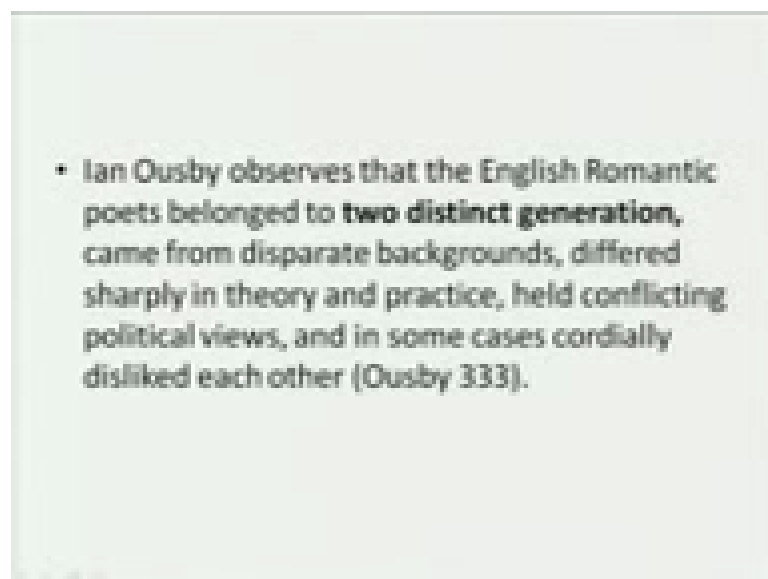
The same love of simple joys animates the work of Cowper; the pre romantics we can call them, these 2 poets foreshadow the work of the Wordsworthian group and hint at the kinship with all sentient things which is the link.

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So, these are the romantics Wordsworth, we have Byron, we have Shelley, we have Keats and the romantics again; Shelley, Scott, Coleridge as well as Macaulay.

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In Ian Ousby, we observes that the English romantic poets belong to 2 distinct generation; came from disparate backgrounds which I said a first generation, second

generation, differs sharply in theory and practice may be, so helps conflicting political views, some of them were for the revolution, some were against the revolution. The aims of liberty pertain to and equality somewhere got diluted and later there was dissolution maintained and again there was this hope is lightly larger.

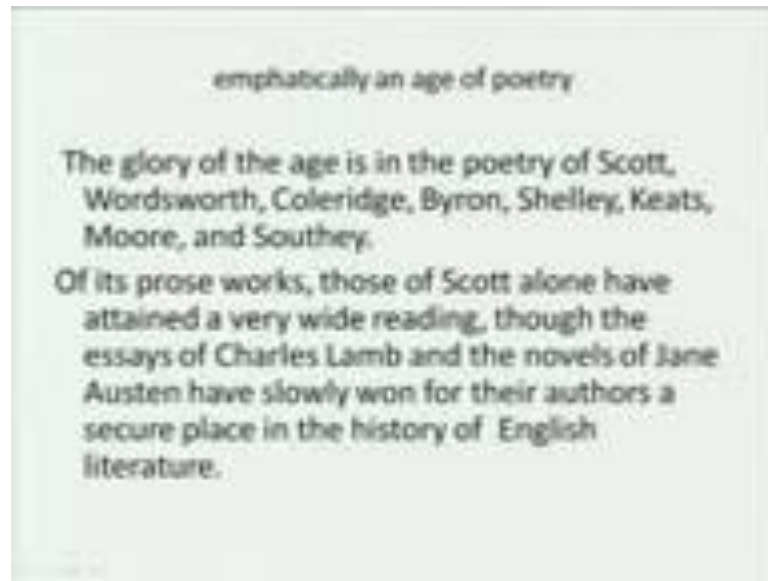
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The poetry of romantic revival: if we look in to it, transferred from town to country life, this was what we said from the urban to the rural and from the artificial decorations of drawing rooms to the beauty and loveliness of nature. Dealt with the joys of nature and the elemental simplicity of life; if, we look at the root poems of Wordsworth, you find goes into the islands, the lives of common people: shepherd and cottagers in a language as close as possible to ordinary speech.

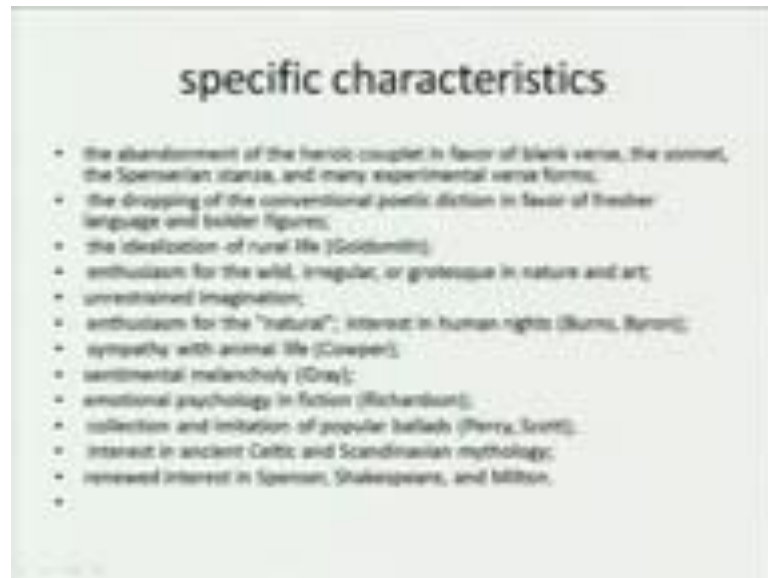
So, it was the language, we will come to the lyrical balance, where the language that you write and the theme that you present and a motive that you present, has to be convergent with 1 another. They took delight in depicting natural objects; birds, flowers, hills, forests, streams, glades wind and bower. So, each 1 of you can experiment with this, you have to also fashion out your own vocabulary, you have to find out your own language, which has to be convergent with the simplicity of the theme that you are presenting. Such common subjects; as a solitary reaper, a cuckoo, a skylark and daffodils breathe a sense of wonder in Wordsworth's poetry.

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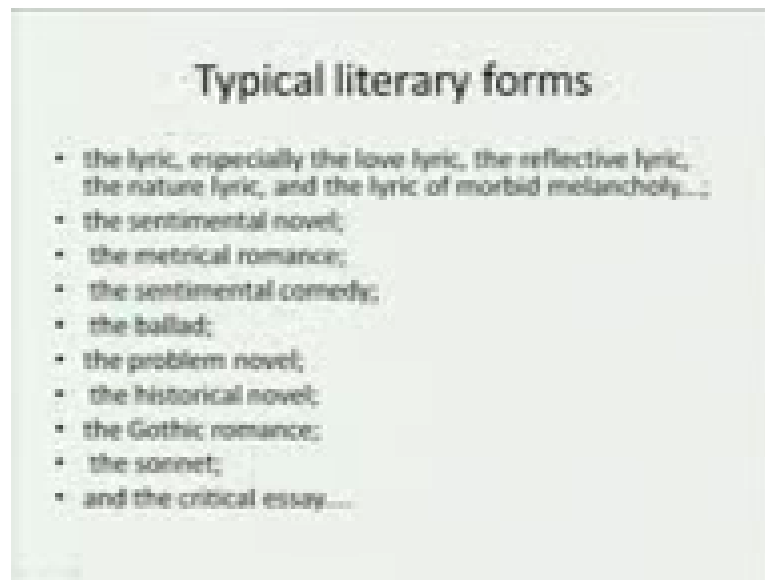
Many say that romanticism in especially the romantic revival of the nineteenth century in English literature was full of wonder, this sense of wonder amazement at everything all around us, the phenomena even a man has a intrinsic human being, this were things which were exploded. And particularly; however, even though the novel also took on different forms in this age, it was the romantic age was an age of poetry. The glory of the age is in poetry of Scott, Wordsworth, Coleridge, Byron, Shelley, keas Moore and Southey. Of its prose works naturally, those of Scott alone have attained a very wide reading of course, as well as we have Jane Austin, Charles Lamb as essays, novels of Jane Austin have won their authors, a secure place in the history of English literature.

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So, specific characteristic: the abandonment if we look into the syntax of the rules which are their eternal rules in the romantic revival. Abandonment of the heroic couplet in favor of blank verse; we find a blank verse communion in again from the time of Shakespeare, we have the sonnet coming in, we have the Spenserian stanza, we have the lyric coming in and many experimental verse forms, the drooping of the conventional poetic diction in favor of fresher language and bolder figures, the idealization of rural life, enthusiasm for the wild, grotesque irregular in nature and art, unrestrained imagination, enthusiasm for the natural, sentimental melancholy as in gray Thomas gray, emotional psychology in fiction as an Richardson collection and imitation of popular ballads renewed interest in Spenser, Shakespeare and Milton.

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Typical literary forms; were the lyric which I had just mentioned, the love lyric, reflective lyric, the nature lyric and the lyric of morbid melancholy. We have the sentimental novel, the metrical romance, the sentimental comedy, the ballad, the problem novel, the historical novel, the gothic romance, the sonnet and the critical essay. I had told you in the beginning.

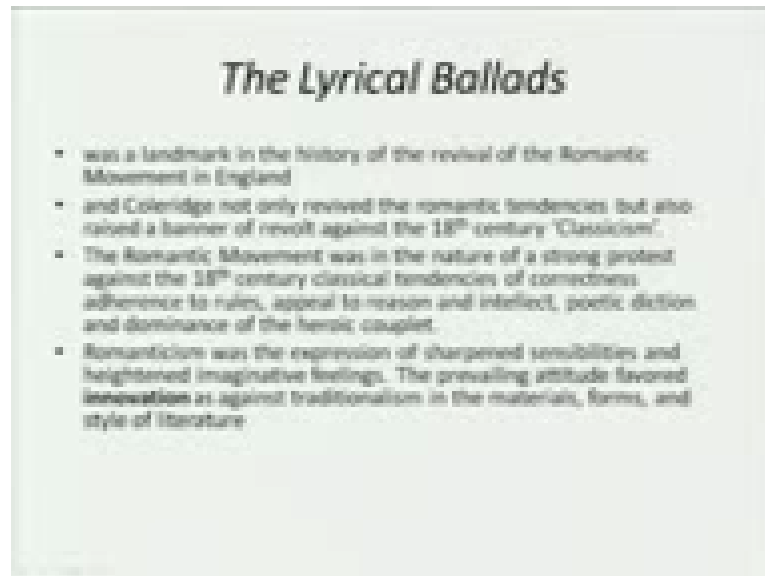
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It is variety in the diversification, in its individuality; the romantic age in its creative output was abandoned and most fascinating. The supreme Romantic Movement in

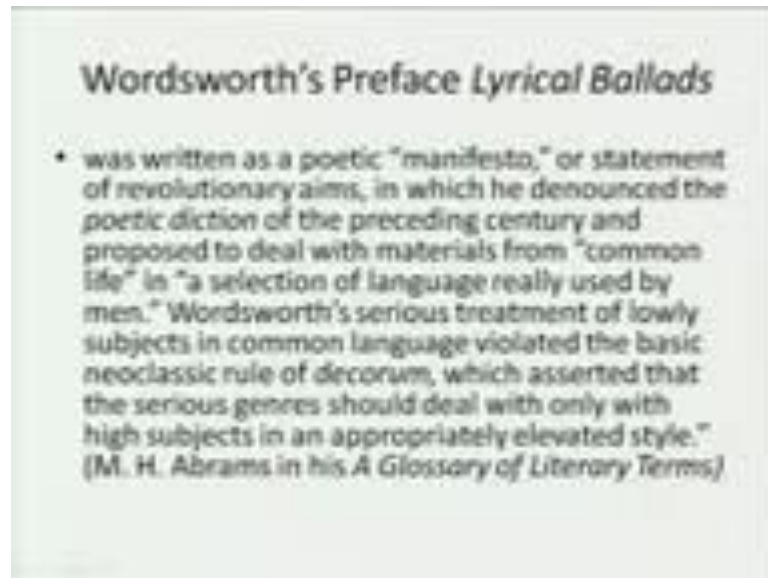
English letters was the renaissance as we have noted which had brought about a transformation not only in English, but also in European; French revolution in 1789, publication of Wordsworth and Coleridge's lyrical ballads in 1798. So, if we want to date this romantic age, let us take it in 1798 with a publication of the lyrical ballads by Wordsworth and Coleridge.

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So, what does the lyrical ballad say? The lyrical ballad was a landmark in the history of the revival of the Romantic Movement in England; it was a sort of a critical theory to teach. And Coleridge not only revived the romantic tendencies, but also raised a banner of revolt against eighteenth century classicism. So, it was in the nature of a strong protest against eighteenth century and sharpened sensibilities and heightened imaginative feelings, the prevailing attitude favored innovation as against traditionalism in the materials forms and styles of literature, take it.

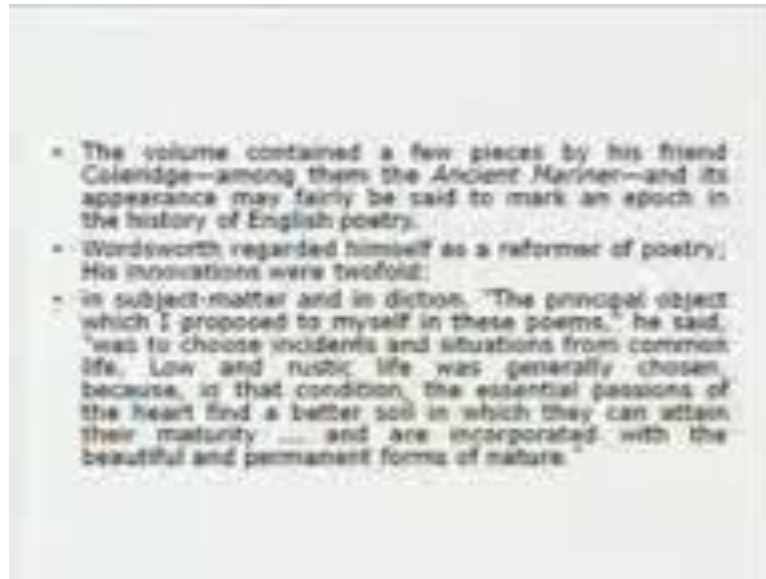
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So, we have to really take into note; the way that poetry was written, the forms in which it was written, the language in which it was written and in the themes in which it was written. Wordsworth preface in lyrical ballad is important to note, it was written as a poetic manifesto, we will have to see it as the poetic manifesto or statement of revolutionary aims in which he denounced the poetic diction of the preceding century, that was a great thing to do and proposed to deal with materials from common life in a selection of language, really used by men; note this: really used by men.

Wordsworth's serious treatment of only subjects in common language violated the basic neoclassic rule of decorum because, this was decorum was something which was cultivated and here it is language which is actually used by men; colloquial language which asserted that a serious genres should deal with only high subjects in a appropriate elevated time. The volume contained a few pieces by his friend Coleridge, the lyrical ballads.

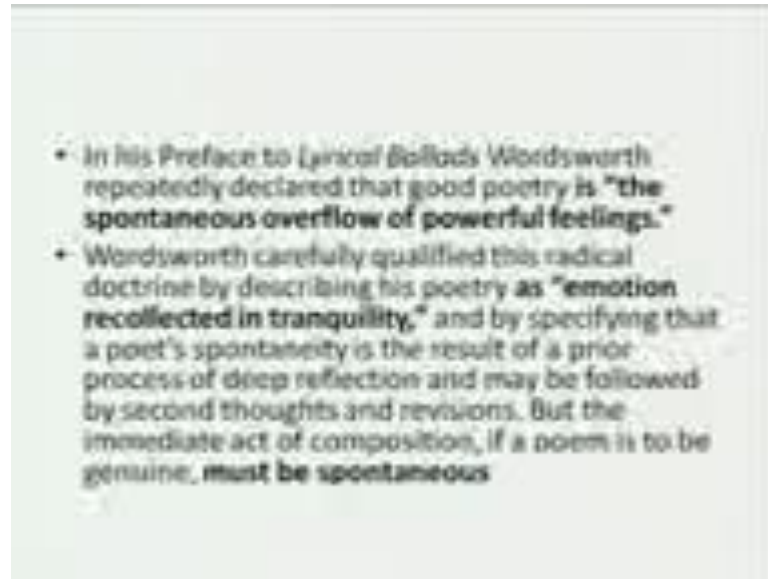
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Among them the ancient mariner and its appearance may fairly be said to mark an epoch in the history of English poetry. So, note that the lyrical ballads became a manifesto, where, how poetry was to be written, how a poem is to be written was really laid out. Wordsworth regarded himself as a reformer of poetry, his innovations were two fold: number 1: in subject matter and in diction, he said that the subject matter has to be changed as well as the diction.

The principal object which I proposed to myself in these poems, he said, was to choose incidents and situations from common life. Low and rustic life was generally chosen because, in that condition the essential passions of the heart find a better soil in which they can attain their maturity and are incorporated with the beautiful and permanent forms of nature because, it was close to nature, people were sincere, and people had connections with the elemental forces of life therefore, language as well as man becomes different.

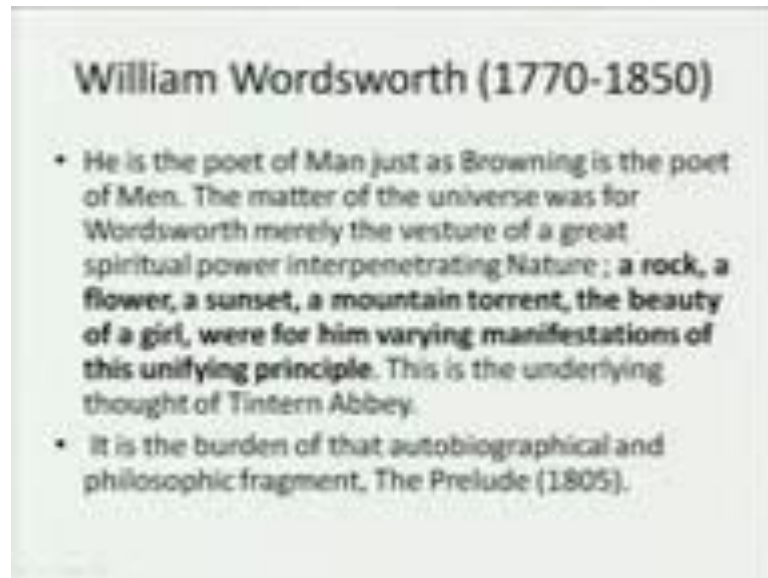
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In his preface to lyrical ballads, Wordsworth repeatedly declared that what is good poetry, good poetry is the spontaneous overflow of powerful feelings. So, this was just opposite of what we had done in the previous age; in the classical age. It is the spontaneous overflow of powerful feelings. And he carefully qualified this radical doctrine by describing his poetry as emotion recollected in tranquility. You just remember when mind is a peace, when mind is a complete tranquil state; only that consciousness leads that state of emotion, which you can recollect and only then poetry comes out. And by specifying that, the poet spontaneity is the result of a prior process of deep reflection and may be followed by second thoughts and revisions.

So, it may be followed by second thoughts and revision. So, spontaneity is being cultivated by another process of reflection, but the immediate act of composition if a poem is to be genuine must be spontaneous.

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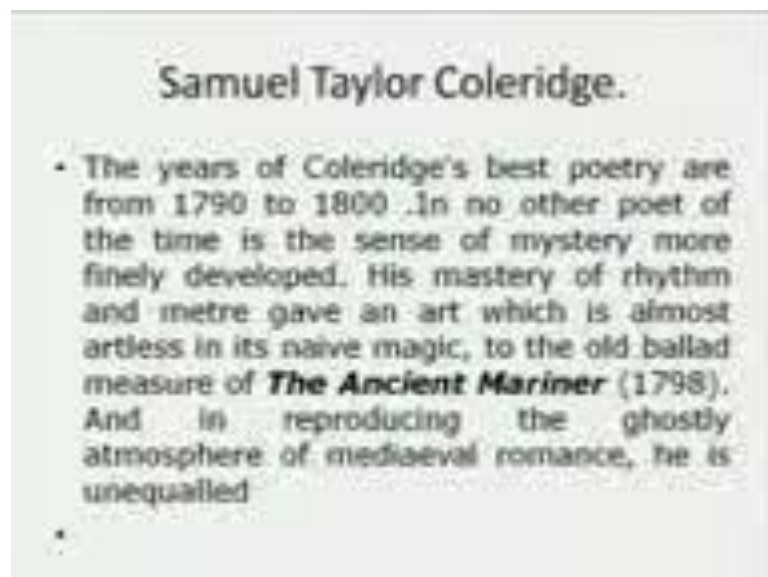


William Wordsworth (1770-1850)

- He is the poet of Man just as Browning is the poet of Men. The matter of the universe was for Wordsworth merely the vesture of a great spiritual power interpenetrating Nature : a rock, a flower, a sunset, a mountain torrent, the beauty of a girl, were for him varying manifestations of this unifying principle. This is the underlying thought of Tintern Abbey.
- It is the burden of that autobiographical and philosophic fragment, The Prelude (1805).

So, he is the poet of man just as Browning was the poet of men. So, we will come to Browning in the Victorianism. The matter of the universe was for Wordsworth merely the vesture of a great spiritual power, a rock, a flower, a sunset whatever and this is the underlying thought of tin tern abbey, it is the burden of the autobiographical and philosophical fragment the prelude.

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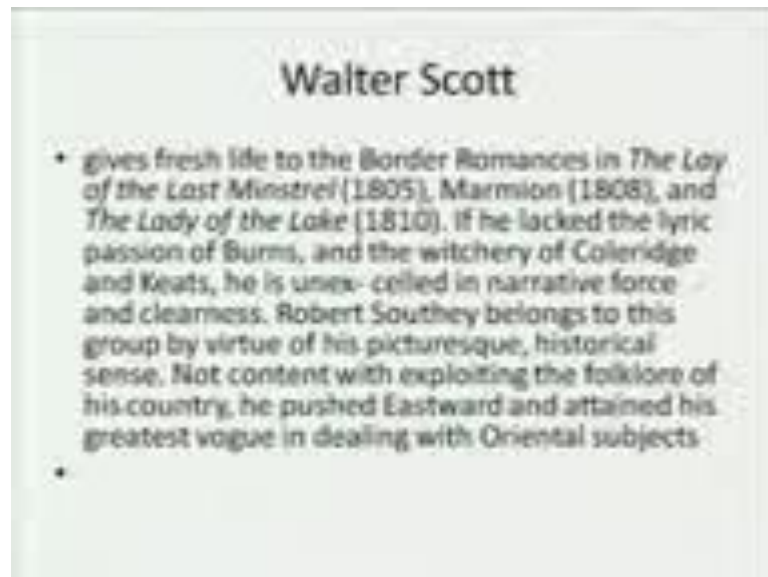
Samuel Taylor Coleridge.

- The years of Coleridge's best poetry are from 1790 to 1800 .In no other poet of the time is the sense of mystery more finely developed. His mastery of rhythm and metre gave an art which is almost artless in its naive magic, to the old ballad measure of *The Ancient Mariner* (1798). And in reproducing the ghostly atmosphere of mediaeval romance, he is unequalled

When we come to Coleridge's, we find another giant; his pear, best poetry are from 1790 to 1800, in no other poet of the time is the sense of mystery more finely developed, he is

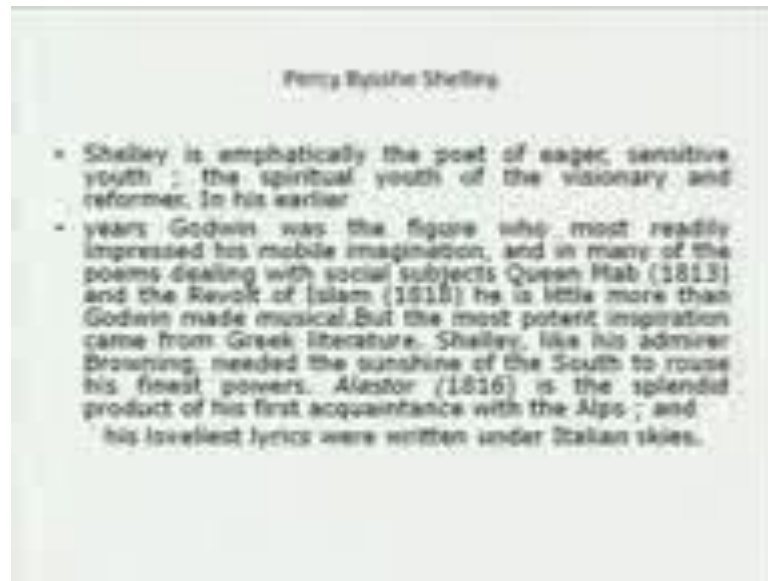
completely different from the Wordsworth. Here we find the sense of mystery magic, mastery of rhythm and meter, gave him a complete different age in English poetry, specially the old balled measure in the ancient mariner and in reproducing the ghostly atmosphere of mediaeval romance.

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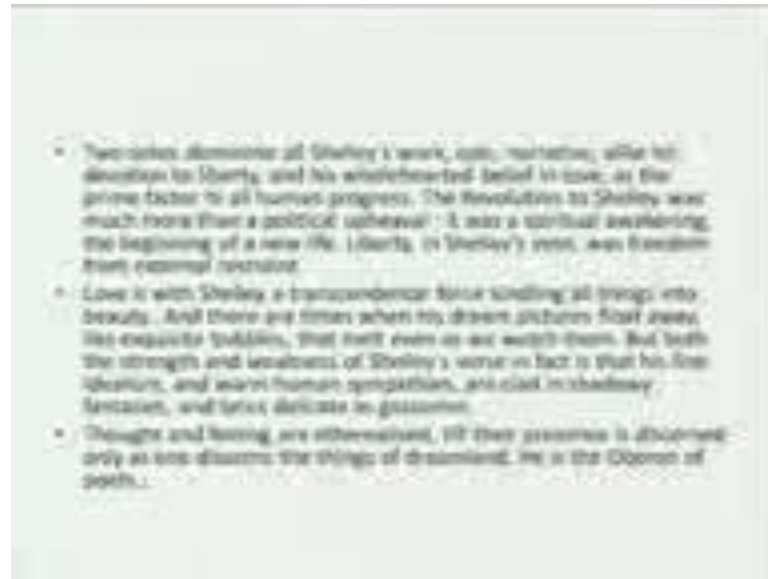
When we come to Walter Scott, the *Lay of the Last Minstrel*, *Marmion* and the *Lady of the Lake* we find, he may have lacked the lyric passion of Burns and the scotch the poet, but not of the lyric passion of Burns and the witchery of Coleridge and Keats, but he is unexcelled in narrative force and clearness. Then not content with exploiting the folklore of his country, he pushed eastward and attained his greatest vogue in dealing with oriental subjects; this is Robert Southey.

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We come to the next generation; the most beautiful group of poets; most romantic, most tragic at the same time of the romantic poets: Shelley the emphatically the poet of ego sensitive youth, the spiritual youth of the visionary and the forma. In his early years Godwin was the figure, he was a great follower Godwin, who most readily impressed his mobile imagination and in many of the poems dealing with social subjects, completely a restless, completely one who us looking out for a new millennium and he is little more than Godwin made musical. But a most potent inspiration came from to Shelly from Greek literature, as we will see in kids, Shelley like his admirer, Browning needed sunshine of the south to rouse his finest powers, Alastair is the splendid product of his first acquaintance with the alps and his loveliest lyrics and were written under Italian skies.

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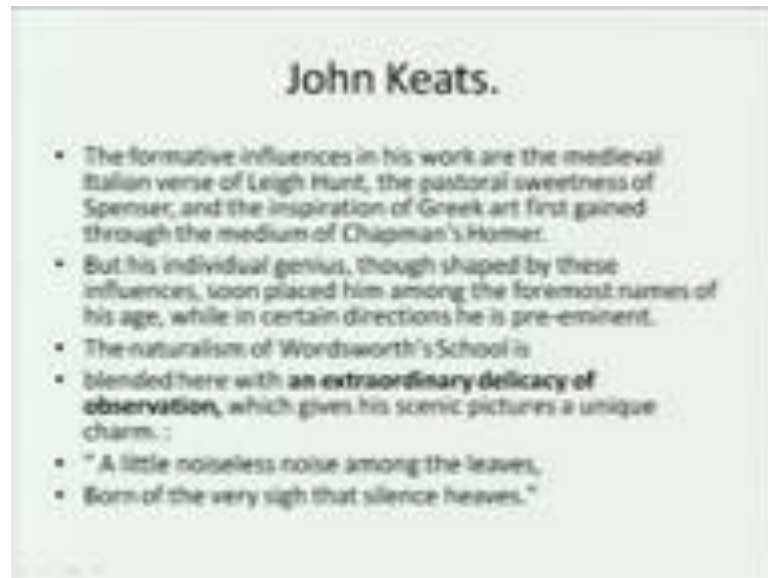


2 notes dominate Shelley's work, epic, narrative, alike his devotion to liberty. So, this was 1 of the most important tenets of the French revolution liberty and his wholehearted belief in love as the prime factor of all human progress. The revolution to Shelley was much more than a political upheaval; the French revolution, it was a spiritual awakening and the beginning of a new life. Liberty in Shelley's eyes was freedom from external restraint; we associate Shelly with love and liberty as we associate kids with beauty, Wordsworth with nature and Coleridge with something which is of the medieval parts.

Love is with Shelly a transcendental force kindling all things into beauty, but both the strength and weakness of Shelley first is in fact, that is fine idealism, the idealism that he had and warm human sympathies a clad in shadowy for disease and lyrics delicate as gossamer. Sometimes it becomes very opaque and sometimes it becomes to mistake and therefore, it becomes like gossamer soft and not transparent.

Thought and feeling are etherealized till their present is discerned only as one discerns the things of dreamland, he has been called the Oberon of poets because, his mistaken, he is one who is one heard to reach, he is one for a Lucy at there is say may satanic quality about him. We come to the most beautiful aspect of romantic poetry.

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John Keats.

- The formative influences in his work are the medieval Italian verse of Leigh Hunt, the pastoral sweetness of Spenser, and the inspiration of Greek art first gained through the medium of Chapman's Homer.
- But his individual genius, though shaped by these influences, soon placed him among the foremost names of his age, while in certain directions he is pre-eminent.
- The naturalism of Wordsworth's School is
- blended here with **an extraordinary delicacy of observation**, which gives his scenic pictures a unique charm. :
- "A little noiseless noise among the leaves,
- Born of the very sigh that silence heaves."

John Keats; formative influences in his work are the medieval Italian verse of Leigh Hunt, the pastoral sweetness of Spenser and the inspiration of Greek art first gained through the medium of Chapman's Homer. When he addressed Chapman's Homer, he had never gone to Greece, but he had known almost all of Greek literature here. But his individual genius though shaped by these influences, soon placed him among them, foremost names of his age; while in certain directions, he is pre-eminent. The naturalism of Wordsworth's school is blended here with an extraordinary delicacy of the observation, which gives his scenic pictures a unique charm.

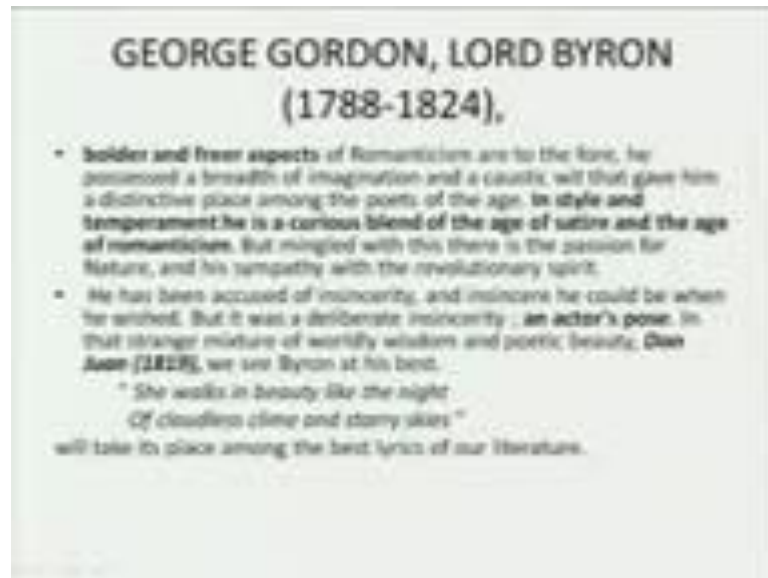
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- no poet has matched Keats as his best for splendour of workmanship. *Endymion* (1818), *Isabella* (1818), and *The Eve of St. Agnes* (1819) splendid in colouring as they are, tend to fatigue the eye, because of the excess of ornament.
- But the *Odes* and among the imperishable things of English verse by virtue of their **Hellenic clarity and chivalric beauty**, and the poetry comes naturally, as Keats was wont to declare poetry should, "as leaves to a tree." Indeed the thought that inspired him as a poet, the thought condensed into those well-known lines of *The Ode on a Grecian Urn* (1819):
- "Beauty is truth, truth beauty, that is all
We know on earth, and all we need to know."

No poet has excelled Keats at his best for splendor of workmanship. It was said that the every word of his is loaded with weight on edition Isabella Agnes, if you want to look for the aesthetics of presentation of creativity, we have to go to Keats. But the odes are writing the most imperishable things of English verse by virtue of their Hellenic clarity and chiseled beauty, Hellenic here means; quick and the poetry comes naturally, as Keats was wont to declare, poetry should as leaves to a tree, it should come as leaves to a tree and his famous line from the ode on a Grecian urn beauty is truth, truth beauty that is all you know on earth and all you need to know.

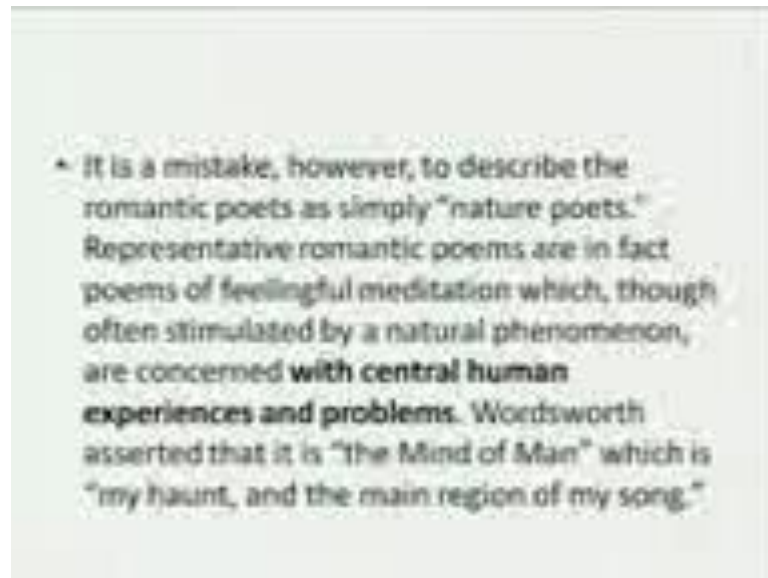
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If you go to Lord Byron; who gives another dimension to romantic poetry that is of heroism and bolder and freer aspects of romanticism. You see this key figures of romantic poets, they are unique in themselves, all the poems, all the works that they did has an individuality, has an involvement, has a freshness which know poet would ever be able to excel. In style and temperament, he is a curious blend of the age of satire and the age of romanticism.

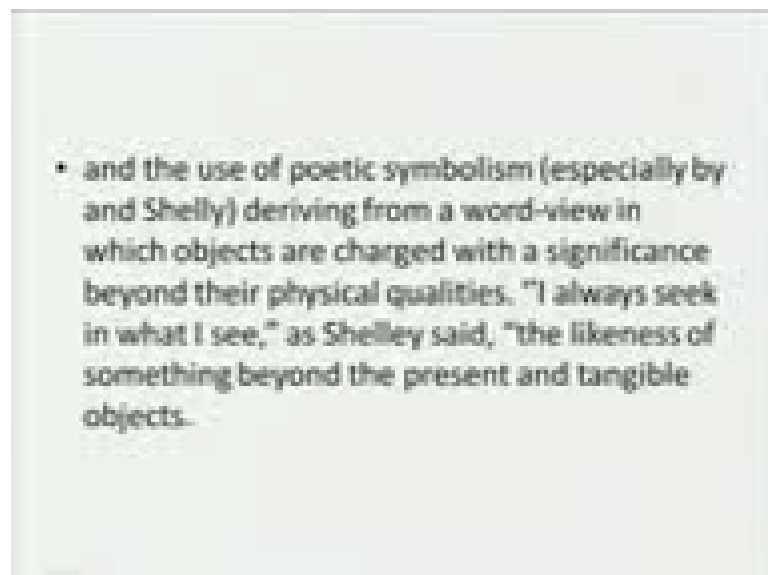
And therefore, any call him in sincere not a sincere, but even than he says actor has the right to pose, a poet has the right to pose and to create in that strange mixture of worldly wisdom and poetic beauty don Juan, we see Byron at his best. This is a line from don Juan, she walks in beauty like the night of cloudless clime and starry skies; wonderful best lyrics of our literature.

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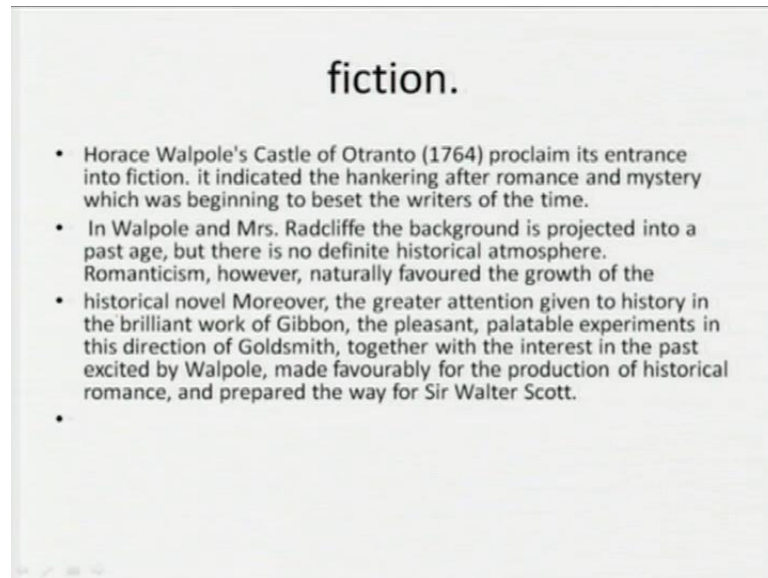
Therefore, it is a mistake; however, to describe the romantic poets as simply nature poets because, they were dealing with central human experiences and problems which we have iterated; Wordsworth asserted that it is the mind of man, which is my haunt and the main region of my song.

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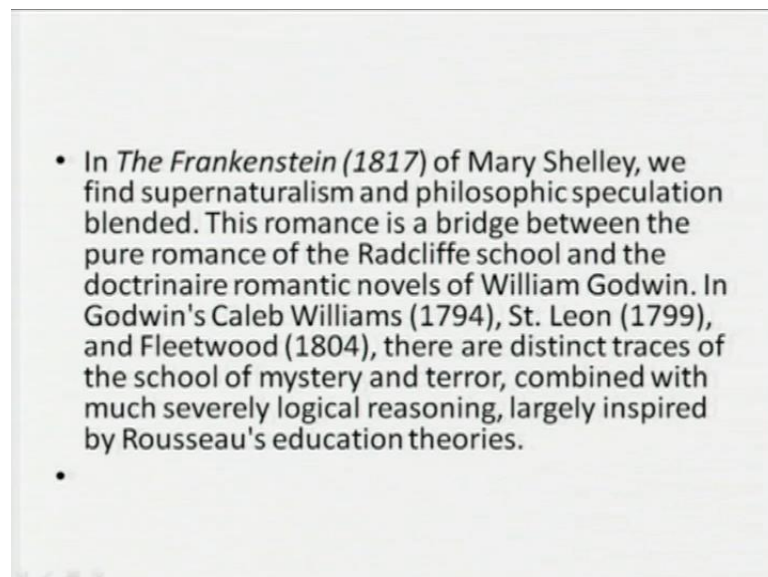
And the use of poetic symbolism, I always seek in what I see; as Shelley had said. Well.

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Now, from poetry let us go to fiction very quickly. We have seen Horace Walpole's *Castle of Otranto* proclaim its entrance into fiction. We have misses. Radcliffe, we have given then historical novel Walter Scott.

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And in *Frankenstein* of Mary Shelley, we find supernaturalism, then Godwin *Caleb Williams*, *St. Leon* and *Fleetwood*, the distinct traces of the school of mystery and terror.

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Sir Walter Scott

- Scott is the greatest novelist of the romantic revival, because, while seizing upon the picturesque elements of medievalism, he does not reject the great tradition of the eighteenth century in the direction of transcript from life. His romanticism is tempered with cool common sense. Why does he write of the past in place of his own age? He does so because his imagination lived naturally in the past.
- He is an historical novelist by temperament, not by profession. But no one had a keener sense for the pomp and pageantry of a bygone age. All his best work is marked by three characteristics: a genius for vitalising the past, a love of nature, and a sturdy humanity. *The Heart of Midlothian*, *Waverley*, we know the very soul of Scotch womanhood and manhood. 1

And we come to the epitome of all the novelist of the romantic error so Walter Scott supposed to be the greatest novelist of the romantic revival, especially in the heart of *Midlothian* and *Waverley*, we know the very soul of Scotch womanhood and manhood.

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Jane Austen

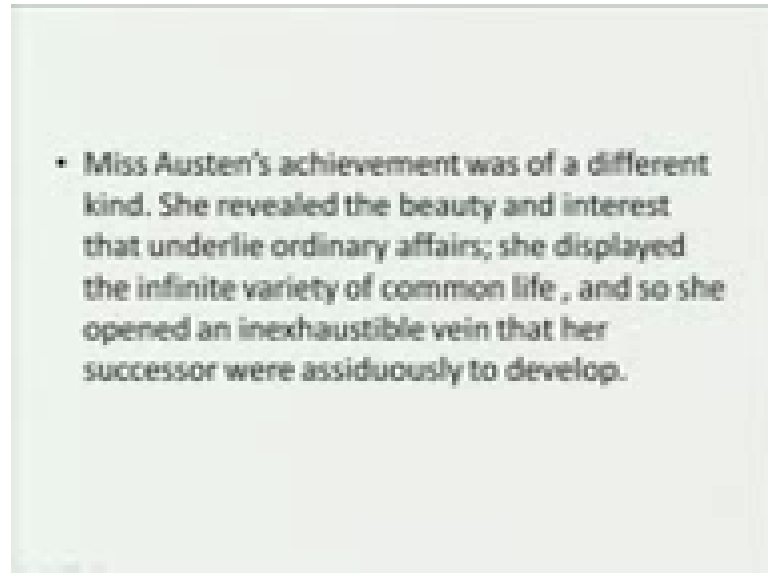


- Skillfully, Jane Austen (1775 – 1817) wielded the difficult task of portraying characters in which no single feature is extravagantly overcharged in her comedy.
- Her characters were highly amusing and commonplace within the sphere of domestic drama, individually conforming with relationships, love and marriage. *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816).

Well, we cannot do to justice to do the romantic revival if you do not mention Jane Austen. Skillfully, Jane Austen wielded the difficult task of portraying characters in which no single feature is extravagantly overcharged in her comedy. Her characters were highly amusing and commonplace within the sphere of domestic drama, very potential,

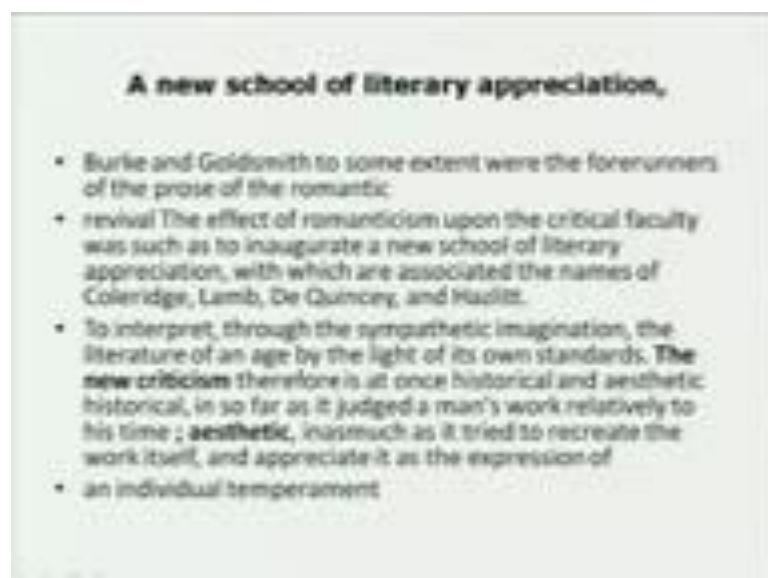
individually conforming with relationship like pride and prejudice, Mansfield park
Emma to meet you.

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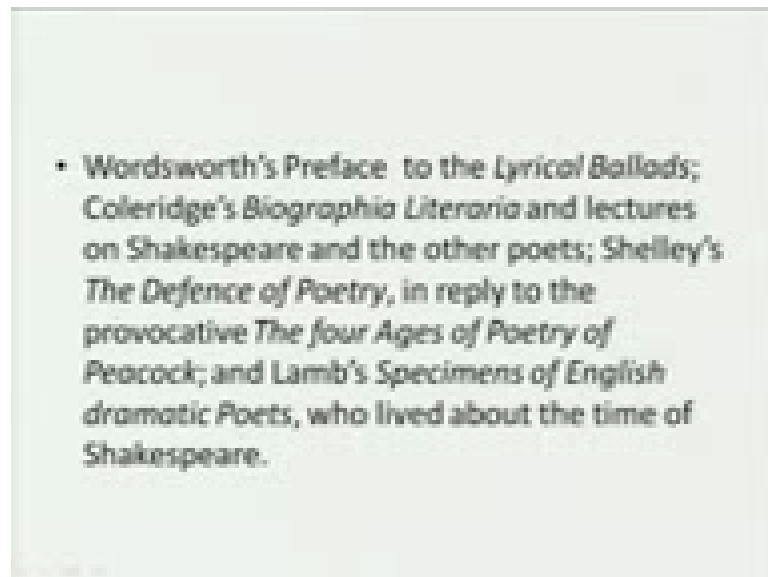
Her achievement was of a different kinds; she revealed the beauty and interest that underlie ordinary affairs. So, how romanticism when you look into a fiction, you can almost alike with that of words something which was very-very simple, something which was very-very variety of common life.

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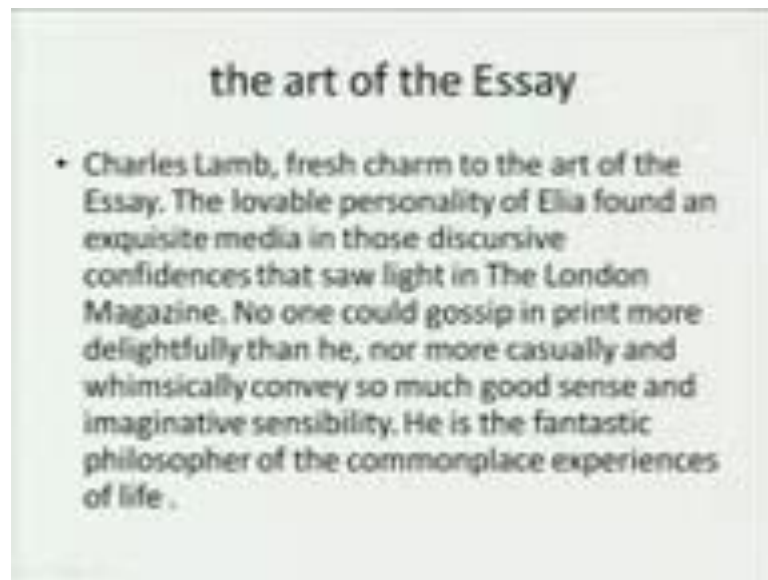
We come to the essays; a new school of literary appreciation, we have already seen the lyrical ballads and we will see that a revival was a new awareness and how to write poetry and therefore, we have the new criticism which brings in aestheticism, as well as different forms of theoretical aspects of how a poem has to be written or read.

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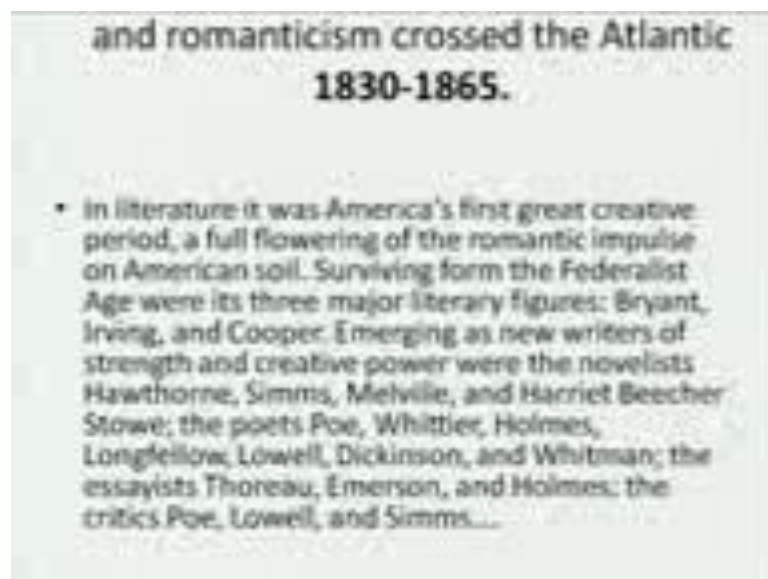
Wordsworth's preface to the lyrical ballads; Coleridge's biographic literaria and lectures on Shakespeare and the other poets; Shelley's the defense of poetry, in reply to the provocative the 4 ages of poetry of peacock Lambs specimens of English dramatic poets, who lived about the time of Shakespeare.

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So, the art of the essay; if you come in to its art dominates that, for he gave face sound to the art of the essay, especially his essays of Elias, we have hasty, we have Dequincy, no 1 could gossip in print more delightfully than he...

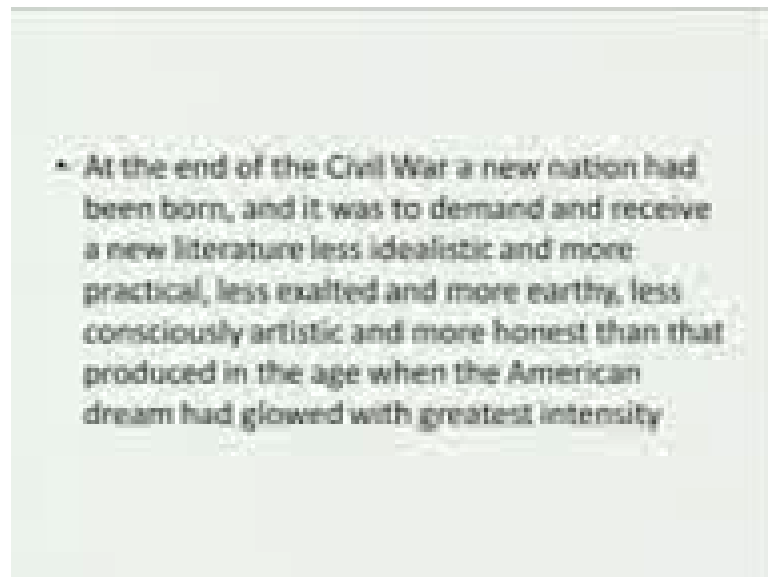
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And we see that romanticism cross the Atlantic in 1830 to 1865; in literature it was Americas first great creative period, a full flowering of the romantic impulse on American soil. Surviving from the federalist age were its 3 major literary figures; we have Bryant, Irving and Cooper, emerging as new writers of strength and creative power

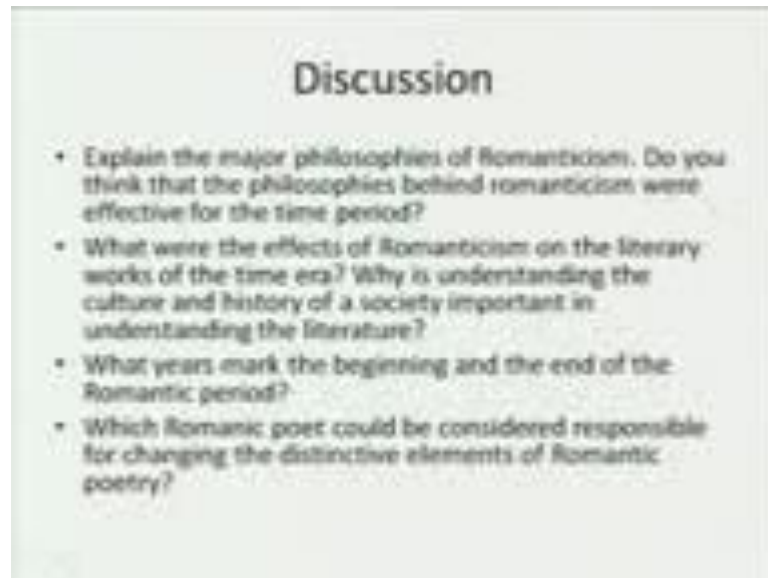
were the novelists Hawthorne, Simms, Melville and Harriet Beecher, Stowe; poets Poe, Whittier, Holmes, Longfellow, Lowell, Dickinson and Whitman; the essayists Thoreau, Emerson and Holmes; the critics Poe, Lowell and Simms, it was an exuberant and an abundant output in American literature.

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At the end of the civil war in America, a new nation had been born, it was to demand and receive a new literature less idealistic and more practical, less exalted, more earthy, less consciously artistic and more honest and when the American dream had glowed with greatest intensity.

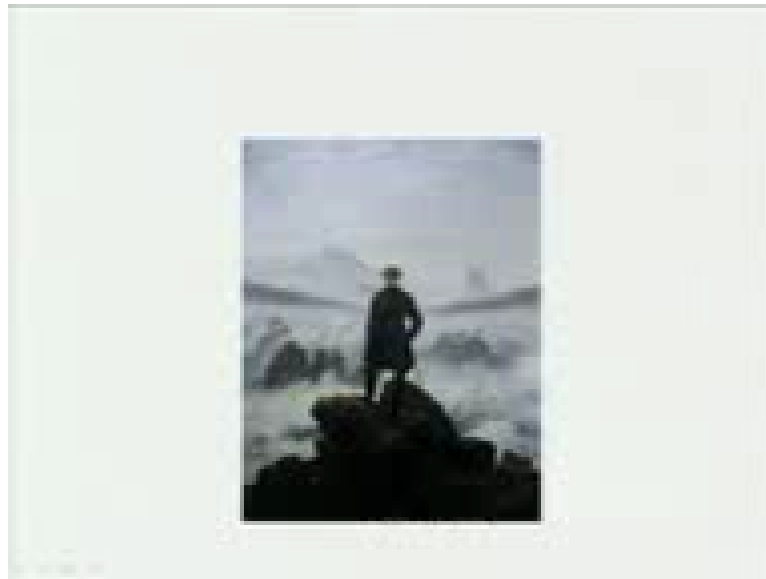
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So, coming today in office, let us discuss therefore, in understanding the romantic age, what do have to go into it? We have to understand the major philosophies of romanticism, we have to understanding the influence of Germany influence as well as the French influence, how it across the borders to America and how it had flowered into a different form of output; creative output. The most creative, the most abundant, the most fantastic supposed to be and the most beautiful at the same time the sincerest, the most simple and the most Accenture.

What was the affix of romanticism on the literary works of the time? What years mark the beginning and the end of the romantic period? Which romantic poet could be considered? Would you consider as responsible for changing the distinctive elements of romantic poetry? If you consider it 1 single point, I do not think it would be doing justice do it all.

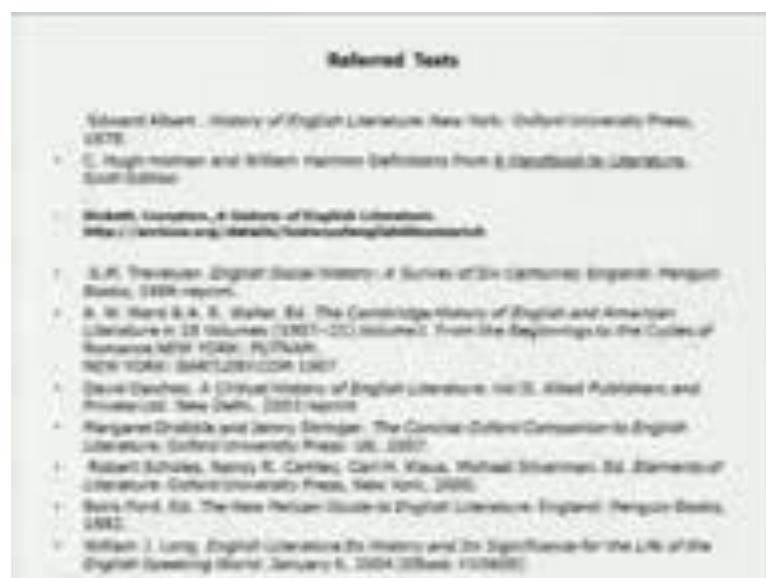
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I hope you enjoyed this and I hope you would understand romantic poetry when you study Keats, Shelly, Wordsworth and Coleridge. Going back into the background, you will be able to understand them better.

Thank you.

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These are the referred text.

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Thank you.